



Manonmaniam Sundaranar University

DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION

TIRUNELVELI - 627 012, TAMILNADU

M.A ENGLISH (SECOND SEMESTER)

Literature and Film

(From the Academic Year 2023 - 2024)

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LITERATURE AND FILM

SEMESTER II

UNIT I

Shakespeare – Othello (Text and Film)

UNIT II

Mary Shelly – Frankenstein (Text and Film)

UNIT III

Charles Dickens – A Tale of Two Cities (Text and Film)

UNIT IV

G. B. Shaw – Pygmalion (My Fair Lady) Text and Film

UNIT V

J. K. Rowlings – Harry Potter and the Chamber of Secrets (Text and Film)

Learning Objective

Description

LO1

Finding the popular interest in films with the technical and socio-cultural dimensions of film appreciation.

LO2

Understanding the relationship between films and literature.

LO3

Analyzing literary texts in comparison with films.

LO4

Critically appreciating films in the background of literary theories.

LO5

Tracing the differences in films from various parts of the world.

RECOMMENDED TEXT

Louis Giannetti, 1972, Understanding Movies, Prentice Hall, New Jersey. (Latest Editions)

Ed. S. Vasudevan, 2000, Making Meaning in Indian Cinema, OUP, New Delhi. (Latest Editions)

UNIT I

OTHELLO (PLAY) – SHAKESPEARE

Author Introduction

William Shakespeare (1564 – 1616) is an English poet, actor, and playwright. He is universally recognised as the world’s finest playwright and the best writer in the English language. He is frequently referred to as the “Bard of Avon” (or just “the Bard”) and the national poet of England. 39 plays, 154 sonnets, three lengthy narrative poems, and a few additional lines, some of which are unclearly authored, make up his body of work that is now in existence, including collaborations. More plays by him than by any other author have been presented, and they have been translated into every major language spoken today. Shakespeare is still regarded as the most significant author in the English language, and scholars continue to analyse and reinterpret his writings.

Introduction

William Shakespeare wrote the tragedy *Othello*, also known as *The Tragedy of Othello, the Moor of Venice*, sometime around 1603. Othello and Iago are the two main characters in the narrative. As a general in the Venetian army, Othello, a Moorish military leader, defended Cyprus from Ottoman Turkish invasion. Without her father’s knowledge or consent, he had lately wed Desdemona, a younger, stunning, and affluent Venetian lady. Her father had later objected. Othello’s evil ensign, Iago, deliberately fuels his master’s resentment until the normally composed Othello murders his cherished wife in a fit of uncontrollable wrath. Othello’s everlasting themes of racism, jealousy, and passion make it relevant and well-liked even now.

Summary

The affluent and vapid lord Roderigo bemoans the fact that his ensign friend Iago has not informed him of the covert union of Senator Brabantio’s daughter Desdemona and the Moorish general Othello of the Venetian army. Because he loves Desdemona and has asked her father, Brabantio, for her hand in marriage, Roderigo is sad. Iago despises Othello for elevating Cassio above him because he feels that Cassio is a less accomplished soldier than he is. Iago convinces Roderigo to wake Brabantio and inform him of his daughter’s elopement, stating that he plans to

use Othello against him. Iago slips away in the interim to inform Othello that Brabantio is pursuing him.

After being encouraged by Roderigo, Brabantio becomes enraged and tries to confront Othello. However, Othello's mansion is defended by the Duke of Venice's guards, who stop bloodshed. After word got out in Venice that the Turks were preparing an attack on Cyprus, Othello was called in to advise the senators. Brabantio is forced to go to the Duke's palace with Othello and accuses him of using witchcraft to court Desdemona. In front of the Duke of Venice, the senators, and the cousins Lodovico and Gratiano of Brabantio, Othello makes his defence. Othello contends that Desdemona's attraction to him sprang from the tragic and captivating tales he told about his life before Venice, not from any sort of witchcraft.

Desdemona declares her love for Othello, to the delight of the Senate. However, Brabantio departs, warning that Desdemona will turn on Othello, stating, "Look to her, Moor, if thou hast eyes to see." "She has deceived her father, and may thee." Iago hears Brabantio's comment while he's still in the room. Othello departs Venice on the Duke's orders, taking his new wife, new lieutenant Cassio, ensign Iago, and Iago's wife, Emilia, who is Desdemona's attendant, with him to lead Venetian soldiers against invading Turks on Cyprus.

The group finds that the Turkish fleet has been destroyed by a storm when they get to Cyprus. A grand celebration is organised by Othello prior to his departure for his union with Desdemona. While he was away, Iago got Cassio intoxicated and got Roderigo to start a fight with Cassio. Montano makes an effort to soothe an enraged and inebriated Cassio. They fight as a result, and Montano gets hurt. When Othello shows up, he questions the guys about what transpired. Cassio is fired by Othello after he is accused of starting the commotion. After that, Iago convinces Cassio, who is upset, to ask Desdemona to convince her husband to give him back.

Othello is convinced by Iago to be cautious about Cassio and Desdemona's relationship. Though Emilia is unsure of his plans, Iago requests her to send him a handkerchief that Desdemona drops—the first gift Othello ever gave her. Iago convinces Othello that his wife has betrayed their commander, and Othello makes a promise with Iago to murder Cassio and Desdemona. Othello then names Iago as his lieutenant. Iago tells Othello to watch Cassio's

actions while he is being questioned by Iago, then leaves the handkerchief in Cassio's room. Although Iago mentions Bianca's name so softly that Othello believes the two men are talking about Desdemona, he coerces Cassio into talking about his affair with the local courtesan. Subsequently, Bianca charges Cassio of giving her a used present from a previous relationship. Iago convinces Othello that Cassio got the handkerchief from Desdemona when he discovers this. Othello, distraught and full of wrath, makes the decision to kill his wife and gives Iago the command to kill Cassio. The more horrifying Desdemona's life becomes after Othello hits her in front of the visiting Venetian nobility. Meanwhile, Roderigo complains to Iago that he has had no returns in exchange for his money and attempts to win Desdemona, but Iago persuades him to murder Cassio.

When Roderigo tries to confront Cassio in the street after Cassio leaves Bianca's accommodations, Cassio stabs Roderigo. Iago emerges behind Cassio during the fight and badly cuts his leg. Iago joins Lodovico and Gratiano after successfully hiding his identity in the shadows and hearing Cassio's cries for assistance. To keep Cassio from disclosing the scheme, Iago kills him covertly with a knife after Cassio identifies Roderigo as one of his attackers. Iago then charges Bianca of taking part in the abortive plot to kill Cassio. Othello confronts Desdemona while she is dozing off. Even when she insists she wasn't unfaithful, he smothers her. Before she passes away, Desdemona stands up for her husband, and when Emilia arrives, Othello accuses her of adultery. Emilia asks for help. Montano who is the previous governor, arrives with Gratiano and Iago. Emilia realizes what Iago has done when Othello uses the handkerchief as proof, and she exposes him.

Detailed Summary

Act One – Scene One

A fight between Roderigo and Iago is taking place on a Venice street when Othello opens. After failing to see any results from his payments to Iago to assist him gain Desdemona's hand in marriage, the wealthy Roderigo recently found out that Desdemona had wed Othello, a general for whom Iago works as an ensign. Roderigo is reassured by Iago that he despises Othello. Michael Cassio's recent promotion to lieutenant by Othello is the main cause of Iago's animosity. Despite Iago's combat experience and the endorsement of three prominent citizens,

Othello decided to appoint a man who lacked prior experience directing soldiers in combat to the role. While he waits for a chance to pursue his agenda, Iago pretends to be serving Othello.

Iago gives Roderigo the advice to incite Desdemona's household to rebel against the general in order to sabotage some of Othello's marital joy. The two men announce that Brabantio, Desdemona's father, has been robbed by "thieves" as they approach the street outside his home. Senator Brabantio of Venice approaches the window. He has previously warned Roderigo to avoid his daughter, so at first, he doesn't think what he hears is true and assumes Roderigo is just plotting to see Desdemona one more.

Iago uses strong language to inform the senator that Othello and his daughter are having sex, calling them "making the beast with two backs" (I.i.118). After giving what he hears some serious thought, Brabantio makes the decision to look for his daughter. Iago leaves Roderigo alone after realising his strategy is working and goes to see Othello. Othello, like Brabantio, is unaware of Iago's involvement in Roderigo's charges. Brabantio leaves his home as Iago leaves, enraged that his daughter has abandoned him. Brabantio and his men accompany Roderigo to Othello, claiming that he has taken his daughter away from him.

Act One – Scene Two

When Iago gets to Othello's quarters, he informs the general that Brabantio will not think twice about trying to get Othello and Desdemona to get a divorce. When Othello notices a group of men coming, Iago advises him to get inside since he believes Brabantio and his henchmen have arrived. Othello refuses to back down, but it turns out that Cassio and other Venetian court officials are the party. They inform Othello that he is wanted by the Duke of Venice for a situation involving Cyprus, an island under Venice's authority in the Mediterranean Sea.

Iago brings up Othello's marriage as Cassio and his men are about to go, but before he can say anything more, Brabantio, Roderigo, and Brabantio's soldiers show up to confront Othello. Brabantio gives his men the command to assault and capture Othello. It appears that there may be a fight between Brabantio and Othello's supporters, but Othello calmly and decisively orders everyone to give up their swords, ending the altercation. Brabantio makes the decision to present his case before the duke after learning that the duke has called Othello to the court.

Act One – Scene Three

A sailor unexpectedly interrupts the duke's discussion with his senators regarding the impending Turkish invasion of Cyprus by announcing that the Turks appear to have shifted their attention to Rhodes, another island under Venetian control. Since Cyprus is significantly more susceptible and essential to the Turks than Rhodes, one of the senators surmises that the purpose of the Turkish course shift is to deceive the Venetians. This suspicion is confirmed when a second messenger shows up, informing that the Turks have regrouped and are returning to Cyprus.

The appearance of Brabantio, Othello, Cassio, Iago, Roderigo, and officers disrupts this military meeting. In order to settle his personal grievance—that his daughter was taken from him by charms and potions bought from charlatans—Brabantio insists that all governmental business be put on hold. When the duke finds out that Othello is the one being charged, he loses his original enthusiasm to support Brabantio. Othello is given the opportunity to express himself by the duke. Othello acknowledges that he wed Desdemona, but he disputes that he courted her with magic and says Desdemona will believe him. He tells how Brabantio asked him questions about his extraordinary life story—one that was filled with terrifying fights, trips outside of civilization, and dramatic turn of events—and how often he welcomed him to his home. Desdemona heard portions of the story and, seeing an opportunity to ask Othello to recite it again, she did so. Othello's story won Desdemona not any magic.

The duke is convinced by Othello's story and rejects Brabantio's assertion, stating that he would most likely win his own daughter. When Desdemona arrives, Brabantio asks her to identify the people in attendance to whom she owes the greatest obedience. It's obvious that Brabantio expects her to say her father. On the other hand, Desdemona affirms that she chose to marry Othello and that, like her mother before her, she had to change her primary allegiance from her father to her husband. Reluctantly, Brabantio accepts her ruling and lets the court get back to business as usual.

In order to protect Cyprus from the Turks, the duke determines that Othello must travel there. Othello requests that his wife be given the proper lodgings and states that he is prepared and willing to leave. As there is no compromise between Desdemona and her father, she requests permission to accompany Othello to Cyprus. After that, the pair departs to get ready for the

journey that night. It's just Roderigo and Iago left on the cleaned stage. Roderigo thinks like his chances of winning Desdemona have been lost once more, but Iago assures him that all will work out. When Iago makes fun of Roderigo for threatening to commit suicide, Roderigo argues that he is unable to stop being tormented by love. He is contradicted by Iago, who claims that everyone has the freedom to become whoever they desire. Iago urges him to follow Othello to Cyprus. Iago assures you that he will handle everything from there. Iago delivers his first soliloquy after Roderigo departs, in which he expresses his distaste for Othello and his belief that Othello has had an affair with Emilia, Iago's wife. He outlines his scheme to defraud Roderigo of his money, persuade Othello that Cassio has slept with Desdemona, and take advantage of Othello's innocence and gullibility to bring about his own downfall.

Act Two – Scene One

The governor of Cyprus, Montano, observes a storm with two gentlemen on the island. As Montano declares that the Turkish fleet was too strong to weather the storm, a third gentleman arrives to corroborate his forecast: Cassio saw that the Turks had lost the majority of their fleet to the storm while sailing from Venice. Whether Othello's ship survived the storm or not is still up in the air. As voices from offstage report seeing a sail offshore, excitement rises; however, the new ship turns out to be carrying Roderigo, Emilia, Desdemona, and Iago. As soon as Desdemona disembarks, a friendly shot signals the approach of a third ship. Cassio informs her that Othello has not yet arrived.

Iago seizes the chance to denounce women in general as dishonest and hypocritical, claiming that they are indolent in all areas save sex. He condemns women saying that they wake up in the morning to play and go to bed to work, sexual intercourse. Cassio and Desdemona mock Emilia for being a chatterbox while the party waits for the ship. Iago denigrates women as equally reprehensible regardless of their appearance, intelligence, or stupidity, and Desdemona laughs along. Cassio whisks Desdemona away so they can have a private conversation on Othello's coming. When Cassio holds Desdemona's hand throughout their conversation, Iago observes this and, in a side note, he plans to exploit Cassio's handholding as a way to frame him and deny him his recent promotion to lieutenant.

After making his way to Desdemona safely, Othello kisses her and declares his love for her. After expressing gratitude to the Cypriots for their kindness and welcome, he gives Iago the

order to unload the ship. To celebrate the Turks' drowning, everyone goes to the castle save for Roderigo and Iago. Desdemona will soon get bored of being with Othello and yearn for a more refined and attractive man, Iago warns the dejected Roderigo. However, Iago goes on, Cassio will undoubtedly be the first person chosen for Desdemona—a man who Iago repeatedly portrays as being dishonest. In an attempt to counter that Cassio was only being courteous by holding Desdemona's hand, Roderigo is persuaded of Cassio's bad intentions by Iago, who also persuades Roderigo to initiate a fight with Cassio that night. He asserts that Cassio will lose Othello's favour due to the commotion the fight will create in the still-tense city. In an attempt to counter that Cassio was only being courteous by holding Desdemona's hand, Roderigo is persuaded of Cassio's bad intentions by Iago, who also persuades Roderigo to initiate a fight with Cassio that night. He asserts that Cassio will lose Othello's favour due to the commotion the fight will create in the still-tense city.

Back on stage by himself, Iago delivers a soliloquy to the audience in which he justifies his conduct. He harbours a secret crush on Desdemona, partly due to his suspicion that Othello had an affair with Emilia, and partly because he wishes to get revenge on the Moorish "wife for wife." Iago goes on, though, saying that if he is not successful in getting his revenge by having a sexual relationship with Desdemona, then Othello will be driven insane by Roderigo's charge that Cassio had an affair with his wife.

Act Two – Scene Two

A herald declares that Othello is planning a celebration for the evening to honour both his marriage to Desdemona and Cyprus's victory over the Turks.

Act Two – Scene Three

Cassio is left to watch over the festivities by Othello, who advises him to exercise restraint. Desdemona and Othello depart to complete their union. Iago appears after Othello leaves and takes Cassio's place as the sentinel. He confesses to Cassio his suspicion that Desdemona is a seductress, but Cassio insists that she is modest. Iago then convinces Cassio to have a drink and invites a few partygoers to join them, despite Cassio's objections.

Iago reveals his scheme to the audience after Cassio departs to retrieve the revellers: Roderigo and three other inebriated Cypriots will accompany Iago and Cassio on watch duty.

Amid all the inebriated people, Iago will guide Cassio to do something that will bring him shame. Resuming his drinking, Cassio reappears with Montano and his entourage. Soon after, he starts becoming tipsy and leaves the stage, telling his pals he's not drunk. Iago informs Montano after Cassio leaves that although Cassio is an excellent soldier, he worries that Cassio would have too much responsibility for someone with such a severe drinking issue.

Iago gestures for Roderigo to come closer to Cassio as he arrives. Cassio follows Roderigo across the stage and threatens to beat him as Montano keeps bringing up the idea that something be done to Othello about Cassio's drinking issue. As Montano intervenes to break up the fight, Cassio attacks him. Roderigo is told by Iago to go and "cry a mutiny." Cassio stabs Montano while he and the others are trying to restrain Cassio. When the alarm goes off, Othello and his armed attendants show up.

Othello seizes the initiative right away and demands to know what transpired, but Cassio and Iago both insist they don't remember how the conflict started. Montano demands that Iago narrate the tale, claiming he is too hurt to talk. Iago initially acts reluctant to accuse Cassio, pointing out that he was pursuing Roderigo—to whom he does not give a name—when Cassio and Montano got into a fight, and implying that the unidentified man must have done something to enrage Cassio. Othello gives in to Iago's manipulation, declaring that he can see that Iago embellished the narrative because of sincere fondness for Cassio. Cassio is fired by Othello from his position.

The disturbance has woken Desdemona, and Othello escorts her back to bed while promising to tend to Montano's wound. Iago and Cassio stay behind, and Cassio regrets the irreversible harm that a fight he can't even recall causing to his reputation. Iago advises Cassio to make an appeal to Desdemona since she has Othello's favour and attention. Iago contends that Desdemona will convince Othello to return Cassio's lieutenantship because of her kindness and that she will assist him if he begs for it.

As Cassio departs, Iago makes light of the paradox that his supposed villainy entails guiding Cassio towards a path that would genuinely benefit him. He reiterates what he informed Cassio regarding Othello's commitment to Desdemona and her kindness. But as Iago tells the audience, it's when he appears to do good that he causes the greatest harm. Iago will find it much

simpler to persuade Othello that Desdemona is having an affair with Cassio now that they are spending time together, using Desdemona's virtue as a "pitch."

Entering, Roderigo is furious because he was beaten and that Iago took all of his money, leaving him with nothing. Iago reminds him that they must use their cunning and advises him to exercise patience rather than going back to Venice. He gives Roderigo the reassurance that everything is proceeding as planned. Iago concludes his explanation of the plot to the audience after instructing Roderigo to leave: he will get Emilia to approach Desdemona on Cassio's behalf, and he will set up an opportunity for Othello to see Cassio's courtship of Desdemona.

Act Three – Scene One

To gain Othello's favour, Cassio arranges for musicians to perform under the general's window. To tell the musicians to go, Othello sent his servant, a clown. To get Emilia to come talk to him and provide him access to Desdemona, Cassio begs the clown to persuade her. Iago arrives after the clown leaves, telling Cassio that he will go get Emilia right immediately and find a way to get Othello to step aside so that Cassio and Desdemona can talk in private. Emilia comes in after Iago leaves and informs Cassio that Othello and Desdemona had been talking about his case.

Act Three – Scene Two

At the citadel, Iago, Othello, and a gentleman stroll side by side. Othello chooses to see the town's defences and hands Iago some letters to deliver.

Act Three – Scene Three

Emilia, Cassio, and Desdemona join in the middle of their chat. It is Othello and Iago who arrive, and Desdemona has just pledged to do everything in her power to support Cassio. Cassio leaves right after, screaming to Desdemona that he is too nervous to help himself. Iago answers that there is no way Cassio would act like a guilty man when Othello approaches, when Othello inquires as to whether the man he saw leaving the room was Cassio.

Desdemona begs Othello to pardon Cassio and give him back his lieutenant title. When she tries to arrange a meeting time, Othello responds evasively despite his assurance that he will speak with Cassio. Othello responds to her request with hesitation and grudgingness, which she

finds disappointing. He tells her that he won't deny her anything, but that he would prefer to have some time to himself.

Iago reminds Othello that Cassio acted as their go-between throughout their courting as he starts to hint at an affair between Cassio and Desdemona while they are alone. When Othello asks Iago if he thinks Cassio is telling the truth, Iago seems not to want to respond. Othello is made to think by Iago of cuckoldry, adultery, and hypocrisy until he yells at the ensign to express his true feelings. Iago advises Othello to keep a watchful eye on his wife when she is with Cassio.

Emilia is instructed by Othello to keep an eye on Desdemona while she is with Cassio. Iago seems to back down from his charges and advises Othello to put the issue to rest. However, he's already covered his ground. In his own reflection, Othello surmises that his wife has moved on from him, most likely due to his advanced age, race, and lack of courtier etiquette. "It's gone," he bemoans.

Othello is informed that he is expected for supper by Desdemona and Emilia as they enter. Desdemona offers to use her handkerchief to tie Othello's head when he complains of a headache. Her handkerchief is too little, Othello tells her, pushing it aside. When Othello and Desdemona leave, the handkerchief falls to the ground and stays there. Emilia, who is staying behind, takes up the handkerchief and remarks that she had received at least a hundred requests from her husband to take it. Emilia entices Iago in by teasing him with the prospect of a surprise. When she presents it to him, he is overjoyed and waves her off.

Othello enters and is furious with Iago as he plans to plant the handkerchief in Cassio's room. Othello claims that his soul is in agony and that it would be preferable to be totally duped than to have doubts without evidence. He commands Iago to present him with tangible proof that Desdemona is a whore. Iago objects, saying that even if Cassio and Desdemona were as lustful as beasts, it would be impossible to see them actually having sex. But he claims to be able to offer circumstantial proof.

He begins by telling Othello that while Cassio and Iago were sharing a bed, Cassio wrung Iago's hand, kissed him forcefully on the lips, and put his leg over Iago's thigh while he was sleeping. Othello is infuriated by this tale, and Iago reassures him that it was just Cassio's

fantasy. Iago then alleges to have seen Cassio use the handkerchief Othello gave Desdemona as her first present to wipe his beard. Othello is enraged and screams for blood. Iago kneels beside him, promising to assist his master in carrying out his vengeance, as he swears to heaven that he would exact retribution on Desdemona and Cassio. Iago gets promoted to lieutenant by Othello.

Act Three – Scene Four

Desdemona gives the clown instructions to track down Cassio and deliver the news that she has prepared her outfit for Othello. Desdemona asks Emilia where her handkerchief might be as the clown leaves. Desdemona is told to give her hand to Othello when he enters. When she does, he reprimands her for suggesting sexual promiscuity by pointing out how wet her hand is. Then he wants to use her handkerchief as a loan. Othello tells Desdemona about the handkerchief's past when she is unable to produce the one he desires to see.

When an Egyptian magician handed it to Othello's mother, she was promised that it would make her attractive and keep her father faithful, but that if she misplaced or threw it away, he would abandon her. On her deathbed, Othello's mother gave him the magic handkerchief and told him to give it to the woman he wanted to marry. The tale unnerves Desdemona, who claims to have the handkerchief but not to be carrying it. Othello doesn't think she's real. She begs Cassio to change the subject while he accuses her and cries, "The handkerchief!" with growing intensity.

Emilia bemoans the vacillating nature of men when Othello storms out. Iago and Cassio come in, and Cassio goes straight to Desdemona to ask for assistance. Cassio is informed by Desdemona that Othello is not in a good mood, and Iago agrees to go comfort his master. Desdemona is adamant that Othello is unhappy over a political issue, despite Emilia's conjecture that Othello is envious. Cassio is told to wait while she goes in search of Othello so they can have a conversation with his former lieutenant. An enterprising woman named Bianca appears as Cassio waits. He apologises, claiming that he is under stress, after she chastises him for not seeing her more often. He wants her to transcribe, from one handkerchief he recently discovered in his chamber, onto another. Cassio corrects Bianca, saying she is being ridiculous, after she accuses him of forcing her to replicate the embroidery on a romantic gift from another woman. They decide to get together later that evening.

Act Four – Scene One

Iago and Othello walk in mid-conversation. Iago provokes Othello by saying that, as long as nothing happens, it is OK for a woman to be in the nude with a man. Iago continues by saying that his wife would be free to do with a handkerchief if he were to give it to her. Othello becomes insane as a result of the continual hints about Desdemona's infidelity. He becomes fixated on the handkerchief and persistently presses Iago for details regarding Cassio's remarks to Iago. When Iago finally admits that Cassio has told him he had slept with Desdemona, Othello loses consciousness.

Iago says that Othello has had his second epileptic seizure in two days as Cassio walks in. Cassio is cautioned to move aside, but he expresses his want to talk after Othello leaves. Iago tells Othello that Cassio stopped by and that he has made plans to talk to the former lieutenant after Othello awakens from his daze. During their chat, Iago gives Othello the instruction to hide close by and watch Cassio's face.

Iago says he will force Cassio to recount where, when, how, and how many times he has slept with Desdemona—as well as when he plans to do it again. Iago reveals his true intentions to the audience as Othello retreats. In order to make Cassio laugh when he relates the tale of Bianca's pursuit of him, he will make jokes about the prostitute Bianca. When Othello realises that Cassio and Iago are making jokes about Desdemona, he will become insane.

The strategy works: Cassio tells Iago all about Bianca's love for him, laughing heartily as he goes along and even making attempts to mimic her sexy moves. As Cassio declares that he doesn't want to see Bianca again, she walks in holding the handkerchief and accuses him once more of giving her a mark of affection that was given to him by a different lady. Cassio is told by Bianca that he will never be invited back if he doesn't join her for dinner that night.

After Cassio and Bianca leave, Othello realises it's his handkerchief and wonders how he should kill his former lieutenant. Iago reminds Othello of his goal while he continues to bemoan his heartlessness and passion for Desdemona. Othello finds it difficult to reconcile his wife's immoral behaviour with her elegance, delicacy, beauty, and charm. He makes a suggestion to poison his wife, but Iago tells him to strangle her in the bed that she ruined by her adultery. In addition, Iago swears to set up Cassio's demise.

Lodovico, having arrived from Venice bearing a message from the duke, follows Desdemona inside. Desdemona irritates Othello by responding to Lodovico's questions, while Lodovico bothers Othello by asking about Cassio. Othello was particularly disturbed by the letter's contents, which included a summons to return to Venice and instructions to leave Cassio in Cyprus as his successor. As soon as Desdemona announces her intention to depart from Cyprus, Othello hits her for her joy.

Lodovico demands that Othello bring back Desdemona, who has left the stage, since he is appalled by his lack of composure. When Othello does, he only goes so far as to call her a deceitful and promiscuous woman. He gives Lodovico the assurance that he would carry out the duke's instructions, tells Desdemona to go, and then takes off. Lodovico finds it hard to accept that the Othello he just seen is the same composed individual he once knew. Lodovico queries Iago about whether Othello is insane, but Iago tells him to see for himself and won't respond.

Act Four – Scene Two

Emilia is questioned by Othello over Desdemona's actions, but Emilia is adamant that Desdemona has not done anything unusual. While Emilia is away, Othello implies that she is a "bawd," or female pimp, by telling her to call Desdemona. Othello sends Emilia to guard the door when she returns with Desdemona. Othello, by himself with Desdemona, sobs and declares that he could have endured any misfortune but the poisoning of the "fountain" from which his progeny are to spring.

Othello cynically responds, "I beg your pardon," when Desdemona angrily denies being unfaithful, referring to her as the "cunning whore of Venice" who wed Othello. Emilia enters the room to console her mistress as Othello storms away. Emilia is instructed by Desdemona to put her wedding gown on the bed for the night.

Emilia sends in Iago at Desdemona's request, and she tries to ask him why Othello has been treating her as she has been unfaithful. The same kind of scoundrel who led Iago to believe Emilia had slept with Othello must have tricked Othello, Emilia tells her husband. Emilia and Desdemona are called away for supper with the Venetian emissaries, and Iago reassures Desdemona that Othello is only agitated over some official issue.

Enraged that he remains unsatisfied with his love, Roderigo comes in, prepared to show Desdemona who he really is in his suit and demand that she return all the diamonds that Iago was supposed to have given her. Iago informs Roderigo that Cassio has been given Othello's position. Iago deceives again, claiming that Othello is being transferred to the African nation of Mauritania when, in reality, he is being returned to Venice. He informs Roderigo that getting rid of Cassio is the only way to stop Othello from taking Desdemona to Africa with him. He starts trying to convince Roderigo that he is the best person to take out Cassio's brains.

Act Four – Scene Three

Following supper, Othello tells Desdemona to go to bed and tells her that he will be with her soon, suggesting that she fire Emilia. He also suggests going for a stroll with Lodovico. As she gets ready for bed, Desdemona appears to be aware of her impending demise. She advises Emilia to use one of the wedding blankets as a shroud if she passes away before Emilia. While Emilia assists her mistress in taking off her clothes, Desdemona performs a song titled "Willow" about a woman whose love abandoned her. She claims that Barbary, her mother's maid, taught her the song. Barbary passed away while singing the song, having been dumped by her lover.

Desdemona asks Emilia if she would cheat on her husband "for all the world" after hearing the song, which causes her to consider adultery (IV.iii.62). Emilia claims that even though she wouldn't lie to her spouse in exchange for expensive jewellery or clothing, the world is a much greater reward and would make up for the transgression. This prompts Emilia to discuss how women have the same cravings for sex and adultery as do men, and that husbands who deceive their spouses have only themselves to blame if their partners cheat on them. In response, Desdemona says she would rather respond to wrongdoing with good deeds than with more wrongdoing. She gets ready for sleep.

Act Five – Scene One

Outside the brothel where Cassio pays Bianca a visit, Iago and Roderigo wait. Iago places Roderigo in a position to ambush Cassio by using a rapier, a sort of weapon. After that, Iago departs, despite Roderigo's warning not to venture too far in case he needs assistance killing Cassio. Roderigo stabs at Cassio as he enters, but the blade misses the armour. Cassio stabs Roderigo, injuring him. Amid the chaos, Iago darts out, stabs Cassio in the leg, and runs away. Unaware of his attacker, Cassio stumbles and falls. Othello enters at this point. After hearing

Cassio's murderous shouts, Othello assumes that Iago has taken Cassio's life. Motivated by his perception of Iago's triumphant retaliation, Othello goes back to his chamber to murder Desdemona.

The shouts of Cassio and Roderigo are heard by Lodovico and Graziano as they enter. The darkness prevents them from seeing anything, and they are hesitant to assist the weeping guys in case they are being set up. Iago comes in with a torch. Iago stabs Roderigo, Cassio's attacker, without hesitation after first feigning to find Cassio, who pleads for his assistance. Iago remains invisible to Graziano and Lodovico, and they have no idea what he is doing. When the three men finally meet, they question Cassio about his wounds.

When Bianca finds Cassio hurt, she rushes in and starts crying. Iago presses Cassio about his attacker, but Cassio is unable to explain what has transpired. Iago implies that Roderigo is the one at fault. According to Cassio, he is unfamiliar with Roderigo. The bodies of Cassio and Roderigo are removed by attendants. Iago informs Emilia what has transpired as she walks in, explaining, "This is the fruits of whoring." He chastises Bianca and Emilia, who hosted Cassio for dinner that night. After placing Bianca under custody, Iago dispatches Emilia to inform Othello and Desdemona of the situation.

Act Five – Scene Two

Othello stands over the sleeping Desdemona, holding a candle, ready to murder her. She wakes up, he instructs her to get ready to die, and he stoops down to give her one more kiss before he executes the deed. When Desdemona grows scared and asks her husband why he intends to kill her, Othello tells her that she has betrayed him by sleeping with Cassio, and he has seen the evidence in the handkerchief. Desdemona's denial of the accusation is not credible to Othello, who asserts that although Cassio has confessed, he will not talk further because Iago killed him.

Othello becomes even more enraged as Desdemona starts to cry for Cassio. Othello wrestles with her, pleading for her to live a little while longer, until he is able to smother his wife. When Emilia yells from outside the door, Othello—who appears to be hallucinating—confuses her sobs with his wife's and believes Desdemona is still alive. Perceiving himself as forgiving, he smothers his wife once more, unable to let her suffer any longer.

Othello opens the drapes on the bed and admits Emilia. Othello is told by Emilia that Cassio killed Roderigo. Emilia tells Othello that Cassio is still alive when he inquires as to whether Cassio has also been slain. Desdemona screams that she has been killed as Othello starts to realise that his schemes have gone wrong. She survives long enough to retract her claim and inform Emilia that she committed suicide rather than being murdered. She passes away. When Emilia questions Othello about why he killed Desdemona, he proudly confesses to her that Iago made him realise that Desdemona was lying. Othello threatens to kill her if she “were best” to keep quiet, but Emilia is unfazed and cries for assistance, bringing Iago, Graziano, and Montano to the scene.

Othello sobs as he lies on the bed that holds the remains of his deceased wife, Emilia’s accusations revealing the truth of Iago’s villainy. Graziano, almost to himself, expresses relief that Brabantio has passed away (this is the first time the audience has heard of this) and that he was not around to witness his daughter’s tragic demise. Othello continues to insist on Iago’s veracity and Desdemona’s guilt, bringing up Cassio’s “confession” and the handkerchief. Emilia explodes when Othello brings up the handkerchief, and Iago tries to stop her with his sword since he is no longer confident he can keep his schemes a secret.

Emilia tells Graziano how she found the handkerchief and gave it to Iago when he is stopped. As Othello charges at Iago, Montano disarms him. Iago manages to stab his wife during the chaos, causing her to fall and seemingly die. Montano and Graziano follow Iago as he runs. Othello looks for another sword after being left onstage alone with the bodies of the two women. As Emilia performs a brief excerpt from the song “Willow,” ominous background music is created by her final words. Desdemona was chaste and loved Othello, she informs him.

When Graziano gets back, he finds Othello grieving for his wife’s passing and brandishing an armament. In a short while, Lodovico, Cassio, Montano, and the prisoner Iago join them. After Othello stabs Iago, injuring him, Lodovico gives the order for some troops to take Othello’s weapon away. Iago mocks that even if he bleeds, he escapes death. Although he won’t elaborate on his actions, Lodovico pulls out a note that was discovered in Roderigo’s pocket and details all that transpired. In an attempt to reach a final understanding, Othello asks Cassio where he got the handkerchief, to which Cassio responds that he discovered it in his chamber.

Othello is informed by Lodovico that he must return to Venice with them or else he will lose his position of authority and be placed on trial. Othello tells them of a period in Aleppo when he served the Venetian state and killed a malicious Turk, refusing to be dragged away until he has finished speaking. To demonstrate, Othello takes out a third dagger and stabs himself. Othello, pledging to “die upon a kiss,” dumps his wife’s corpse onto the bed.

Iago is told to see the outcome of his cunning endeavours by Lodovico, who also appoints Graziano as Othello’s heir and assigns Montano to oversee Iago’s execution. As Lodovico gets ready to depart for Venice, he will deliver the news from Cyprus to the senate and duke.

***Othello* 1995 (Film) -Review**

Writing this adaptation for the cinema, director Oliver Parker left out a significant portion of the original text in an effort to make Othello a more “pacy” narrative. Fortunately, the ancient Shakespearian chestnut is not severely harmed by the cuts and modifications he has done. Though I wouldn’t argue that any of the changes are very beneficial, the core of Shakespeare’s story of jealousy, jealousy, and lying is so potent that it would take a really dumb idiot to undermine it—say, an Ed Wood lookalike. With this most recent presentation, the important ideas are evident as ever.

The title character is portrayed by Laurence Fishburne as a well-known Moorish soldier. Young Venetian woman Desdemona (Irene Jacob) is charmed by his boldness, and the two of them secretly wed. This covert ceremony, however, annoys her father, who tells Othello that if she can trick her own father, she may eventually do the same to him. Iago (Kenneth Branagh), one of Othello’s troops, thinks he deserves a raise in rank, but he doesn’t get it. In an attempt to get revenge, he arranges a string of events and falsehoods to lead Othello to believe his wife is cheating on him.

Viewers could unavoidably start contrasting this production with others. How does it compare to the Laurence Olivier version from 1965 and the Orson Welles version from 1952? To tell the truth, it depends on who is watching. Since the Olivier version is only very slightly reduced and features such outstanding performances that all four principal actors received Oscar nominations, purists would likely choose it. Film enthusiasts may choose the Welles version

because of its melancholic black and white lighting, timeless murder scene, and unique production history. Viewers with more contemporary sensibilities will definitely prefer this rendition. It features spectacular imagery, a sweeping music, accessible line delivery, great production standards, and “cool” visual elements (like Fishburne’s head tattoo, for example). Although, in my opinion, the 1952 production of *Othello* will always be the standard, this one is fairly well-made and holds up well against other productions.

Paragraph Questions

1. How does jealousy function as a central theme in *Othello*?
2. Describe the role of Iago in shaping the tragedy of the play.
3. Explain the importance of the handkerchief in the plot of *Othello*.
4. How is Desdemona portrayed in both the text and film versions of *Othello*?
5. Discuss the differences in the presentation of Othello’s character in the text and film.

Essay Questions

1. Analyse Iago as the driving force behind the tragedy in *Othello*.
2. Discuss the theme of jealousy and its destructive consequences in *Othello* with reference to both text and film.
3. Examine the relationship between Othello and Desdemona and its tragic development.
4. Compare the narrative techniques used in the literary text and film adaptation of *Othello*.
5. Evaluate the role of manipulation and deception in *Othello*.

UNIT II

FRAKNESTEIN (NOVEL) – MARY SHELLEY

Author Introduction

English author Mary Wollstonecraft Shelley (1797–1851) is well known for her Gothic novel *Frankenstein*, also known as *The Modern Prometheus* (1818), which is regarded as one of the first works of science fiction. In addition, she promoted and edited the writings of her spouse, Percy Bysshe Shelley, a Romantic poet and philosopher. Her mother was the philosopher and defender of women's rights Mary Wollstonecraft, and her father was the political philosopher William Godwin. In July of 1814, Mary Shelley eloped to France with him. Following the suicide of Shelley's first wife, the two were wed in 1816. Following the demise of her spouse in 1822, she went back to England and committed herself to promoting Shelley's compositions and raising their lone surviving child, Percy Florence Shelley. In addition to publishing her late husband's *Posthumous Poems* (1824), she edited his prose works and *Poetical Works* (1839), which included extensive and priceless annotations. Her letters are an invaluable addition to her journal, which is a rich source of biography about Shelley.

Introduction

English writer Mary Shelley published her novel *Frankenstein*, also known as *The Modern Prometheus*, in 1818. In the unconventional scientific experiment depicted in *Frankenstein*, a young scientist named Victor Frankenstein produces a sentient monster. When Shelley was eighteen, she began writing the narrative. On January 1, 1818, when she was twenty, the first edition was published in London under pseudonyms. The second version, released in Paris in 1821, was the first to feature her name.

A competition between Mary, Percy, John Polidori, and Lord Byron to write the finest horror fiction took place in 1816. Shelley spent days contemplating before writing *Frankenstein*. She imagined a scientist who created life and was appalled by what he had produced. The Gothic novel and the Romantic movement are both strongly reflected in *Frankenstein*, a book that has influenced theatre, cinema, and literature in addition to inspiring an entire genre of horror plays, films, and stories. Since the book's release, the moniker "Frankenstein" has mistakenly been used to refer to the monster rather than to his father or creator.

Summary

In a letter to his sister Margaret Saville, Robert Walton, the captain of a ship sailing for the North Pole, reports that his crew has found a man who has been abandoned at sea. Victor Frankenstein, the guy, volunteered to share his story with Walton.

Victor Frankenstein enjoys a wonderful upbringing in Switzerland, where he is raised by a caring family that even adopts needy orphans, including Elizabeth, who grows up to be Victor's best friend, confidante, and love. Henry Clerval is Victor's amazing and kind closest buddy. Victor's mother passes away from scarlet fever just before he reaches seventeen and matriculates at the University in Ingolstadt. Victor becomes engrossed in "natural philosophy" in Ingolstadt and becomes so focused on learning the mysteries of existence that he even drifts apart from his family. He quickly becomes the best in his area and, one night, finds the key to eternal life. Victor uses all he knows to further his fantasies of a new and noble race. However, he abandons his first monster after animating it because of how terrible it looks. Victor thought the monster would never return, but a few months later he finds out that William, his younger brother, has been killed. Victor is certain that the monster committed the murder since he witnesses it loitering around the scene, but he remains silent out of concern that no one would accept his account. Another adoptee in his family, Justine Moritz, has been wrongly charged in connection with the offence. She is found guilty and put to death. Guilt consumes Victor.

The Frankensteins go to escape its tragedy. Victor frequently goes on excursions in the mountains in the hopes that the beauty of the surroundings may lessen his pain. The creature arrives one day and, in spite of Victor's curses, begs him, very beautifully, to hear its story. The monster tells of his miserable existence, filled with pain and rejection due only to his terrifying visage. (The monster also describes how he became so proficient in reading and speaking.) The monster attributes his fury to humanity's incapacity to recognise his inherent goodness and the ensuing complete seclusion. It requests the creation of a female monster to give it the love that no human would ever provide, from Victor, its creator who brought it into this miserable existence. Victor first declines but then accepts.

Victor's father says he wants his son to wed Elizabeth back in Geneva. Victor says he had to go to England first. Victor travels to England and meets with Clerval. However, Victor soon leaves Clerval at a friend's home in Scotland and travels to a secluded island to create his

second monster, a female one. Victor, though, starts to fear one night that the female monster could prove to be even more terrible than the first. Victor notices the first creature observing him via a window at the same time. Victor is compelled to kill the female monster by the terrifying sight. The creature swears retaliation and threatens Victor, saying it will “be with him on [his] wedding night.” Victor removes the female monster’s remnants and throws them into the sea. However, he is charged with a murder that was committed that same evening when he gets back to shore. Victor loses it all when he learns that Clerval is the victim, and his delusions last for two months. His father has arrived by the time he wakes up, and the criminal accusations against him have been dropped.

Victor marries Elizabeth in Geneva after seeing his father. However, Elizabeth is killed by the monster on his wedding night. Not long later, Victor’s father passes away from sadness. Now that he is alone himself in the world, Victor dedicates all of his energy to getting revenge on the monster. He follows the beast all the way to the Arctic, where he is stuck on ice that is cracking and needs Walton’s team to save him.

Walton interacts with his sister once more through letters. He informs her that he was unable to make it to the North Pole and that Victor passed away shortly after he was saved. In his farewell letter, Walton writes about seeing the monster lamenting Victor’s death. The monster responds that it has endured more suffering than anybody else, despite his accusations that it lacks regret. The monster is planning to take its own life as retaliation for Victor’s death.

Detailed Summary

The Preface

The novel’s beginnings are explained in the Preface. The majority of the story is set in Geneva, Switzerland, where Shelley spent the summer of 1816. Shelley and her pals set out to compose ghost stories for one another one wet night. Only Frankenstein was finished out of all the stories. The Preface also makes clear Shelley’s intention when she wrote the book, which was to portray a positive picture of “domestic affection” and “universal virtue.”

Letter 1

Robert Walton wrote his sister Margaret Saville four letters at the start of Frankenstein. Sometime in the seventeenth century, St. Petersburg, Russia, is the location of the first letter,

which is penned on December 11. Walton, who views the North Pole as a place of warmth, “eternal light,” and unmatched beauty, is ready to go on a maritime adventure to get there.

Letter 2

Walton described himself as lonely in his second letter, which he sent from Archangel, Russia, on March 28 of the following year. He fears that the “brutality” of life at sea is too much for him to handle because of his affluent background.

Letter 3

This brief letter, dated July 7, refers to Walton’s voyage thus far as a “triumph.” Though the weather has been pleasant, sheets of ice in the water indicate that harsher conditions might soon loom. His guys are still resolute and faithful. “What can stop the determined heart and resolved will of man?” is the rhetorical question Walton uses to end his letter.

Letter 4

Walton reports in the first of these three parts that he and his crew had seen a large “savage” person rushing over the ice in a dogsled. The following morning, his crew members find another individual within reach of the ship; this man is European and of average stature.

Chapter 1

Victor Frankenstein, the stranger, claims to have been raised in Geneva, Switzerland, and to have been born in Naples. Following the death of Beaufort, Caroline’s father and Alphonse’s friend, the two parents first grew close. After becoming Caroline’s guardian, Alphonse wed her. When he was five years old, his mother adopted Elizabeth Lavenza, a stunning blond orphan, from an Italian town. Elizabeth was cherished by Victor, his parents, and all the Frankensteins. For him, she became into “more than sister.” Instead of calling each other brother and sister, the two kids called each other cousins.

Chapter 2

Victor talks about his idyllic upbringing. He was quite happy with Elizabeth, even if she was more into poetry and he was more interested in discovering the “physical secrets” of existence, such as the “hidden laws of nature.” Victor is best friends with Henry Clerval, a well-read classmate, in addition to Elizabeth. Clerval shares Victor’s “soaring ambition” to make his imprint on human history. Victor grows up to be enthralled with “natural philosophy,” and he

reads extensively among the scholars who study this subject and seek to unlock the “citadel of nature.” After seeing a lightning strike on a tree one day, Victor comes to the conclusion that there are rules of science that are beyond human comprehension and chooses to abandon natural philosophy in favour of subjects grounded in reality, such as mathematics. Yet he notes that he eventually returned to it, leading to his “utter and terrible destruction.”

Chapter 3

Elizabeth has scarlet fever shortly before Victor turns seventeen, and she infects Victor’s mother, who subsequently passes away. Her final wish is for Elizabeth and Victor to get married. Victor, still grieving, bids adieu to his father, Elizabeth, and Clerval before departing to attend the University of Ingolstadt in Germany. Victor meets with M. Krempe, his natural philosophy professor, who informs him that all of his prior coursework was pointless. But after that, Victor goes to a chemistry class taught by M. Waldman, and it is during Waldman’s talk about the importance of science and its recent achievements that Victor is motivated to commit his life to “revealing to the world the deepest mysteries of creation.” Victor sees Waldman the next day, and he is in favour of his proposal.

Chapter 4

Victor loses himself in natural philosophy to the point where he disregards everyone and everything, even his family. He makes quick progress and, after two years of labour, finds the key to generating life. Victor makes the decision to begin creating a race of creatures from scratch. Encouraged by the promise of fame and glory, he spends months by alone in his flat creating a body to reanimate, dreaming of a “new species” that would honour him as its creator.

Chapter 5

Victor succeeds in bringing his creation to life after months of work. When the thing is living, though, its look terrifies him; he perceives it as a monster. Victor flees the room and attempts to fall asleep, but he is awakened by visions of death and tombs. When he opens his eyes, he sees the monster by his bed smiling and reaching out. He flees and stays outside all night. Victor walks Ingolstadt, still avoiding his flat, and meets Henry Clerval, who has come to the university to set off on ‘a voyage of exploration to the country of knowledge’. Victor is ecstatic to discover that the creature is not still in his flat when he checks. After inviting Clerval upstairs, he becomes unwell with a “nervous fever” that lasts for several months. Clerval tends to

him while keeping the sickness a secret from others. After Victor gets better, Clerval sends him a letter from Elizabeth and asks him to write a letter to his father and family.

Chapter 6

Elizabeth writes to Victor to let him know of his brothers' progress and to let him know that Justine Moritz, the Frankensteins' former servant, has moved in with them following the passing of her mother. Although his teachers commend Victor for introducing Clerval to them, Victor finds that everything related to natural philosophy bothers him. He therefore temporarily abandons these studies and works with Clerval to learn Middle Eastern language. As the semester draws to a close and Victor and Clerval await their return to Geneva, they take a trip of Germany, which brightens Victor's mood and rekindles his love of the outdoors.

Chapter 7

Victor gets a letter from his father informing him that his youngest brother, William, has been killed after returning from the tour. Victor and Clerval race to Geneva, distraught and shocked. However, when they get there, the town gate is closed. Victor goes to the location of his brother's death. While travelling, he witnesses lightning striking the tops of Mont Blanc. Victor spots a monster-like entity close to where his brother perished. He understands that because the monster killed William, Victor bears the true blame because he was the one who created it. The following day, when Victor gets home, his brother Ernest breaks the news to him in tears that Justine has been charged with killing William because the police discovered a picture of Victor's mother in her pocket, which William had been wearing. Victor assures his family that Justine is innocent, but he stops short of saying anything more because he thinks that others would find him crazy if they heard his version of events. However, Victor is certain that circumstantial evidence cannot convict Justine of a crime she did not commit.

Chapter 8

Though his absence during the murder would make his confession seem absurd, Victor thinks he could confess in Justine's place. Although Justine insists she is innocent throughout the trial, she is unable to explain how William's mother's photo ended up in her pocket. She faces the death penalty. A judicial official that Victor interacts with informs him that Justine has already admitted to the crime. When Justine and Elizabeth visit her in prison, she reveals that her guards coerced her into confessing. She gave in and admitted to lying. I'm ready to die, adds

Justine, and get out of this “sad and bitter world.” Next day, Justine is put to death. Victor feels guilt overwhelm him for his secret role in William and Justine’s deaths.

Chapter 9

That his well-meaning intentions have caused such devastation depresses Victor. The Frankensteins soon leave their horrible recollections of what transpired and head to their holiday house in Belrive. Victor is still considering suicide, though, and he starts to want to get revenge on the monster. Elizabeth informs Victor one day that after seeing an innocent person put to death, she can never look at the world the same way. After some time, Victor makes the decision to go to Chamonix, France, in the hopes that it would help him deal with his “ephemeral, because human, sorrows.” He stops along the route to see waterfalls and the majestic Mont Blanc. He occasionally remembers better days from the views, but never for very long.

Chapter 10

At Chamonix, Victor’s dejection persists. He makes another attempt to get away from it by going up a mountain named Montanvert. Victor’s emotions are lifted by the vista, but then he spots the creature. He curses it and says he hopes it goes away. However, the monster asserts rather persuasively that it is Victor’s child. It states, “I ought to be thy Adam.” The monster goes on to say that it was once kind and that Victor, its creator, only abandoned it before it turned violent. It implores Victor to hear its tale. After following the creature to a glacial cave and taking a seat to listen, Victor begins to consider his obligations as a creator for the first time.

Chapter 11

The monster tells of its first moments after creation, including fleeing Victor’s flat, experiencing light and dark, hunger, and cold, and learning that fire could be used for both cooking and burning. The monster chooses to stay away from people because of how frightening it seems to them wherever it goes. It eventually locates a spot to hide in the shadows next to a dwelling. It follows a guy, a lady, and an elderly man while they go about their everyday business inside.

Chapter 12

The elderly man is blind, and the family is impoverished and hungry, the monster realises, which explains why the family appears miserable. It gathers wood for them and leaves it

outside their hut at night as payback for contributing to their agony by consuming their meals. It also learns that individuals speak with sounds, and it begins to acquire their language. It finds out that the girl's name is Agatha and the young man's name is Felix. The creature eventually recognises itself in a watery pool. At last, he understands why everyone has been screaming and running away from him. However, the monster starts to believe that he can persuade the family to overlook his hideous looks by using kind words and deeds. Spring comes, lifting everyone's spirits. The monster looks to the future with hope.

Chapter 13

Felix and the rest of the family feel happier when Safie, a dark and attractive "Arabian" woman, shows up at the cottage. Safie is being taught by Felix from a history book because she does not know the family's language. The monster, repulsed that a species as honourable as humankind is capable of such wickedness, learns the same things that she does. The monster comes to the realisation that it has no society of its own as he learns about human culture. It is a monster, destined to live forever apart from people and family. It is so sad because it wishes it had never learned about society.

Chapter 14

The De Lacey family's past is discovered by the monster. Safie's father, a prosperous "Turk" residing in Paris, was falsely charged with a crime. Felix proposed to assist the Turk in getting out of jail while also falling in love with Safie. Felix was promised the hand in marriage by the Turk in return for assisting the two in their flight. Felix, Safie, and her father managed to flee and reach Italy, but the De Laceys lost their fortune and were banished by the government when Felix's involvement in the plot was uncovered. Felix thought the Turk would keep his half of the agreement when he came back to support his family, but the "treacherous Turk" declared he didn't want his daughter to wed a Christian. But Safie's "Christian Arab" mother had raised her to be independent and curious about the world, qualities that were frowned upon in her father's Islamic culture. As a result, when Safie's father attempted to make her accompany him back to Turkey, she fled and went in search of Felix.

Chapter 15

The monster then describes how it discovered three volumes in the forest, one of which was *Paradise Lost* by John Milton, an epic poem about the fall of humanity from Eden. There are

moments when the monster thinks of himself as Adam. At times, though, he feels that since he lacks the love of his creator, he is more like Satan. The monster continues, saying that on its way out of Victor's apartment, it stole some of his journal entries, which turned out to be descriptions of how it was created. Victor is cursed for producing something so ugly. In the hopes that mankind will be able to see past his ugly appearance, the monster makes the decision to unveil himself. Feeling certain that the blind guy won't be biased against him, he approaches the cottage one day while Felix, Agatha, and Safie are on a stroll. The family returns just as the conversation is getting going. Felix battles the beast, Agatha passes out, and Safie flees in fear. The creature runs away.

Chapter 16

The monster becomes enraged after being rejected by the family. Still, the beauty of the following day soothes him. He chooses to attempt to patch things up with De Lacey once more. However, the De Laceys had left the cottage by the time the monster arrives. He witnesses Felix giving notice to the landlord, and he never sees them again. With his final connection to civilization severed, the monster becomes enraged and craves retribution. After setting the cottage on fire, he moves on to Geneva and Victor. The monster is shot by her guardian after saving a lovely young girl from drowning in a creek at one point in the journey. It takes weeks for him to heal, and his suffering only feeds his anger and desire for revenge. The monster travels to Geneva after a few weeks. He meets a small youngster there. The monster moves towards the kid, believing that he would be too little to be scared by his look and that he may be a friend. The youngster, however, screams in fear that his father—a Frankenstein—will punish the monster. Hearing the name Frankenstein infuriates the monster, who then strangles the youngster. The young man passes away.

Chapter 17

Victor's voice enters the story once more. Victor rejects the monster's request to make a girl because he believes that having two monsters would only result in more killing and devastation. The monster contends that Victor, as its creator, is to blame for its unhappiness, which is the source of its aggression. The monster continues, saying that if Victor makes a friend for it, the two of them would go away to South America and never speak to anybody again. When Victor hears the monster's words, he feels sympathy, but when he sees it, he feels hate.

Nevertheless, he accepts the deal. The monster leaves after telling him that it will keep an eye on his progress.

Chapter 18

Victor hesitates, thinking quickly that it would be foolish to give the monster a friend. He also understands that he will need to conduct some research in England in order to finish the assignment. Alphonse notices Victor's unhappiness and speculates that it may be related to Victor's unwillingness to wed Elizabeth. Victor tells his father that being married to Elizabeth is all he could ever want. Alphonse proposes that they be married right away to ease the family's recent grief. However, with his agreement with the monster looming over him, Victor is unwilling to be married and cites his upcoming vacation to England as justification for delaying the nuptials. Victor and Alphonse decide that he will travel to England for a maximum of one year, and that Clerval, who must work for his father for a while before continuing his education, will go with him. Victor, nevertheless, still feels like a "wretch."

Chapter 19

October sees Victor and Clerval arrive in London. Victor stays in his depressive state and stays away from people until they know anything that will help him build a second monster. On the other hand, Clerval embodies the Victor of old: eager to learn and eager to interact with everyone. Scotland is visited by Victor and Clerval. Victor leaves Clerval there with a buddy and continues on his own. He establishes a lab on a secluded island in the Orkney Islands and works alone on his top-secret research.

Chapter 20

During a night in his laboratory, Victor fears that the creature he is making would never be able to survive without people or that the two monsters will breed a "race of devils." He glances up at that moment and notices the creature "grinning" at the window. Overcome with hate, Victor ruins his job. The beast yells outside in pain before vanishing. The creature returns to Victor's lab some hours later. It now calls Victor just "Man" and swears retaliation. The statement reads, "I shall be with you on your wedding night." Victor worries that Elizabeth will be left alone as a widow and believes the monster intends to murder him that evening. Soon after, a letter from Clerval suggests that they continue their journey. Victor loads up his lab supplies and launches himself into the sea to discard them. Victor naps on his boat because he's

so pleased. However, he awakens to severe weather and is unable to return to land. The winds lessen as he starts to panic. Angry villagers assemble around Victor's boat as soon as he touches down. He's been ordered to meet with Mr. Kirwin, the local magistrate, as a suspect in a murder that happened the night before.

Chapter 21

Victor finds out in Mr. Kirwin's office that a man in his mid-twenties was discovered dead on the coast, his neck marked with black scars. Additionally, a number of witnesses attest to having seen a boat that resembled Victor's at sea. Victor is brought to view the corpse. It's Clerval. Victor has seizures, is bedridden for two months, and develops delusions. Victor is still incarcerated when he awakens. Mr. Kirwin is polite to him and tells him that he will probably be let free. Victor is also informed by him that his father has paid him a visit. Victor gets freed two weeks later as the court can find no concrete proof against him. Despairing and determined to protect his family from the monster, Victor returns with his father to Geneva.

Chapter 22

While travelling to Geneva, they make a stop in Paris to give Victor time to recover. His father tries to help by encouraging him to interact with society, but Victor feels he has no right to do so. Victor even tells his father that he killed Justine, William, and Clerval; however, his father views this as mental instability, and Victor refuses to talk about it further. Victor receives a letter from Elizabeth in Paris, expressing her wish to marry him but fearing he may have taken a new lover during his extended absence. Recalling the monster's promise to "be with him" on his wedding night, Victor resolves that if he kills it or it kills him, at least he will be free. In response, Victor writes that he wants to be married right away and that the day after they are married, he would reveal his horrible secret to her. Victor and his father travel to Geneva a week later. Ten days later, there is a wedding. On the other hand, Victor's enjoyment is destroyed by his fear of the monster when he and Elizabeth set sail for an Italian lakeside home for their honeymoon. Elizabeth makes an effort to uplift him by pointing him how beautiful nature is. It is ineffective.

Chapter 23

After they get at the cottage, a storm moves in. Elizabeth is sent to bed by Victor, who is armed with a gun and worried that the monster would attack at any time. However, he hears a

scream as he looks about the home. Someone has killed Elizabeth. Victor notices the creature at the window and rushes to cover her lifeless corpse. He attempts to hit it, but fails. Victor hastily returns to Geneva. Alphonse, his father, is devastated to learn of Elizabeth's passing and passes away a few days later. Victor is confined to a cell and becomes insane for several months. In an attempt to bring the monster to justice, once he comes to, he tells the local magistrate the whole thing. The magistrate pays attention, but he doesn't think Victor is telling the truth, and he also believes it's impossible to find the monster. Victor makes the decision to exact his own retribution. Victor swears affliction upon humanity and the magistrate. "Man," he screams, "how ignorant art thou in thy pride of wisdom!"

Chapter 24

Victor chooses to permanently leave Geneva. As he makes his revenge vow at his family's tombs, he hears the monster chuckle and refers to Victor as a "miserable wretch." Though Victor chases after it, the creature flees into the night. Victor follows the monster for months as it travels northward into the icy Arctic, guided by hints and playful messages the creature leaves behind. Using dogs and sleds, Victor pursues the monster onto the icy ocean. When they get within a mile of the monster's sled, the ice gives way under Victor's sled. Victor was saved at this moment by Walton's ship. The narrative returns to the present. Victor, knowing he's dying, begs Walton to take vengeance on the monster if he should happen to see it.

Walton. Walton's letters to his sister Margaret Saville serve as the novel's backbone. Victor told Walton in a letter dated August 26 that he was driven to despair by "lofty ambition," and Walton says he trusts Victor's account. Walton regrets not having met Victor sooner, when their friendship may have blossomed. According to Walton, "I have sought one who would love and sympathise with me." Victor graciously accepted his offers of friendship, but he didn't let them distract him from his one and only goal—destroying the monster. Walton informs Margaret in a letter dated September 2 that his crew and ship are in serious danger since the ice has completely encircled the vessel. He declares that his "mad schemes" may cause them all to perish and takes full responsibility for their fate. He worries about a rebellion. Walton writes in a letter dated September 5 that his crew has insisted he turn the ship around and sail home as soon as the ice allows them to do so. In defence of him, Victor says that the disobedient crew members need to "be men," as their goal was to be the "benefactors of [their] species."

FRANKESTEIN (MOVIE) 1994 – DIRECTOR: KENNETH BRANAGH

Kenneth Branagh's new version of Frankenstein acknowledges that the monster has always been the real focus of the tale. "Mary Shelley's Frankenstein" features all of the standard elements from the Frankenstein films, amplified to a terrifying degree: the stormy, dark evenings, the lightning strikes, the body parts storage units and the lab where Victor Frankenstein stirs his scorching cauldron of life. The true narrative, however, is told in the film's calmer, more contemplative middle sections.

Robert De Niro's character, The Creature, has broken out from incarceration and made his way into a tranquil rural area where a little family resides. He enters the barn via the window, staring wistfully at the serene scene around the hearth while eating from the same trough as the pigs despite the cold. He gets firewood ready for his unsuspecting hosts at night. The family eventually realises that he is becoming friends with some kind of woodland ghost; in fact, the blind elderly grandfather asks the creature to sit by the fire.

This creature is more conscious of his repulsive look than any of the creatures in the previous movies. And he's more aware of his background. He discovers how Frankenstein was created from pieces of dead bodies by reading the original journal kept by the monster. And he is thoughtful: "Yes, I speak, and read, and think, and know the ways of man," he says, with an echo of Caliban. And he asks, "What of my soul? Do I have one? What of these people of which I am composed?" The whole issue of the Branagh film is concentrated here: Has Frankenstein created a monster, or a man? De Niro brings a real pathos to the role, and there is agony when he asks the scientist, "Did you ever consider the consequences of your actions?" And his loneliness is palpable: "For the sympathy of one living being I would make peace with all." But the film surrounding these scenes is less satisfactory.

An Arctic expedition finds Frankenstein and his monster roaming far from home on the frigid wastes in the needless prologue and epilogue of the film, which are lifted from the original novel. This content is presumably included to let Aidan Quinn, the brash adventurer, learn from Frankenstein the dangers of giving in to his desires. However, the film has already made that point.

The narrative that precedes Frankenstein's ambition to create life centres on his relationship with Elizabeth (Helena Bonham Carter), his adopted sister. Carter is still growing into a passionate English rose, and Branagh's portrayal of Frankenstein makes her seem really infatuated (they have a kiss while the camera pans around them in a nod to "Vertigo"). However, as thunderous bolts crush trees as a bloody Caesarean delivery takes place, we start to wish Branagh would lower the volume. (One scene that I enjoyed was when the creature was given life by lightning; it was modelled off the 1935 "Bride of Frankenstein").

I am inclined to award "Mary Shelley's Frankenstein" has been given favourable review by many reviewers since they have found the moments starring De Niro so captivating. The Creature hits its mark, but the entire movie is shot in such a hectic, frenetic manner that it doesn't stop to make sure its consequences are felt.

Paragraph Questions

1. Who is Victor Frankenstein and what motivates his scientific experiment?
2. Describe the creation of the monster in *Frankenstein*.
3. What are the main characteristics of the creature in the novel?
4. Explain the theme of responsibility in *Frankenstein*.
5. Identify one major difference between the novel and its film adaptation.

Essay Questions

1. Discuss the theme of scientific ambition and its consequences in *Frankenstein*.
2. Analyse the character of the creature and the reasons for his transformation into a monster.
3. Examine the theme of isolation in *Frankenstein*.
4. Compare the portrayal of Victor Frankenstein in the novel and the film.
5. Evaluate *Frankenstein* as a warning about the dangers of uncontrolled scientific progress.

UNIT III

A TALE OF TWO CITIES (NOVEL) – CHARLES DICKENS

Author Introduction

English author Charles Dickens (1812–1870) is often regarded as the best of the Victorian era. *A Christmas Carol*, *David Copperfield*, *Bleak House*, *A Tale of Two Cities*, *Great Expectations* and *Our Mutual Friend* are just a few of the numerous books he has written. During his lifetime, Dickens was more well-liked than any other writer. Both the poor and the queen, the simple and the clever, could find something in his work to appeal to them, and the attributes of his creations combined with technical advancements allowed his popularity to spread fast around the world.

Over the course of his lengthy career, there have been swings in the sales and reception of individual novels, but none of them have been insignificant, out of character, or ignored. His popularity has never stopped, even if he is today praised for parts of his work that his contemporaries undervalued. Not only was he one of the most hilarious writers in English, but he was also a fantastic performer. His books were enhanced by the depth, empathy, and wisdom of his understanding of his society and its flaws, which elevated him to the status of one of the greatest writers of the 19th century and a powerful voice for the social conscience of his day.

Introduction

Charles Dickens wrote a historical novel titled *A Tale of Two Cities* in 1859. It takes place in London and Paris both before and during the French Revolution. Doctor Manette is the protagonist of the book. It chronicles his 18-year incarceration in Paris's Bastille and his eventual release to live in London with his daughter Lucie, whom he had never met. The French Revolution and the Reign of Terror are the backdrops against which the narrative is set. *A Tale of Two Cities*, the most well-known historical fiction novel by Charles Dickens, is reportedly among the best-selling books ever written. The book came in at number sixty-three on the BBC's 2003 The Big Read poll. The book has continued to impact popular culture despite being adapted for the theatre, screen, radio, and television.

Summary

Book the First: Recalled to Life

Jerry Cruncher signals the nightly mail carriage travelling from London to Dover in 1775. Cruncher works for Tellson's Bank in London, and he brings a message for one of the bank's managers, Jarvis Lorry. Jerry receives a mysterious reply from Lorry that reads, "Recalled to Life," alluding to French doctor Alexandre Manette, who was freed from the Bastille after serving an 18-year sentence. Lorry first meets Lucie, the daughter of Dr. Manette, and Miss Pross, her governess, upon arriving in Dover. Lucie, who had assumed her father was dead, passes out upon learning he is still alive. For their reunion, Lorry brings her to France. Dr. Manette has been provided accommodation in the Faubourg Saint-Antoine area of Paris by Ernest Defarge, a former servant, and his wife Therese, who manage a wine shop. He is discovered by Lorry and Lucie in a tiny garret, where he spends much of his time creating shoes, a hobby he picked up while incarcerated. He is taken back to England by Lorry and Lucie.

Book the Second: The Golden Thread

Charles Darnay, a French exile, is put on trial in London in 1780 for treason against the British Crown. John Barsad and Roger Cly, two British agents, are the main witnesses against him. Barsad asserts that he could identify Darnay anywhere, but Darnay's attorney draws attention to the fact that Sydney Carton, the prisoner's coworker in court, resembles the prisoner quite a bit. Darnay is exonerated as a result of undermining Barsad's evidence.

The despised and violent Marquis St. Évrémonde commands his carriage to be driven erratically fast through the congested streets of Paris, striking and murdering a child in the process. To make up for his loss, the Marquis gives a coin to Gaspard, the child's father; as he drives away, another coin is thrown back into the carriage.

The Marquis meets his nephew and heir, Darnay, upon arriving to his rural château. The nephew, who detested his aristocratic family, anglicised his mother's maiden name, D'Aulnais, to Darnay and abandoned his own surname, St. Evrémonde. The Marquis's belief that "Repression is the only lasting philosophy" is something he abhors. To the extent that this roof [looking up to it] blocks out the sky, the dogs will remain submissive to the whip in their gloomy reverence to fear and enslavement." Gaspard kills the Marquis when he is sleeping that night by

sneaking into the château and stabbing him. After eluding arrest for over a year, he is ultimately hung in the village close by.

Carton tells Lucie he loves her when they are in London, but she soon realises she can't love him back. Still, Carton says he will "embrace any sacrifice for you and for those dear to you".[8] Dr. Manette grants Darnay's request for permission to marry Lucie. Dr. Manette had ordered Darnay to keep his true name and ancestry a secret until the morning of the marriage, but Darnay divulges them to her. Dr. Manette returns to his compulsive shoemaking after receiving the surprising discovery. Before they return from their honeymoon, he regains his sanity, and Lucie is not made aware of the entire affair.

Over time, Lucie and Charles create a family in England consisting of a daughter named Lucie and a son who passes away while he was still a little boy. With them, Lorry finds a second home. Despite his infrequent visits, Carton is welcomed as a close friend and wins tiny Lucie's affection.

The Defarges assist in leading the assault of the Bastille, a symbol of regal oppression, in Paris in July 1789. Defarge goes inside One Hundred and Five, North Tower, Dr. Manette's previous cell, and investigates it extensively. Local authorities and other aristocratic figures are massacred throughout the region, and the St. Evrémont château is destroyed by fire.

In order to protect crucial records kept at Tellson's Paris branch from the chaos of the French Revolution, Lorry sets off for France in 1792. One of Darnay's uncle's old slaves, Gabelle, is imprisoned by the revolutionaries and writes to Darnay (now the Marquis St. Evrémont), begging Darnay to assist in securing his release. Darnay also leaves for Paris, keeping his status as the new Marquis a secret from his family.

Book the Third: The Track of a Storm

As a returning immigrant nobleman, Darnay is detained and imprisoned at La Force Prison while travelling to Paris. In an attempt to rescue him, Dr. Manette, Miss Pross, Lucie, and Jerry, her daughter, relocate to Paris and stay close to Lorry's. After a protracted confinement in the Bastille, Dr. Manette, who is revered as a national hero, testifies on Darnay's side when he is ultimately tried fifteen months later. Following his release and acquittal, Darnay is detained again later that day.

Miss Pross is shocked to encounter across her long-lost brother Solomon while out and about with Jerry. He is one of Darnay's gaolers and works for the revolutionary authorities, assuming the identity of a Frenchman. He is recognised by Carton as well; he is Barsad, one of the spies who attempted to incriminate Darnay during his trial in 1780. Carton uses the threat of reporting Solomon as an English spy to coerce Solomon into assisting with a scheme since Solomon is desperate to hide his actual identity.

The next day, Darnay will face a new trial based on fresh accusations made by the Defarges and a manuscript discovered by Defarge during a search of Dr. Manette's cell. The text is read to the tribunal by Defarge. Dr. Manette wrote in it that after he attempted to expose the Evrémont brothers' (Darnay's father and uncle) misdeeds, they imprisoned him. A peasant girl was abducted and sexually assaulted by Darnay's uncle. Her brother had gone to face the uncle, who had run him through with his sword, after first concealing his younger sister. Despite Dr. Manette's best efforts, the brother and the older sister passed away. The Evrémonts are condemned in the final paragraph of Dr. Manette's manuscript, "them and their descendants, to the last of their race." Darnay is found guilty by the jury and sentenced to death by guillotine the next afternoon. They saw that as unquestionable evidence of his guilt.

Carton learns that Madame Defarge was the last survivor of the peasant family at the Defarges' wine business, where he also overhears her plot to accuse Lucie and her daughter. When he visits Lorry, he informs her that Lucie and her family need to prepare to leave the next day. He demands a guarantee that Lorry and the family will be in the carriage waiting for him at 2:00 pm, prepared to depart as soon as he gets back. Not long before the executions are scheduled to start, Carton implements his scheme and gains entry to Darnay's cell with Barsad's grudging cooperation. Carton plans to be put to death in lieu of Darnay. After trading clothing with Darnay and giving him pills, he has Barsad take Darnay to the carriage where Lorry and the family are waiting for Carton. Along the way, Darnay gradually regains consciousness as they flee to England.

Madame Defarge visits Lucie's accommodations in the interim with the intention of capturing her and her daughter. Miss Pross is waiting for Jerry there so they may follow the family out of Paris when she discovers them. As the two ladies battle, Madame Defarge's revolver goes off, killing her completely and silencing Miss Pross for life.

While waiting to board the tumbril that will lead to his death, a seamstress, one of the other prisoners, approaches Carton. She is reassured by Carton, who says that their deaths will come quickly and that their troubles would not accompany them to “the better land where... [they] will be mercifully sheltered.” He has one last prophetic idea in which he imagines a brighter future for the family and their offspring.

Detailed Summary

Book the First: Recalled to Life

Chapter 1: The Period

The scenes are set in 1775 in two monarchically controlled cities, London and Paris. The English Revolution is about to begin. With the spirit of revolt quietly spreading throughout the countryside and trees just begging to be turned into guillotines, the French Revolution seemed imminent. Similar unrest is widespread throughout England, where there is a rise in highway robberies and high-class theft. Executions for both serious and petty crimes are frequent.

Chapter 2: The Mail

In a mail coach headed for Dover is Mr. Jarvis Lorry, a confidential clerk at Tellson’s Bank of London. His fellow passengers, who are all strangers, cannot see his physical look because it is a chilly night and he is bundled up to his ears. Because highway robberies are so widespread and any of the passengers may be working with criminals, the coachman dreads his passengers as much as they do each other. He thus gets scared when he hears a horse charging down the road towards the carriage.

The horse’s rider, Jerry Cruncher, approaches Mr. Lorry and hands him a note telling him to wait for a girl at Dover. The mysterious response from Mr. Lorry is “recalled to life.” Following this conversation, Mr. Lorry returns to the bus and drives on to Dover. Jerry stops and thinks on his long, arduous ride from London, thinking to himself that he has received a very peculiar message.

Chapter 3: The Night Shadows

The first thought of the chapter is that, in spite of their outward manifestations, all people are mysteries to one another. As they approach Dover, the three passengers continue to be a mystery to one another. Jerry Cruncher goes back to Temple Bar, still feeling uneasy about the

mysterious note. In the carriage, Mr. Lorry nods asleep and starts to think of Tellson's Bank, which is a familiar place. He then encounters a guy who has been buried for eighteen years and has dug his way out, whom he refers to as a phantom. Mr. Lorry's brain has three conversations with this ghost, which verify that he has been buried for eighteen years. Mr. Lorry awakens from his dream as the sun is rising and looks out over the colourful landscape, feeling sorry for a guy who would be kept isolated from the natural world for eighteen years.

Chapter 4: The Preparation

After riding the mail coach to Dover, Mr. Lorry settles down and has breakfast by himself in the coffee area. Tellson's Bank has locations in both London and Paris, according to a chat with a waiter; nevertheless, Mr. Lorry hasn't visited Paris in fifteen years. After finishing his meal, Mr. Lorry goes for a walk by the sea and comes back with a bottle of claret. A woman known only as Mam'selle (Miss Manette) interrupts his tranquilly by asking to meet him right now.

When he sees her in her room, he becomes emotional and remembers carrying her over the Channel in his arms as a baby. Tellson's Bank looks after Miss Manette's financial matters. She was told that Mr. Lorry would be travelling with her to France and that he would be bringing some unexpected news. Following a few false starts, Mr. Lorry gathers his courage and informs Miss Manette that her mother, an Englishwoman, had married a Frenchman, who was still living in France. After spending years in jail, he made a full recovery and is currently residing in the home of an elderly servant in Paris. Miss Manette is troubled by the thought that she is being brought to meet her father's ghost rather than her actual father, as she understands what a mess her father must be. Mr. Lorry explains that their task is to get him from France to England, and he advises them not to identify the situation by characterising the rescue as the mysterious sensation of being "recalled to life." Miss Manette swoons, overwhelmed. To save her, her servant moves Mr. Lorry aside so that she can give him smelling salts.

Chapter 5: The Wine-Shop

A damaged wine cask is left outside Monsieur Defarge's wine shop in Paris. People pause in their activities to sip the wine that has spilled over the cobblestones. Everyone has the scars of hunger after the wine runs out and they go back to their regular routines. This hunger is also reflected in the street signs, where the baker's sign has a little loaf and the butcher's sign

just a piece of meat. The only things that seem strong and robust are weapons, such as rifles, axes, and knives.

While Gaspard puts his finger in the wine and dirt and draws “blood” on a wall, Monsieur Defarge observes the situation involving the wine cask and converses with him. Defarge eliminates this word. Upon Defarge’s return to his business, his wife gives a little cough and raises an eyebrow, suggesting that he should glance around. In addition to three individuals who appear to be called Jacques—apparently Monsieur Defarge’s own name—he notices that Mr. Lorry and Miss Manette are seated in his store. Mr. Lorry asks to speak with him as he sends the three to visit a room they would want to see. When he requests to meet Dr Manette after disclosing his and Miss Manette’s identity, Defarge leads them to the fifth-floor flat. The fact that Dr. Manette is imprisoned and that Mr. Lorry can see the three Jacqueses watching him through gaps in the wall both irritate him. Fearful, Miss Manette steps inside. Her father, who has white hair, is working on shoes in a garret.

Chapter 6: The Shoemaker

When Dr. Manette’s guests first arrive, he hardly reacts since he is preoccupied with producing shoes. In response to the question about his name, Dr. Manette says, “One Hundred and Five, North Tower.” By stating that he learnt how to make shoes “here,” he is expressing his belief that he is still behind bars. Dr. Manette is shocked to see his daughter, even if he can only vaguely identify Mr. Lorry. Her golden locks are the same hair he recognises and carries around his neck in a rag as a hopeless memento of his newborn daughter. She emotionally commands him to cry for the previous wrongs they have both experienced in order to persuade him that she is, in fact, her daughter. At his daughter’s request, arrangements are made to have Dr. Manette taken out of Paris right away. He shows surprise that he is not leaving the jail he believed he was in and that he is not seeing the drawbridge where he had anticipated as he is transported from the garret to the carriage. Mr. Lorry wonders at the end of the first book what powers a resurrected man may have in comparison to what he lost when he was buried.

Book Two: The Golden Thread

Chapter 1: Five Years Later

The storied Tellson’s Bank is described in the first chapter of the second book. Those who labour there much like its darkness and discomfort. They are so adamant on it continuing to

be bothersome and worsening that they would have disinherited a kid who didn't agree with them.

Tellson's odd work man Jerry Cruncher was the one who rode in to deliver the message to Mr. Lorry. He resides in Whitefriars in a little flat that his wife keeps spotless. He verbally insults this woman for bowing her head in prayer, implying that her intercession prevents his business from succeeding. In order to stop Mrs. Cruncher from praying against him, he enlists the assistance of his adoring son. Her son tells his father about her sin as she attempts to pray. The young Cruncher watches his father go to work and questions the source of the rust on the straw that he is chewing. Jerry Cruncher does not work with rust at Tellson's, but he is constantly rusty.

Chapter 2: A Sight

Jerry Cruncher receives a note from an elderly Tellson's clerk that he needs to convey to Mr. Lorry at Old Bailey, the site of Charles Darnay's trial. Jerry enters the courtroom and is informed by a bystander that this is, in fact, a treason case. The man goes into graphic detail about the punishment that will undoubtedly come next: quartering. The whole courtroom looks at Charles Darnay, the young gentleman prisoner, when he is brought in. The day before, he had entered a not guilty plea. Darnay's eyes lock onto Dr. Manette and his daughter, who are about to testify on behalf of the prosecution.

Chapter 3: A Disappointment

The task of travelling back and forth between France and England to spy is placed on Charles Darnay. The main testimony against him is his friend John Barsad. It is believed that Darnay engaged in treacherous actions as early as five years earlier, during the start of the American Revolution. In his deposition against Charles Darnay, Mr. Lorry identified Darnay as the man who boarded the ship in the middle of the night at Calais, France, en route to England. When Miss Manette answers the phone, she recognises him but expresses deep concern that her proof would injure him in any way. According to Lucie's testimony, the prisoner told her he was travelling under an assumed identity for a sensitive assignment. In his testimony, Dr. Manette states that he has also seen the guy. But when a Mr. Carton appears, the argument is thrown into disarray and rendered useless. Carton's resemblance to Darnay is so striking that it is hard to positively identify the accused. Mr. Stryver, Darnay's defence attorney, demonstrates how

Barsad was also a traitor. The jury takes a very long time deliberating. After Lucie passes out, the courtroom is evacuated. Jerry is instructed by Mr. Lorry to stay and deliver the verdict to Tellson's. Jerry gets a piece of paper with the statement, "Darnay is acquitted," on it.

Chapter 4: Congratulatory

The defence attorney, Mr. Lorry, Dr. Manette, Lucie, and Mr. Stryver all congratulate Darnay on his successful escape from execution. The bad feelings brought on by being questioned in-depth about her imprisonment obscure Dr. Manette's face. After the Manettes leave in a hackney-coach, Mr. Carton, who is a little inebriated, requests permission to talk to Mr. Darnay. As they eat in the pub, Mr. Carton asks Miss Manette to join him in a toast. Mr. Carton looks in the mirror after Darnay leaves and says he doesn't like Darnay because he too much reminds him of what he may have been, had he not been so obstinate. He despises Darnay for encouraging Miss Manette to see him in such a sympathetic light.

Chapter 5: The Jackal

Mr. Stryver, who has a history of alcoholism, used to be Mr. Carton's drinking buddy; they were both students in Paris. Even with all of his self-motivation, Mr. Stryver became a far more effective lawyer when Mr. Carton started working on and assisting with the summarization of his documents. Carton so turned into Stryver's jackal. Carton disputes Stryver's statement on Miss Manette's beauty, saying she is just a blond "doll." Carton tears himself to sleep as he leaves Stryver's house and heads back to his own. The noble glories that were once within his grasp but are now unattainable haunt him.

Chapter 6: Hundreds of People

Mr. Lorry had dinner with the Manettes four months following the trial. The Manettes reside in Soho, a quaint and somewhat unurbanized area of London. Living comfortably, Dr. Manette has resurrected his medical business out of the house. He speaks with Miss Pross, who is disturbed because hundreds of people find Miss Manette (whom she refers to as "my Ladybird"), even though Miss Pross believes they don't deserve her. Miss Pross is valued more by Mr. Lorry because of her dedication than by wealthy ladies who work at Tellson's. When he queries Miss Pross about whether Dr. Manette knows who put him in jail for so long, she believes he does.

Miss Pross fusses over the girl, brushing her hair and adjusting her hat, when Lucie and her father arrive. Miss Pross is now regarded as a culinary sorceress because she searched the neighbourhood for French expats to teach her culinary skills. It's Mr. Darnay who calls after supper. Up until Darnay narrates a story about the Tower of London, where numerous prisoners' initials were engraved, Dr. Manette is amused. The guards reasoned that it was essential to search for D.I.G. as it was the only one that couldn't be matched by a previous prisoner (they dug, but discovered just traces of a probable letter). The party moves inside out of the weather and Mr. Carton joins them. Lucy describes her fantasy that the sounds of footfall outside her home are those of individuals entering and leaving her life. Mr. Carton notes that a large number of persons who will actually be in her life are represented in this vision.

Chapter 7: Monseigneur in Town

Every two weeks, Monseigneur, a strong French nobleman, hosts events in his Parisian hotel. To gather the formalities required to bring him his chocolate in the morning, four guys are needed. In general, he believes that the public should be allowed to proceed as they like, and in particular, he believes that the public should be allowed to proceed in a manner that maximises his personal profit. Monseigneur discovered that these ideas, together with the fact that his riches would be lessened, would benefit him in associating himself with a Farmer-General through the marriage of his sister to one. Because none of the people in his court can perform a single task that might benefit another person, they are all unbelievable. As he departs, the Marquis de Evremonde, also called Monseigneur, criticises him before boarding his own vehicle.

When Monseigneur's carriage speeds at an unsafe speed, it collides with a child and kills it. Gaspard, the kid's father, receives a gold coin from the Marquis, and Defarge receives another gold coin for his insightful judgement that the infant would be better off dead. Defarge tosses the coin back towards the carriage as the Marquis drives off. Rich individuals keep driving by Saint Antoine as the underprivileged and starving observe.

Chapter 8: Monseigneur in the Country

The Marquis keeps going through another impoverished community that has been rendered bankrupt by excessive taxes in his carriage. He pulls over and asks to talk to one of the locals, explaining that he was staring at the Marquis so intensely as he drove up the hill. In response, the guy says, "There was a man hanging from the shoe under the carriage." The man is

tall as a ghost and white as a miller, according to him. The man beneath the carriage allegedly dove headfirst over the slope as the carriage halted, according to the villager. After growing impatient with the tale, the Marquis requests that Monsieur Gabelle, the postmaster, hide the people from view.

The Marquis departs once more, but a woman with a petition causes him to become lost. She would want a piece of stone or wood to be placed on her husband's grave since too many people have passed away and left behind piles of unmarked graves. Without answering, he pulls her aside and keeps walking towards his chalet. He inquires as to whether Monsieur Charles has made it from England when he arrives.

Chapter 9: The Gorgon's Head

Like the head of a Gorgon, the chateau is entirely made of stone. Monseigneur laments the delay in his nephew's arrival before sitting down to dine. Monseigneur notes that Charles Darnay has taken a while to get here from London when he does. Monseigneur is accused by Darnay of attempting to use a letter de cachet to have him placed in jail in France. While Monseigneur does not dispute this, he bemoans the lack of accessibility to such measures and the diminished advantages enjoyed by the nobility. He believes that the only long-lasting and effective strategy is repression; Darnay responds that their family has done wrong and will suffer the repercussions. Darnay gives up France and his possessions. Monseigneur makes fun of him for not being more successful in England before bringing up the doctor and his daughter, but he ominously stays silent.

Owls shriek all night long, and the Château Fountain appears to be filled with blood as the sun rises because of its slanted position. The inhabitants of the chalet awaken later, but not before the villagers wake up to begin their labour; when they do, they act wildly. Monseigneur was killed in the middle of the night. A dagger embedded in his heart holds a piece of paper with the words, "Drive him fast to his tomb." This is from Jacques.

Chapter 10: Two Promises

Charles Darnay returns to England a year later and is content with his job as a French instructor. After meeting Lucie, he has been in love with her, and he eventually begs her father for permission to tell her how he feels. Dr. Manette is hesitant, but Darnay persuades him that his

goals are noble and real. His goal is to strengthen the bond between Lucie and her father rather than to stand in the way of it.

Dr. Manette constantly treats Darnay with a hint of reserve; this tension is shown in his face of dread, and even though he grants Darnay his blessing, something is not quite right. When Darnay tries to explain to the doctor why he is in England and what his true name is, the doctor interrupts him, stating that he is using an assumed identity. He advises Charles to reveal these truths to him on the morning of the marriage if he marries Lucie. That evening, Lucie comes home to find him working on his shoemaking again—for the first time since Paris—and is understandably upset. He stops when she knocks on his door.

Chapter 11: A Companion Picture

While Mr. Carton is preparing Mr. Stryver's legal documents, the two are having a drink together. After asserting that his own bravery surpasses that of his buddy, Mr. Stryver declares his intention to wed Lucie Manette. Even though Carton says he has no objections, this makes him drink his punch faster. Stryver marvels at his own economic apathy in his decision and believes he is doing Lucie a favour. Stryver advises Carton to locate a wealthy or property-owning woman and get married to her.

Chapter 12: The Fellow of Delicacy

While Mr. Carton is preparing Mr. Stryver's legal documents, the two are having a drink together. After asserting that his own bravery surpasses that of his buddy, Mr. Stryver declares his intention to wed Lucie Manette. Even though Carton says he has no objections, this makes him drink his punch faster. Stryver marvels at his own economic apathy in his decision and believes he is doing Lucie a favour. Stryver advises Carton to locate a wealthy or property-owning woman and get married to her.

Mr. Lorry becomes enraged at this insult to Lucie even though he is at Tellson's and needs to act appropriately. Mr. Lorry advises that maybe he should go to Soho and feel out the matter, as it may be uncomfortable for Stryver, the doctor, and Lucie if the former made an unwanted suit. Mr. Stryver concurs.

Later that evening, Mr. Lorry receives an odd reaction from the prospective suitor when he shows up to Stryver's home with assurance that a proposal would not be accepted. Stryver

acts as though he had forgotten about the topic. When he is reminded, he professes to be sorry for both the doctor and Mr. Lorry, insinuating that Lucie has gotten herself into trouble and is no longer fit to be engaged. Lorry is so surprised that he merely leaves.

Chapter 13: The Fellow of No Delicacy

Though Mr. Carton had never been a good speaker or a pleasant guest in the Manette home, he used to spend the nights wandering their neighbourhood, daydreaming about Lucie. She asks him what's wrong when he pays her a visit one day. In spite of his extravagant ways, he believes he is helpless and that his acquaintance with the Manettes' family scenario has inspired him to become a decent guy once more. Carton says that this is only a nice dream, despite Lucie's best efforts to persuade him otherwise. All he wants is for her to know that he let her into his heart and that's all. He makes a pledge to do anything for her or anybody close to her before he goes.

Chapter 14: The Honest Tradesman

Jerry Cruncher watches the funeral procession for Robert Cly draw near as he perches on his stool outside Tellson's on Fleet Street. Because Cly was purportedly a spy, a violent throng accompanies the funeral procession, and Jerry joins the mob by climbing atop Cly's coffin as they commandeer the parade. Jerry wisely departs from the group before the police show up.

Chapter 15: Knitting

Monsieur Defarge is not present in the Defarges' wine business, but there's an extraordinary amount of early drinking going on. Monsieur Defarge walks in carrying a road maintenance guy he seems to know by name, Jacques, and shows him to the flat where Doctor Manette used to live. He is introduced to the other three Jacques men by Defarge. The road-mender tells the tale of how he observed a guy beneath Monseigneur's carriage, dangling on a chain. He claims that despite the fact that he had never seen the man before, his exceptional height allowed him to be recognised. He observed the man, led by six soldiers, and shackled, while he was on his way home from work on a mountain.

Furthermore, he says the individual who was captured knew him. The man is crippled, and the soldiers took him to a prison gate by driving him through a town full of onlookers while brandishing their rifles. While travelling to work the following morning, the road-mender noticed

him incarcerated in the penitentiary. For his claimed murder of Monseigneur, the guy has been imprisoned, and troops have constructed a gallows for his execution. After asking the roadside repairman to depart, Defarge meets with the other Jacques figures. They make the decision to register the man as inevitable disaster.

A particular Jacques questions the security and privacy of their record, but according to Defarge, his spouse weaves it with symbols that only she can decipher. The road sweeper eagerly gestures and yells at aristocracy and royalty as the two Defarges accompany him to Versailles. Madame Defarge responds that she is knitting shrouds when a guy asks what she is making. The Defarges show their disdain for the higher classes towards the end of the performance.

Chapter 16: Still Knitting

A policeman provides Monsieur Defarge with a physical description of John Barsad, an English spy who may be stationed at Saint Antoine. Once they are back in the store, Madame Defarge tallies their purchases. When Monsieur Defarge begins to exhibit signs of exhaustion, Madame Defarge comforts him by pointing out that even if they may not live to witness the revolution, they still need to contribute to its preparation.

When Barsad walks into the shop the next day, Madame Defarge knows who he is. She has a rose on the table next to her, and when he walks in, she puts it in her hair as the other customers leave the store. She has a rose on the table next to her, and when he walks in, she puts it in her hair as the other customers leave the store. While talking to her about the cognac he just ordered, Barsad attempts to get her to gripe about poverty or Gaspard's death. It is evident from this allusion that Gaspard is the prisoner who was discussed in the preceding chapter.

As Monsieur Defarge walks inside the store, he refutes the notion that the hamlet is sympathetic to Gaspard. Sensing that his efforts are not yielding much fruit, the spy tries to curry favour with the Defarges by claiming to be aware of Doctor Manette. He informs them that Lucie has married Darnay and then reveals that Darnay is the nephew of Monseigneur and as such is the new Marquis. They feign indifference, so he leaves.

Chapter 17: One Night

Lucie's father reassures her that they won't grow apart as a result of her connection with Charles Darnay. He gives her the assurance that if she improves her life, it would improve his.

For the first time, he talks about his incarceration and describes how he used to envision her remembering her father. She sobs and claims to have thought of him her entire childhood.

The marriage does not affect Lucie's place of residence; it is a tiny wedding attended only by Mr. Lorry and Miss Pross. When Lucie goes to check on her father in the middle of the night, she finds that he is sleeping well, but she is still concerned about him.

Chapter 18: Nine Days

Lucie's father reassures her that they won't grow apart as a result of her connection with Charles Darnay. He gives her the assurance that if she improves her life, it would improve his. For the first time, he talks about his incarceration and describes how he used to envision her remembering her father. She sobs and claims to have thought of him her entire childhood.

The marriage does not affect Lucie's place of residence; it is a tiny wedding attended only by Mr. Lorry and Miss Pross. When Lucie goes to check on her father in the middle of the night, she finds that he is sleeping well, but she is still concerned about him. Mr. Lorry and Miss Pross decide to not notify his daughter of the change in her father, and they watch him at night by turns.

Chapter 19: An Opinion

Mr. Lorry discovers that Doctor Manette is acting normally again on the tenth morning. Miss Pross and Mr. Lorry choose to carry on as if nothing had occurred, but Mr. Lorry gives the Doctor's case to him in a way that makes it seem like it was someone else's. By seeing his own blackened hands, the Doctor admits that he has been manufacturing shoes. He also concedes that his shoemaking supplies ought to be taken away from him—but not before time. Additionally, he tells Mr. Lorry that “the patient” (himself) is unable to recall the details of his relapses and that carrying on with his professional obligations won't worsen his health. In the middle of the night, Mr. Lorry and Miss Pross destroy the shoemaking machinery when Doctor Manette leaves the house to visit Lucie and her husband. The fragments are subsequently burned in the kitchen fire.

Chapter 20: A Plea

Sydney Carton is the first to welcome the Darnays back after their honeymoon. He pulls Charles aside and requests that he forget any statement he made indicating he didn't like him.

Carton receives assurances from Charles that Sydney's intervention during the trial was sufficient, and he is granted permission to visit the Soho mansion as often as he pleases.

Carton walks away. Speaking broadly about the dinner chat, Darnay remarks on what a peculiar and determined guy he is. Darnay is just telling the truth and has no malicious intentions, but later that evening Lucie begs him to feel some sorrow for Carton instead of speaking negatively about him, and Darnay happily complies.

Chapter 21: Echoing Footsteps

As she gets older, Lucie keeps hearing footsteps reverberate throughout the home. She had a girl named Lucie and an adorable baby boy who passes away when he is a youngster. Carton still has a unique and exclusive position inside the family. After marrying a wealthy widow with three kids, Stryver offers Darnay the children as students and is hurt when he declines.

The household starts to feel the effects of events in France when Lucie turns six in 1789. According to Mr. Lorry, Tellson's customers in Paris are getting so anxious that they are starting to transfer their funds to London. He inquires as to tiny Lucie's safety in her bed before questioning why he is acting so uneasy given that there is no reason why she wouldn't be. Meanwhile, the assault on the Bastille is being planned in Paris. Led by Monsieur Defarge, Saint Antoine descends on the Bastille armed with stones and weapons. The women are led in the assault by Madame Defarge. Monsieur Defarge uses coercion to get a turnkey to lead him to One Hundred and Five, North Tower—the old cell of Doctor Manette. Before the Bastille is demolished, Defarge identifies the hiding spot of a paper and removes it by knocking on the walls.

The crowd awaits Defarge's execution of the governor. Madame Defarge stands nearby with her knife, ready to decapitate and dismember the body when the crowd beats him to death. Seven heroes who were freed from the Bastille are carried by the mob.

Chapter 22: The Sea Still Rises

Madame Defarge is speaking with the Vengeance one week after the assault of the Bastille. With the news that the crowd has located an aristocrat called Foulon who advised

starving peasants to eat grass, Defarge storms inside the store. To punish Foulon, the Defarges and the Vengeance swiftly organise a crowd. The mob's female members support one another.

They clap like they're at a play when they realise that Foulon has been tied to a bundle of grass. The rope breaks the first two times, but on the third attempt they manage to hang him on a lamppost. His son-in-law is killed by the crowd because they are still hungry for blood. After the day's violence, they return to their houses in Saint Antoine and, despite the fact that they are still famished, they feel content and united.

Chapter 23: Fire Rises

Without Monseigneur, Saint Antoine is a different place, just as France is a different country without members of his class. He was a symbol of wealth and a source of pride in addition to being an oppressor. In the countryside, two "Jacques" figures say hello to one another. One tells the road-mender that he has been walking nonstop for the past two days and requests that he be woken up when he finishes.

While he sleeps, the road-mender studies him, captivated by him. When the time comes, he wakes him up, and the two of them head into town. Monsieur Gabelle becomes anxious when he notices that everyone is staring up at the sky. There's a fire at the chateau where Monseigneur used to reside. The locals accompany Monsieur Gabelle to his home to harass him for having ties to tax collecting as they observe the fire without offering to put it out. Locked within his home, Gabelle vows to smash some of the guys below if he is attacked by jumping from his own roof. The crowd hangs bureaucrats who are not as lucky as Gabelle and sets fire to other noblemen's chateaux, but Gabelle manages to flee.

Chapter 24: Drawn to the Loadstone Rock

The French Revolution continues for three more years. The monarchy has disappeared, and the class of monseigneurs is dwindling. Tellson's has become a hub of revolution knowledge since Frenchmen arrive in London and head straight there to discuss financial matters. In an attempt to talk Mr. Lorry out of going to Paris for work, Charles Darnay pays him a visit at Tellson's. When Darnay hears Mr. Stryver and members of Monseigneur's class talking about how they would punish the peasants when the revolution is done, he becomes enraged. He hears

a Tellson's clerk questioning Mr. Lorry about whether he has located the right person to deliver a letter meant for the Marquis St. Evrémonte.

When the address is circulated, the other French nobility acknowledge that, although they don't know him well, they are aware of his support for the revolution and his distribution of land among his peasants. Asserting that he knows the individual, Darnay swears to deliver the letter to him. When he opens it, he finds that Monsieur Gabelle—who has indeed been imprisoned—is pleading for assistance. Although Darnay believes that giving up his position was the right decision, he fears that he did not handle things properly and decides to travel to Paris. He believes that the revolutionaries will accept him as he is transferring his title. He delivers a verbal message to Mr. Lorry on behalf of the letter's recipient—himself, though Mr. Lorry is unaware of this—stating simply that he will arrive and is departing right away. Without telling either of them in person, he departs for Paris in the middle of the night after penning two letters: one to Lucie and the other to the Doctor.

Book the Third: The Track of a Storm

Chapter 1: In Secret

Darnay's journey is lengthy due to France's disarray, and he is questioned at every turn. As he gets closer to Paris, he is awakened in the middle of the night and informed that he would be escorted there, which he must accept and pay for. Monsieur Defarge is the escort here. Darnay knows he is in trouble when he hears people yell, "down with the emigrant!" as soon as they get in Beauvais. The day Darnay departed England, a ruling had been issued that allowed exiles' property to be sold and sentenced any who returned to death. Darnay is sentenced to La Force Prison when he arrives in Paris. Defarge confesses who he is and that he is aware that Darnay is wed to Lucie Manette, but he declines to assist. After being imprisoned in La Force, Darnay discovers that the other inmates are remarkably civilised. He starts to see why Doctor Manette became a shoemaker as he paces his chamber.

Chapter 2: The Grindstone

Living in chambers at Tellson's Bank in Paris, Mr. Lorry is consumed by the thought that the noblemen would not survive to receive their inheritance. After thanking God that no one he loves is in Paris and hearing the noises of fighting on the streets with trepidation, Doctor Manette and Lucie burst into his room to break the bad news that Darnay is imprisoned. Because the

revolutionaries respect Manette's status as a prisoner in the Bastille, he is immune to their brutality.

To have a private conversation with the Doctor about the problem, Mr. Lorry invites Lucie to withdraw to a back room. Together, they cast glances out into the courtyard, where a ferocious-looking crowd is honing their weapons on the grindstone. The doctor is informed by Mr. Lorry that the inmates are being killed. As the Doctor enters the courtyard and reveals that he was a prisoner in the Bastille, the mob cheers him on as a hero. The mob, who had been just as eager to murder Darnay as they had been to save him, carries him to La Force on their backs.

Chapter 3: The Shadow

Mr. Lorry fears that by letting Lucie, the wife of an immigrant prisoner, stay in their accommodations, he is jeopardising Tellson's Bank. He locates a suitable flat close to his own with the help of Lucie, her daughter, the Doctor, and Miss Pross, having wisely decided not to seek Defarge for counsel because of concern that he would become involved in the revolution. Now, Mr. Lorry's bodyguard, Jerry Cruncher, is watching over their home.

After returning to his own accommodations, Mr. Lorry receives a visit from Monsieur Defarge bearing a communication from Doctor Manette informing him that Darnay is safe but that they are not yet allowed to leave jail. Mr Lorry goes with Defarge to Lucie's new flat as he delivers a message for her. Madame Defarge, who Mr. Lorry recognises from her knitting, joins them in the street. When her husband tells Lucie that her father has influence and that he is safe for the time being, Lucie is ecstatic. She extends her gratitude by kissing Madame Defarge's hand, but she does not reply. According to Mr. Lorry, Madame Defarge wants to meet the entire family so that she would know who to defend in the event of a public revolt. Lucie begs her to do all in her power to support her husband, but Madame Defarge responds that she has seen so much poverty and misery that she finds little value in the problems of a single woman.

Chapter 4: Calm in Storm

Doctor Manette does not return for four days, during which time 1,100 prisoners are killed. Manette announced himself as having been a prisoner in the Bastille without trial, a fact which Monsieur Defarge reinforces, popularizing the Doctor immensely. He almost secured Darnay's immediate release, but the prisoner was arbitrarily returned to his cell. Doctor Manette

gained permission to stay with him in the cell to ensure that he would not be murdered like the other prisoners. The Doctor is asked to tend to a prisoner who was released but attacked with a pike anyway by mistake. He works hard to dress the wounds and save both the attacker and the attacked. Instead of reviving his old psychological problems, the Doctor's activities give him a sense of importance and help him become more confident.

Rather than reinstating his previous psychological issues, the Doctor's endeavours provide him a feeling of significance and boost his self-assurance. He has used his power to make sure Darnay is not held captive alone, but rather in a group, and he has met with Darnay once a week to see how he is doing and to provide messages to Lucy. Despite his best efforts to free Darnay, the Revolution has proceeded too quickly; the king and queen are put on trial and executed, and the first year of the republic is proclaimed. Charles has been sentenced to one year and three months in jail.

Chapter 5: The Wood-Sawyer

For a duration of one year and three months, Lucie remains uncertain of her husband's status. After settling into their new house, she maintains her optimism by leaving books or a chair for her husband and acting as though he also lived there. Her father tells her that there's a spot she may stand on the pavement at specific times that's overlooked by a prison window, out of which her husband occasionally glances. For two hours every day, Lucie spends her time walking on the sidewalk back and forth. Now that he is a woodsman, Jacques Four has a hut close to Lucie's walking route where he cuts wood. Observing her daily presence, he makes fun of her for having a connection to a prisoner while feigning to use his saw to execute the entire family. When Lucie is strolling close to the jail in December, Jacques Four and the Vengeance are among the five hundred people that swarm her. Her father comforts her, telling her not to worry—they won't hurt her. Madame Defarge acknowledges them as she passes by. Charles receives a court summons for the next day.

Chapter 6: Triumph

Among the twenty-three persons scheduled for trial the next day is Charles Darnay. He bids his jail pals farewell. He appears to be one of the honest guys being tried by criminals when he is called before the Tribunal the next morning. In the front row are the Defarges. After Darnay is accused of being an immigrant, the populace calls for his head to be removed. It makes no

difference if he gave up his noble title. The audience cheers for him when he discloses that he is wed to Lucie, Doctor Manette's daughter.

Doctor Manette and Gabelle both testify on his favour, emphasising that the English aristocracy government had tried him for his life for being a friend of France and America, rather than being sympathetic to it. After Darnay is found not guilty, the audience ecstatically welcomes him. Holding him up on a chair, they lead him back to his house. The mob performs the Carmagnole around Lucie and her husband when she arrives to meet him. In gratitude, Lucie places her head on her father's breast in the same manner that he had done for her when they had first met in Paris.

Chapter 7: A Knock at the Door

Since Darnay had to pay a high price for food while he was incarcerated, the family started living extremely thrifty. Nevertheless, in order to avoid arousing suspicion or jealousy over their relative affluence, Miss Pross and Jerry Cruncher, who went grocery shopping often, had to shop at different places. They declare themselves to be devoted English citizens of the King before they start shopping. After Jerry Cruncher and Miss Pross leave, four guys knock on the door and re-arrest Charles Darnay without providing an explanation. They claim that Saint Antoine has condemned him, citing Madame and Monsieur Defarge as well as another individual.

Chapter 8: A Hand at Cards

Unaware that Darnay has been detained once more, Miss Pross and Jerry Cruncher carry on with their shopping. By coincidence, they walk into the Defarges' store intending to buy wine. When Miss Pross recognises the guy in the shop as her brother Solomon Pross, who is currently an officer of the French Republic, she shouts. Jerry Cruncher is equally taken aback upon realising that the man is none other than English spy John Barsad. While he is attempting to come up with the name out loud, Sydney Carton comes by and gives it to him.

Carton announces that he is a turnkey at the Conciergerie and requests a private conversation with Barsad. Carton recognised his face at this point. He asked him to go with him to Tellson's Bank so they could have a conversation after following him back to the wine shop. He runs into Mr. Lorry there, who knows him from his testimony during Darnay's trial. Carton

attempts to exploit his knowledge of Barsad—that he works for the Republican government today under a fake identity, but that he was once employed by the English government—to release Darnay from what the French government would perceive to be a spy. Cruncher stands by his claim even though he becomes defensive when questioned how he knows this, and Barsad gives up and agrees to assist Carton. Carton requests one last private conversation with Barsad.

Chapter 9: The Game Made

Mr. Cruncher is questioned by Mr. Lorry about how he knows Roger Cly wasn't in his grave. Cruncher makes reference to his line of work and argues for himself by stating that he needs to turn a profit in some way. Carton tells Barsad that all he got out of him was a promise to visit him before he passed away before Barsad goes. He asks Mr. Lorry not to worry, surprising him with his kindness and compassion. Mr. Lorry has completed his work in Paris and is free to depart. With a sad expression, Carton asks Mr. Lorry if he feels that his life was wasted, which it obviously wasn't, and he is envious that the 78-year-old has someone to mourn him should he pass away.

Carton heads out of the home to check out La Force Prison. In his speech, the wood-sawyer advises him to see executions if he has never witnessed one. Instead of hitting him, Carton finds his way to a chemist's store and places an order for some medications. He stops to assist a toddler across the muddy street and remembers a prayer he learnt when he was younger. He spends the entire night walking the streets, and in the morning, he shows up for the trial without having slept. Darnay is brought in, and Lucie offers him a kind look that makes Carton and her husband smile. There is bloodlust among the jurors, which includes Jacques Three. The tribunal identifies Monsieur, Madame Defarge, and, rather unexpectedly, Doctor Manette as the three individuals who reported him. Despite his objections that this is not conceivable, Monsieur Defarge pulls the paper out of Doctor Manette's Bastille cell.

Chapter 10: The Substance of the Shadow

Written in his cell at the Bastille and tucked away in its chimney in 1767, Dr. Manette's paper justifies his imprisonment. He was approached in the street by what he thought were two twins while he was a young, accomplished doctor. They indicated that they were armed and requested him to get inside the carriage. They declined to provide him with patient details.

According to the document's story, Manette gets into the carriage and they take him to a lonely home where he hears a woman's sobbing. She is a stunning young lady, whose last name Dr. Manette never finds out, who is chained to a bed and suffering from severe brain fever. She counts to twelve again and utters the words "my husband, my father, and my brother!" Her brother, a young peasant, is the other patient in the home; he is dying from a knife wound. He reveals that his sister was a good girl and had refused to allow the noblemen to use their feudal "right" to have sex with their serfs. Then the lord drove her husband to death by tying him to a waggon in the shape of a horse. He passed away in the arms of his wife, the first patient, shedding tears with each turn of the clock at noon, which helped to explain her obsession with the number twelve. After that, he led the girl to be raped. After escorting his other sister to safety, the child attacked the noblemen and was fatally stabbed. The youngster curses the nobleman and his family as he passes away.

The doctor is troubled by this tale and becomes much more concerned when learning that the girl is newly pregnant. When he declines to take their money for his medical services, the noblemen get concerned and beg him to keep all he has seen and heard a secret. The noblemen don't appear to care that the girl has died. The noblemen don't appear to care that the girl has died. The doctor is taken back to his accommodations. When he finishes writing a letter to the Minister, the wife of the Marquis St. Évrémonde knocks on him, answering the question regarding the nobleman's last name, even though he is well aware that whatever letter he sends would be ineffectual due to aristocratic influence on the court. She wants to find her living sister and do good by her as a penance for being the wife of the guy who raped the peasant, but she has no idea where to look.

Dr. Manette doesn't either, so the Marquess departs with her son Charles Darnay, thinking that if she is unable to atone for the family's transgressions, he would ultimately have to bear the cost. The same evening, the two brothers set fire to the letter of complaint that Dr. Manette had written in front of his face when a man wants to see him and apprehends him. Dr. Manette condemns them and their families, and he is sent into the Bastille on their orders.

The jury and public respond to this testimony right away. Charles Darnay receives a death sentence that will take effect in 24 hours.

Chapter 11: Dusk

After her husband's condemnation, Lucie gives him what she believes to be his final hug. Dr. Manette attempts to bow down to express his regret to them both, but Darnay stops him, apologising once again for what his family did to the doctor. After Darnay is hauled away, Lucie passes out. Carton leads her to the carriage and gives the order to not resuscitate her in order to minimise her suffering. Before leaving, he gives her a kiss and whispers, "A life you love." Everyone has reservations about Doctor Manette's ability to utilise his influence to save Darnay once more. Carton concurs with the others that hope is lost.

Chapter 12: Darkness

In a garbled accent, Carton approaches the Defarges' wine store and orders a drink. Carton can speak like a Frenchman because he studied there, so he fakes this accent, but it lets him listen in on the Defarges. While talking about the Darnay case, Madame Defarge asserts that the Revolution should end with annihilation, while her husband appears to be more reasonable. Carton also finds out that Madame Defarge has a deep personal grudge against Darnay since she was the sister who was sent to safety by the brother Dr. Manette witnessed die from a stab wound.

Carton returns to Mr. Lorry and Dr. Manette, who is requesting his shoemaking supplies and displaying symptoms of his previous ailment. Mr. Lorry consents when Carton begs him to obey his instructions without question. Carton says, "Thank God!" when he discovers a certificate in Doctor Manette's jacket that permits him to leave the city. Giving it to Mr. Lorry, he discloses to him Madame Defarge's plan to use the wood-sawyer's testimony—who will attest that they were giving signals to the prisoners—to accuse the entire family. He urges Mr. Lorry to ready Lucie and her daughter to leave the city the next day at two p.m. and to leave as soon as Carton appears to get in the carriage. Carton leaves but lingers in the courtyard, saying a goodbye to Lucie's window.

Chapter 13: Fifty-Two

At the Conciergerie, fifty individuals of all ages and backgrounds await their demise, while Charles Darnay attempts to accept his own demise. He sends a letter to Lucie expressing regret for not telling her about his French origin and explains that, up until the document was

read aloud, he was unaware of his family's involvement in Doctor Manette's incarceration. In addition, he writes letters to Mr. Lorry and Doctor Manette, but not to Carton.

An hour before his execution, Carton visits Darnay in jail after being granted entry by John Barsad. He uses medications to put Darnay to sleep after persuading him to switch clothing with him. Carton stays in the cell to die in Darnay's place as John Barsad enters to pull Darnay to safety. After being led by a guard to a waiting area, he is greeted by several other inmates who think he is Darnay. When a young lady who is being accused of planning realises it is not Darnay, she maintains his secret and requests to hold his "brave hand" as they are being executed. Safely leaving Paris is a carriage carrying Doctor Manette, Lucie, tiny Lucie, Mr. Lorry, and an unconscious Charles Darnay wearing Sydney Carton's disguise (and carrying his documents). They dread being apprehended when they are stopped, but it's just a guy asking how many people were executed that day. He replies favourably, stating that he adores the guillotine, until they tell him it was fifty-two.

Chapter 14: The Knitting Done

In the wood-sawyer's shed, The Vengeance, Madame Defarge, and Jacques Three had a covert rendezvous. Defarge wants to execute the entire family, including the kid, but she chastises her husband for showing sympathy for the Doctor. In order to prevent her husband from undermining their intentions, she wants the wood-sawyer to denounce the family, claiming that they had all stood outside the La Force jail and signalled. Madame Defarge goes to see Lucie, whose husband she believes was just executed by hanging; Lucie will surely be in a mood to criticise the Republic and provide Madame Defarge further proof.

She carries a dagger and a handgun when she gets to the Manettes' flat. Miss Pross and Mr Cruncher have planned to vacate the flat that afternoon, but they are still residing there. The events of the day have both tremendously thrilled and worried them, and Mr. Cruncher promises to stop working as a resurrection-man and to let his wife play. After Mr. Cruncher departs to prepare the horses, Madame Defarge is confronted by Miss Pross alone. They quarrel and fight, during which Miss Pross unintentionally uses her own gun to murder Madame Defarge. The noise it generates renders Miss Pross permanently deaf. Together with Jerry Cruncher, she flees the flat and heads out of Paris.

Chapter 15: The Footsteps Die Out Forever

Time never turns back, therefore the changes brought forth by the Revolution cannot be undone, even as the tumbrils thunder through Paris's streets. Carton ignores everyone save the girl whose hand he is holding while riding in one of the tumbrils. The Vengeance searches in vain at the guillotine for Madame Defarge. The girl gives Carton his hand and expresses her gratitude for his assistance. Carton has a calm, collected expression as he approaches the guillotine. Had he been able to speak prophetically, he would have predicted what would happen to the individuals he knows. He would have witnessed the executions by guillotine of Barsad, Cly, Defarge, Vengeance, Jury, and Judge, all of whom they assisted in raising. He would see Lucie and Charles Darnay living a contented life in England, where every generation of her family—including her son—would honour his name and pay respects to his tomb. He passes away saying, "It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known."

A TALE OF TWO CITIES (FILM) 1980 – DIRECTOR: JIM GODDARD

Ralph Thomas's 1958 English adaptation of Charles Dickens' classic novel "A Tale of Two Cities" is a very amazing film that skilfully captures the core of Dickens' story. The narrative is served rather beautifully and realistically by Thomas' deftly directed black and white version, which I would think is more concise than Jack Conway's 1935 version. Though Thomas' directing highlights the important elements of the original story, making this picture superior to the earlier adaptation, which had many excellent performances (Ronald Coleman, Edna Mae Oliver, Basil Rathbone, Blanche Yurka, etc.) and succeeded in special effects and cinematography.

Rosalie Crutchley as the cold-blooded, revenge-hungry Madame Defarge and a young Christopher Lee as the conceit-driven, supercilious Marquis St. Evremonde are both excellent as Dirk Bogarde, who plays Sydney Carton, in this role. Both films had excellent casts, albeit Edna Mae Oliver's role from the previous film is missing in this one. However, in order to convey many of the story's complexity in this English translation, the filmmaker takes a softer hand. In one moment, set near the story's climax in the Bastille's prison, Barsad (Donald Pleasence), a man of questionable reputation who serves whichever side would employ him, at last realises

Mr. Carton's bravery and extends his hand for a courteous shake... without any reply for several seconds.

The real Mr. Carton (Dirk Bogarde) touches him on the shoulder just enough to suggest that a good angel is bringing hope to the world, even to low characters like Basard, just as he turns to have the guard take out Mr. Carton, who by that point is really a passed out Charles Darnay made to look like the supposed drunken Carton. It's really moving. The filmmaker has crafted this scenario with such mastery. And the whole movie is directed in this manner, which is the main reason why, in my opinion, this is the superior picture.

Paragraph Questions

1. What is the significance of the opening line of *A Tale of Two Cities*?
2. Who is Sydney Carton and why is he important to the story?
3. Describe the role of the French Revolution in the novel.
4. Explain the relationship between Charles Darnay and Lucie Manette.
5. Mention one difference between the novel and the film adaptation.

Essay Questions

1. Discuss the theme of sacrifice in *A Tale of Two Cities*.
2. Analyze the character development of Sydney Carton.
3. Examine the representation of the French Revolution in the novel and film.
4. Compare the characters of Charles Darnay and Sydney Carton.
5. Evaluate Dickens's portrayal of social injustice in *A Tale of Two Cities*.

UNIT IV

PYGMALION (PLAY)

Author Introduction

The Irish dramatist, critic, polemicist, and political activist George Bernard Shaw (1856–1950), better known by his name as Bernard Shaw, was an Irishman. From the 1880s until his death and even after, he had a significant impact on Western politics, theatre, and culture. More than sixty plays were written by him, including well-known pieces like *Saint Joan* (1923), *Pygmalion* (1913) and *Man and Superman* (1902). Shaw rose to prominence as one of his generation's top dramatists, combining historical allegory with modern satire in his repertoire. He was granted the Nobel Prize in Literature in 1925.

Introduction

Irish writer George Bernard Shaw wrote a play called *Pygmalion*, which bears the name of the Greek mythical character. It was initially performed in German on stage at the Hofburg Theatre in Vienna on October 16, 1913. Herbert Beerbohm Tree played phonetics professor Henry Higgins at the English language debut, which took place in April 1914 at His Majesty's Theatre in London's West End. Mrs. Patrick Campbell played Cockney flower-girl Eliza Doolittle. Shaw's play has been adapted several times, most famously as the stage musical *My Fair Lady* in 1956, the film *My Fair Lady* in 1964, and the film adaptation in 1938.

Summary

One evening in Covent Garden, two elderly gentlemen cross paths in the rain. Colonel Pickering is an expert in Indian languages, whereas Professor Higgins is a phonetician. The first wagers the other that he can use his phonetic expertise to persuade upper-class London society that he can change Eliza Doolittle, the cockney-speaking flower girl from Covent Garden, into a lady with the elegance and communication skills of a duchess in a couple of months. The girl shows up to his laboratory on Wimpole Street the next morning, offering to pay a shilling for speech lessons so that she might learn enough to work in a flower shop.

Although Higgins is tempted to use his powers on her, he mocks her ruthlessly. Pickering entices him further by promising to pay for the experiment if Higgins can make Eliza appear to be a duchess at an ambassador's garden party. Higgins accepts the challenge and gets to work by

having his housekeeper give Eliza a bath and some new clothing. Alfred Doolittle, Eliza's father, then shows up to demand his daughter's return, but his true goal is to con Higgins out of some cash. Doolittle's unconventional speech amuses the professor, who hands him five pounds. The dustman misses identifying the now-clean, attractive flower girl as his daughter as he leaves.

Higgins spends several months teaching Eliza how to talk correctly. There are two trials for Eliza. The first takes place in Higgins' mother's house, where Eliza first meets the mother, daughter, and son of the Eynsford Hills. Freddy, her son, finds her quite attractive and is even more enthralled with what he perceives to be her contorted "small talk" when she becomes cockney. Mrs. Higgins is concerned that when the experiment is over, there may be issues, but Pickering and Higgins are too preoccupied with their game to pay attention. A second trial, which is not really staged and occurs at an ambassador's reception a few months later, is a great success. Eliza feels saddened because even though the wager is unquestionably won, Higgins and Pickering are getting bored with the endeavour. She is furious and tosses Higgins' slippers at him, leaving him perplexed as to what will become of her. He advises her to get married. He accuses her of being unappreciative when she gives back the borrowed jewellery.

The next morning, terrified that Eliza has fled, Higgins runs to his mother. Eliza's father follows him about, unhappily wealthy now thanks to the trust of a late millionaire who heeded Higgins' advice that Doolittle was England's "most original moralist." Eliza has been hidden upstairs by Mrs. Higgins, who chastises the two of them for meddling with the girl's feelings. Eliza compliments Pickering upon entering for always treating her like a lady, but she also threatens Higgins, saying she will go work with Nepommuck, his rival phonetician. Higgins is incensed and finds himself beginning to admire her. Higgins gives Eliza a list of errands to perform as she heads out to her father's wedding, figuring that she would meet him back at Wimpole Street. Eliza, who has the means to pose as a duchess and a heartbroken sweetheart in Freddy, never clarifies if she will or won't.

Detailed Summary

Act One

The drama begins with a powerful late-night summer thunderstorm. Unexpected rain forces people from different social classes in London's streets to gather beneath the portico of St. Paul's church in Covent Garden. Even though there are no taxis to be found, the unfortunate Son

is compelled by his demanding mother and sister to head outside into the rain in search of one. He knocks over a common Flower Girl's basket in his rush, and she exclaims to him, "Nah then, Freddy: look wh' y' gowin, deah." The mother pays the Flower Girl money after Freddy leaves and inquires as to how she knew her son's name; she discovers that "Freddy" is a frequent slang term the Flower Girl would have used to address anyone.

The Flower Girl tries to sell an old military gentleman a flower as he comes in from the rain. He offers her some change, but before she knows it, a spectator warns her to be on the lookout for a police informant who appears to be making extensive notes on her movements. She then starts to cry uncontrollably and insists that she is only a poor girl who has done nothing wrong. She is surrounded by a throng of rain-displaced people, who are particularly hostile to the Note Taker because they think he is an undercover police officer. But every time someone stands up, this enigmatic man becomes somewhat of an expert at figuring out where they're from just by listening to their speech.

The Flower Girl, the Note Taker, and the Gentleman are the only individuals remaining after the rain stops. The Note Taker replies to the Gentleman's query by saying that "simply phonetics...the science of speech" is where he gets his gift. He continues to boast that he can turn the Flower Girl into a duchess using phonetics. The Note Taker and the Gentleman identify themselves as Henry Higgins and Colonel Pickering, respectively, after exchanging further questions. They are both dialect researchers who have been wishing to meet. They make plans to go out to dinner, but not before the Flower Girl persuades Higgins to give her some change. He tosses her a half-crown, a few florins, and a half-sovereign with alms. After his anxious mother and sister have departed without him, the happy girl is able to take a cab home—the same taxi that Freddy has brought back.

Act Two

Eliza Doolittle unexpectedly appears at the door the next day, much to the amazement of both gentlemen and the astute housekeeper Mrs. Pearce. Higgins and Pickering had just finished a long morning of conversation. She has come to take lessons from Higgins in an attempt to sound refined enough to work in a flower shop instead of selling goods on the corner of Tottenham Court Road, after hearing him boast carelessly the previous evening about turning her into a duchess. As the talk goes on, Higgins alternates between making fun of the poor girl and

threatening to beat her with a broomstick, which just makes her scream and cry, greatly upsetting Higgins's refined companions. Pickering calls her "Miss Doolittle" and offers her a seat, but he is more gentler and more understanding of her sentiments. Attracted to the idea of assisting Eliza, Pickering places a wager with Higgins, promising to pay the experiment's costs if Higgins can fool Eliza into believing she is a duchess during the Ambassador's garden party.

The main focus of this act is a protracted, impassioned debate between three or often four parties over Eliza's potential and her character. She once threatens to leave because she is so offended by Higgins' callous remarks, but the cunning professor draws her back by shoving a chocolate bar into her mouth—he eats half of it to reassure her that it is not poisoned. It is decided that Eliza will reside with Higgins for six months while receiving formal education in manners and speech appropriate for a woman of distinction. Mrs. Pearce brings her upstairs to take a bath, which is how things begin.

In response to Pickering's question about whether Higgins had good intentions for the girl while Mrs. Pearce and Eliza are away, Higgins says that women "might as well be blocks of wood." Mrs. Pearce walks in to advise Higgins that his own gentlemanly ways are a little shaky and that he should be more careful with his cursing and his careless table manners now that they had an impressionable young lady among them. At this moment, Alfred Doolittle knocks on Eliza's door claiming to be trying to save his daughter's honour after learning from a neighbour that she had visited the professor. Higgins gladly consents to take his daughter with him when Doolittle explains that his true purpose for being there is to beg for five pounds. He boasts that he would utilise the money for instant satisfaction and won't be putting any of it into pointless savings. Higgins, amused by his blustery speech, hands him the cash. Everyone is astounded by the change when Eliza walks in, looking neat and elegant in a blue kimono. Not even her father has acknowledged her. Eliza is impressed with her metamorphosis and eager to return to her former neighbourhood to flaunt it, but Higgins warns her about being condescending. As the performance comes to a close, they both acknowledge that they have taken on a challenging undertaking.

Act Three

Mrs. Higgins is anticipating some dignified company, so she is very disappointed when Henry Higgins unexpectedly turns up. She knows from past experience that he is too quirky to

seem respectable. He tells her about the wager he made with Pickering and why he wants to bring the experiment subject, on whom he has been working for a few months, to her house. Mrs. Higgins is annoyed by this unexpected visit from a lowly flower girl, but she doesn't have time to object before the parlor-maid ushers Mrs. and Miss Eynsford Hill—the mother and daughter from the opening scene—into the parlour. Colonel Pickering enters soon after, followed by Freddy Eynsford Hill, the hapless son from Covent Garden.

When Eliza is revealed, Higgins is ready to truly upset the group by claiming that they are all barbaric and ignorant of civilization. Her polished elegance and pretentious words have a profound effect on everyone around her. Everything seems to be going smoothly until Mrs. Eynsford Hill brings up the issue of influenza, which prompts Eliza to discuss her aunt, who is said to have passed away from the illness. She speaks with an ancient accent and blurts out startling information, including her father's alcoholism. Freddy is amazed by how good she is at “the new small talk,” but he believes she is just doing it. It's clear he's smitten with her.

It's clear he's smitten with her. He offers to walk Eliza as she gets up to go, but she says, “Walk! Not a chance in hell. I'm taking a cab.” Mrs. Eynsford Hill leaves right away after that. Miss Eynsford Hill, Clara, is enamoured with Eliza and attempts to mimic her speaking patterns.

Mrs. Higgins chastises Higgins after the visitors go. She claims that as long as Eliza remains with the profanity-loving Higgins, there is no chance she will ever look decent. She insists on knowing the specifics of Eliza's living arrangements with the two elderly bachelors. When prodded, she responds, “You certainly are a pretty pair of babies, playing with your live doll,” the first of several remarks she makes about Pickering and Higgins. At the same time, they bombard her with stories about Eliza's progress, forcing her to stop them. She attempts to convey to them that once all is finished, there would be an issue about what to do with Eliza, but the two men don't listen. They take their leave, and Mrs. Higgins is left exasperated by the “infinite stupidity” of “men! men!! men!!!”

Act Four

Weary after the events of the evening, the three make their way back to Higgins' Wimpole Street laboratory. They discuss the evening and their tremendous accomplishment, but Higgins appears a little disinterested and is more focused on his difficulties to locate his slippers.

As he is lost in conversation with Pickering, Eliza leaves and comes back carrying his slippers, which she places on the floor in front of him without saying anything. He believes they have arrived out of nowhere when he first observes them. Higgins and Pickering start talking as though Eliza isn't there anymore, expressing their relief that the experiment is completed and acknowledging that the past few months had been very dull. After that, they both exit the room to get ready for bed. Although Higgins and Pickering are unaware of Eliza's pain ("Eliza's beauty turns murderous," state the stage instructions), Eliza is obviously devastated.

Eliza hurls his shoes in Higgins' face as soon as he reappears, confused about what he did with them. Eliza believes she is as unnecessary to him as his slippers, which is why she is so enraged that she would kill him. She responds that no one has treated her poorly but that she is still unsure of what will happen to her now that the bet has paid off to Higgins' criticism that she is conceited and ungrateful.

Higgins retorts that she wishes she had been left where she was before, even if she can always get married or own that flower shop—both of which she eventually achieves. She continues by inquiring as to whether her clothing is truly hers—that is, what can she take with her without drawing suspicions of stealing. Higgins is experiencing genuine hurt, which is unusual for him. He tosses the ring he bought her into the flames, but she gives it back to him. She finds it again after he leaves, but before she places it on the dessert counter, she heads out.

Act Five

Eliza has ran away, so Higgins and Pickering arrive at Mrs. Higgins' house the following day in a daze. Alfred Doolittle interrupts them, coming in resplendently, looking like the groom from a really stylish wedding. He now feels that Henry Higgins is to blame for ruining his happiness. As it happens, Higgins composed a humorous letter endorsing Doolittle as one of the most inventive moralists. As a result, the millionaire included Doolittle in his will and gave him a share of his trust, worth three thousand pounds annually, on the condition that Doolittle lectured for the Wannafeller Moral Reform World League.

Doolittle's newly acquired fortune hasn't given him any happiness; in addition to making it harder for him to act in his carefree, slovenly, dustman manner, he's seen long-lost relatives popping up out of the woodwork demanding food. He is doomed by "middle class morality."

The conversation descends into a quarrel about who is the real owner of Eliza—her father or Higgins—because Higgins did paid the latter five pounds for her. Mrs. Higgins sends for Eliza, who has been upstairs the entire time, to stop them. To avoid being taken aback by Doolittle’s tale of his newfound wealth, she first instructs him to walk outside onto the balcony.

Eliza makes sure to enter in a very polite manner. She thanks Pickering and he assures her that she shouldn’t view herself as an experiment. She claims that although Pickering prepared the flower girl to become a duchess, Higgins treated her as one during her time as a flower girl. His treatment of her instilled in her self-respect rather than phonetics. She is being severely surprised by Higgins’s intransigently nasty words when her father reappears. He explains to her that he is getting ready for his wedding to his fiancée. Mrs. Higgins and Pickering are invited to accompany. At last, Higgins and Eliza are left alone as the others depart to prepare. They then start to argue. Even if he may treat her poorly, Higgins argues that he is at least fair because he has never treated anybody else differently. For amusement, he tells her to come back with him, and he’ll adopt her as his daughter, or she may wed Pickering. She turns around and sobs, declaring that even if Higgins asks, she won’t marry him. When she says that Freddy has been writing her love letters, Higgins calls him an idiot right away.

Eliza promises to wed Freddy, and the two of them will make ends meet by exposing Higgins’s phonetic techniques to his main adversary. Although Higgins is furious, he cannot help but be struck by her character; he considers her disobedience far more endearing than the slipper-fetcher’s subservience. Eliza is informed it is time to depart by Mrs. Higgins. About to go, Higgins casually asks her to grab him some ties, gloves, cheese and ham while she’s gone. With a conflicted response, she leaves; we are unsure if she will comply with his instructions. “She’s going to marry Freddy,” Higgins tells his mother as the performance comes to a close, his laughter exploding. Ha ha! Freddy! Freddy! Hahahahahahaha!!!!”

MY FAIR LADY (MOVIE VERSION OF PYGMALION) 1964 – DIRECTOR: GEORGE CUKOR

My Fair Lady is the most exceptional and improbable musical, where I find it difficult to choose between enjoying the characters’ conversations and singing. All of the songs are very amazing; some are romantic, hilarious, silly, and shockingly philosophical. They are all well-

written and well-loved. Alan Jay Lerner sensibly kept a lot of George Bernard Shaw's *Pygmalion* dialogue, who was also influenced by Ovid's *Metamorphosis*.

When impoverished, infatuated Freddy sings "On the Street Where You Live," a tune that would set apart any other musical, this one completely drops Freddy rather than risk another such simple outburst. That's how sophisticated and witty this combination works. In contrast to the intense fencing duel between the protective Higgins and the cautious Eliza, his honesty looks naive. It is typical for a musical with love as the main topic to never have a kiss or appear to be ready to kiss.

The narrative centres on the collision of two egos: the gigantic one of flower girl Eliza Doolittle and the linguist Henry Higgins. It's a common misconception that they work together because Higgins (Rex Harrison) wants to make Eliza's Cockney accent seem better. Actually, it's Audrey Hepburn's character Eliza who approaches Henry in his bachelor quarters to arrange a lesson, saying, "I know what lessons cost as well as you do, and I'm ready to pay."

The story is driven by Eliza's will even in this opening scene; if Eliza hadn't insisted on taking action, Higgins may have fiddled around with his recording devices and phonetic alphabet for ages. The previous evening in Covent Garden, he had made a bold claim that she took seriously: "You see this creature with her curbstome English? The English that will keep her in the gutter till the end of her days? Well, sir, in six months, I could pass her off as a duchess at an Embassy Ball. I could even get her a job as a lady's maid or a shop assistant, which requires better English." The final twist, typical Shavian paradox, is what Eliza hears, and it supplies her inspiration: "I want to be a lady in a flower shop instead of sellin' at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel."

The narrative, which includes the professor's wager with his fellow linguist Pickering, who offers to pay for the classes if Higgins can change her speech, is started by her desire rather than Henry's. For the majority of the performance, Higgins' reply will hum beneath the action: "You know, it's almost enticing. She's just very depressing. really filthy." Eliza will attempt to instil morality in Henry and bring forth his finer nature if he can help her with her speech.

The magnificence of George Cukor's 1964 film is still obscured by an impenetrable net of lore and rumour, making it challenging to analyse the picture as it truly is. A lot of people

would rather talk about the movie that never happened, the one with Julie Andrews in the lead role, who really brought Eliza to life on stage. It was believed that Audrey Hepburn's casting was a slight to Julie Andrews, and indeed, producer and studio chief Jack L. Warner selected Hepburn due to her stronger commercial appeal; if Hepburn declined, he was willing to offer the part to Elizabeth Taylor.

What distinguishes *My Fair Lady* above all is that it actually says something. It says it in a film of pointed words, unforgettable music and glorious images, but it says it. Bernard Shaw's *Pygmalion* was a socialist attack on the British class system, and on the truth (as true when the film was made as when Shaw wrote his play) that an Englishman's destiny was largely determined by his accent. It allowed others to place him, and to keep him in his place.

Eliza's escape from the "lower classes," engineered by Higgins, is a revolutionary act, dramatizing how "superiority" was inherited, not earned. It is a lesson that resonates for all societies, and the genius of *My Fair Lady* is that it is both a great entertainment and a great polemic. It is still not sufficiently appreciated what influence it had on the creation of feminism and class-consciousness in the years bridging 1914 when "Pygmalion" premiered, 1956 when the musical premiered, and 1964 when the film premiered. It was actually about something. As Eliza assures the serenely superior Henry Higgins, who stood for a class, a time and an attitude:

They can still rule with land without you.

Windsor Castle will stand without you.

And without much ado we can all muddle through without you.

Despite *My Fair Lady* receiving twelve Oscar nominations and winning eight (best film, actor, director, and cinematography), Hepburn did not receive a single nomination for best actress. It is typical of Shaw, admirable of Lerner and Loewe, and remarkable of Hollywood, that the film stays true to the original material, and Higgins doesn't cave in during a soppy rewritten "happy ending." Astonished that the ungrateful Eliza has stalked out of his home, Higgins asks in a song, "Why can't a woman be more like a man?" He tracks her to her mother's house, where the aristocratic Mrs. Higgins (Gladys Cooper) orders him to behave himself. "What?" he asks his mother. "Do you mean to say that I'm to put on my Sunday manners for this thing that I created out of the squashed cabbage leaves of Covent Garden?"

Paragraph Questions

1. Who is Eliza Doolittle and what transformation does she undergo?
2. Describe Professor Henry Higgins and his role in the story.
3. What is the significance of language and pronunciation in *Pygmalion*?
4. Explain the relationship between Eliza and Higgins.
5. Identify one major difference between Shaw's play and the film *My Fair Lady*.

Essay Questions

1. Discuss the theme of social class in *Pygmalion*.
2. Analyse the transformation of Eliza Doolittle.
3. Examine Shaw's criticism of class distinctions in society.
4. Compare the ending of Shaw's play with the ending of *My Fair Lady*.
5. Evaluate the role of language as a marker of identity and class in *Pygmalion*.

UNIT V

HARRY POTTER AND THE CHAMBER OF SECRETS (NOVEL) – J.K. ROWLINGS

Summary

After his first year at Hogwarts, Harry Potter is spending the summer at his aunt Petunia and uncle Vernon's house. He is concerned since he hasn't heard from any of his pals throughout the summer. The Dursleys throw a business dinner on Harry's twelfth birthday, and in his chamber, Dobby, a house elf, pays him a visit. Dobby informs Harry that danger awaits him at Hogwarts this year and advises against his returning, disclosing that he has been intercepting letters from Harry's pals. Dobby spoils Petunia's pudding and the meal when Harry doesn't swear he won't go back to Hogwarts. Harry is held captive in his chamber by the Dursleys for three days. Then, using a flying automobile that belonged to their father, Mr. Weasley, Harry is rescued by his buddy Ron Weasley and his brothers Fred and George. Harry spends the remainder of the summer in luxury at their house, the Burrow, once they return with his belongings.

Hermione Granger and her Muggle parents accompany Harry and the Weasleys when they purchase their year's worth of school supplies. They run across renowned wizard Gilderoy Lockhart in the bookstore Flourish and Blotts, who informs them that he will be teaching Defence Against the Dark Arts at Hogwarts. Lucius Malfoy, who claims that the Weasleys "disgrace the name of wizard" by hanging out with Muggles, is also present at the business.

When summer ends, Harry and the Weasleys take a car to King's Cross Station to catch the Hogwarts Express. However, everyone at the station—aside from Harry and Ron—is able to get past the barrier to reach platform nine and three quarters. They choose to drive the automobile to Hogwarts, but numerous Muggles spot them on route. The automobile engine dies on the way to Hogwarts, and they crash into the Whomping Willow, a massive tree that begins to retaliate against them. The automobile pulls away from them and into the Forest as Ron breaks his wand. After flying the automobile, Harry and Ron get into serious difficulty, and Dumbledore warns them that if they break any more laws, they will be out.

Quidditch practice starts after Harry's first week of classes, but the Slytherins interrupt him during his first session. Since his father purchased new brooms for the whole Slytherin

squad, Draco Malfoy has recently joined the team as a Seeker. Draco labels Hermione a “Mudblood” when she brings up the fact that he purchased his way onto the squad. Later on, Ron clarifies that this is a pejorative phrase used to refer to someone who was born a Muggle, but he also notes that most wizards are aware that a person’s blood type has no bearing on their magical prowess.

Harry and Ron are detained that evening in preparation for their flying vehicle arrival. Harry assists Lockhart in responding to his fan mail, while Ron is assigned to polish trophies. However, Lockhart hears a strange, icy voice in his office that only he appears to be able to hear, saying, “Let me rip you...let me kill you.” Harry hears the voice once more on Halloween and pursues it down a hallway. Though he can’t figure out what’s causing it, he does notice a pool of water and Filch’s cat, Mrs. Norris, frozen as a statue. The words “The Chamber of Secrets has been opened” are written on the wall next to her. Friends of the heir, take caution. Filch accuses Harry of killing Mrs. Norris right away, but Dumbledore explains that a second-year lacks the necessary wizardry to carry out the murder.

Moreover, he asserts that Mrs. Norris is not dead but only terrified, and that the cat may be brought back to life once Professor Sprout’s Mandrakes reach adulthood. Hermione approaches Professor Binns, the instructor of History of Magic, in an attempt to learn more about the Chamber of Secrets. Salazar Slytherin, one of the four founders of Hogwarts, opposed admitting Muggle-born students, but the other three founders disagreed, according to Professor Binns. According to legend, he built a hidden chamber that his Heir could enter, and within is home to a monster that would thereafter “purge the school” of those who were born with magical powers.

Though Ron, Hermione, and Harry believe it is Draco Malfoy, rumours begin to spread that Harry is Slytherin’s heir. Hermione suggests that they use Polyjuice Potion, which has the ability to change a person’s body into another’s, to speak with Draco about it; however, they will have to pilfer materials from Snape’s store.

Harry is having his first Quidditch match of the year when a Bludger is summoned by someone to harm him. The Bludger fractures Harry’s arm in the course of helping him capture the Snitch and win the game. In an attempt to treat the arm, Lockhart completely removes

Harry's bones. Dobby pays Harry a visit during his overnight stay in the hospital wing. Dobby says that in order to keep Harry safe, he charmed the Bludger and the platform barrier. He says it again: Harry has to return home. Then, a first-year student named Colin Creevey, who has also been petrified, is brought in by Dumbledore and McGonagall.

The word about Colin is getting around, and "rumour and suspicion" are running rampant. Hermione takes some of the ingredients from Snape during Potions class, and Harry, Ron, and Hermione continue to work on the Polyjuice Potion. Lockhart establishes a duelling club in the meantime to aid in the pupils' safety. When they first meet, Draco and Harry are paired up for a fight. Draco summons a snake to try to harm Harry, but when it begins to pursue Justin Finch-Fletchley, a student who was born a Muggle, Harry commands the snake to stop, and it obeys. He speaks in snake language, though, so everyone assumes he was playing the snake. Harry is informed by Hermione and Ron that Salazar Slytherin had a reputation for conversing with snakes and that this is not a typical gift. Everyone at the school will believe that Harry is the Heir of Slytherin, and who knows?

When Harry tries to explain what happened to Justin the following day, he hears several Hufflepuffs discussing how he must be the Heir of Slytherin. Then he finds Justin and the spirit of Nearly Headless Nick, both scared, in a passageway. McGonagall brings Harry to Dumbledore's office after finding him with them. When Harry sees the Sorting Hat, he questions if it placed him in the correct house because the Hat considered placing him in Slytherin the year before. Additionally, Harry witnesses the rebirth of Dumbledore's phoenix, Fawkes. Dumbledore informs Harry that while he doesn't believe he scared the pupils, he still wants to know if he has something important to share. No, Harry responds. On Christmas, Harry, Ron, and Hermione carried out their Polyjuice Potion scheme. Harry and Ron change into Goyle and Crabbe to confront Draco about the assaults. It is revealed to them that Draco is not the Heir of Slytherin, and moreover, the Chamber was established half a century prior.

Soon after, in the toilet close to the scene of the initial attack—which is haunted by the spirit of Moaning Myrtle—Harry discovers a journal that was thrown away. Harry learns that he may speak with Tom Riddle's memories by writing in the journal. Tom Riddle attended the school fifty years before the Chamber was last opened. After the creature murdered a girl, Riddle gives Harry a flashback in which he apprehended the person who unlocked the Chamber. It turns

out that this individual is Hagrid, who was attempting to defend a monster that was within the castle. Ron and Hermione resolve not to confront Hagrid until another student is attacked when Harry informs them of this.

Hermione gets inspired one day and goes to the library to attempt to find out more when Harry hears the icy voice again. Later, Hermione and another pupil were petrified, as McGonagall tells Harry and Ron. Harry and Ron make the decision to sneak up to Hagrid's hut at night in order to confront him. But before they can question him about his role, Hagrid receives a visit from Dumbledore and Cornelius Fudge, the Minister of Magic. Fudge brings Hagrid to Azkaban, the magical jail, reasoning that he must appear to be acting while the attacks are continuing. Then, Lucius Malfoy shows in to tell Dumbledore that he has been temporarily suspended on behalf of the governors of the school. Hagrid instructs the lads to "follow the spiders" before he departs.

A few days later, Harry and Ron discover a spider track that leads into the Forbidden Forest, and they stealthily venture out at night to pursue it. They encounter Aragog, a huge spider in the forest, who informs them that Hagrid did not open the Chamber of Secrets fifty years ago and that he is not the monster who resides within. Aragog also informs them that the murdered girl passed away in a lavatory. Harry and Ron realise that the girl had to be Moaning Myrtle after they manage to get away from the spiders.

When Harry and Ron go to Hermione's body later, they find a piece of paper indicating that the creature in the Chamber is a basilisk in her frozen hand. McGonagall declares that the school is shutting because the monster has taken Ginny Weasley into the Chamber before they can inform the teachers. Lockhart is sent to confront the creature by the teachers. Lockhart tries to flee, but he follows Harry and Ron because they threaten to expose him as a phoney. In Myrtle's bathroom, they find a secret passage that takes them to the Chamber.

Using Ron's broken wand, Lockhart attempts to cast a memory charm on Harry and Ron in the Chamber, but it fails, impairing Lockhart's memory and unintentionally erecting a rock barrier between Ron and Harry. Harry continues to the Chamber, where he finds Tom Riddle and Ginny's comatose corpse. In his journal, Riddle reveals that he is truly Voldemort, who has been using Ginny as a tool to carry out his attacks. Fawkes shows up when Harry cries out to

Dumbledore for assistance. The basilisk is rendered blind by Fawkes, who then hands over the Gryffindor Sword, which Harry uses to finish off the basilisk. Harry then tears up Riddle's journal with the basilisk's fang, destroying Riddle in the process. After Ginny comes to, Fawkes takes her, Ron, Harry, and Lockhart out of the Chamber.

After Dumbledore has returned to the school, Harry tells what transpired. When Harry shows his insecurities about how much he and Riddle resemble each other, Dumbledore reassures him that they are quite different from one another because they make very distinct decisions. Harry learns that Lucius handed Ginny the diary at Flourish and Blotts when Lucius Malfoy and Dobby show there to confront Dumbledore. Then, Harry deceives Lucius into letting Dobby go. By the time the novel ends, Hagrid has returned from Azkaban, the terrified pupils have been healed, and examinations have been postponed. Now that Lockhart is memoryless, he gets sacked, and Harry goes back to Privet Drive.

Detailed Summary

Chapter 1: The Worst Birthday

It's the Dursley family quarrelling at 4 Privet Drive. Because of Harry Potter's loud pet owl, Hedwig, Vernon Dursley yells at him. Vernon's fat, spoilt son Dudley Dursley begs for more bacon. Harry murmurs, "You've forgotten the magic word," and the family breaks out into mayhem as Dudley demands the frying pan.

The narrator clarifies the cause of the commotion surrounding the magic phrase. Wizard Harry Potter spends the summer with the Dursley family following his first year at Hogwarts School of Witchcraft and Wizardry. Uncle Vernon kept all of Harry's magical belongings, including his spellbooks, wand, cauldron and brookstick, into a closet when he got back from school. The Dursleys are "Muggles," or humans who are not magical, and they were compelled to adopt Harry after the terrible Lord Voldemort, the greatest wizard of their day, slaughtered Harry's parents. Despite surviving Voldemort's curse, Harry was left with a lightning-bolt-shaped scar above his normally broken spectacles and beneath his wild dark hair on his forehead. Before Harry Potter was even old enough to remember, the wizarding community made him renowned for both his scar and the curse's survival, which destroyed Voldemort's abilities. Before Hagrid, the Hogwarts gamekeeper, showed up the previous summer to whisk eleven-

year-old Harry away to Hogwarts for his wizarding education, Harry had no idea that he was a wizard.

Harry turns twelve on the first day of the narrative, but the Dursleys don't even acknowledge his birthday. That evening, they are far more focused on a dinner where Vernon, a drill salesman, intends to close a deal with a wealthy builder. Vernon invites his son Dudley and his wife Petunia to practise their remarks to the guests over breakfast. Harry is told to stay upstairs in his room and act as though he doesn't exist.

Harry comes outside after breakfast, disappointed that he hasn't heard from Ron Weasley and Hermione Granger, two of his closest Hogwarts pals. Harry looks out of a neighbouring hedge and sees two enormous eyes looking at him, but before he can look any closer, Dudley comes waddling up and starts making fun of him for not having any friends that contact him on his birthday. Dudley asks what Harry is doing, to which Harry replies that he was attempting to determine how to light the bush on fire while he continues to look at the hedge and ignore his impolite cousin. Wails in terror for his mother, Dudley. Harry is immediately punished by his Aunt Petunia by having to do chores around the home. She offers Harry bread for dinner once he finishes and sends him upstairs. Harry goes inside his room to get into bed, only to discover that someone else is already occupying the bed.

Chapter Two: Dobby's Warning

The little creature sitting on Harry's bed has bat-like ears and glaring green eyes, and its only clothing is a frayed pillowcase. Harry recognises it as the same creature that was peering at him from the bush earlier that day, even if he is still in disbelief at its presence. Harry motions for the creature to get back on the bed when he stands up and identifies himself as Dobby the house elf. The voices below at the dinner party flinch a little when Dobby lets out a fit of weeping at being treated like an equal by a wizard. Dobby responds angrily to Harry's remark that he must not know many kind wizards by beating his head against the glass. He claims that this is his self-inflicted punishment for speaking ill of his employers, and he will continue to serve them until the day he dies.

Harry is praised by Dobby for being well-known, courteous, kind, and modest. Until Dobby mentions Voldemort—referring to him as “He-Who-Must-Not-Be-Named”—Harry

rejects the praise. We find out that Dobby is trying to stop Harry from going back to Hogwarts because he knows he would be in danger there. When Harry objects, all Dobby can do is nod or shake his head. Dobby pauses their conversation to give himself another head bashing. His yelps of anguish echo downstairs this time.

After receiving criticism from Vernon Dursley, Harry promptly conceals Dobby in the wardrobe. After Vernon leaves, the discussion carries on. Dobby has been getting all of Harry's correspondence from Ron and Hermione, which infuriates Harry. Dobby clarifies that he is trying to discourage Harry from going back to school. Dobby hops off the bed and enchants a violet custard, making the dinner party dessert levitate, to which Harry responds that he must return to Hogwarts. Then, in an attempt to get Harry to stay still, Dobby makes it crash to the ground.

It has the Dursleys furious. When an owl delivers a note to one of the visitors' heads, they are even more irate. The celebration is shattered as the visitors depart. The contract on the drill has been cancelled. When Vernon reads the letter aloud and informs Harry that using magic outside of school is against wizarding regulations, Harry becomes even more terrified for his life. The Dursleys are no longer afraid that Harry would use magic on them. Harry is fed through a flap in the door and is kept inside his room with the window blocked. Now that he's at the lowest point of his life, he can't escape the ideas of being tormented and imprisoned, even in his dreams. His best buddy from Hogwarts, Ron Weasley, is standing directly outside his window as Harry wakes up from a dream in which he hears the rattle of the bars on his cage.

Chapter Three: The Burrow

Awakened from a dream in which someone is knocking on his cage, Harry looks out his barred window to find Ron Weasley, his best friend, inside a vehicle that his twin elder brothers, Fred and George, are driving and flying. Ron tells how he came to save Harry from the Dursleys because he was concerned when Harry didn't respond to his letters. Together, the four guys manage to take Harry's window bars off. Two of Harry's favourite jokers, Fred and George, crack the lock on his door and sneak downstairs to get Harry's trunk. They make it out the window, but not before Hedwig wakes up Uncle Vernon with a loud scream and rushes upstairs.

When Harry tells Fred and George about his encounter with Dobby in the vehicle, they tell him that house elves typically come from wealthy, ancient magical families. Based on this knowledge, Harry concludes that Dobby must reside with Draco Malfoy, who happens to be Harry's least favourite Hogwarts student. Harry thinks that in order to keep him from returning to school, Draco must have dispatched his house elf. When Harry brings up the event with the twins, they tell him that Draco's father, Lucius Malfoy, was a devoted disciple of the wicked wizard Voldemort. The lads talk about Mr. Weasley, who works in the Misuse of Muggle Artefacts Department of the Ministry of Magic, and how he can undo the harm that charmed objects do when they do odd and dangerous things. The Weasley twins clarify that their father purchased this automobile with the intention of tinkering and casting charms on it since he enjoys everything related to Muggles.

When they arrive at The Burrow, the unkempt and chaotic home of the Weasley family, before daybreak, they are greeted by an enraged and terrified Mrs. Weasley. Warmly greeting Harry, she stormily chastises her lads and assigns them to the task of de-gnoming the garden. Harry chooses to accompany this endeavour. Before they start, Mrs. Weasley looks through a book written by Gilderoy Lockhart on getting rid of bugs around the house. It's clear that she has a thing for the author as she remarks on his expertise and his winking, moving cover photo. The de-gnoming involves looking through their messy lawn, removing little, leathery gnomes that resemble potatoes from bushes, and throwing them with such force that they become too disoriented to find their way back. Harry attempts to gently toss a gnome over the fence, but it detects his reluctance and snaps at him, forcing him to fling them instead.

After a hard night of labour, Mr. Weasley arrives home when the de-gnoming is completed, and he briefly discusses the strange spells he observed that evening. His wife is furious with him for putting magic in their vehicle. He apologises, but it's obvious that his youthful enthusiasm at hearing about the car-flying event has overshadowed his remorse. Ron leads Harry up to his bedroom, past Ginny, his younger sister, who blushes nervously and makes it obvious that she has a crush on Harry. Ron's room is tiny and completely decorated in posters of the broomstick sport Quidditch; Ron is clearly self-conscious and apologetic about the small size and shabbiness of his house, but Harry is wide-eyed and thrilled by all of it.

Chapter Four: At Flourish and Blotts

During his enjoyable weeks at The Burrow, Harry is amazed by how magical everything in the home seems to be. Mr. Weasley gives Harry a lot of attention and bombards him with inquiries concerning Muggle existence. One day, school supply lists are sent in letters that come by Owl-post. When Harry is around, Ginny Weasley acts really awkwardly. We meet Percy, the eldest Weasley sibling who is still living at home. He is a studious, stuffy, harmless, and inconsiderate youngster. Ron remarks that his parents won't be able to afford all of the new school materials and robes that the boys—aside from Percy—will need to practise Quidditch in the air as they soar into the skies. Harry experiences a pang of guilt since, unlike the Weasleys, he never worries about money and has a fortune bequeathed to him by his parents in a wizard bank.

A few days later, Harry and the Weasley family get ready to head to Diagon Alley to get school supplies. The preferred mode of transportation is called Floo powder, which is tossed into a lighted fireplace to create a pathway that leads to the traveler's chosen destination hearth. Harry choked on some hot ash when it was his turn to go into the flames, mispronouncing "Diagon Alley," which caused the Floo powder to misinterpret him and transport him to a fireplace inside a gloomy, dusty store that was littered with human bones and masks with horrible faces. In an attempt to blend in, Harry hides behind a cabinet and, unbeknownst to him, overhears the owner of the store talking to Lucius Malfoy, who has just walked in with his son Draco. While Harry Potter is playing Quidditch for his Hogwarts house, Draco is whining about how unfair it is that he cannot participate yet. Lucius slyly advises him not to come out as unfond of Harry because the wizarding community views him as a hero.

As Draco is interacting with items in the store and griping—this time about Hermione Granger, who always receives higher marks than he does—Lucius reacts insensitively, yelling that Draco ought to be ashamed that a girl who isn't descended from wizards can outsmart him in any subject. At last, the Malfoys go, and Harry quickly leaves the store. There's a sign pointing him in the direction of Knockturn Alley. The huge and kind-hearted gamekeeper at Hogwarts, Hagrid, approaches him before he can determine what to do next. Hagrid carries Harry out, cautioning him not to wander down Knockturn Alley. Before long, they return to Diagon Alley,

where Hermione and the Weasleys are waiting, happy to see Harry after being concerned about his whereabouts.

While Mr. Weasley makes a beeline for Hermione's parents—both of whom are Muggles—and starts pestering them with questions, Mrs. Weasley goes straight for Harry and coos over him. The gang makes its way to Gringott's Bank, where goblins are watching over the cash. As Harry stealthily tucks handfuls of his substantial fortune into his backpack, Mrs. Weasley painstakingly removes every single sickle from her family's vault. After going inside a number of magical shops, they finally arrive to Flourish and Blotts, where they purchase their school supplies. Inside, a group of enthusiastic middle-aged witches are waiting for Gilderoy Lockhart to autograph copies of his memoirs.

When Lockhart sees Harry, she insists on getting their picture taken together for the newspaper. Then he tells them that next year at Hogwarts, he will be teaching Defence Against the Dark Arts. In the meantime, the Malfoys enter the bookstore and start berating the Weasleys about their precarious financial condition and the Grangers' non-wizard ancestry as they stand close by. In the midst of the bookstore, a fistfight breaks out between Mr. Weasley and Mr. Malfoy. When the guys part ways, Mrs. Weasley is appalled. Before returning to the Burrow, the Weasleys and Harry said adieu to Hermione and her parents.

Chapter Five: The Whomping Willow

Harry is having a great time at The Burrow this summer. The Weasleys and Harry have a fantastic dinner and dessert the night before they depart for Hogwarts. They also light wizard fireworks, sip their last cup of hot cocoa, and eventually head to bed. The following morning, there is complete mayhem as six kids pack for their year at Hogwarts. They go to King's Cross in time to catch the Hogwarts Express train at platform nine and a quarter after Mr. Weasley enchants his Ford Anglia to comfortably contain them all, their bags, and their pets. It takes numerous returns for forgotten items.

All of the Weasleys manage to make it past the wall that separates platforms nine and ten, which is how the Hogwarts students get to the platform. The wall closes and won't let Harry and Ron pass through when it's time for them to do so. After missing the train, they decide to chase it in Mr. Weasley's flying Ford Anglia after having an epiphany. The journey to Hogwarts is

leisurely. With their eyes fixed on the crimson Hogwarts train below, the boys skim the sky. After a few hours, night descends, leaving the guys restless, famished, and speculating about how much further the journey might possible be.

When the Anglia's gas runs out, it starts to descend towards the Hogwarts Lake. Despite Ron and Harry's best efforts, the car's engine fails, and it crashes headlong into an odd, spreading tree in the Forbidden Forest. The Whomping Willow tree is the only one in the woodland that retaliates when it is attacked. Its massive, enraged limbs stomp out on Ron, Harry, and the automobile. The lads are able to gather their belongings. Just in time to observe the grand feast and the "sorting" ceremony, wherein first-year students try on a "sorting hat" and are chosen (based on the hat's judgement) for one of the four houses—Griffindor, Slytherin, Hufflepuff, or Ravenclaw—they run towards the Hogwarts castle. The lads wonder why Professor Severus Snape, the cruel and sleazy Potions professor, isn't there while they watch the teachers' table. As they ponder, Snape emerges behind them and leads them into his office.

The lads tell Snape their story, but he silences them by waving a newspaper item that claims Muggles had seen a flying automobile in their faces. Additionally, Snape chastises them for harming the Whomping Willow, a highly prized tree. Harry and Ron are aware that they are in danger and that Snape is looking forward to punishing them. Snape departs in order to collect the headmaster, Albus Dumbledore, and the head of Gryffindor House, where Harry and Ron reside, Minerva McGonagall. Harry and Ron are given more lectures about their actions, given detentions, and informed that they will be allowed to stay at Hogwarts when these two menacing people show up. Snape is quite dissatisfied with their light sentence. Before returning to the feast, Professors Dumbledore, Snape, and McGonagall give Harry and Ron a plate of sandwiches and a jug of pumpkin juice for dinner.

After eating, Harry and Ron pass by a painting of a corpulent woman and are prompted by a disapproving Hermione to give her a secret password, "wattlebird," to enter Gryffindor Tower, their area of the castle. A joyful group of people clamours to hear about their flying arrival as they are greeted in the common area. Ron's brother Percy, a Gryffindor prefect, approaches them with a stern expression on his face. Ron and Harry rush to their dorms, where their stunned roommates, Seamus Finnigan, Dean Thomas, and Neville Longbottom, greet them as heroes.

Chapter Six: Gilderoy Lockhart

Hermione is behaving grumpy and irritated with Ron and Harry at breakfast the morning after the automobile arrives, but the majority of their other pals are still obviously thrilled. Letters and gifts for the day are delivered by a flock of owls that soon arrives. When Ron rescues Errol from Hermione's milk jug, he discovers that the envelope in his beak is smoking and has turned red. Errol is the elderly owl owned by the Weasley family. Ron opens it, and it's a Howler².and Mrs. Weasley's voice erupts into the great hall, raging at Ron for damaging the automobile, causing Mr. Weasley to lose his job, and endangering both his and Harry's life.

Hermione becomes amiable again after this, as if she believes that Harry and Ron have received enough punishment. The three companions stroll together to the Herbology class, where Gilderoy Lockhart, resplendent in his turquoise robes, is smugly and happily giving a grumpy Professor Sprout advice on how to cure the Whomping Willow. Harry is pulled aside by Lockhart, who tells him that he is to fault for the vehicle accident. Lockhart's voice is filled with empathy and grief. It soon becomes clear that he feels that Harry has been attempting to reclaim his renown by acting rashly ever since he gave him a taste of it that day in the bookstore. As Harry gathers himself and joins his friends in the greenhouse, he is both shocked and insulted.

As Harry gathers himself and joins his friends in the greenhouse, he is both shocked and insulted. Professor Sprout is discussing in the greenhouse that the day's lesson would entail repotting mandrake seedlings. Hermoine says that mandrakes are a potent curative that is used to restore transfigured persons to their original state. The class puts on earmuffs to deal with these newborns, light green and mottled-looking plants that have leaves coming out of their heads and a deadly shriek. Harry, Ron, and Hermione are introduced to Justin Finch-Fletchley, a Hufflepuff House lad, before to their starting the reporting process.

He reveals that he nearly enrolled at Eton (which suggests that he is a Muggle by birth as Eton is not a magical school) and convinced his parents to send him to Hogwarts by demonstrating to them the value of wizards via the reading of Lockhart's books. While the students work with the Mandrakes, the second-year Gryffindor House students visit Professor McGonagall's Transfiguration class, where Ron's damaged wand malfunctions and spreads foul smoke everywhere. A nervous Gryffindor first-year called Colin Creevey approaches Harry as he

is on his way to his next subject, defence against the dark arts, taught by Professor Lockhart. Colin clumsily requests a signed photo from Harry to show their friendship.

He humiliates Harry the entire time while raising a lot of sentimental fuss about Harry's past, Hogwarts, and magic in general. Worse, as Ron stands up to defend Harry, Draco Malfoy rushes by and declares loudly that Harry is giving out autographed photographs. Malfoy comments sourly that one of the signed images would be worth more than Ron's whole house. Lockhart walks by, overhears, and suggests that he and Harry both pose for a signed portrait for Colin before a fight breaks out. Lockhart then provides Harry some more sage advice on why he shouldn't give people autographed pictures this early in his career. Horrified, Harry retreats as far back as he can in Lockhart's classroom.

To make sure students have been reading Lockhart's several works, he gives a quiz at the beginning of the lesson. There are more than fifty questions regarding Lockhart's biggest accomplishments, favourite colour, secret aspirations, and personal hobbies in this quiz. Dealing with pixies, who cause mayhem when Lockhart lets them out of their cage, is the task for the day. He hurries out of the room, instructing Ron, Harry, and Hermione to tidy up the irate pixies as he can't get them back into their cage.

Chapter Seven: Mudbloods and Murmurs

The passing of time at Hogwarts is unremarkable. Harry makes every effort to stay away from Colin Creevey and Gilderoy Lockhart, while Ron's wand still muddles spells. The Gryffindor Quidditch team captain, Oliver Wood, wakes Harry up early on Saturday morning in preparation for their early morning practice. After hurriedly getting dressed, Harry meets Colin on his way to the locker room to meet the squad. Colin enthusiastically asks Harry to explain the Quidditch regulations, which Harry complies with. The fundamental rules of the game are as follows: seven players use broomsticks to participate, and at the conclusion of the game, the Seeker, who is Harry's role, must catch the little golden Snitch that is circling.

Fred and George Weasley, two members of the Beaters squad, attempt to beat the Bludgers away while two of the creatures soar around, attempting to knock the players off their broomsticks. Aside than that, the game is comparable to water polo as the three players that are left, the Chasers (Alicia Spinnet, Angelina Johnson, and Katie Bell), try to toss the Quaffle

between the goal posts and beyond Oliver Wood, the Keeper. The squad listens to Wood break down movements in the locker room for a considerable amount of time.

When they eventually go outside to practise, Ron, Hermione, and Colin Creevey welcome them from the stands. Harry feels embarrassed and makes a show of not knowing Colin, even as he calls for him to come over and grin as he is snapping shots. Wood is starting to suspect Colin is working as a Slytherin spy. Wood, who had previously reserved the pitch, is enraged when Slytherin's squad joins the pitch during practice. Because they need to train their new Seeker, the Slytherins won't go. Smirking, Draco Malfoy goes forward to tell the group that his father sent them seven excellent broomsticks as a gift.

Hermione intervenes, pointing out that at least Fred and George were gifted enough to not need to buy themselves onto the squad, after Harry makes further derogatory remarks about their pretty worn-out broomsticks. When Malfoy becomes enraged and refers to Hermione as a "Mudblood," the audience gasps, and Ron takes out his wand to perform a spell on him. Ron belches slugs as his spell reverses. Ron is brought to Hagrid's cabin by Hermione and Harry, where Lockhart is saying goodbye to a somewhat gloomy-looking Hagrid. When Hagrid notices the pupils, he becomes happier and gives Ron a basin for his slug-belching, saying with a smile, "Better out than in." Ron tells the pupils that the term "Mudblood" is very disparaging for a wizard who was born into a Muggle family after they narrate the narrative. Hagrid quickly shifts the topic and requests an autographed picture from Harry. Harry is agitated until he understands that Hagrid was kidding. Hagrid displays his pumpkins that have been magically altered. Harry is aware that Hagrid is not permitted to employ magic because of his unexplained expulsion from Hogwarts and subsequent stay as gamekeeper.

In response to the flying vehicle incident, Harry and Ron are called for their overdue arrest. Harry is asked to assist Lockhart in responding to his fan mail, while Ron is called to assist the grumpy trophy-painter Filch. The two youngsters think they are getting the raw deal. As Lockhart is signing pictures and addressing mail in his office, Harry hears a high, unsettling voice muttering, "Come to me. Permit me to tear you." "Let me tear you," he exclaims, startled. When Lockhart asserts that he hasn't heard anything, it further worries him. Harry spends the remainder of the evening tormented by the memory of this eerie voice. As Lockhart is signing pictures and addressing mail in his office, Harry hears a high, unsettling voice muttering, "Come

to me. Permit me to tear you.”Let me tear you ,” he exclaims, startled. When Lockhart asserts that he hasn’t heard anything, it further worries him. Harry spends the remainder of the evening tormented by the memory of this eerie voice.

Chapter Eight: The Deathday Party

Rain arrives with October. Quidditch is still practiced. One evening, while returning through the castle’s hallways, Harry runs upon the ghost of Gryffindor, Nearly-Headless Nick, who hasn’t completely been severed. When Harry questions Nick about why he seems depressed, Nick replies that he was recently turned down for the Headless Hunt because his head wouldn’t come off all the way. The talk stops abruptly when Nick tells Harry to leave quickly to avoid getting in trouble for tracking in mud, and they discover that Mrs. Norris and Filch, the caregiver’s cat, are spying on them. After dragging Harry into his office to spy on him, Filch starts to draft a punishment report when there’s a loud crash.

Filch shoots out. Harry gets interested about what’s inside an open packet on the desk and peeks in while he’s gone. It turns out to be a mail-order course called “Kwikspell” for wizards who are slightly magical. With great pleasure, he tells his cat that Peeves the Poltergeist would undoubtedly be banished for causing damage to a priceless cabinet and returns it before Filch returns. The Kwikspell envelope is so close to Harry’s elbow that Filch pauses in the middle of his statement and cries out to find out if Harry read it. After Harry said he hadn’t, Filch seemed rather concerned and lets Harry leave.

Harry is highly appreciative of Nick’s explanation outside and inquires as to whether there is anything he can do to assist with the Headless Hunt’s rejection after Nick tells Peeves to create a distraction. Nick happily responds that he could go to his 500th Deathday celebration, which is happening on Halloween. He also mentions to the other headless ghosts how terrifying and incredibly impressive all the pupils found Nick. Ron and Hermione are invited, and Harry accepts to go. The three go to the dungeons on Halloween, where they see hundreds of see-through individuals, smell rotten food, and hear horrible, scratchy music.

After being greeted by Nick, they explore the area and observe the spirits as they dance and pass by the table full of decaying food, attempting to sample it. Hermione swiftly ushers her pals out of the ladies’ lavatory after spotting Moaning Myrtle, a ghost, in the hopes that they

won't strike up a discussion with her. At this moment, Peeves walks over, says he heard the three talking about Myrtle, and beckons Myrtle over. Myrtle cries that they were making fun of her and goes on to enumerate all the things they may have made fun of, including her weight, her appearance, and her moping. Hermione quickly clarifies that they were only remarking on how lovely she looked tonight. Myrtle sobs as she leaves the gathering as Peeves remarks that she neglected to bring pimply. When Nick finally shows up, the three surviving pupils are more than prepared to depart when he introduces them to the Headless Hunt's (headless) head. Nick's lecture is interrupted as they hastily leave, and Harry hears a sinister, evil voice declare that it is time to kill in the hallway.

With his buddies following closely after, he rushes off in the direction it is coming from. When they reach an empty hallway, they discover written on a wall, "The chamber of secrets has been opened." Friends of the Heir, Take Caution." Then they notice Mrs. Norris, the stiff, dangling cat, from the ceiling. When the banquet suddenly begins to fill the halls, Draco Malfoy exclaims, beaming with excitement, "You'll be next, Mudbloods!"

Chapter Nine: The Writing on the Wall

When Filch discovers that Mrs. Norris is suspended from the ceiling, he snaps at Harry and accuses him of killing the cat. At this point, Dumbledore makes an appearance and drags Mrs. Norris, Hermione, Filch, Harry, and Ron into Lockhart's neighbouring office, which Lockhart kindly offered. Amid all of Lockhart's ostentatious self-portraits, they are positioned tensely. Snape sneers, Professor McGonagall worries softly, and Dumbledore studies the cat. Filch tears as Lockhart comforts them all with his skill in reversing curses. The cat is petrified, not dead, as Dumbledore explains, and second-year pupils could not have learned the magic required for such a strong black spell. Snape interrupts and claims that the three students were in an unusual location on the evening of the Halloween feast. Filch is dubious and adds that Harry knows he is a Squib and that is why he attacked his cat. Snape questions them about why they didn't head directly to the feast after Ron, Harry, and Hermione explain the Deathday celebration. Harry says, "We were tired and wanted to go to bed," avoiding to speak about the unsettling, disembodied voice. Not buying it, Snape suggests that Harry be removed from the Quidditch team until he is prepared to come clean. Dumbledore and McGonagall swiftly clarify that this won't be required.

Ron describes a Squib to the three students as they approach their dorms, and Harry wonders what the Chamber of Secrets may be. Filch closely monitors the crime scene, Ginny Weasley appears to be terrified of everything, and Justin Finch-Fletchley flees from Harry, seemingly thinking that he is the one who started the atrocity. Hermione raises her hand and convinces Professor Binns, the little, old, and dull ghost who teaches History of Magic, to provide a brief explanation of the Chamber of Secrets' past, as he drones on.

Then, we find out that Hogwarts was established by the original founders and namesakes of the four houses as a place to educate gifted young witches and wizards. Everything ran well there until Salazar Slytherin angered the other three by declaring his intention to keep all wizards who were born in Muggles out of the school. This argument caused Slytherin to leave the school, but not before he constructed a secret Chamber of Secrets that held a creature that would exterminate every non-pureblood wizard from Hogwarts. He claimed that ownership over it would only pass to his heir. Binns is asked a tonne of questions by the pupils, which irritates him so much that he gives up and goes back to the original lecture plan.

Harry feels concerned after learning this. The Sorting Hat had predicted that he would succeed in Slytherin when he was sorted by the hat the year before. The hat put Harry in Gryffindor when he realised how badly he wanted to be in Slytherin. He's hoping he has no connection to Salazar Slytherin in any way. But a lot of people at the school appear to believe he is. Harry, Ron, and Hermione decide to search Myrtle's bathroom for answers as they stroll down the hallway with the writing on the wall, wondering where all the water came from the night of the assault and observing a queue of spiders running out of the window.

Not only is Myrtle just as gloomy as ever, but the restroom itself is very dreary. They depart after a little while, only to be confronted by Percy Weasley, who gives them a harsh reprimand for being in a girls' lavatory and for being in an unsettling location. Ron and himself are both distressed by this encounter. That evening, Hermione, Harry, and Ron discuss whether or not Malfoy is the Heir of Slytherin. Hermione offers that the best way for them to find out is to make a Polyjuice potion, which would allow them to assume the identity of Slytherins and listen in on Malfoy in their House common room. Hermione argues that she could have a teacher give her a letter to check out a book from the restricted area of the library, which is where the potion would be, despite Ron and Harry's scepticism.

Chapter Ten: The Rogue Bludger

Lockhart returns to role-playing in his Dark Arts class following the pixie incident. At the end of class, Hermione goes up to Lockhart and requests permission to check out a book from the library's restricted area in order to better comprehend the strategies used in one of his works. Harry, Hermione, and Ron dash inside the library, where they are given the book, and Lockhart, who is much delighted by this attention given to his writings, signs the slip. After reading about the difficult and drawn-out processes involved in creating and using Polyjuice Potion, Hermione is the only one who is still keen on trying to produce it, even if she convinces the lads to assist her.

As the Gryffindor against Slytherin Quidditch match approaches, Oliver Wood gives his team a pep talk, telling them that although the Slytherins have better brooms, the Gryffindors have better individuals on their brooms. Then, Voldemort threatens to kill Harry if he doesn't acquire the Snitch. As soon as the game starts, a Bludger races towards Harry as he is searching the air for the Snitch. The Bludger doesn't stop aiming for Harry even after Fred and George push him away. The Slytherins are scoring goals left and right while the two beaters are defending Harry. During the time-out discussion, Harry asks Fred and George to rejoin the game so he may defend himself against the Rogue Bludger while he searches for the Snitch.

The Slytherin seeker, Malfoy, chuckles at Harry for his spinning dodges of the Bludger, and while he chuckles, Harry sees the Snitch just in front of his face. Harry hesitates, takes a hit from the Bludger, gets back up fast, and takes off towards Malfoy, snatching the Snitch and tumbling out of the sky. After Harry wins the game but lands painfully, Lockhart meets him there. He tries to fix Harry's broken arm right away but ends up de-boning it. Harry is admitted to the hospital wing, where he will have to spend the night as his arm goes through a gruelling and protracted healing procedure.

Dobby pays him a visit during the night and says that he had charmed the Bludger and sealed the train platform in the hopes that Harry would give up and leave Hogwarts, where he would be in danger of dying since the Chamber of Secrets had been unlocked once more. At this information, Harry becomes curious and wants to ask Dobby more questions, but the house elf is determined not to elaborate. Suddenly, footsteps can be heard in the hallway, and Dobby vanishes. Professor McGonagall and Dumbledore come holding a stone figure that Harry quickly

identifies as Colin Creevey, who has been frozen in place with his camera in front of his face. Gravely repeating what Dobby had stated, Dumbledore states that the Chamber of Secrets has been opened again.

Chapter Eleven: The Dueling Club

After spending the night in the hospital wing, Harry wakes up with his arm mended and is excited to tell Ron and Hermione about Colin and Dobby. Harry meets Percy, who appears to be quite pleased, and then goes into Moaning Myrtle's bathroom to locate his buddies. After spending the morning preparing the first batch of Polyjuice Potion, Ron and Hermione excitedly await the news on Dobby and the reopening of the Chamber of Secrets. Meanwhile, Colin's presence has the entire school terrified. Neville Longbottom, a round, ungainly wizard, has taken to wearing defensive charms after admitting frightfully that he is practically a Squib. Ginny Weasley is particularly frightened by the event.

In Potions class, Hermione slips out of the room to steal materials for Polyjuice from Snape's personal stash while Harry distracts Snape by hurling a firework into a Slytherin cauldron, pouring swelling potion over numerous students' faces. Snape is spitting furiously and staring directly at Harry as he threatens to expel the troublemaker when she returns with the ingredients hidden underneath her robes. A week later, Hermione, Ron, and Harry notice a billboard promoting a brand-new student duelling club. They attend the meeting in order to pick up the art of duelling. As Lockhart prepares for his first duelling combat, his opponent Snape disarms him by yelling, "Expelliarmus!" It turns out that Lockhart is leading it. Lockhart splits the students into pairs after hurriedly claiming that he had purposefully let Snape win the previous battle and that he does not want to lose another. Harry is paired with Malfoy, while Hermione is paired with Millicent, a huge Slytherin female. The two guys use a variety of body-bending charms, such as leg-jerking and tickling spells, to assault one another. After bringing the two lads to the front of the room so the rest of the club could witness their demonstration, Snape whispers something to Malfoy, who instantly summons a furious black snake with his wand.

In an attempt to assist, Lockhart only serves to aggravate the snake and direct it towards Justin Finch-Fletchley. The snake collapses into a placid heap on the ground as Harry, without even thinking, yells at it to leave Justin alone. Although the class is horrified, Harry is relieved. It isn't until after class that he learns from Ron and Hermione that he can speak Parseltongue, or

snake language—a skill for which Salazar Slytherin was well-known. Harry starts to wonder if he may actually be the successor. In addition, Harry is concerned about the Sorting Hat's choice to assign him to Gryffindor, given that it first indicated he would succeed in Slytherin.

The following day, restless, Harry sets out to find Justin to clarify what really transpired. However, while searching for him in the library, he overhears a group of Hufflepuffs, led by Ernie Macmillan, discussing the likelihood that Harry was the heir and that Voldemort could not have killed him because the young Harry possessed strong dark protective abilities. The Hufflepuffs respond to Harry's request for Justin with terror and accusations that enrage and vex Harry. Harry stumbles over the rock-hard body of Justin Finch-Fletchley, who is laying next to the airy floating figure of Nearly-Headless Nick, as he makes his way back to his house via the halls. Hagrid is carrying a dead chicken. As soon as Peeves the Poltergeist notices the situation, he yells out, warning the instructors and pupils, who immediately hurry into the hallway. Numerous enraged expressions cast an accusing gaze at Harry, and Professor McGonagall summons him to accompany her. They stroll to Dumbledore's chamber together.

Chapter Twelve: The Polyjuice Potion

Even though Harry is terrified when he is brought to talk with Dumbledore, he is nevertheless rather fascinated with Dumbledore's workspace. He notices the Sorting Hat and puts it on while he waits for Dumbledore to come out of the rear chamber. The hat reiterates its prediction that he would have succeeded in Slytherin, which it gave him last year. Harry rips the cap off his head in desperation. Next, he notices a sick bird sitting next to the entrance. Before he has a chance to look at it for too long, the bird catches fire and disappears. After Harry screams, Dumbledore reassures him that Fawkes is a phoenix and that the time has come for him to be burned and reborn. In the course of his explanation, Dumbledore also says that phoenixes make wonderful pets because to their loyalty, strength, and ability to mend wounds with tears. Hagrid enters the room at this point, yelling that Harry is innocent, and Dumbledore hurriedly tells him that he doesn't believe Harry is to blame for the pupils' terror. After Hagrid departs, Dumbledore asks Harry if he has anything he would want to share with him. After weighing everything that's been bothering him lately, Harry says no.

Since the school is still terrified of the Heir, Fred and George make light of the situation by yelling, "Make way for the Heir of Slytherin, seriously evil wizard coming through," as they

pass in front of Harry in the hallways. Harry finds this amusing because it gives him comfort in knowing that the twins, at the very least, find the idea that he is the Heir absurd. The semester is about to close, and Ron, Hermione, and Harry celebrate Christmas by opening their gifts and making plans for their Polyjuice Potion adventure that evening.

After the delicious dinner, as usual, Hermione gives Harry and Ron instructions to hide two sleeping potion-filled cakes in plain sight for Malfoy's big, burly buddies Crabbe and Goyle to uncover. They are also to hide the cakes in a closet and remove a few of their hairs to add to the potion. When Ron and Harry take this action, the cakes, sleeping corpses, and hairs are all gone in a matter of minutes. They soon find themselves back in Hermione's bathroom. As it happens, Hermione already has her hair because, on the day she was assigned to duel Millicent, one of the big Slytherin girl's hairs ended up on Hermione's robes. After the three friends drink their separate potions that contain their hairs, Harry transforms into a Goyle, Ron into Crabbe. Harry and Ron go off on their own as Hermione won't leave her stall. Sadly, they are clueless about the location of the Slytherin common room, so they aimlessly approach a Ravenclaw girl. Suddenly, they see Percy as he emerges from a side room. They view him with caution, and he responds in kind, until Malfoy's arrival ultimately saves Ron and Harry. Following Malfoy, they go through hallways until they reach a black stone wall that leads to the Slytherin common room. The wall's password is "pure blood," he says.

Feeling proud of himself, Malfoy gets Ron and Harry a copy of the wizard newspaper, the Daily Prophet, and shows them a piece about Ron's father getting punished for bewitching a Muggle automobile. Ron tries not to show how angry he is. Malfoy then discusses the previous Heir assault, the girl's death, and his desire that Hermione will be slain this time. He then laments that he wishes he knew the identity of the heir so that he might assist him. Finally, he divulges knowledge about a secret chamber beneath the floor of his family's drawing room, which is home to evil wizarding relics.

Malfoy doesn't seem to realise that Ron and Harry are moving slower than the actual Crabbe and Goyle, even though they are a blank canvas for all of this. The charm eventually ends, and Ron and Harry quickly return to Hermione, who is still in the stall, after leaving the chamber. Myrtle may be heard moaning with ecstasy as she discovers that Hermione's

transformation into a cat was caused by the hair in the potion. While Myrtle prides herself in her bathroom, Ron and Harry convince her to head to the medical wing.

Chapter Thirteen: The Very Secret Diary

As Harry and Ron turn the corner to witness a deluge of water oozing out of Moaning Myrtle's bathroom, they hear Filch shrieking at someone. They are returning from seeing Hermione, who is in the hospital wing recovering from her cat-state. As soon as the lads enter the room to have a look around, they see a journal floating in the bathroom. Upon closer inspection, they discover that the first page bears the name T.M. Riddle, but the other pages are blank. Ron remembers the boy's name from his trophy-polishing confinement fifty years prior, when he was recognised for his distinguished contributions to the school. Harry pockets the journal because he has an odd feeling of familiarity with the name. Once Hermione is completely recovered, they show it to her, and she deduces that fifty years prior, Riddle, who was lauded, must have captured the Heir of Slytherin, who had unlocked the Chamber of Secrets. She attempts, but is unable, to make words appear on the pages.

In early February, things at the school are more subdued; no one else has been assaulted; and the Mandrakes are starting to transition into adolescence, which means they will soon be mature enough to be turned into an elixir. Lockhart was so happy on Valentine's Day that he painted the great hall pink and arranged for a group of dwarfs to bring Valentines to everybody. He thought he had scared the monster into hiding. The dwarves, on the other hand, were not quite so happy, and an awkward moment occurs when one of them had to kick through the crowd, knock Harry's bag out of his hands, and then sit on his ankles to give him a singing Valentine that was, we're pretty sure, sent by a blushing Ginny Weasley who was nearby.

After gathering his possessions and leaving the giggling masses, Harry discovers that everything he owns—aside from Riddle's diary—is covered in his spilled crimson ink. Harry is perplexed by this and goes to bed early that night to go over the journal. He writes his name on a parchment, observes it vanish, and then all of a sudden the ink appears once again to create the words "Hello, Harry Potter." Tom Riddle is my name. How did you find my journal?" This starts a conversation between the two boys who, although being fifty years apart and connected by this hidden journal, have strangely similar appearances and histories. After writing that he did, in

fact, get his medal for apprehending the individual who had unlocked the Chamber, Riddle extends an invitation to Harry to come see his memories.

Harry nods, and a few seconds later he's blown through the diary's pages and into the headmaster's office. Here, Harry overhears a discussion between Riddle and the headmaster of the time, in which Riddle requests to spend the summer at Hogwarts, but the request is denied due to the new hazards associated with the open Chamber of Secrets. After that, Harry pursues Riddle through the hallways. Eventually, he encounters a youthful Dumbledore with auburn hair, who tells Riddle to return to his room. After a protracted period of waiting in the dungeons, Riddle and Harry eventually hear and follow close footsteps. A younger Hagrid may be heard walking in the footsteps, trying to hide something inside a box. Hagrid fiercely insists that the animal inside the box is innocent, but Riddle explains that he must turn Hagrid in for having the guilty creature. With a flick of his wand, Riddle opens the box, unleashing a massive, hairy spider that scuttles past him and down the hallway. After being propelled back into reality and his room, Harry starts telling Ron what he witnessed.

Chapter Fourteen: Cornelius Fudge

Conversations on Harry's expedition into the journal and the idea that Hagrid is the perpetrator are constant topics of discussion between Harry, Ron, and Hermione. The three kids discuss approaching him but ultimately decide against it—at least until there's another attack. The school year continues in the meanwhile. The Hogwarts second-year students are busy selecting their classes for the upcoming year, while the Mandrakes continue to grow and once delighted Professor Sprout with a wild party in their greenhouse. Hermione enrolls in every course available, while Ron and Harry only sign up for a select handful. Surprisingly, nothing much is going on at this period, and the Hufflepuff vs. Gryffindor Quidditch match quickly picks up steam. Harry is shocked to discover his dorm room has been broken into, his belongings have been ripped, shattered, and rearranged, and Riddle's journal has been taken the night before the big game. Hermione and Harry are shocked to learn that because no one else knows the House password, a Gryffindor must have done it.

Harry hears the disembodied, hissing voice again the morning before the match, and Hermione instantly gets up and runs to the library. As soon as Harry enters the Quidditch pitch, Professor McGonagall enters the field and ends the game. She tells the students to go back to

their houses, and Harry and Ron follow her to the hospital wing, where they discover Hermione and Penelope Clearwater, a Ravenclaw prefect, petrified and lying next to a small hand mirror. All students are instructed to stay in their house common rooms starting at six o'clock in the evening, and teachers are to constantly accompany them to and from class. Professor McGonagall goes on to say that until the attacks stop, the school will probably be closed. Ron and Harry decide it's time to pay Hagrid a visit.

Under Harry's invisibility cloak, a bequest from his late father, they choose to accomplish this in defiance of the tight regulations against going places unaccompanied. That night, the lads left late. They arrived at Hagrid's tiny wooden hut just in time to hear a tap on the door, so they ducked around a corner. Ron recognises Dumbledore's companion as Cornelius Fudge, the Minister of Magic. Hagrid is apologetically told by Fudge that, given the current situation, he must request that Hagrid leave Hogwarts and stay in the terrifying magical prison of Azkaban until the events either come to an end or are resolved.

Dumbledore calmly declares that he has complete faith in Hagrid, but Fudge warns that if he doesn't take action, the Ministry will believe he is doing nothing to halt the assaults. Given that Hagrid's past is clouded by rumours regarding the Chamber of Secrets, the Ministry should target him first. As this is going on, the door opens once again, letting Lucius Malfoy in to icily inform the group of twelve school governors that Dumbledore should resign as headmaster in accordance with a petition. With the sole foreboding statement, "You will find that I will only truly have left this school when none here are loyal to me. You will also find that help will always be given at Hogwarts to those who ask for it." With greater reluctance, Hagrid departs, yelling out two directions that Harry and Ron overhear: feed his dog, Fang, and track the spiders to discover the perpetrator.

HARRY POTTER AND THE CHAMBER OF SECRETS (FILM) 2002 – DIRECTOR:
CHRIS COLUMBUS

This film serves as the payout after the first one served as the setup. *Harry Potter and the Chamber of Secrets* swiftly departs from the wizardry explanations and embarks on an adventure that is more terrifying and sinister than anything found in the first Harry Potter film. It's more wealthy as well: The second in a projected seven-film Potter series is full of fresh ideas and

inventiveness, and its Hogwarts School appears to grow and deepen right before our eyes into a world big enough to hide unfathomable mysteries.

It's obvious that one of the most significant movie franchises ever is taking shape here. It's a set of films that combines the latest developments in computer-aided animation with the extraordinary creative vision of J.K. Rowling, who has created a mythological universe as expansive as "Star Wars," but with a greater sense of wit and humanity. Despite Harry Potter, the young wizard, being the main character, the movie pays homage to the heyday of cinema, when colourful supporting casts filled the frame. The story is not about a superman who crushes the narrative with his conceited weight; rather, it is about characters, personal histories, and peculiarity.

Harry (Daniel Radcliffe, somewhat taller and with a deeper voice) makes a reappearance in the new film, accompanied by his buddies Ron Weasley (Rupert Grint) and Hermione Granger (Emma Watson, looking a little baby). Even the teachers, the august headmaster Albus Dumbledore (Richard Harris), the learned professors Snape (Alan Rickman) and McGonagall (Maggie Smith), and even the steadfast Hagrid the Giant (Robbie Coltrane) seem perplexed and a little scared by the terrifying secrets of Hogwarts, where they occasionally feel alone. This film satisfies any scepticism regarding computer animation with visually striking or unsettling scenes that meld well with the action. From a large type of country home to a maze of spires and turrets, large rooms and many winding corridors, lecture halls and scientific labs, with as much visible above ground as buried below, Hogwarts appears to have expanded since the first film. Perhaps wealthy former students were kind enough to donate a bigger stadium for the Quiddich match as well. Yes, there are moments when Hogwarts feels a lot like Gormenghast, the infinite structure from Mervyn Peake's series, which may have served as an influence for J.K. Rowling.

This time, there are three new characters: a charming, a conceited, and a malicious one. Professor Sprout, played by Miriam Margolyes, is a biology faculty member. She offers a lesson on the unusual characteristics of the mandrake plant, which her John Donne pupils find particularly entertaining since they are aware of the extra symbolism that the mandrake is only partially mentioned in class. A deeper understanding of mandrakes makes Sprout's class funny. Younger viewers could find the late action parts too stressful, but these people and story points come together to create some powerful scenes. There's a terrifying late-night battle with a

dragon and a really unsettling encounter with spiders, and they are handled with the energy of a major thriller rather than as lighthearted family film segments. I typically feel devastated when a film gives up on its story in favour of a third act that is devoted just to action, but “Harry Potter and the Chamber of Secrets” finishes well since the entire film has been building towards, hinting at, and preparing us for this conclusion. What a fantastic film.

Paragraph Questions

1. What is the Chamber of Secrets and why is it important in the story?
2. Who is Tom Riddle and what is his connection to the Chamber?
3. Describe the role of Dobby in the novel.
4. Explain the significance of the basilisk in the story.
5. Mention one difference between the novel and its film adaptation.

Essay Questions

1. Discuss the theme of courage and friendship in *Harry Potter and the Chamber of Secrets*.
2. Analyze Harry Potter’s role as a hero in the story.
3. Examine the importance of loyalty and friendship in the novel and film.
4. Compare the portrayal of magical elements in the text and film.
5. Evaluate the theme of good versus evil in *Harry Potter and the Chamber of Secrets*.

MOVIES FOR APPRECIATION

A FEW GOOD MEN-LEGAL DRAMA – AARON SORKIN'S 1989

Author Introduction

Aaron Sorkin's 1989 play served as the inspiration for the 1992 American courtroom drama film *A Few Good Men*. Sorkin wrote the screenplay, Rob Reiner directed it, and Andrew Scheinman, David Brown, and Reiner produced it. Tom Cruise, Jack Nicholson, Demi Moore, Kevin Bacon, Kevin Pollak, J. T. Walsh, Cuba Gooding Jr., and Kiefer Sutherland are among the ensemble cast members that feature in it. The storyline centres on the court-martial of two U.S. Marines accused of killing a fellow Marine, as well as the difficulties faced by their attorneys in building a case. A number of moral issues are addressed in the movie, including hazing, accountability, blind loyalty, justice, authority abuse, and corruption in the US armed forces.

One of those films that tells you what it's going to do, does it, and then tells you what it did is "A Few Good Men" directed by Rob Reiner. It believes that the audience is not very intelligent. A scenario exists that is blatantly incorrect. In it, Tom Cruise plays a lawyer who gives his buddies a sneak peek at his courtroom tactics. The plot then comes together as intended, which means that the pivotal scene starring Jack Nicholson is undercut, drained of tension, and rendered inevitable. It also implies that the most significant moment in the film lacks an element of surprise. It's unfortunate since this movie has a lot of nice qualities and might be even better. The majority of the film's problems stem from the screenplay; it doesn't force us to work or solve problems on our own and seems to be frightened that if anything isn't explained, we won't know it.

The narrative is based on truth, as Aaron Sorkin transformed it into a Broadway play. Following a hazing episode, a Marine at the Guantanamo Naval Air Station in Cuba passes away. Two young Marines are accused of the murder, but Demi Moore, a curious Navy lawyer

in Washington, feels there may be more to the tale and wants to look into it. She is encouraged by her own superior to send the case to a slothful Navy attorney named Cruise, maybe because he often settles cases out of court and can be relied upon to handle the matter discreetly. The unwritten Marine ethos dictates that the two won't talk, not even to save themselves, so once Moore and Cruise meet with the suspected young Marines, she realises they have a difficult case on their hands. Wolfgang Bodison plays a black child who is so ardently proud of the Corps that he would much prefer spend years behind bars. The other, a white country lad who is easily impressed and quite stupid, agrees.

Cruise is all for reaching a settlement outside of court so he may resume playing softball, which he loves. Moore will not allow it. Kevin Pollack, who plays a third buddy, joins them in planning meetings as they gather information that ultimately leads to a troubling conclusion: The Guantanamo commander, a crusty old dog portrayed by Jack Nicholson, may have inadvertently approved of the attack on the deceased Marine, despite the fact that hazing is expressly forbidden by law and Marine doctrine. The setup parts in the film have a nice level of excitement. Here, Cruise plays a well-cast and compelling young lieutenant who has to be trained to take his responsibilities seriously and honour his family history. He is the son of a famous man. Demi Moore, his teacher, is a force to be reckoned with—she's gorgeous and driven.

After decades of Hollywood tradition, we may have expected a romantic relationship to develop between them and a few gratuitous love scenes leading up to the courtroom conclusion, but no: They are so focused on business that it appears strange that these two attractive but single young individuals aren't attracted to each other. Indeed, I have a friend who believes that Demi Moore's role was first imagined as a guy and was only partially reworked into a woman for Broadway and Hollywood box office reasons.

We realise with a heavy heart that Nicholson's great courtroom scene is playing out just like the movie. This deprives us of enjoyment in two ways: (1) We are denied the opportunity to enjoy learning Cruise's tactic for ourselves; and (2) Nicholson's actions look predetermined and predictable, depriving them of their shocking potential. That reduces the enjoyment of the film to that of witnessing skillful acting. Seeing Nicholson growl, bark, and invent new profanities is always entertaining. As the immature young cop coming to terms with who he is, Cruise makes a powerful contrast. The most compelling performance in the film comes from Bodison, the

unyielding defendant, as we witness the internal struggle and are able to witness it almost as a stand-alone scene. However, the film falls short because it never makes us believe that the drama is taking place as we watch it; instead, it seems as though the defence team had a sneak preview of the screenplay.

CONFESSIONS OF A SHOPAHOLIC – SOPHIE KINSELLA

Based on Sophie Kinsella's first two Shopaholic novels, *Confessions of a Shopaholic* is a 2009 American romantic comedy film. Hugh Dancy plays the journalist's employer, while Isla Fisher plays the shopaholic. The film is directed by P. J. Hogan. It's about as much fun reading "Confessions of a Shopaholic" as it was reading "Sex and the City." While both are about naive ladies, this one is aware of that. "Shopaholic" is about a lady looking for happiness at the stores that are exactly suited for her: Prada, Gucci, Macy's, Barneys, Saks, and on down the avenue. "SATC" is about ladies looking for love in most of the wrong places.

Plotting is carried out automatically. The plot arc does not contain any unexpected turns. However, this is what somewhat redeems it: It revels in its ridiculousness, and the performers are free to act in a way that is characteristic of screwball humour. We see gasps, slow burns, pratfalls, burst clothing closets, tumbling platters, torn-away gowns, disappearing maids of honour, sudden notoriety, humiliation in public, and, astonishingly, not a single annoying dog or cat.

Isla Fisher, a truly amusing comedian, is at the centre of this chaos. She is quite similar to Lucille Ball, and not just because of her red hair. She does physical comedy, one of the hardest things an actor can do: walk into doors, drop trays, bump into people, and trip over a teakettle. She performs the role of the Perfect Storm, carrying everything in front of her. Take her off the floor, give her a fan, and give her twenty seconds of tango instruction.

P.J. Hogan, the director of "My Best Friend's Wedding," deserves praise for giving Fisher flexibility but yet allowing her character's sincere desire to please to come through. The same thing happened on "I Love Lucy." Lucy wasn't clumsy because she was attempting to be amusing. Because she was trying not to, she was a klutz.

Joan Cusack and John Goodman play Rebecca Bloomwood, the sole child of blue-collar parents, who, thanks to credit cards, have been transformed into a Most Preferred Customer. Fisher plays Rebecca Bloomwood. She starts out by narrating the almost sensual pleasure she experiences when shopping, and we follow her as she visits store after store in a never-ending loop of accessorising her clothing and then purchasing matching ensembles. Similar to the conundrum of the ten hot dogs and eight buns, there's never a way out, not even at the very end. She actually walks into a money management magazine published by the same organisation, but her ambition is to work for a renowned fashion magazine. How did this woman be hired when she has no experience managing money? by demonstrating her unusual genius to the editor, Hugh Dancy. Everything she does incorrectly ends up being correct.

In the meantime, she is being pursued by the evil bill collector Derek Smeath (Robert Stanton), who makes suggestions that breaking her legs is a possibility and features one of the film's funniest sequences. She believes that being exposed after achieving (quite unlikely) instant international celebrity due to her work would be devastating. I'll let your knowledge of cinematic plotting decide whether or not it does. Take a look. No masterpiece, "Confessions of a Shopaholic" is not. However, it's witty, Isla Fisher is a delight, and most importantly, it's more engaging than "Sex and the City" for a viewer like me who isn't at all anxious to watch it.

ELIPPATHAYAM – ADOOR GOPALAKRISHAN

Adoor Gopalakrishnan is the writer and director of the 1982 Malayalam film *Elippathayam*, which translates to "The Rat Trap." Rajam K. Nair, Sharada, Jalaja, and Karamana Janardanan Nair are the main actors. The film captures the twilight of feudal life in Kerala, which is shrouded by sadness and a feeling of avoidance or carelessness as a sort of rebellion. The main character feels powerless, imprisoned within himself, and unwilling to adapt to the societal changes occurring all around him. The movie had its debut at the Cannes Film Festival in 1982. Additionally, it earned the Sutherland Trophy at the London Film Festival, where it was screened. Many people consider it to be among the greatest Indian films ever produced.

The feudal system is a topic of the film, a reality that a lot of people are aware of. In actuality, it is widely acknowledged as a propaganda film critical of the feudal system. Apart from this, there were other things that I was unaware of. Though it's okay, I would have been delighted to learn about these. The colours that the three sisters wear most often represent their personalities. The oldest sister's choice of clothing, green, is symbolic of wisdom, pragmatism, and earthiness. She strikes me as the movie's most grounded female character. It didn't surprise me in the slightest that she was demanding when she came to her house. The notion that the other sisters had lived in the house for such a long period kind of astonishment. The notion that the other sisters had lived in the house for such a long period kind of astonished me. Being married, the oldest sister escapes the rat trap first.

The second, Rajamma, is the real movie heroine that we all adore; she dresses in blue to convey her kindness. She is so very sweet that eventually it gets annoying. Whether it's heating the slightly warm water to her brother's exact temperature or writhing in agony from a stomach ache, she becomes more concerned about her brother's coffee at the first mention of her name than she is about her own pain. Such a lady annoys me so much. When the younger sister runs away from home, even such a mother once speaks out. And in an otherwise obvious existence, her brother only expresses shock when he wakes up from sleep. That's the only shock her brother displays. It is apparent that her sickness or demise is how she escaped the rat's trap.

Wearing red throughout, Sridevi, the third sister and most gorgeous of the lot, is a perfect representation of why I adore Malayali females. Red stands for rebellion, youth, and vitality. She removes a rat trap off the shelf and dusts it in the first scene of the film. Her talent as an actor is evident in those five minutes. Her facial expressions were flawless. Her expressions increase our curiosity and keep us riveted to the scenario. We cringe at the way she pulls a face while dusting off the cobwebs. She made the choice to let herself out of the rat trap. She flees from the household. After her sister reads a love letter, her brother, as usual, does nothing to alert her. I mistook the love letter for one sent to her fictional boy buddy. How much of it is true, I'm not sure. She is the one that frees herself and drowns the three rats who are trapped in the rat trap.

Adoor Gopalakrishnan claims that the film has six escapes or releases. The three sisters mentioned above are freed from the rat trap, and the rat is caught in the rat trap three times. He said that while everyone protested in their own unique ways, Unni's protest is the most visible

since he is such a conceited person. He would be utterly despised by everyone who saw this film, especially women. I was mistaken when I assumed Gopalakrishnan had produced a film on chauvinism. It was more complex than that. Thus, your dislike of this guy increases exponentially as you witness him tenderly stroking his body with oil.

That essentially covers everything, however I mistakenly believed the entire film to be about Rajamma. You get creepy when Unni calls her like that. He summons Rajamma in an irritated tone while lounging in the easy chair and allowing the cow to graze past, but Rajamma feels obligated to work for her brother. She is a simple soul who smiles at the thought of marrying a widower, but alas, she is such a poor soul that it never comes to pass. She gets out of the trap heading towards her climax with the assistance of a lady who seems to have bad intentions. I mistakenly believed that she was the only person who fell victim to the horrible rat trap, yet everyone is caught in it. The movie's setting, a remote roof home in Kerala, was carefully chosen. Gopalakrishnan had to spend weeks searching for the ideal location, but his search was successful as it perfectly captured the mood of the movie.

The climax is the one item out of everything that I didn't grasp. He emerges from the pool after they drown him in the same one where the rats are submerged. Is it his everlasting soul, or is it him? I don't want to know the answer, though. The voyage itself is so exciting, why worry about where you're going? One of the greatest comments was undoubtedly given by Gopalakrishnan, who was attempting to explain why he didn't want to offer a definitive conclusion as is customary: "Artists necessarily don't have to know answer to everything, they just have better perspective." How accurate!

THE BRIDGE ON THE RIVER – NOVEL TO FILM

Based on Pierre Boulle's 1952 novel, *The Bridge on the River Kwai* is a 1957 epic war film directed by David Lean. Nowadays, most people agree that *The Bridge on the River Kwai* is among the best films ever filmed. Critics gave it highly good reviews, and it ended up becoming the highest-grossing movie of 1957. During the 30th Academy Awards, the movie took home seven awards, including Best Picture.

David Lean's *The Bridge on the River Kwai* ends with the phrase, "Madness! Madness, pure and simple!" The closing line leaves us wondering, even though the two most crucial characters in the film—the hero more so than the villain—are both insane. The contradicting points of view in the movie contribute to some of the problem. From the perspective of Col. Nicholson (Alec Guinness), the battalion commander of British war prisoners, the conflict becomes focused on constructing a bridge over the Kwai. For the American fugitive Shears (William Holden), going back to the jungle would mean going insane. As the British construct a better bridge than his own men could, lunacy and suicide are always a possibility for Col. Saito (Sessue Hayakawa), the Japanese commandant of the camp. Additionally, the last words said by army doctor Clifton (James Donald) might simply signify that the final violent misunderstanding caused needless death.

The majority of war films are either pro- or anti-war. One of the few that concentrates on people rather than on more general rights and wrongs is "The Bridge on the River Kwai" (1957). Similar to Robert Graves' book, *Goodbye to All That*, it depicts men clinging, with grim determination, to military discipline and unit pride in order to save their sanity during World War I. By the time "Kwai" ends, we are more intrigued by the actions of individual individuals than we are by the outcome. The movie takes place in 1943 in a prisoner-of-war camp in Burma, beside the track of a railway that the Japanese were constructing to connect Rangoon and Malaysia.

Shears has already entered the camp; we witnessed him robbing a dead person of a cigarette lighter in order to gain entry to the sick bay. He observes as Nicholson leads a column of British POWs as they march into camp while playing "The Colonel Bogey March." The commandant, Saito, and Nicholson get into a short altercation. Saito desires that every British person labour on the bridge. According to Nicholson, officers are prohibited from being forced to undertake manual labour under the Geneva Convention. He even pulls out a copy of the paperwork, which Saito slaps across his face, causing blood to flow.

Nicholson is willing to die rather than give in on principle, and at the end of one of the most famous scenes in the movie, he finds himself imprisoned inside "the Oven," a sun-drenched corrugated iron house. Saito and Nicholson, a professional soldier who is about to celebrate his 28th anniversary of military duty, have a pivotal role in the movie. The Japanese colonel informs

Nicholson that he is not a military expert and that he enjoys corned beef and Scotch whisky in addition to having studied English in London. However, he is an extremely obedient officer, and we witness him sobbing in secret out of embarrassment since Nicholson is a better bridge constructor; if the bridge is not completed on schedule, he gets ready to commit hara-kiri.

The descriptions of the wild scenes are clear. We witness the construction of the bridge as well as the confrontation between the two colonels. Hayakawa and Guinness complement each other well because they produce two disciplined commanders who never give in and yet quietly agree on the completion of the bridge. The first significant Asian actor in Hollywood, Hayakawa rose to fame with a masterful silent performance in Cecil B. DeMille's "The Cheat" (1915). He performed on theatre and in films in both Japan and the US, but what set him apart from other Japanese performers of his day was his quiet demeanour; in "Kwai," he is as calm and collected as Guinness.

Surprisingly, Lean did not initially choose Alec Guinness for the part that would earn him the Oscar for finest actor. Originally slated to play Col. Nicholson, Charles Laughton "could not face the heat of the Ceylon location, the ants, and being cramped in a cage," according to Elsa Lanchester, his wife, in her memoirs. Given how drastically different Laughton and Guinness are from one another, it's puzzling how Lean could have imagined both actors in the same role. Laughton undoubtedly would have been more animated and expressive. Lean "didn't particularly want me" for the job, according to Guinness' book, but he played Nicholson as aloof and restrained yet raging with a fierce devotion.

That fixation is with improving the bridge and completing it on schedule. The greatest irony of the narrative is that Nicholson gives Saito's endeavour his whole attention as soon as he defeats him. He gives timetables and drawings, recommends a better location for the bridge, even breaks into Clifton's hospital hut to recruit additional labourers, and leaves leading a procession of the disabled and ill. The evening before the first train crosses the bridge, he hammers in a plaque claiming that the structure was "designed and built by soldiers of the British army."

With hesitation, Clifton wonders whether they might avoid being charged with providing assistance to the opposition. Not at all, Guinness responds. In addition to having to labour when

told to, war captives are demonstrating the efficiency of the British people. “One day the war will be over, and I hope the people who use this bridge in years to come will remember how it was built, and who built it.” Though that is a nice gesture, the bridge will be utilised to further the battle against the Allies in the interim. Nicholson practically forgets about the battle because he is so proud of the bridge.

The jungle narrative advances in a clean, economical, and impactful manner. Shears is involved in a different, less successful narrative. After making his getaway, Shears is sent to a hospital in British-occupied Ceylon, where he plays about and drinks martinis with a nurse. Maj. Warden (Jack Hawkins), however, asks Shears to come back because they have a plan to blow up the bridge. “Are you crazy?” Shears begs, but Warden blackmails him, threatening to reveal to the Americans that he has been posing as an officer. Holden plays a credible shirker, but his courage at the end looks more plausible. His persona appears manufactured up until their guerilla mission begins.

Lean manages the conclusion with dexterity and tension. The sentry’s boots are cleverly used to give hollow echoes to the men who are wiring the bridge with plastic explosives. As this is going on, the British celebrate the bridge’s completion with an absurd musical extravaganza that ignores the horrific realities of the POW camps. The next morning is a complex web of individuals and motivations, punctuated by the sound of the impending train and tension. Nicholson, unbelievably, appears more inclined to reveal the sabotage than to watch his beloved bridge collapse.

David Lean (1908-1991) directed epic films, beginning with “The Bridge on the River Kwai” in 1957, which helped him gain notoriety and maybe even a knighthood. However, others argue that his finest work was completed before the Oscars began to roll in. Following “Kwai” were “A Passage to India,” “Doctor Zhivago,” “Lawrence of Arabia,” “Ryan’s Daughter,” and “Kwai.” All save “Ryan” were nominated for best film, with the first two winning. He produced more compact, tightly wrapped pictures before to “Kwai,” such as “Brief Encounter,” “Oliver Twist,” and “Great Expectations” (1946).