

Solution and Answer key

Literature & Adaption

16B1NHS636

1 a) Exposition: The exposition introduces the setting (early 19th-century England), key characters (the Bennet family, Mr. Bingley, Mr. Darcy), and the initial situation (Mr. Bingley moving to Netherfield Park, sparking Mrs. Bennet's hopes of marrying off one of her daughters). The main themes of marriage and social class are also established. **0.5 Marks**

Conflicts: Man vs Man, Man vs Society, Man vs Self The initial interaction between Elizabeth Bennet and Mr. Darcy at the Meryton ball, where Darcy snubs Elizabeth by refusing to dance with her, sets the conflict in motion. This incident firmly establishes Darcy's pride and Elizabeth's prejudice against him. **1 mark**

Rising Action: This portion of the novel is marked by several key events: **1mark**

Jane Bennet's budding romance with Mr. Bingley, and Darcy's interference.

The arrival of Mr. Collins and his proposal to Elizabeth, which she rejects.

Elizabeth's growing attraction and subsequent disillusionment with Wickham.

Elizabeth's visit to Hunsford, where Darcy proposes to her in a manner that offends her, leading to her rejection and a passionate exchange of their differing views and misunderstandings.

Climax: The climax occurs when Elizabeth receives Darcy's letter after his proposal. The letter explains his actions regarding Jane and Bingley, as well as the truth about Wickham. This moment is crucial as it transforms Elizabeth's understanding of Darcy and begins her self-reflection and change in feelings. **1 mark**

Falling Action: **1 mark**

Lydia's elopement with Wickham, which threatens the family's reputation.

Darcy's intervention to resolve Lydia's situation, which he does anonymously at first, showing his growth and continued affection for Elizabeth.

Elizabeth's changed opinion of Darcy and her gratitude towards him once she learns of his role in helping her sister.

Resolution: The resolution comes when Bingley and Jane rekindle their relationship and ultimately get engaged. Following this, Darcy proposes once more to Elizabeth, this time

successfully, demonstrating their mutual respect and understanding. The novel concludes with the marriages of Jane to Bingley and Elizabeth to Darcy. The family's future and the moral lessons about prejudice, pride, and personal growth are reflected upon, leaving the reader with a sense of closure and resolution of all major plot threads. **0.5 marks**

1 b)

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2. 4 Marks – The Giver (2 marks for plot and 2 marks for character- if not through cinematography deduct 1 mark)

4 marks – The Godfather (2 marks for plot and 2 marks for character- if not through cinematography deduct 1 mark)

Both "The Godfather" and "The Giver" explore the significance of rituals and ceremonies in shaping their characters and plot, albeit in vastly different contexts.

In "The Godfather," directed by Francis Ford Coppola, rituals and ceremonies within the Mafia culture are central to the development of characters and the plot. The initiation ceremony, where Michael Corleone becomes involved in the family business, is a pivotal moment. Through this ritual, Michael's character undergoes a transformation from an outsider to a central figure in the Corleone family. Similarly, the wedding scene at the beginning of the film serves as a platform to introduce the characters, their relationships, and sets the stage for the conflicts that unfold. Throughout the movie, ceremonies like weddings and funerals are used to depict the power dynamics within the Mafia, as well as the importance of tradition and loyalty. These rituals lend depth to characters like Don Vito Corleone, who is portrayed as a figure deeply rooted in tradition and honor.

In contrast, "The Giver," directed by Phillip Noyce, portrays a dystopian society where rituals and ceremonies are used to control and suppress individuality. The Ceremony of Twelve, where each child is assigned their role in society, is a key ritual that shapes the protagonist, Jonas. As Jonas is selected as the Receiver of Memory, he begins to question the conformity enforced by the society's rituals. The Ceremony of Release, which is revealed to be a euphemism for euthanasia, challenges Jonas's perception of his community. These ceremonies are used to highlight the

oppressive nature of the society and the journey of the protagonist towards rebellion and individualism.

The impact on the audience's perception in each case is profound. In "The Godfather," the rituals and ceremonies serve to immerse the audience into the world of the Mafia, creating a sense of authenticity and intrigue. Viewers are drawn into the complexities of the characters and their moral dilemmas as they navigate the traditions of the Mafia. On the other hand, in "The Giver," the rituals and ceremonies evoke a sense of unease and discomfort as the audience witnesses the extreme control exerted by the society. This creates tension and anticipation as the protagonist challenges the status quo, inviting the audience to question their own beliefs about conformity and individuality.

In summary, while both "The Godfather" and "The Giver" utilize rituals and ceremonies to develop their characters and plot, the impact on the audience's perception differs significantly due to the contrasting themes and contexts of the films.

Above is to be explained with reference to use of colours in respective scenes showing brightness and darkness.

3. "My Fair Lady," based on George Bernard Shaw's play "Pygmalion," is rich with symbolism that enhances its themes of transformation, class, and identity. Here are some key symbols:

The Flower Girl: Eliza Doolittle, the Cockney flower girl, symbolizes the lower class and the potential for transformation. Her journey from a rough, unrefined girl to a polished lady reflects the idea of social mobility and the possibility of changing one's fate.

The Phonograph: Professor Henry Higgins' phonograph symbolizes his belief in the power of technology and science to change society. He views language as a science that can be manipulated and perfected, akin to operating a machine. However, it also symbolizes his detached and mechanistic view of people, treating Eliza more like an experiment than a human being.

Clothing and Appearance: Throughout the story, clothing serves as a symbol of social class and identity. Eliza's transformation is epitomized by her changing wardrobe, from shabby, working-class attire to elegant, high-society dresses. The symbolism of clothing underscores the superficial nature of class distinctions.

The Embassy Ball: The Embassy Ball scene symbolizes the pinnacle of Eliza's transformation and the success of Higgins' experiment. However, it also represents the clash between her refined

appearance and her humble origins, as she struggles to fit into high society while feeling out of place.

Library: Library shows upper class.

The Name "Eliza Doolittle": The name itself is symbolic of Eliza's identity. It sounds whimsical and exotic, yet also rooted in her Cockney origins. By the end of the story, when she asserts her independence from Higgins, she insists on being called "Miss Doolittle," signifying her embrace of her true self and rejecting the artificial identity imposed upon her.

These symbols add depth to the story, emphasizing its themes and providing insight into the characters' motivations and conflicts. They highlight the complexities of social class, identity, and transformation, making "My Fair Lady" a timeless and thought-provoking work.

1 mark for each symbol , 1 mark for each explanation. There can be symbols other than the given list.

4. Aurora (Maleficent): Feminine to Female

Aurora is portrayed as an independent young woman who is curious, adventurous, and unafraid to challenge societal norms. She rejects the traditional role of a princess, preferring to spend time in nature and forming a strong bond with Maleficent, a powerful fairy.

Aurora's journey is characterized by her agency and self-determination. Despite being under a curse, she actively seeks to break free from it and control her own destiny. She defies expectations by forging her own path rather than conforming to others' expectations.

Aurora's relationship with Maleficent highlights themes of female solidarity and empowerment. Instead of being rescued by a prince, she finds strength in her connection with Maleficent, emphasizing the importance of women supporting and empowering each other.

Bridget Jones: Female throughout

Bridget Jones is depicted as a relatable "everywoman" character who struggles with self-doubt, body image issues, and the pressures of societal expectations. She represents the modern woman's challenges in balancing career, relationships, and personal fulfillment.

Bridget's journey is about embracing imperfection and rejecting society's narrow standards of beauty and success. Despite her flaws and mishaps, she remains true to herself and learns to love herself as she is, flaws and all.

Bridget challenges traditional gender roles by being outspoken, career-driven, and unapologetically single. She refuses to conform to society's expectations of what a woman should be or how her life should unfold, asserting her right to make her own choices.

Kay Adams (The Godfather trilogy): Female to feminine

Kay Adams navigates the patriarchal world of the Mafia with intelligence and resilience. Despite being initially naive and idealistic, she learns to assert herself within this male-dominated environment, albeit with limitations.

Kay challenges gender expectations by refusing to be a passive bystander. She confronts Michael Corleone about his involvement in the family business and asserts her independence by leaving him when she realizes the extent of his crimes.

Unlike Aurora and Bridget, Kay's agency is more constrained by the patriarchal structures around her. While she challenges gender norms to some extent, she ultimately finds herself limited by the power dynamics within the Mafia and the choices available to her.

Comparison and Contrast:

Aurora and Bridget demonstrate a strong sense of agency and empowerment, actively shaping their own destinies and challenging societal norms. In contrast, Kay's agency is more limited, as she operates within the confines of a patriarchal system that constrains her choices.

Aurora finds strength in her bond with Maleficent, emphasizing the importance of female solidarity and empowerment. Bridget, while supported by her female friends, primarily focuses on her personal journey of self-discovery. Kay's relationships are complex, reflecting the tensions between loyalty to family and asserting her independence.

Aurora and Bridget represent more modern, progressive interpretations of feminism, advocating for self-determination and challenging gender norms. Kay's portrayal reflects the challenges faced by women in navigating traditional patriarchal structures, highlighting the complexities of feminism within different contexts.

In summary, while all three characters exhibit elements of feminism in their own ways, Aurora and Bridget present more overtly feminist narratives of agency, empowerment, and challenging gender roles, while Kay's journey is more nuanced, reflecting the complexities of feminism within a patriarchal environment.

**2 marks for each character (0.5 marks for each character trait supported by stage in Feminism)/
2 marks for each specific distinction in all three characters with relevant stage of Feminism
(Total 3 differences/similarities required)**

5. Hamlet: "To be or not to be" - Existentialism and Identity Crisis: Action vs Inaction central theme of Hamlet. He wants

- The crown
- Revenge for the murder of his father
- To somehow restore his mother's lost virtue

Haider

At the beginning of the story, Haider is depicted as a conflicted young man, grappling with existential questions and his own identity. He struggles with his emotions, torn between his love for his family and his desire for revenge.

Haider's journey mirrors Hamlet's famous soliloquy, "To be or not to be," as he contemplates the meaning of life, death, and his purpose in the world.

The theme of existentialism is prominent as Haider questions the nature of reality, morality, and justice in the backdrop of the conflict in Kashmir. However, when Haider listens to his mother's advice that "Revenge begets revenge" -, he opts out of the Cycle of Violence.

Existentialism vs. Revenge: The trajectory from "To be or not to be" to "Revenge begets revenge" reflects the shift in focus from internal conflict and existential questions to external vengeance and its consequences.

Haider's Transformation: Haider's character undergoes a profound transformation, from a contemplative and introspective individual to a vengeful and tormented avenger, driven by the desire to avenge his father's death. Bhardwaj's adaptation sets the story in the politically charged region of Kashmir, adding layers of complexity to the themes of revenge and identity.

The adaptation emphasizes the destructive nature of revenge, illustrating how it perpetuates a cycle of violence that ultimately leads to tragedy and loss for all involved.

Changes in Ghazala's Character to establish the trajectory:

Ghazala is depicted as a woman with agency and independence. She is not solely defined by her relationships with men but has her own desires and motivations.

Unlike Gertrude, who is often seen as a pawn in the machinations of Claudius, Ghazala makes her own decisions and takes control of her destiny.

Ghazala's motivations are more nuanced compared to Gertrude's. While Gertrude's actions are often interpreted as driven by lust or naivety, Ghazala's decisions stem from a mix of love, survival, and political awareness.

Her relationship with Claudius (Dr. Hilal Meer in "Haider") is more layered, and her actions are driven by a desire for security and protection in a dangerous environment.

In summary, "Haider" effectively adapts the trajectory of Hamlet's themes from existentialism to revenge, portraying the journey of its characters within the context of Kashmir's political turmoil. It highlights the destructive consequences of vengeance while exploring the complexities of identity and morality in a conflicted society.

Marking Scheme: 4 marks for establishing the trajectory through themes and 4 marks for establishing the trajectory through characters.

6 a) 1 mark for plot, 1 mark for conflict portrayal, 1 mark for characterization.

b) Giannetti (2002) describes three different degrees of fidelity to the original subject matter — “the loose, the faithful, and the literal.”

- In a loose adaptation, a director may only use the original situation, story idea, or characters to create a film that bears little resemblance to the original text.
- Faithful adaptations attempt to recapture the original text as closely as possible, a careful translation of the original into film form that retains the characters, storylines, and most events. Faithful adaptations attempt to recapture the original text as closely as possible, a careful translation of the original into film form that retains the characters, storylines, and most events.
- Literal adaptations are typically older video versions of play productions, with limited use of cinematic techniques, as was the case with the BBC for television versions of Shakespeare.

0.5 for suitable for suitable category and 0.5 for explanation.