

cinematic bites

edited and gathered by ivy lee

cinematic bites

for all the people who love movies and food

Special thanks to Elliot Walker for his invaluable inspiration and support in bringing this zine to life.

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“Food tells you everything about who we are, where we come from.”

Martin Scorsese

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Directed by Andrew Adamson, 1961

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Directed by Andrew Adamson, 1961

I'VE ALWAYS LOVED WATCHING MOVIES; THEY WERE SUCH A BIG PART OF MY CHILDHOOD THAT I CAN'T THINK ABOUT GROWING UP WITHOUT REMEMBERING THE FILMS I WATCHED. THE FOOD IN THOSE MOVIES ALWAYS CAUGHT MY EYE—I'D WATCH A SCENE AND WANT TO TRY WHATEVER THE CHARACTERS WERE EATING, WHETHER IT WAS AS SIMPLE AS A SLICE OF CAKE OR SOMETHING UNFAMILIAR.

QUENTIN TARANTINO -THE PERSISTING VISION:
READING THE LANGUAGE OF CINEMA

In the film The Magic Box, which was made in England in 1950, the great English actor Robert Donat plays William Frieese-Greene—one of the people who invented movies. The Magic Box was packed with guest stars. It was made for an event called the Festival of Britain. You had about fifty or sixty of the biggest actors in England at the time, all doing for the most part little cameos, including the man who played the policeman—that was Sir Laurence Olivier.

I saw this picture for the first time with my father. I was eight years old. I’ve never really gotten over the impact that it had. I believe this is what ignited in me the wonder of cinema, and the obsession—with watching movies, making them, inventing them.

Frieese-Greene gives everything of himself to the movies, and he dies a pauper. If you know the full story of his life and its end, the line in the film about the invention of the movies—“You must be a very happy man, Mr. Frieese-Greene”—of course is ironic, but in some ways it’s also true because he’s followed his obsession all the way. So it’s both disturbing and inspiring. I was very young. I didn’t put this into words at the time, but I sensed these things and I saw them up there on the screen. My parents had a good reason for taking me to the movies all the time, because I had been sick with asthma since I was three years old and I apparently couldn’t do any sports, or that’s what they told me. But my mother and father did love the movies. They weren’t in the habit of reading—that didn’t really exist where I came from—and so we connected through the movies.

And I realize now that the warmth of that connection with my family and with the images on the screen gave me something very precious. We were experiencing something fundamental together. We were living through the emotional truths on the screen, often in coded form, which these films from the 1940s and 1950s sometimes expressed in small things: gestures, glances, reactions between the characters, light, shadow. These were things that we normally couldn’t discuss or wouldn’t discuss or even acknowledge in our lives. “Pieces of time”

And that’s actually part of the wonder. Whenever I hear people dismiss movies as “fantasy” and make a hard distinction between film and life, I think to myself that it’s just a way of avoiding the power of cinema. Of course it’s not life—it’s the invocation of life, it’s in an ongoing dialogue with life.

“Film is a disease.”

I caught the disease early on. I felt it whenever I walked up to the ticket booth with my mother or my father or my brother. You’d go through the doors, up the thick carpet, past the popcorn stand that had that wonderful smell—then to the ticket taker, and then in some of the old theaters there would be another set of doors with little windows and you’d get a glimpse of something magical happening up there on the screen, something special. And as we entered, for me it was like entering a sacred space, a kind of sanctuary where the living world around me seemed to be recreated and played out.

And then, everything was taken further with the cut. Who made the first cut from one image to another—meaning a shift from one vantage point to another with the understanding that we’re still within one continuous action? Again, to quote Thomas Mann—“unfathomable.” One of the earliest and most famous examples of a cut is in Edwin S. Porter’s 1903 milestone film The Great Train Robbery. Even though we cut from the interior of the car to the exterior, we know we’re in one unbroken action. But it was more than that. Something clicked, right then and there. “Pieces of time”—that’s how James Stewart defined movies in a conversation with Peter Bogdanovich. That wonder I felt when I saw these little figures move—that’s what Laurence Olivier feels when he watches those first moving images in that scene from of course is ironic, but i“You must be a very happy man, Mr. Frieese-Greene”—of course is ironic, but in some ways it’s also true because he’s followed his obsession all the way. So it’s both disturbing and inspiring. I was very young. I didn’t put this into

What was it about cinema? What was so special about it? I think I’ve discovered some of my own answers to that question a little bit at a time over the years.

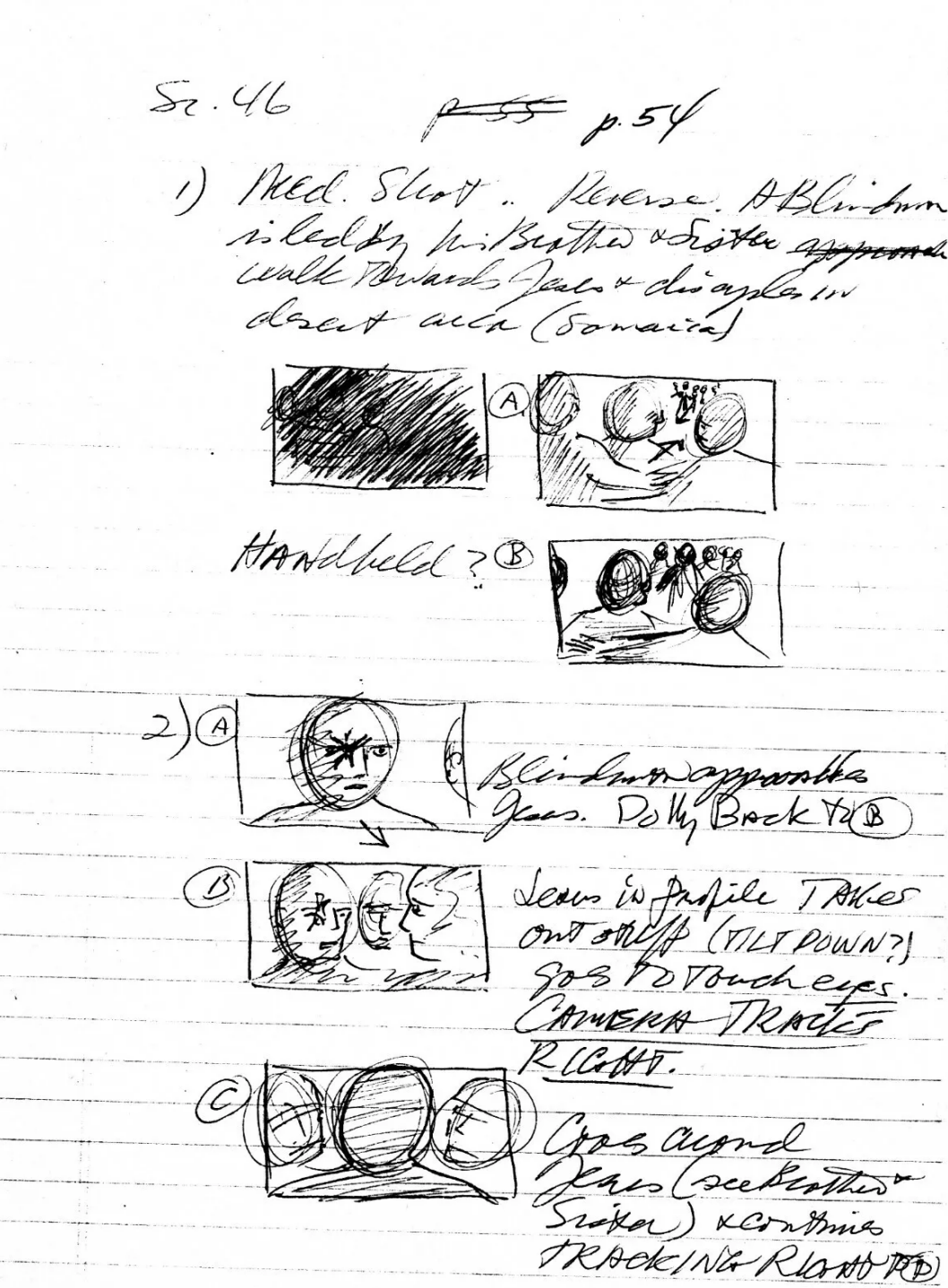
First of all, there’s light.

Light is at the beginning of cinema, of course. It’s fundamental—because cinema is created with light, and it’s still best seen projected in dark rooms, where it’s the only source of light. But light is also at the beginning of everything. Most creation myths start with darkness, and then the real beginning comes with light—which means the creation of forms. Which leads to distinguishing one thing from another, and ourselves from the rest of the world. Recognizing patterns, similarities, differences, naming things—interpreting the world. Metaphors—seeing one thing “in light of” something else. Becoming “enlightened.” Light is at the core of who we are and how we understand ourselves.

And then, there’s movement...

I remember when I was about five or six, someone projected a 16mm cartoon and I was allowed to look inside the projector. I saw these little still images passing mechanically through the gate at a very steady rate of speed. In the gate they were upside down, but they were moving, and on the screen they came out right side up, moving. At least there was the sensation of movement. But it was more than that. Something clicked, right then and there. “Pieces of time”—that’s how James Stewart defined movies in a conversation with Peter Bogdanovich. That wonder I felt when I saw these little figures move—that’s what Laurence Olivier feels when he watches those first moving images in that scene from The Magic Box.

The desire to make images move, the need to capture movement, seemed to be with us 30,000 years ago in the cave paintings at Chauvet—in one image a bison appears to have multiple sets of legs, and perhaps that was the artist’s way of creating the impression of movement. I think this need to recreate movement is a mystical urge. It’s an attempt to capture the mystery of who and what we are, and then to contemplate that mystery.



Tarantino’s handwritten notes

Which brings us to the film of boxing cats illustrated here, one of the lesser-known scenes that Thomas Edison recorded with his Kinetograph in his Black Maria studio in New Jersey in 1894. Edison, of course, was one of the people who invented film. There's been a lot of debate about who really invented film—there was Edison, the Lumière brothers in France, Friese-Greene and R.W. Paul in England. And actually you can go back to a man named Louis Le Prince who shot a little home movie in 1888.

And then you could go back even further to the motion studies of Eadweard Muybridge, which were made in the 1870s and 1880s. He would set a number of still cameras side by side and then he'd trigger them to take photos in succession, of people and animals in motion. His employer Leland Stanford challenged him to show that all four of a horse's hooves leave the ground when the horse is running. Muybridge proved they did. Does cinema really begin with Muybridge? Should we go all the way back to the cave paintings? In his novel *Joseph and His Brothers*, Thomas Mann writes: The deeper we sound, the further down into the lower world of the past we probe and press, the more do we find that the earliest foundations of humanity, its history and culture, reveal themselves unfathomable.

All beginnings are unfathomable—the beginning of human history, the beginning of cinema. A film by the Lumière brothers of a train arriving at a station in France is commonly recognized as the first publicly projected film. It was shot in 1895. When you watch it, it really is 1895. The way they dress and the way they move—it's now and it's then, at the same time. And that's the third aspect of cinema that makes it so uniquely powerful—it's the element of time. Again, pieces of time. When we made the movie *Hugo* (2011), we went back and tried to recreate that first screening, when people were so startled by the image of an oncoming train that they jumped back. They thought the train was going to hit them. When we

films. The Lumière brothers weren't just setting up the camera to record events or scenes. This film is composed. When you study it, you can see how carefully they placed the camera, the thought that went into what was in the frame and what was left out of the frame, the distance between the camera and the train, the height of the camera, the angle of the camera—what's interesting is that if the camera had been placed even a little bit differently, the audience probably wouldn't have reacted the way it did. Georges Méliès, whose contribution to early cinema is at the core of *Hugo*, began as a magician and his pictures were made to be a part of his live magic act. He created trick photography and astonishing handmade special effects, and in so doing he remade reality—the screen in his pictures is like a magic cabinet of curiosities and wonders.

Over the years, the Lumières and Méliès have been consistently portrayed as opposites—the idea is that one filmed reality and the other created special effects. Of course this kind of distinction is made all the time—it's a way of simplifying history. But in essence they were both heading in the same direction, just taking different roads—they were taking reality and interpreting it, reshaping it, and trying to find meaning in it.

And then, everything was taken further with the cut. Who made the first cut from one image to another—meaning a shift from one vantage point to another with the understanding that we're still within one continuous action? Again, to quote Thomas Mann—“unfathomable.” One of the earliest and most famous examples of a cut is in Edwin S. Porter's 1903 milestone film *The Great Train Robbery*. Even though we cut from the interior of the car to the exterior, we know we're in one unbroken action.

A few years later, there was a remarkable film called *The Musketeers of Pig Alley*, one of the dozens of one-reel films that D.W. Griffith made in 1912. It's commonly referred to as the first gangster film, and actually it's a great Lower East Side New York street film, despite the fact that it was shot in Fort Lee,

close-up before they exit the frame. And in this scene they're crossing quite a bit of space before they get to Pig Alley, which is in fact a recreation of a famous Jacob Riis photo of Bandit's Roost, but you're not seeing them cross that space on the screen. You're seeing it all in your mind's eye, you're inferring it. And this is the fourth aspect of cinema that's so special. That inference. The image in the mind's eye.

For me it's where the obsession began. It's what keeps me going, it never fails to excite me. Because you take one shot, you put it together with another shot, and you experience a third image in your mind's eye that doesn't really exist in those two other images. The Soviet filmmaker Sergei Eisenstein wrote about this, and it was at the heart of what he did in his own films. This is what fascinates me—sometimes it's frustrating, but always exciting—if you change the timing of the cut even slightly, by just a few frames, or even one frame, then that third image in your mind's eye changes too. And that has been called, appropriately, I believe, film language.

In 1916, D.W. Griffith made a picture—an epic—called *Intolerance*, in part as an act of atonement for the racism in *The Birth of a Nation*. *Intolerance* ran about three hours and Griffith goes much further with the idea of the cut here: he shifts between four different stories—the massacre of the Huguenots, the passion of Christ, the fall of Babylon, and a modern story set in 1916 about conflicts between rich and poor Americans. At the end of the picture, Griffith cut between the different climaxes of these different stories—he cross-cut through time, something that had never been done before. He tied together images not for narrative purposes but to illustrate a thesis: in this case, the thesis was that intolerance has existed throughout the ages and that it is always destructive. Eisenstein later wrote about this kind of editing and gave it a name—he called it “intellectual montage.”

For the writers and commentators who were

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For the writers and commentators who were very suspicious of movies—because after all they did start as a Nickelodeon storefront attraction—this was the element that signified film as an art form. But of course it already was an art form—one that started with the Lumières and Méliès and Porter. This was just another, logical step in the development of the language of

Sc. 51 ~~p. 58-60~~ p. 56-59

1) Med. Long Shot. Faithful coming out of Synagogue. Milling About.

we see Pharisees, Sadducees
pan to Shopkeepers & Landowners.

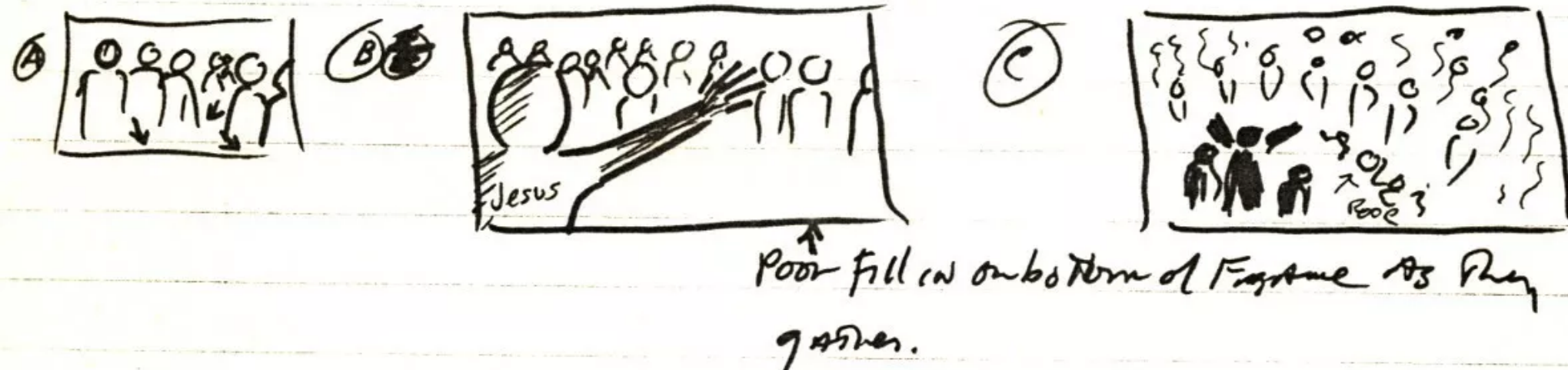
AND POOR.

We hear Jesus' Voice: "'Brother, Sister'

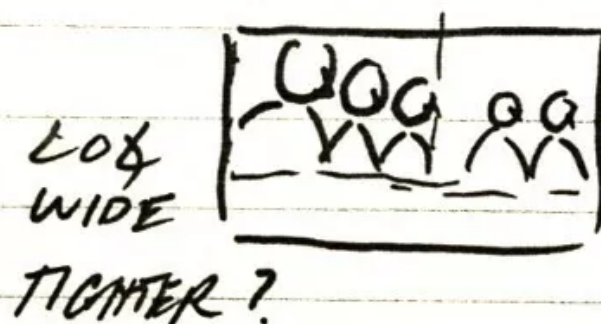
Jesus Appears on Left.

They gather around.

CRANE OUT TO KLS WIDE.



2) Side View Wide of Pharisees & Sadducees
Gather; to hear Jesus.



3) Side View Wide of Landowners & Shopkeepers
Reverse of #2

As poor fill in next to them and on the

Chinese and Japanese still seem like pictographic languages. And at a certain point—exactly when is “unfathomable”—words and images diverged, like two rivers, or two different paths to understanding.

In the end, there really is only literacy.

The American film critic Manny Farber said that every movie transmits the DNA of its time. One of the really great science fiction films of the golden era of American cinema is Robert Wise's *The Day the Earth Stood Still*. It was made in 1951, in the early years of the cold war, and it has the tension, the paranoia, the fear of nuclear disaster and the end of life on planet earth, and a million other elements that are more difficult to put into words. These elements have to do with the play of light and shadow, the emotional and psychological interplay between the characters, the atmosphere of the time woven into the action, all the choices that were made behind the camera that resulted in the immediate film experience for viewers like myself and my parents. These are the aspects of a film that reveal themselves in passing, the things that bring the movie to life for the viewer. And the experience becomes even richer when you explore these elements more closely. Someone born today will see the picture with completely different eyes and a whole other frame of reference, different values, uninhibited by the biases of the time when it was made. You see the world through your own time—which means that some values disappear, and some values come into closer focus. Same film, same images, but in the case of a great film the power—a timeless power that really can't be articulated—is there even when the context has completely changed.

But in order to experience something and find new values in it, the work has to be there in the first place—you have to preserve it. All of it. Archaeologists have made many discoveries by studying what we throw away, the refuse of earlier

Every decade, the British film magazine *Sight and Sound* conducts a poll of critics and filmmakers from around the world and asks them to list what they think are the ten greatest films of all time. Then they tally the results and publish them. In 1952, number one was Vittorio de Sica's great Italian Neorealist picture *Bicycle Thieves*. Ten years later, Orson Welles's *Citizen Kane* was at the top of the list. It stayed there for the next forty years. Last year, it was displaced by a movie that came and went in 1958, and that came very, very close to being lost to us forever: *Vertigo*. And by the way, so did *Citizen Kane*—the original negative was burned in a fire in the mid-1970s in Los Angeles. So not only do we have to preserve everything, but most importantly, we can't afford to let ourselves be guided by contemporary cultural standards—particularly now. There was a time when the average person wasn't even aware of box office grosses. But since the 1980s, it's become a kind of sport—and really, a form of judgment. It culturally trivializes film.

And for young people today, that's what they know. Who made the most money? Who was the most popular? Who is the most popular now, as opposed to last year, or last month, or last week? Now, the cycles of popularity are down to a matter of hours, minutes, seconds, and the work that's been created out of seriousness and real passion is lumped together with the work that hasn't. We have to remember: we may think we know what's going to last and what isn't. We may feel absolutely sure of ourselves, but we really don't know, we can't know. We have to remember *Vertigo*, and the Civil War plates, and that Sumerian tablet. And we also have to remember that *Moby-Dick* sold very few copies when it was printed in 1851, that many of the copies that weren't sold were destroyed in a warehouse fire, that it was dismissed by many, and that Herman Melville's greatest novel, one of the greatest works in literature, was only reclaimed in the 1920s. Just as we've learned to take pride in our poets and writers, in jazz and the blues, we need to take pride in our cinema, our great American art form. Granted, we weren't the only ones who invented the movies. We

matter of storytelling—the special mood of San Francisco where the past is eerily alive and around you at all times, the mist in the air from the Pacific that refracts the light, the unease of the hero played by James Stewart, Bernard Herrmann’s haunting score. As the film critic B. Kite wrote, you haven’t really seen Vertigo until you’ve seen it again. For those of you who haven’t seen it even once, when you do, you’ll know what I mean.

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Just as we’ve learned to take pride in our poets and writers, in jazz and the blues, we need to take pride in our cinema, our great American art form. Granted, we weren’t the only ones who invented the movies. We certainly weren’t the only ones who made great films in the twentieth century, but to a large extent the art of cinema and its development have been linked to us, to our country. That’s a big responsibility. And we need to say to ourselves that the moment has come when we have to treat every last moving image as reverently and respectfully as the oldest book in the Library.

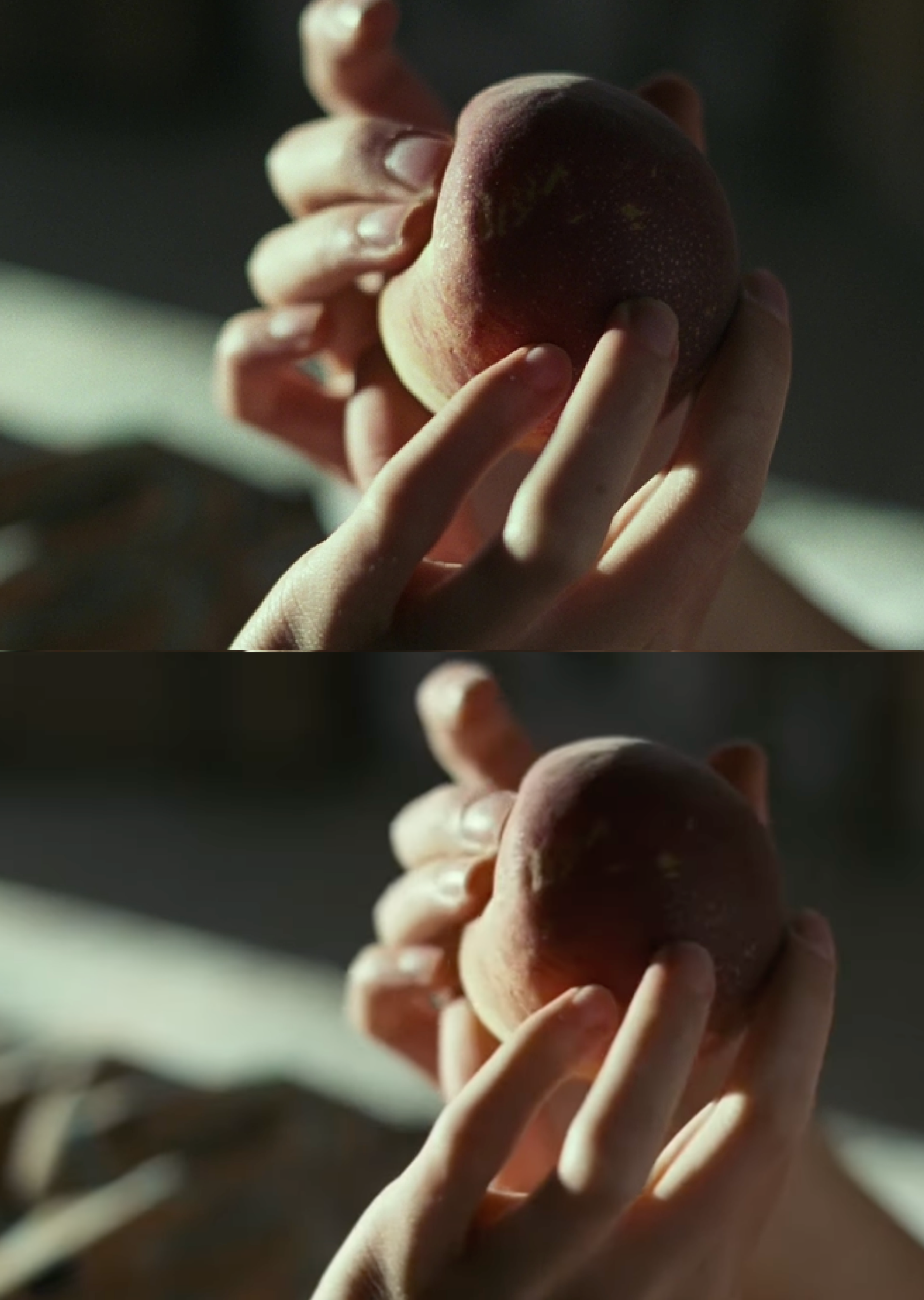
Martin Scorsese
The Persisting Vision: Reading the Language of Cinema

August 15, 2013 issue

Martin Scorsese
Martin Scorsese’s article in this issue was delivered in somewhat different form as the 2013 Jefferson Lecture in the Humanities at the John F. Kennedy Center for the Performing Arts in Washington, D.C. (August 2013)

1





Call Me By Your Name

Directed by Luca Guadagnino, 2017

Call Me by Your Name by André Aciman is a vivid, immersive story of desire, intimacy, and self-discovery set during a single, unforgettable summer in the Italian countryside of the 1980s. The novel follows Elio Perlman, a precocious and introspective 17-year-old boy, who is spending the summer at his family's villa along the Italian Riviera. Elio's father, a prominent professor of antiquities, invites a young American scholar, Oliver, to stay with them for six weeks to assist with academic work. Elio is used to his parents' annual tradition of hosting young academics, so at first, he regards Oliver's arrival as nothing special. Oliver is in his mid-twenties, confident, handsome, and seemingly self-assured, exuding a charisma that fascinates and unsettles Elio. Initially, Elio observes Oliver from a distance with a mix of admiration and resentment, feeling frustrated by the American's aloof and carefree attitude. Oliver's signature goodbye, "Later," seems casual and dismissive, which further intrigues and annoys Elio. However, as days pass, Elio's initial irritation transforms into a yearning he struggles to understand or articulate. The novel unfolds through Elio's intensely introspective and intimate perspective. Aciman captures every layer of Elio's inner turmoil as he tries to grapple with his growing attraction to Oliver. Elio is analytical, passionate, and intellectual, constantly examining his feelings, often oscillating between desire, confusion, jealousy, and self-doubt. He's both drawn to and intimidated by Oliver's effortless charm and maturity. This internal conflict unfolds in languorous, hot summer days filled with reading, swimming, music, and shared meals, all set against the lush, sun-soaked backdrop of Northern Italy. Every detail of the Italian countryside—from the sounds of cicadas in the afternoon heat to the scent of peaches and apricots—heightens the story's sensuality, grounding Elio's desires in his physical.

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The peach in **Call Me by Your Name** holds a deep symbolic significance, representing themes of desire, intimacy, and the emotional complexities of love. Its role in the novel and film goes beyond its literal presence, becoming a metaphor for the intersection of pleasure, vulnerability, and self-exploration. The peach scene occurs during a pivotal moment in the story when Elio, the protagonist, is navigating his blossoming feelings for Oliver, the visiting graduate student staying with Elio's family for the summer. Elio, who has been struggling with his emotions and desires, finds himself in a deeply private and intimate moment with the fruit. The peach is not just a symbol of sensuality, but also of yearning, as Elio is grappling with his sexual identity and his desire for Oliver, who is at once distant and alluring. In the film, the peach serves as the centerpiece of a scene that takes on a profound emotional weight. Elio, in a moment of confusion and longing, uses the peach as an expression of his hidden desire. The scene is charged with both sensuality and a sense of personal reckoning, as Elio's interaction with the fruit bridges the gap between his internal fantasies and the reality of his feelings for Oliver. It's a raw, vulnerable act, and in the context of the story, it becomes an unspoken language of desire—a means by which Elio tries to make sense of the emotional and physical yearning that has consumed him throughout the summer. When Oliver later discovers the peach, the moment shifts to one of both confusion and recognition. The peach, which could be seen as a mere act of physical exploration, becomes an unexpected bridge between them. Oliver's response to it, rather than disgust or judgment, is one of acceptance and quiet understanding. He doesn't recoil, but instead engages in an intimate exchange with Elio, subtly acknowledging their shared feelings. This response reflects a critical moment of vulnerability in their relationship, where both characters begin to understand the depths of their

In a broader symbolic sense, the peach also speaks to the idea of forbidden or unspoken desires. Fruit, especially something nature of their relationship. Just as the peach is ripe and sweet for a moment but ultimately becomes soft and overripe, the relationship between Elio and Oliver is intense but tragically brief. The fruit, in its very nature, is something that can't be preserved forever—its sensual pleasure is temporary, much like the summer romance Elio and Oliver share. This temporality is central to the film's exploration of love: how it can be intense, transformative, and unforgettable, yet ultimately impossible to hold onto. It mirrors the bittersweet quality of their love—passionate and life-changing, but limited by time and circumstance. In a broader symbolic sense, the peach also speaks to the idea of forbidden or unspoken desires. Fruit, especially something as fleshy and tactile as a peach, can evoke sensuality and indulgence. In many cultures, fruit represents temptation or the pursuit of pleasure, often with the accompanying knowledge that such pleasures can carry both physical and emotional consequences. For Elio, the peach is a metaphor for his own coming-of-age and the discovery of his sexual identity and desires, which are messy, confusing, and sometimes painful. The peach stands as an object of longing and guilt, of connection and detachment, all of which are central to Elio's journey of self-understanding. Ultimately, the peach in **Call Me by Your Name** becomes more than just a symbol of physical attraction; it is tied to Elio's internal struggle with love, longing, and the complexities of human intimacy. It serves as a moment of reckoning, a brief yet powerful reminder of the intensity and fragility of first love, and the bittersweet nature of experiences that are intensely felt but ultimately fleeting. The peach, ripe with emotion and meaning, encapsulates the film's exploration of how desire, love, and identity intersect, often in ways that are beautiful yet inevitably often in ways that are transient.

Interview

In interviews, André Aciman, the original author of **Call Me by Your Name**, has provided insight into the significance of the peach scene. Aciman has explained that the scene wasn't necessarily intended to shock or provoke but rather to represent Elio's complex relationship with desire, intimacy, and self-exploration. For Aciman, the peach scene captures a unique moment in Elio's journey, where his longing for Oliver becomes both a source of pleasure and vulnerability. The act is a form of self-expression, reflecting Elio's yearning for closeness with Oliver in a way he feels he cannot openly express. Aciman has noted that the scene resonates because it speaks to a raw and unfiltered experience of first love. The peach becomes a symbol of this intimacy, encapsulating Elio's emotional turmoil as he explores the boundaries between himself and his desires. Rather than viewing it as something scandalous or strange, Aciman suggests that the scene invites readers to understand Elio's need to feel connected, even if that connection is with an inanimate object. It reveals Elio's isolation, his need for self-discovery, and his deep longing for Oliver, all of which he is struggling to understand. In Aciman's view, this scene is also about innocence and the purity of discovery. It's a moment when Elio is trying to navigate his own emotions, where his actions stem from curiosity and the need to understand himself. The peach thus symbolizes a temporary bridge between longing and fulfillment, between the sweetness of the moment and the realization that true connection often remains elusive and ephemeral. Aciman's perspective on the scene highlights the authenticity and honesty with which he aimed to portray the vulnerabilities of love and desire, especially in the context of one's first experience with these powerful emotions.

The novel unfolds through Elio's intensely introspective and intimate perspective. Aciman captures every layer of Elio's inner turmoil as he tries to grapple with his growing attraction to Oliver. Elio is analytical, passionate, and intellectual, constantly examining his feelings, often oscillating between desire, confusion, jealousy, and self-doubt. He's both drawn to and intimidated by Oliver's effortless charm and maturity. This internal conflict unfolds in languorous, hot summer days filled with reading, swimming, music, and shared meals, all set against the lush, sun-soaked backdrop of Northern Italy. Every detail of the Italian countryside—from the sounds of cicadas in the afternoon heat to the scent of peaches and apricots—heightens the story's sensuality, grounding Elio's desires in his physical surroundings. Over time, their unspoken connection grows. A turning point comes when Elio finds the courage to admit his feelings to Oliver, and in return, Oliver opens up, showing a vulnerability that surprises Elio. Their relationship progresses slowly and is marked by tentative gestures, shared silences, and moments of closeness that neither can fully define or control. Their romance becomes a delicate dance of mutual attraction, uncertainty, and intense longing, as they explore each other's worlds through music, philosophy, and literature. The title **Call Me by Your Name** symbolizes the intimacy they ultimately achieve, an intimacy so profound that they begin to see themselves in one another. Calling each other by their own names becomes a powerful expression of their love, suggesting a union where the boundaries between self and other dissolve. This gesture signifies how deeply they connect, each seeing his identity mirrored in the other, as if they are two halves of the same whole. The one that shapes his future relationships and understanding of love. Years later, when they meet again.



2



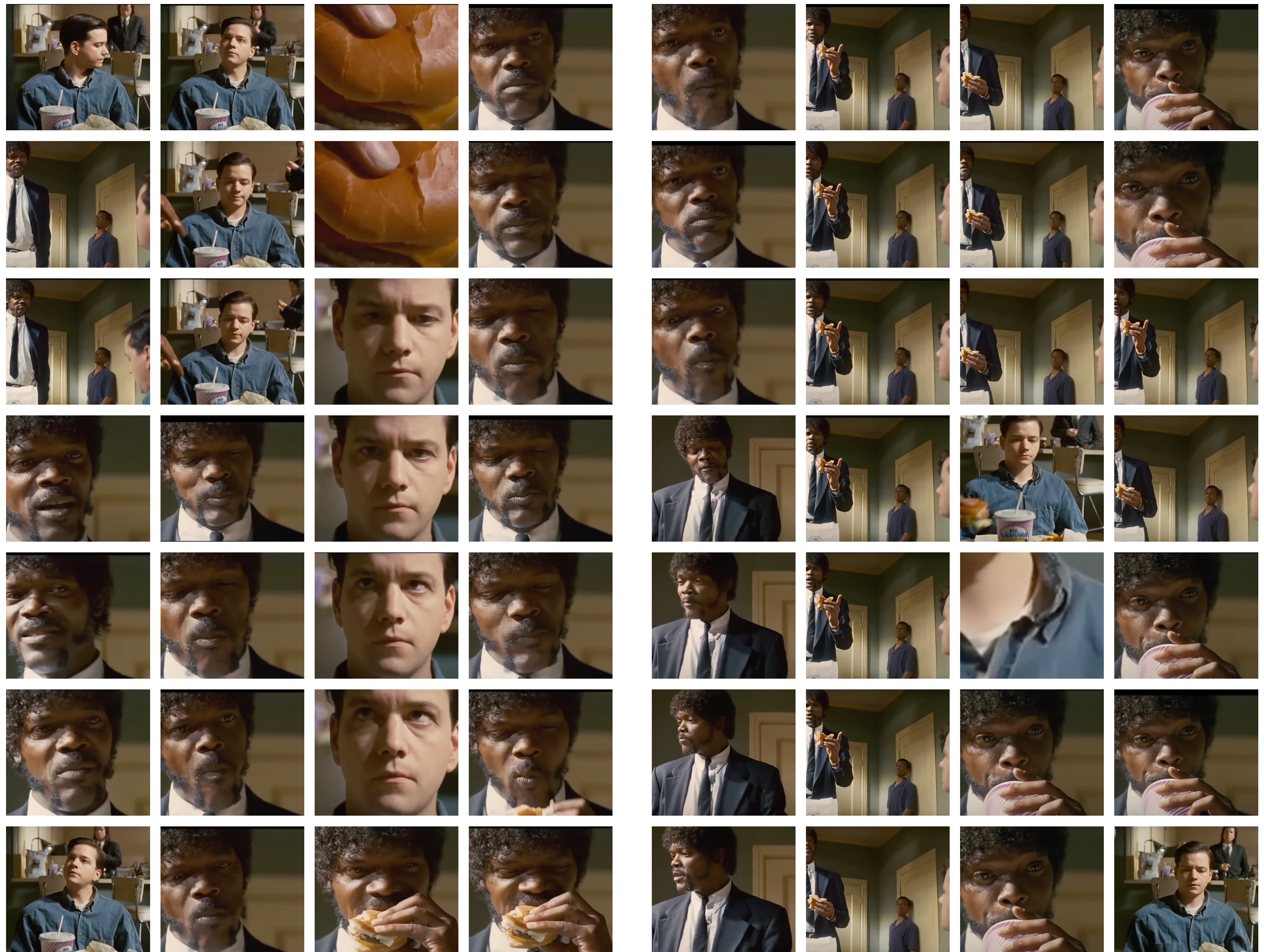


Pulp Fiction

Directed by Quentin Tarantino, 1994

Pulp Fiction (1994), directed by Quentin Tarantino, is a seminal film that weaves together a series of interconnected stories set in the criminal underbelly of Los Angeles. The narrative is nonlinear, allowing the events to unfold in a way that constantly shifts perspectives and timelines, creating a unique and dynamic viewing experience. The film begins with Pumpkin and Honey Bunny, a couple of petty criminals discussing their plans to rob diners instead of traditional targets. Their conversation escalates into action as they draw their weapons, preparing to rob the diner they are sitting in. This scene sets the tone for the rest of the film, blending humor, tension, and an undercurrent of danger. Vincent Vega, a hitman working for mob boss Marsellus Wallace, is assigned to take Mia Wallace, Marsellus's wife, out for the evening. Their night begins with playful flirtation at a retro diner and an iconic dance contest but takes a dark turn when Mia overdoses on Vincent's heroin. In a chaotic and intense sequence, Vincent saves her life with an adrenaline shot to the heart, narrowly avoiding disaster. Butch Coolidge, a boxer, becomes entangled in Marsellus's world when he agrees to throw a fight but decides to double-cross him and escape with the winnings. However, Butch's plans are disrupted when he realizes he left his father's gold watch at his apartment. Returning for the watch, he confronts Vincent, leading to a deadly encounter. Butch is later captured by a pair of sadistic pawnshop owners alongside Marsellus. The two men endure a harrowing ordeal, which ends with an uneasy truce after Butch saves Marsellus from further harm. Vincent and his partner, Jules Winnfield, retrieve a mysterious glowing briefcase for Marsellus. Their mission takes a chaotic turn when an accidental shooting forces them to clean up the mess with the help of Winston Wolf, a professional fixer.

His newfound perspective clashes with Vincent's apathy, creating a philosophical conflict between the two. The film's conclusion loops back to the diner robbery introduced at the beginning. Jules and Vincent, present during the heist, confront Pumpkin and Honey Bunny. Jules, transformed by his spiritual revelation, chooses to resolve the situation peacefully, defusing the tension with wisdom and negotiation. This resolution reflects the film's exploration of change, morality, and redemption. Pulp Fiction is a tapestry of vivid characters, sharp dialogue, and unforgettable moments, from the adrenaline shot to the glowing briefcase. It challenges narrative conventions, blending humor, violence, and existential musings. Through its nonlinear structure and thematic depth, the film has become a cultural milestone, continuing to captivate and influence audiences and filmmakers alike. The film's conclusion loops back to the diner robbery introduced at the beginning. Jules and Vincent, present during the heist, confront Pumpkin and Honey Bunny. Jules, transformed by his spiritual revelation, chooses to resolve the situation peacefully, defusing the tension with wisdom and negotiation. This resolution reflects the film's exploration of change, morality, and redemption.



BURGER

The burger in Pulp Fiction carries symbolic weight, representing power, cultural commentary, and Tarantino’s ability to imbue mundane objects with deeper meaning. Its most memorable appearance is in the “Big Kahuna Burger” scene, where Jules Winnfield uses the burger to establish dominance, intimidate his victim, and showcase his personality. In this scene, Jules and Vincent confront a group of young men who have crossed their boss, Marsellus Wallace. Jules picks up a burger from the table and initiates what seems like a casual conversation, identifying it as a “Big Kahuna Burger,” a fictional Hawaiian-themed fast-food item that reappears in Tarantino’s cinematic universe. As Jules eats the burger, drinks from his target’s soda, and remarks on the meal’s flavor, he transforms the ordinary act of eating into a tense display of power. The burger becomes a focal point of their interaction, amplifying the menace in Jules’s calm demeanor as he controls the room. The burger symbolizes power and control. By consuming it in front of his victim, Jules asserts his dominance and creates an atmosphere of intimidation. He turns a simple meal into a psychological weapon, underscoring his authority over the situation. Beyond its role in the scene, the burger reflects American consumer culture. It is a familiar and universally recognized item, but its inclusion here underscores the pervasive influence of fast food, even within the lives of criminals. This cultural reference roots the story in the real world, adding a layer of relatability to the surreal and heightened violence that follows. Tarantino uses the burger to juxtapose the mundane with the extraordinary. The act of eating, something ordinary and unthreatening, becomes sinister in the context of impending violence. This interplay

The scene reflects Tarantino’s broader storytelling style, where everyday objects take on profound significance. By centering the conversation around a burger, the film grounds its characters in a recognizable reality while exploring power dynamics, cultural identity, and the absurdity of violence. The burger transcends its role as a prop, becoming a symbol of how trivial elements can reveal deeper truths about human behavior. In Pulp Fiction, the burger is a microcosm of the film’s ability to blend the ordinary with the profound, transforming a simple object into a powerful storytelling device.

The burger in Pulp Fiction represents more than just a prop; it becomes a multilayered symbol intertwined with power, control, cultural commentary, and philosophical musings. Its most famous appearance in the “Big Kahuna Burger” scene not only sets the tone for the film’s blend of humor and menace but also demonstrates Tarantino’s ability to infuse ordinary objects with complex meaning. In the scene, Jules Winnfield uses the burger as a deliberate tool to dominate the situation. He takes a bite of the burger and drinks the soda, not because he’s hungry, but as a calculated act of control. By doing so, Jules invades the personal space of his target, claiming ownership of something mundane yet intimate, heightening the power imbalance. This act is menacing not just because of the violence that looms but because of the casual and deliberate way Jules asserts his authority. The burger, a harmless and almost banal object, becomes a psychological weapon in this context.

Interview

In interviews, André Aciman, the original author of *Call Me by Your Name*, has provided insight into the significance of the peach scene. Aciman has explained that the scene wasn’t necessarily intended to shock or provoke but rather to represent Elio’s complex relationship with desire, intimacy, and self-exploration. For Aciman, the peach scene captures a unique moment in Elio’s journey, where his longing for Oliver becomes both a source of pleasure and vulnerability. The act is a form of self-expression, reflecting Elio’s yearning for closeness with Oliver in a way he feels he cannot openly express. Aciman has noted that the scene resonates because it speaks to a raw and unfiltered experience of first love. The peach becomes a symbol of this intimacy, encapsulating Elio’s emotional turmoil as he explores the boundaries between himself and his desires. Rather than viewing it as something scandalous or strange, Aciman suggests that the scene invites readers to understand Elio’s need to feel connected, even if that connection is with an inanimate object. It reveals Elio’s isolation, his need for self-discovery, and his deep longing for Oliver, all of which he is struggling to understand. In Aciman’s view, this scene is also about innocence and the purity of discovery. It’s a moment when Elio is trying to navigate his own emotions, where his actions stem from curiosity and the need to understand himself. The peach thus symbolizes a temporary bridge between longing and fulfillment, between the sweetness of the moment and the realization that true connection often remains elusive and ephemeral. Aciman’s perspective on the scene highlights the authenticity and honesty with which he aimed to portray the vulnerabilities of love and desire, especially in the context of one’s first experience

The novel unfolds through Elio’s intensely introspective and intimate perspective. Aciman captures every layer of Elio’s inner turmoil as he tries to grapple with his growing attraction to Oliver. Elio is analytical, passionate, and intellectual, constantly examining his feelings, often oscillating between desire, confusion, jealousy, and self-doubt. He’s both drawn to and intimidated by Oliver’s effortless charm and maturity. This internal conflict unfolds in languorous, hot summer days filled with reading, swimming, music, and shared meals, all set against the lush, sun-soaked backdrop of Northern Italy. Every detail of the Italian countryside—from the sounds of cicadas in the afternoon heat to the scent of peaches and apricots—heightens the story’s sensuality, grounding Elio’s desires in his physical surroundings. Over time, their unspoken connection grows. A turning point comes when Elio finds the courage to admit his feelings to Oliver, and in return, Oliver opens up, showing a vulnerability that surprises Elio. Their relationship progresses slowly and is marked by tentative gestures, shared silences, and moments of closeness that neither can fully define or control. Their romance becomes a delicate dance of mutual attraction, uncertainty, and intense longing, as they explore each other’s worlds through music, philosophy, and literature. The title *Call Me by Your Name* symbolizes the intimacy they ultimately achieve, an intimacy so profound that they begin to see themselves in one another. Calling each other by their own names becomes a powerful expression of their love, suggesting a union where the boundaries between self and other dissolve. This gesture signifies how deeply they connect, each seeing his identity mirrored in the other, as if they are two halves of the same whole. The



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The Grand Budapest Hotel

Directed by Wes Anderson, 2014

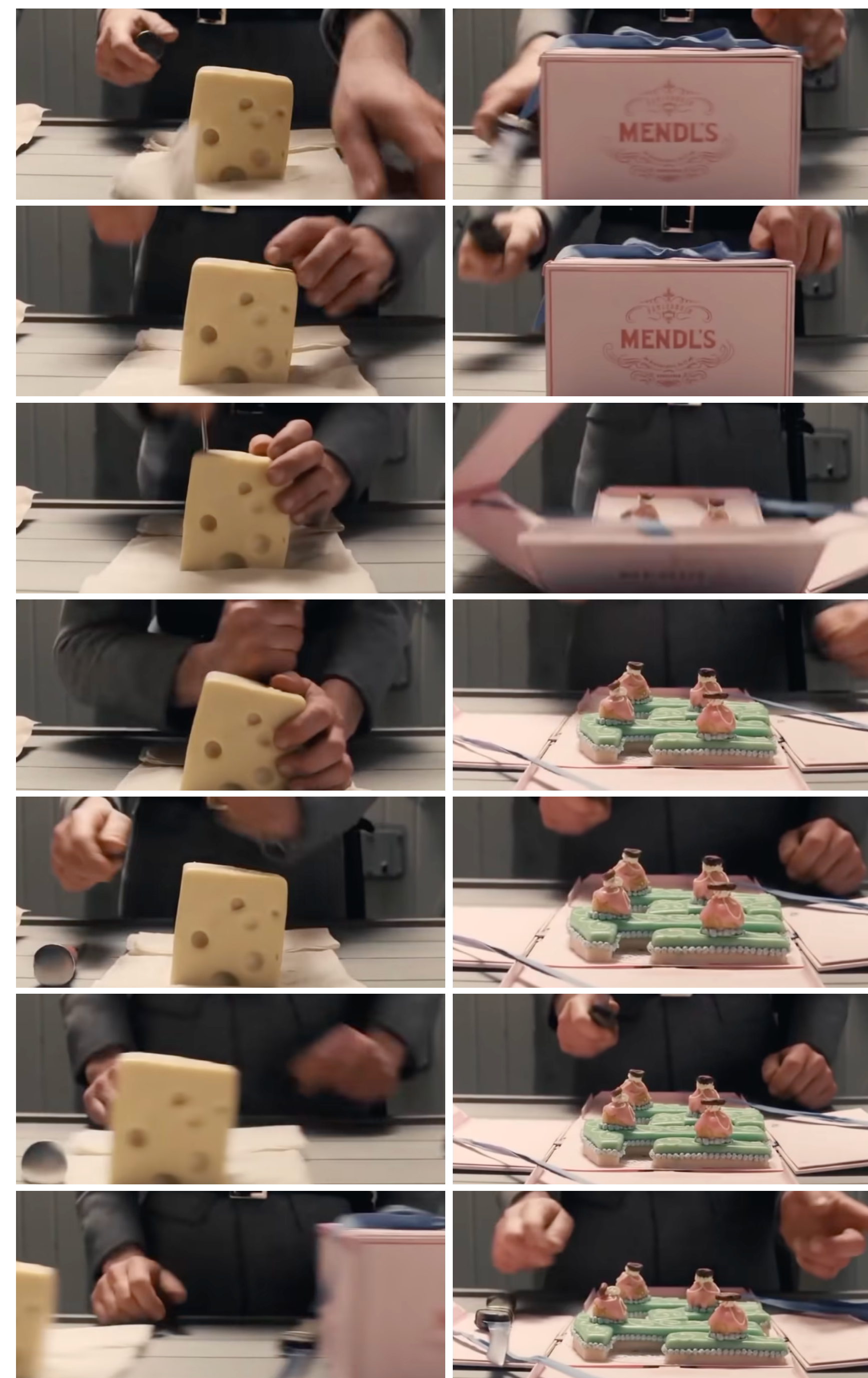
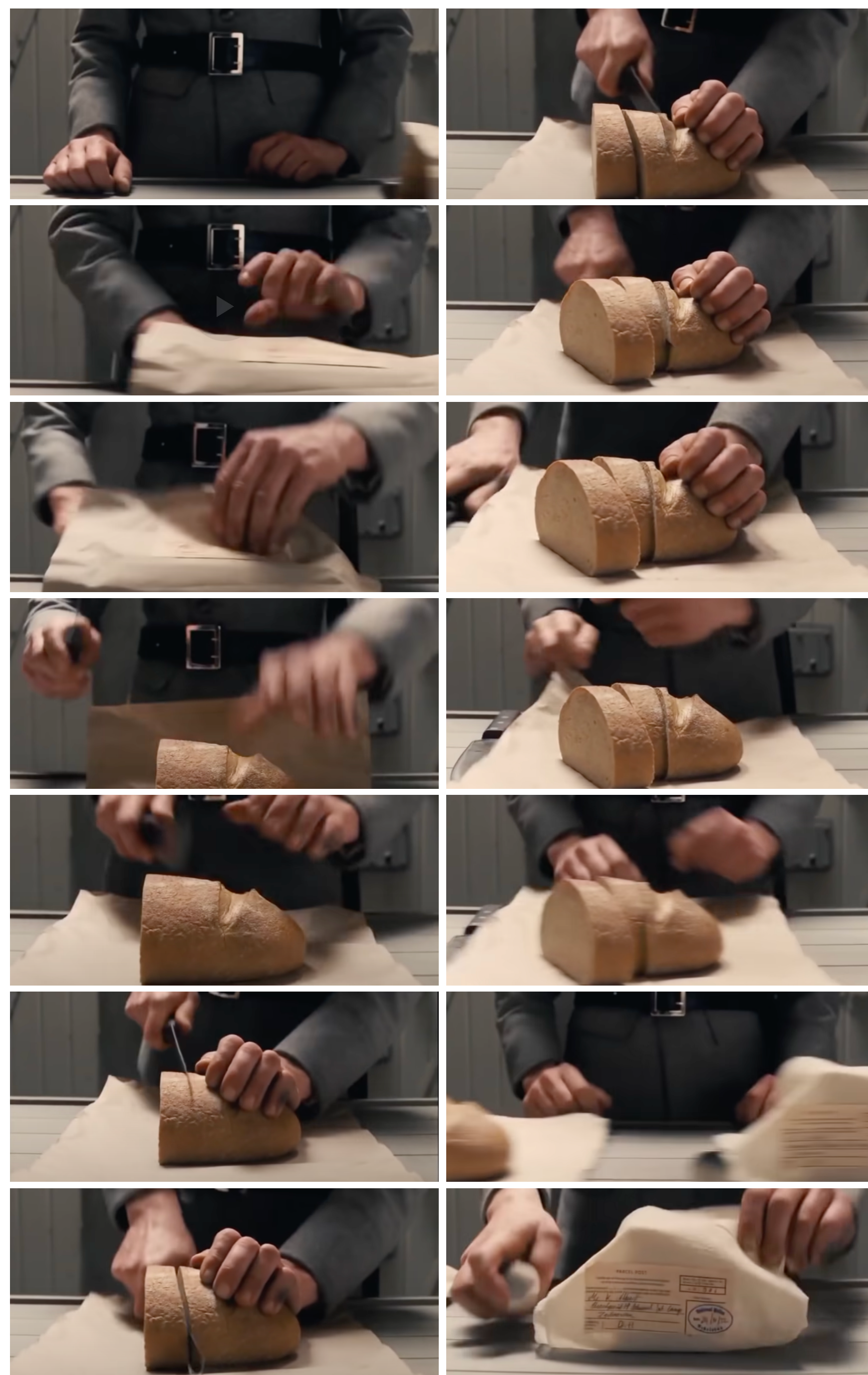
The Grand Budapest Hotel, directed by Wes Anderson, is a visually stunning and meticulously crafted film that follows the story of Gustave H., a legendary concierge at a grand, luxurious hotel in the fictional Eastern European country of Zubrowka, set during the 1930s. The story unfolds through multiple layers of storytelling, beginning with a young girl reading a memoir by an unnamed Author, who recounts his meeting with the hotel's current owner, Mr. Moustafa. The Author's recounting of this encounter becomes the central narrative, in which Zero Moustafa, now an elderly man, tells the story of his youth as a lobby boy under Gustave's mentorship.

Gustave H., played by Ralph Fiennes, is a larger-than-life character known for his strict dedication to the hotel's high standards, as well as his charm, elegance, and an eccentric approach to hospitality. He is adored by the hotel guests, particularly the wealthy older women whom he treats with exceptional attention and, often, romantic affection. One such guest is Madame D., an elderly heiress who frequents the hotel and shares a close relationship with Gustave. When she dies under suspicious circumstances, Gustave travels to her estate to pay his respects, only to discover he has been left a priceless Renaissance painting, *Boy with Apple*, in her will. Madame D.'s death sets off a chain of events that leads to a bitter inheritance dispute with her family, led by her ruthless son, Dmitri Desgoffe-und-Taxis, who is furious that Gustave has inherited the valuable artwork. Dmitri accuses Gustave of murdering Madame D. and sets a sinister plan in motion to frame him and reclaim the painting. Gustave, accompanied by his loyal young protégé Zero, attempts to clear his name, leading them on a madcap adventure that includes a daring escape from prison, a high-speed chase through snow-covered mountains, and a comically elaborate heist to retrieve *Boy with Apple*. Zero, the young lobby boy and a refugee from a war-torn nation, grows close to Gustave throughout their journey. As they navigate various obstacles together, Gustave takes on a fatherly, albeit unconventional, role, mentoring Zero in the intricacies of service, loyalty, and the "art of being well-mannered." Their bond deepens as they face danger together, and Gustave even risks his life for Zero

being well-mannered." Their bond deepens as they face danger together, and Gustave even risks his life for Zero on several occasions. In return, Zero demonstrates his unwavering loyalty, risking everything to support Gustave and his cause.

As the story unfolds, the tale of Gustave H. and the Grand Budapest Hotel becomes a reflection on a world that's fading away. The hotel itself, a magnificent, vibrant pink structure set in a beautiful alpine landscape, is a symbol of a more opulent and civilized era that is being threatened by the encroaching forces of war and modernity. Gustave, with his refined manners and insistence on old-world charm, embodies this fading era. Anderson uses the backdrop of Zubrowka, with its vague Eastern European setting and tensions that echo the lead-up to World War II, to create a melancholic yet humorous portrait of a Europe on the brink of irreversible change.

In the film's third act, the story takes a darker turn as Gustave and Zero become entangled in a web of espionage, betrayals, and violence. Yet even as the world around them grows more dangerous, Gustave holds onto his principles of kindness and civility, contrasting starkly with the cruelty and greed of others, particularly Dmitri and his ruthless assassin, Jopling. Their struggle culminates in a dramatic, and ultimately tragic, resolution that underscores the idea of loss—of people, ideals, and a once-glorious way of life. The story concludes with Zero, now an old man, explaining to the Author why he continues to operate the hotel, despite its decline and the disappearance of its former grandeur. He honors Gustave's legacy, preserving the memories of a world that was beautiful, complex, and dignified, even if imperfect. Through Zero's eyes, we see that the Grand Budapest Hotel stands as a monument to those lost values and a tribute to the mentor he cherished. Gustave's character, emblematic of grace and charm, lives on in Zero's memory and in the hotel itself, now a faded relic of a bygone era. The Grand Budapest Hotel* is as much a tragicomedy as it is a celebra loyalty vsts with history, memory, and storytelling itself, highlighting the significance of preserving the past and honoring those who came before.



MENDL’S COURTESAN AU CHOCOLAT

The “Mendl’s Courtesan au Chocolat” in **The Grand Budapest Hotel** is a visually delightful pastry with layered meaning, serving both as a plot device and a symbol. In the film, directed by Wes Anderson, Mendl’s pastries are part of the story’s quirky charm and play an important role in the adventures of the main characters, particularly Zero Moustafa and Monsieur Gustave.

On a surface level, the Courtesan au Chocolat is an elaborate, colorful pastry that showcases Anderson’s characteristic attention to detail and symmetry. The dessert itself is meticulously crafted, with layers of cream puffs stacked and decorated with pastel icing. Its bright and delicate appearance contrasts with the dark, turbulent events of the story, providing a touch of whimsy and elegance amid the chaos. This dessert also reflects the film’s visual theme of indulgence, beauty, and old-world craftsmanship. The Courtesan au Chocolat is symbolically important as it represents tradition, refinement, and the delicate artistry of the world Gustave cherishes and protects. Gustave, the fastidious concierge of the Grand Budapest Hotel, embodies a refined way of life that values etiquette, beauty, and fine tastes. Mendl’s pastries, especially the Courtesan, become an extension of this aesthetic—a reminder of the luxurious, cultivated world that is slipping away as political tension and violence encroach. The dessert is also crucial to the plot, serving as a clever hiding place for tools that aid in a prison break. The hidden tools inside the Courtesan signify the unlikely but ingenious ways the characters find freedom and maintain dignity despite their circumstances. Through this detail, the Courtesan becomes a symbol of resilience, adaptability, and the preservation of artistry even in a world that is becoming increasingly brutal and indifferent. In a broader sense, the Courtesan au Chocolat reflects the

pleasures and refined beauty in a world overshadowed by harsh realities. Thus, the Courtesan becomes more than just a dessert; it is a lovingly crafted piece of culture that embodies the transient beauty of a fading world.

The Mendl’s Courtesan au Chocolat is far more than just a visually stunning pastry in **The Grand Budapest Hotel**; it is a rich symbol that encapsulates the film’s larger themes of memory, beauty, nostalgia, and the fragility of tradition. It is an object that represents the delicate, fleeting nature of a bygone era, a time of elegance, refinement, and artistic craftsmanship that has begun to fade in the face of political unrest and societal upheaval. The film’s meticulous attention to the pastry’s design and the significance it holds for the characters highlights the importance of preserving beauty, even in a world that seems intent on destroying it. Monsieur Gustave, the Courtesan au Chocolat is a symbol of his dedication to maintaining a certain standard of excellence and civility. His obsession with perfection is mirrored in the careful construction of these pastries, which, like the hotel he runs, must remain a bastion of old-world luxury and class. The Courtesan is more than just food—it is an extension of his own identity and a reflection of his belief in the value of artistry, precision, and attention to detail. In a time when these qualities are increasingly disregarded, the Courtesan serves as a reminder of what is worth preserving, even if it is ultimately doomed to fade.

Moreover, the pastry is tied to the idea of resilience and adaptability. When the pastry is used to conceal tools for a daring prison escape, it becomes a symbol of resourcefulness, illustrating how something as seemingly trivial as a dessert can become an instrument of survival. This clever subversion of the expected, where a beautiful and delicate treat becomes a vessel for something far.

Narrative Role

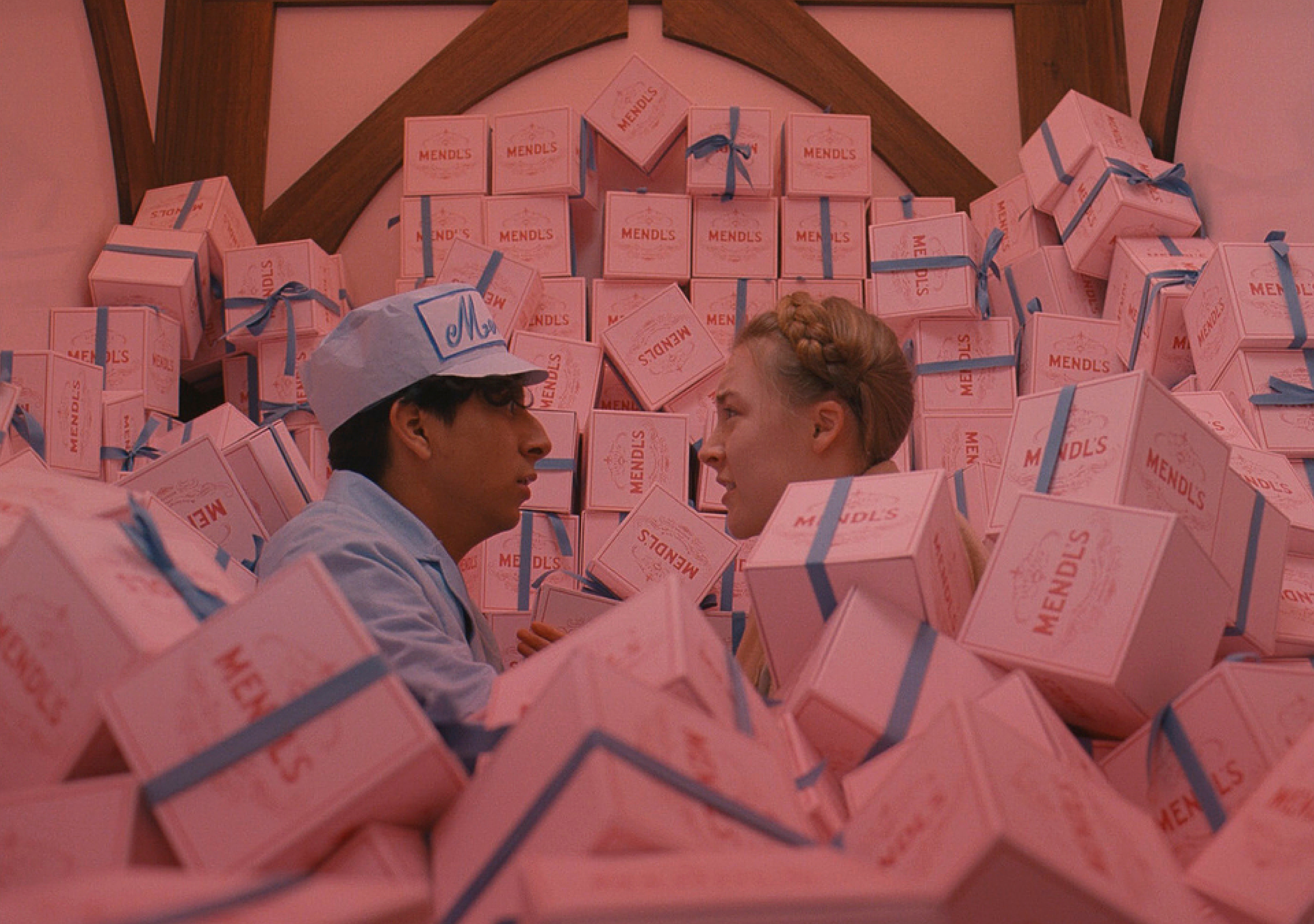
The pastry also plays an important role in the plot, serving as the vehicle for an important narrative twist. In a critical moment, the Courtesan au Chocolat is used to conceal a set of escape tools, allowing the characters to escape from prison. This clever use of the pastry ties back to the film’s themes of survival, resourcefulness, and ingenuity. In a story filled with absurdities and heightened action, the Courtesan becomes more than just a sweet treat—it is a symbol of how small, seemingly inconsequential things can become pivotal when paired with cleverness and necessity. The idea that something so beautiful and delicate could conceal a tool for liberation adds layers of irony and playfulness to the story.

Themes of Loss and Nostalgia

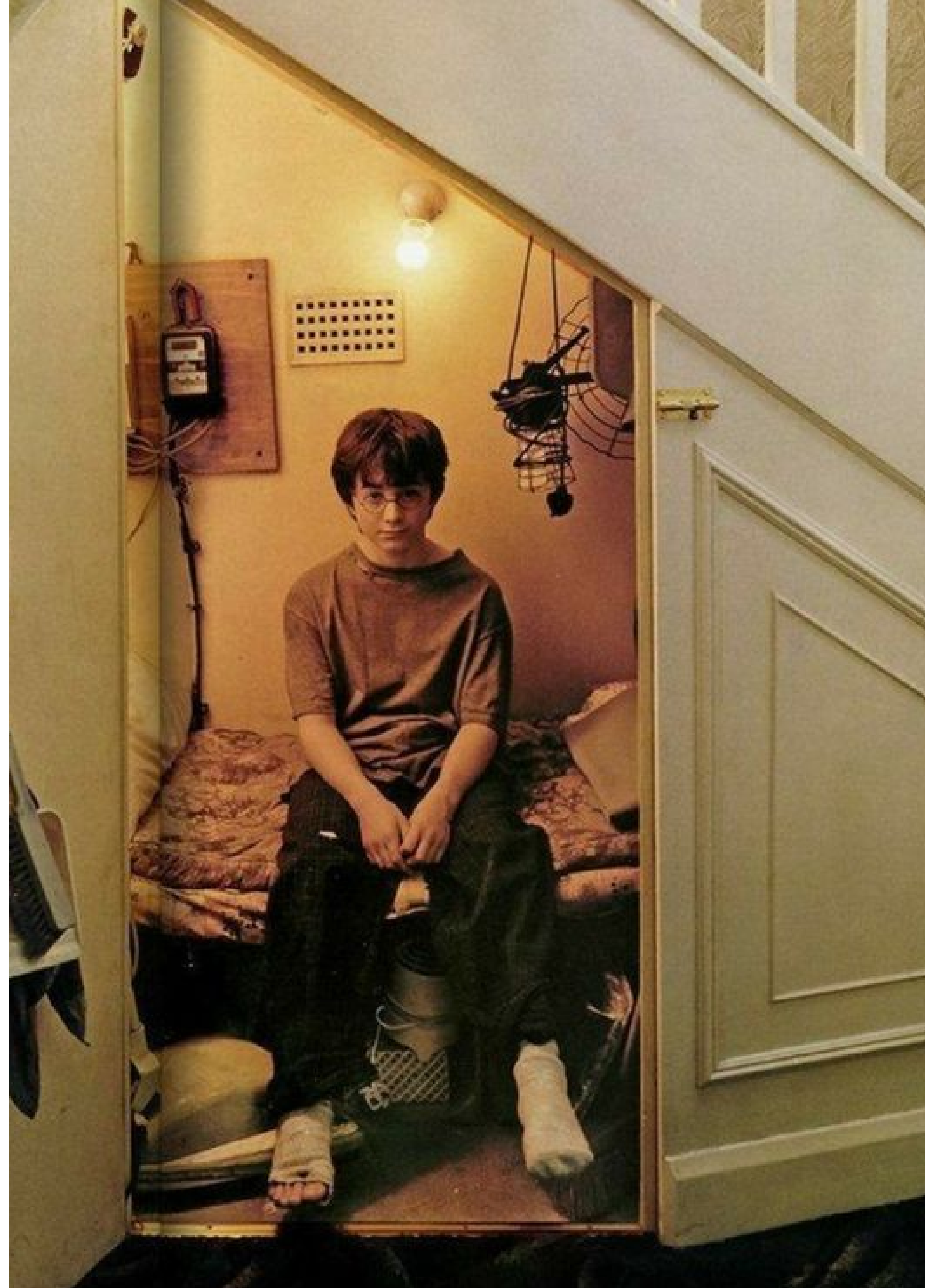
The role of the Courtesan au Chocolat in the larger narrative also ties into *The Grand Budapest Hotel’s* exploration of memory and loss. The story, told in multiple layers of flashbacks, reflects on a time that has passed—of old-world grandeur, political upheaval, and the erosion of a particular way of life. The film’s central location, the Grand Budapest Hotel itself, is a symbol of this lost era. The pastries, especially the Courtesan, come to represent a piece of that vanished world, something beautiful and refined that is slowly being overtaken by war, destruction, and societal change. In a world where things are often exaggerated, stylized, and meticulously constructed, the pastry is another example of this over-the-top, almost unreal sense of beauty. It emphasizes the idea that the world of the Grand Budapest Hotel is not simply one of realism but a stylized and idealized version of the past, where beauty is something that must be curated and preserved.

Connection to Gustave

Monsieur Gustave, the concierge of the Grand Budapest Hotel, represents a caretaker of this traditional and refined world. His character is obsessed with perfection, politeness, and elegance, which is reflected in his adoration for fine art and delicate rituals. The Mendl’s pastries, particularly the Courtesan au Chocolat, serve as a culinary extension of Gustave’s ideals—a reflection of his fastidiousness and commitment to quality. For Gustave, the pastries are not just food; they are works of art, creations that uphold the beauty of life and culture in a rapidly changing world. This is reinforced by his fondness for Mendl’s pastries, which are renowned for their artistry and exceptional craftsmanship, much like the world Gustave wishes to preserve.



4





Harry Potter and the Sorcerer's Stone

Directed by Chris Columbus, 2001

Harry Potter and the Sorcerer's Stone, the first book in J.K. Rowling's beloved series, introduces us to Harry Potter, a young boy who discovers on his eleventh birthday that he's a wizard. Orphaned as a baby, Harry has spent his childhood with his abusive aunt, uncle, and cousin, the Dursleys, who've tried to suppress his magical abilities and keep him in the dark about his true identity. But everything changes when a giant named Hagrid visits Harry to deliver a letter inviting him to attend Hogwarts School of Witchcraft and Wizardry, a magical school for young witches and wizards. At Hogwarts, Harry is introduced to an extraordinary world filled with enchanted creatures, spells, and an entire society hidden from non-magical people, known as "Muggles." He quickly makes friends with Ron Weasley and Hermione Granger, who become his closest allies. As Harry navigates his new life as a wizard, he learns that he is famous for surviving a deadly curse from the dark wizard Lord Voldemort, who killed his parents when Harry was just a baby. This curse left Harry with a lightning-shaped scar on his forehead and an incredible legacy in the magical community as "The Boy Who Lived." Harry and his friends soon discover that something valuable and powerful—the Sorcerer's Stone—is hidden at Hogwarts. The stone has the ability to grant immortality, and someone is trying to steal it. Through a series of challenges that test their bravery, intelligence, and loyalty, Harry, Ron, and Hermione make their way through the obstacles guarding the stone. They discover that Professor Quirrell, one of their teachers, is working with Lord Voldemort, who has been weakened but seeks to regain his power through the stone. chocolate frogs to talking portraits, adds depth to his journey from a lonely boy to a young hero discovering his destiny.

In a climactic showdown, Harry faces Voldemort directly and is able to protect the stone, thanks in part to his mother's love, which still shields him even in death. In the end, Dumbledore, the headmaster of Hogwarts, ensures that the Sorcerer's Stone is destroyed to prevent it from falling into the wrong hands.

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CHOCOLATE FROG

The Chocolate Frog in *Harry Potter* serves as both a whimsical treat and a symbol that ties into the magical world of the series, representing the delightful and quirky aspects of life at Hogwarts and the broader wizarding world. In the *Harry Potter* universe, Chocolate Frogs are a popular snack sold in the Wizarding World, particularly at places like Honeydukes. They are chocolate frogs in the literal sense—frog-shaped, with a glossy chocolate coating and a magical property: they come to life, jumping out of their box when opened. The Chocolate Frog’s playful nature reflects the magical creativity of J.K. Rowling’s world, where even ordinary things like chocolate can take on an extraordinary and enchanted form.

Symbolism of the Chocolate Frog The Chocolate Frog is often associated with a sense of childhood joy and wonder, acting as a form of magical comfort. In the context of the series, these frogs are most notably linked to the Wizarding World’s version of trading cards, with famous witches and wizards featured on the cards inside the box.

These collectible cards mirror the idea of collectible items in the real world (like sports cards or stamps), yet they hold deeper significance in the magical world, allowing young witches and wizards to connect with the history and figures of their society. The presence of these collectible cards also introduces the idea of legacy and memory within the wizarding world. The cards feature historical figures from wizarding history, some of whom are integral to the larger narrative (e.g., the founder of Hogwarts, Godric Gryffindor, and other famous witches and wizards). The Chocolate Frog, in this sense, becomes a playful reminder of the connection between past and present, the continuity of the magical world, and the reverence for its heroes and legends. The Chocolate Frog and the Harry Potter Experience: Beyond its role in

also becomes a tool of nostalgia for the characters. When Harry first visits Diagon Alley, the Chocolate Frog represents his first step into a world full of magic, adventure, and discovery. It’s a treat that is both symbolic of his journey into this new world and a comforting link to simpler moments. The candy is part of the joy and wonder that defines Harry’s early experiences in the magical world, helping him and the readers feel a sense of belonging and delight in a place that, while magical and often dangerous, also has moments of fun.

The unpredictable nature of the frog, as it sometimes jumps out of its box, mirrors the chaotic and uncertain aspects of the magical world. This randomness adds to the sense of wonder but also reminds characters like Harry and his friends that magic is often uncontrollable, and things rarely go as expected. This fits well within the larger theme of the series, where uncertainty and danger are ever-present, but the characters learn to adapt, finding humor and resilience in the unexpected.

On a broader level, the Chocolate Frog also acts as a metaphor for the whimsical side of the magical world that contrasts with the darker themes present throughout the series. While the series deals with themes of good versus evil, love, friendship, and sacrifice, the presence of small, lighthearted details like the Chocolate Frog serves as a reminder that magic and wonder are at the heart of the world J.K. Rowling created. It’s a source of comfort for Harry, his friends, and readers alike, balancing the tension of the larger story with moments of innocence, fun, and joy. In many ways, the Chocolate Frog is a perfect representation of the Harry Potter series itself: magical, full of surprises, and offering something for everyone, whether it’s history, wonder, or a bit of sweetness.

The Chocolate Frog plays a subtle but meaningful narrative role in Harry Potter that enriches the story in several ways. While it’s not a central plot device, its appearances are symbolic, reflecting both the magical world’s whimsical nature and the deeper themes of discovery, nostalgia, and legacy. First, the Chocolate Frog is part of Harry’s introduction to the wizarding world. When he first travels to Diagon Alley and buys a Chocolate Frog, it marks a moment of awe and wonder as he steps into a world that is completely new to him. This simple moment of enjoyment with the frog also represents Harry’s initiation into a broader magical universe, where even something as ordinary as a candy is enchanted and extraordinary. The frog thus functions as a gateway object, connecting Harry—and the audience—to the more playful and magical aspects of the world, offering contrast to the darker events that unfold later in the story.

The frog’s collectible cards also have a narrative role. These cards feature famous witches and wizards, serving as a reminder of the magical world’s rich history and its connection to the present. For Harry, Ron, and Hermione, the cards highlight their journey in learning about the magical world and understanding the legacies that precede them. In this way, the frog is not just a snack but a symbol of history, knowledge, and the passage of time, reflecting the importance of the past in shaping their lives. The Chocolate Frog’s collectible card is another element that enriches the narrative. Each card features a famous witch or wizard, and while some of these figures are mentioned in the books or films, the cards serve as an interactive way to connect with the past and present of the magical world. For Harry and his friends, these cards are a means of learning about magical history. They’re tangible artifacts, much like the moving portraits at

Director Chris Columbus, along with production designer Stuart Craig, paid careful attention to every detail of the magical world, ensuring that even objects like the Chocolate Frog felt tangible and real to the audience. The candy’s inclusion, alongside other magical items, helped set the tone for the magical yet grounded universe of Harry Potter, making it clear that magic is part of even the smallest aspects of life in this world.

The actors likely didn’t focus too much on the Chocolate Frog itself, but Emma Watson (Hermione), Rupert Grint (Ron), and Daniel Radcliffe (Harry) have spoken in interviews about the care taken to create an immersive world. Watson, for instance, has remarked on how meaningful it was to interact with magical props, as they helped ground her in the fantasy world. The little details, like the frogs and the wizarding snacks, contributed to the feeling of authenticity in the world they were building. Ultimately, the Chocolate Frog was part of the larger magical world in Harry Potter, contributing to both the visual storytelling and the thematic elements of wonder, tradition, and the passage of time. It was a small yet meaningful piece of the puzzle that made the wizarding world feel rich, lived-in, and full of surprises.

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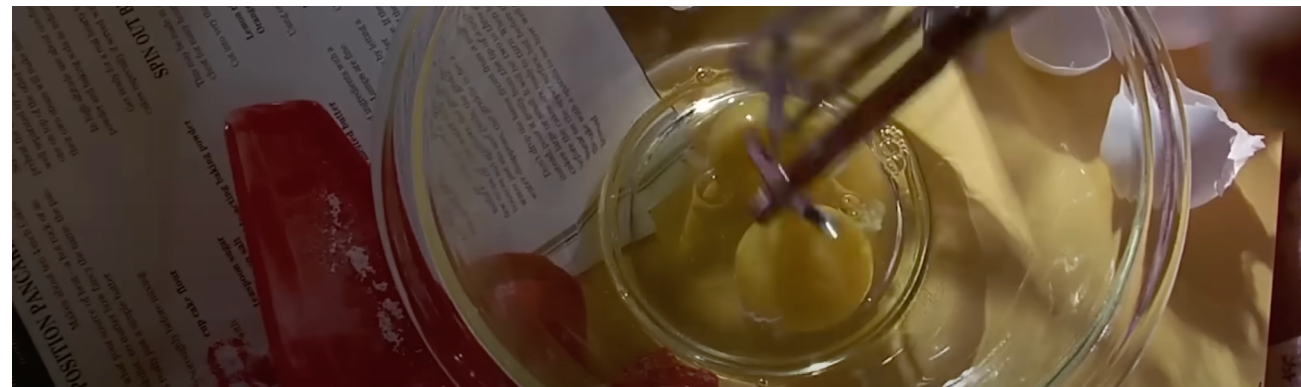
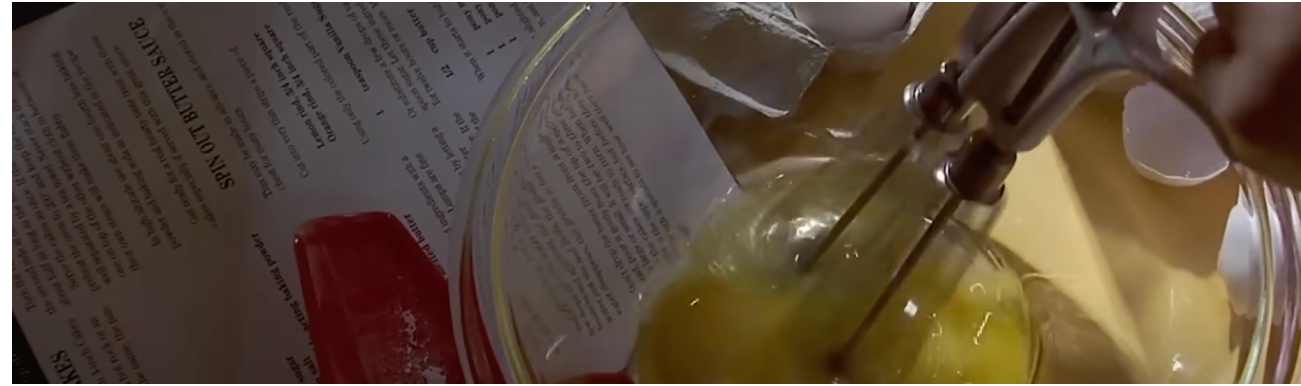
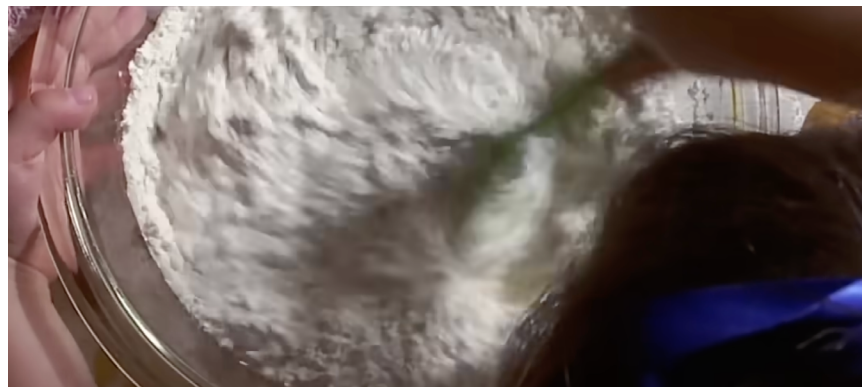




Directed by Danny DeVito, 1996

In the end, Matilda's parents, who are fleeing the authorities due to her father's shady business dealings, agree to let Matilda stay with Miss Honey, who adopts her. Matilda finds the love and care she has always deserved, and her powers disappear, perhaps because she finally feels at home. Matilda* is a heartwarming story about resilience, intelligence, and standing up to bullies. It celebrates the power of kindness, intelligence, and inner strength, showing that even the smallest person can make a big difference. Through humor and wit, Roald Dahl creates a character who inspires readers to believe in themselves and to fight against injustice, no matter how intimidating the opponent may seem. Matilda* is a heartwarming story about resilience, intelligence, and standing up to bullies. It celebrates the power of kindness, intelligence, and inner strength, showing that even the smallest person can make a big difference. Through humor and wit, Roald Dahl creates a character who inspires readers to believe in themselves and to fight against injustice, no matter how intimidating the opponent may seem. Matilda* is a heartwarming story about resilience, intelligence, and standing up to bullies. It celebrates the power of kindness, intelligence, and inner strength, showing that even the smallest person can make a big difference. Through humor and wit, Roald Dahl creates a character who inspires readers to believe in themselves and to fight against injustice, no matter how intimidating the opponent may seem. Matilda* is a heartwarming story about resilience, intelligence, and standing up to bullies. It celebrates the power of kindness, intelligence, and inner strength, showing that even the smallest person can make a big difference. Through humor and wit, Roald Dahl creates a character who inspires readers to believe in themselves and to fight against injustice, no matter how intimidating the opponent may seem.





PANCAKES

In *Matilda*, the pancakes serve as a pivotal narrative device, highlighting the tension between the characters of Matilda and her neglectful parents, particularly her mother, Mrs. Wormwood. The scene where Mrs. Wormwood serves pancakes to Matilda is a moment that underscores the theme of neglect and emotional disconnect that runs throughout the story. While Matilda’s parents, especially her mother, seem uninterested in her needs or well-being, they still go through the motions of parenting in a superficial way. The pancakes themselves are a symbol of this neglect, as Mrs. Wormwood doesn’t actually cook for Matilda out of love or care, but because it’s a task she believes she must do. She prepares the pancakes in a rushed and careless manner, signifying her disinterest and lack of genuine maternal affection. The pancakes also play a role in illustrating Matilda’s intelligence and resourcefulness. Despite the neglect and lack of understanding from her parents, Matilda possesses extraordinary abilities, and the pancake scene foreshadows her power. When she uses her telekinetic abilities to make the pancakes flip in mid-air, she demonstrates not only her magical potential but also her ability to take control of situations in a world that often undermines her. This moment of control over the pancakes becomes a metaphor for Matilda’s ability to rise above the neglect and mistreatment she faces at home. Moreover, the pancakes represent the everyday absurdities of the Wormwoods’ family life. Mrs. Wormwood, obsessed with appearances and shallow pursuits like dancing and beauty contests, is completely detached from her daughter’s intelligence and needs. The pancakes, which could be a moment of bonding or nurturing, are instead just another example of how Matilda’s world is filled with people who fail to recognize her worth. This scene amplifies

The simple act of flipping pancakes becomes symbolic of Matilda’s ability to take charge of her own destiny, transforming a small, trivial moment into one of personal triumph. The scene with the pancakes, though seemingly humorous and lighthearted, carries a deeper meaning in the context of Matilda’s growth and resilience. The way Mrs. Wormwood prepares the pancakes is a representation of her failure as a mother. She doesn’t approach the task with any love or attention, simply because it’s expected of her. Rather than taking time to cook or show any genuine care for her daughter’s needs, Mrs. Wormwood mechanically pours the pancake batter, illustrating her emotional distance from Matilda. The pancakes are prepared not to nurture or bond with her child, but merely to fulfill the superficial duties of motherhood—tasks that she views as inconvenient rather than meaningful. This act of preparing pancakes with such a lack of love or thought highlights the stark emotional neglect Matilda faces at home. The pancakes themselves, as a symbol of mundane family life, show how Matilda’s world is one where affection and warmth are absent, and where even the most basic forms of care are reduced to an afterthought. Her parents’ failure to recognize her brilliance, and their blatant disregard for her emotional and intellectual needs, form the foundation of Matilda’s isolation. The pancakes, then, are not just a meal but a visual representation of this emotional void. They become a metaphor for how her parents’ parenting is as flat, empty, and uninspired as the pancakes Mrs. Wormwood makes.

The way Matilda responds to this scene—by using her telekinetic powers to flip the pancakes herself—adds a layer of empowerment to this otherwise mundane moment. Matilda’s supernatural ability to move objects with her mind is not just a fantastical element but also a form of resistance against her family’s indifference and mistreatment. By using her powers in this scene, Matilda asserts her autonomy in a small but significant way. The pancakes, which are meant to be a symbol of her family’s attempt at normalcy, are now, in Matilda’s hands, a symbol of her ability to control and shape her world. This act of flipping pancakes becomes a metaphor for her larger struggle: her desire to control her circumstances in a family that continually overlooks her potential. In this moment, Matilda demonstrates that she can take charge of her environment, no matter how small the task may seem, foreshadowing the larger ways in which she will use her abilities to change her life. The telekinetic pancake scene also demonstrates Matilda’s growth and her emerging self-confidence. Initially, Matilda is a young girl overwhelmed by the neglect and cruelty of her parents and the mistreatment she faces at school from figures like Miss Trunchbull. But as the story progresses, Matilda begins to discover and embrace her own powers. The moment with the pancakes marks the beginning of her recognition of her inner strength and intelligence. It’s as though, through this small act of defiance—flipping pancakes—Matilda is taking her first steps toward reclaiming control over her life. This ability to take charge of something so simple in her world is a precursor to the more dramatic moments where she uses her powers to outsmart the adults who have underestimated and mistreated her. Additionally, the pancakes are part of a larger theme in the novel: the absurdity of the Wormwood family’s priorities and values.

circumstances. The pancakes, in this sense, are another way of illustrating how Matilda’s environment fails to nurture or recognize her abilities. The use of the pancakes in the film also serves to emphasize the theme of transformation. As Matilda’s journey progresses, she transforms from a neglected, misunderstood child into a powerful, self-assured individual. The pancakes, which are a simple, everyday food, become part of a larger symbolic act of transformation, where even the most mundane objects in Matilda’s life take on a new, empowered meaning. By taking control of the pancakes, Matilda is showing that she can manipulate her surroundings and create change, foreshadowing the dramatic moments in the narrative where she uses her powers to right the wrongs in her life. Matilda’s extraordinary intellect in a world that undervalues her, and the way she rises above her In essence, the pancakes are far more than just a quirky, humorous detail in *Matilda*. They serve as a multifaceted symbol of neglect, empowerment, and transformation. Through this seemingly small moment, Matilda asserts her agency in a family that has consistently disregarded her, and she begins to carve out her own space in a world that has failed to nurture her potential. The pancakes represent the profound contrast between Matilda’s inner world—rich with intelligence, empathy, and strength—and the superficial, neglectful world of her family. In this light, the scene with the pancakes becomes a crucial turning point in Matilda’s journey toward self-discovery and autonomy.

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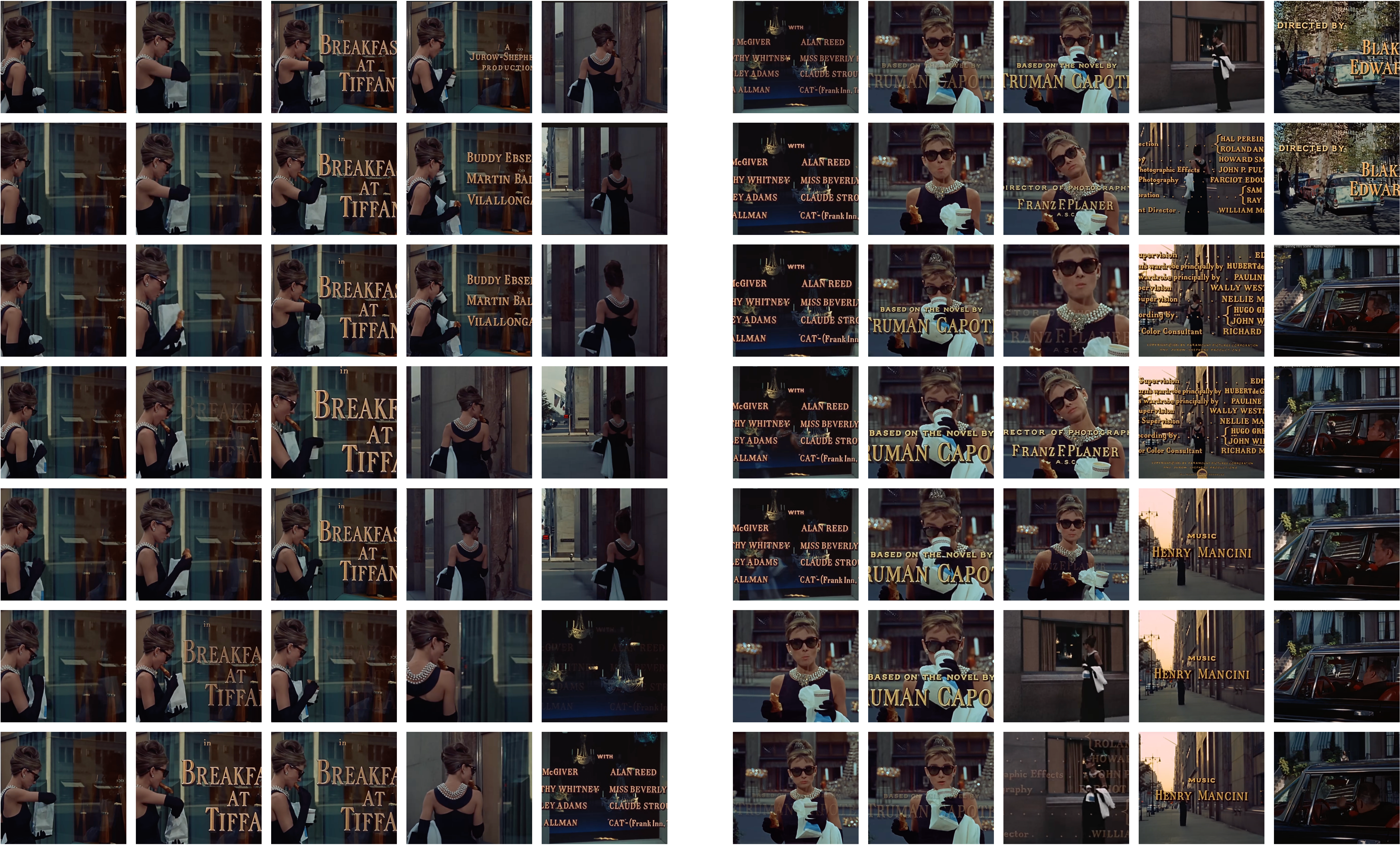


Breakfast at Tiffany's

Directed by Blake Edwards, 1961

Breakfast at Tiffany's, written by Truman Capote and later adapted into a classic film starring Audrey Hepburn, is a story about Holly Golightly, a charming, eccentric young woman living in New York City. Holly is known for her glamorous lifestyle, unique personality, and her habit of wearing pearls and a little black dress while window-shopping at Tiffany & Co., the iconic jewelry store, which she finds calming and dreamlike. Despite her carefree and enchanting appearance, Holly is a complex character who is both independent and vulnerable. The story is narrated by an unnamed writer, sometimes called "Fred" by Holly, who becomes her neighbor in a brownstone apartment building. As he grows closer to Holly, he's captivated by her mysterious life and unpredictable behavior. Holly is an enigmatic figure who throws lavish parties, has fleeting relationships with wealthy men, and often tells whimsical, fabricated stories about her past. Despite her charm and confidence, it's clear she's hiding aspects of herself and struggles with deep-rooted fears and loneliness. As the narrator learns more about Holly, it becomes evident that her lifestyle is partly a façade. She is originally from a poor, rural background in Texas and has reinvented herself in New York to escape her past. The narrator realizes that Holly's socialite lifestyle and glamorous image mask a longing for stability, belonging, and a sense of security. Her visits to Tiffany's represent her desire for a beautiful, tranquil place where nothing bad could happen to her, a safe haven in a chaotic world. Throughout the story, Holly grapples with her search for love and identity, often feeling trapped by her fear of commitment and her desire for freedom. Her relationships are complicated by her aversion to being "caged" or tied down, which she openly acknowledges. Her most genuine connection seems to be with "Fred," but even their bond is limited by Holly's need for independence. In the end, Holly's restless spirit leads her to make a difficult choice—to leave New York and attempt to find herself elsewhere. The narrator is left both enchanted and saddened by Holly's departure, holding onto the memory of her as a unique, beautiful soul he will never forget. Loneliness, and the desire for freedom. Holly Golightly remains an iconic character,

York and attempt to find herself elsewhere. The narrator is left both enchanted and saddened by Holly's departure, holding onto the memory of her as a unique, beautiful soul he will never forget. Loneliness, and the desire for freedom. Holly Golightly remains an iconic character, representing both the allure and the emptiness that can come with a glamorous life. She embodies the universal search for meaning, belonging, and happiness, ultimately leaving an indelible impression on both the narrator and readers alike. The story is a tender yet bittersweet portrait of a woman who defies easy categorization and continues to resonate as a symbol of beauty, mystery, and resilience. d the desire for freedom. Holly Golightly remains an iconic character, representing both the allure and the emptiness that can come with a glamorous life. She embodies the universal search for meaning, belonging, and happiness, ultimately leaving.



CROISSANT AND A CUP OF COFFEE

In *Breakfast at Tiffany's*, the croissant and a cup of coffee represent much more than just a simple breakfast order—they're tied to the central themes of the film, particularly Holly Golightly's complex character and her pursuit of both independence and belonging.

The breakfast scene occurs early in the film, when Holly, dressed elegantly in her glamorous outfit, stands outside Tiffany & Co. eating a croissant and sipping coffee. This image encapsulates Holly's paradoxical nature. At first glance, it seems like a typical display of sophisticated leisure, aligning with her image as a fashionable, enigmatic socialite. However, the simplicity of the croissant and coffee contrasts with her outward appearance of wealth and status, offering a glimpse into her deeper, more vulnerable side.

The croissant and coffee are also symbolic of Holly's sense of isolation. She is a woman who, despite her seemingly extravagant lifestyle, is ultimately alone, often relying on superficial relationships and fleeting moments of connection to mask her deeper emotional needs. Eating her breakfast in front of Tiffany's, the symbol of luxury and perfection, represents her longing for something unattainable: a sense of security, a place of belonging, and a life that isn't as fragmented and transient as her current one. The breakfast itself is an everyday, humble ritual—a contrast to Holly's otherwise chaotic and extravagant lifestyle. In this way, it serves as a reminder of her roots and the quiet moments she yearns for amidst her fast-paced social life. The scene and the food choice highlight her internal conflict: she wants to maintain her glamorous persona while also desiring something simpler and more genuine, a life that allows her to stop pretending. Additionally, the breakfast scene mirrors the film's central theme of finding one's true self amid external expectations

The scene in *Breakfast at Tiffany's* where Holly Golightly enjoys a croissant and a cup of coffee outside Tiffany & Co. is one of the most iconic moments in the film, serving as a key to understanding Holly's character and the themes of the story. On the surface, this breakfast seems like a moment of casual sophistication—a snapshot of glamour that ties into the image of New York City as the epitome of wealth and elegance. However, there's much more beneath the surface of this seemingly simple ritual, making it a richly layered scene.

Firstly, the location itself—outside Tiffany & Co.—is significant. Tiffany's represents the height of luxury, refinement, and exclusivity. Holly, despite her outward appearance of elegance, is in many ways far removed from this ideal. She's not actually inside Tiffany's, but standing outside, observing the luxury from a distance. This placement suggests that while Holly longs for the refinement and security that places like Tiffany's promise, she feels disconnected from it. She is, in essence, an outsider looking in, never truly able to fully attain or belong to the world she admires. The croissant and coffee, both simple, everyday foods, reinforce this sense of contrast between what she projects to the world and what she truly wants or needs. This humble breakfast contrasts sharply with the world of diamonds and wealth surrounding her, highlighting the disconnect between her public persona and the vulnerability she hides beneath it.

The choice of a croissant—a European pastry typically associated with leisure and continental sophistication—is another subtle but telling detail. While it may seem fitting for someone like Holly, who is always dressed to the nines and inhabiting the socialite world of New York's upper crust, it is a food that implies a certain kind of casual, unpretentious enjoyment. Holly is not

similarly, is an unpretentious drink—something ordinary and grounding, and yet, in the context of the scene, it speaks volumes about Holly's character. It's the quintessential urban drink, but it's also a symbol of routine and familiarity. For Holly, who has spent much of her life in transient relationships and unstable situations, this moment of routine stands in stark contrast to her usual life of unpredictability. The act of drinking coffee in the morning, a ritual for many, symbolizes Holly's desire for stability, a desire for something simple and real in a world that often feels superficial and fractured. The coffee, like the croissant, serves as a counterpoint to the opulence of Tiffany's—reminding us that Holly is yearning for something more genuine and enduring than the fleeting pleasures of her socialite life.

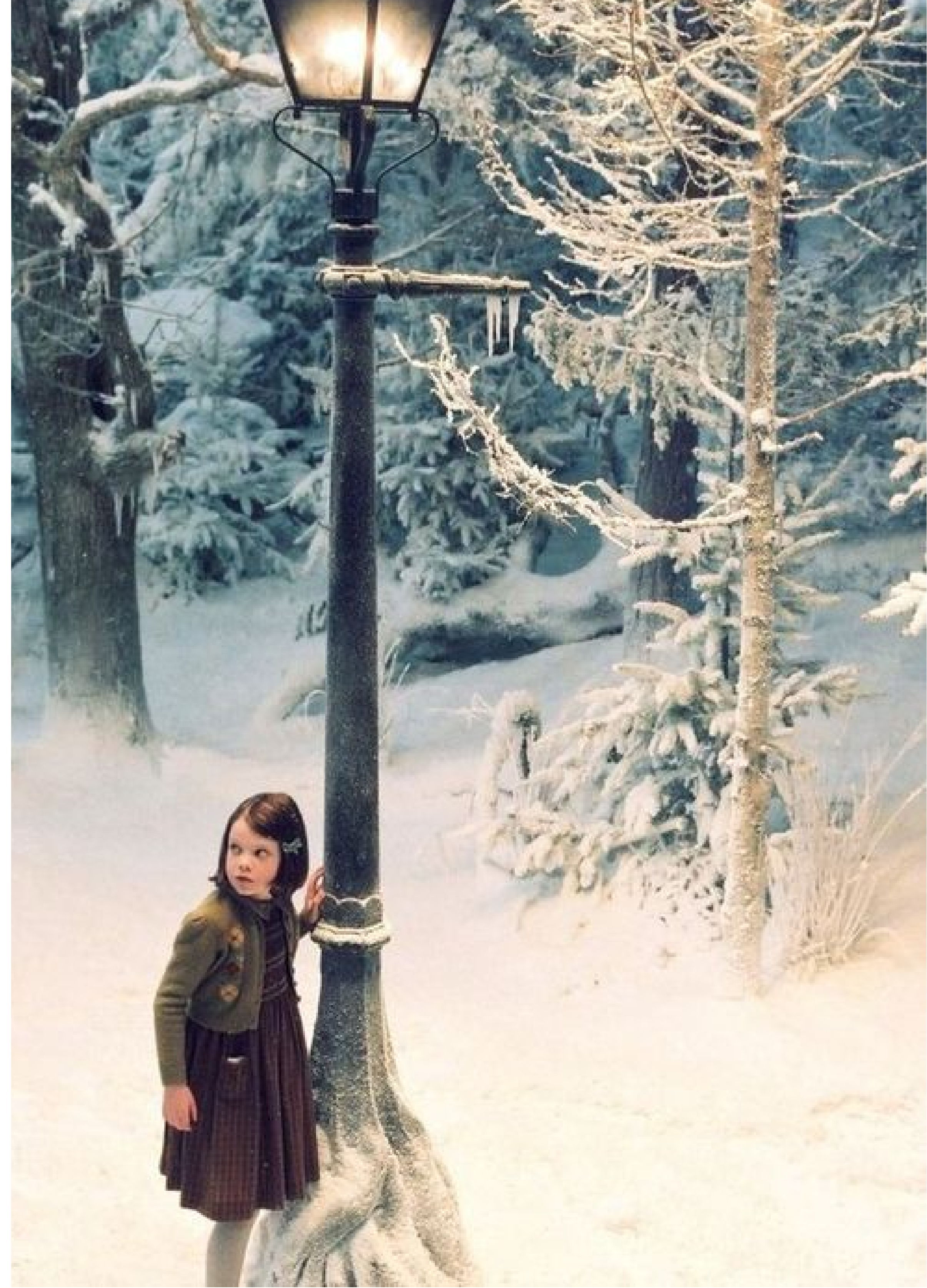
Holly's breakfast is also a moment of reflection and solitude. Despite the bustling city around her, she stands alone, contemplating the window display of Tiffany's. This solitude underscores her sense of isolation and the emotional distance she feels from the world she's trying to belong to. She's not enjoying the breakfast in the company of others, and there's a certain emptiness to the scene that reflects her inner emotional state. Holly, despite her charisma and social prowess, is profoundly lonely. This is reflected in the way she eats her croissant and sips her coffee in silence, as though savoring the moment for herself but also acknowledging the loneliness that surrounds her. Moreover, the breakfast scene is also a commentary on the role of appearance versus reality. Holly has created a glamorous persona for herself, one that she believes will protect her from the emotional vulnerability she fears. Her interaction with the croissant and coffee is a subtle indication that despite her polished exterior, she is still a human being with simple needs. This moment of

The breakfast scene also ties into the central theme of the film: the search for identity and belonging. Holly, who has reinvented herself multiple times, is constantly searching for a sense of purpose, a place where she can feel truly accepted. While the world of Tiffany's represents the life she aspires to—a life of luxury, respectability, and permanence—it also symbolizes the unattainable, as she can never quite access that world in the way she wishes. The croissant and coffee, in their simplicity, represent her desire for something real and attainable—something that isn't just an illusion or a superficial construct.

This moment of breakfast also subtly foreshadows the development of her relationship with Paul Varjak, the writer who becomes a central figure in Holly's life. Paul is one of the few characters who sees Holly for who she truly is, beneath her glittering exterior. The breakfast scene, in its quiet solitude, highlights Holly's vulnerability and sets the stage for her eventual emotional growth. As she begins to open up to Paul, she moves away from the façade of glamour and starts to confront her past and her true self.

In conclusion, the croissant and coffee in *Breakfast at Tiffany's* are far more than just a light breakfast. They serve as symbols of Holly's emotional complexity, her inner conflict between desire and reality, and her yearning for a sense of belonging. They provide a quiet moment of reflection in the midst of her chaotic life, reminding us that behind the exterior of sophistication and charm, Holly is a woman who, like many of us, craves simplicity, authenticity, and connection. The scene encapsulates the essence of her journey throughout the film: navigating between the allure of a glamorous, unattainable world and the deep need for something more genuine and meaningful.

7







The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe.

Directed by Andrew Adamson, 1961

The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe, the first published book in C.S. Lewis's beloved fantasy series, follows the magical adventure of four siblings—Peter, Susan, Edmund, and Lucy Pevensie—who are evacuated from London to the English countryside during World War II. While staying in the home of an old Professor, the youngest sibling, Lucy, stumbles upon a magical wardrobe that leads to a snowy, enchanted world called Narnia. In Narnia, Lucy encounters a faun named Mr. Tumnus, who explains that the land is under the rule of the cruel White Witch, who has cast a spell making it “always winter, but never Christmas.” She returns to tell her siblings about her discovery, but they initially don't believe her. Soon, however, all four siblings enter the wardrobe and find themselves in Narnia, where they become embroiled in a struggle between good and evil. Narnia is a place filled with talking animals, mythical creatures, and ancient magic. The siblings learn that they are part of an ancient prophecy: two sons of Adam and two daughters of Eve will help to free Narnia from the Witch's icy grasp. The children join forces with the loyal creatures of Narnia, including Mr. and Mrs. Beaver, who reveal that Aslan, the great lion and true king of Narnia, has returned to bring hope and challenge the Witch's power. However, before they can meet Aslan, Edmund, who has been tempted by the White Witch with enchanted Turkish Delight and promises of power, betrays his siblings and is taken by the Witch. His betrayal sets off a chain of events that tests the loyalty, courage, and forgiveness of the siblings. When the children finally reach Aslan, they find him to be both powerful and gentle, embodying the hope and magic of Narnia itself. A great battle looms, but before it takes place, Aslan makes a profound sacrifice for Edmund, offering his life to the Witch in exchange for Edmund's freedom. In a scene reminiscent of Christian allegory, Aslan willingly goes to his death on the Stone Table, allowing himself to be bound and killed by the Witch's minions. However, due to a deeper magic, he is resurrected, having broken the Witch's claim over Narnia. With Aslan's guidance and the siblings' newfound bravery, they lead Narnia's forces in a final battle against the White Witch and her army. Aslan's return, along with the bravery of the Pevensie siblings, turns the tide, and the Witch is defeated. Peace returns to Narnia, and Aslan crowns Peter, Susan, Edmund, and Lucy as kings and queens, fulfilling the prophecy. They rule

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The Lion, the Witch, and the Wardrobe explores themes of sacrifice, redemption, courage, and the triumph of good over evil. Aslan represents a figure of hope, forgiveness, and ultimate power, showing the children—and readers—that love and sacrifice can overcome even the darkest forces. Lewis's enchanting storytelling, combined with the deeply layered allegory, makes this story an enduring classic about faith, loyalty, and the wonders of imagination. magic, he is resurrected, having broken the Witch's claim over Narnia. With Aslan's guidance and the siblings' newfound bravery, they lead Narnia's forces in a final battle against the White Witch and her army. Aslan's return, along with the bravery of the Pevensie siblings, turns the tide, and the Witch is defeated. Peace returns to Narnia, and Aslan crowns Peter, Susan, Edmund, and Lucy as kings and queens, fulfilling the prophecy. They rule Narnia for many years, bringing a golden age of peace and prosperity. Years later, while hunting a magical white stag, the siblings stumble back through the wardrobe and find themselves in the Professor's house once again, returned to their original ages as if no time had passed.



TURKISH DELIGHT

In *The Lion, the Witch, and the Wardrobe*, the Turkish Delight that the White Witch offers to Edmund plays a crucial symbolic role in the development of his character and the narrative as a whole. The Turkish Delight, a sweet, sugary treat, becomes the instrument of the White Witch’s manipulation, drawing Edmund deeper into her trap. In many ways, the Turkish Delight is more than just a food item—it represents temptation, greed, and the seductive power of the Witch. When Edmund first tastes the Turkish Delight, he is instantly enchanted by its sweetness and the promise of more. The Witch’s offer of the treat is not just about satisfying a physical hunger, but about exploiting Edmund’s emotional and psychological vulnerabilities. At the time, Edmund is feeling overlooked and unloved, particularly in comparison to his more beloved siblings. His desire for attention and validation makes him particularly susceptible to the Witch’s manipulation. The Turkish Delight symbolizes indulgence and excess, and its sweet taste contrasts with the darker, more insidious effects it has on Edmund’s loyalty and judgment. In the moment, the Turkish Delight represents instant gratification, providing a temporary sense of pleasure and comfort, but ultimately leading Edmund down a path of betrayal and corruption. The Turkish Delight also functions as a symbol of Edmund’s moral weakness. When he first eats the candy, he is willing to betray his siblings in exchange for more of the treat. This moment reflects his growing greed and desire for power, as he is willing to sacrifice his family for personal gain. The Witch uses the Turkish Delight to lure him further into her control, convincing him that he deserves the pleasure and rewards she offers. This manipulation reveals a central theme of the story: the power of temptation and how easily it can lead someone

story progresses, the Turkish Delight becomes a symbol of the false promises of the Witch. She presents herself as a figure of power and authority, offering Edmund what he believes to be a solution to his emotional needs, but the delight quickly loses its appeal as the consequences of his actions unfold. The more Edmund eats the Turkish Delight, the more he falls under the Witch’s control, a metaphor for how easy it is to become enslaved by one’s desires and selfish impulses. This indulgence represents a loss of self-control, showing how Edmund is willing to disregard his values and the well-being of his family for the sake of momentary pleasure. Sweet treats offered by the Witch symbolize the fleeting nature of material rewards, whereas Aslan’s gift is one of selflessness and long-lasting redemption. Edmund’s eventual redemption, where he chooses loyalty over selfishness, reflects his realization that the Turkish Delight was a hollow promise—one that led him away from true joy and fulfillment. The Witch’s use of Turkish Delight also highlights the contrast between her and Aslan. While the Witch entices Edmund with sweets and promises of power, Aslan offers a deeper, more meaningful form of love and sacrifice. The his values and the well-being of his family for the sake of momentary pleasure. The Witch’s use of Turkish Delight also highlights the contrast between her and Aslan. While the Witch entices Edmund with sweets and promises of power, Aslan offers a deeper, more meaningful form of love and sacrifice. The sweet treats offered by the Witch symbolize the fleeting nature of material rewards, whereas Aslan’s gift is one of selflessness and long-lasting redemption. Edmund’s eventual redemption, where he chooses loyalty over selfishness, reflects his realization that the Turkish reflects his realization that the Turkish

Edmund’s eventual redemption, where he chooses loyalty over selfishness, reflects his realization that the Turkish Delight was a hollow promise—one that led him away from true joy and fulfillment. In the broader context of the narrative, the Turkish Delight serves as a key catalyst for Edmund’s character arc. It represents his journey from selfishness and betrayal to repentance and redemption. His initial taste of the Turkish Delight sets him on a path of moral decay, but through the actions of his siblings and the eventual intervention of Aslan, Edmund is able to overcome the temptation and grow into a more noble and selfless individual. The Turkish Delight, as a symbol of temptation and false promises, serves as a tool for showing the consequences of giving in to one’s baser desires, and ultimately, the power of forgiveness and redemption in the face of such temptation. Ultimately, the Turkish Delight is a symbol of both the allure and the danger of indulgence. It demonstrates how something that initially seems sweet and harmless can, when given too much power, lead to a loss of integrity and the breaking of bonds. For Edmund, the Turkish Delight represents his initial weakness, but as the story progresses, it becomes a reminder of his eventual triumph over selfishness and the realization that true fulfillment lies not in material pleasure but in love, sacrifice, and redemption. Edmund is able to overcome the temptation and grow into a more noble and selfless individual. The Turkish Delight, as a symbol of temptation and false promises, serves as a tool for showing the consequences of giving in to one’s baser desires, and ultimately, the power of forgiveness progresses, it becomes a reminder of his eventual triumph over selfishness and the realization that true fulfillment lies not in material pleasure but in love,

love, sacrifice, and redemption. In *The Lion, the Witch, and the Wardrobe*, the Turkish Delight that the White Witch offers Edmund symbolizes temptation and betrayal. It’s a moment where “the sweetest things can lead to the darkest paths,” representing how fleeting indulgence can cloud judgment.

