

Name

Professor

Course

Date

The Happening (movie)

“The Happening” is a *science fiction thriller movie written, co-produced and directed by M. Night Shyamalan* in 2008 (Books, LLC; 84). It trails a young woman, the husband, the best friend of her husband, and the daughter of her friend as they struggle to flee from a mysterious natural catastrophe. The plot of the film is centered on the archetypal tale of an inexplicable neuro-toxin that makes people exposed to it to commit murder. The central character Elliot Moore is a science teacher who tries to flight from the mystifying substance together with his friends as panic clasps the East Coast of the US. The mystery begins without clear caution. It appears to billow-out-of nowhere. Within a short time; episodes of weird, frightening deaths that challenge reason and boggles the brainpower in their appalling obliteration, explode in major cities in US.

One keeps wondering what is causing this unexpected, sheer breakdown of human conduct. Is it some sort of attack by terrorists, or an unsuccessful experiment, or a bad deadly weapon, or an uncontrollable virus? Was it being spread by water or by water? For Elliot More (a science teacher in Philadelphia high school) what concerned him most was to come up with a way to flee from the inexplicable and fatal phenomenon. Even though he and Alma (his wife) are in the middle of matrimonial problems, they decided to travel; first they used a train and later they used a car. They were accompanied by Julian and his daughter jess; they were going to

Pennsylvania farmlands where they thought they will not be consumed by the horrific, ever-increasing attacks. However it becomes obvious that no one and no place is secure. This frightening, imperceptible killer cannot be overrun.

It is only when Elliot starts to comprehend the true-nature of what is prowling out there and what exactly has let loose this energy that terrorizes the future of humankind, that he sees a flake of optimism that his delicate family might have a chance to get away from what is happening (Books, LLC; 92). In spite of all this illogicality, one gets to respect Shyamalan's remarkable facility to whip-out a flawlessly constructed scary and horrific plot without in fact ever having any type of monster or reasoned threat. The viewer gets to see all the typical "*scary monster*" flashes in this film for instance people gazing at objects with shocked looks on their faces, far-flung shouts, prolonged tension escalating shots in scary houses and yet at the time when the viewer expects to look-into the "The Big Bad" face, there is practically nothing.

There is no Clover-field with its aching, toothy facade, no flawed bad chap with a bag of toxins: just lovely trees' fields and grasslands moving soothingly in the gentle wind. There is some sort of true brilliancy to "*The Happening*" at these particular moments. It seems like Shyamalan, is trying to point to the viewer that, at the heart of each and every monster film, nothing actually prowls out there. It's like an empty field where one can fill it with anything that frightens them most. And yet contemplation on cinematic structure and the production of horror films isn't precisely what "*The Happening*" wants to leave the viewers with. Rather, viewers are compelled to watch the abrupt end of the film at the exact time when Alma thinks that she actually wants to be a good spouse to Elliot and a good mother to Jess. The viewer is left with an image of Jess, More and his wife hugging in a de-monstered grassfield in the midst of Eastern seaboard.

Works Cited

Books, LLC, *Films Directed by M Night Shyamalan: The Sixth Sense, Unbreakable, Signs, the Last Airbender, the Happening, Lady in the Water, the Village*. USA, General Books LLC, 2010. Print