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Sunrise: A Song of Two Humans (1927)

F.W. Murnau (1888-1931)

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OVERVIEW

Auteur: Friedrich Wilhelm Murnau was a German film director, screenwriter, and producer. Murnau had an obsession with film since his childhood. He studied philology at the University of Berlin; and art history, and literature at the University of Heidelberg. In WWI, Murnau served as a company commander. He joined the Imperial German Flying Corps and flew missions. After the end of WWI, he established his film studio with Conrad Veidt. His noteworthy films are *Der Januskopf* (1920), an adaptation of Robert Louis Stevenson's 1886 novella *The Strange Case of Dr. Jekyll and Mr. Hyde*; *Nosferatu: A Symphony of Horror* (1922), an adaptation of Bram Stoker's *Dracula*; *The Last Laugh* (1924); *Faust* (1926); *Sunrise: A Song of Two Humans* (1927), Murnau's American debut after he emigrated to Hollywood which is cited as one of the greatest films of all time; *City Girl* (1930); and *Tabu* (1931). Murnau died in a car accident in 1931.

Film: *Sunrise: A song of Two Humans* is a 1927 American silent romantic film directed by F.W. Murnau. The story was adapted by Carl Mayer from Hermann Sudermann's short story "*The Excursion to Tilsit*". The film stars George O'Brien, Janet Gaynor, and Margaret Livingston. The story is about a married man who falls prey to a woman from the city, with whom he has an illicit affair, and concocts plans to murder his wife during a boat trip. His conscience prevents him from committing the murder. Later the man and his wife reconcile and fall in love anew on their visit to the city. While returning home, the wife seems to drown in a sudden storm, but she is later found alive, and the family is united in the end. The film focuses on the themes of loyalty, betrayal, redemption, the symbolism of the city and rural life, and also that of movement versus silence. *Sunrise* was honored with four nominations and it won the Academy Award for Unique and Artistic Picture and the award for Cinematography at the first Academy Awards in 1929. Janet Gaynor won the award for Best Actress in a leading role. The influence of the film has endured through the years, making it hailed as one of the masterpieces of the silent film era.

Literary/Historical Background: *Sunrise* has its roots in German expressionism (active from the 1910s until the 1930s) which focuses on the subjective experience of individuals to elicit feelings and ideas. However, *Sunrise* cannot be classified as solely expressionistic, as it employs realistic aesthetics as well. While the expressionist aspect helps the viewer to understand the subjective world or the psychology of the characters, the realistic aspect makes us believe in the truth and authenticity of the film. Thus, it can be said that *Sunrise* combines and harmonizes German expressionism and Hollywood realism.

Sunrise was adapted from the German writer Hermann Sudermann's *The Excursion to Tilsit* which is a 1917 collection of novellas. However, the story differs from the film plot concerning its end. In the film, the man and his wife reconcile, but because of a sudden storm, the wife appears to drown, and the man finds himself on the shore. The wife is eventually found, and the family is back together. In the original story, however, the man dies because of a fatal accident. The wife saves herself using the equipment that the man had prepared to escape and save himself. Thus, the end of the plot is lighter and less somber than in the original short story.

Sunrise is famous for being one of the first feature films employing a synchronized sound-on-film system, where "the sound accompanying a picture is recorded on photographic film, usually, the same strip of the film carrying the picture". *Sunrise* incorporated *The Funeral March of a Marionette* (1872) which is a short musical piece by Charles Gounod.

SYNOPSIS

A woman from the city vacations and lingers in a rural town for weeks. She goes to the farmhouse to call the man she has an affair with. The man is hesitant but leaves the farm. They meet in the bushes and embrace each other passionately. The woman wants the man to sell his farm and come with her to the city and suggests that he drown his wife to achieve this. The man strangles the woman first, but then they embrace each other again. The woman gives him bulrushes so that he can save himself when the boat capsizes. The man suggests to her wife to go on a boat trip. In the middle of the trip, the man is about to kill her, but she begs for her life. At that moment, the man collapses and cannot commit murder. He rows to the shore. The wife flees after they land and boards a tram. The man follows her and apologizes. The wife is overwhelmed with sadness and shock. They reach the city where the man once again apologizes with flowers. They see a wedding procession and enter a church. After hearing the wedding officiant's advice to the groom, the man breaks down in tears. The man and his wife thus reconcile. They go to a barber, then a photography studio, have their photos taken, visit a fair, dance and entertain themselves. On their way back home, a storm breaks, which makes the boat capsize. The man wakes up near a rocky shore, but his wife is not found. People of the city and the man look for the wife, but cannot find her. The woman from the city comes to the farmhouse thinking their plan has succeeded. The man tries to choke her. When the maid gives the news that his wife has been found, he lets go of the woman. He runs to his wife who has saved herself with the bulrushes the man had prepared for his escape. The man, the wife, and their child are back together again. The woman of the city leaves the town as the sun rises.

CHARACTERS

- The man:* The man who falls prey to the seductions of the woman of the city.
- The wife:* The faithful and innocent housewife who is deeply saddened by her husband's affair.
- The woman from the City:* The predator woman from the city who concocts a plan for the man to murder his wife.
- The faithful maid:* The woman who takes care of the little boy of the man and the wife.
- The photographer:* The man who takes the photos of the man and the wife.
- The barber:* The man who shaves the man's beard.
- The manicure girl:* The girl who offers the man to manicure his fingernails.
- The woman with failing straps:* The woman whose shoulder straps repeatedly fall.
- The man who tries to help:* The man who tries to help the woman with failing straps
- The obtrusive man:* The man who behaves improperly toward the wife

CHARACTER ANALYSIS

THE WIFE (Agreeable)

The wife is a good-natured, innocent woman who loves her family. She is hard-working and loving. Even though she is deeply saddened by her husband's betrayal, she cannot bring herself to speak about this disloyalty and chooses to remain silent even while her husband visits the woman of the city. She is shocked and dismayed as she realizes that the man has planned to drown her. However, she forgives him after his apologies as her love for him is stronger than the sadness that his betrayal brings.

Submissive: The wife is the prototypical, perfect, female character who cares for her child, works on the farm, and serves her husband. Despite being aware of the man's disloyalty, she cannot speak against it and submissively waits for her husband to return or have a change of mind. Thus, she represents the typical female character who is passive and unassertive rather than active, and submissive rather than domineering.

Loving: The wife is loving and affectionate both towards her family and other people in general. She tenderly takes care of their son, and her husband even at night when he comes home after seeing the

woman of the city with wicked plans in his mind to murder her. Her tenderness and loving nature make her a shining light in contrast to the darkness and evil of the woman of the city.

Innocent: As the man asks her to go on a boat trip, she naively thinks that her husband had understood the wrongness of the affair he has. Throughout the boat trip the man does not or cannot look the wife in the eye, however, not until the very last moment when it becomes apparent that he has planned to murder her, does she doubt his motivations.

Moreover, in contrast to the mysterious woman of the city who uses her feminine charm to attract the man, the wife is a symbol of angelic and familial innocence. She is thus the opposite of the archetype of the femme fatale.

THE WOMAN FROM THE CITY (Disagreeable)

The woman from the city is someone in her early thirties. She comes to the rural town from the city for a vacation. However, she lingers in the town even though several weeks have passed since her arrival. We quickly learn that she has an affair with the man. She allures the man with her elegance, charisma, and beauty. Her charm is so strong that the man even agrees to murder his wife to be with her. Nevertheless, the woman from the city is defeated at the end of the film as the man understands his wrongdoing. She leaves the town. Her leaving scene is followed by the sun rising.

Charismatic She is an elegant figure representing the sophistication and complexity of city life. However, her elegance hides behind what is an evil and corrupt nature. The facade of her alluring appearance is the facade of the city which seemingly offers people many opportunities to entertain themselves, and a multitude of sounds, sights, and smells, all mixed up in the fast-paced life of the modern world.

The charming woman of the city is frequently seen smoking throughout the film.

Her black satin dress adds to her elegance and charisma, representing urbanity, refinement, and culture.

Tempting With her charisma and beauty, she tempts the man into having an affair with her and even agreeing to the plan to murder his wife. She does not seem to be a person who questions the consequences of her actions, or the suffering she causes to others. The woman of the city is self-centered and has a narcissistic streak. Thus, she is the archetypal *femme fatale* who hypnotizes and ensnares her lovers.

Corrupt: Despite her charisma, charm, mystery, and beauty; the woman of the city is morally corrupt. She seems to have no moral scruples regarding her behavior. Her plan for the man to drown his wife comes to her naturally and the woman seems excited about the murder plan. Her corrupt and wicked nature is symbolized by the muddy path she treads as she is about to gather the bulrushes for the man which she asks him to use to save himself and make the murder look like an accident.

THE MAN (Emotional)

The man is a farmer in a rural town. He is a family man that loves his wife and son. He is a manly figure, however, he is not perfect, as his weaknesses drive him away from his family, and even attempts to murder his wife. Nevertheless, he is an insightful person who understands and learns from his mistakes. Thus he sees that his betrayal and committing adultery with the woman of the city was unfair to his wife. He wishes for forgiveness from his wife and finally returns to his family.

Manly: The man is a character that has the properties and characteristics generally and traditionally associated with man. He is strong and has an athletic physique. He works on the farm; loves and provides for his family. It is apparently this manly figure that makes him a charming victim for the woman of the city to prey upon.

Manipulable: The most prominent and weak characteristic of the man that makes him a victim of the woman of the city is that he is manipulable. Even though he loves his family, he falls prey to the trap of the woman who makes him turn against his family. He is firstly shocked at the suggestion of the woman that his wife could drown, however, he cannot resist her long because of her allure and agrees to go

along with the plan. His manipulable nature shows us the viewers that he is not the perfect, heroic protagonist; but rather a very human person who has shortcomings and a weak spot.

Emotional: The man cannot implement the plan even though he is decisive to do so. He takes his wife out on the boat trip to murder her, however at the moment he is about to commit the act, he realizes how guilty he is and covers his face with his hands in despair. If he were as cold-blooded as the woman from the city, he would not show hesitation in his acts as he does. Thus, in essence, he is a good-natured and emotional character who cannot harm his family. Moreover, the man begs for forgiveness from his wife afterward. After the man and the woman go into a church to watch a wedding ceremony, they hear the wise words of the wedding officiant about protecting the wife, and tears drop down his face which once again shows his emotional side.

THEMES

PHILOSOPHY

Evil versus good, or the woman from the city versus the wife Throughout the film, there is the juxtaposition of good and evil as symbolized in the characters of the wife and the woman from the city. The wife is the symbol of virtues such as innocence, goodness, loyalty, kindness, and affection whereas the woman from the city represents wickedness, corruption, evil, malevolence, and betrayal. The man stands in between these two characters, torn between the love of family and the desire for the woman from the city. The good qualities that the wife symbolizes win out in the end as the man understands his wrongdoing, and is forgiven by the wife. As the woman from the city leaves the town, we see the sun rising, which is symbolic of the evil vanishing from the town, or the triumph of virtues over vices.

City versus the rural town One visible duality throughout the film is that of city life and rural life. City life is sophisticated, complex, fast-paced, full of crowds and stimuli whereas rural life is simple, crude, slow, and natural. The woman from the city looks out of place when she is in the rural town just as the wife looks out of place, confused and lost in the city. City life offers many opportunities, both with respect to entertainment and technology; thus it seems very alluring both to the viewers, and the man who falls into the trap of the promises of the woman from the city. Rural life, on the other hand, is devoid of such opportunities or stimuli. Even though city life seems more appealing and sophisticated, behind its facade of civilization is a corruption of wickedness and immorality. City life can be dazzling and vertigo-inducing, however, it is simultaneously full of black-heartedness as seen in the example of the woman from the city. Thus, city life is alluring; however, the viewers get reminded frequently that it is all a facade covering its sinful nature. In contrast to city life, the rural town is an idyllic, blissful place that is unspoiled by the vices of a sophisticated and complex lifestyle. It can be said that there can be drawn parallels between the characteristics of the wife and the rural town; and the woman and the city. The wife and the rural town are symbolic of goodness and innocence versus the woman and the city are symbolic of wickedness and sophistication.

Movement versus stillness Another duality that strikes the viewers is that of movement versus stillness. One prominent feature of the film is its employment of different kinds of vehicles such as boats, trams, steamships, trains, carriages, cars, and so on. They all represent progress and the unstoppable flow of life. Moreover, these vehicles are illustrative of the enjoyment, pleasure, opportunities, and fast-paced life that the city offers. The scenes of stillness, on the other hand, either represent the heaven-like and blissful rural town and therefore stand for goodness or perfection; but at the same time, they also stand for stasis or a crude and unsophisticated lifestyle. However, there are also many scenes of stillness where we viewers are filled with apprehension such as the scene where the man stops rowing the boat to murder his wife; or the scene where, while searching for his wife after the storm, the man finds the bullet holes that he had prepared to murder her.

SOCIETY (Gender)

Gender The film may be said to be adhering to the classical gender roles. The film begins with the intertitle: 'This song of the Man and his Wife is of no place and every place; you might hear it anywhere,

at any time'. This intertitle suggests that the behaviors and attitudes seen in the film are reflective of the population at any time or place where humans live, and therefore reinforces the traditional roles assumed by women and men. According to tradition, women are assigned to the private sphere where they take care of the necessities of the house and the children. Moreover, they are expected to be submissive, passive, loyal, dutiful, and forgiving. Men, on the other hand, are expected to be hardworking, masculine, and strong. However, it is accepted that they can at times fall prey to the temptations of 'bad' women who represent everything that an ideal woman should not be, such as powerful, active, and ambitious. The film seems to reinforce these notions through the characters of the man, the wife and the woman. However, it seems to overlook the possibility that one can be both active and caring, dutiful, and ambitious, forgiving and powerful. Thus, the film represents more black-and-white thinking and forgets the gray areas.

JUSTICE (Crime)

Crime One major thread observable in the film is that of crime or thoughts of crime. Manipulated by the woman of the city, the man forgets about his marriage and their son. His mind is filled with thoughts of the life he could live with the woman by moving to the city. Even though he tries to fight the woman as he first hears the plan to drown his wife, he soon surrenders to her temptation. Despite being riddled with doubts, hesitation, and guilt, he carries out the plan to a certain point. He takes his wife on the boat trip, and sails out into the lake. Throughout the trip he never looks at the eyes of his wife, overwhelmed with guilt, anxiety, and the desire for a new sort of life. However, when his wife begs for her life, and he looks into her eyes, he realizes that he cannot commit such a crime. Afterward, he does everything to apologize and win her back. Even though it can be rashly said that he deserves punishment for his intention and thoughts to drown his wife, one cannot overlook that there might be a multitude of reasons why he accepts the idea of committing a crime against his wife in the first place. The man, being a farmer from a small town, may have grown bored and tired of the monotonous lifestyle he has been leading for all these years. The woman of the city promises him all the things he seems to miss, that is a life of glamour, sophistication, complexity, and modernity. Therefore, the viewers have reasons to think rather charitably of his violent thoughts. Moreover, the man later realizes his wrong behavior and gets rid of his bad intentions. Nevertheless, the viewers witness also the sadness and despair of the wife in the first half of the film as a result of the very actions and behavior of the man toward his wife. The wife bears the pain of being betrayed all on her own and is sorrowful with no place to go. It seems that his hurtful actions of having an affair with the woman of the city leave their marks on his wife's psyche and constitute a more subtle sort of crime.

RELATIONSHIP (Love – Desire)

Love One of the major themes of the film is love as it is the love of the man for his wife and their marriage that prevents him from committing the crime of drowning his wife. It is love once again that causes the wife to forgive him for his betrayal and his thoughts to harm her. From the beginning of the second half of the film, the attempts of the man to apologize to his wife by getting her flowers, and giving her bread are all symbols of his love for her. Eventually, love absolves all guilt that he has. The scene where they enter the church and listen to the wedding officiant speak to the newlywed bride and groom reminds the man about the significance of matrimony, his duties toward his wife, and above all, his love that had been overshadowed by the lust toward the woman of the city.

Desire/Lust/Sexuality The conflict between the love of his wife and the lust he feels toward the woman of the city is the major clash in the film. The woman of the city, being the archetypal *femme fatale*, represents glory, mystery, power, sophistication, seduction, and ambition. These qualities are things that lack in his wife, and therefore the man is tempted by them. However, the woman from the city is also of a villainous and evil nature, as she concocts the dark plan to murder the man's wife for her own gain and benefit. Even though the mysterious *femme fatale* figure is very enticing to the man, the man is hesitant and full of guilt about his actions from the beginning of the film, and later regrets his betrayal of his wife. Thus, the power of temptation cannot win against the innocent and good-natured love symbolized by his wife.

PSYCHOLOGY (Guilt)

Guilt The man is riddled with guilt from the beginning of the film. When the woman from the city first whistles to him, he is sitting near the dinner table with a thoughtful look on his face. He is hesitant about whether he should meet the woman. He checks whether his wife is around, and leaves the farmhouse as if he is a criminal escaping. Returning from meeting the woman from the city, having accepted the plan to drown his wife, he enters the farmhouse like a thief trying to hide from others who could find him. He becomes afraid of the horse in the barn as he tries to hide the bulrushes. His fearful reaction is a reflection of his guilt. Another scene where we see his guilt embodied is when his wife begs for her life, and he covers his face with his hands realizing that he cannot commit such an atrocity to his innocent wife. The guilt is a reflection of his conscience telling him that the actions he intends to undertake are morally wrong.

CINEMATIC NARRATION

One prominent aspect of cinematic narration is how lighting is employed and the differences between the way the wife and the woman from the city are shown in the scenes. The woman from the city is always shown in dim-lit places and during the night. The wife, on the other hand, is shown with soft lighting or with the light of the sun; mainly during the day.

Another aspect of cinematic narration is the scene where the man marshes through the bushes to meet the woman from the city. His marsh or walking through the bushes is a long tracking shot that reflects his inner state and feelings, thus making the film expressionistic. This tracking shot immerses the audience in this particular dark setting. The man's feelings of both guilt but also desire for an affair with the woman from the city are implicated through this marsh. The dark bushes symbolize the evil and wicked nature of the affair.

Many superimpositions and dissolves are employed as special effects throughout the film. One of these effects is seen in the bushes where the woman from the city and the man meet; and the woman tells the man about the entertaining and glorious city life. Together they watch scenes from city life as if they are watching a film.

Another superimposition and dissolve effect is seen when the man contemplates the plan to murder his wife. Even though he has his doubts and hesitations, the image of the woman of the city embracing him removes these doubts, and he decides to act on the plan.

SCENES

Married couple The neighbors talk about how they used to be carefree like children. We see a flashback to the time when the man worked at the farm, and the man played with their child happily



The Woman of the City arrives The woman of the city appears. She was one of the vacationists who came to visit the rural town. However, although several weeks passed since her coming, she still lingered. We see the woman of the city in a dimly lit room. She smokes and brushes her hair. Her black satin clothes give her an elegant appearance. After leaving her room, she goes to a farmhouse where she whistles to a man. The man seems very conflicted. His wife prepares the dinner in the meantime. Even though the man is hesitant, he goes to meet the woman from the City. His wife is aware of the affair he is having and is desperate because of this betrayal. Meanwhile, the neighbors talk about how they used to be carefree like children. We see a flashback to the time when the man worked at the farm, and the man played with their child happily. The neighbors further talk about how after having met the woman of the city, the man has started to lose money, and sell the animals he used on the farm.



Plan The man walks under the moonlight. It is very dark which symbolizes an evil nature of the illicit affair the man has. The music accompanying the scene sounds like it is warning us about what is to happen. The man reaches the woman who is waiting under the moonlight. They embrace each other while the wife is crying at home and hugging her child. The two scenes in parallel build a stark contrast to each other as the first one symbolizes corruption and betrayal, whereas the second one is a symbol of purity and motherly love. The woman asks the man to sell his farm and come with him to the city. When the man asks about his wife, the woman from the city tells her that she can be drowned, and the man can make the murder look like an accident. After first hearing this plan, the man is shocked and tries to strangle the woman. However, in the end, he cannot resist her seduction, and they embrace each other again. While sitting on the grass, the fast-paced scenes appear in front of them as if they are watching a film. The sounds and the fast-moving images from the city, including music represent movement and complexity, which is everything the rural town does not have. After this, we see the woman walking in the mud which represents her corrupt nature. She gathers bulrushes and tells the man that he can use these to save himself after the boat has capsized. Afterward, he can scatter the bulrushes and tell everyone that it was an accident. The man returns home with the bulrushes. He looks around as if he is a criminal. He is scared of the horse at the barn. Meanwhile, the wife is sleeping peacefully. The bed she is sleeping on reflects a bright light that represents her innocence and loyalty despite the man's betrayal. The man starts thinking of the lake and falls asleep. The moment he wakes up, he remembers the bulrushes and is shocked at the plan the woman from the city concocted. However, his mind is filled with images of the woman. He gives in and decides to go with the plan. He pretends to love his wife and offers to go for a trip across the water.

The boat trip The man is very nervous as he is preparing the boat. Their dog, having sensed danger, barks after they depart, and swims into the boat. The man brings the dog back to the farmhouse. After their second departure, the man never looks at the woman while rowing the boat. The woman feels that something is not right after a while. After they reach the middle of the lake, the man stands up. As he is about to drown this wife, the wife begs for her life. At that moment, the man realizes that he cannot commit such a crime, covers his face in guilt, and immediately starts rowing to go back. The speed at which the boat is moving, and the music that accompanies the scene reflect the intense feelings that the man and the wife are feeling. For the man, it is the feelings of guilt; for the wife, it is utter shock and sadness. After they come to the shore, the wife escapes from the man in haste. She catches a tram, and the man follows her into the tram. The viewers can feel the sadness of the wife in the slow movement tram, the changing scenes from the window, and the slow music. They arrive in the city.



The City__ The city is a complicated, chaotic place with the cars and the sounds from all the vehicles. The wife seems out of place. The man takes her to a restaurant. He brings her some food as an act of apology while she is sitting with her head looking at the ground. The woman starts crying in despair. They leave the restaurant. The man grabs flowers for his wife. The wife seems to have forgiven the man.

As they go in the streets, they see a wedding and enter the church. This wedding represents the man and the woman's reconciliation. The wedding officiant tells the man who is marrying that he should guide and protect his wife from all harm. Listening to the wedding officiant is a cathartic experience for the man as tears drop from his eyes as if purging out all the guilt and evil that was inside him. He cries for all he has done, and they embrace each other. The bells of the church ring represent the beginning of their symbolic second marriage. They leave the church as if they are a newlywed couple. As they are walking on the streets of the city, it is as if everything is moving around them, however, time has stopped with their love. They imagine themselves to be walking in the countryside only to realize moments later that all the vehicles have stopped and are honking because of them. They seem to have fallen in love anew.

While walking they see a barbershop and enter it. In this scene, the music changes and takes on a lively tone. The man gets his beard shaved. Then the manicure girl comes and asks whether he would like to have his fingernails done. The looks of faces of the barber and the manicure girl all reflect a sense of lightness and an air of fun. The girl tells the man he would look grand with a high polish. The man refuses comically.

Later, they go into a photography studio. The photographer says that the wife is the sweetest bride he had seen this year at which the couple falls into laughter. While waiting for the photographs, they accidentally make a statue fall and break its head. The man puts a small ball with a face in place of the head, and they leave hastily. They see that the photographs show them kissing each other, and fall into laughter again. City life is complex, there are lights and sounds that provide stimulation and movement everywhere. The man and the wife go through an entertainment park where the fast-paced and chaotic life of the city becomes more prominent. The park is full of crowds. The man plays the game of "hit and make the little piggy roll". Next to the entertainment park is a ballroom where people dance. One of the piggies escapes from its confines and causes bedlam among people. The piggy drinks from the wine spilled on the floor from the bottle that the man dropped, which provides comic relief for the viewers.

The man finds the piggy and is congratulated by everyone. The man and the wife start dancing to the Midsummer Peasant Dance. Meanwhile, a woman's straps fall continuously which provides another comic relief. After the dance, the man and the wife go into the restaurant where they celebrate their reunion as if it is their second honeymoon. Before they leave the city, they see a fireworks show which presents a climax of the happiness of the man and the wife.



The storm They return by boat again. The man says to the wife that they will sail home by moonlight and that this will be another honeymoon for them. They are utterly blissful while sailing back home. The woman falls asleep. However, shortly afterward, a sudden storm breaks which brings the end of their honeymoon. The thunder and the raging sea create chaos. The man tries to save the wife by tying the bulrushes to her. However, the storm is too strong and the boat capsizes.



After the storm The man wakes up next to crags, but there seems to be no trace of his wife. The man and the people of the town gather to search for the wife. As they search with their boats, the man sees the remnants of the bulrushes on the water and is shocked as he remembers how the woman of the city and he had devised a plan to murder his wife. They cannot find the wife and the man is utterly defeated and devastated. Meanwhile, the woman of the city watches the search from on top of a rocky place. The man finally collapses near the bed of his wife. The woman from the city comes and whistles to the man. The man is full of anger and rage towards the woman of the city and tries to strangle her, however, he lets her go as he hears the faithful maid shouting that the people of the town have found this wife. The boatman who found the wife says that he couldn't give up hope as he knew the tides and that he went around the point. The man and the wife are back together. The woman of the city leaves the town as the sun rises. The film ends with the scene of the man, the wife, and their child. The man kisses his wife, and we see the strong light of the sun, symbolic of the triumph of love and family over corruption.

