TRANSFIGURATION MAXIMA!: HARRY POTTER

AND THE COMPLEXITIES OF FILMIC ADAPTATION

by

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To my wife, Tracie, and my two children, Annabeth and Ella:

Your love, support, and understanding enabled me to survive grad school.

This dissertation is as much yours as it is mine.

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ABSTRACT

This dissertation is divided into three major sections. The first section identifies eleven of

the major concerns that adaptation studies needs to address as it matures into a more cohesive

field of inquiry. These concerns include issues of objective methodology, the fallacy of fidelity,

properties of medium specificity, equality of artistic forms, and narrative translation. The second

section constructs a working formalist topology of seven major adaptation practice categories

developed in response to these adaptation studies issues (INCLUSION, EXCLUSION,

COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, INVENTION). These

seven categories represent many of the most significant procedures of literary adaptation that

recur across all eight of the Harry Potter films as they (re)cast J. K. Rowling's novels into the

medium of film. The third section examines how the first two directors of the Harry Potter films,

Christopher Columbus and Alfonso Cuarón, use these seven adaptation strategies similarly and

differently as part of their concurrent operations as *tellings* and *retellings* of Rowling's first three

novels in the series, *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of

Secrets*, and *Harry Potter and the Prisoner of Azkaban*. Indeed, the Potter film adaptations are

not just reworkings of the stories found in the novels, but also of the narratives and the

storyworld as well. Therefore, this study explores the paradoxical relationships that

simultaneously bind an adaptation to its source materials (through the related texts' similarities)

while also enabling the adaptation to (re)engender its own version of its source materials

(through the related texts' differences). Across all three of these major sections this dissertation

constructs a model of some of the most frequent ways a film, as a multimodal form (visual,

auditory, verbal), might (re)express the meanings constructed in a novel, a single-mode form of

communication (verbal). Rather than merely an *ad hoc* framework for the analysis of the first

three Potter films, then, this approach is being offered as a more objective alternative to the

heavily value-laden analyses that tend to dominate so much of contemporary adaptation studies.

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Whatever there be of progress in life comes not through adaptation

but through daring, through obeying the blind urge.

~ Henry Miller

A film is a ribbon of dreams. The camera is much more than a

recording apparatus; it is a medium via which messages reach us

from another world that is not ours and that brings us to the heart

of a great secret. Here magic begins.

~ Orson Welles

Ever since J. K. Rowling's Harry Potter novels were first published, beginning with

Harry Potter and the Philosopher's Stone (*Sorcerer's Stone* in the United States) in 1997,

scholars and lay readers alike have argued both for and against their literary, theoretical, and

ideological merits. Indeed, Rowling's books have been read as examples of school story,

mystery, popular culture, Gothic romance, Arthurian legend, fantasy, fairy tale, and

Bildungsroman genres. They have been analyzed through such theoretical frameworks as

archetypal, biographical, feminist, formalist, postmodernist, poststructuralist, postcolonial, and

stylistic criticism. They have been examined for their recurrent themes of family, friendship,

love, sacrifice, race, class, rule breaking, governmental corruption, war, evil, and death. They

have even been investigated for their depictions of various religious belief systems, including

Christianity, Wicca, Paganism, and devil worship.

Indeed, the depth and breadth of the attention that academic and popular-press critics

alike have paid to this series is mind boggling. Two examples of single-author popular press

books are James W. Thomas' *Repotting Harry Potter: A Professor's Book-by-Book Guide for the*

Serious Re-Reader (Zossima Press, 2009), which provides a detailed study of the language structures and narrative patterns in Rowling's series, and John Granger's *Harry Potter's Bookshelf: The Great Books Behind the Hogwarts Adventures* (Berkley Books, 2009), which identifies many of the most prominent literary influences on Rowling's writing found in the likes of Jane Austen, C. S. Lewis, and J. R. R. Tolkien. Two examples of edited collections of scholarly essays are Cynthia Whitney Hallett's *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text* (Edwin Mellen Press, 2005), which includes discussions of time travel, identity, and mythology, and Giselle Liza Anatol's *Reading Harry Potter Again: New Critical Essays* (Praeger, 2009), which includes discussions of morality, race, and politics. An example of an academic article is Drew Chappell's "Sneaking Out after Dark: Resistance, Agency, and the Postmodern Child in JK Rowling's Harry Potter Series" from the journal *Children's Literature in Education* (2008), which examines the series' depictions of adolescent resistance to adult authority. Amanda Cockrell's "Harry Potter and the Witch Hunters: A Social Context for the Attacks on Harry Potter" from the *Journal of American Culture* (2006), on the other hand, explores the debate surrounding the supposed anti-religious themes that many Christians have identified within the Potter novels. In yet another approach, Lauren Binnendyk and Kimberly A. Schonert-Reichl's "Harry Potter and Moral Development in Pre-adolescent Children" from the *Journal of Moral Education* (2002) argues that the Potter books are essentially modern fairy tales, using the adventures of Harry and his cohorts as vehicles for exploring moral choices in preadolescent children. In even another completely different approach, Jane Snell Copes' "The Chemical Wizardry of J. K. Rowling" from the *Journal of Chemical Education* (2006) identifies the real-world components Harry and his cohorts use to make the chemical concoctions required by their Potions classes. A final example is Anne

Galligan's "Truth is Stranger than Magic: The Marketing of Harry Potter" from *Australian Screen Education* (2004), which assesses the monolithic and ubiquitous marketing campaigns that seek to push the Potter novels well past the textual borders of printed form and into the realms of video games, films, toys, clothing, candy, and so on. These specific examples reveal, at the very least, just how many different approaches have been applied to the Potter novels, from various literary, scientific, educational, religious, and psychological perspectives.

And yet, despite the sheer amount of scrutiny, both positive and negative, that has been levied on the Potter novels, their film adaptations have not generated comparable interest on any popular press or scholarly front. Certainly the Potter films, as a result of their enormous financial and popular successes, have been reviewed by a substantial number of professional film critics over the years. And, there have been four coffee table books published on the Potter films so far: *Page to Screen: The Complete Filmmaking Journey* (Harper Design, 2011) by Bob McCabe, *Harry Potter Film Wizardy: From the Creative Team behind the Celebrated Movie Series* (Collins Design, 2010) by Brian Sibley, and *Harry Potter: The Creature Vault: The Creatures and Plants of the Harry Potter Films* (Harper Design, 2014) and *Harry Potter: Magical Places from the Films: Hogwarts, Diagon Alley, and Beyond* (Harper Design, 2015), both by Jody Revenson. Each of these four books provides a multitude of behind-the-scenes photos, designs, and sketches, and lots of "making of" information (McCabe's book alone is 532 pages), but otherwise the information in them is for the most part simply too superficial to have much use as academic sources. To date, in fact, there have only been a select few scholarly treatments of the Potter films. Some of the most notable of these are Philip Nel's "Bewitched, Bothered, and Bored: Harry Potter, The Movie," an essay in *Journal of Adolescent and Adult Literacy* (2002), James Russell's "Authorship, Commerce, and Harry Potter," an essay in Deborah Cartmell's

edited collection *A Companion to Literature, Film, and Adaptation* (Wiley, 2014), Michael K. Johnson's "Doubling, Transfiguration, and Haunting: The Art of Adapting Harry Potter to Film," an essay in Anatol's *Reading Harry Potter Again: New Critical Essays* (Praeger, 2009), and "From Story to Film," a chapter in Vera G. Lee's *On the Trail of Harry Potter* (Pitapat Press, 2011). This comparable disparity of interest exposes a gap in both the popular press and academic scholarship wherein the stories, narratives, and storyworld originally developed in Rowling's novels can continue to be investigated productively through the analysis of their filmic adaptations.

In response to this imbalance of Potter scholarship, this current study offers a sustained academic inquiry of the Potter films, focusing on how they operate as examples of contemporary literary adaptation, translating Rowling's novels to the big screen in simultaneously distinctive and yet clearly related ways. Indeed, while each of the four directors of the Potter films— Christopher Columbus, Alfonso Cuarón, Mike Newell, and David Yates—imbues his individual film(s) in this series with his own interpretations of the relevant Potter novel(s) through his own idiosyncratic aesthetic, stylistic, and narratological preferences, at the same time, each director constructs his narrative(s) using the same kinds of recurrent adaptation procedures that the medium of film allows and requires. However, because there are as yet no established theoretical approaches or methods regarding how to consistency and objectively identify and analyze these recurrent adaptation procedures in film adaptations as there are in the related fields of literary criticism, narrative studies, or film theory, the domain of adaptation studies has thus far produced a large number of personal readings of film versions of literary texts, and not anything that can be considered what Robert B. Nichols calls the missing "presiding poetics" of adaptation.

Therefore, a framework must first be assembled before the Potter films can be assessed as adaptations in a more objective fashion.

The Harry Potter films, then, as reworking of novels, demonstrate the complex, challenging, and ambiguous nature of any act of literary adaptation. As "announced" adaptations, to use Linda Hutcheon's term, the Potter films must strive to (re)present the narratives as they are found in J. K. Rowling's cycle accurately enough so that they are recognizable as they are transferred from the verbal-only mode of representation afforded by the novel form and into the visual-auditory-verbal modes of representation afforded by film form. There seems to be a great deal of potential for such requisite narratological resolution between these two forms; novels and films are, after all, related narrative forms. Novels and films are both constructed out of many of the same core narrative elements identified in, for example, Algirdas Greimas' actor-centered model: subject, object, sender, helper, receiver, opponent (Prince 2). They both follow many of the same sequential plot structures mapped out in diagrams such as Freytag's Pyramid: Inciting Moment, Exposition, Rising Action, Complication, Climax, Reversal, Falling Action, Catastrophe, Moment of Last Suspense (Prince 36). They also both rely on the ability to effectively locate components chronologically, as narrative is the "principal way in which our species organizes its understanding of time" (Abbott 3). They both operate within the three primary conceptual dimensions of how any narrative text operates to construct and relay its stories: 1) the story, or as Alan Palmer states, the "content plane . . . the what of a narrative, the narrated," (2) the narrative, or the "discourse plane . . . the how of a narrative, the narrating," and 3) the storyworld planes, or the particular model of all possible worlds given order and specificity through the combination of a text's descriptions and rules regarding what can and

cannot occur within it (Palmer 18-19, 33-34).[1] In short, because the Potter novels and films share so many patterns, features, and methods of expressing meaning, it might seem that any narrative elements that are shared between them could move from one to the other with a minimum of difficulty.

Of course, this is not the case. The Potter films must transform these same narratives from Rowling's novels as they are moved from one form to the next. Indeed, despite relying on many of the same narrative components and techniques, novels and films cannot express these components in the same ways; novels and films simply do not operate in exactly the same fashions. While novels are considered to function primarily as verbal texts because they rely chiefly on specific sequences of words to render their narratives, films use a combination of particular sequences of images, sounds, and dialogue to develop theirs. Therefore, any exchange of stories or narratives between these two forms must require some notable changes to the shared narratological materials. Beyond this inherent lack of representation equivalency brought about by this shift of form, films are also affected by considerations of time, money, performance,

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[1] While the contrast made between these first two planes, *story* and *discourse*, is a fairly common one in narrative theory, the third plane, *storyworld*, is a fairly new concept posited by narratologist Alan Palmer in *Fictional Minds*. Palmer explains that this concept grows out of possible-worlds theory in which "reading—and therefore access to the storyworld—has three elements: the source domain, the real world in which the text is being processed by the reader; the target domain, the storyworld that constitutes the output of the reader's processing; and the system of textual features that trigger various kinds of reader-held real-world knowledge in a way that projects the reader from source domain to target domain" (34). In this present study the term *story* is being used for the content plane, *narrative* for the expression plane, and *storyworld* for the environments and constraints that mark a given text's story physics and delineate it from all other possible worlds.

collaboration, and many other external factors that can impede their communicative effectiveness. As Rachel Carroll puts it:

> The commercial motivations at work in recreating a work with an established audience or readership [like the Potter novels], and its apparently derivative relationship to a prior cultural production, have served to cast into doubt the artistic integrity of these genres; where originality and creative autonomy prevail, the remake and the adaptation tend, by definition, to be found wanting. (35)

Novels, of course, are considered to be much less constrained, with their only limitations being the scope of imagination and technique of their individual authors. And, considering the intentions of the filmmakers who are adapting a text only serves to further complicate the adaptation process. Indeed, film adaptations are such complex amalgamations that Susan Hayward calls them a "*mise-en-abîme* of authorial texts and therefore of productions of meaning" (6). The term "*mise-en-abîme*" represents multiple textual layers:

> there is the original text (T^1), the adapted text (T^2), the film text (T^3), the director text(s) (T^{4n}), the star text(s) (T^{5n}), the production (con)text (T^{6n}), and finally the various texts' own intertexts (T^{7n}). Such a chain of signifiers makes it clear that the notion of authorship becomes very dispersed. Thus, quite evidently, the film is less [dispersed] because the original author is only one among many. (Hayward 6)

Regrettably, this kind of formula does as much to obscure the complexities of adaptation as it does to help unpack them. Therefore, this formula is not being mentioned because it is useful, but because its complexity reinforces the reality that filmic retellings of literary texts are fraught with complication as a result of the many potential strata of meaning which can influence how an adapted text is (re)configured in its next iteration.

The final issue that makes the processes and products of literary adaptations even more intricate is the aforementioned lack of any governing interpretive framework(s) that could be termed "adaptation theory." Whereas there are certainly many useful theories in the related fields of narrative studies and film studies, adaptation scholars simply do not yet have any cohesive set of tools to enable the consistent exploration of adaptations. Certainly many have proposed theories of adaptation, and there is much value to be found in a number of them; however, there is simply too much disagreement, too much that is irreconcilable among these proposed theories to allow any of them to coalesce into a workable system of analysis. This dearth of any overarching method (or collection of methods) of analysis means that anyone who studies adaptations must reinvent significant portions of the wheel as part of his or her investigation. Not having any existing predominant theory to apply to a filmic reworking of a source text, therefore, not only greatly slows down the process of inquiry, but also leads to a great number of discrete, personal readings of film adaptations rather than anything that could be considered a collective group of objective analyses. Thomas Leitch states that the "flood of study of individual adaptations proceeds on the whole without the support of any more general theoretical account of what actually happens, or what ought to happen, when a group of filmmakers set out to adapt a literary text" ("Twelve Fallacies" 149). While many of these personal readings of film adaptations are extremely insightful, they still do not provide any clear model for the analysis of other films and their relationships with their sources.

Working within adaptation studies to develop a more inclusive, objective apparatus for the evaluation of films that (re)present literary and popular texts is vital to our understanding of the past, present, and future of the field. Indeed, the translation of literary texts into film is a "long established tradition in cinema" beginning with the likes of Biblical retellings such as *La*

Vie et Passion de Jésus Christ by the Lumière brothers in 1897 and *La Vie de Christ* by Alice

Guy in 1899 (Hayward 3). By the end of the first decade of the twentieth century, filmic

adaptations of canonical literary texts had become a "marketing ploy by which producers and

exhibitors could legitimize cinema-going as a venue of 'taste' and thus attract middle classes to

their theatres" because literary adaptations offered cinema the "respectable cachet of

entertainment-as-art" (Hayward 3-4). Along the same lines, as Deborah Cartmell and Imelda

Whelehan argue:

> Champions of film, especially in the first half of the twentieth century, saw
>
> adaptations as "impure cinema" and resented the dependence of film on literature,
>
> especially during the period in which film was struggling to be regarded as an art
>
> form in its own right (or the 'new literature') . . . writers and literary critics
>
> considered film adaptations as abominations, crude usurpations of literary
>
> masterpieces that threatened both literacy and the book itself. (2)

Virginia Woolf was apparently one of these modernist writers and critics who saw film as just

such an abomination. She writes in 1926:

> People say that the savage no longer exists in us, that we are at the fag-end of
>
> civilization, that everything has been said already, and that it is too late to be
>
> ambitious. But these philosophers have presumably forgotten the movies. They
>
> have never seen the savages of the twentieth century watching the pictures. They
>
> have never sat themselves in front of the screen and thought how, for all the
>
> clothes on their backs and the carpets at their feet, no great distance separates
>
> them from those bright-eyed, naked men who knocked two bars of iron together
>
> and heard in that clangor a foretaste of the music of Mozart. (Woolf)

Woolf's hyperbole certainly puts a fine point on the perspectives of those modernists who were as staunchly invested in the continued advocacy of the logocentric notion that words must precede the image as they were in the opposition of film being seen as anything more than the theft of "innocence from the pure literary text" (Cartmell and Whelehan 2-3).

Regardless of the conflicted position that literary adaptations—and film in general—were considered to hold in the beginning, as cinema began to mature as a form of art and replicator of culture over the next century, many of the most successful films, both critically and commercially, have been adaptations. These would include adaptations of popular novels such as Victor Fleming's/Margaret Mitchell's *Gone with the Wind* (1939), Robert Mulligan's/Harper Lee's *To Kill a Mockingbird* (1962), and Steven Spielberg's/Peter Benchley's *Jaws* (1975). More recently, several filmic adaptations of superhero comic books—Christopher Nolan's/DC's *The Dark Knight* (2008), Joe Johnston's/Marvel's *Captain America: The First Avenger* (2011), and Joss Whedon's/Marvel's *The Avengers* (2012)—and young adult science fiction/fantasy novel series—various directors'/Stephenie Meyer's *Twilight* cycle (2008 to 2012), various directors'/Suzanne Collins' *The Hunger Games* series (2012 to 2015), and Wes Ball's/James Dashner's *The Maze Runner* sequence (2014 to current)—continue to reach theater and home screens. This rather lengthy list of filmic versions of both literary and popular texts, which is still nowhere near exhaustive, is intended to demonstrate the fact that adaptation has always been, and will surely continue to be, a rich vein of source materials for filmmakers working across many different genres in order to reach various strata of audiences. As a result, the need to develop effective methods for the analysis of films as acts of adaptation will continue to be important moving forward through the second century of cinema and beyond.

With this in mind, the remainder of this dissertation is organized into three main sections. First, "Chapter 1: Key Issues in Adaptation Studies Moving Forward" identifies the most pressing issues that contemporary adaptation studies must address if it is ever to hope to merge into a more unified field. Second, "Chapter 2: Towards a Structural Adaptation Practices Topology" proposes a set of adaptation practices that can be used to construct more objective formalist analyses of filmic reworking of texts. Finally, Chapters 3 and 4 apply this proposed adaptation practices schemata to the first three Harry Potter films—Columbus' *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*, and Cuarón's *Harry Potter and the Prisoner of Azkaban*—as *au courant* examples of film adaptations of literary texts.[2] This dissertation then concludes with a few thoughts as to the potential future directions and uses of adaptation studies.

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[2] The concept of authorship in films is, of course, complicated by its inherently collaborative nature. This is especially true of Hollywood blockbusters such as the Harry Potter films, wherein each film results from the decisions, performances, and artistry of thousands of people: directors, producers, screenwriters, editors, production designers, composers, Foley artists, audio mixers, musicians, actors, costume designers, visual effects compositors, and so on. In fact, David Heyman states in his introduction to Brian Sibley's *Harry Potter: Film Wizardry* that over two thousand people worked on the first film, *Sorcerer's Stone*, alone. Nonetheless, for the sake of space and clarity, this study refers to the four individual directors (Columbus, Cuarón, Newell, Yates) as the main driving forces behind each respective Potter film. Also, the titles of the Potter novels and films will be shortened hereafter to *Harry Potter and the Sorcerer's Stone = Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets = Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban = Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire = Goblet of Fire*, *Harry Potter and the Order of the Phoenix = Order of the Phoenix*, *Harry Potter and the Half-blood Prince = Half-blood Prince*, and *Harry Potter and the Deathly Hallows = Deathly Hallows* Part 1 or Part 2.

CHAPTER 1: KEY ISSUES IN ADAPTATION STUDIES MOVING FORWARD

> I increasingly fear that nothing good can come of almost any
>
> adaptation, and obviously that's sweeping. There are a couple of
>
> adaptations that are perhaps as good or better than the original
>
> work. But the vast majority of them are pointless.
>
> ~ Alan Moore
>
> It is not balance you need but adaptability. Missteps are
>
> permissible but not rigidity. You must be willing to reimagine, to
>
> relearn, and to reinvent yourself.
>
> ~ Erwin Raphael McManus

While adaptation studies has been undergoing crucial theoretical shifts ever since the

1970s, due to the efforts of scholars like Linda Hutcheon, Robert Stam, Kamilla Elliot, and

Thomas Leitch the field remains as relevant, volatile, and contested as ever. However, the

vestiges of misunderstanding regarding what literary adaptations are actually supposed to be

doing and how they are supposed to operate can still be found in the fidelity-centered responses

to film adaptations from both within the academy and without. And, as mentioned earlier, the

result of all of this confusion is that there is currently no unified theoretical system for studying

literary adaptation, as either a process or a product, that could safely be labeled as a cohesive

"adaptation theory" or even "theories." Leitch, in fact, argues that the most pervasive of all

fallacies outside of adaptation scholarship is the very idea that there is "such a thing as

contemporary adaptation theory" in the first place ("Twelve Fallacies" 149). Nevertheless, as

Deborah Cartmell and Imelda Whelehan explain, the "will to taxonomise is a distinctive feature

of adaptation studies, which reflects more than anything its need to establish a critical

perspective of its own" (6). However, none of the numerous attempts to construct a poetics of

adaptation studies has yet produced an inclusive taxonomy. With that being said, there are still

certain ideas that recur often enough across adaptation scholarship's various theoretical models

that they can be considered to frame not only adaptation studies' present range of concerns, but

also many of the gaps that ought to be addressed moving forward. As Leitch puts it, "several

fundamental questions in adaptation theory remain unasked, let alone unanswered" ("Twelve

Fallacies" 150). Therefore, the following eleven issues represent my grasp of the ways that the

field of adaptation studies must be understood moving forward if it is to begin coalescing into

some more objective and workable theories and methods of analysis.[1]

    1. Adaptation studies should be understood as a formalist endeavor.[2] As formalist

approaches focus on constructing close readings of a text's manifold procedures of meaning-

making in order to identify the structural lynch pins which hold its various levels of storytelling

together, they definitely inform adaptation study interests because they emphasize the "close

textual analysis" of a work as a "carefully crafted, orderly object containing formal, observable

formal patterns" (Murfin and Ray 293). By focusing on patterns of adaptation procedures of

narrative structures as they are rendered in different communicative contexts—novel, poetry,

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[1] There is definitely some overlap in this discussion of these key adaptation issues. One reason for the repetition is

that adaptation studies, as a field of inquiry that overlaps with two other fields that are relevant to this current

study—narrative theory and film theory—is far more complex than it seems at first glance, and can be difficult to

discuss without using similar terms and/or frames.

[2] The word "formalist" is being used here as a catch-all term for the various concepts of the related approaches of

New Criticism, structuralism, and even poststructuralism that all focus on the underlying structures, methods, and

techniques used to create meaning in various textual forms (novel, film, poetry, and so on).

drama, film, symphony, video game—the field of adaptation studies can become more objective and consistent. For example, a text which provides an effective model of the kinds of formalist philosophy that adaptation studies needs is the eighth edition of David Bordwell and Kristin Thompson's *Film Art: An Introduction*. The most relevant information can be found in the chapters that address the importance of film structure, narrative patterns, and style systems as part of the meaning-making processes of film as a communication form. As Bordwell and Thompson explain, because "artworks arouse and gratify our human craving for form," artists assemble their art in such a way that the audience can have a "structured experience" (54). Artworks, then, rely on

> the dynamic, unifying quality of the human mind. They provide organized occasions in which we exercise and develop our ability to pay attention, to anticipate upcoming events, to construct a whole out of parts and to feel an emotional response to the whole. Every novel leaves something to the imagination; every song asks us to expect certain developments in the melody; every film coaxes us to connect sequences into a larger whole. (54-55)

The most useful idea for adaptation studies here is the recognition that the emphasis on a film's (re)presentation of a literary text's content—an approach which has made up the bulk of the field—needs to be shifted to an emphasis of how the film (re)structures the source text's form. This is because the identification and explication of such (re)organizational concerns is more repeatable—it is not restricted to one specific book-to-film situation. That way, rather than attempting to construct readings of film adaptations that remain grounded in value judgments regarding how successfully or poorly they manage to accurately capture their source texts, changing the focus to an analysis of the recurrent ways that they (re)form their source materials

is not only more objective, but can also reveal patterns of (re)configuration in contemporary literary adaptation practices.

Another source that is a prototype for adaptation studies going forward which is along the same lines as Bordwell and Thompson's text is Noël Burch's extremely lucid *Theory of Film Practice*. Originally published in French as *Praxis du Cinéma* in 1969 (Helen R. Lane's English translation didn't appear until 1973) in the midst of the transition from the period of structuralism to poststructuralism, Burch's text offers many insights into the mechanical operations of film as a narrative-communication form: the technical depiction of time and space, how editing influences meaning, how structural considerations drive a narrative's progression rather than simply representing it, how sound contributes to structure, and so on. A specific example is Burch's explanation of the two different kinds of space in film, the space contained within the frame and that which exists outside of it (17). Burch explains that, while it might be obvious to acknowledge that "screen space can be defined very simply as including everything perceived on the screen by the eye" (17), it is more complicated to recognize that the off-screen space can be separated into six "segments": the areas to the top, right, bottom, and left of the frame, as well as the space that extends behind what is contained in the frame and that which ranges behind the camera (17).

Burch proceeds to explain how these different spaces interact as part of a film's construction of its storyworld, in both concrete and abstract manners (18-30). Burch's methods for the analysis of how certain aspects of filmic discourse operate to generate meaning are simultaneously broad enough and precise enough to allow the understanding of how narrative film functions in theory as well as the exploration of how a specific director uses these general functions in service of his or her particular aesthetic, stylistic, or narratological vision. Burch's

methods, then, can also be easily replicated by any audience, both scholarly and lay, because these methods concurrently reinforce film theory and reject it. As Annette Michelson writes in her introduction, Burch's ideas are at "every point derived from and confirmed by the perception that film develops not through the constraints and conventions of an industry, but in opposition to them" (xii). Taking a cue from Burch, adaptation studies must seek out more rigorous, more applicable methods of film analysis that provide a sense of how all films work *similarly* as well as how each film works *differently*.

The point here is not that any of Bordwell and Thompson's or Burch's respective concepts ought to be part of any given adaptation study (although they certainly could be); the point is that if adaptation studies is to grow more cohesive as a field, it should mimic the methods and philosophies of formalism. In short, just as the objective of formalist approaches to film is to "lay bare the device" (Etherington-Wright and Doughty 43), to investigate technique as meaning in shot-by-shot analyses of the categories of filmic composition, cinematography, editing, art direction, and style (Ryan and Lenos 12-16), adaptation studies should strive to understand just as objectively how the micro and macro aspects of an adaptation work together to (re)construct meaning in what results in a paradoxically bound and distinctive text. Indeed, rather than remain stuck in the quagmire of personal value judgments vis-à-vis how individual films fail to capture a source text accurately or convincingly, the focus should shift onto the patterns of practical ways that the individual narrative elements found in a source are (re)configured and (re)presented in filmic form. Whereas a formalist film theorist might ask, "Which formal mechanisms of film as a discursive method—*mise en scène*, lighting, dialogue, editing, type of lens, focal length, and so on—are being used to generate meaning here?" an adaptation scholar basing his or her inquiry on formalism could ask, "Which pragmatic methods

of adaptation of film as an interpretive method—inclusion, compression, substitution, extension, invention, and so on—are being used here to define the relationship of exchange with its source text here?" Indeed, the recognition that a text's content (meaning) and form (expression) are interlaced in such a complex manner that they cannot be easily separated is vital to adaptation studies because of the influence that a shift in medium can have on a narrative as it is exchanged between the two texts.

As Hayward points out in *Cinema Studies: The Key Concepts*, "in film studies form and content are seen as inextricably linked" because the "form of a film emerges out of the content and the content is created by the formal elements of the film" (141). In turn, then, the specific form a film adaptation takes is the primary manner by which it functions as a (re)telling of the narrative content from its source text(s). As Ruth Helyer argues, "It is impossible to differentiate between original and adapted; there is no original, only layers of copying, repeating, amending, breaking up, altering, putting back together" (197). A film adaptation simply cannot be approached as a mere one-to-one gloss of another text, but rather as a sophisticated re-patterning of an existing set of materials that was itself arranged according to certain patterns as well. Only by adjusting to more objective methods of comparison can adaptation studies produce a more even-handed and regular system of inquiry and explication.

2. *Adaptation studies ought to be approached as an inquiry into both intellectual processes and material products.* This means recognizing that any act of adaptation involves both an abstract layer, as found in those strategies that exemplify the goals of the adaptor(s) of the source text, as well as a concrete layer, as found in the form of physical expression that the adaptation takes. As Linda Hutcheon, in one of the most influential texts on adaptation studies, *A Theory of Adaptation*, explains:

First, seen as a *formal entity or product*, an adaptation is an announced and extensive transposition of a particular work or works. This "transcoding" can involve a shift of medium (a poem to a film) or genre (an epic to a novel), or a change of frame and therefore context . . . Second, as a *process of creation*, the act of adaptation always involves both (re-)interpretation and then (re-)creation. (ch. 1; emphasis in original)

In essence, by basing the meaning of the term "adaptation" not only on the processes of restructuring and assimilation involved in any adaptation act, but also the material end results that changes in media, genre, or context of an existing text can produce, the central concepts of what exactly adaptations are, what they do, and how we should go about studying them are expanded.

The material realities of how a specific text adaptation is expected to be used must, therefore, at least be acknowledged as part of any attempt to understand how that adapted text operates on a structural level. Novels and films, as inherently distinctive forms of expression, do not just work differently as a result of their respective communicative strengths, weaknesses, and tendencies, but are often also used to serve different purposes in both internal and external contexts. Novels, for example, by virtue of their primarily single channel verbal mode of articulation, are considered most effective when used to render the internal psychological perspectives, emotions, and thoughts of characters. Films, conversely, by virtue of their multi-channel visual-auditory-verbal modes, are thought to be most effective when used to represent the external actions, events, and environments that make up the logical relationships of cause and effect that we understand as plot. As Leitch posits:

Though it takes less time for most audiences to sit through most feature films than

it does for them to read most novels, films, as many commentators realized long

ago, can contain quite as many telling details as novels. If their stories are

unlikely to be as intricate, they can register behavioral traits and background

details more fully, and during their more limited running time they are capable of

commanding closer attention from a mass audience. ("Twelve Fallacies" 155)

Yes, novels and films operate differently, and as a result, they are used differently as well. As

John Frow explains, while all language forms have the same potential for expression of any

given meaning, "in practice, however, the utterances that we produce tend to look similar in

some but not every respect to other utterances" because they are "partial repetitions of a kind . . .

systematically organised [sic] not only at the level of phonetics or syntax but at the level of use"

(214). Therefore, every kind of expression is both facilitated and limited by its specific set of

formal expressive aptitudes and constraints.

However, the best way to understand these intrinsic formal constraints is not to divide

them neatly into modal strengths and weaknesses so that the achievements and failures of one

form can be used to justify its sovereignty over the other, but rather to seek out the manifold

ways that each form functions as an act of communication in given material contexts. Just as in

linguistic pragmatics, the ways that any text operates cannot be wholly disconnected from the

uses that it is expected to be put to. Linda Costanzo Cahir explains in *Literature into Film:*

Theory and Practical Approaches that the filmmaking attributes that are necessary for the

effective adaptation of a literary text into film must include the "conceptual creativity and

mastery needed to translate an extensive text into a film of palatable length" (ch. 1). Cahir

emphasizes the need for both visionary inventiveness and procedural aptitude on the part of film

adaptors in order to achieve effective filmic adaptations of literary texts, an enormously

complicated undertaking, especially in cases where the source texts are as rife with large

numbers of characters, ambiguous themes, fantastical creatures, otherworldly environments, and

mystical powers as texts such as Rowling's Potter novels are, which must somehow be rendered

believably and engagingly in the visual-audio -verbal dialect of modern film. Further

complicating such an adaptation endeavor are the time constraints, typically between two and

three hours, inherent to the large-budget film adaptation of especially long novels, as is certainly

the case with the later books in the Potter series. Indeed, the fifth volume in Rowling's cycle,

Order of the Phoenix, is 870 pages, while in comparison, Yates' film version is 138 minutes.[3] It

is not, then, merely a question of finding imaginative methods for depicting challenging texts

realistically in film; it is also a matter of deciding how to intelligently reshape an extended

narrative into a shorter one that can be completely consumed in a single sitting by a new,

possibly uninitiated audience, but without losing so much of what made the source text a

functional, coherent work in the first place, lest it become unrecognizable to the source text's

audience.

　　3. There is no such thing as a straightforward or simplistic adaptation. Instead, any act of

adaptation must be understood as engendering multivalent connections with its source text(s)

rather than seeking to express any one-to-one relationship. In "'There and Back Again': New

Challenges and New Directions in Adaptation Studies," Jorgen Bruhn, Anne Gjelsvik, and Eirik

Frisvold Hanssen explain that one of the most important trends in contemporary adaptation

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[3] All references in this dissertation to Rowling's Potter novels are to the U.S. Scholastic editions in hardback. All

references to the Potter films are to the theatrical releases on Blu-Ray from Warner Bros. Home Video (not the

extended edits that are sometimes shown on the ABC Family channel).

studies is "the idea that adaptation may not be a one-way transport from source to result, but a two-way, dialogic process" (4). Films and novels are, after all, inherently different narrative forms, two ways of representing the same core story. There is, therefore, "no such thing as an easy adaptation" (Seger 1). As James Griffiths clarifies in *Adaptations as Imitations: Films from Novels*, if one "assumes that art involves an inseparable relationship of form and content, and if one proceeds from such an assumption to define an art according to its medium, then the issue of film adaptations of novels becomes a very simple matter: the adaptation cannot be the same thing" (30). The intrinsic differences that are unavoidable when a text crosses media boundaries should not be derided, then, but embraced and plumbed for what each medium can reveal about the text that they share. Film's ability to depict motion and color will almost certainly point to different facets of a narrative than a novel would, with its aptitude for portraying interior thoughts and emotions.

Maureen Quinn agrees when she discusses the potentially reciprocal relationship(s) that might be delved by framing a film adaptation as a way of opening up its source text just as we might employ the source text to explore its film adaptation. Quinn explains in *The Literary Adaptation of a Literary Text to Film* that adaptation study ought to involve using a film to better comprehend and appreciate its source text:

> Combining close reading with film analysis enriches [our] understanding of how both media convey meaning. We expand our understanding of each that is deeper than the sum of its parts. Looking at the text through the film interpretation and looking at the film through textual analysis can be thought of as standing between two mirrors peering intently down the rabbit hole of possibility. (iv)

Quinn's explanation of adaptation criticism's goals and functions underscores the understanding that it is the combination of "established techniques of film analysis with traditional literary criticism [which] provides the flexibility needed to make useful observations about the art of adaptation, where the two converge" (v). Cartmell and Whelehan concur when they affirm that adaptation is actually a continuum of exchange in which we may "review the literary text in light of the screened version or alternatively find ourselves mentally returning and reinterpeting [sic] the film as a result of new or first readings of the literary texts" (19).

Thus, even the most seemingly simplistic film version of a previous text cannot be reduced to any kind of clear one-to-one gloss; the discrepancies between the two forms, at the very least, simply will not allow for a straightforward novel (or poem, video game, comic book, short story, and so on) to film adaptation. So, rather than looking for all of the ways that a film adaptation fails to "correctly" or "accurately" (re)present the narrative as found in its source, the adaptation can be seen instead as another way to understand the source text, draw our attention to different elements within it, or present the same elements in a new light.

4. Fidelity criticism is neither the most effective nor desirable benchmark to use in the analysis of adaptations. Fidelity criticism, which emphasizes the "notion of equivalence" in adaptation, is a "fairly limited approach . . . since it fails to take into account other levels of meaning" (Hayward 5). Since no adaptation could ever be a straightforward, one-to-one transcription of a work, using fidelity as the foremost criterion for assessing the value or efficacy of any adaptation is neither a helpful nor well informed approach. Even worse, many readers and filmgoers remain mistakenly predisposed to see any original text as inherently superior to any future film adaptation of it, no matter how successful and/or effective the adaptation in question may be.

For example, the late Roger Ebert, well known film critic for the *Chicago Sun-Times* from 1967-2013, makes a telling claim in his 2001 review of Peter Jackson's first installment in the *Lord of the Rings* trilogy:

> The Ring Trilogy embodies the kind of innocence that belongs to an earlier, gentler time. The Hollywood that made *The Wizard of Oz* might have been equal to it. But *Fellowship* is a film that comes after *Gladiator* and *Matrix*, and it instinctively ramps up to the genre of the overwrought special-effects action picture. That it transcends this genre—that it is a well-crafted and sometimes stirring adventure—is to its credit. But a true visualization of Tolkien's Middle-earth it is not.

Of course, Ebert is entitled to his opinion. However, his assertion that Jackson's filmic version is not a "true visualization" of the narrative and storyworld of Tolkien's novels is not only impossible to prove or disprove, but also indicative of the kinds of fidelity-based evaluations that many, both professional critic and lay viewer alike, still adhere to.

Indeed, in his follow up review to the second film in the series a year later Ebert makes yet another revealing statement:

> *The Two Towers* is one of the most spectacular swashbucklers ever made, and, given current audience tastes in violence, may well be more popular than the first installment, *The Fellowship of the Ring*. It is not faithful to the spirit of Tolkien and misplaces much of the charm and whimsy of the books, but it stands on its own as a visionary thriller.

Again, even though his overall reading of Jackson's second adaptation is actually just as positive as his response to the first, Ebert still cannot escape the controlling frame of fidelity. He even

uses the term "unfaithful" in his assessment of how Jackson's film fails to match up to his own expectations of what the film version of Tolkien's novel *must* do in order to be considered successful. Certainly many filmgoers and critics have stopped beyond the severely limited scope of fidelity, but regrettably there are many who, like Ebert, remain lodged in its grip.

This is why Robert Stam is correct when he states that the "conventional language of adaptation criticism has often been profoundly moralistic, rich in terms that imply that the cinema has somehow done a disservice to literature" (3). And, even though there are certainly many constructive figures that might be considered for describing film adaptations, the "standard rhetoric has often employed an elegiac discourse of loss, lamenting what has been 'lost' in the transition from novel to film, while ignoring what has been 'gained'" (Stam 3). This misguided perspective works to hinder the procedures of film analysis and evaluation by reinforcing the perceived "axiomatic superiority of literature to film" (Stam 3). To be sure, "fidelity is the umbilical cord that nourishes the judgments of ordinary viewers as they comment on what are effectively aesthetic and moral values" regarding any given film adaptation (Andrew 27). In response to the still widespread use of fidelity criticism, Leitch asks why "the field [has] continued to organize itself so largely around a single one of these positions, the proposition that novels are texts, movies are intertexts, and in any competition between the two, the book is better?" (*Film Adaptation and Its Discontents* 6). Regrettably, the notion that fidelity discourse offers the most efficacious way to approach literary adaptations is still an obstacle, both within the academy and without, to the field moving forward. As John Harrington argues in *Film and/as Literature*, while the "legitimate task of the reviewer is to offer opinions about the merit of works of art . . . the mission of criticism, on the other hand, is to illuminate works of art rather than to praise or condemn" (4).

While many critics have called for film adaptations to adhere to the "'spirit" but not the 'letter' of the text" is likely a step in the right direction, a much better approach is one that recognizes that every medium displays specific storytelling strengths, weaknesses, and tendencies (Stam 19). These differences would include the narratologically linear nature of the novel, the wide emotional articulacy of the symphony, the multi-register audio-visual-verbal capabilities of film, the interactive environments of video games, the combination of image and text in picture books, and so forth. Therefore, instead of viewing film adaptations through the default perspective that focuses on how they fail to accomplish *what* their source materials accomplish, we should assess *how* they achieve their own respective storytelling structures and effects based on film's intrinsic capabilities. Brian McFarlane concurs:

> Much of the dissatisfaction which accompanies the writing about films adapted
> from novels tends to spring from perceptions of 'tampering' with the original
> narrative. Words like 'tampering' and 'interference', and even 'violation', give
> the whole process an air of deeply sinister molestation, perhaps springing from
> the viewer's thwarted expectations relating to both character and event. Such
> dissatisfactions resonate with a complex set of misapprehensions about the
> workings of narrative in the two media, about the irreducible differences between
> the two, and from a failure to distinguish what can from what cannot be
> transferred. (12)

The work of adapting is therefore often an exercise in subtraction, requiring the condensing or outright cutting of certain characters, subplots, settings, and themes. At the same time, adaptation is just as often about addition, involving the insertion of new storytelling constituents from these same categories (Seger 2-4). In short, no matter what the emphases and

functions of the narrative as it exists in the source text, those components that do not seem to serve the dramatic needs of the film version must be either cut, reshaped, or replaced by components that do (Seger 8-10). Trying to film the novel, unswervingly, from start to finish, simply will not work; "adaptation demands choice" about what to leave in, replace, change, or remove altogether (Seger 9). The future of adaptation studies must challenge the notion of the vertical "original and copy" hierarchical construction that fidelity discourse imposes on adaptation studies by recognizing that no act of literary adaptation can ever be reduced to a simple one-to-one correlation, but must instead be understood as engendering a more interchanging, dialogic interaction that requires significant types of change.

     5. Adaptation is simultaneously an act of translation, interpretation, analogy, and commentary. In this case, the term *translation* refers to the notion that moving an expression from one language to another engenders an effort on the part of the translator to find the best equivalent wording and arrangement in the target language. This is not necessarily the same thing as interpretation, which requires more than finding the most corresponding language, but seeks instead to re-render the meaning in the next cultural context. After all, people do not always *say* what they *mean* or *mean* what they *say*. Every instance of communication is, therefore, just as fraught with the possibility of being misunderstood as it is of being understood. No language is a conduit that connects one person to another in such a way that there is no chance of signal degradation; every act of language use involves not only the encoding of meaning by the sender, but also the decoding of meaning by the receiver. And, as any act of adaptation must somehow re-encode its signal that represents its particular version of its source materials in such a manner that it is still recognizable and yet can stand in some fashion as a self-contained communicative act, then the idea that an adaptation is seeking some means of useful

analogy, some parallel for the next context or audience or intention, is certainly apt. Lastly, whether a filmmaker intends to or not, the specific ways that he or she re-structures his source text(s) imparts at least some level of commentary regarding the various functions of the story, narrative, or storyworld that the source text(s) originally (for lack of a better term) constructed. The adapting filmmakers embed a response to the source text—sometimes in an overt manner, sometimes much less so—within the adaptation's form that offers insight into the filmmakers' particular reading of more than the source's plot or style, but also characters, settings, ideology, and so on.

While many adaptation scholars have sought to separate different kinds of films according to these patterns of function through various topologies of filmmakers' intent, the reality is that every film adaptation involves some aspects of all of these acts simultaneously. Geoffrey Wagner, for example, claims in *The Novel and the Cinema* that all adaptations can be divided into three categories:

1) *transposition*, in which a novel is directly given on the screen, with the minimum of apparent interference

2) *commentary*, where an original is taken and either purposefully or inadvertently altered in some respect [and] could also be called a re-emphasis or re-structure

3) *analogy*, must represent a fairly considerable departure for the sake of making *another* work of art . . . yet . . . can still be a violation. (222-26)

While the potential applications of Wagner's categories might seem self evident and wide ranging due to their apparently encompassing characterizations, they are in fact quite problematic and suffer from the undercurrent of "privileging the notion of 'closeness to origin'

as the key business of adaptation studies" (Cartmell and Whelehan 6). Wagner's first classification, "transposition," exposes his overreaching fusion of literature and film, and his usage of the term "interference" discloses a bias toward the filmic medium in which any "perceived changes to the *essence* of the novel are considered 'interference,' like the static on a radio, in the apparent attempt to transfer the novel to the screen" (Albrecht-Crane and Cutchins 15). No novel, or any other literary text for that matter, can ever be "directly given on the screen" under any circumstances. Adaptors must always "interpret, re-working the precursor text and choosing the various meanings and sensations they find most compelling (or most cost effective), then imagine scenes, characters, plot elements, etc, that match their interpretation" (Albrecht-Crane and Cutchins 16). Furthermore, Wagner's remaining categories, "commentary" and "analogy," also become less useful when we realize that virtually no act of filmic adaptation could ever sit utterly and neatly in only a single classification.

Cahir also proposes a three-tiered adaptation classification:

1) literal translation: which reproduces the plot and all its attending details as closely as possible to the letter of the book

2) traditional translation: which maintains the overall traits of the book (its plot, settings, and stylistic conventions) but revamps particular details in those particular ways that the filmmakers see as necessary and fitting

3) radical translation: which reshapes the book in extreme and revolutionary ways both as a means of interpreting the literature and of making the film a more fully independent work (ch. 1)

Cahir claims that most literature-based films fall into her second category, "traditional translations" in which the filmmakers stay as "close as possible to the original literary text, while

making those alterations that are deemed necessary and/or appropriate" (ch. 1). Cahir explains

further that such alterations may be made in "service of the filmmakers' interpretive insight or

stylistic interests, but just as often they are driven by a need to keep the film's length and its

budget manageable, and to maintain the interests and tastes of a popular audience" (ch. 1).

Again, these divisions offer descriptions of adaptation functions that seek to help explain

how different kinds of adaptation texts work in relation to their sources. However, they also

begin to break down when they are applied to actual films. This does not mean, of course, that

some adaptations are not perceptibly more radical than others in their treatment of their source

materials, only that every act of adaptation alters its source text in some way that any given

viewer could consider a fundamental reworking. In other words, these kinds of adaptation

classifications are helpful to a point, but are actually far too subjective to allow for much

agreement among scholars or lay readers-viewers regarding the operations of any literary

adaptation in question.

Each of the eight Potter films, for instance, could easily fit into all three of Wagner's and

Cahir's respective categories at the same time. Even in the first film, *Sorcerer's Stone*, which

arguably works to change its source text the least of all eight films in the cycle, Columbus still

does more than simply transfer Rowling's novel to the screen, which is in fact an impossibility;

instead the first film provides commentary on the novel's primary theme of discovery, seeks out

methods of narrative equivalencies between the communication modes of novel and film, and

offers specific instances of abstract-to-concrete aesthetic interpretations of Rowling's storyworld.

There are also plenty of aspects of all the other films in the Potter series that could

simultaneously be labeled "literal," because they match up to many of the narrative elements in

Rowling's novels; "radical," because they alter their source materials enough to produce works

that can be consumed in a single viewing as family films; and "traditional," because they strive

to strike a balance between the other two functions. Therefore, as "all adaptations The Ontology

of the Photographic Image are complex analogies," rather than "being handicapped by their

movements away from the earlier text," they should be understood as being "enabled by those

differences" (Albrecht-Crane and Cutchins 16). In response to this clarification, this current

study is motivated as much by an effort to ascertain *difference* as it is to determine *sameness* in

its comparison and contrast of the Potter novels and films. In other words, one of the basic

premises of this present study is that a Potter film's success should no more be guaranteed by

strict adherence to its source's original narrative than should its failure be ensured by a perceived

disregard for it.

      6. Differences in medium properties, while certainly integral to adaptation procedures,

are not the only explanation for expressed differences between a source text and its adaptation.

Novels and films are "essentially different mediums [sic] that resist each other as often as they

cooperate" (Seger 27). Accordingly, these form-related distinctions should not be ignored, but

embraced. The notion, then, that novels transact in "concepts" while films do so in

"percept[ion]s" seems to be grounded in the unassailable understanding that primarily verbal

texts require active interpretation on the part of the reader in order to make sense of them, while

primarily visual texts simply offer stimuli that the audience must sit back and experience

passively (Leitch, "Twelve Fallacies" 156). However, upon closer inspection, the flaws in this

thinking become easy to spot: as Leitch observes, because films "invoke not only visual codes

but auditory codes, narrative codes, fictional codes, and a rhetoric of figuration" the act of

"interpreting and integrating these codes into the single signifying system of a given film surely

requires as much conceptual initiative and agility as interpreting the verbal (and narrative and

fictional and figural) signifying system of a given novel" ("Twelve Fallacies" 156). Indeed, while "images may be percepts . . . the fictional narratives that overwhelmingly draw audiences into movie theaters are not" (156). In other words, what many perceive to be the less challenging constructions of meaning as encoded in filmic form, in contrast with the more demanding enunciation as encoded in verbal form, is really just the result of a lack of understanding about what kinds of competencies are required for the successful exchanging of narratives (or any other kind of content, for that matter) through any given formal structure.

The very idea that literary works are only verbal while films are merely visual propagates a misunderstanding about how the two sets of text actually function. Indeed, as Brian McFarlane explains, "the novel draws on a wholly *verbal* sign system, the film variously, and sometimes simultaneously, on *visual*, *aural*, and *verbal* signifiers" (26; emphasis in original). Therefore, while even the claim that novels are wholly verbal is incomplete—because such a designation ignores not only the uses of images on a novel's cover but also of imagery contained within its language cues—it is even more faulty to disregard the reality that film, as a multi-channel medium, incorporates not only *visual* representations as part of its meaning-making structures, but also *auditory* (in the sound effects and musical score soundtracks), and *verbal* (in both its characters' spoken dialogue and text written within the frame itself, such as title sequences) as well.

This does not mean that the fundamental distinctions that underpin the different capabilities of novelistic and filmic narrative-expression systems are the *only* factors that contribute to the differences between a work as it is manifested, first in a novel and second in its film adaptation (or the other way around, for that matter). The questions of contemporary adaptation simply cannot be answered so easily or unambiguously. However, the congenital

deviations that exist between novels and films as realizations of narratological enunciation must be acknowledged as at least part of what explains the apparent differences between how the two forms construct meaning. Even reaching back to 1957, George Bluestone, arguably the founder of modern adaptation studies, espouses in *Novels into Film* that "an art whose limits depend on a moving image, mass audience, and industrial production is bound to differ from an art whose limits depend on language, a limited audience and individual creation" (qtd. in Griffiths, *Adaptations as Imitation* 22-23). Leitch's assertion that "though novels and films may seem at any given moment in the history of narrative theory to have essentially distinctive properties, those properties are functions of their historical moments and not of the media themselves" may have some basis in light of what postcolonialism and poststructuralism have revealed about the relationship between power and language ("Twelve Fallacies" 153), Leitch's claim still does not refute altogether the idea that different kinds of media render narratives differently as a result of inherent differences in their respective forms of expression.

However, such inherent differences in form do not automatically account for any and all perceivable discrepancies that may occur between a single story as it is rendered differently in the two forms. So, on the one hand, I concur with Siegfried Kracauer's "assumption that each medium has a specific nature which invites certain kinds of communications while obstructing others" (3). On the other hand, I take exception to the claim that these intrinsic differences of media or form explain away every single incongruity between any two articulations of the same story or narrative in different media. The most telling proof of this can be found in any example of a single text that is adapted into the same medium but by different adaptors. Roald Dahl's short children's novel *Charlie and the Chocolate Factory*, for instance, has been adapted into film twice: first, as *Willy Wonka and the Chocolate Factory* by Mel Stuart in 1971, and second,

as *Charlie and the Chocolate Factory* by Tim Burton in 2005. The same basic narrative pattern

may hold between the two films' respective (re)tellings of the story, but there are obvious

Fig. 1. Charlie and the other children enter the Chocolate Factory. Frame from Mel Stuart's *Willy*

Wonka and the Chocolate Factory.

Fig. 2. Charlie and the other children enter the Chocolate Factory. Frame from Tim Burton's

Charlie and the Chocolate Factory.

differences in their individual expressions of that same narrative pattern. For instance, Gene Wilder in 1971 makes for a discernibly different Willy Wonka than does Johnny Depp in 2005,the flat color system of the 1971 film creates a different range of emotional and narratological effects than does the much bolder color system in 2005 (see fig. 1 and fig. 2), and the emphasis on an overall theme of quirkiness in Stuart's 1971 film is accentuated by the addition of a theme of estranged family in Burton's 2005 film. If the fundamental differences of medium account for all of the changes made to the source text as it is exhibited in the new form, then every act of adaptation in the next form would be the same. However, as these examples show, an absolutist interpretation of media specificity does not hold.

 7. No specific form of literary, narrative, or linguistic expression is inherently superior to any other. As the only animal with the capability to use language, in all its potential manifestations, humans have an unending array of methods for the production of meaning. As Frow puts it, "language, including the 'languages' of film or painting or music, makes possible the generation of a potentially infinite number of unique utterances" (124). And, as filmmakers and scholars such as Christian Metz, D. W. Griffith, Sergei Eisenstein, and Daniel Arijon argue, film can be loosely equated with the grammatical units of spoken and written language, with single shots roughly serving as the equivalent of words, scenes of sentences, and sequences of paragraphs.[4] In fact, Arijon even goes so far as to argue in *Grammar of the Film Language* that

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[4] This does not mean that there are not gaps in this kind of equivalency. Naturally occurring languages, such as English, French, or Russian, simply do not match up precisely with any conceptualization of cinema as a language or language system in any structural, functional, or social dimension. Metz, for instance, after being a leading proponent of just this kind of linguistic comparison seems to have changed his mind throughout different periods in

film possesses an equivalent punctuation system: "film punctuation—separations between sequences, pauses in narration, stress of a passage—is achieved by editing, camera movement or subject movement, either alone or used in combination" (579). Arijon explains (with the help of many diagrams and storyboards) how the likes of fades, dissolves, wipes, iris effects, title cards, object substitutions, match cuts, jump cuts, changes in focal length, parallel camera movements, and freeze frames operate to lend precise expressive weight to a film's individual elements in the same way that punctuation marks function to help specify meaning in contemporary writing systems (579-615).

Along these same lines of thinking, Brian Brown explains in *Cinematography: Theory and Practice*:

> Cinema is a language and within it are the specific vocabularies and sublanguages of the lens, composition, visual design, lighting, image control, continuity, movement, and point-of-view. Learning this language is a vocabularies is a never-ending and a fascinating life long study. As with any language, you can use it to compose clear and informative prose or to create visual poetry. (xiii)

Stanley Kubrick, the well known director of such highly regarded films as *2001: A Space Odyssey*, *A Clockwork Orange*, and *The Shining* (all literary adaptations, incidentally), frames this notion a little differently when he claims that "film operates on a level much closer to music and to painting that to the printed word, and, of course, movies present the opportunity to convey complex concepts and abstractions without the traditional reliance on words" (qtd. in Falsetto xiv). While Kubrick's appraisal might seem to challenge the film-to-language comparison, it

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his career regarding its applicability. Nevertheless, there is still enough value to be found in this type of analogy to make it worth including.

actually reinforces it. Even though he contends that the constructions of meanings in movies function more like music and painting than they do written text, Kubrick is still pointing to the ways that films convey meaning through some kind of interconnected schema, with music relying on sequences of the discrete elements of pitch, duration, dynamics, timbre, and tempo in order to produce its utterances of melody, harmony, rhythm, dynamics, theme, variation, and texture, and painting depending on combinations of medium, color, value, line, size, shape, space, pattern, and composition to achieve its articulations of style, symbol, allegory, space, and distance. Again, while no two language systems operate in exactly the same manner because each has its own communicative strengths, weaknesses, conventions, and tendencies, the underlying point is that every type of expression should be afforded the same artistic status.

However, for any number of unchallenged reasons, some stated and some unstated, many readers and critics of literary texts still assume that the likes of novels, short stories, poetry, and dramas are *prima facie* superior to films (Leitch "Twelve Fallacies" 154-55). As a result, studies of adaptations have been inclined to privilege verbal literary works over multi-channel filmic ones. Indeed, as Leitch puts it, "To the extent that adaptation studies subordinates both specific adaptations to their canonical source texts and cinema as a medium to literature as a medium it serves either faithfully or not, however, adaptations are studied under the sign of literature, which provides an evaluative touchstone for films in general" (*Adaptation and its Discontents* 3). In *Screen Adaptation: Impure Cinema*, Cartmell and Whelehan discuss this concern:

> As narrative forms, literature and screen have historically enriched each other. There is no term to use that doesn't imply a partial vision to someone, or which doesn't confuse the two forms. To use 'text' as if one is referring to a written

form is to ignore the status of film as text; to use 'novel' is to ignore poetry,

drama, biography, the essay—all fruitful sources for adaptation. (14)

If the hierarchy of the past, which continues to position literary texts over their film adaptations, cannot be obliterated, then it must at least be "destabilized" (Constadinides 5). Indeed, the assumption that novels, poetry, drama, and even essays as literary forms exist to instruct us as to what it means to be human through the expression of experience in language on a page, while films exist to merely entertain the masses with much less challenging representations of more primitive concepts through the hyper realistic visuals of photography on a screen, may seem obvious, especially to those readers and viewers who do not study literature and/or film professionally.

There are, after all, certainly many examples of novels by the likes of Vladimir Nabokov, John Steinbeck, Virginia Woolf, and Kurt Vonnegut that accomplish what strong literary works need to accomplish. It is understandable, then, why novels by these authors, and many others, are taught as exemplary models of literature at the middle school, high school, and university levels. At the same time, are there not many examples of films from the likes of Orson Welles, Victor Fleming, John Huston, and Jane Campion which also accomplish what strong literary works need to accomplish? Could not films from these directors also be taught as exemplary models of literature in at the middle school, high school, and university levels?[5] And, of course, are there

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[5] Certainly films are taught at the university level in a wide range of departments and classes: Literature, Media Studies, Mass Communications, Filmmaking, and so on. However, my point is that the United States' culture does a fairly effective job of teaching its children and adolescents to read novels, poetry, dramas, and the like, but does not really devote a commensurate amount of time and effort toward teaching them how to read (as in interpret, analyze, evaluate) other media forms like films, TV, video games, music, painting, sculpture, and so on. The best future is

not a multitude of examples of both novels and films that are considered utter failures? The point here is not that there could ever be any kind of consensus regarding which specific novels or films are the best examples of their respective forms, but rather the straightforward rejection of the idea that novels are innately better than films.

Accepting that all text forms have the same potential for meaningful expression, even though that potential is rendered according to different patterns and with different figures, does not mean, however, that all adaptations work in the same way or that all adaptations are of the same quality. Regrettably, there are many working within the film industry who routinely make ineffective adaptations, who condescend to their audience, who possess neither the technical skill nor literary understanding to yield an engaging, cogent filmic rendition of a literary text. It is likely, then, that many times the disappointment with what is perceived to be a flawed silver screen adaptation of a cherished book (or drama, television show, video game, or comic book) results less from any notable lack of talent or dexterity on the part of the filmmakers involved, and more from a refusal on the part of the film audience to accept the changes made in the adaptation. Still, there are times when such disappointment is justified. After all, many filmmakers do, for any number of reasons, fail to construct adaptations that work. This could be due to a lack of understanding of the essential nature of, or respect for, the source material on the part of the screenwriter(s), director, cinematographer, producer(s), composer, and so on. Or, it could stem from the perceived need to dumb down a complicated text for an unknowledgeable audience. Regardless of the potential causes, the point is that those who study adaptations must sift through not only the inherent properties of each form, but also the apparent technical

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one which elementary, middle, and high school students are taught to think critically about all of these kinds of forms as part of their general educations.

capabilities and storytelling intentions of the adaptors as they try to evaluate the effectiveness of a given act of media adaptation.

   8. Adaptation produces a text that is not only tethered to its source work, but must also be simultaneously understood as resulting in a newly articulated narrative in its own right as well. If the preceding statement seems contradictory, that is admittedly by design. An adaptation's relationship to its source is typically much more complicated than any single equation can encapsulate. An analogy that helps illustrate this lack of simplistic resolution between differing forms of articulation the German word *weltschmerz*, which has no direct word equivalency in English. Instead, this German word must be translated into a full sentence in English: the "mental depression or apathy caused by comparison of the actual state of the world with an ideal state" ("weltschmerz," *Merriam-Webster.com*). Just as there is no word-to-word translation possible between the German and English languages for the term *weltschmerz*—as there are for terms like *boy* (*Junge*), *food* (*Lebensmittel*), *happy* (*glücklich*), and *over* (*über*)—there likewise is not any formula that can explain in a straightforward fashion how any and all translations of the meanings expressed in a novel ought to be rendered in its film adaptation. No film adaptation can offer an "accurate" one-to-one filmed version of a novel, with every articulation in the source text finding a direct equivalence in the film. That is simply not how the process of adaptation operates.

   Therefore, part of the complexity of literary adaptation is that it results in a text that is simultaneously bound to its source and discrete from it. Hayward explains that, because the act of literary adaptation produces a different story, one that extends beyond the source, it should be considered "independent of the original even though [it is] based—in terms of genesis—on the original" (4). Cahir concurs when she states that "through the process of translation a fully new

text—a materially different entity—is made, one that simultaneously has a strong relationship with its original source, yet is fully independent from it" (ch. 1). Regina Schober agrees: "Adaptation processes always entail a creative and interpretative act of (re)combination, since as soon as an adaptation has been created, it is automatically emancipated from and disconnected from its source medium" (89).

While there is certainly value in these scholars' respective explanations, there are problems as well. No adaptation can ever be utterly and completely detached from its source materials; no amount of transformation by the film version can ever erase every trace of its heritage. This does not mean that it is impossible for an adaptation to appear to stand on its own if its current audience is simply unaware of its relationship with its source text. However, as soon as the new audience realizes that it is actually an adaptation, then the heritage that at first appeared to be obscured instantly becomes evident and can never be concealed from that audience again.

Of course, Hayward, Cahir, and Schober are pointing out that an adaptation is not directly dependent on its source text(s) for its expression of meaning in its new context, and that is true enough. The counterpoint is that an adaptation is still functioning as an adaptation even if its relationship to its source is either obscured in some fashion or unknown by particular members of the new audience. And, just as problematic is the fact that Hayward and Cahir both use the term "original," which displays the ever-present belief that literary adaptation embodies a value-based hierarchy wherein the "innovative" text is always positioned above the parasitic "copy," simply because the source text happened to occur first. In reality, an adaptation is concurrently an act of writing and rewriting, of imagining and reimagining. Just because a text begins as a reworking of a previous work in no way guarantees that it will only amount to a flawed copy of

those source materials. It is entirely possible that an adaptation can supersede its source on any number of levels, be they stylistic, linguistic, ideological, or narratological. As Hutcheon puts it, "an adaptation is a derivation that is not derivative—a work that is second without being secondary. It is its own palimpsestic thing" (ch. 1). An adaptation, then, should not be analyzed only for the ways that it manages to (re)express its source text, but also for how it simultaneously operates as a self-contained text in its own right. An adaptation must do both; it must stand as both *telling* and *retelling*.

Such a paradoxical undertaking is rendered all the more complicated, of course, when what is being adapted is essentially a reorganization of a complex narrative, or set of embedded narratives (as is the case in Rowling's novels) as opposed to some other way that a text might be structured. H. Porter Abbott explains in *The Cambridge Introduction to Narrative* that our "perception stands ready to be activated in order to give us a frame or context for even the most static and uneventful scenes. And without understanding the narrative, we often feel we don't understand what we see. We cannot find the meaning" (11). Elana Gomel agrees: "Human beings are animals, of course, but we are *narrative* animals. Our 'operational spaces' are as much a product of the stories we tell ourselves about the world we live in as they are of our sensory capacities" (4; emphasis in original). Narrative, then, as an organizing principle, is often a construction that we impose on a series of unrelated events and places in order to try to make sense of them. Narrative is also the only avenue available to communicate and comprehend any story. A story, after all, is "always mediated—by a voice, a style of writing, camera angled, actors' interpretations—so that what we call the story is really something that we construct" as a result of our responses to the guides we are presented with in any particular narrative discourse (Abbott 17).

Thus, we face here what Jonathan Culler terms the "double logic" of narrative: stories seem to come both *before* and *from* the narratives that express them (Abbott 18). This unavoidable ambiguity, yet another age-old chicken-and-egg conundrum, regarding the relationships of narrative to story and story to narrative reveals, at the very least, that what many may take to be a simplistic act is in fact much more complex. In the case of the Potter novels and their connections to the films, not only is the narrativized story rather lengthy and elaborate, but the methods that Rowling uses to narrate this story are intricate in their own right, and actually serve as the only way that said story can be known in the first place. Harry's tale does exist in some imaginary space awaiting some mediator to come along and give it form. And yet, to many of us, myself included, this is precisely what stories are and how they relate conceptually to narratives and the storyworlds those narratives create. So, this ambiguity, far from being the undoing of any exploration of how films adapt the stories/narratives/storyworlds of novels, actually serves to reinforce just how important it is to use cross-media narratives to help us make sense of how stories and storytelling compete as often as they cooperate. Therefore, any filmic adaptation is not just another version of the same narrative as found in the source text, but also becomes, by virtue of its execution of an additional way to access the otherwise unreachable story, its own narrative as well.

9. Even though it relies on film theory and narrative studies for much of its terminology and methods, adaptation studies is not a subcategory of either field, but actually a much broader category unto itself. While it's true that adaptations studies needs to model its foci on formalist tenets so that it can develop into a more consistent field, this does not mean that adaptation studies should be understood as being contained within film theory. And, although it works with many of the same storytelling concepts that narratology provides—such as considering which

elements of the narrative being translated between the two forms must be maintained in order to keep the narrative stable and which are mutable—adaptation studies should not be regarded as being confined within narrative studies either. Adaptation studies should be understood as employing narratological concepts and questions to uncover how storytelling mechanisms function within the multifarious relationships that concomitantly bind and separate a source and its adaptation (as well as the partially self-contained realization of the adapted text that every adaptation must be understood as engendering). Therefore, adaptation analysis may rely on film theory and narratology to inform and enable its ends, but it should be granted its own theoretical position.

In fact, I agree with Leitch, who has gone so far as to claim that adaptation should be considered its own genre with its "own rules, procedures, and textual markers that are just as powerful as any single ostensible source text in determining the shape a given adaptation takes" ("Adaptation, the Genre" 106). From this perspective, the territory of adaptation studies is not simply the location where the spheres of literature and film happen to intersect through the potentialities of formal variation and reiteration, but a completely separate theoretical domain which, in turn, also happens to intersect with those two other fields. Frow defines the concept of "genre" as a "set of conventional and highly organised [sic] constraints on the production and interpretation of meaning" because "generic structure both enables and restricts meaning, and is a basic condition for meaning to take place" (10). Many aspects of Frow's definition of genre fit this current study's argument about how an adaptation is both *restricted* and *enabled* by its relationships to its source materials. Cartmell and Whelehan explain that while the "field of adaptations . . . derives substantial impetus and philosophical nourishment from both areas [literature and film]," there is likewise a "significant part of it that is original and independent of

those areas" because "studying adaptations produces something new that neither belongs to film nor literature" (14). While it might be a fairly new development in the ongoing effort to nail down and flesh out precisely what makes up the business of adaptation studies, it seems the next logical step would be to argue exactly what many adaptation theorists are beginning to argue: "adaptation is a process which *is of scholarly interest in its own right*" (Cartmell and Whelehan 14; emphasis in original).

By switching the approach to adaptation studies away from one focused on how individual films routinely fail and occasionally succeed in effectively adapting literary texts, and into one that positions adaptation studies instead as a genre of its own, the currently disjointed and singular explorations that make up so much of the field could begin to conjoin into a workable set of theories and methods. This type of shift, in both ideology and practice, would not only serve to help streamline the work of adaptation scholars, but also to educate the lay reader-viewer as to more productive ways to approach a film adaptations of literary texts. This kind of modification of attitude could even lead to more effective adaptations on the part of filmmakers who might begin to offer the reading-viewing audience more complex and fulfilling literary adaptations once a much more knowledgeable public begins to demand more from Hollywood's adaptations.

10. The shift from literary texts to filmic adaptations ought to be understood as moving from the rendering of narratives in the abstract to the rendering of them in the concrete. The narrative elements that a novel can only suggest through words, a film must instead offer though a specific, concrete (re)presentation. As André Bazin explains in "The Ontology of the Photographic Image:

Only a photographic lens can give us the kind of image of the object that is

capable of satisfying the deep need man has to substitute for it something more

than a mere approximation, a kind of decal or transfer. The photographic image is

the object itself, the object freed from the conditions of time and space that

govern it. No matter how fuzzy, distorted, or discolored, no matter how lacking,

in documentary value the image may be, it shares, by virtue of the very process of

its becoming, the being of the model of which it is the reproduction; it *is* the

model. (8; emphasis in original)

Therefore, what can stay abstract in a novel must be rendered concrete by the reality-matching,

reality-bending process of sequential photography that makes up the basis of film's meaning-

making system.

Stam even goes so far as to claim that "cinema has not lesser but rather greater resources

for expression than the novel" due to its multiple modes (20). Stam continues that although

adaptation criticism has tended to emphasize the cinema's impairments and

disabilities vis-à-vis the novel—its putative incapacity to convey tropes, dreams,

memories, abstraction—yet, almost on any plane one might mention, cinematic

adaptation brings, whether for good or ill, not an impoverishment but rather a

multiplication of registers. (20)

While Stam claims that film actually surpasses the novel in its communicative capacities on

many fronts, my point is not that one form is superior to any other, but that the shift from a form

that operates like the novel (primality verbal) to one that functions like film (equally visual,

auditory, verbal) necessitates the move from the mental to the tangible, and that this requisite

move is simultaneously both an empowering and a limiting change. As Robert Edgar-Hunt, John

Marland, and Steven Rawie explain in *Basics Film-Making: The Language of Film*, "film images are *never* vague. They are stubbornly 'concrete'" (15, emphasis in original). Indeed, while a director may "casually envisage a scene in terms of *a* man, *a* car, and *a* landscape," the camera will "slavishly record *this* man, in *this* car, on *this* landscape—in all their specificity" (Edgar-Hunt, Marland, and Rawie 15, emphasis in original). As a result, "successful film-making depends on having a firm command of your material—exercising maximum control over what the viewers see and hear" (Edgar-Hunt, Marland, and Rawie 15).

Where a character in a novel, for example, may be described as "slender, blond, and arrogant," the reader is allowed to interpret the writer's cues and construct any image or images that he or she wants in order to fill in the gaps left in the text. In this way, the reader's version(s) of the character in the novel is left as much to the reader as to the writer and can be changed at any time the reader desires. In turn, no such malleability exists when the character is translated into film; what can stay personal and flexible in the much more open depictive power of the words of the novel must become impersonal and inflexible in the hands of the filmmakers. The character in the novel must now become a single version of the "slender, blond, and arrogant," a version that cannot shift as the audience member sees fit. The film version must now look, act, and sound as only one iteration of the many possibilities suggested by the text in the novel. As Lester Asheim, a contemporary of Bluestone's, argues:

> one of the ways through which the film version can render subtleties intelligible is to be explicit rather than implicit, specific rather than general. In part, this is a characteristic that arises out of the medium itself, since the visual depiction is more explicit and specific than indirect exposition concerning it. (qtd. in Griffiths, *Adaptations as Imitations* 23)

Not only do these realities of the filmmaking process and product help explain why so many filmgoers are left feeling frustrated and shortchanged by what they see as flawed and incomplete versions of beloved/aligned characters from novels they have read before watching the film adaptations of them, but also just how difficult—indeed, *utterly impossible*—it is to yield a filmic iteration of these characters that will measure up to the depictions as they are found in their source texts.

Therefore, within these realities of filmic adaptation we have a two-part justification: first, on the part of the reader-viewer, whose personal readings of the novels can never be matched in the public readings of the films, and second, on the part of the filmmakers, whose public readings of the novels as found in their filmic reimaginings of them could never match the readers' private readings. This is not to imply that all filmmakers' readings of novels should be taken as possessing the same value or effectiveness simply because they could never match all of the readers'; indeed, there are many adaptations that fail to capture, in any meaningful way whatsoever, any facet of their source texts in film. The point here is that no filmic reworking of a novel, no matter how successful it may be in capturing certain facets of its source text's narrative or storyworld, can ever be expected to sync up in every conceivable manner to every potential understanding of that novel.

11. Whether intentional or not, every text is some form of adaptation. Film revisionings of literary texts may be premium instances of intertextuality, but the reality is that adaptation has always been an integral aspect of virtually all human interaction, shaping countless survival, communicative, and artistic endeavors that have occurred across the entire span of the history of the human race. As Colin MacCabe asserts:

Adaptation as a process is so basic that it covers not simply a wide range of

human activities but arguably one of the most fundamental of biological

processes. Adaptation is the term Darwin uses to stress that the structure of an

organism is a function of its   environment. In place of a divine design, we have a

continuous process. Indeed, much of human history in its production of a built

environment and the institutions that grow with it can be described as adaptation.

(3)

Mimicking the models that are provided to the members of any given culture has always served

as an indispensable method not only for replicating society, but also for ensuring the very

continued existence of the human race. The need for passing down tools and techniques for

hunting, gathering, building shelters, starting fires, making clothes, and even telling stories

appears to be an essential element in any civilization. This speaks to any act of taking a set of

ideas or procedures and making them work in another setting or circumstance, even if this means

radically altering those previous ideas or procedures. This is the very essence of adapting.

Indeed, by its very definition, adaptation is a "transition, a conversion, from one medium to

another [which] implies change" and entails a "process that demands rethinking,

reconceptualizing" (Seger 2). Accordingly, it seems strange that this rather obvious role that the

need for constant change plays in daily life would become so backward and perplexing when

placed in the realm of the novel-to-film adaptation debate.

However, even when limited to the ways that all texts are intertextual—that is,

constructed out of previous texts and never utterly new—there is still much about meaning in

adaptation that is unstable. Looking back in literature, the works of William Shakespeare,

certainly one of the most celebrated of all English writers, were themselves actually reworkings

of previously existing components found in the communal box of all Western storytelling possibilities. His comedy *Much Ado about Nothing,* for example, was an amalgamation of elements adapted from story elements found in Matteo Bandello's 1554 *Novelle* and Ariosto's 1591 *Orlando Furioso* (Holland 365). Jumping back to the current works that are the focus of this inquiry, Rowling based many of her characters, creatures, and settings in the Potter novels on the archetypal patterns in the works she had consumed as a young reader: Thomas Hughes' *Tom Brown's School Days*, J. R. R. Tolkien's *Lord of the Rings*, C. S. Lewis' Narnia books, and so on. And, this point becomes all the more relevant to the debunking of the novel versus film dichotomy when we recognize that Shakespeare and Rowling both, as all good writers are wont to do, changed aspects of their source materials until they made them their own. This reveals two important things about filmic adaptation. One, even the "originals" of literature, both past and present, have never really been that "original" in the first place. And two, authors have always taken others' works from within their respective literary traditions and refashioned them into their own in order to better suit a particular narratological, cultural, or even personal need. As Karl Marx puts it, "the philosophers have only interpreted the world, in various ways. The point, however, is to change it" ("Theses on Feuerbach").

In fact, the very notion of "intertextual referencing is fundamental to a postmodern society, because denying texts a sense of completeness forces them to be constantly challenged" (Mera 2). And, because of the "infinite and boundless nature of all texts, we are continually reminded that there is no stability in meaning and that interpretation is heterogeneous," it is arguable that "adaptation reflects the very nature of postmodern existence" (Hand and Krebs, qtd. in Mera 2). Therefore, every act of communication is caught somewhere between the theoretical frames of structuralism and poststructuralism. On one hand, there are underlying

systems of shared meaning-making that enable any language act (spoken, written, film, musical, etc.) to function. On the other hand, no communicative act can ever be wholly divorced from the context that gives rise to it in the first place. So, every text is based, whether intentionally or not, in the patterns of expression and meaning-making that came before it in any given combination of linguistic, ideological, and/or archetypal systems. However, it is still possible to reconfigure these patterns of communication into something that can be considered innovative enough to make it work effectively in some other context. This is, of course, the definition of any act of adaptation. As Helyer explains:

> As all texts are incomplete, fragmentary and rewritten within the reader's interpretation and experience, the best that an adaptation can hope to do is refract those experiences and beliefs through the mirror it holds up, with any so-called originality only ever loosely cited, due to its own inherent incompleteness. (197)

Adaptation, then, has been and will continue to be a vital aspect of virtually every dimension of all meaning-construction processes, including literary texts and their film adaptations, whether they are intended to be read as direct adaptations or not. Indeed, even the very manners by which a narrative film generates its meaning in a recognizable fashion is more a result of the human penchant for patterns and the representational systems they uphold. As Geoffrey Nowell-Smith argues:

> It is easier to say why films mean than how. Films mean because people want them to mean. Meaning is not something inert, a passive attribute of books, films, computer programs, or other objects. Rather it is the result of a process whereby people "make sense" of something with which they are confronted. This making sense goes on in the presence of real-life situations as well as artefacts [sic]. (10)

And, this "active" signification on the part of a film adaptation's concerted efforts to (re)frame its source materials in such a way as to make a simultaneously bound and autonomous kind of meaning, as opposed to any kind of received meaning on the "passive" audience, is at the very heart of this dissertation.

All in all, the eleven issues discussed in this chapter encapsulate what I understand to be the most pressing concerns that adaptation studies must address moving forward. These issues are represented in the diagram below (see fig.3). There are admittedly gaps, both theoretic and pragmatic, where these issues do not cover every conceivable kind of filmic adaptation or reworking of a literary text. These eleven concerns would likely not, for example, be of much use in the analysis of a film that adapts a comic book which is in turn an adaptation of a video game. Nor would these issues help much with the questions of how to analyze a remake of another film differently than an adaptation of a novel. The eleven aspects of adaptation outlined in this chapter are decidedly most applicable to film versions of novels (although they could also be useful in the analysis of film adaptations of short stories and biographies). This list of eleven adaptation concerns could, of course, be extended and/or retooled in order to include other types of adaptation. However, even with these admitted limitations, the specific adaptation concerns I have put forth here still provide what I hope is a useful perspective on many of the most vital facets of literary-to-film adaptation processes and products that need more attention if adaptation studies is to coalesce into a more cohesive field. In the next chapter, I propose a taxonomy of adaptation practices that should help alleviate some of the problems and restrictions of current adaptation scholarship.
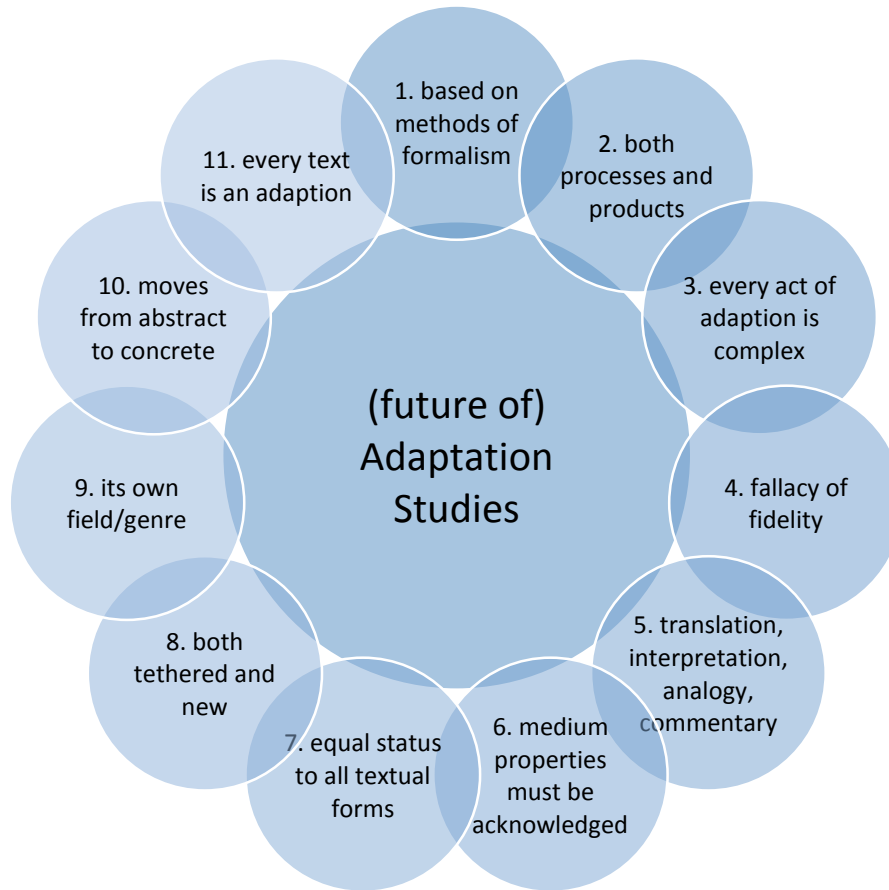
Fig. 3. Eleven prominent issues to be addressed in adaptation studies.

CHAPTER 2: TOWARDS A STRUCTURAL ADAPTATION PRACTICES TOPOLOGY

> In the game of life, less diversity means fewer options for change.
> Wild or domesticated, panda or pea, adaptation is the requirement
> for survival.
>
> ~ Cary Fowler
>
> Adaptation seems to be, to a substantial extent, a process of
> reallocating your attention.
>
> ~ Daniel Kahneman

One of the main reasons why there is so little consistency in the approaches of modern adaptation studies is the fact that the proposed tenets that might make up the philosophical underpinnings of an "adaptation theory" are simply too theoretically varied and idiosyncratic to coalesce into a set of principles to be of much use to the analysis of the average film adaptation. This seems especially true for the budding adaptation scholar who must enter into the field with nothing that even approaches a clear "adaptation theory toolbox" to use as he or she begins the study of any given adaptation and its source text(s). While it is certainly true that many of the core issues and questions that engender the bulk of adaptation studies have been identified, what is still needed is a collection of terms that help mark, in a practical manner, some of the most recurrent and/or significant ways in which an adaptation relates directly to its source text(s) structurally. By shifting the focus away from determining how successfully or unsuccessfully an adaptation manages to maintain its source materials in the new form—for any number of the reasons that have been thus far proposed by many scholars—and onto the functional practices that an adaptation engages in as part of its re)articulation of its source text(s), we can begin to

assemble some of the critical tools that could become the foundation for a "contemporary adaptation theory" that adaptation studies urgently needs.

Therefore, one of the most vital moves that we can make in modern adaptation studies is away from the value judgments so closely associated with what Robert Stam has so often referred to as "fidelity discourse" and onto the actual structural functions of the adaptation as it relates to its source text(s). Each film adaptation, regardless of its particular aesthetic, structural, stylistic, and/or thematic realization of the storyworlds and narratives from its source text(s), engages in many of the same practical literary adaptation strategies. With the acknowledgement that no list of this sort could ever be exhaustive, the following seven categories still provide the beginnings of a Structural Adaptation Practices Topology, a set of terms to enable the analysis of how the Harry Potter films demonstrate the manifold relationships that make up any modern film adaptation:

1) INCLUSION

2) EXCLUSION

3) COMPRESSION

4) EXTENSION

5) SUBSTITUTION

6) RE-SEQUENCING

7) INVENTION [1]

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[1] These terms have been marked with capital letters in order to help facilitate their use as functional concepts, much like in linguistics where the grammatical categories NOUN, VERB, and ADJECTIVE are used to sort word classes, the syntactic labels SUBJECT, PREDICATE, and OBJECT are used to divide sentence elements, and so on.

The first category, INCLUSION, involves the identification of those story, narrative, and/or storyworld elements which are clearly maintained in some recognizable form in a filmic adaptation. Given the multifaceted operations involved in any storytelling endeavor, this could include the acknowledgement of an adaptation's use of any of the following components from the source text(s): characters, settings, actions, events, situations, plot sequences, themes, and so on. However, this is not about simply pointing out those ways in which the adaptation measures up to its source text(s) by managing to successfully render certain of its story, narrative, and/or storyworld aspects while utterly failing to render others. The term "adaptation," after all, should not denote the attempt of a one-to-one copy of any given source under any circumstances or intentions. Instead, the term ought to define the notion that specific features or characteristics of a source must somehow be simultaneously preserved and transformed when they are (re)translated, (re)interpreted, and/or (re)imagined in a new form or context.

Again, as the idea of fidelity between an adaptation and its source text(s) represents not only a misunderstanding of how an adaptation is supposed to function, but is in reality unachievable—because the sheer range of auditory, visual, kinesthetic, and emotional potentialities available to each and every reader's personal construal of the text is simply far too great for any specific concretized filmic adaptation to overcome—then the focus should not stay on deciphering the potential reasons why certain adaptations succeed or fail in adequately capturing their sources, but instead must shift to the construction of a topology that helps elucidate how adaptations function to (re)create their source texts. This is a necessary move, then, away from the *evaluative*, and onto the *analytical*. And, the first logical step in the effective analysis of any given filmic actualization of a source text(s) is to distinguish some of the most significant story, narrative, and/or storyworld elements that are selected by the adaptation. This is

not intended to be an act of judgment regarding the perceived effectiveness or ineffectiveness of any given storytelling component as it is portrayed in an adaptation, but rather a straightforward cataloging of those specific aspects of the source text(s) that are included in an adaptation. This is not to suggest that the evaluation of those included aspects is not important in the study of film adaptations, merely that such evaluation resides outside of the scope of this dissertation. Only by developing more objective, and thus more repeatable and consistent, methods for the analysis of film adaptations can the field hope to progress beyond the multitude of idiosyncratic readings of novels and films (or short stories, poetry, painting, music) that we currently have.

The second category, EXCLUSION, is clearly related to the first, and is essentially its opposite. While the first classification is interested in what is selected from a source text(s) for inclusion by an adaptation, the second targets those storytelling elements which are excluded. This second category is, therefore, just as imperative and yet intricate as the first, bringing up questions regarding which components of the source text(s) are considered by the adaptation to be core and which ancillary. In narratological terms, "bound motifs" are those elements which are deemed to be "logically essential to the narrative action and cannot be eliminated without destroying its causal-chronological coherence" (Prince 11), while "free motifs" are those elements that are not considered requisite to the execution of the story and can therefore be extricated without destabilizing the narrative (36). Other narratologists use different terms for the same distinctions: Abbott calls them "constituent events" and "supplementary events" (20-21); Roland Barthes calls them "nuclei" and "catalyzers" (248); Seymour Chatman calls them "kernels" and "satellites" (53-54); and so on.

It might seem to go without saying, for example, that any film adaptation of the Harry Potter novels would be unthinkable without including the characters of Harry Potter, Hermione

Granger, Ron Weasley, Albus Dumbledore, Severus Snape, Rubeus Hagrid, or Tom Riddle/Voldemort. However, what about Molly, Arthur, or Fred Weasley? Vernon, Petunia, or Dudley Dursley? Are they as necessary to the (re)telling of the Harry Potter stories/narratives as Harry, Hermione, or Ron? Could there ever have been a workable version of the Harry Potter novels in film that would not include the likes of Sirius Black, Remus Lupin, or Peter Pettigrew? Or, Cornelius Fudge, Rufus Scrimgeour, or Pius Thicknesse? How many, and which, characters must be included so that the Harry Potter storyworld from the novels is recognizable in filmic form? How far can these included characters be altered before they are no longer acceptable as filmic (re)imaginings of those from the novels? How closely do these concretized renderings of these characters have to be to their textual descriptions in Rowling's novels in order to make them "fit" the expectations of readers the world over?

Indeed, which settings/locations from the novels must be included in order to make the Harry Potter films more than just an intellectual property in name only, used in any (potentially unrecognizable) ways the adapters happen to see fit? The need for Hogwarts Castle, the Ministry of Magic, and Hogsmeade Village might seem obvious, but what about The Burrow, the Room of Requirement, or the Shrieking Shack? What about Number 4 Privet Drive? Hagrid's hut? Which environments are essential to the Harry Potter universe, and which are ancillary? It might seem ridiculous to conceive of a film series of the Harry Potter novels that does not tackle the themes of death, friendship, family, sacrifice, pain, and discovery, but what about the themes of sexual maturation, psychological development, physical abuse? What about those of dishonesty, selfishness, or consumerism? Jealousy? Ignorance? Indeed, these themes, and many others, can be found in Rowling's novels. So, which ones are necessary for the (re)telling of the novels in filmic forms and which can be excised? Even by limiting such illustrations to the novels'

characters, settings, and themes—and ignoring the series' plot point sequences, narrative

structures, stylistic devices, use of humor, lines of dialogue, and so on—the requirements of

filmic adaptation become much more complex than a cursory look might reveal. The questions

raised by the categories of INCLUSION and EXCLUSION are not as easily answered as they

might first appear to be and must be considered as vital aspects of contemporary adaptation

practices.

The third category, COMPRESSION, concerns the identification of those story, narrative

and/or storyworld components from the source text that are included in an adaptation but are

somehow reduced, abbreviated, or constricted from their use or significance. Basically, the

question of COMPRESSION involves determining which storytelling elements that do find their

way into the adaptation in an observable form are still notably consolidated in their new

(re)iteration. As a film provides different ways of reading its source materials, the term

COMPRESSION addresses how an adaptation summarizes portions of its source as opposed to

developing a social commentary, an ideological examination, or a psychological criticism of it.

Rather than trying to include everything from the source, which would doom the undertaking

before it even begins, an effective filmic adaptation uses the communicative efficiency inherent

in its audio-visual-verbal modes to suggest much more than it has time to outright express. By

engaging, for instance, Bazin's ideas about the ontological power of the photographic image

(admittedly only one of the modes that a film can incorporate), a filmic (re)visioning of a

character, action, or situation from its source a film can communicate much more than the mere

concrete visual expression of that specific character, action, or situation (Bazin 7-9). Bazin

explains the different kinds of affecting power found in different artistic forms: "a faithful

drawing may actually tell us more about the model but despite the promptings of our critical

intelligence it will never have the irrational power of the photograph to bear away our faith" (8). In essence, the power innate to the photographic image to make what it presents to the audience seem to be a representation of reality, as opposed to the thoroughly constructed work of art and craft that it in fact is, goes a long way to make film operate so convincingly and engagingly as a narrative form. And, film accomplishes this even when the audience knows full well that what it is seeing cannot possibly exist in the "real" world (i.e. people flying on broomsticks, traveling through time, casting spells with wands).

Indeed, by including the totality of film's use of *mise-en-scène*, its implementation of a particular camera angle, type of lens, color scheme, costume design, even makeup and hair arrangement can be used even more effectively to suggest emotional states, thematic development, or psychological progression. By relying on the communicative ability intrinsic to its meticulously fabricated sequential images which depict space, movement, and time, a film adaptation is able to achieve a specific interpretation of the source text that extends beyond the denotational treatment of whichever single image happens to be in the frame at any given moment. And, once the other modes of expression available to film as a discursive medium are included (dialogue, musical score, sound effects, Foley work), the power of immediacy inherent in the filmic form to compress the characters, actions, or situations in the source text becomes all the more apparent and complex. One of the most important things to understand in adaptation studies is that the goal of an adaptation is not the simple rendering of the verbal (as found in the novel) into the visual (as found in the film), but is instead a much more complicated undertaking that requires the close analysis of the functional systems of each medium involved in an exchange of narrative. Therefore, rather than finding fault with a film simply because it change parts of its source text, it is much more fruitful to explore those changes regarding not only

which elements of the source are included/excluded (categories one and two above) in any given adaptation, but also all of the ways that as much of the source text as possible is implied by the filmic adaptation's compression of certain storytelling components (category three).

The fourth category, EXTENSION, is just as relevant in an antonymic sense to the third category as the second is to the first. As opposed to the consideration of how parts of a source text are compressed in a film, the third category involves exploring how a film expands, amplifies, or augments certain parts of the source text. In this case, the exploration revolves around those aspects of the source text that are not only included, but whose centrality in the source is somehow intensified in the film version. This might include the increasing of a character's importance, situation's recurrence, or action's timespan as it is found in the source text. In other words, the EXTENSION category looks at which elements from the source text are not only still recognizable in a film adaptation, but whose usage has been expanded in the formal operations of the filmic (re)working.

By being prepared to systematically vacillate between not only how an adaptation compresses its source materials but also how it expands them, much of what happens in a filmic version of a novel (or poem or short story or whatever) can be both identified and placed along a continuum of adaptation practices that should help elucidate what continues to be a rather challenging and obscure act. There is no doubt, for example, that the onscreen time of the Dursleys in the Potter films is compressed from that of their on-page time in Rowling's novels; they simply do not figure into the filmic (re)iterations at the same level that they do in the novels. However, this reduction of screen time in the films does not in any way guarantee that their functional effect on Harry, and by extension, on the story, narrative, and storyworld being adapted is lost in the films. Their roles from the novels may have been compacted in the films,

but much of their cumulative functional effect is still indicated effectively through this condensed use in the film adaptations. If the Dursleys are present in the narrative primarily to operate as obstacles to Harry's exit from the "normal" world and into that of the "magical," to serve as examples of what unmitigated fear can do to people, and to introduce the notion that family is extremely important to the development of a person's identity (no matter what form the family may take), then the Dursleys' use in the films serves these purposes rather effectively.

Of course, it can be argued that many of the other, more subtle social concerns that the Dursleys stand for in the "real" world that Rowling is criticizing in her novels—issues of unbridled selfishness, ignorance, intolerance, homogeneity, consumerism, and so on—are lost somewhere in translation in the films. However, this uneven treatment of the Dursleys by the films simply reinforces the idea that the inclusion of "everything" in a source text is never really achievable in any act of literary adaptation, even if this is the stated goal of the filmmakers involved. It is therefore relevant to strive to identify the ways in which a film manages to indicate implicitly through its compressed use of particular elements right alongside what it expresses explicitly.

The battle for Hogwarts from the seventh book, on the other hand, serves as an example of an aspect of the novels that is extended in the films. Indeed, by splitting the final novel into two filmic installments, director David Yates is able to spend more time on the battle than Rowling does, constructing what amounts to a war film in the *Deathly Hallows* Part 2. Certainly the Hogwarts battle is central to the seventh novel, but its clearly protracted usage in the film version shifts much of the focus away from Harry's ongoing development from the unenlightened child and into the knowing adult that marks so much of what Rowling was trying to accomplish in her books and onto trying to provide those in the audience who may not have

read the books with the modern Hollywood conception of the requisite bombastic good-guys-win, bad-guys-lose, everything-works-out-in-the-end conclusion that film-going audiences ever since the release of the original *Star Wars* and *Jaws* films from the late 1970s expect from their blockbusters. Indeed, in the novels, the final battle is won as a result of the perfect storm of Dumbledore's multi-faceted plan: the desire to save Draco Malfoy from becoming a murderer, the enduring love of Snape for Lily Potter, the systematic eradication of Voldemort's horcruxes, the Elder Wand's refusal to ally itself with Voldemort, and, of course, the willingness of Harry to die at the hand of the Dark Lord in order to save his friends. In essence, Harry defeats his enemies not only because he understands things they don't, but also because he accepts the adult responsibility for placing others' safety and wellbeing above his own.

In the final film, however, the perfect storm of Dumbledore's design in the novels is certainly referenced, but Harry now overthrows his opponents because he is the "chosen one," because he is good and Voldemort bad, because he is somehow stronger than the evil he faces, much like his literary/filmic predecessors Luke Skywalker, Neo, and Bilbo Baggins do. In essence, Yates' final film operates as an extended battle scene, replete with all of the frame-filling excess that any fantasy/science fiction film in a post-*Star Wars*, -*The Matrix*, -*The Lord of the Rings* world seems to require: huge set pieces, multiple green screen effects, extensive use of slow motion photography, Leitmotivic thematic musical scores, and so on. The point is not so much that Yates' film versions of *The Deathly Hallows* fail to express the complexities of Rowling's tangled narrative as found in the novels, but that it succeeds in prolonging specific aspects of it in its efforts to convey those narrative aspects' use and function in the Potter story.

The fifth category, SUBSTITUTION, is more complex than the previous four categories because it involves more than the objective, or at least, as objectively as possible, cataloging of

elements as they are included, excluded, compressed, or extended in a film adaptation, but instead involves determining how a given film alters certain of those included elements in both ostensible and subtle ways. This is not, however, simply the indication of how the storytelling components rendered in the *abstract* of a novel are rendered into the *concrete* of film. Instead, it is also the identification of the intentional exchange of representations of individual characters, settings, actions, events, and the like by the adapting filmmaker for specific cinematic, narratological, and/or aesthetic purposes. This might involve a seemingly clear one-to-one substitution of one character, action, or setting for another, such as the replacing of one Albus Dumbledore, as portrayed by Sir Richard Harris in the first two films in the Potter series, as directed by Chris Columbus, with another Albus Dumbledore, as performed by Sir Michael Gambon, beginning in director Alfonso Cuarón's third Potter film, *Prisoner of Azkaban*, and on into the remaining films in the cycle by directors Mike Newell and David Yates after the death of Harris from Hodgkin's Disease. Indeed, anyone who watches all of the Potter films will conclude that, for better or worse, these two performances are not the same Dumbledore. Not only are these two performances/interpretations of Dumbledore markedly different in appearance, voice, and tone, but also in their behaviors toward Harry. As a result, the relationship between the aged and the young wizard operates differently in the films, not only in contrast to the depictions in Rowling's novels, but also in contrast to *each other*. Again, these kinds of shifts in representation highlight the often deceptively complex nature of literary adaptation.

Along the same lines, an example of one setting from the novels being substituted for another in the Potter films is the boathouse at Hogwarts standing in as the location of the murder of Severus Snape at the hands of Voldemort. In Snape's final moments, he manages to transfer his memories through his tears to Harry so that Harry can use these memories to provide a

context for Dumbledore's plan, to accept why Dumbledore lied to Harry all those years, to understand why he must die at the hands of Voldemort in order to bring down the dark lord. In Rowling's seventh Potter novel, of course, it is the Shrieking Shack where this extremely important series of interrelated events takes place. Indeed, these specific actions help reveal the motivations of Voldemort, Snape, and Harry. First, Voldemort, who (mistakenly) believes that killing Snape will make him the true master of the Elder Wand, carries out this reprehensible act. Second, Snape, who has been acting as a spy for both the light and the dark sides throughout the entire series, does not defend himself against Voldemort's attack and finally reveals through his death that he was truly Dumbledore's man because of his (Snape's) unending love for Lily Potter. And finally, Harry, who has no choice but to stay quiet and allow Voldemort to kill Snape, must accept Snape's offering of his tears so that he can use Snape's experiences contained within these tears to understand how his (Harry's) sacrifice can save the intertwined Magical and Muggle worlds from a terrible future where the malevolent Voldemort reigns unchecked, forever tethered to life though his horcruxes, which contain pieces of his soul that have been split by various murders Voldemort has committed. Therefore, these events are so central to the story being told by both the novels and their film adaptations, that they must be included in some manner, but the specific location of where these actions occur has been changed, for any number of potential aesthetic, narrative, or creative reasons in Yates' film version.

Of course, the act of SUBSTITUTION might also concern a more complicated act of combination whereby certain characters, actions, or settings are changed dramatically, thus making the analysis of their use a more complicated venture, to be sure. A telling example of a character being substituted for another in this more complicated fashion is that of Colin Creevey,

one of Harry's underclassmen first introduced in the second novel, *Chamber of Secrets*. Colin, as

portrayed in the second film by Hugh Mitchell, even though used as a necessary element in the

overall plot mechanism as one of those characters petrified by the basilisk, is later replaced by

another character, Nigel Wolpert, as played by William Melling, beginning in the fourth film

adaptation, Mike Newell's version of *Goblet of Fire*. The character of Nigel is, of course,

nowhere to be found in Rowling's novels, but still serves many of the same functions that not

only Colin, but also his younger brother Dennis, serve in the novels in their respective film

adaptations ("Harry Potter and the Order of the Phoenix (2007): Trivia"). Admittedly, as this

particular example reveals, these proposed formalist adaptation practices categories rarely

operate in any sort of exclusionary process because they involve not only the act of substituting

one character for two, but also the outright invention of a new character to achieve this end.

The sixth category, RE-SEQUENCING, concerns the inclusion of narrative materials

from the source, but those same narrative materials are reconfigured in the film adaptation into

either a different temporal or spatial order. This practice of narrative RE-SEQUENCING can,

then, involve the reorganization of vital plot points if the focus is on the rearrangement of

narrative elements according to a different time structure, or the redistribution of the physical

storyworld and its characters, actions, and settings if the focus is on the reallocation along spatial

positions. Just as the previous categories speak to questions regarding which elements are

included or excluded in any adaptation, whether through the complicated acts of compression,

extension, or substitution of those elements originally found in a source, or invented outright by

the filmmakers, the RE-SEQUENCING category is also concerned with many of these same

storytelling considerations, but seeks instead to understand how these narrative elements are

(re)presented in different chronological or dimensional arrangements. In other words, it is not a

question of which components have found their way into the film adaptation, but about how those components have been reconfigured and yet still remain recognizable as the same elements found in the source text.

An example of this kind of changes in sequencing can be found in the fourth film, Newell's *Goblet of Fire*. In Chapter 19: "The Hungarian Horntail" of Rowling's fourth novel of the same name, Harry speaks with Sirius Black through the magical fireplace in the Gryffindor common room late at night about his, Harry's, concerns regarding the danger surrounding the tasks he must face in the Tri-Wizard Tournament (331-35). This happens just after Hagrid has broken the rules by showing Harry the four huge and lethal dragons that will be used in the first task, one of which, in fact, Harry must somehow defeat in order to both advance in the tournament and live to tell about it. In the film version, however, this late night meeting with Sirius takes place right after Harry's interview with the fraudulent journalist Rita Skeeter regarding the fact that he, as an under-aged wizard, has been made one of the Hogwarts champions, along with the much older and presumably more prepared Cedric Diggory. In the film, Harry and Sirius do not discuss the terrifying dragons he just witnessed—since he has not seen them in the time sequence of the film—but instead talk about Harry's dream about Voldemort using someone at Hogwarts to try to hurt him while Sirius warns Harry about other dangers at Hogwarts that Harry may not be aware of yet. It is right after this late night conversation that Hagrid takes Harry to see the dragons in the film.

Why this narrative structure is reorganized as it is translated from the novel to the film is not that clear: perhaps to increase the sense of impending excitement and danger regarding the coming scene where Harry battles the Horntail, create a different narrative rhythm, or engender a deeper impression of mystery regarding who at Hogwarts is out to get Harry. However, the more

important point is that such a temporal rearrangement does not cause the novel's narrative to be rendered unrecognizable or unstable. The use of this scene where Harry talks to Sirius is used in the film (re)iteration of the novel to achieve essentially the same function in the Potter story as found in the novels, albeit expressed in a differently arranged manner. Admittedly, there are many Potter readers who would disagree and claim instead that this change made in Newell's film is tantamount to base treachery and that any such alterations made—even those as seemingly innocuous as plot point resequencing—result in a film that is not worthy of the name "Harry Potter." Such readers may never be won over by any theoretical argument to the contrary, but working toward a better understanding of how the Potter films operate as examples of contemporary literary adaptation should still be helpful to even the most ardent of Potterfiles.

The seventh and final category, INVENTION, involves the wholesale addition of some storytelling element not found in any recognizable form in the source text. This is different, at least in some respects, from the previous category, SUBSTITUTION, because it is not about the replacing of one element with another, but rather the outright fabrication of a new storytelling component. Whether this entails the identification of new characters, settings, events, or possibly even entire scenes that combine all of these elements, virtually every film adaptation must, at some point, step beyond the boundaries engendered by the expression found in its source text(s) and generate something new that admittedly resides outside the scope established in the world-making parameters of the source. Of course, certain films in the Potter series rely on this notion of INVENTION more than others, but its necessity is still relevant to all of them.

An example of this type of narrative innovation can be found in a memorable scene invented for the fifth Potter film, *Order of the Phoenix*, Yates' initial foray into the Potter series. The new scene involves Luna Lovegood, as played by Evanna Lynch, who is shown, sans shoes,

feeding raw meat to Thestrals in the forest, before she is discovered by Harry (as portrayed by Daniel Radcliffe). In this concocted scene found nowhere in the novels, these two characters share a brief, and yet both narratologically and thematically crucial exchange of dialogue revolving around fear, power, and Harry's need for support in his ongoing efforts to stand up to the Dark Lord and all that is wrong with the Magical World that Voldemort represents, culminating in a humorous match cut that equates the image of a young Thestral eating raw meat with that of Ron (as performed by Rupert Grint) doing the same with a cooked sausage in the dining hall inside Hogwarts. Again, this new scene is not invented merely for its own sake, but seems clearly intended to communicate information about not only Harry's further character development as a leader who must face and overcome many powerful and overbearing adult characters before the end of the series—Dolores Umbridge, Cornelius Fudge, Severus Snape, Voldemort, and so on—but also Luna's impending role as a founding member of Dumbledore's Army and the progression of the film's plot to ultimately free the students and teachers of Hogwarts from Umbridge's unjust hold over them as well. It is notable that right after this invented scene incorporating Luna and Harry that he decides to stop hiding his feelings and isolating himself from his best friends, Hermione and Ron, and instead chooses to approach them as they eat at the Gryffindor tables in the dining hall. The sharing of food, of course, in literature is used as a symbol of connection and nourishment, two things that Harry desperately needs in this film.

This list of categories that make up this adaptation practice topology is not intended to be exhaustive; there are undoubtedly many other ways that a literary adaptation engages with its source text(s). However, for the sake of this current project, these classifications do provide a specific critical framework from which to begin the analysis of any contemporary filmic

adaptation. In this case, these categories are being used to assess some of the most recurrent and/or significant ways that the Potter films function as acts of literary adaptation. While a future endeavor could certainly allow for not only the addition of more categories of adaptation practices, but also the remaining two directors' films in the Potter series— Mike Newell's *Goblet of Fire* and David Yates' *Half-blood Prince*, *Order of the Phoenix*, and *Deathly Hallows* Parts 1 and 2—the seven categories and three film adaptations discussed above will more than suffice for this current exploration.

Therefore, the examination that ensues here is organized around a comparison and contrast of how the first two directors' films function as examples of their particular expressions of adaptation: Chris Columbus's *Sorcerer's Stone* and *Chamber of Secrets* and Alfonso Cuarón's *Prisoner of Azkaban*. This way, some of the most telling ways in which each of the first two director's film(s) demonstrate the acts involved in literary adaptation as an interrelated filmic cycle can be identified, rather than attempting to discuss each film individually as it occurs in base chronological order. After all, there are definitely marked stylistic, aesthetic, and structural differences regarding how each of the four directors realizes the act(s) of adapting Rowling's novels into film, probably none so clearly marked as Columbus' and Cuarón's. However, as the focus of this dissertation is an analysis of the pragmatic ways that the Potter films operate as adaptations of Rowling's novels, then these marked stylistic, aesthetic, and structural differences will only be engaged if and when they are relevant to the present discussion of adaptation practices.

Therefore, this current study presents what amounts to a general adaptation map of the first three Harry Potter films that ascertains some of the most significant ways that they function as *tellings* and *retellings* of Rowling's novels through the related categories of adaptation

processes explained in this chapter. This adaptation map is not intended to be understood as complete; just as no adaptation should strive to "include everything" found in a source text, no study of any adaptation should endeavor to identify every facet of the narrative as it is expressed in either the source text or its adaptation. Instead, only a few examples of each adaptation category in each film should be sufficient.

CHAPTER 3: CHRIS COLUMBUS' FILMIC ADAPTATIONS

OF *HARRY POTTER AND THE SORCERER'S STONE* (2001)

AND *HARRY POTTER AND THE CHAMBER OF SECRETS* (2002)

People see a *Macbeth* film. They imagine they have seen *Macbeth*,

and don't want to see it again; so when your Mr. Hackett or

somebody comes round to act the play, he finds the house empty.

That is what has happened to dozens of good plays whose authors

have allowed them to be filmed. It shall not happen to mine if I can

help it.

~ George Bernard Shaw

For the source of any characteristic so widespread and uniform as

this adaptation to environment we must go back to the very

beginning of the human race.

~ Ellsworth Huntington

While it is certainly true that the first two Potter film adaptations, *Sorcerer's Stone* and *Chamber of Secrets*, manage to include more narrative elements and sequences from the novels they adapt than the later films in the cycle, this is not necessarily because the first two novels, as the shortest and least developed of the series—309 and 341 pages, respectively—are necessarily easier to adapt than the longer books. Each and every act of filmic adaptation must make numerous choices about not only which narrative aspects of the source materials to include, but also why, when, and where to include them. And once these aspects are slated for inclusion, the filmmakers must then determine how they will be transformed as they are translated into the language of film. Simply trying to include as many narrative elements as possible in the allotted

time in the film is not, then, the most enlightened kind of adaptation filmmaking, so it is quite

telling that the director of the first two films, Chris Columbus, has stated outright that "Fans

would have been crushed if we had left too much out. My mantra had been: kids are reading a

700-page book [in reference to the 734-page fourth book, *Goblet of Fire*], they can sit through a

two-and-a-half hour movie" (qtd. in Cagle). Indeed, Columbus specifies his objectives regarding

the *Sorcerer's Stone* film even further: "Instead of trying to overtake the readers' imagination,

we've just given them the best possible version of the book, which means steeping it in reality . .

. I wanted kids to feel that if they actually took that train, Hogwarts would be waiting for them"

(qtd. in Cagle). The language Columbus uses to express his adaptation aims actually raises as

many question as it appears to answer.

On the one hand, it is commendable that a mainstream Hollywood director would revere

his literary source materials so much, especially when those source materials are works of

children's literature, a field that is, regrettably, still struggling to receive the respect it deserves,

from both within and without the academy. Additionally, Columbus' explanation suggests that

he understands that one of the most prominent strengths of film as a discursive medium is how it

converts the abstract of the verbal of a novel into a more concrete manifestation of specific

images, sounds, and words. On the other hand, many other aspects of his meaning are quite

ambiguous. What, for example, does Columbus mean by not wanting to "overtake the readers'

imagination"? Or, by claiming that he has "given them the best possible version of the book" by

"steeping it in reality"? Is there actually a limit to the audience's imaginative capabilities that

Columbus should be worried about surpassing? Is Columbus implying that the other parts of

Rowling's narrative as it they are conveyed in the *Sorcerer's Stone* novel somehow detract from

the "best possible version" of the Potter story as it is rendered in his film? All in all, Columbus'

problematic explanations demonstrate the inherently conflicted nature of fidelity in acts of filmic adaptation: the same reverence that a filmmaker might feel for a source text(s) that compels him or her to change it as little as possible when translating it into film is what simultaneously makes it so bewildering for him or her to then turn around and espouse the strengths of the film adaptation over its source.

Columbus' intention to strive for faithfulness to Rowling's texts falls right in line with producer David Heyman's perspective as well. Heyman, who produced all eight of the Potter adaptations, recalls his first meeting with Rowling after the publication of the *Sorcerer's Stone* novel: "It was an exciting moment, but I was nervous. I wanted her to feel comfortable with the prospect of my producing the film adaptation. I needn't have worried. Joe was delighted about the possibility of a film. I assured her that it was important to me that we remain as *faithful* as possible to what she had written" (qtd. in Sibley, 8, emphasis added). Heyman's respect for Rowling's writing reinforces the same conflicted notions of fidelity that Columbus' comments engender. Of course, Heyman, as a veteran producer of the film industry, must understand—at least on some level—that films and novels simply aren't directly compatible commutative forms, and that any story, narrative, and/or storyworld materials shared between the two forms simply cannot remain unchanged when they are transferred between the two simultaneously cooperating and competing forms. And yet, Columbus' refrain regarding his goals for the accurate conversion of Rowling's novels into film is being repeated here when by Heyman states that one of the ways that he initially sought to put Rowling a little more at ease with the possibility of her novel(s) being translated to the big screen was to insist that his goal is to remain as true, as authentic to her work as possible.

Enter Steve Kloves, the third major decision maker who rounds out the Potter film triumvirate, at least when it comes to those most responsible for (re)constructing the storytelling structures of the films. Kloves, as the screenwriter for every Potter film except the fifth, in conjunction with Columbus and Heyman, establishes patterns of adaptation with the first Potter film that, for better or worse, would be either maintained or challenged by every other Potter adaptation that would follow in the series. In her introduction to an interview with Kloves for *Empire* magazine, Helen O'Hara states that Kloves' "job was arguably the toughest of the lot: shapeshifting J. K. Rowling's vision from page to screen without *losing* the unique magic of the Potter World" ("Steve Kloves Talks Harry Potter"; emphasis added). The recurrent idea here is, yet again, that a film adaptation is somehow inherently doomed to fail, to lose that undeniable *Potterness*, unless extreme care and attention are paid to the source material by the screenwriter in question, simply because the text being adapted was such a success in the first place. In that same interview, Kloves responds to O'Hara's question regarding the differences between the narrative progression of the novels and the films: "There's a movie reality and there's a reality of the literature itself and by the time we had [come] to the conclusion we had to show *fidelity* to the text. I adored the books, but there had to [also be] *fidelity* to the story we [were telling] through the films" (qtd in O'Hara; emphasis added). Kloves' comments raise questions that further emphasize the complexities regarding precisely what the adaptors of the Potter novels should be doing in order to remain faithful: Should the individual films remain "true" to the individual novels? Should the individual films remain "faithful" to the collective novels? The individual films to the collective films? The collective novels to the films? How about all of the above and then some? However, despite the ambiguity of these three film adaptors' understandings of the constraints inherent in relying on strict fidelity as the preeminent

evaluative marker of an adaptation, such concerns about remaining "faithful" to Rowling's novels were still clearly very much at the forefront of these three principal film adaptors' mindsets.

The point here is not to hold up Columbus, Heyman, and Kloves as examples of particularly uninformed or ill-suited filmmakers—indeed, all three had garnered their respective share of both critical and commercial success before the task of adaptation Rowling's cycle fell to them: Columbus directed such blockbusters as *Home Alone* (1990), *Home Alone 2: Lost in New York* (1992), and *Mrs. Doubtfire* (1993); Heyman produced *Juice* (1992), *The Daytrippers* (1996), and *Ravenous* (1999); Kloves wrote the original screenplays for *The Fabulous Baker Boys* (1989) and *Flesh and Bone* (1993), and adapted *Wonder Boys* (2000) based on Michael Chabon's novel of the same name. Instead, the point is that the specter of fidelity in literary adaptations maintains such a pervasive ideological position in these mainstream filmmakers' discrete and shared perspective that even they seem synchronously bound and confused by it. In fact, these forthright admissions by the director, producer, and screenwriter of the first two Potter films regarding their adaptation goals, which might ordinarily be restricted in their usefulness due to the limits inherent in the notion that a creator's intentions are the only controlling factors regarding any given text's meanings, are nonetheless quite meaningful within the context of this present argument: These three filmmakers' stated goals put a fairly fine point on the inescapable reality that adhering as strictly as possible to a source text as the most important function of any adaptation causes as many problems in adaptation as it appears to solve.

These kinds of announced intentions to remain "true" to Rowling's text(s) might suggest that the film versions of the Potter novels will lend themselves to easy examination. However, if, as I am arguing, there is no such thing as a simple film adaptation, regardless of the stated or

unstated goals of the filmmakers involved, then what might appear to be superficial examples of contemporary literary adaptation turn out to be, in fact, complex acts of media equivalency and literary interpretation. Kloves admits the difficulties inherent in translating the first Potter novel into film:

> Adapting the first book in the series is tough because the plot doesn't lend itself to adaptation as well as the next two books; [*Chamber of Secrets*] and [*Prisoner of Azkaban*] lay out more naturally as movies, since the plots are more compact and have more narrative drive. The first one is about exposing you to this world of a boy who grows up in a cabinet and finds out who he really is—that he is the son of wizards who are now dead and that he has inherited their talent—and then goes to a school to explore that talent. (qtd. in Sragow)

Kloves' observation demonstrates that he has a fairly clear sense of the story that the film version of *Sorcerer's Stone* is trying to convey; the pertinent issue here is, of course, what is involved in choosing the precise methods for the (re)telling of that story which the filmmakers perceive in the source text(s) and intend to (re)tell in the adaptation. The sheer number of decisions that must be made when the meanings of a source text—the story, the narrative, the storyworld—are translated into a new medium makes every act of filmic adaptation far more complicated than it may initially appear to be. Indeed, nearly every scene in all eight of the Potter films demonstrates the simultaneous uses of many, if not all, of the seven adaptation practice categories (INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, INVENTION) identified in this study.

Columbus' *Sorcerer's Stone* Film Adaptation

A narrative segmentation of Columbus' *Sorcerer's Stone* film (see Appendix A) affords not only a clearer sense of how its various structural elements develop along a "principal of progression" from plot point to plot point that culminates in its overall narrative form (Bordwell and Thompson 68), but also provides a set of structuring models for the systematic categorization of its use of the various adaptation practices described in the previous chapter.[1] As the sequencing in the appendices demonstrates, each Potter film is structured similarly. This is true regardless of any ostensible differences that can be noted when contrasting the film adaptations with either Rowling's seven novels (i.e. length, diction, syntax, narrative complexity, etc.) or the four directors' respective interpretations as manifested in their individual aesthetic world-building (i.e. shot types, lenses, framing, color schemes, etc.). Granted, the fact that seven of the eight films in this cycle were penned by Kloves likely counts for some of the observable consistency in the patterns of configurations of these films, but it cannot explain all of it. This is especially true because of the clearly distinguishable stylistic strengths, weaknesses, and tendencies of the four directors working within the Potter series.

INCLUSION

Following the sequence of the *Sorcerer's Stone* film's major inclusions, as opposed to the novel's plot, produces what amounts to a fairly detailed narrative segmentation (again, see Appendix A). While all three planes of storytelling—story (content), narrative (discourse), and

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[1] All of the narrative segmentations presented in this dissertation are based on examples provided in Bordwell and Thompson's *Film Art: An Introduction*, eighth edition (68-70) and Falsetto's *Stanley Kubrick: A Narrative and Stylistic Analysis*, second edition (179-187).

storyworld (environments, story physics, genre-based "rules")—are worth discussing, these film segmentation elements have been organized primarily around the narrative indicators because the narrative plane is the most relevant to the patterns in adaptation practice that are emphasized in this study. In the case of the first Potter film, regardless of the perceived effectiveness regarding how well Columbus manages to express the same story that Rowling's novel articulates, it is clear that the film includes a great deal of said story. Of course, as it based on the shortest of the seven novels in the cycle it can be argued that it is easier for the first film adaptation to select more of the story from its source text than it is for later films in the series. However the fact that the first film's source material is shorter than all of the remaining Potter novels in no way lessens the complicated nature of the adaptation process that Columbus' film demonstrates.

The elements that make up the narrative of the *Sorcerer's Stone* film as they seek to (re)convey selected strands of Rowling's story include nearly all of the book's key characters, settings, events and situations. Obviously, the series' three most important child characters are included in the *Sorcerer's Stone* film: Harry Potter (the baby is portrayed by the Saunders Triplets; the adolescent by Daniel Radcliffe), Ron Weasley (Rupert Grint), and Hermione Granger (Emma Watson). The series' three most important adult characters are also incorporated in the film: Albus Dumbledore (Richard Harris), Severus Snape (Alan Rickman), and Voldemort (voiced by Richard Bremmer). The Dursleys, the vile relatives that Harry lives with in the Muggle World, are also integrated: Vernon Dursley (Richard Griffiths), Petunia Dursley (Fiona Shaw), and Dudley Dursley (Harry Melling). Additionally, a great number of the secondary child and adult characters are also included: Draco Malfoy (Tom Felton), Rubeus Hagrid (Robbie Coltrane), Minerva McGonagall (Maggie Smith), Mr. Ollivander (John Hurt), Molly Weasley (Julie Walters), James Potter (Adrian Rawlins), Lily Potter (Geraldine Somerville), and Professor

Quirrell (Ian Hart). Additionally, many of those characters who are not even human are included

in the film as well: the Sorting Hat that divides classes of incoming students into the Four

Houses (voiced by Leslie Phillips), the centaur who saves Harry in the Forbidden Forest, Firenze

(voiced by Ray Fearon), and the unnamed goblins working in Gringotts bank, are expressed in

the film as well.

Some clear examples of how the actualities of filmmaking have affected the translation of

Rowling's characters include changes made to Harry's eye color, Hermione's buck teeth, and

Snape's age in general. Even though Harry is described in the *Sorcerer's Stone* novel as having a

"thin face, knobbly knees, black hair, and bright green eyes" (20), the Harry of the film

version(s) possesses blue eyes. This difference is a result of the simple fact that Daniel Radcliffe,

the actor who portrays Harry, has blue eyes and could not tolerate the green contacts he was

given to wear during filming due to a painful allergic reaction. According to producer David

Heyman, the filmmaker also tried to change Radcliffe's eye color digitally in postproduction, but

this made Harry look like a demon (McCabe 43). The Hermione of the first novel is designated

as having a "bossy sort of voice, lots of bushy brown hair, and rather large front teeth" (Rowling,

105). Of course, giving the filmic iteration(s) of Hermione's bushy hair is fairly easy to

implement, but asking Emma Watson to deliver her lines with a prosthetic set of teeth proved to

be too much for her and the filmmakers decided to shoot her with her real teeth. Apparently, the

prosthesis interfered too much with her ability to enunciate her lines clearly (McCabe 43). The

issue of Snape's inconsistent age is merely a direct result of the casting choice of Alan Rickman.

Since Snape entered Hogwarts alongside Harry's parents, James Potter and Lily Evans, they

were all three the same age—after all, students begin their magical training at precisely eleven

years old. And, because Harry was born only a few years after his parents finished at

Hogwarts—it is revealed in the final novel, *Deathly Hallows*, that James and Lily Potter both were born in 1960 and died in 1981 when Harry was only a year old—the fact that he is eleven when first introduced in the *Sorcerer's Stone* novel/film means that his late parents would have been around thirty years old at that time had they lived and it follows then that Snape should be around thirty during the events depicted in *Sorcerer's Stone* as well. However, Rickman, who was born in 1946, was fifty-five years old in 2001, the year that the first Potter film was released. Therefore, no fewer than twenty-five years separate the Snape of the novels from the Snape of the films.

This does not mean that the casting of Radcliffe as Harry, Watson as Hermione, or Rickman as Snape is faulty. Indeed, to many Potter fans, there are aspects of the novel's presentations of these three pivotal characters that these three actors embody in the film adaptations quite effectively: Radcliffe personifies Harry's diminutive stature, his unruly hair, his quiet demeanor; Watson actualizes Hermione's emotional depth, her inquisitive nature, her potent intellect; Rickman epitomizes Snape's dark visage, his halting manner of speech, his consummate loathing of Harry. I am simply pointing out that the film versions of the Potter books cannot be expected to match up precisely in every manner possible to the representational strategies and methods expressed in the Potter novels under any circumstances. Because novels and films work differently, there will always be some kinds of depictive incongruities between the two contrary forms, regardless of the efforts of filmmakers to achieve an "accurate" depiction of those characters found in any source text; achieving a one-to-one translation of characters across different media and/or narratological forms simply is not possible. And, while is it certainly easy for readers/viewers of the Potter novels/films to spot such conspicuous divergences between Radcliffe's/Harry's eye color, Watson's/Hermione's teeth, and

Rickman's/Snape's age, such divergences should not result in the automatic denunciation of the films as flawed or unfaithful replicas of the novels. The material nature inherent to the filmmaking processes, therefore, requires a more open set of expectations, a more objective grouping of evaluations if adaptation studies is to develop into a more useful, sustainable field in both the lay and scholarly domains.

Just as is the case with the *Sorcerer's Stone* film's INCLUSION of so many of the source novel's characters, many of the settings from Rowling's book find expression as well. For example, the film depicts the Dursleys' home on Privet Drive, Diagon Alley, Platform 9¾, the Great Hall, and the third-floor corridor on the right-hand side that Dumbledore explains is "out of bounds to everyone who does not wish to die a very painful death" in which Harry, Ron, and Hermione discover the giant three-headed dog guarding the entrance to where the Sorcerer's Stone is being kept (Rowling, *Sorcerer's Stone* 127). Of course, because the film's rendering of the imaginative spaces from the novel requires the combination of footage that was shot in multiple real-world locations and sets so as to construct the world of Harry Potter as realistically as possible, even the briefest passages from Rowling's novel that depict any environment in either the Muggle or Magical domains must be fully realized in the visual equivalent of the film version. For example, scenes in McGonagall's Transfiguration classroom were shot on location in The Chapter House in Durham Cathedral, scenes in Gringotts bank were filmed in The Exhibition Room at Australia House, scenes on Platform 9¾ were shot on platforms 4-5 in King's Cross Station, and scenes in the Reptile House were filmed in the Proctor and Drawber Reptile House at the Zoological Society of London.[2]

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[2] See J. P. Sperati's *Harry Potter on Location: An Unofficial Review and Guide to the Locations Used for the Entire Film Series* for a fairly extensive listing of the real-world locations used for the fundamental building blocks of

For example, in the *Sorcerer's Stone* novel, the first time Harry enters the Great Hall it is described as being:

> lit by thousands and thousands of candles that were floating in midair over four long tables, where the rest of the students were sitting. These tables were laid with glittering golden plates and goblets. At the top of the hall was another long table where the teachers were sitting. Professor McGonagall led the first years up here, so that they came to a halt in a line facing the other students, with the teachers behind them. The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Dotted here and there among the students, the ghosts shone misty silver. Mainly to avoid all the staring eyes, Harry looked upward and saw a velvety black ceiling dotted with stars. He heard Hermione whisper, "It's bewitched to look like the sky outside. I read about it in *Hogwarts, A History*." It was hard to believe there was a ceiling there at all, and that the Great Hall didn't simply open on to the heavens. (Rowling, *Sorcerer's Stone* 116-17)

Rowling's description of the Great Hall's aesthetics is actually fairly sparse, leaving much to the imagination of the reader. Columbus' film iteration simply cannot operate in the same way. Instead, the film must construct the Great Hall as a much more specifically and complexly rendered space in which every candle, every student, every table, every star, and every plate must be articulated with an incredible amount of specificity (see fig. 4).

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many of the physical spaces that make up the Potter World as it is (re)expressed in the Potter films. Additionally, see Fran Pheasant-Kelly's "Bewitching, Abject, Uncanny: Other Spaces in the Harry Potter Films" essay in *J. K. Rowling: Harry Potter*, edited by Cynthia J. Hallet and Peggy J. Huey for an analysis of the ways in which the physical spaces of the novels are constructed and used in the Potter film adaptations.

Additionally, many of the events and situations that make up the basic narrative structure of Rowling's initial Potter novel are also articulated in Columbus' film. For example, in the film the infant Harry is left on his uncouth relatives' doorstep by Dumbledore, McGonagall, and Hagrid; Harry enters the hidden Magical World where he receives not only magical knowledge

Fig. 4. Harry and his classmates enter the Great Hall for the first time. Frame from Columbus' *Sorcerer's Stone*.

(textbooks, spells), but devices, weapons, and tools as well (his wand, owl, flying broom, cauldron, Invisibility Cloak); Harry, Ron, and Hermione manage to overcome various obstacles to undo the evil Voldemort's plans by denying him access to the Sorcerer's Stone. Certainly, many of these events and situations are altered, in either content or form, as they find (re)expression from novel to film. However, the film nevertheless manages to maintain the "core" story involving a young boy who is ushered into a secret world fraught with danger wherein he must struggle not only to discover his true self but also to defeat those who seek to overthrow that same secret world.

All in all, the sheer number of characters, events, situations, and settings that Rowling uses in the *Sorcerer's Stone* novel—indeed, throughout the entire Potter series—is somewhat staggering. And, although Columbus' film adaptation does not include (re)presentations of every

single one of these storytelling components, the rather lengthy listings of those elements which are maintained across the novels and films presented in the previous paragraphs serve as proof that Columbus' film nonetheless strives to incorporate as many of those from Rowling's novel as possible. The question regarding how these characters, events, situations, and settings from Rowling's novel are expressed similarly or differently in Columbus's film, is of course a much more complicated issue, and broaches many of the other formalist/structuralist adaptation categories analyzed here. It is not simply enough, for instance, to point out that many of the characters' appearances, behaviors, and thematic functions are altered as they are translated from the novel form to a filmic one; the realities of the filmmaking process simply won't always allow for any kind of utterly equivalent gloss from one mode of expression to another. Again, the narratological materials shared between the more abstract textual mode of the novel form and the more concrete modes of film cannot be resolved between the two differently operating forms of meaning-making.

So, rather than seeking out all of the ways in which a film either succeeds or fails in matching up completely with any individual reading of its source text, a much better focus would be to try to understand all of the specific ways in which the film adaptation establishes multi-dimensional relationships with its source(s). This type of structuralist focus allows for a much more objective, less value-laden analysis regarding how a film (re)presents the storytelling components it inherits from its source(s).

EXCLUSION

No matter what Columbus claims his intentions were, his *Sorcerer's Stone* film does not include everything from Rowling's novel. Some of the characters who populate the novel but find no expression in the film include Mrs. Figg, the many witches and wizards whom Vernon

Dursley sees during his workday, Piers Polkiss, Madam Malkin, Peeves the Poltergeist (who

makes no appearance in any of the Potter films), Madam Pomfrey, and Professor Binns. The

removal of these characters from the film's narrative does not derail its (re)construction of the

novel; instead, the Columbus either finds other ways to indirectly signify these characters or

decides that they simply aren't necessary for the narrative to function and merely does not

(re)express them in any fashion, either directly or indirectly.

Some of the settings in the novel that the film does not include (re)presentations of

include Madam Malkin's Robes for All Occasions, Flourish and Blotts, Professor Binn's History

of Magic classroom, the Apothecary, the Eeylops Owl Emporium, or the secret harbor located

under the castle. As nearly all of these excluded settings are shops in Diagon Alley, the removal

of them seems to have no real impact on the film's construction of its narrative. The film simply

suggests that Harry and Hagrid have visited these stores through narrative COMPRESSION

rather than directly articulating these locations (see next subsection for more on this).

The film also excises several narrative events and situations as well, and these

EXCLUSIONS create much stronger effects on the operations of the film's adaptation. In the

Sorcerer's Stone novel, for example, Rowling begins with a depiction of the Dursleys' day-to-

day lives in order to establish a normality against which the forthcoming introduction of Harry

and the Magical World can be juxtaposed: "Mr. and Mrs. Dursley, of number four, Privet Drive,

were proud to say that they were perfectly normal, thank you very much. They were the last

people you'd expect to be involved in anything strange or mysterious, because they just didn't

hold with such nonsense" (2). The chapter then proceeds to depict typical daily incidents such as

Aunt Petunia taking care of the infant Dudley and Uncle Vernon going through his work day at

his drill factory before arriving home, eating dinner, watching the news, and preparing for bed

(2-8). Indeed, as James W. Thomas points out in *Repotting Harry Potter*, Rowling employs the words "normal" and "normally" several times throughout this chapter (a total of eight times) in order to reinforce this theme (3). Thomas also explains that Rowling "writes her first paragraph in an ironic tone, as the praise of 'normal' and the condemnation of "thank you very much' indicate" (*Repotting Harry Potter* 2). In fact, Rowling's language pronounces as much in the series' only example of direct address: "When Mr. and Mrs. Dursley woke up on the dull, gray Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country" (*Sorcerer's Stone* 2).

This sense of the typical is contrasted sharply with the thoroughly unconventional arrivals of Albus Dumbledore, Minerva McGonagall, and Rubeus Hagrid: Dumbledore seems to land out of thin air, McGonagall transforms from a cat, and Hagrid falls out of the sky on a large flying motorcycle (*Sorcerer's Stone* 8-14). Additionally, all three adult magical characters are described as looking just as unordinary: Dumbledore is "tall, thin, and very old, judging by the silver of his hair and beard, which were both long enough to tuck into his belt" and "wearing long robes, a purple cloak that swept the ground, and high-heeled, buckled boots" and "half-moon spectacles" (8); McGonagall is "a rather severe-looking woman . . . wearing square glasses exactly the shape of the markings the cat had had around its eyes" and an emerald cloak (9), and Hagrid is "almost twice as tall as a normal man and at least five times as wide . . . simply too big to be allowed, and so *wild*" with "long tangles of bushy black hair and beard . . . hands the size of trash can lids" and "feet in their leather boots . . . like baby dolphins" (14). And, this initial chapter concludes with the exchange of dialogue between Dumbledore and McGonagall regarding Voldemort and Harry's parents, and the delivery of baby Harry to the Dursleys' front

porch. Therefore, the differences between the typical Muggle and atypical Magical Worlds are being clearly delineated.

Columbus' film, however, skips over the depiction of the Dursleys' daily life and begins instead with the (re)presentation of the aforementioned delivery of baby Harry, a (re)presentation that follows roughly the same structure as Rowling's depiction, albeit with some notably removed and/or compressed lines of dialogue among Dumbledore, McGonagall, and Hagrid (see the following subsection COMPRESSION for more instances of this kind of "narrative contraction"). The film, for instance, eschews any mention of the celebrations going on all over the country by witches and wizards because of the defeat of Voldemort, lemon drops, the possibility of Muggles discovering the Magical World, Dumbledore's refusal to engage in dark magic, or the fact that Hagrid borrows the flying motorcycle from Sirius Black (10-14). It is not that Columbus' film version does not also hold up the Dursleys as examples of the normalcy of the Muggle World to be so starkly contrasted with the unconventional of the Magical World; it is just that his film is able to maintain this theme through other means: the visual depiction of both

Fig. 5. The exterior of Privet Drive. Frame from Columbus' *Sorcerer's Stone*.

Fig. 6. The interior of the Dursleys' home. Frame from Columbus' *Sorcerer's Stone*.

Fig. 7. Dudley's pile of birthday presents. Frame from Columbus' *Sorcerer's Stone* film.

the exterior and interior of the Dursleys' home as well as their car as being identical to those

which surround it, the types and colors of the clothing they wear, their hairstyles, their complete

engagement with the modern mindset of consumerism, and so on (see figs. 5-7). In Columbus'

film, the fact that the Dursleys' house is not only nearly completely brown on the outside—just

as every other one that surrounds it is—but also so thoroughly mundane and typical in its interior

design and structural layout helps construct the same sense of the unoriginal, the conformist that

Rowling spends so much time in the beginning chapter fashioning.

It is safe to say that the film could not, for instance, have offered the Dursleys' home as a

bright red, all-steel house with huge windows set amidst a row of grey stone cottages and still

somehow be able to sustain the same effect. It is just as safe to assume that the fact that

Radcliffe's hair is so wild and seemingly uncontrollable could so clearly separate Harry from his

relatives if their hair styles weren't so decidedly conservative. So, while Columbus' *Sorcerer's*

Stone adaptation does exclude these portions of Rowling's text, many of the underlying functions

that these cut portions are intended to create are nonetheless still expressed, at least in part,

through other means that are central to how a film renders its meanings differently than does a

novel.

At the same time, there are other notable exclusions of events and situations from

Rowling's novel that are not maintained in the film version at all. For example, in the *Sorcerer's*

Stone book, Dudley's best friend, Piers Polkiss, goes with the family to visit the zoo for Dudley's

birthday. In the film version, Piers is simply not included in any manner. It seems that the film

doesn't consider him a necessary part of the scene, and instead focuses on the interaction

between Harry and the snake that he inadvertently uses magic to set free in reaction to his cousin

Dudley's slamming him to the ground. This makes sense because Piers, whom Rowling

describes as "a scrawny boy with a face like a rat . . . who was usually the one who held people's

arms behind their backs while Dudley hit them" (23), is redundant. Dudley and Piers are both

ignorant bullies who represent the opposite of who Harry will soon be revealed to be, someone

who stands up for others rather than intimidate and torment them. So, as Dudley already so

effectively fills this role in the film, including Piers simply is not necessary. In this case, the

exclusion of his character appears to have absolutely no effect on the film's (re)telling of the

novel. It is even possible to argue, then, that Rowling's inclusion of Piers in the novel does

nothing to further any facet of its narrative and could just as easily have been left out without

losing any of the meaning that Rowling is using Dudley-as-bully to engender.

Conversely, just before the family leaves for the zoo in the novel, Rowling uses a rather compacted series of flashbacks that nonetheless provides a fairly detailed backstory for Harry. As Uncle Vernon threatens Harry with dire consequences if he engages in any "funny business" (as in, magic) while at the zoo, Harry tries to explain that he will do nothing of the sort (24). The novel proceeds to explain that "the problem was, strange things often happened around Harry and it was just no good telling the Dursleys he didn't make them happen" because no one ever believed Harry (24). The novel immediately follows with a description of various times in which Harry accidentally had used magic whenever he was angry or scared: Harry managed to regrow all of his hair over the course of one night after his aunt had cut nearly all of his unruly hair off, to shrink a "revolting old sweater of Dudley's (brown with orange puff balls)" that his aunt was trying to force over his head until "it might have fitted a hand puppet," and even to somehow fly up onto the roof of a school building in order to escape Dudley and his gang (24-25).[3]

While the EXCLUSION of Piers seems to have no real impact on the film's (re)telling of Rowling's novel, not including this brief set of flashbacks makes the Harry of the film a less rendered character. By not providing this depiction of Harry's past unwitting magical escapades, the film presents more of a type and less of a fully rounded individual. While it could be argued that the audience could assume that the treatment Harry is shown receiving from the Dursleys also occurs at school, the reality is that including even a brief depiction of Harry's extremely unhappy life at his "normal" school could have been used to further contrast his life in the Muggle world with the markedly different existence he finds in the Magical world. By contrasting Harry's experiences at his Muggle school—with normal buildings, normal grounds,

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[3] Yet again the color brown is used here to reinforce the idea of the Dursleys' recurrent efforts to impose the bland, the normal onto Harry in order to combat his inherent differences from them.

normal students, normal teachers, normal classes—with those he soon has at Hogwarts—with a huge castle, a forest filled with magical creatures, teachers who use magic in lessons, students who can fly and cast spells—the film could have not only have constructed a more developed, more individualized character in Harry, but could also have helped reinforce the undergirding theme of the normal versus the abnormal, the typical versus the magical that both the novel and the film express.

There are, of course, many other examples of EXCLUSIONS of events and situations in the film. Columbus' version does not, after all, contain depictions of the Dursleys' efforts to escape the magical letters by driving for hours and staying at a nondescript hotel before rowing to a small island (41-45), Hagrid sleeping in the shack after the Dursleys run from him before he and Harry share a breakfast and take the rowboat back to the mainland (60-65), the second Quidditch match that Snape referees (222-225), or the Dursleys picking Harry up at the train station after he returns from his first year at Hogwarts (307-309). While these narrative events and situations might have added more detail to the film's rendering of Rowling's novel, they must not have been thought required for the core adaptation, and thus were removed.

<div align="center">COMPRESSION</div>

Discussing the COMPRESSION category of adaptation as it relates to the *Sorcerer's Stone* film version of the novel is markedly more complex than the first two, INCLUSION and EXCLUSION. There are several reason for this, not the least of which is the fact that COMPRESSION appears to be one of the adaptation strategies that Columbus' film—in fact, that every Potter film adaptation in the cycle—relies on. Indeed, the *Sorcerer's Stone* film manages to include a great number of the storytelling components and aspects from Rowling's novel, but it often achieves these inclusions in a decidedly contracted manner. In other words, the

COMPRESSION category can be thought of as the first of several that follow which act as more complex versions of the first category, INCLUSION, because it deals with elements of the narrative/story from Rowling's novel that may be considered to be included in the film version, but which obviously function in a markedly abbreviated or constricted fashion. After all, as a commercial film intended to be consumed in one sitting, Columbus's adaptation cannot be thirty+ hours long, but instead must try to straddle the line between including as much of the meaning of Rowling's novel as possible while still coming in at a workable time and price tag. What results is a film adaptation that must suggest much more than it can directly portray. Thus, we find that there are many scenes in the *Sorcerer's Stone* film that serve roughly the same function as their counterparts in the novel but which are condensed.

One notable instance of this type of condensed meaning-making is found in the film's (re)presentation of Hagrid and Harry's shopping trip though Diagon Alley. In the novel, after Harry's rousing—and therefore surprising—reception at the Leaky Cauldron, the pub that serves as the secret entrance into Diagon Alley, Hagrid leads Harry past an assortment of magical shops so striking that Harry "wished he had about eight more eyes" and "turned his head in every direction as they walked up the street, trying to look at everything at once" (71). They soon find themselves standing before the Gringotts, a "snowy white building that towered over the other little shops" that serves as the Magical World's bank (72). After retrieving some of Harry's gold his parents left him, and the secret item from Vault 713 for Dumbledore (72-76), Harry continues on alone to Madam Malkin's to buy his school robes (as discussed earlier in this chapter). He soon meets up with Hagrid again to enter the bookstore Flourish and Blotts "where the shelves were stacked to the ceiling with books as large as paving stones bound in leather; books the size of postage stamps in covers of silk; books full of peculiar symbols and a few books with nothing

in them at all" (80). After that, they purchase Harry a cauldron, set of scales, telescope, and "supply of basic potions ingredients" before they visit Eeylops Owl Emporium where Hagrid buys Harry a "beautiful snowy owl" as a birthday present (80-81). Their final stop is Ollivanders wand shop, wherein Harry goes through many wands before finding one that chooses him before they finally make their way out of Diagon Alley and back into the Muggle World (81-86).

In Columbus' film, however, this shopping trip is noticeably truncated. Upon entering Diagon Alley, a series of several jump cuts alternate back and forth between a camera-as-omniscient narrator and Harry's subjective point of view to help construct the same sense of overwhelming spectacle that Rowling's novel describes (see figs. 8-10). And, just as in the novel, the two then head for Gringotts. However, as soon as they complete their errands in the bank, the film jumps over the shopping at all the other stores by instead depicting Hagrid and Harry walking through a busy Diagon Alley laden with packages. Therefore, the many packages that the two are shown carrying act as a kind of shorthand for what logically must have happened off camera in the time that the film jumps over after its depiction of the bank scenes and this post-shopping scene (see fig. 11). In fact, the only shopping Harry is shown doing at all is buying

Fig. 8. Harry enters Diagon Alley for the first time. Frame from Columbus' *Sorcerer's Stone*.

Fig. 9. Harry walks through Diagon Alley. Frame from Columbus' *Sorcerer's Stone*.

Fig. 10. Harry walks through Diagon Alley. Frame from Columbus' *Sorcerer's Stone*.

his wand from Ollivander. Although much of the scene's structure follows its counterpart in the novel, it too is compressed in the film as Harry is shown purchasing his wand without Hagrid, who is present during this exchange in the novel, and does not include the wand maker's magical self-measuring tape measure or his lines of dialogue about Hagrid's expulsion from Hogwarts.

Another notable example of the *Sorcerer's Stone* film's narrative compression is found in its depiction of the Sorting Ceremony. In the novel, the Sorting Hat sings a short song about the qualities prized by the four respective Houses before each new student comes forth to be sorted, according to alphabetical order, beginning with "Abbott, Hannah" and ending with "Zabini, Blaise," (117-122). The Sorting takes place across no fewer than six pages in Rowling's novel.

In Columbus' film, however, the delineation of the Sorting is not only re-sequenced, but

compacted as well. With no apparent rhyme or reason, Hermione Granger is called forward first,

followed by Draco Malfoy, Susan Bones, Ronald Weasley, and finally, Harry Potter. Once Harry

steps forth, the Hat's lines of dialogue, which represent its internal discussion with Harry

regarding his desire not to be placed in Slytherin, are nearly lifted word-for-word from

Fig. 11. Visual proof of Harry's shopping trip. Frame from Columbus' *Sorcerer's Stone*.

Rowling's novel, but after he is placed alongside Hermione and Ron in Gryffindor amid the

rousing round of cheers he receives from his fellow students, the Sorting scene abruptly ends

with a wink and a nod from Dumbledore. Of course, it is understandable why the film does not

feel the need to show every incoming student's Sorting, even though it is still quite clear that the

remaining students must have also been placed in Houses; as it is, the film's rendering of only

five students' being sorting alone results in a scene that lasts 3 minutes 19 seconds. Perhaps the

filmmakers thought that spending any more screen time on such a relatively insignificant aspect

of the story simply did not make sense. Or, perhaps they felt that it was better to focus on the

Sorting of the more "important" characters, with only one of those students shown being sorted,

Susan Bones, not really being one of those vital characters. This makes sense, I think, because

her sorting, which occurs nearly completely off-camera, allows the film to concentrate on

Harry's first interaction with Snape, without having to miss any of the core characters being sorted.[4] In any case, the scene is a clear illustration of how film can succeed in including certain facets of a source text while still using its inherent communication strengths and tendencies as a medium to compress those facets into more manageable chunks.

There are, of course, many other examples of such compressed storytelling in the *Sorcerer's Stone* film: the fact that Harry only sees his parents in the Mirror of Erised rather than his entire extended family as he does in the novel; the significantly shortened depiction of Harry receiving his Nimbus 2000 from McGonagall; the reduced portrayal of Harry's first Potions class with Snape, the considerably abbreviated depiction of Harry's interaction with the Weasleys when they help him first locate the proper platform, board, and find a seat in the train; and so on. In fact, the entire portion of the novel that articulates Harry, Ron, and Hermione delivering Hagrid's new baby dragon, Norbert, to friends of Charlie Weasley at the top of the Astronomy Tower so that it can be taken to be studied by dragon experts in Romania (235-241), is abbreviated to two brief lines of dialogue in the film. Now Hagrid simply says, "Norbert's Gone. Dumbledore sent him off to Romania to live in a colony" (*Sorcerer's Stone*).

These various acts of narrative COMPRESSION, then, not only shorten the film's (re)presentation of various aspects of Rowling's novel, but also draw attention to one of the most potent of all meaning construction capabilities available in filmic storytelling: the ability to *indirectly indicate* far more that it can *directly signify*. Indeed, what a novel can take pages to describe or denote, a film, by virtue of its multimodal means of expression, can portray in mere seconds. This should not, however, lead to a simple inversion of the long held assumption that a

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[4] Of course, there is always the possibility that the fact that Susan Bones is being portrayed by the director's daughter (Eleanor Columbus) might explain why she the only other student shown being sorted.

literary source text should always be privileged over its subsequent adaptations; indeed, just as the fact that a source text happens to come *before* its adaptation should not automatically grant that source text precedence over its film adaptation(s), the fact that those adaptations come *after* the source text should not produce the same type of hierarchical construction, either. Instead, we should endeavor to account even further for the differing ways that each and every kind of text— be it a film, video game, poetry, symphony, painting—achieves its effects, structures its meaning(s).

<div align="center">EXTENSION</div>

On the other side of the COMPRESSION coin is that of EXTENSION, the idea that the *Sorcerer's Stone* film not only compacts certain aspects of its narrative, but actually prolongs others as well. This is not, however, the same thing as the straightforward adding of new narrative components, which is covered by the INVENTION category. The EXTENSION category deals instead with aspects of the novel's narrative that are included in the film adaptation, but which are somehow elongated beyond the source text's usage of those same aspects by time, theme, function, or intensity. However, because Columbus' film relies so heavily on narrative COMPRESSION strategies, it presents far fewer examples of narrative EXTENSION. Nevertheless, one of the most prominent instances of this type of narrative extension is found in the film's execution of Harry's first Quidditch match. In the novel, the Gryffindor and Slytherin teams both walk out onto the pitch until Madam Hooch, acting as referee, blows her whistle to announce the beginning of the match, sending all of the players taking off into the air on their brooms (185). Soon the Slytherins have shot at the Gryffindor goals, but the Keeper and team captain, Oliver Wood, saves it (186). Almost immediately, the Gryffindor Chasers score the match's first points and the match begins in earnest (186). As the

Weasley twins' friend, Lee Jordan, commentates, Harry is soon fouled by Marcus Flint, the opposing team captain, and Harry's broom begins flying so erratically of its own accord that Harry nearly topples off and falls to certain injury (189). This causes the other Gryffindor players to focus on trying to help Harry, thus allowing the Slytherins to score multiple times as a result (189-191). Because Hermione believes that Snape is using a spell to cause Harry's broom to try to buck him, she sneaks up behind Snape and sets his robes on fire in order to break his concentration and save Harry (191). Harry immediately rights his broom and catches the Golden Snitch in his mouth, thus scoring an extra 150 points and giving the Gryffindors the victory (191).

In the film version, much of this action still makes its way into its depiction of the same Quidditch match. However, several portions of the game are extended, likely in order to create more tension for the audience while at the same time painting the Slytherin team as more aggressive and violent and the Gryffindor team as more courageous and honorable. In the film version the players from both teams do not walk out on to the field, but they fly instead, zooming around the field. This difference serves not only to create more visual interest, but also to enhance the pressure of the upcoming scene by communicating how fast paced and dangerous the game of Quidditch is, even before the match actually begins. Additionally, Flint does not foul Harry as he does in the novel, but instead grabs another player's bat and slams the Bludger into the Gryffindor Keeper after he has made a number of saves. The Keeper instantly falls to the ground, unconscious. While this attack on Wood angers the Gryffindors, it is not apparently not considered a foul and the match continues, much to the delight of the Slytherin supporters in the crowd. Flint and another Slytherin player then force a female Gryffindor, probably Alicia

Spinnet, player to crash into one of the stands surrounding the field and fall to the ground, also

unconscious. With the Gryffindor team down two players, the Slytherins can now score at will.

Soon, Harry's broom begins trying to toss him off, just as it does in the novel. And,

Hermione's use of magical fire to break Snape's spell plays out fairly closely to the action as it

presented in the novel. However, after Harry regains control of his broom, rather than

immediately catching the Snitch in his mouth as he does in the novel, he is shown bearing down

on the Slytherin Seeker who nearly has the Snitch in his grasp. Harry and the Slytherin Seeker

are soon ramming each other again and again as they chase the Snitch all around the stadium.

Eventually the two follow the Snitch into a dive straight for the ground at breakneck speed. The

dangerous descent proves too much for the Slytherin Seeker, however, and he pulls out of the

dive early. This leaves Harry alone to stand on his broom, balancing as best he can as he races

towards the little golden ball. Just as he reaches out to grab the Snitch, he falls forward off of his

broom, landing rather crudely in a roll on the ground. He then stands up and, after several tense

moments of looking as though he is going to vomit, he spits out the Snitch, revealing that he has

in fact caught it in his mouth just as he does in the novel—only with much more action, danger,

and excitement this time around. So, while the match of the novel and the film are certainly

extremely close in structure and function—i.e. the Slytherins are violent, the Gryffindors are

courageous, Harry saves the game by catching the Snitch, Hermione helps, etc.—the film's

rendition extends the scene by inserting more depictions of action and speed. Thus, the film uses

its inherent capabilities for displaying actions according to different types of time manipulation

(in this case, that of the hyper-fast students as they zoom through the sky on brooms in a perilous

sport) to emphasize the visceral and hazardous nature of Quidditch in a way that the textual

description of Rowling's novel simply cannot achieve.

Another prominent example occurs near the end of the film, when Harry must keep the Sorcerer's Stone from falling into the wrong hands by standing alone against Quirrell and Voldemort while Dumbledore is away in London. In the novel, Harry leaves Ron and Hermione behind after they help him get past the various magical obstacles that the teachers had placed to help protect the Stone (225-287). Harry then enters the final chamber to find Quirrell, not Snape as he had expected, trying to solve the riddle of the Mirror of Erised in order to obtain the Stone to help rejuvenate his Master, Voldemort (288-291). Quirrell snaps his fingers, causing magical ropes to appear and bind Harry so that he cannot escape (289). The Mirror uses Harry's own reflection to place the Stone in his pants pocket, causing Voldemort, whom Harry is horrified to discover is sharing Quirrell's body, to threaten Harry and instruct Quirrell to kill him and retrieve the Stone (292-295). However, even though Quirrell is definitely a more accomplished wizard with dark powers that Harry simply does not possess, when Harry touches Quirrell's bare skin, he causes them both such agony that Harry soon passes out (295). When he wakes up three days later in the hospital wing, Dumbledore explains that he had arrived just in time to pull Quirrell off of Harry and save his life, that Voldemort has fled, and that it was Harry's mother enduring sacrifice that caused Quirrell such pain when Harry touched him (296-299).

In the film version, much of this same action takes place, but with some notable demonstrations of EXTENSION. When Harry reaches Quirrell, the older wizard uses some kind of spell to force Harry to walk to the Mirror so that, just as in the novel, Harry soon finds it has placed the Stone in his pocket. After revealing that he shares his body with Voldemort, Quirrell snaps his fingers just as he does in the novel, but this time he causes a ring of fire to encircle the chamber, trapping Harry. In this way, the film is able to connote a more intense kind of danger than mere ropes might suggest. And, unlike in the novel, where Voldemort merely threatens

Harry with death if he does not hand over the Stone, the Voldemort of the film actually offers to bring Harry's parents back from the dead in exchange for the Stone. Harry, strangely enough, then takes the Stone from his pocket—thereby revealing to his enemies that he does in fact have it—and seems to consider Voldemort's offer for a few moments before screaming his refusal.

In reprisal, Quirrell does not simply grab Harry as he does in the novel, but flies across the room to slam him onto the steps. This causes Harry to drop the Stone, but Quirrell seems more intent on killing Harry now and does not take the opportunity to grab it. And, although Quirrell chokes Harry just as he does in the novel, this does not cause his hands to blister, but actually has no effect on him at all. This seems to cause an instance of inconsistency in the film: when Harry touches Quirrell's hand with his own—even though Quirrell is already touching Harry's skin around his neck—suddenly Quirrell's skin begins to smoke and he screams in anguish. Nevertheless, rather than blistering and becoming red as in the novel, the films intensifies the reaction by showing that Quirrell's hand actually begins to disintegrate. Harry, apparently realizing what is happening, rushes to Quirrell and touches him on the face with both hands, causing Quirrell's entire body to become unstable and crumble. After Quirrell's clothes drop to the floor, now full of nothing but dust, Harry, clearly relieved, bends to retrieve the Stone. Behind him, the dust from the floor rises and forms a ghostly image of Voldemort before flying through Harry's body, causing him to scream and fall back, unconscious. As the spectral form of Voldemort flies out of the chamber, the camera tilts down from Harry's comatose face to the Stone held safely in his right hand.

All in all, the differences in the film adaptation's rendition of this climactic scene point to at least three narrative EXTENSION motivations. First, the film wants to intensify Harry's battle with Quirrell/Voldemort. The use of magical fire instead of ropes, the temptation Harry's feels

when Voldemort claims to be able to bring his parents back from the grave, and the corporeal breakup of Quirrell's entire body rather than the mere burning of his skin all serve to heighten the action of the scene. Second, the film wants to show that Harry is the lone, true hero, not Dumbledore. In the novel, Dumbledore arrives just in time to save Harry and prevent the Stone from falling into Voldemort's hands. This makes it seem as though Dumbledore is the actual victor, and that Harry was simply stalling for time until the headmaster can show up and save the day. In the film, however, there is no confusion: Harry is the one who defeats Quirrell, not Dumbledore, and in a much more ostensible manner. Finally, the film wants to emphasize the physical and psychological links that connect Harry and Voldemort that will serve as plot devices throughout the remaining seven films in the cycle. Indeed, as the other films in the series demonstrate, whenever Harry is near Voldemort or Voldemort is feeling particularly powerful emotions, Harry experiences pain in his scar, just as he does when facing Voldemort in the *Sorcerer's Stone* film. While it is unclear whether the film's depiction of Voldemort's ghost form flying through Harry's body causing Harry to pass out is actually foreshadowing the fact that Harry is the Horcrux that Voldemort never intended to make, that "neither can live while the other survives" (Rowling, *Order of the Phoenix* 841) or not, it nevertheless stands as a possible interpretation. After all, Rowling has stated that she spent years planning out the structures of the entire series before actually writing the novels, including the ending of the final book.[5]

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[5] In response to the question, "I've heard you mention that you already have written the final chapter of book seven . . . would it be possible to change the ending?" during an interview in 2005, Rowling responded: "No. No, because— again, as I think you see through *Half-Blood Prince,* these books have been plotted for such a long time, and for six books now, that they're all leading a certain direction. So, I really can't—there is no leeway now for me, particularly on book seven, for me to sit down and think, 'You know, I think So-and-so can live after all, and I think . . . So-and-

SUBSTITUTION

Just as the *Sorcerer's Stone* film maintains many narratological features of Rowling's novel by condensing (COMPRESSION) certain storytelling of its source text while protracting others (EXTENSION), it also maintains other aspects by keeping the same narrative action, function, or event intact, but exchanging the character(s) who performs/receives said action with another, replaces one narrative function for another, switches the location of an event with another, and so on. A prominent illustration of this type of narrative SUBSTITUTION occurs in the film's reworking of the detention that Harry and Hermione must serve after being found out of bed after hours the night that Charlie Weasley's friends come to pick up Hagrid's baby dragon from them. And, because Neville tries unsuccessfully to prevent Harry and Hermione from being caught by Argus Filch after Draco tells McGonagall what Harry and Hermione have been doing with the dragon, both Neville and Draco are given detention as well. Ron is not part of the detention because he is recuperating in the hospital wing after having being bitten by the very dragon that Harry and Hermione have taken to the top of the Astronomy Tower. The four

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so can run away and start an ice cream business.' You know, I've laid my clues and I've laid my plot and now I have to follow through with it. But I'm still happy with it. The final chapter, as I've always said, really relates to what happens to the people who survive the story, after the end of the story. And I have made small tweaks to it over the intervening years. And I'll have to rewrite it when I get there." In another interview from 2008, Rowling said that, "No, I knew what the plot was before *Philosopher's Stone* was published . . . I had to drop clues all the way through because as you know in the seventh book when you have the revelation scene where everything shifts and you realize why Snape was . . . what Snape's motivation was. I had to plot that through the books because at the point where you see what was really going on, it would have been an absolute cheat on the reader at that point just to show a bunch of stuff you've never seen before . . . So I did know. It was a complicated plotting process, but by the time *Philosopher's Stone* was finished, I definitely knew all the big things."

students must enter the Forbidden Forest in the middle of the night to accompany Hagrid as he tries to locate an injured unicorn (140-150).

In the film, however, rather than being caught because they were delivering the dragon to Charlie's colleagues, Harry, Ron, and Hermione are instead seen by Draco when they are in Hagrid's hut witnessing the birth of the baby dragon. Because it is well after hours, when Draco runs immediately to tell McGonagall what he observed them doing, she gives him detention along with the other three, just as she does in the novel. However, because Ron was present at the birth instead of Neville, he is the one who receives the punishment in his place. So, rather than being a straightforward exchanging of characters because, say, Ron is simply a more important figure in the Potterverse than Neville and therefore is given more screen time in a commercial family film that is already pushing its temporal limits at over two and a half hours (where such time comes at a premium), the switch is made as an organic consequence of the narrative COMPRESSION that replacing the dragon delivery action sequence of the novel with the two lines of dialogue of the film creates. In other words, Neville is replaced in the middle of the night detention scene by Ron because that is what makes more sense in the overall narrative structure of the film. Keeping Neville in the scene instead of Ron would have, therefore, caused many more storytelling problems for the filmmakers than it would have solved. Doing so would have required more shots, sets, and visual effects. This, in turn, would have led to a longer running time and a higher cost for the studio. So, Ron's replacement of Neville makes sense not only from a narratological perspective, but from time-constraint and fiscal ones as well.

Another instance of SUBSTITUTION in the film involving the Forbidden Forest—this time regarding the forest itself rather than a character within it—transpires in the section where Harry overhears Snape threatening Quirrell about the Sorcerer's Stone. In the novel, just after the

Quidditch match that Snape referees, Harry uses his broom to follow Snape as a safe distance as he enters the Forest (225). While hiding in a nearby tree, Harry eavesdrops on the short conversation that takes place between Snape and Quirrell about how to get past the three-headed dog that guards the trapdoor leading to the Stone (226). Spying on this conference leads Harry to believe that his suspicions of Snape are correct: he is the one who is after the Stone. He returns to the castle straightaway to tell Ron and Hermione what he has learned (227).

In the film, Harry's eavesdropping of Snape and Quirrell takes place Christmas night, right after Harry receives his father's old Invisibility Cloak as a present from an anonymous giver earlier that morning (and therefore also represents the simultaneous use of the RE-SEQUENCING category as well). Harry uses the Cloak to sneak into the Restricted Section of the library in search of information on Nicholas Flamel. While running from the library back to his dormitory to escape from Filch, Harry comes upon Snape and Quirrell in an otherwise nondescript castle hallway, who do not see him because he is still under the Cloak. While their conversation is rather truncated (and therefore also represents the simultaneous use of the COMPRESSION category), the function of their discussion is roughly the same as it is in the novel. And, just as he does in the novel, Harry discovers the Mirror of Erised almost immediately afterward when he ducks into an unused classroom to avoid detection. Moving the location of this overheard conversation into the interior of the castle not only solves the problem of how to place Harry on his broom near enough to the Forbidden Forest so that he can follow Snape in there without having to render another—and likely anticlimactic—Quidditch match to explain this, but also enables Harry to come upon the discussion through no fault of his own. In the novel, Harry chooses to follow Snape into the woods out of either sheer curiosity (at best) or intentional distrust (at worst). In the film, however, he was simply in the wrong (right?) place at

the wrong time. In essence, it seems as though the Harry of the film is more innocent and trusting than his counterpart in the novel.

There are, of course, many other examples of SUBSTITUTION to be found in the film. Rather than teaching Harry about the fundamentals of Quidditch in the stadium as he does in the novel (166-170), Wood shows him the basics in the same castle courtyard where Madam Hooch teaches Harry and his fellow first years how to fly on brooms earlier in the film. Instead of seeing Ron and Hermione when they come to visit him in the hospital wing following his battle with Quirrell/Voldemort where they discuss the possibility that Dumbledore actually wanted Harry to face these villains on his own as it happens in the novel (301-302), Harry simply runs into his two best friends as they wait a deserted stairway for him before entering the Great Hall for the end-of-year feast. While not as important or recurrent an adaptation strategy as COMPRESSION, the act of substituting characters, events, and setting still serves as a useful and logical method for maintaining certain aspects of the novel's narrative while simultaneously shifting other facets of these aspects for others. In the way, the function of those storytelling operations can still be maintained in the film while replacing those elements which can help the film construct as much meaning as possible with fewer working narrative parts.

RE-SEQUENCING

The final inclusionary category, RE-SEQUENCING, involves the preservation of some narrative features roughly as they are portrayed in the novel. However, these narrative features are reordered temporally in the film. One of the most significant of these kinds of time altering can be found in the film's treatment of the scene where Hagrid visits Harry in the hospital wing before he is released by Madam Pomfrey so that he can attend the feast. Hagrid comes to see Harry in order to apologize for putting Harry at risk by mistakenly revealing to Quirrell how to

get past the three-headed dog, but he also presents him with a photo album full of magical

photographs of his deceased parents (303-304). Apparently Hagrid obtained these photos by

contacting old school friends of James and Lily Potter. The gift means so much to Harry that he

"couldn't speak, but Hagrid understood" nevertheless (304).

In the film, this interaction does not take place in the hospital wing (and therefore

represents the SUBSTITUTION adaptation category as well) before the feast, but occurs after

the feast just outside of the Hogwarts Express as Harry and the other students are boarding the

train to head back to London. As Ron and Hermione wait for him on the train, Harry runs up to

Hagrid to say goodbye. When he receives the photo album, Harry opens it to the first page to

reveal a small photograph of a man with glasses and a woman with bright auburn hair holding a

young baby boy with black hair and a forehead free of any scar. All three are smiling at the

camera. In the reaction shot, Harry's face fills the frame as he smiles quietly. However, while the

Harry of the novel is allowed to communicate his appreciation to Hagrid without words, the

Harry of the film also utters his gratitude with a soft "Thanks, Hagrid" (*Sorcerer's Stone*). The

two then share a quick handshake and a hug before Hagrid tells Harry that he can threaten his

cousin Dudley with magic while he stays with the Dursleys over the summer holidays. After

Harry reminds him that he isn't allowed to use magic outside of school, Hagrid points out that

his relatives don't know this. This causes Harry to grin from ear to ear.

This relatively minor shift in timing emphasizes one of the series' most vital and

recurrent themes: that family is not just about biology, but about choice and circumstance. In

other words, a family is not just something a person is born into, but something that he or she can

acquire through friendship, support, and trust. By handing Harry the photo album just before he

rejoins Ron and Hermione on the train, the film is connecting Harry's past with his present and

future. While the parents in the photo embody Harry's family from before, a family that was brutally ripped from him when he was but an infant, but whose sacrifice will endure, Ron and Hermione signify the family of the now, a family that will stand by Harry and help him face all of the difficult challenges that lie ahead. The Hermione of the film actually helps establish this idea when she wonders out loud as they are embarking on the train, "Feels strange to be going home, doesn't it?" to which Harry replies, "I'm not going home. Not really" (*Sorcerer's Stone*). As Harry stands right beside Ron and Hermione, he looks back at Hagrid, with Hogwarts standing tall in the distance, the implication is clear: Harry's real home is with his friends, not his blood relatives. So while Hagrid's presentation of this same gift of Harry's past while they are alone in the hospital wing on the novel still has some emotional and thematic power in the novel, the underlying meaning is actually handled more effectively in the film because it links Harry's previous family with his existing one so strongly. Moving this thematically charged interaction ever so slightly in the film produces a more potent signification of this family-as-malleable notion.

Another case of the film's reordering of events—while admittedly less powerful than the presentation of the photo album to Harry by Hagrid—is the repositioning of Harry's first meeting with Draco Malfoy. In the novel, Harry meets Draco twice before arriving at Hogwarts: first, in Madam Malkin's during the shopping trip in Diagon Alley with Hagrid, and second, on the Hogwarts Express while on the way to the school. When Harry speaks with Draco in the robe shop, Draco has no idea who Harry is and therefore feels no guile toward him. Instead, Draco belittles Muggles, non-purebloods, Hufflepuff House, and even Hagrid, whom he sees outside the shop window waiting for Harry (77-79). Draco leaves the shop without discovering Harry's true identity. However, once the train is underway, Draco, Vincent Grabbe, and Gregory Goyle

figure out who Harry is. When Draco and his cronies enter Harry's compartment, they find that he is sharing it with Ron, someone whom Draco has been taught to look down on (108-109). When Draco, always so haughty, offers his hand to Harry after belittling Ron's family, Harry refuses it, retorting that he "can tell who the wrong sort are for myself" (108-109). This angers Draco, who threatens Harry with a jab at his parents: "'Unless you're a bit politer you'll go the same way as your parents. They didn't know what was good for them, either. You hang around with riffraff like the Weasleys and that Hagrid, and it'll rub off on you'" (109).

In Columbus' film, these two interactions between Harry and Draco are shifted to a different location—just outside the Great Hall—and a different time—just before the Sorting of Harry and his first year cohorts. Additionally, as Draco's lines of dialogue are also noticeably condensed, this scene also serves as a further instance of narrative COMPRESSION. Just after the First Years have crossed the Black Lake and climbed the many steps to the doors which open into the Great Hall wherein the rest of the school waits for the beginning of the year feast, McGonagall explains, just as she does in the novel, Hogwarts's four House system. She essentially defines the Houses as the students' families while they are at school. Because Draco's first meeting with Harry is repositioned to occur right after McGonagall's explanation of the Houses-as-families, Draco's pompous attitude and his deriding of Ron (because he comes from a large family with little money), the film is able to emphasize yet again the idea that family is central in the Potter series. Basically, this compacted interaction between Harry and Draco serves to demonstrate Harry not only defending his friends—which is something that will ultimately define his character throughout the film cycle—but also choosing one type of family over another. This choice of the poor but generous family over the rich but selfish one foreshadows Harry's upcoming choice in the Sorting. Indeed, while the Sorting Hat strongly considers placing

Harry in Slytherin House, Harry vehemently refuses. In fact, instead of repeating something like, "Gryffindor, please Gryffindor!" Harry actually says, "Not Slytherin, not Slytherin!" (*Sorcerer's Stone*). Therefore, it is clear that Harry didn't so much desire being placed in Gryffindor as he did *not* being placed in Slytherin. And, by moving this choice of House so much closer to Harry's first contact with Draco, Harry's crucial choice of House epitomizes his choice of family, the Weasleys over the Malfoys. This choice, then, serves to delineate Harry's path as much as any other choice he makes throughout the entire cycle.

The film presents other examples of event RE-SEQUENCING. Many of the classroom scenes—McGonagall's Transfiguration class, Flitwick's Charms class, Quirrell's Defense Against the Dark Arts, and so on—are often repositioned throughout the film. These relocated scenes seem intended to provide comic relief, offer some type of pacing counterpoint, or simply effect a more unified narrative structure. While the RE-SEQUENCING of these classrooms scenes might not always achieve these desired effects, it is still clear that Columbus' film embraces the adaptation strategy of narrative relocation as a method for communicating more story with fewer parts, just as it does with the COMPRESSION adaptation category.

INVENTION

The last adaptation category, INVENTION, is the most difficult to analyze in relation to the *Sorcerer's Stone* film. Although Columbus' first film does engage with this narrative strategy, it does so far less often than it does the previous six categories. Nonetheless, there are some clear examples of this adaptation technique. The very beginning of the film, for instance, inserts an extremely brief though expressive image devised by the filmmakers that is not found in Rowling's novel. After the obligatory Warner Bros.' logo, the film fades in from black to reveal a singular owl sitting atop a street sign labeled "Privet Drive," both lit by a single street

lamp in the distance behind the sign, as a mixture of sparsely orchestrated minor and chromatic

musical figures from John Williams' score emphasize the eeriness and mystery of the scene (see

fig. 12). Indeed, shifting from beginning during the day, as the novel does, to beginning at night

reinforces this sense of the strange and unknown. The initial image of the film, despite only

Fig. 12. An owl sits atop the Privet street sign. Frame from Columbus' *Sorcerer's Stone*.

appearing in frame for a mere seven seconds, achieves more than merely indicating the location

of the Dursleys' house; it also operates as a visual metaphor for the entire coming film. On the

one hand, there is nothing so common, so everyday in the contemporary world as a street sign.

On the other hand, owls have long been considered by many cultures to be signs of the bizarre

and the unfamiliar ("All about Birds: Owls"). Thus, this prefatory image contains within it a clue

to one of the film's most recurrent themes: the conflation of the ordinary with the extraordinary.

This two-part signifier, then, of the ordinary sign intertwined with the extraordinary owl,

emphasizes the role that the film's hero, Harry, will play. Indeed, Harry is the clear

amalgamation of the everyday with the abnormal. He appears small, quiet, bespectacled, and

otherwise fairly nondescript, at least from a cursory view. However, upon closer inspection, the

lightning-shaped scar that mars his forehead marks Harry as special. In fact, because Harry is a

wizard who was raised by ordinary people, he is simultaneously standing with one foot in each

world, the magical and the typical. And, the film's opening image of the owl sitting on the road sign at night helps reinforce this scene of the melding of the normal with the strange that Harry so decidedly embodies.

The film also presents another scene that is invented by the filmmakers that concerns Hagrid telling Harry about how Voldemort tracked down and murdered his parents, but was unable to kill Harry for some reason. In the novel, Hagrid gives Harry this information right after he first meets him, while still in the small shack on the island where the Dursleys seek refuge from the onslaught of owls and the magical letters they so ardently seek to deliver. Despite Uncle Vernon's ongoing opposition, Hagrid tells Harry how the Dark Lord had become powerful, had acquired a great number of followers, and then decided that Harry and his parents needed to be dealt with, on Halloween no less (54-57). The next morning, Hagrid and Harry leave for their shopping trip in Diagon Alley. Once complete, the two return to the Muggle World where they share a brief meal of hamburgers before Hagrid gives Harry a ticket for the Hogwarts Express and sends him back to his relatives' house (86-87). Harry then lives with the Dursleys for another month before his uncle drops him off at the train station to leave for Hogwarts (88-91).

In the film, however, Harry does not return to his relatives' house at all after their shopping trip, but shares a meal with Hagrid in the Leaky Cauldron pub that night. It is here, in an invented scene, where Hagrid tells Harry about Voldemort. By creating a scene where they share a meal far away from the Dursleys and the Muggle World, Harry's indoctrination into the Magical World can take root more effectively. Furthermore, by delaying the information regarding the truth about Voldemort and how his parents died, the film is able to maintain a sense of mystery about the harsh realities of Harry's past longer than the novel does. After their dinner, Hagrid and Harry must have stayed the night because the film shows Hagrid taking Harry

to the train station the next morning before giving him his ticket and suddenly disappearing. To that end, the film manages to separate the normal and supernatural worlds more clearly than does the novel. For better or worse, when the Harry of the film leaves the Dursleys, he does not return to them at all as he does in the novel. Indeed, by ending the narrative just as Harry boards the Hogwarts Express, rather than after his relatives pick him up at the train station back in London, the film keeps its story embedded more squarely in the magical realm.

Columbus' *Chamber of Secrets* Film Adaptation

In Columbus' second filmic outing into the Potter World, the narrative of *Chamber of Secrets* is (re)structured in notably similar manners as it is transferred from the patterns of the novel form into that of film. As a book that is only slightly longer (at 341 pages) and more complex than the first in the series (at 309 pages), it makes sense that many of the same adaptation strategies that Columbus felt worked in the first film would be repeated in the second.

INCLUSION

The *Chamber of Secrets* film maintains nearly all of the characters, settings, events, and situations from the first film while adding more (see Appendix B for a narrative segmentation). This relationship between the first and second film, then, establishes a pattern that each subsequent film follows as the series progresses. This is, after all, because the Potter films are not just adaptations of the novels upon which they are based, but also adaptations of the other films that precede them. As such, the second film introduces some new adolescent characters to the cast initiated in the first film: the young Tom Marvolo Riddle (Christian Coulson), Colin Creevey (Hugh Mitchell), and Millicent Bulstrode (Helen Stuart). The film also offers some new adult characters as well: Gilderoy Lockhart (Kenneth Branagh), Arthur Weasley (Mark

Williams), Lucius Malfoy (Jason Isaacs), Professor Pomona Sprout (Miriam Margolyes), Cornelius Fudge (Robert Hardy), Madam Pomfrey (Gemma Jones), Mr. Mason (Jim Norton), Mrs. Mason (Veronica Clifford), Mr. Granger (Tom Knight), and Mrs. Granger (Heather Bleasdale). The film also presents four new nonhuman characters: Dobby the House Elf (voiced by Toby Jones), Moaning Myrtle (Shirley Henderson), Aragog (voiced by Julian Glover), and the Whomping Willow, the semi-sentient tree on the grounds of Hogwarts that attacks the flying Ford Anglia that Harry and Ron use to get to school after they miss the train.[6]

The second film also adds numerous new locations to those provided in the first film (the school library, Hagrid's hut, the Forbidden Forest, the Great Hall, McGonagall's Transfiguration classroom, the Defense Against the Dark Arts classroom): Harry's small bedroom at the Dursleys house (which he is actually given in the first novel, but which must have occurred off camera); Snape's office, the Hogwarts greenhouses where Harry and his classmates study Herbology; the girls' bathroom where Moaning Myrtle "lives" and Harry, Ron, and Hermione brew the Polyjuice Potion; the Burrow, the dilapidated but cozy house where the Weasleys live; Borgin and Burkes, the shop full of dark magical items in Knockturn Alley; Flourish and Blotts, the textbook store in Diagon Alley; Dumbledore's office; the Slytherin common room; and, of course, the Chamber of Secrets that is hidden under the school and houses the giant snake when it is not slithering about the castle petrifying Mudbloods at the young Tom Riddle's behest.

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[6] I realize that it might seem strange to include a tree as a character, but that is simply the most logical location in which to place this tree. I accept that the Whomping Willow might actually straddle the lines that separate character from plant and/or location. Nevertheless, I wanted to include the introduction of this important character/plant/location.

Again, the model of sustaining existing settings from the previous film while adding others stands as a pattern that the remaining films in the series will emulate going forward.

In addition, the *Chamber of Secrets* film maintains many of the situations/events from its predecessor while adding several more. In the second film, Harry still faces psychological and physical abuse at the hands of his ill-mannered relatives; he once again leaves the normal world and enters the enchanted one; he continues to study magic at Hogwarts; he beats the Slytherin Quidditch team again; he discovers yet another mystery that he, Ron, and Hermione must work together to solve (this time concerning who opened the Chamber of Secrets and why); one person whom Harry again suspects is responsible for the evil being visited on the school (Draco) actually turns out to be another (Ginny Weasley); Snape still seems to hate Harry; Harry ultimately defeats Voldemort's evil plans once again; and, just as was the case in the first film, the more Harry learns about the Magical World, the more dangerous he finds it to be. The situations and events that the second film adds include the fact that Harry has the opportunity to become closer to Dumbledore than he does in the first film; he is able to save others rather than just defeat a villain (Ginny Weasley from the Chamber, Hermione and several other students from petrification, Hagrid from Azkaban); Harry learns more about the school's past; he must deal with the fact that his notoriety can be as much of a liability as an aid (a theme which is echoed in the unjustly obtained celebrity that so thoroughly defines Lockhart); and, Harry must face down not only Draco Malfoy, an opponent his own age with comparable powers, but also his father, Lucius Malfoy, an adult with far greater magical abilities, just as he faces the adult Quirrell in the first film.

However, in the second film, Harry gets help against the adult Malfoy from Dobby, whom Harry has just freed from captivity through deception. Dobby is able, once he gains his

autonomy, to use his considerable powers to ensure that the adult Malfoy is unable to hurt, or possibly even kill, the young Harry in retaliation for both defeating his master, Voldemort, and setting his slave, Dobby, free. In the same fashion, Harry also receives support against the sixteen year old past self of Voldemort that has remained preserved in a diary through extremely powerful dark magic. In the second case, Harry's help comes from Dumbledore in the form of Fawkes the Phoenix delivering the Sword of Godric Gryffindor to Harry so that he can kill the basilisk while also providing Harry with the healing tears that save him from the poisons in the fang that becomes lodged in his arm as he stabs the giant snake through its mouth. Truly, as Dumbledore states for Harry's benefit as he and Ron hide under the Invisibility Cloak in Hagrid's hut while Cornelius Fudge and Lucius Malfoy come to oust the headmaster and arrest Hagrid, "you will find that help will always be given at Hogwarts to those who ask for it" (*Chamber of Secrets*).

Therefore, while the Harry of the first film ultimately stands against Quirrell and Voldemort alone, the stakes are so much higher in the second film that Harry is granted, just as he is in the novel, the timely help that he needs in order to snatch victory from the clutches of defeat. This recurrent theme of the need for help that Harry must learn to accept as he progresses through the remaining films in the cycle finds its first pronounced rendering in these penultimate scenes from the second film. Additionally, the second film reveals that Harry is not only inherently gifted at magical defense—a skill that will serve him well through the remainder of the series—but also that Harry is even more special, more unusual than anyone originally thought: he can talk to snakes. This ability is not only extremely rare, even in the Wizarding World, but one that is nearly always related to dark magic. This revelation serves, just as it does in the novel, to further separate Harry from others, even his friends, and mark him as someone

who will continue to struggle to fit in no matter where he goes. This theme of imposed isolation, which runs counterpoint to that of Harry's ongoing need to learn to accept help from others, serves not only to complicate Harry's character path, but also to expose one of the series' (in both novel and film form) most important ideas it explores: that the adult world is neither black or white, as children are so often told it is by well meaning adults, but is in fact grey. Indeed, as Harry continues to grow up, he and his cohorts must learn to find out how to hold to their ideals while still being able to navigate the labyrinth of severely flawed social and moral structures that make up the adult world that they must inherit.

EXCLUSION

Just as was the case in the first film, the second film also rejects—or at the very least, finds no way to effectively render—several portions of the source text's narrative. Some of the characters that the *Chamber of Secrets* film does not maintain from the novel include Mr. Borgin, Professor Binns, Peeves, Sir Patrick Delaney-Podmore (the headless ghost who is in charge of the Headless Hunt), Mosag (the giant spider Aragog's wife), Nearly Headless Nick, or the dungeon "full of hundreds of pearly-white, translucent people" (ghosts) who attend Nick's "deathday" party (152). Again, the absence of these various characters does not seem to unhinge the narrative; the film simply finds other ways to (re)express the function of the missing characters or determines that they are not necessary for the core meanings that the film is adapting from the novel.

Along the same lines, the second film does not include depictions of some of the settings found in the novel: Ron's room (which will not be (re)presented in film until the *Goblet of Fire*), the Weasleys' garden (that the boys de-gnome), Gringotts, Quality Quidditch Supplies, Gambol and Japes Wizarding Joke Shop, Filch's office, Binn's History of Magic classroom, Snape's

Potions classroom, Flitwick's Charms classroom, and the dungeon where Nick's "deathday" party occurs. Again, these settings are excluded because their narrative functions are carried out in different locations or they are simply deemed extraneous to the core narrative.

There are also many narrative events and situations from Rowling's novel that Columbus' second film does not include. There is no depiction, for example, of Harry seeing a pair of mysterious green eyes staring out at him from under a hedge near the Dursleys' home while Dudley makes fun of Harry for having received no birthday wishes from his Hogwarts friends (Rowling, *Chamber of Secrets* 8-9). Nor does the film render Harry's resulting punishment at the hands of Aunt Petunia for having retaliated against Dudley with threats of magic (9-10), or the letter that arrives from the Ministry explaining that Harry cannot use magic outside of school while he is underage (20-21). The film also skips over the de-gnomeing of the garden at the Burrow (35-38), the visit to Ron's room (40-41), the reading of Hermione's letter to Ron regarding the Weasley's intentions to break Harry out of his relatives' house (45), or the Quidditch practice with the Weasley kids in an empty field near their home (45-47). The film also excludes the interaction between Mr. Borgin and Lucius Malfoy that Harry witnesses while hiding at Borgin and Burkes after accidentally landing in the dark magic shop through the Floo network (49-53), the final night and the following morning at the Burrow before they all head back to Hogwarts (65-57), Harry and Ron witnessing the Sorting from outside the castle after arriving to Hogwarts late (76-78), and Lockhart's discussion with Harry about celebrity outside of Harry's first Herbology lesson (89-91). Additionally, one of the most significant portions of the novel that does not make it into the film involves Harry being caught making a mess in the castle by Filch, Nearly Headless Nick helping Harry escape punishment for making the mess, and Harry agreeing to attend the Nick's "deathday" party as a display of gratitude (122-167).

While there are many other such instances of narrative EXCLUSION in the film, going on about them *ad museum* is likely not useful. Suffice it to say that every Potter film, regardless of director, after the first one cuts large portions of the respective novel's narrative on which it is based in order to keep the resulting film's length under the two and a half hour running time that marks the upward limit of most commercial films. This type of narrative EXCLUSION strategy becomes all the more pressing as the lengths of the remaining Potter novels reach upwards of nearly 900 pages.[7]

<div align="center">COMPRESSION</div>

Columbus continues to rely on narrative contraction as one of his most recurrent adaptation methods. One of the most compressed scenes is the film's version of Fred, George, and Ron arriving to carry Harry back to the Burrow in their father's flying car. In the novel, Ron explains that his father works at the Ministry of Magic and therefore the Weasleys all know that Harry used underage magic illegally, and Harry tries to explain that this was on the case (24-25). They then use the car to pull the iron bars on Harry's window free so that Fred and George can climb into Harry's room, pick the bedroom door lock, sneak downstairs to collect his school things, and then help him push them all into the car (24-26). Then, after the Dursleys wake up and try (unsuccessfully) to stop Harry from escaping, the three Weasleys and Harry discuss who likely sent the house elf and why, Percy's strange behavior all summer, and their father's job at the Ministry as they fly all night back to their house in the country (28-32).

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[7] The *Sorcerer's Stone* novel is 309 pages, the *Chamber of Secrets* 341 pages, the *Prisoner of Azkaban* 435 pages, the *Goblet of Fire* 734 pages, the *Order of the Phoenix* 870 pages, the *Half-blood Prince* 652 pages, and the *Deathly Hallows* 759 pages.

In the film, while the same three Weasleys do arrive in the same flying Ford Anglia, there is no discussion of Harry's illegal use of magic, and Fred and George do not enter the house at all, leaving Harry to collect his own things from his room (instead of downstairs) and pass them out into the car. After Harry escapes out into the car—just as he does in the novel—the entire multithreaded conversion that the novel depicts is compacted in the film to a single line of dialogue: Ron says simply, "By the way, Harry, happy birthday" (*Chamber of Secrets*). While an immediate crossfade from a night scene of the car flying away from Privet Drive to a day scene of the car landing at the Burrow still makes it clear that such a long conversation very well could have taken place during the long flight home, the film does not depict this discussion whether it takes place as part of the film's peripheral narrative or not. The film does, however, add a brief EXTENSION to the escape scene's intensity: instead of simply hanging dumbfounded out the window as he does in the novel, Uncle Vernon actually falls to the ground (from a second-story window) while trying to pull Harry back into the house (although it does not seem that Vernon bears any injury from the fall). All in all, the film uses a shortened rendition of the scene to generate fast paced action and excitement rather than the more elongated version that the novel uses to provide a less intense atmosphere of the potential for getting caught as well as the opportunity for the more drawn out conversation that the long ride back to the Burrow affords.

Another example of narrative COMPRESSION comes much later in the film. In Rowling's novel, Seamus Finnigan and Dean Thomas tell Harry, Ron, and Hermione about the Dueling Club notice that had been posted in the entrance hall (188). That night "most of the school seemed to be packed" in the Great Hall to watch Lockhart and Snape put on a display of magical combat and give the students a chance to practice defensive spells (189-191). After Lockhart and Snape pair every student with a partner so that they all can practice disarming

spells, Harry and Draco disobey and use offensive magic on each other, and many other student

pairs are unable to use the *Expelliarmus* charm effectively (191-193). Harry and Draco are then

selected to demonstrate the blocking spell to the other students, but yet again Draco breaks the

rules and performs a *Serpensortia* spell which produces an angry snake that prepares to attack

another student who was merely looking on, Justin Finch-Fletchley (193-194). Harry

instinctively tells the snake to leave Justin alone and, for some reason, the snake obeys (194).

Rather than looking grateful, however, Justin appears furious at Harry, and Snape stares at Harry

in a "shrewd and calculating" manner while the other students mutter (194-195). Ron and

Hermione then drag Harry all the way back to the Gryffindor common room before telling him,

to Harry's great shock, that he must be a Parselmouth because they heard him speaking snake

language during the demonstration (195).

In the film, much of this same action does take place, but in a decidedly compressed

articulation. Rather than include the notice board portion, the film jumps directly to the Dueling

Club meeting. And, after Snape and Lockhart demonstrate the disarming charm—much as they

do in the novel—instead of pairing the students off for practice, the film skips right to Harry and

Draco's demonstration in front of the other students. However, the film takes the opportunity to

show Draco and Harry using the same offensive spells that they do in the novel, although the

spells produce completely different effects in the film (simply slamming Harry and Draco to the

floor rather than causing them to laugh hysterically or jerk their legs around uncontrollably).

Then, after Draco produces the snake, Harry is directly depicted—in the scene's brief narrative

EXTENSION—speaking the eerie snake language rather than indirectly described after the fact

as he is in the novel. The film then cuts immediately to the discussion that Harry, Ron, and

Hermione have about what being a Parselmouth means to most in the Magical World. In this

way, the entire scene remains focused on Harry. This is an approach that all of the films in the

Potter cycle, regardless of director, consistent demonstrate: while there are definitely many

subplots, multidimensional themes, and a profusion of characters from within the Potter novels

to mine for their use in the adaptations, if some narrative aspect doesn't relate directly to Harry's

story in some fashion—be it a character, event, situation, or setting—it likely won't find its way

into the films.

So, while the film's account of these events operates in nearly the same way that the

novel presents them, and therefore produces largely the same narrative effects (i.e. that Harry

and Draco remain sworn enemies, that Harry can speak to snakes, that the rest of the school

begins to distrust him because of this, and so on) the film accomplishes this in a more contracted

fashion. Again, this does not mean that the film succeeds in a way that the novel fails, but that

the film, by virtue of its different communication strengths, is able to achieve these same

narrative constructs in a faster, more compacted manner.

EXTENSION

An obvious instance of Columbus' second film making use of narrative EXTENSION is

found in the scene where Harry faces Malfoy, who has bought his way onto the Slytherin

Quidditch team as the new Seeker with new brooms for all the players, in the only Quidditch

match presented in the film. In the novel, because the Slytherin team's new brooms are so much

faster, one of the Bludgers is attacking only Harry, and rain has begun to fail, the Gryffindor

team is down by sixty points (167-169). After the Gryffindor calls a timeout to discuss these

issues, they decide to let Harry deal with the "rogue" Bludger on his own so that the team has a

chance to win (169-170). As the rain begins to fall even harder, Harry is soon hit by the Bludger

so hard that it breaks his arm, but he almost immediately manages to catch the Snitch anyway, sealing Gryffindor's victory yet again (171).

These same events are depicted in the film in a different fashion. Rather than depicting the beginning of the match, the film joins the game as it is already underway. This actually, then, serves as an example of narrative COMPRESSION before the scene develops its EXTENSION. In fact, as the film does not include a depiction of the Gryffindor team taking a time out to discuss why they are losing so soundly represents another of the scene's uses of narrative COMPRESSION right alongside its use of narrative EXTENSION as well. However, rather than simply describing that the Slytherins' brooms are faster as Rowling does in the novel, the film actually portrays this. After a series of cuts that communicates clearly how much better the Slytherin team is flying than the Gryffindor team, a shot of the scoreboard reveals that Draco's team is winning by the same sixty points of the novel, but at ninety to thirty. After more shots of the Slytherins out-flying the Gryffindors, the rogue Bludger actually crashes through Wood's broom on its way to attack Harry, shattering the keeper's broom and sending him out of the sky.

The film follows with a long series of shots depicting Harry trying to outrun the ball that is trying to attack him as he flies all over the stadium interspersed with shots of Ron trying to use his damaged wand to save Harry and Hermione warning him not to try for fear of hitting Harry. As Harry races around, the Bludger actually slams into various parts of the stadium, smashing holes all over the arena. In this way, the danger inherent in the damage that the ball might (in fact *will*) visit on anyone it hits is rendered in the film in a way that the novel doesn't. And, as Harry and Draco finally spot the Snitch and begin chasing it around, under, and even through the stadium's structure, the Bludger continues to trail them closely, causing devastation at every turn. Just before Harry manages to capture the Snitch, Draco wrecks his broom and crashes to the

ground (much to the dismay his father, who is in attendance), and the Bludger finally catches up to Harry, breaking his arm just as it does in the novel. While the film's rendering of these events from the novel still moves the plot forward in much the same way, the film extends its depiction of this scene to emphasize the action, speed, and danger of Quidditch in way that Rowling's description in the novel doesn't.

The film offers yet another strong example of narrative EXTENSION found in its depiction of Harry's battle with the basilisk in the Chamber of Secrets. In the novel, Voldemort calls the giant reptile forth to kill Harry, but Dumbledore's phoenix comes out of nowhere to blind the basilisk so that Harry has at least some kind of sporting chance against a beast that can literally kill with just a look (318). Nevertheless, the creature is still able to use its sense of smell to locate and attack Harry, but he manages to avoid the huge snake's few attempts to stun him with its powerful tail or bite him with its massive fangs (319). Indeed, Harry is able to kill the snake rather quickly by stabbing it up through the roof of its mouth and into its brain with the Sword of Gryffindor that magically appears out of the Sorting Hat that Fawkes has just delivered to him (319-320). In truth, these portions of the events in the long hidden Chamber of Salazar Slytherin occur fairly rapidly and aren't able to develop very much—or at least, not nearly as much as they develop in the film version.

In the film, the young Voldemort does use Parseltongue to call the giant snake out and the phoenix Dumbledore sends does puncture its eyes in order to help Harry. However, before Harry kills the basilisk by stabbing it through the brain as he does in the novel, the film extends the action of the scene by depicting Harry first running away from it, hiding in the tunnels that surround the Chamber, tricking the serpent by throwing a stone down a tunnel, and returning to the main room to check on the unconscious Ginny. Only after all of this does Harry finally climb

a huge Slytherin statue positioned along one wall of the Chamber to engage in a heated battle with the snake using Gryffindor's Sword before finally defeating it. Indeed, the narrative event that barely covers two pages in the novel is protracted across over five minutes in the film (2:09:22-2:14:30). Therefore, the action that takes place between the basilisk and Harry that is somewhat underwhelming in the novel—because it ends so swiftly and therefore fails to adequately develop the fear and danger associated with an underage wizard's battle with a monstrous creature that can kill with a look—is undoubtedly stretched out so markedly in the adaptation to take advantage of the audience's expectations that an adventure/fantasy film's climactic battle scene between a hero and his opposition should be rendered as intensely, as powerfully as possible. In this way, the *Chamber of Secrets* film lengthens the fight, ultimately delaying the final death stroke and thereby intensifying the narrative weight of the scene.

SUBSTITUTION

The film also substitutes several narrative components from the novel, including the case of McGonagall performing the function of another teacher, Professor Binns, a ghost whose History of Magic class (that Rowling refers to a "the dullest subject" taught in the school) is actually never even depicted in any of the Potter film adaptations (*Chamber of Secrets* 148). In the novel, Hermione interrupts Binns in the middle of a "deadly dull lecture on the International Warlock Convention of 1289" to ask him for information about the supposed chamber of Secrets (139-140). Binns is reluctant to engage in such speculative history, but as the entire class, apparently for the first time ever, is staring at him with rapt attention, he relents and begins telling them what he knows of the legend of the Chamber (149-150). Binns explains that Hogwarts' four Houses are named after the four founders of the school, Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin (150). He continues on to explain

that Slytherin left the school after a falling out among the founders concerning whether or not to accept any students other than the purebloods that Slytherin insisted should be the only ones allowed in (150). Finally, Binns tells them that Slytherin had supposedly built a secret chamber that would remain closed until his heir would open it and "unleash the horror within, and use it to purge the school of all who were unworthy to study magic" (151).

As Binns is simply not included in the film, it falls to McGonagall to share this information with Hermione and her classmates in her Transfiguration classroom. However, it is likely not as simple as a one-to-one exchange of one teacher for another. Despite McGonagall's strict nature—or perhaps because of it—the students respect her a great deal and know that she always has their best interest at heart. Therefore, replacing Binns with McGonagall provides the students with someone who shares this information about the appropriate amount of sensitivity and weight that the severity of the current situation at Hogwarts requires. As this scene is presented in the film just after the first message from the heir of Slytherin has appeared on a wall in the school threatening the Muggle-borns, the students need more than information; they need reassurance. McGonagall, much more than the boring and already dead Binns, is able to provide this reassurance. This is substantiated by the fact that McGonagall looks at all of the students' concerned faces before she begins answering Hermione's question about the Chamber. Additionally, even though McGonagall delivers roughly the same core information in her class, as her lines of dialogue are also an abbreviated version of those of Binns in the novel, the scene also serves as an example of COMPRESSION as well as SUBSTITUTION.

<div align="center">RE-SEQUENCING</div>

One of the strongest examples of the reordering of events from the *Chamber of Secrets* novel can be seen in the film's portrayal of Fawkes, Dumbledore's phoenix, using its healing

tears to heal the wound in Harry's arm that he sustains in his battle with the basilisk (320-321).

As Harry plunges the Sword of Gryffindor into the beast's mouth, one of its fangs becomes

lodged in Harry's sword arm, pouring deadly poison into his body (320). While the young

Voldemort gloats, Harry wonders if the fact that he can no longer focus on his surroundings must

mean that he is in fact dying from the snake's venom: the text reads, "But was this dying?

Instead of going black, the Chamber seemed to be coming back into focus. Harry gave his head a

little shake and there was Fawkes, still resting his head on Harry's arm. A pearly patch of tears

was shining all around the wound—except that there *was* no wound" (321, emphasis in original).

So, in the novel, the bird's tears heal Harry's arm while the actualized memory of Riddle is still

"alive"—for lack of a better term—so that Harry is saved before he uses the same basilisk fang

that nearly ended his own life to stab the diary, thus destroying the Riddle of the past that had

been stored in it for decades (322). Harry then goes to fetch the Sword that he left in the snake's

mouth before returning to find that Ginny has woken up and will be fine now that Voldemort is

gone (322).

In the film, these closely related events are restructured. Just after defeating the giant

serpent, Harry immediately screams in pain, pulls the dagger-sized tooth from his arm, and

stumbles to Ginny's side as she lies on the stone floor, still comatose, letting the Sword clatter to

the floor as he does so. Just as he does in the book, Voldemort delights in Harry's impending

death. The young Riddle smirks quietly, "Remarkable, isn't it? How quickly the venom of the

basilisk penetrates the body? I'd guess you have little more than a minute to live. You'll be with

your dear Mudblood mother soon" (*Chamber of Secrets*). In response, Harry reaches out to touch

the unconscious Ginny's hand (possibly in a gentle nod to the fact that Ginny and Harry's mother

both have red hair, and that Harry will be able to save her from Voldemort in much the same fashion that Harry's mother saved him).

Then, almost instinctively, Harry takes the dairy from Ginny's cataleptic form and slowly raises the fang before bringing it down to stab the journal three times (rather than the single time in the novel), causing its ink-blood to run freely and the memory of Voldemort to scream in protest and writhe in pain before exploding in a shower of sparks. Immediately after the Dark Lord disappears, Ginny wakes up, just as she does in the novel. However, in the film, she immediately recognizes that Harry is injured, but he, the consummate hero, focuses instead on telling her how to get out of the Chamber, how to save herself. He, of course, does not get to play the hero in this manner in the novel because he has already been healed before Ginny is revived. It is at this point that Fawkes arrives to cry into Harry's wound and seal it up as Harry and Ginny look on. This leads Harry to comfort Ginny with the lines, "It's all right, Ginny. It's over. It's just a memory" (*Chamber of Secrets*). Therefore, the film's reordering of these narrative events intensifies the power of the scene's meaning by delaying the saving of the hero's life, much like the EXTENSION of the battle with the basilisk does. Indeed, by rearranging the occurrence of this film's version of the Death Star explosion only slightly later in the narrative order, Columbus is able to deepen yet another dimension of the scene's significance.

While there are several other examples of narrative RE-SEQUENCING in the film—Ron finding out that Ginny was also Sorted into Gryffindor from his mother's shouting letter (the Howler) the day after term has begun rather than before, the Quidditch match against Slytherin occurring after the students hear the history of the Chamber of Secrets instead of before, and so on—none appears to have initiated the significant impact on the development story as it is

articulated in the film in both a similar and contrary fashion that the ones already discussed in this section help to construct.

INVENTION

The *Chamber of Secrets* film begins with a brief, but nonetheless significant, scene that does not occur in the novel. After a brief depiction of a cloud-filled early evening sky—from which the WB logo and the main title emerge slowly toward the camera—the frame pans right and tilts down to reveal an immense sea of rows upon rows of identical suburban homes. Eventually the camera makes its way into an upstairs bedroom where Harry, now a twelve-year-old, sits looking through the photo album given to him by Hagrid at the end of the previous film. Of course, since it is a wizarding photo album, the people in the photos move (as if each photo operates, incidentally, as a tiny frame of repeating film). On the first page sits a photo of Harry's parents, James and Lily, holding a baby Harry between them. On the second page sits a more recent photo in which three eleven-year-olds, Harry and his two best friends, Ron and Hermione, are arranged in much the same positions as the infant Harry and his parents.

This short, invented scene accomplishes at least two specific things. First, it connects the end of the first film to the beginning of the second. Essentially, this scene establishes this temporal relationship through the conventional cause-and-effect interaction that underlies so much the function of any narrative: Hagrid is shown presenting the gift intended to achieve a specific result to Harry at the end of the first film; the gift is then shown producing this result at the start of the second film. Second, the import of Hagrid's gift from the first film is not only maintained in the sequel, but actually deepened. Indeed, when Hagrid gives the photo album to Harry just before the young wizard boards the train at the end of his first year at Hogwarts to return to the Muggle World for the summer holidays, he is trying to give Harry some way of

connecting with the family that he lost at such a young age. Therefore, when Harry is shown at the outset of the second film to still be looking at this same photo album even as the summer months near their end, it is clear that Hagrid's gift has in fact generated just such a connection. And, by placing Ron and Hermione on each side of Harry, the implication is clear: Harry has not only found a connection to his lost family (represented in the first photo of his parents), but with a new family as well (represented in the second photo of his friends). And, this new family is one not bound by blood, but rather choice, arguing for the familial bonds we *make* rather than the ones we *inherit*. This theme of the multiple ways that families can be defined is one that runs throughout the entire novel cycle, so it is understandable why Columbus devises a scene in the second film to underscore this important familial idea.

Again, while there are other minor instances of narrative INVENTION in the second film—Harry nearly falling to his death from the flying car on the way to Hogwarts, Draco stealing a small Christmas present while Harry and Ron leave the Slytherin common room as their Polyjuice Potion-induced disguises begin to falter, and so on—these scene additions function so closely to another adaptation category, EXTENSION, that any discussion of them as exemplifications of INVENTION would be murky at best. It follows, then, that Columbus' two Potter films simply do not rely on innovative scenes as much as the latter three directors of the series (Cuarón, Newell, and Yates) do.

All in all, despite Columbus' pronouncement that he has endeavored to alter the narrative materials of Rowling's novels as little as possible because he thinks the "fans would have been crushed if we had left too much out" (qtd. in Sibley 10), it is nonetheless clear that these two introductory film adaptations in the Potter series definitely do—in fact, *must*—modify the (re)telling of Harry's first two years at Hogwarts. Sometimes these adjustments engender

profound effects on the articulation of the shared story, usually indicating the conscious choices on the part of the filmmakers to make such changes; other times these variations seem to produce no noticeable influences, likely signifying the different workings of the related-and-yet-different novel and film narrative forms. In any case, despite the many stylistic differences that each subsequent director might bring to the Potter cycle, the adaptation strategies that Columbus inaugurates in the first two films will stand as the story(re)telling patterns that each new director that follows will continue to rely on as the series progresses. In the next chapter I identify how these same seven adaptation strategies operate similarly and differently in Cuarón's (re)telling of the third Potter novel, *Prisoner of Azkaban*, regardless of the evident stylistic differences that ultimately separate the aesthetic systems and meaning-making schema of Columbus and Cuarón films while the narrative adaptation patterns they share simultaneously unite them as well.

CHAPTER 4: ALFONSO CUARÓN'S FILMIC ADAPTATION

OF *HARRY POTTER AND THE PRISONER OF AZKABAN* (2004)

All living things contain a measure of madness that moves them in

strange, sometimes inexplicable ways. This madness can be

saving; it is part and parcel of the ability to adapt. Without it, no

species would survive.

~ Yann Martel

Set patterns, incapable of adaptability, of pliability, only offer a

better cage. Truth is outside of all patterns.

~ Bruce Lee

One of the first things that becomes apparent to the viewer of the third Potter film,

Prisoner of Azkaban, is that its new director, Alfonso Cuarón, has fashioned a much darker

mood, a more cinematic sensitivity, and a more stylized aesthetic to the series. As Cara Lane

argues in her article "*The Prisoner of Azkaban*: A New Direction for Harry Potter":

When Columbus introduces viewers to Hogwarts School of Witchcraft and

Wizardry in the first film, the famed institution beckons from across a lake,

floating like a beautiful vision. The castle and grounds are luscious and

immaculate—warm stone walls that glow in the sunlight and courtyards of

emerald green grass. In *The Prisoner of Azkaban* Hogwarts becomes a shadow of

its former self; the light, color, and warmth disappear. We approach the castle

from the ground in strange horseless carriages on a dark and stormy night. The

rain, thunder, and lightning give a horror-film feeling, punctuated by the ominous

singing, which ends with the phrase, "Something wicked this way comes." (66)

As Lane points out, the third film constructs a much darker, more menacing version of the Potter World than the first two do. Dave Aldridge agrees: "Cuarón brings a darker, edgier, scarier feel to this installment."

Indeed, as the third novel is also noticeably darker than the first two, in tone, theme, and, content—due to the role of the dementors, the focus on Sirius Black's (supposed) betrayal of Harry's parents, the introduction of Remus Lupin, a werewolf, and so on—then it is understandable that Cuarón's film would reflect these differences in its (re)presentation of Rowling's narrative. As Michael K. Johnson argues:

> Focusing on director Alfonso Cuarón's *Prisoner of Azkaban*, and using "transfiguration" as the central metaphor for adaptation . . . [reveals] how the film creates specifically cinematic transfigurations not only of the novel's central theme but also of one of the distinctive elements of Rowling's style—multiple intertextual references to other literary texts, forms, and genres. (208-209)

Essentially, Johnson is pointing out at least two important things about the third Potter film: one, the notion of adaptation is already fully ingrained in Rowling's text, and two, Cuarón makes this adaptation concept a primary theme in both the content and form of his film version of Rowling's novel.

It is interesting to imagine what the *Prisoner of Azkaban* film would have looked and functioned like—for better or for worse—had Columbus decided to maintain his position of director of it as well. According to Columbus, he chose to forgo directorial duties and took a role as one of the film's producers because "I hadn't seen my own kids for supper in the week for about two and a half years. I have four children and I have to give them some time now" ("Chris Columbus COS: Full Interview"). Nevertheless, Columbus' decision paved the way for another

director to (re)imagine not just another version of Rowling's novels, but also another version of Columbus' films as well. This adds yet another layer of complexity to an already complicated process of adaptation.

INCLUSION

At 435 pages, the third Potter novel is 126 pages longer than the first and 94 pages longer than the second. Therefore, in order to construct a film of comparable length to Columbus' versions of *Sorcerer's Stone*, at 2 hours, 32 minutes, and *Chamber of Secrets*, as 2 hours and 40 minutes, Cuarón needed to make more choices regarding what to include and exclude in his version of *Prisoner of Azkaban* than Columbus had to make. In fact, at 2 hours and 21 minutes, Cuarón's film is almost ten minutes shorter than Columbus' first and nearly twenty minutes shorter than his second. This means that the third Potter film manages to adapt a longer text more efficiently—at least in terms of pure numbers of pages—than either of Columbus' two films in the series do.

In any case, the film version of *Prisoner of Azkaban* follows the adaptation patterns established by the first two films by maintaining nearly all of the characters, settings, events, and situations from the first two films while adding more (see Appendix C for a narrative segmentation). The aesthetic (re)presentation of the film's principal characters, Harry (Radcliffe), Ron (Grint), and Hermione (Watson) has changed dramatically from their portrayals in Columbus' two films. Each of these three characters is, for example, rendered with a more stylized hairstyle, indicating that they are growing up and developing a more sophisticated, more adult appearance (see fig. 13). These three characters are also depicted, just as their fellow third years and above are, wearing Muggle clothing when not in classes. Therefore, Harry, Ron, and Hermione spend much of this film wearing jeans, sneakers, and stylish jackets or sweaters as

Fig. 13. The trio's different look. Frame from Cuarón's *Prisoner of Azkaban.*

opposed to the school uniform of dark robes that all students must wear while in their classes.

This difference in costumes further emphasizes that these characters are gaining more autonomy

as they age, and using this new independence to choose clothing that identifies them as more

than just students, but also young adults who want to coexist both within and without the

Magical World establishment. Lane agrees when she argues that even "when the kids do wear

robes, they do so with a flamboyant air of disarray. During Hagrid's first lesson the students

sling their robes carelessly over one shoulder, unbutton their shirt-collars, and wear loose and

crooked ties" (66). So, even when depicting these characters wearing the prescribed school

uniform, Cuarón's film still finds a way to express their growing sense of freedom and

individuality in the same way that Columbus' films articulated their adherence to the traditional,

the conventional.

The film also introduces several new characters, including: Remus Lupin (David

Thewlis), Sirius Black (Gary Oldman), Peter Pettigrew (Timothy Spall), Sybil Trelawney (Emma

Thompson), Aunt Marge (Pam Ferris), and the dementors, the soul-sucking guards of Azkaban

who spend much of the film searching for the escaped convict, Black. The film also changes

some characters by casting new actors to portray them, including Jim Tavaré as the new Tom the

Fig. 14. Richard Harris as Dumbledore. Frame from Columbus' *Chamber of Secrets*.

Fig. 15. Michael Gambon as Dumbledore. Frame from Columbus' *Chamber of Secrets*.

Innkeeper, Dawn French as the new Fat Lady, and, of course, Michael Gambon taking over as

Albus Dumbledore after the death of Richard Harris after the second film (see figs. 14 and 15).

The film even adds a new character, a Nigerian student in Harry's class named Bem (although

referred to as "Boy 1" on *imdb.com*) who attends classes with the other Gryffindor third years.

And, in a move of pure whimsy, the film invents another nonhuman character, a Shrunken Head

(voiced by Lenny Henry) who cracks jokes while hanging from the rearview mirror of the

Knight Bus.

The third film also retains nearly every major setting from the previous film while adding some of its own from the *Prisoner of Azkaban* novel. The third film maintains Harry's bedroom, the living room, and the dining room in the Dursleys' home at Number Four, Privet Drive; the Leaky Cauldron pub; the Hogwarts Express; the Hogwarts castle; the Great Hall; the entrance hall; the castle's moving staircases; the Gryffindor common room; the boys' dormitory in Gryffindor Tower; Hagrid's Hut; the Black Lake; the Defense Against the Dark Arts classroom; the Quidditch Field; and the hospital wing.

The film also introduces a number of new settings to the Potter film world: a playground near the Dursleys' home, the Knight Bus (admittedly also a form of transportation, but a new location nonetheless), the rooms in the inn above the Leaky Cauldron pub, the horseless carriages that carry all the students above the first year up to the school; the school's clock tower, the Divination classroom, the hippogriff paddock, the Wooden Bridge; Hogsmeade Village, the the Honeydukes candy store, the Three Broomsticks pub, the Shrieking Shack, and the Astronomy Tower. As the third film in the Potter franchise, it could be argued that the *Prisoner of Azkaban* adaptation does not really need to present many new locations to the Potter world, but rather could simply focus on using those existing settings that it inherits from both Rowling and Columbus. And, Cuarón's film does make resourceful use of those existing environments it is heir to. Every single one of the new sites that the third film brings into service performs a specific narrative purpose: Honeydukes allows Harry to sneak out of the castle and into Hogsmeade through the secret passage that empties there; the Three Broomsticks is where Harry overhears the (incorrect) story of how Black betrayed Harry's parents; the Shrieking Shack is where Harry finally faces Black and learns the truth about Pettigrew's treachery; and so on. Of course, these are the same narrative functions that Rowling imposes on these settings in the third

novel in the first place. The point is that we must recognize that an already complicated act of filmic adaptation becomes even more complex when a film like Cuarón's is not operating as only an adaptation of a single source text, but is in fact also serving as an adaptation of the two adaptations that preceded it. In other words, the *Prisoner of Azkaban* film is as much a response to Columbus' *retellings* of Rowling's *telling* as it is a response to Rowling's *telling* in the first place. And, the third film's (re)use of the settings it both maintains (through its similar narrative functions) and alters (through its different stylistic articulations) from its source texts is a particularly clear example of the myriad relationships of (re)presentation that concurrently unite and divide the Potter novels and films. In other words, while Cuarón's film inherits many of the same locations and environments from Columbus' two adaptations, Cuarón invests the depiction of those same settings with his own style (color system, camera placement, lens type, sound design, atmosphere, etc.) so that the physical spaces in the *Prisoner of Azkaban* film are simultaneously tethered to those in the *Sorcerer's Stone* and *Chamber of Secrets* films while standing separately from them as well.

The third film, while definitely presenting a somewhat different representational system from the two film adaptations that come before it, still sustains a number of the narrative events and situations that make it recognizable as a Potter film. As a narrative segmentation for the *Prisoner of Azkaban* (see Appendix C) makes plain, Harry is still an underage wizard who lives with his abusive relatives while not in school, Hogwarts hires yet another new Defense Against the Dark Arts teacher who hides his true nature, Snape still seems to hate Harry, and there is another mystery that Harry, Ron, and Hermione must solve (this time concerning where Sirius Black is and why he is really after Harry).

At the same time, the third film adds a number of narrative situations/events that mark it as developing beyond the parameters established in the first two films. For instance, Harry discovers more about his parents' school days (his father's in particular); Harry learns of the betrayal of Peter Pettigrew that enabled Voldemort to locate and murder James and Lily Potter; Harry's friendship with Ron and Hermione strengthens; the focus of the narrative is not on Harry defeating different iterations of Voldemort as it was in the first two films; Harry masters an extremely powerful spell that many adult wizards cannot manage (the Patronus Charm that wards off dementors); now that they are in their third year, the students in Harry's class are allowed to visit the village of Hogsmeade on certain weekends; Harry receives the Marauder's Map, a powerful magical artifact that will function as a plot device in other films in the series; for the first time, the new Defense Against the Dark Arts teacher, despite being dishonest, turns out nevertheless not to be a bad person or a bad teacher; the film presents the series' first prophecy, a kind of magical fortunetelling that will play a vital role in other films in the cycle as well; the film engages in the science fiction/fantasy trope of time travel for the only time in the entire series; Harry and Hermione use time travel to save a person (Black) and a creature (Buckbeak).

All in all, despite some fans' assessment that Cuarón's stylistic and narratological changes wrought on the filmic Potterverse alter it far too much from the rendition that Columbus inaugurated in the first two films,[1] the reality is that when the third film is viewed through a more objective set of adaptation criteria, Cuarón's version of the Potter storyworld is actually quite similar to the one he was bequeathed. Indeed, if adaptation theory can teach us anything, it

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[1] See Christopher Rosen's "Why Does Everyone Think Alfonso Cuarón's Awful Harry Potter Adaptation is Great?" available at *movieline.com* for an example of this kind of counter opinion.

is that we must learn to reject the argument that one (re)presentation of a narrative, one version of a story is *not* intrinsically better than the next *simply because it happened to come first*. While making such comparisons might seem inevitable if some viewers still feel that Columbus' rendition of the Potterverse is in fact superior to Cuarón's, then they must be able to articulate precisely why that is the case from an adaptation point of view; automatically privileging one filmmaker's version over another's merely because it precedes the next is not a compelling argument.

EXCLUSION

The third film does not, however, include every character, setting, and event/situation from Rowling's *Prisoner of Azkaban* novel. The film does not include, for example, Madam Marsh (one of the other riders on the Knight Bus, which is depicted as empty in the film) or the proprietors of the various shops in Diagon Alley that Harry visits while staying at the Leaky Cauldron. There are also many events and situations that the *Prisoner of Azkaban* film does not maintain from the novel. The film does not include, for instance, depictions of Ron's disastrous phone call to Uncle Vernon, Black's attempt to kill Pettigrew in the middle of the night in the Gryffindor boys' dormitory, or Lupin's explanation regarding why the Whomping Willow was planted and the Shrieking Shack built in the first place.

Of course, as the Potter novels increase in length and complexity, their corresponding film versions must in turn make even fewer narrative selections as part of the adaptation procedure. Therefore, the process by which any adaptation must make such choices about which narrative features are central to the tale being (re)rendered, which are ancillary, and which occupy the space in between these two polarizing positions is one that is made even more

complicated when the source material is already as intricate, already as dense as books likes Rowling's third novel in the Potter series is.

<div style="text-align: center;">COMPRESSION</div>

Just as Columbus' films before his, Cuarón's film makes much use of narrative COMPRESSION as part of its adaptation methods. In fact, as the source novel—as already mentioned—is notably longer than the two books Columbus's films deal with, Cuarón's film demonstrates even more uses of this adaptation strategy. A prominent example can be found early in the film, in its (re)presentation of Aunt Marge's visit. In the novel, immediately after Uncle Vernon brings Marge back from the train station, she begins showering Dudley with attention (even money) and casting disparaging remarks on Harry as soon she arrives in the house (17-22). After Harry has been made to carry her heavy luggage upstairs alone, amid her discussions of her many dogs, Marge continues to berate Harry:

> "So!" she barked. "Still here, are you?"
>
> "Yes," said Harry.
>
> "Don't you say 'yes' in that ungrateful tone," Aunt Marge growled. "It's damn good of Vernon and Petunia to keep you.
>
> Wouldn't have done it myself. You'd have gone straight to an orphanage if you'd been dumped on my doorstep." (23)

Marge even goes so far as to exclaim delight at the news that Harry is beaten repeatedly while at the reform school that Uncle Vernon pretends Harry attends in order to hide the truth about Harry's magical blood (24). During lunch one day, just after Marge blames Harry's mother for his turning out to be such a bad person, Harry allows his anger to flare and he inadvertently uses

magic to make her wine glass explode (25-26). Even though Marge suspects nothing, Harry

quietly vows not to let his temper run away with him like that again (26).

However, despite his best efforts to distract himself with thoughts of his schoolwork,

during dinner on the last night of Marge's visit, when she claims that Harry's parents died in a

drunken car crash, he once again becomes enraged and uses magic to cause Marge to inflate into

a "monstrous balloon" and float up to the ceiling (28-29). And, even though Harry knows that

this underage use of magic will likely cause him to be expelled from Hogwarts, he refuses to

obey his uncle's bellowed instructions to "'COME BACK AND PUT HER RIGHT!'" Instead,

Harry collects his few belongings and races out of his relatives' home (29-30).

In the film, this scene demonstrates nearly all of these same plot details, but it expresses

them is a decidedly compressed fashion. Without any reference to the trip to the train station, the

film shows Harry answering the door to allow Marge and Vernon to come in from the rain. She

immediately thrusts her dripping umbrella into Harry's hands, without any mention of "please"

or "thank you," and walks right past Harry as if he isn't even there. This brief exchange helps

communicate the relationship between Marge and Harry even before either says a single word to

the other. The scene that follows is an extremely compacted version of her visit in the novel. As

she enters the living room, Marge utters the same comment regarding the fact that she would

have sent the ungrateful Harry to an orphanage straight away had he been left on her doorstep,

which is starkly contrasted with the fact that she then begins hugging and doting on Dudley

immediately. A quick cut to dinner that night reveals that her multi-day visit from the novel has

been condensed into a single day in the film. While Harry serves the family—including Marge's

dog—Marge orders him around, often not even deigning to speak to him, but only snapping her

fingers rapidly. When she does speak to Harry, it is with clear disdain. And, just as she does in

the book, she makes it clear that she approves of Harry being beaten at school. After Marge calls Harry's father a drunk, he responds with exploding her wine glass, as he does in the book during a lunch. However, unlike in the book, Marge instantly instructs Harry to clean it up, further representing her contempt for him with the compressed screen time that the scene is afforded. And, just as it does in the novel, after Marge degrades his mother, the incident concludes with Harry inflating her out of anger, grabbing his belongings, and bursting from the house.

In fact, because the film depicts Harry asking Vernon to sign his Hogsmeade permission slip just after Vernon returns with Marge from the train station, as opposed to before, the scene also incorporates the narrative RE-SEQUENCING adaptation tactic. By placing this mention of the permission slip right after Marge's arrival, the film makes a strong connection between Harry's desire to be able to visit the All-Wizard village with his friends while at school and his uncle's insistence that Harry allow Marge to condemn him with no retort, to accept her slights in silence in exchange for signing the permission slip. Whether this minor temporal shift is enacted simply for structural considerations or because Cuarón's film actually intends to construct a stronger connection between Harry's and Marge's respective desires—his for the signed permission slip and her for the chance to criticize him unopposed—the end result is still the same. Even more, because the film portrays Marge arriving in from the storm outside (while the novel makes no mention of the weather) to reinforce that she is about to "storm" into Harry's life, and floating up and out of the dining room window and out across the sky far above the houses that populate Privet Drive after Harry inflates her (rather than merely showing her bobbing along the ceiling) the film also integrates examples of narrative EXTENSION into the scene as well.

So, while most of what occurs in the scene is taken from the materials in Rowling's novel (in fact almost word for word and action for action), by selecting the most fundamental elements of the novel's depiction of the episode as they stretch across multiple days and interactions to combine them into what is essentially a single event, the scene acts as one of the series' most efficient uses of narrative COMPRESSION. As such, the beginning of Cuarón's film makes use of one of the most defined strengths of filmic form: the ability to render as much meaning as possible in the least amount of time.

Another instance of COMPRESSION is found in the film's version of Hagrid's first Care of Magical Creatures class. In the novel, Hagrid leads Harry and his classmates on a five minute walk from his hut to an empty paddock on the edge of the Forbidden Forest (111-112). However, before he reveals the creatures that they will be studying that day, Hagrid shows the class how to stroke the spines of their *The Monster Book of Monsters* books so they can open them without the books attacking them after Draco asks him twice in an insolent tone how to safely open the books (112-113). Draco's critical tone momentarily disrupts Hagrid's confidence, leading him to say to Hermione that he thought the biting books were funny, but Hagrid soon recovers and leaves to go get the animals (113). While Hagrid is getting the creatures, Harry defends him, telling Draco to shut up (113). In response, Draco teases Harry about the dementors yet again (113).

Hagrid soon returns with the animals:

> Trotting toward them were a dozen of the most bizarre creatures Harry had ever seen. They had the bodies, hind legs, and tails of horses, but the front legs, wings, and heads of what seemed to be giant eagles, with cruel, steel-colored beaks and large, brilliantly orange eyes. The talons on their front legs were half a foot long

and deadly looking. Each of the beasts had a thick leather collar around its neck, which was attached to a long chain, and the ends of all of these were held in the vast hands of Hagrid, who came jogging into the paddock behind the creatures. (113-114)

Hippogriffs, as Hagrid explains, are proud and dangerous creatures that must be shown proper respect or they may attack (114). The text goes on to describe that each hippogriff was a different color: "stormy gray, bronze, pinkish roan, gleaming chestnut, and inky black" (114). And, while all of the other students are too afraid to approach the creatures, Harry announces that he is willing to try (115). After Harry manages to show one of the animals, Buckbeak, the proper respect by maintaining eye contact and bowing slowly at the proper time, Hagrid instructs him to climb onto its back so he can have a short ride through the sky over the paddock (115-117).

These events and situations are compressed in the film. Hagrid still leads the class to a paddock in the woods, but it is left unclear whether this paddock is near Hagrid's house because the film cuts the five minute walk from the narrative and jumps instead right to the paddock. Rather than having the students wait outside of the fenced-in area as he does in the novel, Hagrid leads them all into the paddock, thereby escalating the potential danger more than the novel does (the scene, therefore, also engages in adaptation EXTENSION. See further discussion of this technique in this scene below). The scene further condenses its depiction by having Draco only ask once about the treacherous books—although still in an insolent manner—and Hagrid answer in a passing fashion rather than taking the time to demonstrate how to properly stroke the books. While walking into the pen, it is Hermione who says that she finds the books funny, instead of Hagrid, although it is fairly clear by her delivery that she does not really think they are humorous and she is simply trying to support Hagrid (indicating that the scene includes SUBSTITUTION

as well). And, just as they do in the book, Harry tells Draco to shut up and Draco makes fun of

Harry's fear of the dementors.

The scene's most prominent use of COMPRESSION, however, is represented by the fact

that the film has reduced the number of hippogriffs from the parade of creatures in the novel to

one single creature, Buckbeak, the animal that Harry approaches and rides. In the film's version,

Hagrid still warns the class about the need for caution with this creature, but instead of

portraying Harry volunteering as he does in the novel, the film inserts a joke by having the rest

of the class step back in unison so that Harry is left alone, seemingly having stepped forward in

an act of bravery. The humor of this is only increased when it is clear that Hagrid actually thinks

that Harry has volunteered and Ron actually feels the need to push Harry forward when it is

obvious that Harry is just as terrified as the other students. Nevertheless, Harry does show

bravery by still being willing to step up to the hippogriff even though he did not originally want

to do so. The interaction between Harry and Buckbeak that follows in the film is rendered

extremely closely to the way that it plays out in the novel, at least up until Harry's ride (again,

see the next subsection for an analysis of this portion of the scene).

This act of contraction engendered by reducing the number of hippogriffs to only one

serves at least two purposes in the film. First, by implying that this is the only hippogriff that

Hogwarts has, rather than the herd that the novel offers, the distinctive nature of the creature is

strongly increased. This distinctiveness is all the more important to the logic of the narrative

when it is revealed later in the film that Buckbeak is slated for execution by the Ministry after it

attacks Draco later in the scene. Even though this planned execution is also part of the narrative

in the novel, the loss of a single hippogriff out of an entire herd simply cannot match the power

that the loss of the *only* hippogriff has in the film. Second, by including only one hippogriff that

only Harry is brave enough to ride, the similarity between Buckbeak and Harry is deepened even further; just as Harry is one of a kind, so too is Buckbeak. This connection is not, then, rendered as emphatically in the novel.

Of course, there are many other instances of narrative COMPRESSION in the film, as this adaptation strategy initiated by Columbus continues to be employed by Cuarón (for example, neither Neville nor Ginny being included in the dementor scene on the train as they are in the novel, Pettigrew admitting to the betrayal of Harry's parents to Voldemort much more quickly than he does in the novel, Harry being the only one who attempts to disarm Snape in the Shrieking Shack instead of having help from Ron and Hermione as he does in the novel, and so on).

<div align="center">EXTENSION</div>

The hippogriff scene covered in the previous subsection on COMPRESSION also presents one of the film's strongest examples of narrative EXTENSION as well. Harry's flight on Buckbeak in the novel is limited to a single jaunt around the paddock (117). Furthermore, Harry does not enjoy flying on the hippogriff at all:

> Without warning, twelve-foot wings flapped open on either side of Harry; he just had time to seize the hippogriff around the neck before he was soaring upward. It was nothing like a broomstick, and Harry knew which one he preferred; the hippogriff's wings beat uncomfortably on either side of him, catching him under his legs and making him feel he was about to be thrown off; the glossy feathers slipped under his fingers and he didn't dare get a stronger grip; instead of the smooth action of his Nimbus Two Thousand, he now felt himself rocking

backward and forward as the hindquarters of the hippogriff rose and fell with its

wings. (117)

In the film, this flight is notably extended in area, duration, and intensity. Rather than merely

taking Harry around the paddock once, the hippogriff's flight path carries him all over the

Hogwarts grounds. The film depicts the creature rising high beyond the castle's turrets, soaring

above the forest's trees, even dragging a claw through the serene water of the Black Lake. So,

while the novel focuses on the discomfort of the flight, a flight that Harry did not want to take in

the first place and does not enjoy in the least, the film focuses instead on the excitement of the

flight and the opportunity for release that it offers Harry.

Therefore, this EXTENSION of the novel's version of this flight does more than simply

add more emotional excitement or visual interest to the scene. Although Harry is obviously full

of trepidation and concern for his physical wellbeing at the beginning of the ride, as John

Williams' bombastic score for the scene—first made up of fast-moving percussion that soon

gives way to sweeping, lyrical strings and woodwinds—communicates, by the end of the ride,

Harry is no longer afraid, but is exhilarated. Indeed, the Harry of the film is screaming, smiling,

and laughing as he cuts through the sky on the wings of the half bird, half horse. In a way, this

reworking of the ride symbolizes Harry's growing acceptance of his oftentimes lonely, difficult,

and ultimately deadly place in the Magical World. In one shot of the flight scene, Harry looks

down onto the surface of the lake that he and Buckbeak are racing over and he sees himself in

the shadowy reflection and soon begins to relax, even going so far as to let go of the hippogriff

and spread his own arms in exultation and catharsis (see fig. 16). The extended meaning of the

scene is clear: Harry is beginning to find joy in an admittedly challenging existence, comfort in a

context of danger. This extended flight ultimately stands as a metaphor for Harry's entire heroic

Fig. 16. Harry finds joy in his flight on Buckbeak. Frame from Cuarón's *Prisoner of Azkaban.*

arc: Harry must learn to find joy in the journey rather than seek it out in the destination. It is understandable, then, why a scene which covers little more than a paragraph in Rowling's novel is extended to almost two minutes of special effects-driven screen time in Cuarón's film.

SUBSTITUTION

One of the most prominent instances of narrative SUBSTITUTION in the *Prisoner of Azkaban* film is found in a scene that reworks the discovery of the truth of Pettigrew's betrayal of James and Lily Potter, for which Black is unjustly incarcerated in prison for twelve years. In the novel, Lupin notices Pettigrew's figure on the Marauder's Map while reading it in his office inside the castle because he expected to see that Harry, Ron, and Hermione might go visit Hagrid to show support on the day of Buckbeak's impending execution (347). Lupin believes that the Map must be malfunctioning and rushes off to the Shrieking Shack to see if Pettigrew is actually still alive; once he arrives there and talks to Black, Lupin realizes that Pettigrew must have been the one that led Voldemort to Harry's parents so that he could kill them (347-351). And, instead of revealing the truth of the Map's origins to Snape, Lupin quickly pulls Harry away from Snape who seems bent on punishing Harry harshly—partly because of Harry's unauthorized trip into Hogsmeade while and partly because of the mere fact that Harry's father abused Snape so much

while the two were at Hogwarts. Lupin is astonished at Harry's reckless behavior with the Map and informs Harry that he will not cover for him again like this (290).

In any event, because Lupin is one of the original writers of the Map, he knows full well that it "never lies" (351). If Pettigrew is shown on the Map, then Lupin knows that he must have set Black up to take the fall for Pettigrew's betrayal, and Black confirms this fact after Lupin arrives at the Shack. In this way, Harry is not involved in any direct way in the unearthing of the truth about Pettigrew in the novel; Lupin simply stumbles upon this information by chance while he is studying the Map for an unrelated reason and only makes sense of the information after seeing Black and speaking briefly with him.

The film replaces these occurrences with a much different scene that not only combines various portions of these existing storytelling aspects of the novel, but also devises another way not only for Harry to be involved in the uncovering of Pettigrew's deceit but also for Lupin to be able to use Harry's discovery of Pettigrew on the Map to fuel Lupin's realization of what truly must have happened all those years ago. In the film, right after Hagrid informs Harry, Ron, and Hermione that Buckbeak has been scheduled for termination by the Ministry, an invented scene depicts Harry sitting up late at night reading the Map and having a snack in bed.[2] After Ron wakes from a nightmare for a few seconds before falling right back to sleep, Harry catches sight of the name that he overheard while under the Invisibility Cloak in the Three Broomsticks, the name of the wizard that Black is said to have not only killed, but "destroyed" Pettigrew (*Prisoner of Azkaban*). Harry decides to leave the safety of his dormitory and search the halls for Pettigrew. While using the Map as a guide, Harry believes that he is zeroing in on Pettigrew's

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[2] Therefore, this scene is not just the result of narrative SUBSTITUTION, but also of RE-SEQUENCING and INVENTION.

whereabouts and is more than a little unnerved when realizes that he is standing right on top of

Pettigrew's location (according to the Map) and still cannot see him. As it is revealed later in the

film, Harry was indeed standing almost on top of Pettigrew but was unable to see him because he

was still in his rat form and was therefore extremely hard to see in the dark hallways of the

castle, especially when considering that Harry was not looking for a rat on the floor but a man of

likely comparatively normal height.

While out in the hallways at night investigating Pettigrew's location, Harry is caught by

Snape.[3] This serves as the replacement of the portion of the novel when Snape catches Harry

sneaking back into the castle from his second visit to Hogshead (there is only one visit in the film

version). Snape is understandably distrustful of Harry's weak sleepwalking explanation

regarding why he is out in the castle at night without permission and, just as he does in the novel,

discovers the Map on Harry's person without understanding what it is. Before Snape can punish

Harry, Lupin arrives upon the two apparently by chance and, just as he does in the novel, realizes

what the Map is, pulls Harry away from Snape, and leads him to his Defense Against the Dark

Arts classroom.

While there, after Lupin criticizes Harry for his reckless behavior, just as he does in the

novel, Harry tells Lupin that the Map cannot be trusted because it showed that Pettigrew is still

alive. As Harry exits the room, the camera pulls back slowly from Lupin's astonished figure as

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[3] On the one hand, it might seem like a flaw that Harry would not take his Invisibility Cloak on his late-night

excursion into the castle to investigate the sudden appearance of Pettigrew, someone who by all accounts should

have been dead for over a decade, and I would concur with this assessment. On the other hand, the filmmakers must

have considered this and decided instead to have Harry conveniently "forget" to take his Cloak so that Snape would

be able to catch him.

the beginnings of the terrible truth begin to form in his mind: Black was not the traitor; it must have been Pettigrew. Harry—who knows so much less about either the Map or Pettigrew than Lupin does—has no idea what this information must mean, heads back to his dormitory none the wiser. Later in the film, when he finds Harry, Ron, Hermione, and Black in the Shrieking Shack, Lupin explains that he already knows that Black was not the guilty one and that it was because of what/whom Harry had seen on the Map. Therefore, unlike the Lupin in the novel who had to see Pettigrew to make sure that Black was not the one who betrayed James and Lily, the Lupin of the film already realizes the truth even before he arrives at the Shack. This means that it is essentially Harry and not Lupin who has uncovered the truth about Pettigrew and Black, even though Harry does not realize this until Lupin explains this difference after the fact. By shifting this responsibility from Lupin to Harry, the film allows Harry not only to disclose who truly sold his mother and father to Voldemort, but also to help lead to the liberation of his father's best friend. While it is true that Harry does get to participate in these important activities in the novel, he is actually the one who initiates them in the film.

The *Prisoner of Azkaban* film offers many other examples of narrative SUBSTITUTION, many more so than the first two Potter films do: Harry is not shown studying under his bed sheets at Privet Drive with a flashlight, but rather practicing the light producing spell, *Lumos Maxima*;[4] the memory Harry chooses that allows him to forge his Patronus for the first time

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[4] This change creates a continuity error with the previous film. As all wizards under the age of seventeen are not allowed to perform magic while outside school, and Harry knows this because he was worried about being punished for the hover charm performed by Dobby in the previous film, then depicting him practicing a spell in his room at the beginning of the third film runs counter to this rule. And, because Harry is concerned with being punished for blowing his aunt up in this film, then this scene is also inconsistent with the rest of the third film as well.

while studying how to defeat dementors with Lupin is no longer the thought of being able to leave the Dursleys, but a memory of his parents; Dumbledore's dialogue at the end of the novel that challenges Harry's belief that it is his fault that Pettigrew escaped has been transferred to Lupin; Harry's first meeting with Lupin has been moved to the Wooden Bridge instead of his office;[5] and so on.

Therefore, it seems clear that Cuarón values this type of adaptation strategy more than Columbus does. It is not simply a matter of recognizing that Rowling's novels increase in length and narrative complexity as the series progresses, and so the corresponding film adaptations must make more use of SUBSTITUTION as a way of effectively dealing with these longer, more complicated source texts, although this is certainly a vital part of the process. We must learn to acknowledge that there is simply no conventional formula for filmic adaptation of literary texts (or any other type of text for that matter), no matter how similar many of the film adaptations that come out of Hollywood year after year may appear on the surface to be. Each filmmaker must decide which narrative adaptation strategies to employ, which methods to rely on, which aspects to focus on, and so on.

RE-SEQUENCING

One of the clearest examples of narrative reordering in the *Prisoner of Azkaban* film is the rearrangement of when Trelawney makes her prophecy to Harry regarding the return of Voldemort's follower, Peter Pettigrew. In the novel, the prophecy is pronounced while Harry is alone with Trelawney, just after his Divination final exam (322-324). As Harry prepares to leave the room, the text describes how Trelawney startles him by uttering:

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[5] This difference actually creates a continuity error in the seventh film when Lupin asks Harry which creature sat in his office the first time Harry visited him in order to test whether Harry is a spy for Voldemort at the Burrow.

"*IT WILL HAPPEN TONIGHT.*"

Harry wheeled around. Professor Trelawney had gone rigid in her armchair; her

eyes were unfocused and her mouth sagging.

"S—sorry?" said Harry.

But Professor Trelawney didn't seem to hear him. Her eyes started to roll. Harry

sat there in a panic. She looked as though she was about to have some sort of

seizure. He hesitated, thinking of running to the hospital wing—and then

Professor Trelawney spoke again, in the same harsh voice, quite unlike her own:

"*THE DARK LORD LIES ALONE AND FRIENDLESS, ABANDONED BY HIS*

FOLLOWERS. HIS SERVANT HAS BEEN CHAINED THESE TWELVE YEARS.

TONIGHT, BEFORE MIDNIGHT . . . THE SERVANT WILL BREAK FREE AND

SET OUT TO REJOIN HIS MASTER. THE DARK LORD WILL RISE AGAIN

WITH HIS SERVANT'S AID, GREATER AND MORE TERRIBLE THAN EVER

HE WAS. TONIGHT . . . BEFORE MIDNIGHT . . . THE SERVANT . . . WILL SET

OUT . . . TO REJOIN . . . HIS MASTER. . . ." (324)

Harry is entirely confused and shocked by this sudden revelation, but Trelawney does not seem

to have an idea that anything out of the ordinary has happened (324-325). Harry then rushes from

the room to tell Ron what occurred, but becomes distracted when he finds out in a note from

Hagrid that Buckbeak has just lost its appeal with the Ministry and will be put to death that

evening (325).

Because the utterance of the prophecy occurs during a time when Harry was scheduled to

be alone with Trelawney, as each student is taking his or her Divination final in a one-on-one

interview with the teacher, the novel makes it seem as though this could be a trick, that

Trelawney might simply be putting on an act. As the novel has already made abundantly clear, after all, Trelawney is a strange teacher, so strange that she stands out in a school full of strange teachers. And, the novel has also made it clear that Trelawney is a fraud who may know a great deal about the subject of Divination, but who actually possesses no true predicting abilities. Therefore, Harry—and the reader—cannot know for sure whether or not this is all a performance intended to frighten or shock Harry. So, the validity of Trelawney's prophecy is in question right from the start.

In the film, this foretelling occurs when Harry is alone with Trelawney, but in a way that was completely unplanned. At the end of a Divination class, Hermione knocks a crystal ball down the stairs outside the classroom in anger. As Harry returns the crystal ball to the empty room, Trelawney suddenly grabs him from behind and utters the prediction in much the same other-worldly voice that the all capitalized, italicized font of the novel communicates. So, by RE-SEQUENCING when this event happens, the film offers no hint that this interaction is staged. Furthermore, because the prophecy scene no longer occurs right after Gryffindor has won the Quidditch championship (which is not included as part of the film's narrative) and the students have been taking their grueling final exams (314-319), but rather right after the scene in which Harry has told Lupin about seeing Pettigrew's name on the Map, the connection between the meaning of Trelawney's prophecy and Pettigrew is emphasized and its validity is strengthened. Essentially, the film is providing more clues to the identity of the person in the prophecy.

This connection is further accentuated by the marked differences in its language: "He will return tonight. Tonight, he who betrayed his friends, whose heart rots with murder shall break free. Innocent blood shall be spilt and servant and master shall be reunited one more" (*Prisoner of Azkaban*). The first glaring difference between the presentation of the prophecy in the novel

and its (re)presentation in the film is how much shorter, less developed it is. While the language of the prophecy in the novel focuses on the potential return of Voldemort (the "Dark Lord [who] lies alone and friendless"), the language of the film's prophecy focuses more on the betrayal of Pettigrew (the "servant . . . who betrayed his friends"). In this way, this scene is reinforcing one of the most important foci of the film: who truly betrayed Harry's parents, thereby disrupting the natural order of his family which, in turn, must then be replaced with Harry's friendship family. By focusing less on Voldemort—who actually plays no direct part in this narrative—and more on Peter Pettigrew, the film offers a more consistent (re)presentation of the story than does the novel. And, these different thematic and narratological emphases are enabled by the reordering of these events in the film.

Another of the most prominent illustrations of narrative rearrangement in the third film is the repositioning of when Harry receives his new racing broom, the Firebolt. In the novel, Harry receives the new broom under mysterious circumstances on Christmas morning when he wakes to find "a long, thin package lying underneath" his modest stacks of presents (222-223). The novel describes the scene this way:

> It was a Firebolt, identical to the dream broom Harry had gone to see every day in
> Diagon Alley. Its handle glittered as he picked it up. He could feel it vibrating and
> let go; it hung in midair, unsupported, at exactly the right height for him to mount
> it. His eyes moved from the golden registration number at the top of the handle,
> right down to the perfectly smooth, streamlined birch twigs that made up the tail.
> (223)

Although Harry is thrilled to have such a nice broom to replace the one that he lost when the Whomping Willow destroyed his old broom (182), neither he nor Ron can figure out who has

sent this magnificent gift, and they are not bothered at all by this lack of information (223-224). Hermione, on the other hand, shows the unmistakable signs of worry about the identity of the giver (225). To that end, based on Hermione's suspicion that Black is the one who has sent the Firebolt to Harry in order to somehow injure him should he ride it, McGonagall takes the broom so that the teachers may test it for signs of dark magic (231-232). Harry and Ron are both infuriated by what they see as disloyalty by Hermione and do not speak to her for weeks afterward (233-234). Harry does not receive the broom, which turns out not to have any dark magic attached to it, back until much later in the school year (248-249). Harry then uses the Firebolt to ensure a swift victory over Ravenclaw on the Quidditch field (259-262).

In the film, Harry receives the broom under completely different conditions. Despite having lost his previous broom to the Whomping Willow after the Quidditch match against Hufflepuff just as he does in the novel, because the film does not represent any of the other Quidditch matches, there seems to be no need to present Harry with the Firebolt in the middle of the narratives as the novel does. And, rather than include the subplot about Harry's and Ron's intense anger at Hermione for her betrayal regarding the identity of the sender of the broom, the film focuses instead on only one betrayal, that of Pettigrew's selling out of Harry's parents to Voldemort. As a result, the relationship of Harry, Ron, and Hermione is left intact throughout the entirety of the film.

Rather than receiving the Firebolt on Christmas morning, Harry walks into the Great Hall—just after the scene where Lupin resigns his teaching post and leaves the school—to find that he has been sent the new broom in the mail. In fact, Ron has already opened the package to reveal its contents even before Harry has arrived. Although there is no name attached, the fact that there is a hippogriff feather included is a clear signal that Black is the one who has sent it.

All of the other Gryffindor students are ecstatic and they cheer wildly as Harry takes the broom outside, mounts it, and blasts off into the sky at an incredible rate. This brief scene concludes the narrative proper of the film by freezing the image of Harry smiling as he flies over the castle (see fig. 17). By RE-SEQUENCING when Harry receives this new broom, its narrative function within the film changes dramatically from that of the novel: it is now a reward from Black for

Fig. 17. Harry's first flight on his new Firebolt. Frame from Cuarón's *Prisoner of Azkaban*.

Harry's having helped save Black from being incarcerated in Azkaban again, losing his soul to the dementors, and living as the only person (other than Pettigrew) who knows that he was not actually the person who sold James and Lily Potter to Voldemort. And, by concluding the film with yet another image of Harry thoroughly enjoying the power of flight, this final scene is connected back to the scene where Harry learns to love flying on the back of Buckbeak which occurs much earlier in the film. The film argues once again that Harry is slowly learning to find those all-important momentary glimpses of joy that can be found in his incredibly difficult hero's journey.

INVENTION

Cuarón's *Prisoner of Azkaban* film makes use of far more examples of INVENTION that either of Columbus' do. One of the most telling examples occurs when Hermione throws

ammonite fossils at herself and Harry during the time travel loop that the two undertake in order to save both Black and Buckbeak. Although time travel is also a vital aspect of the narrative in the novel, the depiction of this episode in the novel does not include Hermione performing this act. However, rather than simply adding another level of excitement or visual interest to the film, this addition to the narrative actually serves a number of purposes in the film's version of these events. In the novel, after Harry, Ron, and Hermione have gone to visit Hagrid to show support on the evening of Buckbeak's scheduled execution, Hagrid looks out his hut window to see that Dumbledore, Fudge, and the executioner, Macnair, are walking down from the castle (329). Realizing that they will be in trouble for being outside of the castle without permission, the trio leaves the hut via the backdoor and sneaks up the hill that leads back to the castle, where they overhear what they believe to be the killing of Buckbeak (329-331).

While these same events are depicted in the film, there is a slight but significant addition to the scene. As Harry, Ron, and Hermione visit with Hagrid while he waits for the execution of his beloved hippogriff, something flies in through an open window, shattering a vase on a nearby table. Hermione picks up the item and discovers that it is a fossilized ammonite. Almost immediately another such item smacks into the back of Harry's head, causing him to turn around and look out the window. As he does, Harry realizes that Dumbledore, Fudge, and Macnair are coming. Suddenly distracted by the arrival of these adults, they are no longer concerned with who must have thrown the ammonites, and the three adolescents sneak out of the hut, head up the hill, and seem to overhear the execution just as they do in the novel.

Interest in who must have thrown fossilized ammonites is completely forgotten for the time being. However, when Harry and Hermione travel back in time after the events that occur in the Shrieking Shack, the film reveals that it was in fact Hermione who had thrown the items to

notify Harry, Ron, and herself (the one in the past) that the adults were coming. Thus, the film

inserts a layer of additional meaning to the time travel dimension of the narrative: rather than

Hagrid passively noticing that the adults are coming down from the castle as he does in the

novel, it is Hermione who actively interrupts the narrative action by breaking the most important

rule of time travel—that no one should interfere with the past—which she herself has espoused

earlier in the film. In this way, the film creates an interesting circle of causality: in the past,

Hermione the throws the ammonites to warn herself, travels into the past from her future where

she throws the ammonites to warn herself, and the loop continues on indefinitely. Therefore, by

playing up the absurdity inherent to the time travel trope, the film emphasizes the circular nature

of causality that it creates. This leaves the audience to wonder, ad nauseam: which came first, the

present or the past? As Lane argues, Cuarón's film "emphasizes the importance of being open to

new possibilities and interpretations of people and events. This represents an important stage in

the growth of Harry Potter, as well as the maturation of the franchise" (65). While Lane's

comment does not really explain whether the film's addition to the time travel aspect of

Rowling's novel is one that strengthens or weakens its version of this narrative device, it

nonetheless highlights an important development in the Potter film series: Cuarón chooses to

eschew any attempts at strict fidelity to his source text and is willing to alter the film's depiction

of events in clearly noticeable fashions, even if doing so means causing the audience to question

the credibility of the film's narrative more than it entices them to accept it.

While the film exhibits many other instances of INVENTION—the depiction of Harry

and his fellow third years staying up late and taking magical candy on the first night of the term,

Lupin attacking Harry and Hermione in the woods while in his werewolf form, hints regarding

the growing attraction between Ron and Hermione, the singing frogs in the Great Hall, the Fat

Lady's refusal to let the Gryffindors pass into the common room before pretending to shatter a glass with just her voice, and so on—none of these plays such a vital role in changing and/or tightening up the narrative like the ammonite-throwing addition does.

All in all, while it is clear that Columbus and Cuarón both rely on the same seven adaptation categories as part of their fundamental (re)working of Rowling's novels, it is just as clear that they employ these categories to achieve different ends, to engender different narrative effects, to construct different readings of their source texts. This represents one of the most vital legs of my argument: while every filmic adaptation of the Potter novels (or any other source for that matter) is structured according to the same kinds of adaptation methods and processes, those methods and processes are used to generate readings of the books that nevertheless emphasize different narratological, thematic, and formal aspects of the novels.

CONCLUSION: THE USES OF ADAPTATION THEORY AND/IN THE POTTER FILMS

> Nothing is so painful to the human mind as a great and sudden
>
> change.

> ~ Mary Shelley

> Our ability to adapt is amazing. Our ability to change isn't quite as
>
> spectacular.

> ~ Lisa Lutz

There are several points that can be made about what Columbus and Cuarón achieve through their reliance on these seven adaptation methods as part of their respective Potter films, and about what these films help reveal about the future of adaptation theory. It is clear, for example, that there are multiple examples of all seven of my adaptation categories (INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, INVENTION) at work throughout the filmic versions of Columbus' *Sorcerer's Stone* and *Chamber of Secrets*, and Cuarón's *Prisoner of Azkaban*. Both directors rely heavily on INCLUSION, but Columbus depends on this device more than Cuarón does. As a result, the first two films operate more as summaries of Rowling's first two novels, and the third functions more as a poetic paraphrase of Rowling's third novel. Philip Nel describes this issue in Columbus' first Potter film this way:

> The movie was not enough like the book and, at the same time, very much like the book. This paradox resides in the difference between seeing and feeling. As enjoyable as it is to view the film's special effects, director Chris Columbus's movie rarely engages the emotions. Watching *Harry Potter and the Sorcerer's Stone* . . . is like watching a historical reenactment: You may be interested to see

how it's done, but there's not much suspense. In the movie, the filmmakers want

the audience to notice how faithfully they have re-created Hogwarts and how

vivid the Quidditch match is, and—to their credit—they have done an outstanding

job in representing the look of the novel. However, the film's lavish attention to

the visual leaves little time for the characters to interact with one another.

("Bewitched, Bothered, and Bored" 172)

Again we see the term "faithfully" being used to describe what a film version of another text

does. As Nel explains, the film may strive to include a great deal of the novel, but doing so

doesn't result in the same level of interpretation that Cuarón's film enacts.

In fact, while Columbus' Potter films also demonstrate many instances of

EXCLUSION—as no film can ever be a one-to-one translation of a novel, no matter what the

goals of the filmmakers involved may be—Cuarón's film demonstrates a much more complex

selection scheme, using many more examples of EXCLUSION. Although this increased use of

narrative EXCLUSION can be explained partly by the simple fact that the *Prisoner of Azkaban*

novel is longer than both previous books in the cycle (435 pages compared to 309 and 341,

respectively), this cannot explain all of the narrative omissions that Cuarón makes in his film.

While Columbus endeavors to include as much visual and narratological information from the

novels as possible—an intention that he does, in fact, succeed with to a great extent—Cuarón

offers a more challenging, more selective (re)working of Rowling's text. Where Columbus

focuses on hitting as many plot progression points from the novels as possible, on trying to hold

up the most compressive mirror to his sources as possible, Cuarón focuses more on providing a

thematic through-line, one that leaves many gaps in the narrative, and thus requires more of his

audience. Whether these gaps Cuarón leaves in his adaptation serve to frustrate or engage his audience is beyond the scope of this study.

Additionally, Columbus and Cuarón both use a great deal of COMPRESSION, choosing to indicate more with less, a technique in which film as a communication medium excels. Where Rowling is able to describe settings, actions, emotions, and the like across either broad or short reaches time and space using the single verbal channel of meaning in her novels, Columbus and Cuarón employ the multi visual-audio-verbal channels of film to denote/connote the same kinds of information simultaneously. It is no surprise, then, that all three films compact the narrative information they inherit from Rowling's texts, regardless of the perceived (or stated) intentions of the directors in question.

At the same time, while Columbus still offers some examples of SUBSTITUTION, RE-SEQUENCING, and INVENTION in his films, these are strategies that Cuarón relies on much more in his film. Indeed, while all three Potter films transfer lines of dialogue between characters, reposition events in time, and construct completely new narrative elements or versions of interactions that never occur in the novels, the *Prisoner of Azkaban* film engages in these adaptation devices much more than do the *Sorcerer's Stone* and *Chamber of Secrets* films. Again, this difference speaks as much to the requirements of cross-media translation of meaning as it does to the ostensible goals of the individual directors engaged in the act of adapting. It is clear, then, that the forms of novels and films operate differently, and this difference leads both Columbus and Cuarón to make certain alterations to the materials they are converting into film, but it is just as clear this difference of medium does not automatically lead to a recipe of adaptation, a formula that equates the narrative in one form with the narrative in another. So, both Columbus and Cuarón rely on the same types of (re)structuring adaptation moves or

devices, but they use them to achieve different narratological ends. Thus in the Potter cycle, we find films that are *both the same and different, in relation to the novels and to each other.*

These three films might exhibit all seven kinds of adaptation in my proffered topology simply because the Potter films share such a wide swatch of behind-the-scenes overlap regarding specifically *what* is being adapted and *who* is doing the adapting. All three Potter films are based on the same cycle of novels by the same author; they are all adapted into screenplay form by the same screenwriter, Steve Kloves;[1] they all feature the same core group of principal actors (Daniel Radcliffe as Harry Potter, Rupert Grint as Ron Weasley, Emma Watson as Hermione Granger, Tom Felton as Draco Malfoy, Alan Rickman as Severus Snape, Robbie Coltrane as Rubeus Hagrid, Julie Walters as Molly Weasley, etc.); they are all designed by the same production designer, Stuart Craig; the sets are all designed by the same decorator, Stephenie McMillan; they are all scored by the same composer, John Williams;[2] they are all visual effects-driven spectacles; they are all an amalgamation of the existing genres of fantasy, gothic, mystery, school story, and adventure, just as Rowling's novels are (Alton 200); they all are marketed as family-friendly films;[3] and so on. Certainly some of the perceived consistency among these three

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[1] Again, Kloves is the screenwriter for all eight of the Potter films except for the fifth, *Order of the Phoenix*, which was adapted by Michael Goldenberg.

[2] Admittedly, William Ross is listed as having conducted and reworked Williams' musical phrases and motives for the second film, *Chamber of Secrets*, but Williams is still credited with the original musical ideas for all three films.

[3] This changes, at least in some respects, with the fourth film, Mike Newell's *Goblet of Fire*. This is the first film in the series to be rated PG-13 due to its use of violence and more adult themes, after the first three films are all rated PG. The fifth, David Yates' *Order of the Phoenix*, is also rated PG-13, his *Half-blood Prince* is rated PG, and his final two films in the cycle, *Deathly Hallows* Parts 1 and 2 are both rated PG-13.

films can be assumed to result from this same group of filmmakers and performers being so heavily involved in the construction of the films' looks, sounds, and structures.

This includes how these adaptation strategies lead to certain aesthetic, audio, structural, and thematic meaning constructions while eschewing others. On the one hand, many of the visual designs that the *Sorcerer's Stone* film establishes in its interpretation of Rowling's (re)presentation of the Potter World found in the first novel are maintained in the *Chamber of Secrets* and *Prisoner of Azkaban* films. Indeed, the second and third films retain much of the visual designs of the Dursleys' home on Privet Drive (with its boring brown exterior and thoroughly middle class interior), the decidedly everyday clothing that Vernon and Petunia Dursley wear (that not only marks their social class, but also creates a baseline against which the counterpoint of the much more antiquated and interesting robes and hats that the adults in the Wizarding World don); the distinctly British Hogwarts school uniforms (with only minor alterations from film to film); the old-fashioned but clearly well maintained Hogwarts Express (with its bright red engine and clean brown cars); the basic layout and form of the Hogwarts classrooms, hallways, and dormitories (with their gray stone walls and dark wooden furniture); the many sentient paintings which line the internal passageways in the castle, the floating candles which provide illumination in the Great Hall at night; and so on. By preserving so many of these visual elements from the first film, the second and third films help construct not only a more consistent portrayal of the storyworld erected in/by Rowling's novels, but also of the previous film(s) as well. In other words, these aesthetic holdovers that are incorporated into each successive film adaptation, including those of Newell and Yates which reside outside of the primary analysis of this present study, serve to build a consistent graphic manifestation of the outdoor environments and architectural spaces wherein the Harry of the novels—and his friends,

enemies, classmates, teachers, and other assorted characters, creatures, and plants which populate

Rowling's books—can live, learn, grow, eat, sleep, fight, and die, and the Harry of the previous

film(s)—and all of those other inhabitants—can do the same.

Therefore, by upholding these visual strategies from film to film, the adaptations help

first orient and later reorient the viewers in the audience who may have read the books as well as

those who have not. In this way, the films in the Potter cycle are not just functioning as

adaptations of the novels on which they are based, but also as adaptation of the films which

happen to precede them as well. In this way, regardless of any ostensible differences among the

stylistic (re)articulations engendered by each individual film, the reality is that all of the Potter

adaptations retain enough of the fundamental Potterness which marks them as Potter films in the

first place.

This is not, of course, to say that there are not still observable discrepancies between the

aesthetic systems of Columbus' and Cuarón's adaptation(s), because there definitely are. A

rather significant change can be seen in the design of Harry's hair from the first and second film

to the third. In Columbus' films, Harry's hair is curiously flat and rather nondescript (see figs. 18

and 19). The only noticeable difference between the depictions of Harry's hair in the *Sorcerer's*

Fig. 18. Harry's hairstyle in the first film. Frame from Columbus' *Sorcerer's Stone*.

Fig. 19. Harry's hairstyle in the second film. Frame from Columbus' *Chamber of Secrets*.

Fig. 20. Harry's hairstyle in the third film. Frame from Cuarón's *Prisoner of Azkaban*.

Stone and *Chamber of Secrets* films is that it is slightly longer and more unruly. However, in

Cuarón's film, Harry's hair is much longer, unkempt, and stylized (see fig. 20). This change in

the third film achieves several things, chief among them being the signification of fact that Harry

is now two years older than he was in the first film and one year older than in the second, and

that his disorderly and possibly even disobedient hair of the novels—which Rowling describes as

"simply [growing] . . . all over the place" (*Sorcerer's Stone*, 21)—now has a more observable

expression in filmic form. I am not arguing that Cuarón's material articulation of Harry's hair

style is more "correct" or "accurate" that Columbus'; indeed, such a claim would fly directly in

the face of my entire thesis. I am, however, pointing out that the (re)interpretation of Harry's

uncontrollable hair style and the characteristics that it embodies are much more noticeable and emphatic in the third film than in the first two. Just as the Harry(s) of both the novels and previous films finds it so difficult to obey the rules, to fit in, to simply recede into the background, so too does his hair. Therefore, as this continually resistant hair style symbolizes Harry's distinctive nature, this defining character is simply more objectively observable in the visual depiction of his character in Cuarón's film than it is in either of Columbus'.

Fig. 21. Anthony Perkins looks crazed. Frame from Alfred Hitchcock's *Psycho*.

Fig. 22. Harry spews magical steam from his ears. Frame from Cuarón's *Prisoner of Azkaban*.

Beyond this specific example, Cuarón's filmic interpretation of the Potter World is also much more cinematic than Columbus'. The use of iris transitions, the extremely sharp lighting schemes, the methodical movement of the camera, the more painterly frame compositions, the heavy usage of black all contribute to a more cinematic take on the Potter World (Valentin). In fact, the *Prisoner of Azkaban* film makes much use of the high contrast look of old black and white movies that tended to use stark lighting and shadows to model its visuals (see figs. 21 and 22). As Michael K. Johnson explains:

> Cuarón places *Azkaban* in multiple cinematic traditions, quoting from and alluding to the classic Universal horror films of the 1930s and French New Wave films of the late 1950s and early 1960s, and even transfiguring the novel's time travel motif by taking us into the clockworks of film history through the use of "old-fashioned" techniques, such as the silent-film era's "iris-in" transitional device. (209)

Relying on aesthetics and other formal principles from previous film styles and periods makes sense because, for example, the third film is not only the first and only time that Professor Remus Lupin is shown transforming into a werewolf, but is also a much darker film thematically, with its more developed and emphatic focus on incarceration, betrayal, murder, and death. So, Cuarón's film is simply borrowing an appropriate aesthetic mode that fits its content; form is simply following function more readily in the third film than in the first two. Cuarón's more cinematic, bolder, and darker visual style is not necessarily more suited to the filmic (re)presentation of the Potter source texts than Columbus' less stylized, more mainstream, warmer toned visual scheme; indeed, that type of claim would fit much better in a personal,

evaluative film critique, the very kind of personal critique that has dominated adaptation scholarship for too long, all the while masquerading as objective analysis.

While there is certainly value to be found in that type of subjective appraisal, adaptation studies will become much more useful when it begins moving towards a more objective set of analytical tools and methods and stops continuing to privilege what amounts to the slew of unrelated personal readings of film adaptations that has always controlled the field. Being able to articulate how and why we might personally prefer one adaptation's aesthetic interpretation system over another's—no matter how insightful our perceptions may be or how effective the expression of our personal perspectives may be—simply is not good enough to stand as a useful observation. There is, after all, no accounting for tastes. By shifting to a more objective set of expectations and techniques, adaptation studies could begin to develop into a more unified field with a common grouping of analytical methods that might even one day evolve into such a consistent set of tool as to become an adaptation theory to stand alongside other critical approaches like structuralism, postcolonialism, new historicism, and ideological criticism.

As far as the audio dimension of the first three Potter films is concerned, all three adaptations rely heavily on the same type of Leitmotif approach originally pioneered—or at least made well known—by composers such as Richard Wagner (1813-1883) in his opera cycle *Der Ring des Nibelungen* (*The Ring of the Nibelung*) and later taken up by contemporary composers such as John Williams (1932-) in his scores for such blockbuster films as George Lucas' *Star Wars* (1977), *The Empire Strikes Back* (1980), and *The Return of the Jedi* (1983), as well as Steven Spielberg's *Jaws* (1975), *Close Encounters of the Third Kind* (1977), and *Schindler's List* (1993). This kind of musical strategy is particularly significant in this present context because Williams is also the one who composed the main musical themes for all three Potter films under

analysis here. By incorporating recurring musical figures of varying length and melodic, harmonic, and rhythmical complexity, Williams is able to emphasize specific emotions, inscribe characters' personalities, suggest thematic connections, intensify physical engagements, construct sound bridges (which can unite scenes across time and space), and even foreshadow upcoming events. In fact, the motifs that Williams composed for Lucas' first *Star Wars* film, subtitled *A New Hope*, were so effective that they have become fundamentally ingrained into the fabric of popular culture: Luke Skywalker's bombastic brass-heavy theme, which serves as the main theme for all seven Star Wars films (including the 2015 film *The Force Awakens* from director J. J. Abrams), Darth Vader's foreboding percussive, staccato march, Princess Leia's lyrical flute melody, and Obiwan Kenobi's sweeping, contemplative chordal theme all remain indelibly linked to the characters, events, situations, and themes that each musical piece was meant to engender. Williams applies this same motivic approach to the cues used in the first three Potter films as well: specific characters ("Gilderoy Lockhart," "Fawkes the Phoenix," "Moaning Myrtle"), events ("The Arrival of Baby Harry," "The Face of Voldemort," "Dueling the Basilisk") situations, ("Christmas at Hogwarts," "Aunt Marge's Waltz," "The Dementors Converge"), and settings ("Visit to the Zoo," "The Journey to Hogwarts," "The Flying Car") from within the Potter World are emphasized, developed, and rendered by William's scores as much as they are by Columbus' and Cuarón's respective visuals. Film is not, after all, just a visual medium, and the musical phrases and orchestrations that Williams uses in the first three Potter films are vital to their meaning constructions and narrative effects.

And, just as Columbus and Cuarón both maintain and alter the source materials they each inherit from Rowling, and Cuarón inherits from Columbus, Williams also simultaneously maintains and alters his musical themes from film to film as well. Indeed, the first musical

motives of "Hedwig's Theme"—a brief minor modal melodic figure played on a celeste in 3/4 time that also incorporates chromatic pitches from outside the diatonic scale to help evoke a sense of mystery and danger as well as playfulness—that accompany the first scenes of the *Sorcerer's Stone* film continue to serve as the main theme for every remaining film in the Potter series, even those scored and reworked by other composers (Patrick Doyle scored the *Goblet of Fire*, Nicholas Hooper scored the *Order of the Phoenix* and *Half-blood Prince*, and Alexandre Desplat scored the final two films, *Deathly Hallows* Part 1 and 2). In each case, regardless of how many additional musical ideas and figures these other three composers add to the series in their respective scores, Williams' original theme is still included in some recognizable fashion, thus allowing all of the film adaptations in the series to simultaneously remain connected with the others and still stand on their own as well. In this manner, every one of the adaptation categories that I am offering in this dissertation (INCLUSION, EXCLUSION, COMPRESSION, EXTENSION, SUBSTITUTION, RE-SEQUENCING, INVENTION) could easily be applied to an analysis focused on the individual scores of the eight Potter films as acts of adaptation as well. Therefore, there may be some much wider uses for the adaptation topology that I am constructing in this present text.

Additionally, there are also some structural concerns that both unite and separate Columbus's films and Cuarón's film. These are likely the most ostensible and relevant aspects regarding the relationship not only among the films and the novels upon which they are based but also among the films themselves because the structural decisions that Columbus and Cuarón make do not just affect the material formations of their respective films, but also the interpretation of the themes that are couched within the formations. This two-part relationship could be thought of as engendering both vertical and horizontal axes: the vertical symbolizing

the connections between each film and the novel it adapts, and the horizontal standing for the connections that exist among the films. This analogy supports the idea that many other adaptation scholars (Robert Stam, Thomas Leitch, Kamilla Elliott, Linda Hutcheon) have put forth: no act of adaptation should ever be construed as producing any kind of one-to-one relationship with its source text(s). Instead, the resulting relationship(s) must be understood as engaging in a multifaceted, multidimensional process of interaction and exchange. In the case of the Potter films, this means acknowledging that the various directors are not just (re)working the story, narrative, and storyworld materials from Rowling's books but also those same components from the previous films in the series as well. This means that Cuarón's film cannot only be understood as depicting different-and-yet-similar versions of the characters, events, situations, and settings of the *Prisoner Azkaban* novel, but also different-and-yet-similar versions of the characters, events, situations, and settings found in Columbus' *Sorcerer's Stone* and *Chamber of Secrets* films as well.

All three films, for example, begin with depictions of Harry's life in the Muggle World at the Dursleys' home on Privet Drive before they shift to his experiences in the Magical World. They all three use Harry's miserable experiences at the Dursleys' to realize several narrative effects: to contrast the "normal" world with the enchanted one, to create sympathy for the protagonist, to illustrate the hypocrisy of the adult realm (as opposed to the more moral-centric adolescent one), and so on. This decision to include this location—and the themes that it offers—as part of the narrative openings in all three films might seem like an obvious choice. After all, Rowling achieves the same effects in her novels, albeit in a much more developed fashion due to the much wider space of time that an 870-page novel can depict and which a two-and-a-half hour film simply cannot. In fact, as other scholars have pointed out, Rowling's Potter novels are all

structured in the home-away-home narrative pattern that marks so many fantasy works (C. S. Lewis' *The Lion, the Witch, and the Wardrobe*, J. R. R. Tolkien's *The Lord of the Rings* and *The Hobbit*, Lewis Carroll's *Alice's Adventures in Wonderland*).[4] However, this choice is not really so obvious when we recognize two things about the films: first, none of the eight Potter film adaptations follows that same home-away-home structure of the novels; instead, they either include depictions of Harry's life at the Dursleys' at the beginning of the adapted narrative—as the *Sorcerer's Stone*, *Chamber of Secrets*, *Prisoner of Azkaban*, *Order of the Phoenix*, and *Deathly Hallows* Part 1 films do—or they eschew the Dursleys altogether—as the *Goblet of Fire*, *Half-blood Prince*, and *Deathly Hallows* Part 2 films do, but none of them includes the return to the normal world as part of their narratives. All of the Potter films' narratives, regardless of where they begin, stay squarely in the Magical World. The only film in the series to even come close to this is the first. At the very end of the *Sorcerer's Stone* film, Harry and his classmates are shown boarding the Hogwarts Express to return to King's Cross Station, but the film ends just as the train departs. It never reaches the Muggle World as part of the film's (re)telling of the novel. As Harry responds to Hermione's line, "It feels strange to be going home, doesn't it?" in the film just as they prepare to leave the Hogwarts grounds, "I'm not going home . . . not really" (*Sorcerer's Stone*). While none of the other films in the cycle state this difference between the

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[4] See Catherine Butler's essay "Modern Children's Fantasy" (224-235) and Edward James' "Tolkien, Lewis and the Explosion of Genre Fantasy" (62-78), both from *The Cambridge Companion to Fantasy Literature*, edited by Edward James and Farah Mendlesohn (Cambridge University Press, 2012). Also, see Julia Boll's essay "Harry Potter's Archetypal Journey" (84-104) from *Heroism in the Harry Potter Series*, edited by Katrin Berndt and Lena Steveker (Ashgate, 2011), and Lisa Hopkins' Harry Potter and the Narratives of Destiny" (63-75) from *Reading Harry Potter Again: New Critical Essay*, edited by Giselle Liza Anatol (Praeger, 2009).

films and the novels so bluntly, they all still retain this consistent notion: Harry's real home is Hogwarts, not his uncouth relatives' house.

So, while five out of the eight film adaptations do incorporate the first two thirds of this specific Privet Drive-Wizarding World-Privet Drive pattern from the Potter novels, this still leaves three of the eight films that do not adhere to this structure. Therefore, these other three films introduce a new position from which to begin each of Harry's episodic adventures: in Newell's *Goblet of Fire*, Harry starts out by waking up from a nightmare about Voldemort at the Weasleys' home; in Yates' *Half-blood Prince*, Harry is found by Dumbledore trying to get a date with a Muggle in a nondescript coffee shop in the London Underground (a scene invented for the film) before taking him by teleportation to visit Horace Slughorn; and in Yates' *Deathly Hallows* Part 2, Harry's final chapter in the filmic adaptations begins at Shell Cottage, the home of the newlyweds Bill and Fleur Weasley near the ocean (as Yates' film picks up after Harry, Ron, and Hermione's escape from Malfoy Manor which led to the death of Dobby the house elf at the end of the previous film). So, while it is still true that every Potter film still maintains some semblance of the home-away-home pattern found in the novels, they do not necessarily match it in specific locations, even if they do match it in narratological function.

Beyond the films' adherence to this specific storytelling pattern, as well as their departures from it, there are many other instances of organizational similarities that unite the first three films, as well as those differences that individualize them. While all three films include many of the mystery elements, humor aspects, and action sequences from the novels, they do not include nearly as much of the psychological development, emotional struggle, and social commentary that Rowling incorporates into the books. These are not facets of Rowling's writing that could not have found expression in the films; while films and novels do possess different

meaning-making strengths and weaknesses, this does not mean that film as a medium cannot articulate these more complex features of Rowling's novels. This simply means that the Potter films would have had to find different ways to express such things, not that they are inherently incapable of doing so. Nevertheless, the first three Potter films—and the remaining five, for that matter—focus much more on the use of basic plot points for their narrative progression rather than the more complicated (re)presentation of, say, Harry's confusion regarding his inexplicable mental connection with Voldemort, his internal conflict over his often turbulent relationship with Ron and Hermione, or his need for a father figure that remains unfulfilled throughout the series (despite the efforts of characters such as Dumbledore, Black, Lupin, Arthur Weasley, and in some ways, even Snape). Certainly these are considerations that each film references organically as part of its overall narrative structure, and not just as themes that are grafted onto them as an afterthought, but it is nevertheless true that the Potter adaptations place much more emphasis on the external aspects of storytelling than the internal. This is not, again, simply the result of the fact that films cannot do everything that novels can do, but rather the product of the specific (re)configuration choices that filmmakers make as part of the adaptation process.

At the same time, all three films maintain a great many of the other themes that mark all three as consistent adaptations of Rowling's novels and the preceding films as well. All of the films are grounded firmly in the ideas of discovery: Harry learns the truth about his parents and his own identity as a wizard in *Sorcerer's Stone*, the pureblood prejudices and the dangerous monster of Salazar Slytherin in *Chamber of Secrets*, and the person who was actually responsible for the betrayal of his parents and who their real friends were in *Prisoner of Azkaban*. And, in each case, Harry also grows in his own abilities to withstand the challenges that each new year brings and ultimately to overcome them: Harry manages to defeat Voldemort's agent and thwart

the Dark Lord's attempt to regain a body using the Stone in the first film, to destroy Voldemort's personified memory and save Ginny Weasley in the second, and to overcome the Dementors and save Sirius Black from having his soul sucked out of his body in the third. These events do not only serve as opportunities for Harry to function as a hero in film after film, they also reinforce the themes of discovery, growth, and danger that undergird every single novel and film in the series. Beyond these major refrains, the films also engage with the recurrent ideas of class, gender, power, money, education, rules, authority, and so on.

When everything is counted regarding how these first two directors engage with their source materials, Columbus seems to believe that adaptation requires the broadest summary, the most inclusive response, painted with the widest, most expansive brush possible. On the other hand, Cuarón seems to believe that adaptation requires a more pointed commentary, a more poetic response, painted with the smallest, most intimate brush possible. In short, while both directors maintain and change their narrative materials from their source(s) by using the same adaptation categories when they transfer those source materials to film—as all adapters must— they do not use those same adaptation categories in the same manner, or in the same ratio, or to the same ends. While I am certainly arguing that there are more objective ways to identify and analyze the patterns of adaptation that the Potter films—indeed, *all* filmic adaptations—rely on, I am also arguing that each instance of adaptation embodies an idiosyncratic act of translation, of interpretation, of elucidation, of commentary.

So, by comparing and contrasting Columbus' two Potter films with Cuarón's single entry into the series, it becomes clear that there are obvious *patterns* as well as *anomalies* in those patterns. If adaptation studies is to move forward as a field and become a more useful set of tools for both literary and filmic analysis (covering both filmic versions of novels and novelizations of

films), then we must learn to recognize these two inextricably interrelated realities of adaptation. These same types of patterns as well as their anomalies will likely also be revealed when the remaining five films in the series—Mike Newell's *Goblet of Fire* and David Yates' *Order of Phoenix*, *Half-blood Prince*, *Deathly Hallows* Parts 1 and 2—are analyzed in a future extension of this current study.

In fact, if the analysis of how the first three Potter films demonstrate my seven categories of adaptation is truly to be useful and relevant to not only the remaining five films in the cycle (in a future study), but to adaptation studies in general, then it must be determined at least to some extent how effectively this adaptation topology presented here actually functions in the face of the eleven general recommendations regarding the possible future directions of the field is to beginning coalescing into a workable theory or set of theories that are outlined in Chapter 1: Key Issues in Adaptation Studies Moving Forward (11-50). For the sake of easy reference, these eleven adaptation concerns are listed below:

1) Adaptation studies should be understood as a formalist endeavor.

2) Adaptation studies ought to be approached as an inquiry into both intellectual processes and material products.

3) There is no such thing as a straightforward or simplistic adaptation.

4) Fidelity criticism is neither the most effective nor desirable benchmark to use in the analysis of adaptations.

5) Adaptation is simultaneously an act of translation, interpretation, analogy, and commentary.

6) Differences in medium properties, while certainly integral to adaptation procedures, are not the only explanation for expressed differences between a source text and its adaptation.

7) No specific form of literary, narrative, or linguistic expression is inherently superior to any other.

8) Adaptation produces a text that is not only tethered to its source work, but must also be simultaneously understood as resulting in a newly articulated narrative in its own right as well.

9) Even though it relies on film theory and narrative studies for much of its terminology and methods, adaptation studies is not a subcategory of either field, but actually a much broader category unto itself.

10) The shift from literary texts to filmic adaptations ought to be understood as moving from the rendering of narratives in the abstract to the rendering of them in the concrete.

11) Whether intentional or not, every text is some form of adaptation.

After analyzing all of the ways in which the *Sorcerer's Stone*, *Chamber of Secrets,* and *Prisoner of Azkaban* films establish relationships to not only the narrative materials they inherit from Rowling's novels, but also how those materials are (re)expressed and (re)translated in the other films as well, it is clear that every single one of these concerns does have direct relevance to any act of translation. I will conclude by taking each of these eleven adaptation concerns in turn.

First, even though there is nearly always an ostensible correlation between the content and form of any text (literary, filmic, or otherwise), by focusing primarily on how the Potter films (re)structure their source text(s) instead of on how well (or poorly) they manage to (re)tell

the source text's story, the adaptations have been discussed in a much more objective manner. The wealth of personal reactions/responses to film adaptations that have informed adaptation studies for so long can only take the field so far. The best way out of that kind of subjective miasma is to shift toward a more formalist analysis regarding how an adaptation establishes certain structural relationships with its source(s). Indeed, this type of shift in objectivity is all the more relevant to the analysis of film adaptation of series like Rowling's Potter novels because of the polarizing nature of such popular texts. Because so many have read the Potter books, both children and adults, the film-going audience is so much more inclined to judge the effectiveness of the Potter adaptations by comparing them directly to the novels. By shifting the points of emphasis to the (re)structuring principles that all filmic adaptations rely on, those readers and viewers within the academy and those without can develop more useful, repeatable, and understandable readings of the Potter books and films.

Second, by using evidence extracted from the material results of the Potter films, the intellectual processes involved in the adaptation of the novels can be reverse engineered. Therefore, this study has focused far less on any behind-the-scenes explanations regarding what Columbus and Cuarón are trying to accomplish in their respective adaptations and more on how the films operate as examples of adaptations. This might seem like simply an inversion of the age old chicken-and-egg question, but it is much more productive to approach adaptations as reciprocal constructions of meaning: the Potter films' structures help reveal the methods used to adapt their sources while the methods used help explain how the films function, and the cycle goes on and on. This type of analysis allows for a deeper understanding of the meanings found in the novels, the meanings found in the films, and the meanings found in the exchange between the two forms.

Third, this study has demonstrated that every act of literary adaptation is complex and multifaceted. This is the case in the adaptation of every level of text (those targeted at children, young adults, adults), every genre (fantasy, school story, mystery, adventure, romance), every medium (novel to film, film to novel, game to film, poem to painting), and so on. No matter what the goals of the adaptors or expectations of the audience may be, there simply is no such thing as an unsophisticated adaptation. Every act of adaptation requires choices about which aspects to maintain and which to alter, as well as how to maintain and alter those aspects. Because they are based on children's/young adult's fantasy novels, there are many who believe that the Potter films are merely the visual representation of the stories found in Rowling's novels. While this extremely limited perspective is regrettable, it is also uninformed. Indeed, as Rowling's Potter novels are themselves not simplistic, then any filmic version of them will not be simplistic, either. In fact, even if Rowling's books were simplistic, this does not mean that they would necessarily be easy to adapt into another form. This is just not the way that cross-media translations work. When taking the meaning from one text and (re)expressing it in another, an innumerable number of choices must be made: How will the settings look? How will the characters sound? How will the scenes be paced? How will the dialogue be used? This list goes on and on.

Fourth, this study has demonstrated that trying to determine how well Columbus and Cuarón manage to accurately (re)present the Potter novels in film is simply not a useful standard for their evaluation. As other scholars have pointed out, relying on fidelity criticism severely hampers any attempt to discuss adaptations because it remains locked in the struggle to resolve a slew of personal readings of the source text with the single public reading of it that is manifested in any given film adaptation. And, because there can never be any resolution to this type of

incongruous approach, using the battle cry that "It wasn't like that in the book!" ends up carrying little weight. The fact that a film changes its source text must be accepted as an integral part of the process and product of adaptation, not used as proof that a film fails to deliver precisely the same narrative that the novel on which it is based does.

Fifth, this study has revealed that these three Potter films, when understood as engendering the concurrent acts of translation, interpretation, analogy, and commentary, help establish that there can never be a straightforward one-to-one gloss of meaning when any text is shifted across language, form, culture, and so on. Even the most seemingly direct readings of the Potter novels by the two directors discussed here (re)articulate what amounts to only a couple of versions of the novels selected from an almost infinite number of possibilities. It is interesting to consider just how differently the Potter films would have looked and functioned had any of the other directors who sought the helm had actually obtained it. How would Mike Newell have (re)imagined Hogwarts if he had directed the first film and not the fourth, as David Heyman had originally wanted? How would Steven Spielberg had (re)structured the first novels' narrative if he had made an animated version of the Potter World that combined story from multiple books, as he had planned? How would Brad Silberling have (re)fashioned the Hogwarts Express if he had directed the third film? For that matter, how would Cuarón have (re)worked the version of the Potter World he inherited from Columbus if he had directed the second film instead of the third? My point here is to highlight the fact that we can never take any facet of act of adaptation as a given: every text is (re)shaped according to the dictates of the filmmakers involved, whether those dictates are clearly enunciated by the resulting adaptation or hidden within it.

Sixth, this study has confirmed that differences in medium properties must at least be acknowledged as part of any adaptation analysis, even if they are determined to have less impact

on the strategies employed by any literary adaptation than the idiosyncratic goals of the filmmakers involved. In the end, novels and films possess meaning-making systems that are simultaneously similar enough to allow for a great deal of overlap in their respective expressions of the narrative materials they share and yet different enough to require the recognition of how such shared narrative materials are altered when they move across opposing forms or articulation. Ultimately, the Potter novels and films compete as much as they cooperate in their same-and-yet-different versions of the characters, settings, events, and situations that make up the Potter story and storyworld. Rather than ignoring the different strengths, weaknesses, and tendencies of the novel and film forms—as some scholars have espoused—I have demonstrated that such medium-specific dimensions of meaning construction, as well as the respective purposes of the filmmakers engaged in the adaptation, must be recognized if a more objective and fruitful analysis of any adaptation is to be achieved. In short, while it is true to state that the Potter novels and films are similar because they are based on the same narrative elements and different because they are different forms, it is just as true to state that the novels and films are different because they are guided by the intentions and methods of different directors, in this case, those of Columbus and Cuarón.

Seventh, the analysis of the first three Potter films shows that no specific form of literary, narrative, or linguistic expression is inherently superior to any other. Just as we must continue to develop adaptation analysis tools that reach far beyond the limited use of fidelity criticism, we must also recognize that the fact that one form happens to precede another does not make that form inherently superior to the one that follows. At the same time, the assumption that so many still hold to—both within and without the academy—that literary works such as novels, poetry, and dramas are inherently superior to more recent forms of expression like films, TV shows, and

video games must continue to be challenged as part of adaptation studies. Indeed, just as Rowling's Potter novels have caused so many to redefine what children's' and young adult's novels can and/or should be, so too should the Potter films give both scholars and lay viewers alike reasons to reconsider what adaptations can or should be as well. Essentially, the Potter films should not be summarily dismissed merely because they are based on books that are marketed to the continuum that stretches across the target demographics of children and young adults, no more so than Rowling's books should be dismissed for the same reason.

Eighth, the *Sorcerer's Stone*, *Chamber of Secrets*, and *Prisoner of Azkaban* films establish that every act of adaptation results in a text that is simultaneously bound to its source text(s) while also resulting in a self-contained text in its own right. This paradox is particularly relevant to the Potter films because on the one hand, there are many who read Rowling's novels before seeing the films, but on the other, there are many who did not read the books before seeing the films. In other words, the Potter films must be understood as both *(re)tellings* of the novels on which they are based and *tellings* that must stand on their own as films. In fact, some of the most recurrent criticism levied on Yates' films in the series is that they do not succeed as self-contained texts because they rely so heavily on the audience's foreknowledge gleaned from the novels, and I concur with this assessment. The kind of balance between reaching back to its sources for its meaning and standing apart from them that the best kinds of adaptations manage to achieve may be tough to realize consistently, but that still doesn't mean that any analysis of adaptations should ignore this enigmatic aspect of adaptation.

Ninth, the analysis of the first three Potter films emphasizes that adaptation studies might rely on film and narrative theory for much of its terminology and methods, but adaptation should actually be considered a category that also manages to stand by itself as well. This is because a

film that is based on a novel can certainly be analyzed through the methods that focus on the

novel and the methods that focus on the film, but those tools will only take such analysis so far.

As an act of adaptation, the resulting film occupies a space that overlaps both the novelistic and

filmic spheres, but also stands apart from them as well. By developing a system of analysis that

treats adaptation as a genre in its own right, works that operate as "announced" adaptations, to

use Linda Hutcheon's term, can be unpacked and understood on much deeper levels. Thomas

Leitch speaks to these concerns when he argues, "In the end, the decision about how to

experience an adaptation as an adaptation is up to individual members of the audience. But their

decisions will be everywhere inflected by the power of the institutional contexts within which a

given adaptation, and adaptations in general, are made available to them and identified as such"

(117). Indeed, if adaptation theorists can construct a set of more practical, objective tools for the

analysis of filmic adaptation of literary texts, then readers and viewers alike—from inside and

outside the academy—can develop a much deeper understanding of how and why filmic

adaptation function to establish their manifold relationships with their source texts. And,

acknowledging that there is great deal of benefit to be found in treating adaptations as belonging

to a paradoxically *bound* and *separate* meaning-(re)making genre is a vital step in the necessary

development of a more impartial, form-focused interpretative frame. Of course, the more

subjective, personal assessments of novels and their film adaptations that have always tended to

dominate adaptation studies do not have to be replaced altogether by the more objective set of

methods being espoused here; instead, the addition of such analytical mechanisms should

actually serve to foster much clearer understandings of any work of adaptation, regardless of the

personal responses that any individual may have to the adapted work(s) in question. The two

types of readings can stand beside each other. Learning to see adaptations as a genre is integral to its future development as a useful field of popular and scholarly inquiry.

Tenth, the close reading of the (re)structuring principles that govern the first three Potter film adaptations stresses that the shift from literary texts to filmic adaptations ought to be understood as moving from the rendering of narratives in the abstract to the rendering of them in the concrete. Because novels work primarily on verbal sign systems, they guide the reader to imagine the characters, settings, events, and situations that the author presents. As a result, no two readers will construct the same reading based on the abstract rendering of the novel's language. Once the abstract rendering of the narrative elements is moved into its film adaptation, the single reading of the novel that the film articulates through its more specific visual-audio-verbal modes of expression becomes much more concrete and fixed. In this way, the public reading of the film often challenges the private readings of the individuals as much as it agrees with them. If these abstract-to-concrete realities of novel-based filmmaking could become part of contemporary education, then much of the disappointment that readers of some beloved and/or much maligned novels—such as the Potter series—experience while viewing adaptations that fail to match up to their individual readings could be avoided, or at the very least, explained more fully.

Finally, the Potter films show that every text is some form of adaptation. Indeed, as adaptation has always been a part of literature, recognizing the importance of its role is long overdue. Everything is based, after all, on something else. Works of art or literature or music or cuisine don't simply occur naturally in nature; they must be constructed out of ideas, concepts, and language that they inherit from previous creators, texts, and cultural periods. Just as Cuarón's *Prisoner of Azkaban* film is based on Rowling's novel of the same name, his film is

also based on Columbus' preceding films and borrows much of its aesthetics from horror movies. And, just as Rowling's Potter novels are based partly on C. S. Lewis' Narnia books, Lewis' books were also based on traditional fairy tales of Britain and Ireland, and so on and so forth.

The most obvious direction for this dissertation to develop in the future is to extend the discussion to the remaining two directors' films in the series: Newell's version of *Goblet of Fire* and Yates' version of *Order of the Phoenix*, *Half-blood Prince*, *Deathly Hallows* Part 1 and Part 2. Although the Potter novels grow in length and narrative complexity as the series progresses, certain patterns of the adaptation strategies employed by the earlier films in the cycle are still maintained—for example, the reliance on COMPRESSION and RE-SEQUENCING in Columbus's films and SUBSTITUTION and EXTENSION in Cuarón's film—in Newell's film and Yates' films. At the same time, other adaptation categories—INVENTION, for instance— are used more prevalently in the later films, much in the same way that Cuarón's film makes more use of SUBSTITUTION than Columbus' two earlier films do. Therefore, while it is true to say that all of the Potter films rely on the same types of adaptation methods, it is just as true to say that this reliance does not lead to any kind of straightforward adaptation formula. Despite the many adaptations that come out of mainstream Hollywood each year that seem, at least on the surface, to alter their sources in the same manner (through different levels of simplification and different types of reduction), there has never been and never could be a recipe of adaptation procedures that guarantees any measure of success or failure while taking the meaning of a work from one context and placing it in another. Yes, every film in the Potter series relies on the same seven kinds of adaptation structures that I have presented as part of its (re)telling of the novels, but they do so in different ratios and for different narratological ends. By adding the films of

Newell and Yates to this analysis in the future, a more comprehensive sense of the patterns of adaptation demonstrated by the Potter films—as well as the incongruities in those patterns that mark each director's idiosyncratic goals—can be more fully realized.

A less obvious way to extend this current study would be to add new categories of adaptation to the seven I have offered here. These might include RELOCATION of events in space to go along with the RE-SEQUENCING of events in time. Another way might also be to add other children's and/or young adult's series and their adaptations as a way of comparing and contrasting them with the Potter films. These could include the novels and film adaptations of Stephenie Meyers' Twilight cycle, Suzanne Collins' The Hunger Games trilogy, James Dashner's The Maze Runner cycle, and so on. Of course, by opening up this to any and all types of adaptation, then the rash of comic book films that has flooded theaters over the past decade could also be included, as well as the long running James Bond films. This way, the Potter films could then be identified as being either representative of all acts of filmic adaptation or anomalies in the field.

All in all, the sheer importance and relevance of change in texts across differing forms, especially in the case of the Potter films, cannot be overstated. As Colin Manlove argues in *The Order of Harry Potter*:

> Contingency is almost the idiom of the wizard world. Wizardry ay Hogwarts involves learning Transfiguration, the changing of one thing to another. Hogwarts itself can only exist in the world alongside Muggles by appearing to be something else. Within the school, Harry has to negotiate stairs that can shift directions, doors that are walls pretending to be doors, portraits that speak or move into other frames. (117)

In other words, the Potter novels and their film versions represent a particularly apt case for the discussion of adaptation, of change, of things not always being what they initially appear to be. This is one of the main reasons why the Potter books and films offer such a fitting testing ground for adaptation analysis.

Additionally, the special place that film as a general communication, meaning-making medium—whether functioning as literary adaptation or not—occupies in the arts must also continue to be emphasized. As Keith Cohen argues in his preface to *Film and Fiction: The Dynamics of Exchange*:

> The very concept of artistic creation has been changed by the advent of the cinema. The movies were the first "invented" art. Machines are crucially relied upon in the cinematic process for a re-presentation which, rather than becoming more complete, more all-encompassing, or more efficient through automation, is full of deletions, ellipses, and partial views. The cinema can be seen as the epitome of twentieth-century relativism for the way in which it cuts up reality, endows these "rescued fragments" with special significance, and combines them in an order at odds with their lived sequence. (x)

Rather than accepting that modern films are merely instances of simplistic entertainment, of extremely loud and colorful distractions that are devoid of any complex or meaningful themes, of watered down versions of "real" literature in the cases of adaptation, films can and should be elevated to the same status of the novels and other texts upon which so many of them are based. Acknowledging that all types of text can exhibit the same levels of literary, linguistic, and/or narratological merit will be an important step in the development of adaptation studies.

In conclusion, it is important to recognize that the Potter films are not just *retellings* of the *stories* in Rowling's novels, but also *retellings* of the *tellings*. It is not just, after all, an adaptation's function to (re)present and (re)work its source text's meaning(s), but also its expression of that meaning(s). As Philip Nel puts it:

> What the director perceives [in the novels] as the intended effect is key to evaluating adaptations of Rowling's series. Our enjoyment of the adaptations may depend upon the degree to which what the director see as the intended effects matches what we see as the intended effects. That said, even if we and the director agree on the intended effects, if the director expresses those effects in a way that is unintelligible to us, then we may yet find ourselves at odds with the film. Or not. After all, much enjoyment may come from a film that highlights facets of a novel we had not considered, or that makes us see the work anew. ("Lost in Translation?" 283)

Nel is absolutely correct. Rather than using some inherent notion of what a novel's meaning should be when it is transferred into film, we should approach the filmic version as another way to understand the source text. By recognizing that neither iteration is the *correct* one, we can open up a world of possibility. In this way, we find at least three ways to construct a work's meaning. One, we have the reading of the source text. Two, we have the (re)reading of the source text in the adaptations. Three, we have the (re)reading of the source text *and* the adaptation in the meaning *that results from the exchange between the two forms*.

Max McKeown places these concepts in a broader sense in *Adaptability: The Art of Winning in an Age of Uncertainty*:

the most successful adaptors are curious. They understand that stability is a dangerous illusion, and reach beyond the limits of what is to what may be, both good and bad. They reach out beyond the obvious questions to non-obvious answers, and are willing to embrace unacceptable wisdom as a way of increasing the options available. They do not simply accept the choices they are given but actively seek better choices. New Choices. (8)

We must recognize that change is such an indelible part of any and all kinds of writing and rewriting—those that are admitting their relationship to their sources, those that are hiding it, and those that might not even be aware of it. If we can begin to perceive adaptations as expressions of meaning equal to those of their sources, we will truly be talking an important step in the right direction. Indeed, the most vital change we could ever make regarding literary adaptations would be in our own expectations and understandings regarding the equality of form and meaning. And that is the kind of transfiguration that would undoubtedly make even Professor McGonagall smile.

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APPENDICES

APPENDIX A: Narrative Segmentation of *Harry Potter and the Sorcerer's Stone* Film

1. Dumbledore, McGonagall, and Hagrid arrive at night on Privet Drive, a middle class suburb. They leave Harry, a baby with a lightning shaped scar on his forehead, on his relatives' doorstep along with a letter explaining that his parents have been killed by Voldemort.

2. It is now 10 years later. Harry lives with the Dursleys, his Uncle Vernon, Aunt Petunia, and cousin, Dudley. Harry must cook breakfast while Dudley throws a tantrum over receiving only 36 gifts for his birthday.

3. While they visit the zoo, Harry speaks with a large snake encased behind safety glass. After Dudley slams Harry to the floor, the glass vanishes, allowing the snake to escape, and Dudley falls into the snake's habitat. The glass reappears, trapping Dudley and terrifying his mother.

4. When they return home, Vernon locks Harry in the cupboard under the stairs because he believes he somehow caused the glass to disappear.

5. Some time has passed. Harry receives a letter, but his uncle doesn't allow him to read it. As days pass, Owls try to deliver more copies of the letter, but Vernon destroys them.

6. Finally, letters erupt into the house through the fireplace and mail slot; Vernon takes the family away to a two-room shack on a tiny remote island.

7. As Harry lies awake on the filthy floor, he realizes it is his eleventh birthday. Immediately after he makes a birthday wish, the front door explodes off of its hinges.

8. Hagrid enters, gives Harry a birthday cake and his letter. He informs Harry that he is a wizard just like his parents were, and that he will be attending Hogwarts, a boarding school for budding witches and wizards. After Hagrid uses magic to give Dudley a pig's tail, Hagrid and Harry leave.

9. Hagrid and Harry enter The Leaky Cauldron, a pub in London where the patrons are dressed in Victorian-era garb. Harry is shocked that they all know his name and want to shake his hand. For some reason, Professor Quirrell, a Hogwarts teacher wearing a turban, refuses to shake his hand.

10. Hagrid and Harry pass through a hidden doorway into Diagon Alley, a narrow street packed with shoppers coming in and out of all manner of magical stores, all adorned in the same Victorian style.

11. Hagrid withdraws some of the money Harry's parents left him, as well as a secret package, from the underground vaults of Gringotts, the goblin-run bank. Hagrid then helps Harry buy his school supplies, including a wand that is similar to Voldemort's and a white owl.

12. During dinner in the pub, Hagrid explains why Harry is famous: Voldemort, the dark wizard who killed Harry's parents, failed to kill Harry, leaving him with only his oddly shaped scar.

13. After going through another hidden portal, Harry catches the train to Hogwarts. On board, he meets two other new students, Ron Weasley and Hermione Granger.

14. Once the train arrives, Harry and all of the other first years cross a lake to Hogwarts, a huge castle sitting atop a mountain. Inside, McGonagall, a professor, explains that they must be sorted according to a four house system that organizes the school, and that students earn or lose points for their respective houses based on their behavior. Before the Sorting Ceremony begins, another first year, Draco Malfoy, offers his hand in friendship to Harry. After hearing Draco demean Ron, Harry refuses.

15. The first years are led into the Great Hall, where the rest of the school awaits them. After Dumbledore, the headmaster, warns all of them not to enter either the Forbidden Forest or third floor corridor, the new students are sorted by a talking hat. Draco is sorted into

Slytherin; Harry, Ron, and Hermione are sorted into Gryffindor. There is a feast immediately afterwards.

16. The new Gryffindors are led through yet another portal, a talking portrait, and into their common room. While the other boys in his dormitory sleep, Harry sits on the floor with his owl, Hedwig, and stares out a window.

17. The next day, the new students attend McGonagall's Transfiguration class and Snape's Potions class. It is unclear at this point why Snape belittles Harry during class.

18. Owls deliver mail. Neville Longbottom receives a Remembrall from his grandmother. Harry, Ron, and Hermione read in the newspaper about a break-in at the same secret vault that Hagrid visited at Gringotts with Harry.

19. During their first flying lesson with Madam Hooch, Neville crashes his broom and breaks his wrist. While Hooch takes Neville to the hospital wing, Harry and Draco disobey her instructions and fly their brooms. Harry chases and catches Neville's Remembrall that Draco has flung away.

20. McGonagall happens to witness Harry's aerial display, but instead of punishing him, she appoints him Seeker of the Gryffindor Quidditch team. The Gryffindor students congratulate Harry. Hermione informs Harry that his father played Seeker as well.

21. After a stair case moves on its own, Harry, Ron, and Hermione find themselves in the forbidden third floor corridor. They run in fear of being found by the caretaker, Argus Filch. After Hermione uses a spell to unlock a door so they can escape, they discover a massive three-headed dog. Once back in the safety of their common room, Hermione points out the dog was guarding a trap door.

22. The next day, Oliver Wood, the captain of the Gryffindor Quidditch team, teaches Harry about Quidditch.

23. Professor Flitwick teaches the levitation spell in Charms class. Only Hermione masters it. While leaving the class, Hermione hurries away after she overhears Ron making fun of her.

24. The school attends a Halloween feast in the Great Hall. Hermione is not present because she is crying in the girls' bathroom. Quirrell storms into the hall, announcing that there is a troll in the dungeon. After a brief panic, the students are lead to their respective common rooms.

25. Harry and Ron spot the troll heading into the girls' bathroom. While Hermione hides, Harry and Ron manage to knock the troll out. When Quirrell, Snape, and McGonagall arrive, Hermione takes the blame.

26. Harry tells Ron and Hermione that he suspects Snape is after whatever the giant dog is guarding.

27. Harry plays against Slytherin in his first Quidditch match; during the match, Hermione lights Snape's robes on fire because she believes he is using magic to try to knock Harry off of his broom. Harry catches the Snitch and wins the game for his team.

28. Hagrid lets slip that the giant dog is his, and that whatever it is guarding involves Nicholas Flamel.

29. Hermione leaves for Christmas break. Harry and Ron play chess.

30. Harry and Ron awake and open their Christmas presents before anyone else gets up. Harry receives his father's Invisibility Cloak from an anonymous giver.

31. Harry uses the cloak to venture into the restricted section of the library in search of information on Flamel, but to no avail. While hidden under the cloak, Harry overhears Snape threatening Quirrell.

32. Harry discovers the Mirror of Erised, a magical mirror that shows him his deceased parents. He returns with Ron, who sees different images than Harry does.

33. Harry returns to stare in the mirror. Dumbledore arrives to explain the dangers of becoming too attached to dreams.

34. Spring arrives. After discovering that Flamel is the maker of the Sorcerer's Stone, Hermione, Ron, and Harry guess that this is what the dog must be guarding. The trio visits Hagrid at night to find out more about the stone, but they end up seeing a baby dragon hatch. Malfoy witnesses it through a window as well.

35. McGonagall gives all four students detention for being out of bed at night.

36. The four must serve their detention with Hagrid, who is trying to locate an injured unicorn at night in the Forbidden Forest. Harry and Malfoy stumble upon a dark figure sucking the blood of the unicorn. The figure moves to attack Harry, but a centaur chases the figure away.

37. After returning to the castle, Harry, Ron, and Hermione decide that it was Voldemort who tried to attack Harry in the forest, and that he is the one who wants the sorcerer's stone so he may use it to return to full strength.

38. Harry realizes that Hagrid must have been tricked into revealing how to use music to get past the giant dog by whoever gave him the dragon egg. They share their concerns with McGonagall, but she refuses to listen. As Dumbledore has left for an emergency at the Ministry, Harry decides that they must protect the stone.

39. After using a spell to paralyze Neville, who tried to prevent them from breaking more school rules, the trio sneaks out at night to try and save the stone. The giant dog has been put to sleep by a magical harp. Just as the dog awakes, they dive down through the trap door.

40. The three overcome various magical obstacles in different rooms: plants that ensnare them, a swarm of flying keys, and a massive chess set. Ron is injured in the chess game so Hermione stays behind with him. Harry must go on alone.

41. In the final chamber, Harry finds that it is not Snape but Quirrell who is trying to get the stone for Voldemort. Quirrell reveals that Snape has been trying to stop him and protect Harry at every turn. Harry sees himself placing the stone in his pocket in the Mirror of Erised. The stone is now in Harry's pocket.

42. Quirrell removes his turban to reveal that Voldemort's face is sticking out of the back of his head. Because Voldemort must share another's body for survival, he needs the stone so that he can regain his own body. Harry refuse to give up the stone, so Quirrell attacks him. However, when Harry touches Quirrell's face, Quirrell disintegrates. Voldemort's spirit passes through Harry, who passes out.

43. Harry wakes up in the hospital wing three days later. Dumbledore explains that he was the one who hid the stone in the mirror and that the stone will be destroyed to ensure that Voldemort will not be able to use it. He also reveals that the reason Quirrell disintegrated at Harry's touch is because of the protection that Harry's mother gave him by sacrificing herself when Voldemort tried to kill him as a baby.

44. At the final school feast, even though Slytherin has earned the most house cup points, Dumbledore awards Harry, Ron, Hermione, and Neville last-minute points and Gryffindor wins the cup.

45. As the students board the train to return home, Hagrid gives Harry a photo album that contains photos of his parents. The photos moves like tiny video screens. Hagrid

recommends that Harry uses magic to threaten his bullying cousin, Dudley. The train makes its way down the tracks as Hogwarts stands in the distance. End credits.

APPENDIX B: Narrative Segmentation of *Harry Potter and the Chamber of Secrets* Film

1. Thousands of identical tightly spaced middle class suburban homes spread out across the horizon. Harry sits in his bedroom in his relatives' home on Privet Drive looking at moving photos of his deceased parents and two best friends, Ron and Hermione in the album that Hagrid had given to him at the end of the first film. Vernon yells for him from downstairs.

2. Harry enters the living room to find the rest of the family preparing to receive dinner guests who are important to Vernon professionally. Harry is told that he is not allowed to participate; he must stay in his room and be as quiet as possible. Harry tells them that he has not received a single letter from his friends all summer, but none of them care.

3. Just as the guests arrive, Harry returns to his room to find a tiny house elf named Dobby jumping on his bed. The elf explains that he is enslaved to a wizard family and that he should therefore not be warning Harry that terrible things will happen to him if he returns to Hogwarts for his second year. The elf makes so much noise that Vernon comes up to investigate and threaten Harry. Harry hides the elf until Vernon leaves.

4. When Harry discovers that Dobby has been stealing his letters from his friends, he is furious. Dobbie refuses to give him the letters and runs downstairs. To Harry's horror, Dobby uses a spell that causes a large dessert to float above the guests' heads and drop on them. Everyone thinks that Harry has done this. Dobby disappears.

5. Vernon puts bars on the window in Harry's room, stating that he will not allow Harry to return to Hogwarts. Harry wakes that night to see Ron, Fred, and George flying a car outside his window. Harry escapes through the window with his trunk.

6. After flying through the night, they arrive at the Burrow, the Weasleys' home. They sneak into the house, but Molly catches them and is furious that they took the flying car. Harry eats breakfast with them.

7. Ron shows Harry how to use Floo powder to travel through the fireplace to Diagon Alley. Harry, however, ends up in a shop full of dark magical items in Knockturn Alley. Luckily, Hagrid spots him and helps Harry get back into the safety of Diagon Alley.

8. Harry meets Hermione and the Weasleys at a book store where a popular author who writes of his many adventures, Gilderoy Lockhart, is discussing his new book. Lockhart announces that he will be teaching at Hogwarts this year and forces Harry to pose for a photo. As Harry and the Weasley children try to exit the crowded shop, Draco and his father, Luscious, accost them. Arthur stands up to Luscious, and they leave the store.

9. The Weasleys rush to get through the barrier to the Hogwarts Express. However, Harry and Ron are unable to follow. So, they decide to take the flying car to Hogwarts instead. They find the train and follow it to Hogwarts.

10. Once they arrive, the car crashes into the Whomping Willow, a tree that attacks them with its branches. Ron's wand is broken in the ruckus. They manage to escape serious injury, but the car jettisons their belongings and runs away.

11. Inside the castle, Snape berates them for exposing the Magical World to the Muggles who saw the flying car in London. Dumbledore and McGonagall arrive, and Harry and Ron are given detention as punishment.

12. The second years are learning to repot Mandrakes in Herbology. The Mandrake roots can be used to cure those who have been petrified.

13. During lunch, Ron tries to repair his wand with tape. An owl delivers a Howler, a magical speaking letter that lambasts him for taking the flying car.

14. In Defense Against the Dark Arts, Lockhart brags about his accomplishments. He then releases pixies that ransack the room and attack the students. Lockhart flees and it is up to Harry, Ron, and Hermione to stop the pixies.

15. The Gryffindor Quidditch team walks to the pitch for practice. However, the Slytherin team also needs the field to train a new Seeker, Draco, whose father has bought his son's way onto the team with new brooms. After Hermione points this out, Draco calls her a "Mudblood." Ron tries a spell to punish Draco, but his wand backfires and he ends up puking slugs.

16. Harry and Hermione take Ron to Hagrid's. While Ron continues to vomit slugs, Hagrid explains that the term "Mudblood" is a kind of racial epithet used by wizards who think they are better than others because of their pure blood status.

17. While helping Lockhart reply to his fan mail as his detention, Harry hears a strange detached voice speaking of violence and death. Lockhart, however, cannot hear the voice. After leaving Lockhart's room, Harry follows the voice, which seems to be coming from inside the walls, until he runs into Ron and Hermione in the hallway. They cannot hear the voice either.

18. The three finally stumble onto a hallway where someone has written a message about the Chamber of Secrets on the wall in blood. Filch's cat has also been petrified. The rest of the school converges on them. Many students believe that Harry is the one responsible. Dumbledore allows Harry to leave with no punishment.

19. McGonagall interrupts her class to tell her students about the four witches and wizards who founded the school, the rumors regarding the Chamber of Secrets, and the monster that supposedly lives in it.

20. Harry, Ron, and Hermione think that Draco could be the Heir of Slytherin, and thus the one responsible for the message and petrification of the cat. They decide to brew a potion that will allow them to transform into Slytherin students whom Draco will trust with the truth.

21. Gryffindor plays Slytherin in Quidditch. One of the balls begins attacking Harry, breaking his right arm. He manages to catch the Snitch anyway, claiming another victory for his team. Lockhart tries to heal Harry's broken arm, but he only succeeds in removing all of the bones.

22. Harry is in the hospital wing so he can regrow his bones. He awakes that night to the disembodied voice again. Dobby appears and admits that he kept Ron and Harry from getting through the barrier to the train and caused the ball to attack Harry during the match. A first year student, Colin Creevey, is brought into the hospital because he has been petrified. Harry overhears Dumbledore say that the Chamber of Secrets has indeed been opened again.

23. Harry, Ron, and Hermione work on brewing the potion in a girls' bathroom. It will take a month. No one else ever comes in because the bathroom is haunted by Moaning Myrtle, the ghost of a student.

24. Lockhart and Snape hold a dueling club in order to teach the students how to defend themselves with magic. Harry and Draco are selected as examples. As part of their duel, Draco conjures a cobra, but Harry calms the snake by speaking to it in its own language. Back in their common room, Ron and Hermione warn Harry that it seemed that he was telling the snake to attack as though Harry is the Heir of Slytherin.

25. Students, even Ron and Hermione, stare at Harry, uneasy to be near him. Harry leaves to avoid the stares, and hears the voice again. He finds Justin, one of the students who thought he was telling the snake to attack, petrified. Again, because he is found at the scene, Harry is

suspected. He is taken to Dumbledore's office. Hagrid bursts in to convince Dumbledore that Harry did not commit this crime, but Dumbledore does not think he did it in the first place.

26. It is Christmas, and the Polyjuice Potion is ready. After making sure that the real Slytherin students are out of the way (thanks to a sleeping draught), the trio takes the potion. Their transformations are painful, but successful. Hermione, however, refuses to come out of her bathroom stall, so Harry and Ron head to the Slytherin common room without her.

27. They run into Draco who leads them into the common room. He tells them that he has no idea who has reopened the Chamber of Secrets. They begin to change back into their real selves, so they rush back to the bathroom. They now find out why Hermione did not go with them: her potion actually contained a cat hair instead of a human one, so she has changed into an anthropomorphized cat.

28. While Hermione is still recuperating in the hospital wing, Harry and Ron find a diary in Myrtle's bathroom. The diary, which belonged to Tom Marvolo Riddle, is empty. While alone in the common room, Harry writes his name in the diary. The diary absorbs the ink, and words in Tom Riddle's hand begin appearing on the page. Riddle tells Harry that he can show him who opened the Chamber of Secrets last time. Harry falls into the book.

29. Harry experiences one of Riddle's memories. He is still at Hogwarts, although everything (but him) is sepia toned and no one can see or hear him. He watches the young Riddle speak with a younger Dumbledore about the rumors regarding the Chamber. Harry follows Riddle through the castle and sees him try to kill a large spider that a younger Hagrid was hiding in a trunk. Although the spider escapes, Harry is pulled out of the memory.

30. Harry tells Ron and Hermione (who is now out of the hospital) that Hagrid is the one who opened the Chamber last time. After Hagrid almost overhears this conversation, Neville tells Harry that their dormitory has been ransacked. Riddle's diary is now gone.

31. The Gryffindor Quidditch team's next match is canceled: Hermione has been discovered near the library petrified. McGonagall announces new rules, including that all students must be accompanied by a teacher to and from their classes. Unless the person responsible for the petrification is found, the school will likely have to close.

32. Harry and Ron use the Invisibility Cloak to sneak down to Hagrid's that night to ask him if he really did open the Chamber last time. Before Hagrid can respond, there is a knock at the door. Harry and Ron hide under the cloak.

33. The Minister of Magic, Cornelius Fudge, Lucius Malfoy, and Dumbledore arrive. Fudge is there to take Hagrid to Azkaban because he believes that he may have reopened the Chamber. Luscious is there because he has convinced the school governors that Dumbledore must also be held responsible and has therefore been ousted from his role as headmaster. Before leaving, Hagrid gives Harry and Ron a clue: they should follow the spiders.

34. Although terrified, Harry and Ron follow a trail of spiders leading into the Forbidden Forest. They eventually find an enormous talking spider named Aragog who rules over a colony of spiders of all sizes. Aragog tells them that Hagrid did not open the Chamber, and process to tell his spiders to eat Harry and Ron. Just in time, the flying car appears and flies them back to the safety of Hagrid's hut.

35. Harry and Ron go visit Hermione in the hospital wing and find that she has a page from a book held in her hand. Based on its information, Harry and Ron figure out that the monster in the Chamber is a Basilisk (which is why Harry can understand its speech). Although merely

looking the giant snake it the eye means instant death, Harry realizes that those who saw it did so through a reflection, so they were all petrified instead.

36. Harry and Ron overhear that Ginny Weasley has been taken into the Chamber. Lockhart brags that he will go and save her since he has known all along where the Chamber is. Harry and Ron follow Lockhart to his office, but Lockhart is packing to leave. He confesses that he never actually did any of the things he has claimed to in his books, but instead used magic to erase the memories of those who did.

37. Harry and Ron force Lockhart at wandpoint to go with them to Myrtle's bathroom, since it is near the places where many of the attacks occurred. Myrtle tells them how she died, and Harry's realizes that the entrance to the Chamber must be somewhere in that bathroom. He speaks Parseltongue and a row of sinks moves by itself, revealing a huge hole in the floor.

38. They follow the opening down to a large cavern littered with the skeletons of tiny animals and a huge snake's skin that has been shed. Lockhart lunges for Ron's wand and turns in on them to erase their memories. However, because Ron's wand was damaged when they crashed the car, the spell backfires, erasing Lockhart's memory and slamming into the ceiling. This causes a cave-in that separates Harry from Ron. Harry must go on alone.

39. Harry makes his way into the final chamber, which is surrounded by huge snake statues. He finds an unresponsive Ginny lying there on the ground with the diary. The young Riddle from 50 years ago walks out of the shadows. He has been preserved in his diary. Because he is not just a memory anymore, he is able to pick up Harry's wand.

40. Riddle reveals that he has been manipulating Ginny through the diary and using her to control the Basilisk. He has also been absorbing her life essence so she will die soon so that he can come back to life. In fact, he has tricked Harry into coming down to the Chamber to

save her so that Riddle can kill him: Tom Marvolo Riddle is an anagram for "I am Lord Voldemort."

41. After Harry defends Dumbledore's name after Voldemort claims that he is the most powerful sorcerer in the world, Dumbledore's phoenix flies in and drops the Sorting Hat to Harry. Voldemort calls the Basilisk forth to kill Harry. The snake chases Harry, but the phoenix blinds it. However, because it can still hear, it is continues after Harry.

42. A ruby-hilted sword appears in the Sorting Hat, and after a fierce battle, Harry is able to kill the beast by stabbing it through the head. However, one of the Basilisk's poisonous fangs also lodges in Harry's arm, and he is now dying as well. After Voldemort mocks him, Harry stabs the diary with the fang he pulls from his arm. The book bleeds ink and Voldemort explodes. The phoenix returns and sheds tears into Harry's wound which is instantly healed.

43. Harry, Ron, Ginny, and Lockhart are flown back to the castle by the phoenix. Dumbledore has returned to the school, and he compliments Harry and Ron for what they have achieved. He then explains to Harry his courage and loyalty are what enabled the sword and phoenix to aid him.

44. Luscious Malfoy bursts in with Dobby: it is the Malfoys whom Dobby is enslaved to. Dumbledore and Harry both know that Malfoy gave the diary to Ginny back in Diagon Alley, but they cannot prove it. Harry follows Malfoy out of the office. He tricks Malfoy into releasing Dobby by hiding a sock in the diary. When Malfoy tries to kill Harry in revenge, Dobby protects Harry.

45. All of those petrified have been returned to normal, and the final school is enjoying a feast. As a treat, all final exams have been canceled. Hagrid arrives, having been released from Azkaban. The students give him a standing ovation. End credits.

APPENDIX C: Narrative Segmentation of *Harry Potter and the Prisoner of Azkaban* Film

1. Harry is practicing a light producing spell under the covers in his room. His uncle tries to catch him at it, but Harry simply feigns sleep and returns to practicing.

2. Vernon's sister, Marge, arrives with her bulldog for a visit. Harry asks Vernon to sign a Hogwarts form, and he says that he might, if Harry behaves. While Marge dotes on Dudley she belittles Harry. He is made to carry her luggage upstairs.

3. They eat dinner while Harry serves and cleans up. Vernon lies to Marge about where Harry goes to school and Harry plays along. However, when Marge calls Harry's father a drunk and blames his mother for what she sees as his many shortcomings, Harry becomes enraged. He uses magic to shatter the wine glass in Marge's hand and cause her to inflate like a balloon. She floats out of the window and into the evening sky.

4. Harry rushes to his room, kicking his dresser as he enters. He sits on his bed, fuming, as a moving photograph of his parents dancing sits atop his nightstand. Harry stomps down the stairs with his trunk in tow. Vernon rails at him to bring Marge back, but he refuses.

5. Harry exits the house and begins walking the streets alone. He stops to rest in front of a playground. After a huge black dog frightens him, a purple triple decker bus seems to appear out of thin air: the Knight Bus has come to offer Harry a ride. As the bus weaves in and out of traffic at a terrible pace, the conductor talks to Harry about an escaped murderer from Azkaban, Sirius Black.

6. The bus drops Harry off at The Leaky Cauldron, where he is taken to see Fudge. Fudge explains that Marge has been deflated and her memory erased. Harry expects to be punished, but Fudge simply dodges the question.

7. Harry's room overlooks the Muggle street below. One of the school books the minister brought him tries to attack Harry, but he manages to defeat it.

8. The Weasleys and Hermione arrive at The Leaky Cauldron. Arthur takes Harry aside to explain that Sirius Black was a supporter of Voldemort and that Black will try to finish Harry at the first available opportunity.

9. Aboard the Hogwarts Express, Harry, Ron and Hermione sit in a compartment with a sleeping Remus Lupin. Harry tells them about Black. The train suddenly stops, the lights go out, everything freezes. A dementor enters their compartment and attacks Harry. Just before Harry passes out, Lupin wakes and uses a spell to repel the dementor.

10. When Harry recovers, Lupin gives him chocolate and explains that the dementors are the guardians of Azkaban, and they were searching the train for Black. Harry realizes that he was the only one to pass out. He doesn't understand why he heard a woman screaming when the dementor attacked.

11. At the welcome feast, Dumbledore announces that Lupin will be teaching the Defense Against the Dark Arts class and Hagrid the Magical Creatures class. Malfoy makes fun of Harry for passing out on the train. Dumbledore warns that the dementors will be surrounding the school as extra security against Black.

12. In Divination, the students are learning to read the future in tea dregs. Hermione seems to appear out of nowhere in the middle of class. The professor, Sybill Trelawney, sees a Grim in Harry's cup, an omen of death.

13. While walking to Hagrid's class, Ron realizes that Hermione is taking classes that are held at the same time, but Hermione downplays this. Hagrid shows the class Buckbeak, a hippogriff. Although a proud and dangerous creature, Harry manages to show it enough respect to win a

brief ride through the sky over the grounds and lake. At first Harry is terrified, but soon enjoys it. After returning to the class, Draco pompously approaches Buckbeak. The hippogriff attacks Draco, slicing his forearm. Hagrid carries Draco to the hospital wing.

14. During a study hall, Harry, Ron, and Hermione discuss the possibility that Hagrid might be fired because of the hippogriff incident. The students read in the newspaper that Black has been sighted near Hogwarts. Because Black slipped past the dementors in his escape from Azkaban, they fear that he may do it again to enter the school.

15. In Lupin's class, the students learn to repel a boggart (creatures that manifest someone's worst fears). Various students deal with their personal horrors while laughing, but after the boggart transforms into a dementor during Harry's turn, Lupin steps in front of Harry, preventing him from defending himself. The boggart becomes a full moon just before Lupin returns it to its storage cabinet.

16. All of the third years are allowed to visit Hogsmeade, a village near the school. Because Harry has no signed permission slip from a parent, he is unable to go. Harry spends that time talking with Lupin, who was at school with his parents.

17. The Fat Lady portrait has been attacked by Black because she would not let him into Gryffindor Tower. The students are made to sleep on the floor of the Great Hall while the castle is searched. No sign of Black is found.

18. Snape takes Lupin's class because he is ill. He covers werewolves, even though this is not the lesson plan Lupin was following. Again, Hermione suddenly appears during class.

19. Harry plays in a Quidditch match against Hufflepuff during a terrible storm. As he flies high above the stadium, Harry is attacked by dementors. He falls a great distance to the ground.

20. Harry wakes in the hospital wing. Dumbledore used magic to slow Harry as he plummeted. He is disappointed to find that his broom was destroyed by the Whomping Willow.

21. Harry walks with Lupin near the Black Lake. Lupin explains that dementors feed on good feelings and memories. Lupin agrees to teach Harry how to repel the dementors.

22. Snow covers the grounds. Harry watches as the other students head to Hogsmeade again. Harry tries to follow while wearing his Invisibility Cloak, but Fred and George offer him another way: the Marauder's Map, a magical map of Hogwarts that shows secret ways in and out of the castle.

23. Harry uses the Map to sneak out of the castle and into the Honeydukes candy shop. While still wearing the cloak, he moves through the village unseen. He finds Malfoy and two cronies accosting Ron and Hermione near the Shrieking Shack. While invisible, Harry assaults the Slytherins and runs them away.

24. Harry uses the cloak to follow Fudge, McGonagall, and Hagrid into Madam Rosmerta's pub. He overhears them discussing that Black is the one who betrayed Harry's parents to Voldemort the night he murdered them, and that Black also killed Peter Pettigrew, leaving behind only a finger. Black is after Harry to finish the job.

25. Harry runs out into the woods. Ron and Hermione follow. Hermione tries to soothe him. But Harry is infuriated: he now wants to kill Black for what he did to his parents.

26. It is spring. Lupin teaches Harry how to produce a Patronus, the spell that will defeat dementors. It is a difficult spell, but Harry finally manages a weak version that is strong enough to hold the boggart at bay by using his parents' memory as his motivation

27. While the trio heads down to see Hagrid, Ron and Hermione argue about their pets: he believes her cat has killed his rat, while she refuses to admit even the possibility. Hagrid tells the three that Buckbeak has been sentenced to death for injuring Draco.

28. While studying the Map at night, Harry sees something odd: Pettigrew, whom Black supposedly killed, is shown by the Map. Harry prowls the corridors to investigate, but is discovered by Snape, who tries to confiscate the map. Lupin arrives and takes Harry away.

29. Lupin scolds Harry for not turning the Map in. If Black had gotten the Map, it could have led him to Harry. Harry explains that he saw Pettigrew on the Map; Lupin refuses to believe it.

30. The students study crystal balls in Divination. After Trelawney embarrasses Hermione, Hermione storms from the classroom. After the other students have left, Harry hears Trelawney prophecy regarding betrayal, murder, and Voldemort.

31. The day of Buckbeak's execution, Harry, Ron, and Hermione find Malfoy laughing about it. Hermione slugs Malfoy; he and his cronies depart.

32. At Hagrid's, he tells them not to watch the execution. He has also found Ron's rat alive. Out of nowhere, someone throws two seeds through the window. When they look outside, they see Fudge, Dumbledore, and the executioner approaching. They will be in trouble for being out near dark, so they sneak out the back.

33. While they watch from the top of a hill, they see the executioner's axe drop. They hold each other in sadness. Ron's rat bites his finger and runs away. Ron catches him near the Whomping Willow. The same black dog that Harry saw the night he left the Dursley's bounds over him and drags Ron into the base of the violent tree.

34. After Harry and Hermione are battered by the tree, there are flung into the base of the tree as well. They find themselves in a long tunnel which empties into the Shrieking Shack. They

find an injured Ron holding his rat. Black, who is also the black dog that attacked Ron, is there. Harry throws Black to the floor and points his wand in his face. Black merely laughs.

35. Lupin bursts in and disarms Harry. Lupin and Black embrace as old friends. Hermione is mortified: she knew all along that Lupin was a werewolf, but never suspected that he was in league with Black.

36. Lupin, however, has not been helping Black. As soon as Lupin discovered that Pettigrew was still alive, he realized that he had betrayed Harry's parents, not Black. Snape rushes into the room, disarms Lupin and captures Black. Snape refuses to listen to either of them.

37. Harry uses a spell to knock Snape out she can hear the rest of Lupin's explanation about Black. Pettigrew faked his own death and framed Black. He can change form as well: Pettigrew has been Ron's rat all along. After shifting into his human form, Pettigrew admits to it all. Lupin and Black are going to kill Pettigrew, right in front of Harry, Ron, and Hermione. Harry stops them; he does not want his dad's best friends to become killers.

38. Everyone but Snape exits the tree. Black talks to Harry about being a free man now that there is proof that he did not kill Pettigrew. While Pettigrew struggles to free himself from Lupin, Black informs harry that he is actually his godfather.

39. Clouds part to reveal a full moon: Lupin changes into a werewolf. Pettigrew transforms into a rat and escapes. Lupin injures Black, but is distracted by a wolf's call in the distance. Harry follows Black to the lake's edge. A swarm of dementors attacks them. Just before Harry blacks out, a Patronus wards off all of the dementors, but Harry could not see the cast it.

40. Harry wakes in the hospital wing. He believes it was his father who repelled the dementors. He and Hermione tell Dumbledore that Black is innocent. He believes them, but he says that

no one else will. It is up to them to save Black. Hermione throws a necklace around herself and Harry and spins a charm on it. Events around them seem to run backward.

41. As they exit the castle they actually see Hermione as she punched Draco earlier that day: they have traveled back in time. Hermione explains that she has been using the Time-Turner all year to attend more classes. Harry and Hermione follow themselves down to Hagrid's by staying in the trees.

42. When they see Fudge, Dumbledore, and the executioner coming, Hermione throws the two seeds through the window to warn their other selves. While the trio from the past escapes up the hill, Harry and Hermione lure Buckbeak away with them so he won't be killed. When the executioner's blade fell earlier, it split a pumpkin instead.

43. Harry and Hermione watch from the woods as the events of the past day recur. Hermione produces the wolf's call that distracted Lupin before. Now Lupin chases them through the woods. As he moves in to attack, Buckbeak saves them. As the two watch the dementors attack the past Harry and Black, Harry realizes that he was the one who conjured the Patronus. He recasts it: it is an all-consuming white light that scatters the dementors.

44. The two return to the castle and blast Black out of his cell. After thanking them, Black flies away on Buckbeak. Harry and Hermione reenter the hospital wing just in time to see themselves vanishing. They are now back in their normal timeframe.

45. Harry goes to see Lupin off. Lupin has resigned now that the school knows his true nature. He returns the Map to Harry. Harry enters the Great Hall to find that he has been sent a Firebolt (presumably by Black), the fastest broom in the world. He rockets through the sky as the other students cheer below. End credits.

APPENDIX D: Narrative Segmentation of *Harry Potter and the Goblet of Fire* Film[1]

1. A large snake slithers through a graveyard. The caretaker of an old house next to the graveyard notices a light in one of the windows of the house. He makes his way to the third floor of the house where he overhears Voldemort, Pettigrew, and Barty Crouch Jr. discussing a plan. Nagini slithers past the caretaker and speaks in Parseltongue to the unseen Voldemort in a high backed chair. Voldemort uses the Avada Kedavra curse to kill the caretaker.

2. At the Burrow, Hermione wakes Harry in Ron's room as he groans in pain in his sleep, clutching his scar. She fusses at them not to go back to sleep. The Weasleys, Harry, and Hermione exit the Burrow, walking through the adjacent woods. They soon meet Amos Diggory, who works with Arthur, and Cedric Diggory, his son who attends Hogwarts.

3. At the top of a hill, they all touch an old boot that has been turned into a Portkey. It teleports them to the site of the Quidditch World Cup. Witches and wizards from all around the world interact in a festive atmosphere. When they enter the tent they are staying in, its inner dimensions far exceed its outer dimensions.

4. Witches and wizards from different nations make their way into the massive stadium that sits atop a hill. The Irish and Bulgarian teams fly into the stadium to raucous applause. Many fans cheer for Viktor Krum, the Bulgarian Seeker.

5. The Weasleys, Harry, and Hermione are back in their tent discussing the match (it is not shown in the film). Out of nowhere, wizards in skull masks, Deatheaters, begin burning tents and casting destructive spells everywhere. Arthur wants them all to get back to the Portkey so they can escape, but in the ensuing ruckus Harry is knocked out and left behind.

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[1] Even though this dissertation's discussion of the Potter films focuses primarily on the first three adaptations in the cycle, I have nonetheless included narrative segmentations for the remaining five films in the series.

6. Crouch Jr. stomps through the moldering remains of the tents and casts the Dark Mark into the night sky. Harry wakes and Crouch Jr. moves toward him, but Ron and Hermione return in search of the missing Harry and Crouch Jr. flees. A group of wizards led by Barty Crouch Sr. accuses the three adolescents of conjuring the Mark, but soon moves off to continue the search. Harry realizes that the masked wizards are Voldemort's followers.

7. On board the Hogwarts Express, Harry writes a letter to Black, informing him of the events at the World Cup and his painful dreams. The train arrives at Hogwarts and the students clamor to see a huge flying carriage being pulled by winged horses, and a wooden ship arising from the depths of the Black Lake.

8. In the Great Hall, Dumbledore announces that Hogwarts will play host this year to the Triwizard Tournament. Delegations from two other schools, the girls of Beauxbaton led by Madame Maxime, and the boys of Durmstrang led by Igor Karkaroff, enter the Hall. Krum is among them. Outside in the rain, a lone figure makes his way to Hogwarts.

9. Back in the Hall, Dumbledore explains that a single student from each school will be chosen to participate in three dangerous tasks. Mad-Eye Moody enters the Hall and shakes Dumbledore's hand; his rough appearance alarms some of the students and faculty. Crouch Sr. steps forward to declare that no one under the age of seventeen will be allowed to participate in the Tournament, which angers many of the students.

10. Dumbledore reveals the Goblet of Fire, full of dancing blue flames. Any student who wants to be considered must write his or her name on a piece of parchment and drop it in the Goblet. That night, after the Hall is empty save the Goblet, Karkaroff sneaks in.

11. In Moody's first Defense class, he demonstrates the three Unforgivable Curses (Imperious, the controlling curse; Cruciatus, the pain-causing curse; Avada Kedavra, the killing curse) on

spiders, much to the horror of the students, particularly Neville. Moody concludes by pointing out that Harry is the only known person to have survived the Killing Curse.

12. Various students from the three schools place their names in the Goblet, including Cedric. After Fred and George fail to place their names in the Goblet because they are too young, Krum enters and puts his name in. As he does so, he grins at Hermione.

13. Everyone has gathered in the Hall because the time has come to select the three school champions. The three names that fly out of the Goblet are Fleur Delacour for Beauxbaton, Krum for Durmstrang, and Cedric for Hogwarts. Unexpectedly, one more name comes out: Harry's. Everyone is shocked by this, including Harry, who never even put his name in.

14. The four champions are led into a side chamber where Dumbledore and the other adults argue about how to deal with this unexpected situation. Harry tells them that he did not put his name in the Goblet, but most of them do not believe him. Only Dumbledore and Moody seem to accept Harry's claim. Because of the strict rules that govern the Tournament, Harry must compete.

15. McGonagall tries to talk Dumbledore out of forcing Harry to participate because of the danger involved, but Snape argues that Harry should compete. Dumbledore agrees with Snape, and asks Moody to keep an eye on Harry.

16. In the Gryffindor boys' dormitory Ron's jealousy and anger erupt. Although Harry tries to convince him that he did not secretly put his name in the Goblet, Ron refuses to believe him.

17. Rita Skeeter, a journalist for the *Daily Prophet*, comes to Hogwarts to interview the four champions for a piece she is writing. However, she only seems interested in Harry. Skeeter drags Harry into a broom closet where she presses him for information about his past, his

deceased parents, his pathological need for attention—all while a magical pen changes Harry's responses into sensualized newspeak as it automatically records the interview.

18. Harry waits in the Owlery. An owl arrives to deliver Harry a letter from Sirius Black asking him to meet Black in the Gryffindor common room at 1:00am so no one will overhear them.

19. Harry enters the common room at the specified time, looking for Black. He picks up a discarded copy of the *Prophet* in which Skeeter's article misrepresents Harry's interview. Out of frustration, Harry chucks the paper into the fireplace. Suddenly, Black's face appears in the ciders and begins to speak.

20. Black asks Harry about his dream of Voldemort's plan to kill Harry. Black informs Harry that Karkaroff was a Death Eater and warns that he should be weary of him. Black also emphasizes that Harry could easily be killed in the dangerous Tournament. Ron enters the room, but soon leaves when he finds Harry there. When Harry turns back, Black is gone.

21. Harry and Neville sit by the lake. Hermione, Ron, and Ginny approach. Hermione delivers a message from Ron, who still isn't talking to Harry: Hagrid is looking for Harry. Hermione displays her irritation at having to act as a go-between between Harry and Ron.

22. Hagrid and Harry walk in the forest at night. They soon meet Maxime. It seems that Hagrid and Maxime are interested in each other romantically. Hagrid leads them both to a secluded spot where four dragons try to break out of their cages. Harry realizes that facing the dragons must be the first task. Harry is hurt that Ron knew about the dragons and didn't tell him.

23. As Harry walks through the corridors, students from all houses belittle him. He finds Cedric and tells him about the dragons. Moody spies on them from a distance. Harry bumps into Ron and tells him off for not warning him about the dragons.

24. Draco Malfoy, flanked by a menacing group of Slytherins, makes fun of Harry. Harry stands up to him. As Harry walks away, Malfoy tries to curse him. Instead, Moody pretexts Harry by transforming Malfoy into a white ferret. McGonagall arrives, changes Malfoy back, and chastises Moody.

25. Moody takes Harry to his office which is full of magical mirrors and other ocular devices. In a corner, something in a large truck tries to break out. Moody advises Harry to come up with a strategy for defeating his dragon that plays to his strengths.

26. At the stadium used for the Tournament, Fred and George take bets on who will survive the first task. Harry and the other champions await their turns in a nearby tent. The roaring of the dragons is clearly unnerving the champions. Hermione sneaks into the tent to check on Harry. Skeeter enters, but is told to leave by Krum.

27. Dumbledore and the other officials arrive to explain that each champion will face the real life counterpart of one of the four model dragon models they each draw out of a hat. Harry draws last and, of course, ends up with the most vicious of the four dragons. The goal of the task is simple. Each champions must collect a golden egg from each dragon.

28. After the other three champions defeat their dragons (off camera), Harry enters the stadium, which is now filled with angular rocks instead of flat grass. After Harry's dragon attacks, Harry uses a summoning charm to call his broom from the castle. Once on his broom, Harry flies out of the stadium and up to the castle. The dragon follows him. After a long battle amid the towers and ramparts, Harry finally manages to elude his dragon and return to the stadium to obtain his egg.

29. Back in the common room, Harry's fellow Gryffindors now applaud him. When Harry opens the egg to find out what its clue is for the next task, the room is suddenly filled with horrible screeches. Ron arrives and apologizes to Harry; he now believes him.

30. At breakfast the next day, Hermione is outraged to read that Skeeter has written another article full of lies about Harry, Krum, and Hermione being in a love triangle. Ron is just as distraught when his mother mails him a set of formal robes in the mail that look like a dress. McGonagall explains that the students must all learn to dance for the Christmas ball that will be held. She forces Ron to come forward and be her partner a she demonstrates the dance.

31. Harry and Ron struggle to find dates for the ball. All of the other Gryffindors have dates, even Neville. Ron asks Hermione, but she already has a date. Harry runs into Cho Chang, a Ravenclaw he has a crush on at the Owlery. He asks her to the dance, but she is already going with someone else. Harry finally locates dates for himself and Ron: the Patil twins.

32. The students from all three schools enter the ball, bedecked in formal wear. Ron's ancient dress robes make him feel out of place. Cho arrives with Cedric, and Hermione with Krum. The four champions must begin the ball by dancing alone with their partners. Soon, the party is in full swing, with a rock band's performance. Only Harry and Ron are not enjoying themselves. Ron and Hermione argue because of Ron's jealousy over Krum. That night, Harry dreams of Voldemort again.

33. Hermione warns Harry that he must figure out the egg clue so he can prepare for the second task. Cedric repays Harry for warning him about the dragons by advising him to take the egg in the bath. Moaning Myrtle, a ghost from the second film, tells Harry to place the egg underwater so that the screeching becomes a song containing information about the next task, which will take place in the Black Lake.

34. Ron and Hermione try to help Harry decipher the egg's clues in the library. Moody arrives and sends Ron and Hermione to McGonagall's office. Neville tells Harry about a plant that will allow Harry to breathe underwater during the upcoming task.

35. For the second task, each champion must dive down to the bottom of the lake and retrieve a treasure. Harry eats the plant and dives into the water. He grows gills on his neck and webbing on his hands and feet. Harry follows a mermaid to find four people—Ron, Hermione, Cho, and Gabrielle (Fleur's younger sister)—bound to ruins and in a state of magical suspended animation. Cedric arrives and takes Cho, and Krum saves Hermione. Because Fleur is nowhere to be seen, Harry saves both Ron and Gabrielle, and is awarded second place (behind Cedric) for doing so.

36. While heading back to the castle, Mr. Crouch congratulates Harry and tells him that his parents would be proud if they were alive. A short while later, Harry finds Mr. Crouch's body in the forest near Hagrid's hut. As Harry enters Dumbledore's office he overhears Dumbledore arguing with Cornelius Fudge about canceling the dangerous tournament because of Crouch's murder.

37. When Harry is left alone in the office for a few minutes, he accidently falls into a pensieve, which shows him a memory of a trial wherein Karkaroff names other Voldemort supporters, including Mr. Crouch's own son, in order to avoid prison, Back in Dumbledore's office, Harry tells the headmaster about his dreams of Voldemort, but Dumbledore dismisses them.

38. On his way back to Gryffindor tower, Harry overhears Karkaroff and Snape arguing. After Karkaroff rushes away in a huff, Snape accuses Harry of stealing the ingredients necessary for Polyjuice Potion. He also threatens Harry with a powerful truth serum.

39. The day of the final task has arrived. The champions must race through a dangerous hedge maze. The first to reach the Triwizard Cup in the center will be the winner. After they enter the maze, Krum attacks Fleur while under some type of spell, but allows Harry to pass. When Krum attacks Cedric, Cedric defeats him, leaving only Harry and Cedric. After Harry saves Cedric from plants that attack him, they both touch the Cup at the same time.

40. Immediately, Harry and Cedric are teleported to the same graveyard depicted in the beginning of the film—the cup was a Portkey. Pettigrew steps from the shadows carrying a tiny Voldemort like a baby. After killing Cedric at Voldemort's behest, Pettigrew binds Harry to a statue and drops the tiny dark wizard in a large cauldron. Pettigrew then takes a bone from a grave, cuts off his own hand, takes blood from Harry and also drops them all into the cauldron. Lord Voldemort is reborn.

41. Voldemort uses the Dark Mark to recall his followers, including Lucius Malfoy. He then replaces Pettigrew's missing hand with a silver one before explaining how Harry had survived his attack as a baby: when Harry's mother sacrificed herself, Voldemort could not touch Harry and his curse rebounded nearly destroying him. However, because Harry's blood was used to help revive Voldemort, he can touch him now.

42. Voldemort releases Harry from the statue so they can duel. After using a variety of spells to taunt Harry and cause him pain, Harry casts a disarming charm at the very same time Voldemort casts The Killing Curse; the two spells slam into each other. After supreme effort, Harry's spell forces Voldemort's wand to release ghosts of those it had killed including Cedric and Harry's parents. As the ghosts distract Voldemort, Harry uses the Portkey to transport himself and Cedric's body back to Hogwarts. He has escaped Voldemort yet again.

43. The crowd is stunned to see that Cedric is dead, and his father is beside himself with grief. Moody takes Harry to his office and beseeches him with questions about Voldemort. Moody then reveals that the reason he has been helping Harry all year was so that Voldemort could use him to help him revive his body. Just as Moody pulls out his wand to kill Harry Dumbledore blasts the door from its hinges and holds Moody down as Snape forces truth serum down Moody's throat. While the real Moody has been trapped in a trunk, Barty Crouch Jr. has been using Polyjuice to mimic his appearance.

44. At the end of year meeting in the Hall, Dumbledore tells the congregated students the truth about how Cedric was killed. He tells them that Voldemort has returned and that the only way the good people of the Magical World have any hope of defeating him is to stand together.

45. As Harry packs his bags in the dormitory, Dumbledore enters and reminds him that he is not alone. Once outside, students from all three schools say their farewells. Finally, Harry, Ron, and Hermione watch as the Beauxbaton coach soars away and the Durmstrang ship quietly disappears beneath the surface of the lake. End credits.

APPENDIX E: Narrative Segmentation of *Harry Potter and the Order of the Phoenix* Film

1. Harry walks through tall grass to a small playground that sits across the road from the suburbs where he lives with the Dursleys. A DJ (in a pseudo-voiceover) talks about how hot it is. Harry then sits alone on a swing set and looks on longingly as a mother and her son prepare to leave the playground walking hand in hand.

2. Dudley and his gang of bullies are standing nearby laughing about a much younger boy that Dudley has recently beaten up. Dudley begins to make fun of Harry, whose nightmares about seeing Cedric's murder (at the end of the previous film) have caused him to cry out in his sleep. When Dudley goes so far as to make fun of Harry's dead mother, Harry reacts by threatening him with his wand.

3. Ominous clouds collect above them out of nowhere, darkening the entire playground. The gang members run from the storm immediately, leaving Harry and Dudley to run for cover under an overpass. All of the water under the overpass begins to freeze, causing the lights to flicker. Suddenly a Dementor grabs Harry by the throat and slams him against the wall. Dudley tries to escape but slips on the ice. A second Dementor attacks Dudley.

4. Harry uses his wand to force his Dementor off him. As the Dementor turns to attack again Harry casts a Patronus charm which drives both of the dark creatures away. However, the attacks has left Dudley unresponsive. Harry tries to hide his wand as an elderly neighbor, Mrs. Figg, approaches, but she shocks him by ordering him to keep his wand at the ready.

5. She accompanies the two boys to their home. Harry has to support Dudley. To Harry's surprise, she explains that Dumbledore asked her to watch over Harry because of Cedric's murder the previous year.

6. Inside their home, Dudley's parents are frantic over his condition. They believe Harry is responsible. An owl soars in through an open window and delivers a letter from a Ministry official. The letter speaks directly to Harry, telling him that he has been expelled from Hogwarts for using magic in front of his cousin. The Dursleys leave for the hospital. Harry, who has been left at home, slams his fist into his bedroom wall out of frustration. He picks up a photo of his parents dancing that he has knocked to the floor in his anger.

7. Dream sequence: in brief glimpses taken from the precious film, Cedric is killed as Harry watches on helplessly. Voldemort's white face looms. Harry wakes up, his face displaying intense sadness and pain. His door suddenly unlocks and opens by itself. Harry grabs his wand, fearful that he will have to defend himself again. However, it is Moody and other members of the Order who have come to collect him.

8. As they leave the house, the adults explain that Harry has not yet been expelled, but he must attend a disciplinary hearing where his fate will be decided by the Ministry. The group soars into the night sky over London on brooms.

9. They arrive at a nondescript row of townhouses. After Moody knocks his cane on the ground, another townhouse stretches out from between numbers eleven and thirteen. The occupants of the surrounding homes take no notice. They enter the house. As Harry walks down a narrow hallway, Black can be heard discussing Harry and Voldemort in a room at the end of the hallway with other members of the Order.

10. Harry is delighted to see his godfather, but before he can speak to him, Molly sends him upstairs. As Harry climbs, he passes a collection of severed heads. Off camera, an elderly house elf named Kreacher complains quietly about the Order using the house. When Harry arrives upstairs, he finds Ron and Hermione. They show concern for him, but Harry is cold

toward them. They explain that the Order is a society formed by Dumbledore to fight Voldemort. Harry is angry that they did not share this information with him before. They explain that Dumbledore would not allow them to do so.

11. Back out on the staircase, Fred and George lower an Extendable Ear down the staircase to try to listen in on the adults' meeting. Before they can overhear very much, Crookshanks, Hermione's cat, eats the ear. The adolescents head downstairs as soon as the meeting breaks up. Black and Harry embrace.

12. Later, they all eat in the kitchen at a long table. The adults tell Harry that Fudge, the Minister of Magic, has been accusing him of lying about Voldemort's return. They explain that the Minister's fear has warped his mind because he refuses to accept that Voldemort is building up his army again. After Black tries to tell Harry more about Voldemort's plan, Molly cuts him off, arguing that Harry is simply too young to know.

13. That night, Harry's sleep is broken again by nightmares (although they are only communicated by off-camera lines of overlapping dialogue). The next morning, Arthur takes Harry to the Ministry in London. They enter the Ministry by riding an elevator disguised as a telephone box down The Ministry is housed in a huge underground space. Witches and wizards bustle everywhere. Fudge's visage looms everywhere (ala "big brother").

14. Harry sits alone in front of the wizard high court, which includes Fudge and Dolores Umbridge. Just as the proceedings begin, Dumbledore arrives in to serve as Harry's lead defense, which disconcerts Fudge. As Fudge reads the litany of charges, Harry finally speaks up about the reason he used magic: the Dementors. The court does not believe Harry, but Dumbledore has brought a witness.

15. Mrs. Figg, the elderly neighbor who had helped Harry get Dudley home after the Dementor attack, corroborates Harry's tale. Dumbledore pleads with Fudge to recognize that Voldemort could have ordered the attack on Harry, but Fudge refuses to accept that Voldemort has returned. After Dumbledore's closing argument, the court vote to acquit Harry, but Dumbledore races from the courtroom before Harry can thank him.

16. As Harry and the other students are escorted to the train station by the Order, Black uses his animal form to accompany Harry. After transforming back into his human form, Black gives Harry an old photograph of the original Order which includes Harry's parents. Black explains that he believes another war similar to the one they fought against Voldemort is coming.

17. Dream sequence: Harry walks up to a man in a black suit standing outside of the Hogwarts Express. The man turns out to be Voldemort. Harry wakes up on the train headed to Hogwarts. Once they arrive at Hogsmeade Village Ron has to hold Harry back from attacking Draco after he calls Harry crazy.

18. While waiting for one of the horseless carriages to carry them to the castle, Harry sees a reptilian horse (a Thestral) pulling one of them. Luna Lovegood, a student with some strange beliefs, is the only other student who can see the creatures. During the welcome feast at the castle, Dumbledore announces that Hagrid is on leave and that Umbridge will be filling the post of Defense against the Dark Arts teacher. Umbridge interrupts Dumbledore to give a prepared speech about the dangers of progressive thinking.

19. That night in the Gryffindor common room the other students stare at Harry. Seamus Finnegan even calls Harry a liar and says the he and his mother believe what the *Prophet* has been writing about Harry. Ron enters and defends Harry, but when he tries to talk to Harry about it up in their dormitory, Harry is still cold towards him. Dream sequence: images of a

long dark tunnel, the moon, and Voldemort—interspersed among shots of twisting and turning Harry in bed—come to an abrupt end. Harry, drenched in sweat, sits up in bed to find that Ron had been watching over him as he slept.

20. In the first class with Umbridge, she talks to Harry and his classmates about their upcoming Ordinary Wizarding Level exams as if they were kindergartners. She explains that she will not allow them to actually practice spells in her classroom because they are too dangerous. When Harry challenges her by talking about the need to learn to defend themselves from Voldemort, Umbridge calls him a liar and gives him detention.

21. Harry enters Umbridge's office at night to serve his detention. She makes him write, "I must not tell lies" with a magic quill which causes the words to cut into the back of Harry's hand. Back in the Gryffindor common room, Fred and George sell sweets that cause illness so that students can get out of class. When Ron and Hermione discover what Umbridge has done to Harry, they push him to tell Dumbledore, but Harry rebuffs them and walks away.

22. As he walks to Hagrid's empty hut, Harry vocalizes (via voiceover) a letter he has written to Black, expressing his loneliness. Harry enters the forest, where he finds Luna feeding raw meat to some Thestrals. She explains that only those who have seen death can see the creatures. She also tells Harry that she believes in him and doesn't want him to feel alone.

23. Back in the castle, Harry has been affected by Luna's words and tries to open up to Ron and Hermione. However, he is interrupted by an argument between Umbridge and McGonagall. Umbridge threatens McGonagall with disciplinary action from the Ministry and insists that Fudge will want to take action regarding the falling standards at the school. In response, Fudge appoints Umbridge as Hogwarts' High Inquisitor and continues to use the *Prophet* to

manipulate popular opinion. Montage: Umbridge imposes her will on the students, belittles the teachers, and posts many official proclamations.

24. The students congregate outside the main doors of the school to watch Umbridge fire Trelawney. Although Trelawney begs for mercy, Umbridge is not swayed. Dumbledore arrives to send Trelawney back into the school. He reminds Umbridge that she does not have the power to banish any teacher away from the grounds. Umbridge is clearly angered by this. Harry tries to speak with the headmaster, but Dumbledore moves away too quickly.

25. Harry, Ron and Hermione are furious that Umbridge refuses to teach them how to defend themselves. They listen in their common room as Fudge rails against Black on the radio for crimes he has not committed. As if on cue, Black appears in the fireplace and tells them that Fudge is afraid that Dumbledore is planning to overthrow him and seize power by using the students at Hogwarts as his army. They decide that Harry should train the students.

26. Many of the students meet in a small bar in Hogsmeade to hear Harry's side of things. Some of the students challenge Harry's version of things, but others defend Harry. Finally, Harry speaks up for himself and explains the truth about Voldemort's return. The students believe Harry and decide to sign up for defense lessons from him. As they walk back to the school, the students try to decide where they can practice without Umbridge finding out.

27. Neville Longbottom discovers the Room of Requirement, a secret room in the school that will afford the students a place to safely practice their magic. Montage: crosscutting among scenes of Umbridge pretending to teach the students, Harry actually teaching them, and the Inquisitorial Squad (made up of Filch and several Slytherins) trying and failing to catch the students breaking Umbridge's many rules.

28. Harry's mood has changed dramatically: he is clearly pleased with his students' progress. As the students prepare to leave for Christmas break, Cho Chang remains in the Room of Requirement and cries about the death of Cedric (who was her boyfriend). Harry comforts her and the two end up kissing. Back in the common room, Ron teases Harry about his first kiss while Hermione explains all of the stress that Cho is under.

29. Dream sequence: Harry witnesses a brutal snake attack on Arthur Weasley at the Ministry from within the snake's mind. After he wakes up, Harry is taken to Dumbledore who questions Harry about the dream, but refuses to answer any of Harry's questions. Finally, Snape arrives and Dumbledore tells him to take Harry. Snape drags Harry down to the dungeons where he explains that there is a special connection between Harry's and Voldemort's respective minds. This is why he will be teaching Harry how to protect himself from psychological attack by Voldemort.

30. The Weasleys, Harry, and Hermione are celebrating Christmas morning at Black's house. Arthur has been released from the hospital and is slowly recuperating from the snake's attack. After the family and friends exchange gifts, Black shows Harry his (Black's) family tree. When Harry confesses that he fears he is destined for dark things because if his connection with Voldemort, Black explains that all people have the potential to do good and evil, but that Harry can choose what he will do with his life.

31. Just as they return to Hogwarts after the break, Harry, Ron, and Hermione discover that Hagrid is back. They overhear Umbridge grilling Hagrid about where he has been. After she leaves, an injured Hagrid tells them that he had been sent by Dumbledore to recruit the giants to fight against Voldemort. Hagrid worries that the giants will join Voldemort instead.

32. Montage: various newspaper articles recount that ten high-security prisoners, presumably all Death Eaters, have escaped from Azkaban and that Black is the one who has engineered the escape. The most notorious of the escapees is Bellatrix Lestrange. During breakfast, Seamus admits that he and his mother now believe Harry's story. In the Room of Requirement, Neville tells Harry that Lestrange used an illegal curse to drive his parents insane.

33. Harry's students have advanced to the point of being able to produce their own Patronuses. In the middle of the lesson, Umbridge blows a hole in the wall. It is appears that Cho has sold out her classmates. In Dumbledore's office, Umbridge and Fudge use Harry's rule breaking as proof that Dumbledore has indeed been planning to overthrow the Ministry. Even though Harry tries to tell the truth, Dumbledore acquiesces and accepts the blame. However, when Fudge tries to arrest him, Dumbledore teleports away.

34. Umbridge has replaced Dumbledore as headmaster and she tightens her grip on the school. All of those students who have defied Umbridge are now forced to undergo the same punishment Harry did. Afterward, Cho tries to speak with her classmates but they ignore her. Harry blames himself and believes that he never should have stood up to Umbridge.

35. Hagrid asks Harry, Ron, and Hermione to accompany him into the woods. They follow him and discover that Hagrid brought his half brother, a young giant named Grawp, back with him. Although it is clear that Grawp is dangerous, Hagrid ignores this and asks the three to watch over him after he (Hagrid) gets fired by Umbridge.

36. Back in the school, Snape torments Harry by breaking into his memories all in the name of helping Harry learn to protect his mind from Voldemort. After insulting Harry's father once too often, Harry cast a spell of protection that reverses Snape's spell and allows Harry to see

into Snape's memories. Harry watches helplessly as his father tortures Snape in the past. A furious Snape draws Harry back into the present and throws him from his office.

37. As Umbridge sits in a thrown overlooking the OWL exams, Fred and George Weasley disrupt the testing by zooming in on brooms and tossing active fireworks everywhere. As the students cheer, the fireworks not only destroy their tests, but also attack Umbridge and shatter every single one of her official proclamations. The two fly away from the school.

38. Harry suddenly falls to the ground; he sees through his mind's eye Voldemort torturing Black at a secret place within the Ministry. Although Hermione warns that Voldemort might be using Black to bait Harry into a trap, Harry refuses to listen. So he heads to Umbridge's office to use her fireplace to contact the Order. However, Umbridge and her Inquisitorial Squad capture Harry and his friends.

39. Umbridge ties Harry up and tries to force him to tell her where Dumbledore and Black are. She calls on Snape to help her, but he explains that she has already used up his stores of truth serum forcing Cho to tell her how to get into the Room of Requirement. Harry interrupts by speaking to Snape in code about Voldemort's torture of Black, Snape seems to ignore him and leaves. When Umbridge threatens Harry with an illegal curse, Hermione saves him by claiming that she will show her Dumbledore's secret weapon.

40. Umbridge follows Harry and Hermione into the woods. Hermione leads her to where Grawp is supposed to be. Umbridge soon realizes that Hermione was lying. When a large group of centaurs arrive, Umbridge attacks them. Grawp appears and grabs Umbridge, but the centaurs force the giant to release her and they drag her away.

41. When they return to the school, Harry and Hermione find that Ron and the others have escaped as well. Against Harry's objections, they all want to help him save Black. So, they

use Thestrals to fly to London. They enter the Ministry and walk down the tunnel that Harry has been dreaming about all year. They find endless rows of crystal balls, but they do not find Black or Voldemort. When Harry picks up the ball that has his name on it, Trelawney's voice utters a prophecy regarding someone being born with the power to destroy Voldemort.

42. Death Eaters—including Lucius Malfoy and Lestrange—suddenly appear. Voldemort has used his mind connection with Harry to trick him into coming to the Ministry to retrieve the prophecy that Voldemort could not retrieve himself. Harry and his friends fight back and try to escape. However, they cannot defeat fully grown wizards and they are captured. Black and the other members of the Order arrive and a huge battle ensues.

43. Harry fights proudly alongside his godfather. However, just as the two defeat Malfoy, Lestrange uses the Killing Curse on Black and turns to escape. Harry is beside himself with grief as he follows her into the depths of the Ministry. Moments after Voldemort appears and threatens Harry, Dumbledore arrives as well. The two elderly wizards do battle.

44. When it becomes clear that they are too well-matched, Voldemort possesses Harry's body in order to cause him pain. However, when Harry sees his friends enter, he is reminded that he has love and friendship. Voldemort is unable to handle these emotions and must leave Harry's body. Just as a shocked Fudge arrives at the Ministry, Voldemort flees.

45. Fudge admits in the *Prophet* that Harry has been telling the truth all along. Back at Hogwarts, Harry blames himself for Black's death, but Dumbledore explains that he has withheld information from Harry all year because he wanted to protect him from Voldemort. As Harry and his classmates leave the school at year's end, they realize that they all have something Voldemort will never have: something worth fighting for. End credits.

APPENDIX F: Narrative Segmentation of *Harry Potter and the Half-Blood Prince* Film

1. In a repeated scene from the end of the previous film, Dumbledore stands beside Harry in the Ministry just after the battle with Voldemort and his Death Eaters. As Harry stares blankly into the face of reporters' slow-motion camera flashes, Dumbledore puts his arm around him. The camera lingers momentarily on Dumbledore's left hand.

2. Muggles in contemporary London office buildings watch as a storm brews. The storm clouds form into Voldemort's Dark Mark and several Death Eaters' black smoke trails that indicate their flight paths appear out of the Mark in the sky. The Death Eaters fly through modern London. They finally smash through the magic brick wall that marks the hidden entrance to Diagon Alley. The Death Eaters blast the windows out of a shop and grab the proprietor before flying off with him. As they fly past the Millennium Bridge, they cause it to break and fall into the Thames below, causing people to run in terror to escape injury or death.

3. As a reporter on a radio talks about the destruction of the bridge, Harry sits in a small coffee shop located near the Underground reading the *Prophet's* coverage of the same event. A Muggle waitress asks Harry out for later that night when she gets off work. However, Harry looks out of a window to see Dumbledore waiting outside beside the tracks. Harry approaches Dumbledore and sees that his headmaster's hand has now turned black and dead looking. As Harry looks longingly at the waitress as she closes up the shop, Dumbledore instructs him to take hold of his arm and they teleport away instead.

4. The two arrive at a small village far away from the city. As they reach the house that Dumbledore is looking for, they draw their wands: the front door has been broken down. The inside of the house is wrecked as well and blood drips from the ceiling. Dumbledore knowingly pokes his wand into a push armchair which instantly transforms back into a squat

elderly wizard named Horace Slughorn. Slughorn explains that he wrecked the Muggle house he has been staying in (while the real owners are on vacation) in order to help him hide from the Death Eaters who have been trying to recruit him for over a year.

5. After Dumbledore uses magic to restore the interior of the damaged house, he excuses himself to the bathroom. This affords Slughorn the chance to try to impress Harry with his collection of photos of famous witches and wizards. When Dumbledore and Harry try to leave, Slughorn finally agrees to come out of retirement. As they leave the house, Dumbledore confesses that he has used Harry to goad Slughorn into returning to Hogwarts.

6. Harry finds himself instead teleported to just outside the Weasleys' home. Inside, Ginny finds that Harry's belongings have suddenly appeared, and Molly, Ron, and Hermione are thrilled to see that Harry has arrived as well. Before bed, Harry, Ron, and Hermione talk about the increased dangers associated with attending Hogwarts.

7. In a rainy night somewhere far removed from The Burrow, Bellatrix Lestrange and her sister, Narcissa Malfoy, enter Snape's house. Narcissa has come to beg his help in protecting her son, Draco, who has been ordered by Voldemort to complete some dangerous task. Although Snape says he cannot possibly change the Dark Lord's mind, he still makes a magically binding promise to help Draco in any way he can.

8. Harry, Ron, Hermione, and Ginny visit Fred and George's joke shop, the only shop doing well in the otherwise abandoned Diagon Alley. The shop is filled with every manner of magical tricks, candies, and potions. Outside of the store, the triumvirate walks through the shopfront destroyed by the Death Eaters earlier. It turns out that the store belonged to Ollivander, the most popular wand maker in Britain. It is now clear that Ollivander was the wizard kidnapped by the Death Eaters at the outset of the film.

9. Harry, Ron, and Hermione see Draco and his mother sneaking around outside the ruined store. They follow the two into Knockturn Alley and watch as they—and other dark wizards—finally enter Borgin and Burke, a store that specializes in dark artifacts. The three watch though the store's windows as Draco studies a cabinet, but they do not discover why.

10. On board the train to Hogwarts. Harry argues that Draco has taken his father's place in service of Voldemort, but Hermione and Ron remain unconvinced. Harry, in search of evidence to prove his suspicions, uses his Invisibility Cloak to sneak into the Slytherin car. While he hides in the storage rack, Harry listens as Draco talks about helping Voldemort.

11. As the train pulls into the station near Hogwarts, the Slytherins collect their things and prepare to disembark, but Draco hangs back alone. Draco suddenly casts a freezing spell at Harry, who falls helpless to the hard floor of the car unable to move. Clearly Draco has guessed right about Harry sneaking in. After he breaks Harry's nose by stomping his face and recovers him with the Invisibility Cloak, Draco exits the train car.

12. Luckily for Harry, Luna's Spectrespecs (from her father's magazine *The Quibbler*) enable her to see through his cloak so she can help him recover from Draco's freeze spell. As the two walk past the outer gates on their way up to the castle, Luna uses her wand to fix Harry's broken nose. It is clear that there are many more security measures being taken this year at Hogwarts (Aurors, force fields, bags searches, etc.).

13. Up at the castle, Hermione is worried about Harry. Finally, he arrives in the dining hall covered in blood from his broken nose. Dumbledore steps to the podium to introduce the returning potions teacher, Slughorn, and announce that Snape will now be taking over the Defense Against the Dark Arts courses. Only the Slytherins cheer. Dumbledore concludes his comments by explaining that the reason for the increased security is, of course, Voldemort.

14. The next morning, the halls are full of students trying to make their way to their first classes. McGonagall takes a break from shepherding the students to tell Harry that he can take the potions class now that Slughorn is teaching it instead of Snape, whose grade requirements were stricter. She tells him to take Ron as well.

15. The two rush off to enter Slughorn's class where they must borrow old copies of the textbook because they obviously have not yet had time to order new copies. Ron is quicker and grabs the newer looking copy, leaving the much older looking copy for Harry. After Slughorn shows the students various potions and discusses their uses, he offers one—the good luck potion Felix Felicis—to whichever student who can brew the best Draught of Living Death potion as their in-class work for their first day.

16. Even though this is an extremely complex potion, Harry follows the additional instructions the previous owner of his old textbook—the self-labeled "Half-blood Prince"—had written in the margins and wins the lucky potion. The other students, especially Hermione, are irritated.

17. Dumbledore sits in his office studying the ruined diary of Tom Riddle's that Harry defeated in his second year. Just as Dumbledore places a ring in the diary's ripped cover and closes them both up in a drawer, Harry knocks and enters. Dumbledore has asked him here so that he can share his memory of first meeting the young Voldemort with him. After pouring the liquid memory into the Pensieve, Harry falls into Dumbledore's memory.

18. The world of the past forms slowly: A younger Dumbledore enters a Muggle orphanage and speaks to the young Tom Riddle. The boy is distrustful, believing that Dumbledore is a doctor sent to lock him away. Dumbledore discovers that the boy has been using magic to steal things and cause others pain, but invites him to attend Hogwarts anyway.

19. Back in Dumbledore's office, the headmaster tells Harry that while at Hogwarts Riddle became particularly close with one teacher: Slughorn. Dumbledore admits that he wants Harry to manipulate Slughorn into giving them the information about Voldemort that they need in order to help them figure out how to defeat him.

20. Draco enters a hidden room—an incarnation of the Room of Requirement—where students and teachers have been hiding things for centuries. He locates a cabinet that looks similar to the cabinet at Borgin and Burke.

21. Out on the Quidditch Field, Harry (the team captain) runs the Gryffindor tryouts. Ron and Cormac McLaggen want to be the team keeper. While he is far from confident, Ron manages to stop all of the shots taken on goal. McLaggen is far more confident, but Hermione whispers a Confundus Charm that causes him to let one of the shots past him. So, Ron wins the spot.

22. Up in the Gryffindor common room, Hermione is worried about who owned the potions book that is garnering Harry so much acclaim with Slughorn. Harry is defensive, but Ginny grabs the books and discovers that is was the Half-blood Prince's. Harry, however, claims that he doesn't really want to know more about who he was.

23. Harry, Ron, and Hermione follow Slughorn into The Three Broomsticks so that Harry can continue to connect with Slughorn. Harry and Ron are both irritated that Ginny is also there making out with Dean Thomas. Harry's ploy works: Slughorn invites him and Hermione to a dinner party (while all but ignoring Ron).

24. As the three walk back to the castle, one of the students they are walking behind, Katie Bell, is suddenly slammed around by an invisible force, She finally rises up in the air and screams before being thrown violently back to the snow-covered ground. Hagrid arrives and

commands them not to touch the necklace Katie was carrying. Up at the castle, McGonagall and Snape determine that Katie was cursed by the necklace. Much to Ron's and Hermione's consternation, Harry accuses Draco of forcing Katie to try and deliver the cursed necklace to Dumbledore. Snape, of course, is furious at the accusation.

25. In the dormitory, Harry watches Draco on the Marauder's Map. Ron and Harry talk about Ginny and Hermione. Neither seems to realize the other's true feelings. As Harry lays the Map aside to go to sleep, Draco's footsteps disappear from the Map.

26. At the dinner party, Slughorn interrogates all of the invited students, seeing if they are up to scratch. Ginny arrives late. Hermione whispers to Harry that Ginny and Dean have been arguing again. Hermione is realizing that Harry likes Ginny. After the party breaks up, Harry remains behind to try and get closer to Slughorn. Harry asks about Tom Riddle's schooldays, but Slughorn claims to have no information about him.

27. At breakfast before his first Quidditch match Ron is nervous. Ron makes it clear that he is jealous about not being included in Slughorn's club. Hermione is furious that Harry appears to put some of his liquid luck in Ron's drink so that he will calm down and play well. During the match, Ron saves everything with ease as the crowd chants his name.

28. At the after-match party, Ron is the man of the hour. Harry tells Hermione that he knows she used magic to help Ron make the team, but that he only pretended to put the lucky potion in Ron's drink in order to boost his confidence. As the Gryffindors continue to cheer, Ron begins to make out with Lavender Brown. Hermione leaves in tears, and Harry follows to comfort her. All the while, Draco stands alone at the top of the astronomy tower.

29. As they walk to class, Ron tells Harry that Hermione has no right to feel hurt. In the library, Hermione tells Harry that she no longer cares whom Ron goes out with. Hermione also tells

Harry that lots of girls are hoping Harry will ask them to the dance because he is rumored to be the Chosen One. Since Harry cannot ask Ginny, he asks Luna instead.

30. At the party, Harry finds Hermione hiding from her date, Cormac. She explains that she invented him in order to annoy Ron. Snape interrupts to inform Harry that Dumbledore is traveling and will not return until after the Christmas break. Draco is caught sneaking into the party. Snape escorts him out. Harry follows so that he can eavesdrop on their conversation. Snape wants to assist Draco in fulfilling his (as yet unknown) mission, but Draco refuses.

31. On the train from Hogwarts, Ron explains that failing to fulfill an Unbreakable Vow means instant death. He also tells Harry that he is tired of going out with Lavender. During Christmas dinner at the Burrow, Harry talks with Lupin about his suspicions of Draco and Snape, but Lupin refuses to support Harry's distrust of them. Arthur tells Harry that no one knows where Dumbledore keeps going, but that the item in Borgin and Burke that Draco was looking at is a Vanishing Cabinet.

32. Bellatrix and Fenrir Greyback attack the Burrow. Harry and Ginny chase them into the weeds surrounding the house, but the Death Eaters set fire to the Weasleys' home and escape. The Weasleys can only stand there and watch as their home burns to the ground.

33. The students return to school after the break. Dumbledore sends Harry into one of Slughorn's memories: the young Riddle flatters Slughorn before asking him a muffled question. Slughorn refuses to answer the question and sends him away. Back in Dumbledore's office, the headmaster explains that this memory has been tampered with. Because this memory is so important, he tells Harry that he must persuade Slughorn to divulge the true memory.

34. Harry waits until Slughorn's class lets out and then asks him questions about dark magic using language similar to that Riddle used. Slughorn is quite suspicious of Harry's questions. After Harry finally asks him about Riddle directly, Slughorn leaves without answering him.

35. When Harry gets to the dorm, he finds that Ron has eaten candies laced with love potion that Romilda Vane intended for Harry. Ron is magically smitten with Romilda. Harry takes Ron to Slughorn for a remedy. After Ron is cured, Slughorn gives him a drink, but Ron collapses after one sip. Harry manages to shove a bezoar into Ron's mouth in order to save his life.

36. In the hospital wing, Harry and Hermione watch over a sleeping Ron, The adults discuss who could have poisoned the drink. Slughorn admits that he had intended to give the drink to Dumbledore as a gift. Lavender barges in and she and Hermione argue about Ron. However, Lavender leaves in tears after Ron whispers Hermione's name in his sleep.

37. Harry follows Draco down a hallway, but Draco disappears into the Room of Equipment. While there, Draco places a live bird in the cabinet. In Borgin and Burke, the bird's chirping can be heard. However, when the bird reappears in the cabinet at Hogwarts, it is dead.

38. Ron is out of the hospital, but he doesn't remember calling Hermione's name. Nevertheless, Lavender believes that she and Ron have broken up. Katie Bell, the student cursed by the necklace, has also returned to school. Although she cannot remember who gave her the necklace, when Draco sees her he runs away. Harry follows Draco into a bathroom and the two battle with their wands. Harry defeats Draco by using a spell he learned from the Half-blood Prince's book. The spell cuts Draco to pieces. Snape arrives just in time to save Draco.

39. Harry knows he must get rid of the book. Ginny goes with him into the Room of Requirement. They hear scratching sounds coming from the cabinet Draco has been fixing all year. When they open it, a live bird flies out. After Ginny hides the book, they kiss.

40. Harry takes his lucky potion to increase his chances of getting Slughorn to cooperate. He feels led by the potion to Hagrid's hut. When he meets Slughorn outside, he insists on accompanying Harry to Hagrid's for safety. They discover that Hagrid's friend, the giant spider Aragog, has died. Hagrid and Slughorn drink to the loss. Feeling pushed on by the lucky potion, Harry presses Slughorn with the information that his mother died to save him. Slughorn finally relents and gives Harry the true memory that Dumbledore wants.

41. Dumbledore and Harry view the true memory: Riddle asks Slughorn about Horcruxes. Slughorn explains that a wizard can conceal part of his soul in an object through murder, which rips the soul. This way, the wizard cannot die. Back in Dumbledore's office, the headmaster explains that he believes that Voldemort made more than one Horcrux. Harry realizes that in order to destroy Voldemort, they must find and destroy his Horcruxes.

42. Snape argues with Dumbledore but leaves when Harry arrives. Dumbledore and Harry teleport to an ocean-side cave. Inside, they cross a dark lake to a tiny island in the middle with a basin filled with potion. Dumbledore drinks the potion believing that this is the only way to get to the Horcrux hidden in it. The potion causes him great pain and he passes out. Harry goes to get water from the lake for him, but undead arms grab and drag him under. Just before Harry drowns, Dumbledore casts a tornado of fire that engulfs the undead.

43. Draco opens the cabinet and Death Eaters step out. Harry and Dumbledore teleport back to the Astronomy Tower where Dumbledore commands Harry to hide himself as Draco and the Death Eaters enter. Draco admits that it was he who cursed Katie Bell and poisoned the mead because Voldemort has commanded him to kill Dumbledore. Draco cannot do it, however, and Snape must step forward and cast the Killing Curse on Dumbledore. The headmaster is blasted from the tower.

44. Harry chases the Death Eaters as they leave the grounds and attacks Snape. Snape blocks all of his attacks and informs Harry that he was the Half-blood Prince. Snape and the other Death Eaters escape. The students and teachers gather around their headmaster's fallen body. They lift their wands to the sky and cast light spells to show respect and unity.

45. Harry, Hermione, and Ron discuss the events of the previous night while at the top of the Tower where Dumbledore was killed, including the fact that someone with the initials R.A.B. had actually taken the real Horcrux and left a fake one behind. They agree not to return to school the next year, but instead to help Harry find and destroy Voldemort's Horcruxes. They watch as Fawkes, Dumbledore's phoenix, flies away into the distance. End credits.

APPENDIX G: Narrative Segmentation of *Harry Potter and the Deathly Hallows Part 1* Film

1. The quiet sound of Voldemort's Horcruxes can be heard behind a rusting WB logo. Rufus Scrimgeour, the new Minster of Magic, delivers a rousing speech about securing freedom before reporters in the Ministry's main hall.

2. Series of cuts revealing simultaneous action in three different locations: In her room in her parents' house Hermione reads a *Prophet* full of articles detailing how the Death Eaters are visiting death and destruction on both the Magical and Muggle worlds. Harry watches from the Dursleys' home as his relatives pack a car to go into hiding from Voldemort. Ron stands outside the Burrow as if watching for a storm. Hermione sneaks up behind her parents and casts a spell that erases their memories of her. Main title.

3. Snape arrives at Malfoy Manor where a Voldemort and his chief Death Eaters sit around a long dining table. They discuss how to capture Harry. Voldemort explains that he must be the one to kill Harry, but that he must do it using another's wand. He takes Lucius Malfoy's wand before killing the prisoner, Charity Burbage, the Muggle Studies teacher at Hogwarts.

4. Back at Privet Drive, Harry thinks about Dumbledore's death as he stares at a pair of blue eyes in a piece of broken mirror. He packs the fake Horcrux he and Dumbledore found at the end of the previous film. He walks through the now empty house and looks in on his cupboard under the stairs: he has now come full circle to where he began this journey.

5. Members of the Order, including Ron, Hermione, and Hagrid arrive. Six members take Polyjuice to take on Harry's appearance so that when they fly on brooms they will confuse any Death Eaters that may be waiting to attack them. The real Harry will ride in the sidecar of Hagrid's flying motorcycle.

6. As soon as they fly into the sky, a swarm of Death Eaters attacks. As the members fight back, Hagrid tries to get Harry away as quickly as possible. Hedwig is killed trying to defend Harry. Voldemort soon catches up and attacks Harry, but Harry's wand casts magic of its own accord and destroys the borrowed wand. Harry and Hagrid escape to the Burrow.

7. Lupin and Fred arrive soon after. Lupin is supporting George, whose left ear has been blasted off. Lupin is furious that they have been betrayed. As the others arrive they find that Mad-Eye Moody was killed in the escape. That night, Harry wakes from a dream of Dumbledore, the Horcruxes, and Voldemort torturing the captive wand maker, Ollivander. Harry tries to sneak out in the night in order to protect the others, but Ron stops him from leaving.

8. In the morning, Harry reads a *Prophet* article that portrays Dumbledore in a negative light. Harry and Ginny share a kiss. Outside, the Weasleys use magic to raise a large tent for Bill and Fleur's impending wedding. Scrimgeour arrives to pass along the items Dumbledore bequeathed to Harry (a Snitch), Ron (the Deluminator), and Hermione (a book of fairy tales). Scrimgeour, however, refuses to grant Harry the Sword of Gryffindor, which is missing.

9. That night, guests eat, drink, and dance at the after-wedding party in the tent while Aurors stand guard. As Luna's father, Xenophilius Lovegood, whispers to Harry that he supports him, Harry sees that he is wearing a triangular symbol around his neck. Harry speaks with an elderly witch and wizard who knew Dumbledore and his family for a long time. Harry finds out about Dumbledore's brother, Aberforth, and the scathing biography of Dumbledore just published by Rita Skeeter.

10. A magical message from Shacklebolt appears: Scrimgeour is dead and The Ministry has been taken over. Death Eaters attack the wedding party. Harry, Ron, and Hermione teleport away to a busy Muggle street in London. The trio hides in a tiny coffee house and discuss where to

hide from Voldemort. Two Death Eaters enter and attack. The trio defeats them and wipes
their memories. They then head to Black's house, the old Order headquarters.

11. Harry wakes from another dream of Voldemort questioning Ollivander. The trio discovers
that the upstairs bedrooms have been ransacked, including Sirius' younger brother, Regulus
Arcturus Black. They have found R.A.B., but they do not know if he managed to destroy the
real locket Horcrux. They discover Kreacher, the Black family house elf, hiding in a closet.
He tells him that he had been ordered to destroy the real locket, but was unable to do so, and
that Mundungus Fletcher stole the locket. So Harry sends Kreacher to find the thief.

12. Death Eaters board the Hogwarts Express looking for Harry. Meanwhile, Pius Thicknesse, a
Death Eater installed as the new Minster of Magic, announces that all magical citizens must
submit themselves for blood status evaluation. Back at the Black house, Hermione tells Harry
that Snitches have flesh memories and that she expected it to open at Harry's touch to expose
something that Dumbledore had hidden in it.

13. Kreacher and Dobby deliver Fletcher to Harry. Fletcher admits that he stole the locket, but
that a Ministry official, Umbridge, took it from him in exchange for his staying out of jail.
The trio knocks out three adults who work at the Ministry and use Polyjuice to assume their
respective forms in order to entry into the Ministry and locate the real locket.

14. Once inside, they become separated. Harry sneaks into Umbridge's office, but cannot find
the locket. He does, however, find out that Dumbledore's followers have been targeted for
incarceration or death because of the problems they pose to the new political order.

15. Harry and Ron manage to reunite and head down to the courtrooms where they find
Hermione working with Umbridge to prosecute those suspected of having less than pure-
blood status. Harry stuns Umbridge and Hermione grabs the real locket from Umbridge's

neck. As the trio jumps into a fireplace to teleport out of the Ministry, a Death Eater grabs onto Ron.

16. Harry wakes up on a forest floor. Nearby, Hermione is administering to Ron, whose left arm has been severely injured in their escape. Because the Death Eater was holding onto them, he was teleported to the Black house as well. So, Hermione explains that she immediately teleported again to get away from him. However, the Black house is no longer a safe haven for them. She is able to use a magic potion to keep Ron from dying, but he will still need time to recuperate fully.

17. The next day, as Ron watches (his arm in a sling), Harry and Hermione try every spell they can to destroy the real locket, but it simply cannot be damaged. Later, Ron listens to the radio for news of both the Magical and Muggle Worlds. Harry has another vision of Voldemort interrogating and killing a foreign wand maker, Gregorovitch. Voldemort is seeking something that a young boy stole from Gregorovitch years ago.

18. Harry tells Hermione about what he saw, but they cannot figure out what Voldemort is after. Harry realizes that time is of the essence, but because Ron is still too weak to teleport, Harry blows up at Hermione. Instead of fighting back at his unfairly blaming her, Hermione realizes that Harry has acting this way because he has been wearing the lock. They agree to take turns wearing it so one person doesn't have to carry the weight of it.

19. That night while Hermione is on watch, Harry learns from the radio that Snape has been named headmaster of Hogwarts. The school is now a much more controlled environment, with student penalties being dished out by Two Death Eaters on staff. Outside the tent, a small group of Death Eaters passes by their campsite. Even though they can smell Hermione's perfume, they are unable to see or touch her.

20. Ron leaves the tent to see Harry and Hermione talking in quiet tones (about her close call with the Death Eaters), but he misconstrues Harry and Hermione's relationship. Ron's jealousy can be read all over his face.

21. Because of Ron's injury, the trio must set out on foot. As they move from place to place, hiding out in all manner of barns, crops fields, burned out mobile home parks, and riverside underpasses, Ron's radio acts a voice-over, undergirding their trek with sad news of countless deaths attributed to Voldemort and his followers. Ron's disillusionment and jealousy continue to grow.

22. One uneventful night, Hermione suddenly remembers that the Sword of Gryffindor is Goblin-made. This means that it will only imbibe that which makes it stronger. She reminds Harry that he used a Basilisk fang to destroy a Horcrux already: Riddle's diary in the Chamber of Secrets. And, because Harry stabbed the Basilisk with the sword, it is impregnated with the same caustic venom that ruined the diary. Harry is thrilled.

23. Ron interrupts their excited discussion to express the frustration and disillusionment that he has been suffering in silence. Ron blames Harry for their lack of progress; and the two best friends almost come to blows before Ron goes to leave. Hermione refuses to go with him, saying that they promised to help Harry. So, although she begs Ron to stay, he leaves.

24. Hermione is heartbroken. While she does not appear to blame Harry, she is nonetheless unable to even speak to him. That night the two of them try to reconcile: at Harry's insistence, they dance together to a Muggle song in the radio, "O Children" by Nick Cave and the Bad Seeds. Even though this lifts their spirits momentarily, Hermione seems to remember her feelings for Ron and she slowly breaks away from Harry and walks out.

25. The next day, Harry remember that he captured the Snitch that Dumbledore bequeathed to

    him in his mouth. So, after Harry touches the Snitch to his lips he sees that writing has

    magically appeared on it: "I open at the close." Neither Harry nor Hermione knows what this

    phrase means.

26. Hermione has discovered something as well: the same triangular symbol Luna's father was

    wearing at the wedding has been drawn in the book Dumbledore left for her. The two agree

    to visit Godric's Hollow (where Harry's parents died) to search for more clues.

27. They arrive at Godric's Hollow, a small village, on Christmas Eve. They search through a

    graveyard beside a small church where they find the same triangular mark on the grave of

    someone named Ignotus Peverell. They also locate Harry's parents' headstone. Hermione

    conjures a wreath for their grave while Harry's tears flow freely.

28. Harry and Hermione soon discover that an elderly woman is watching them. Harry realizes

    that she is Bathilda Bagshot, a magical historian who knew Dumbledore's family. They

    follow her past the severely damaged house where Harry's parents died protecting him.

29. They go with Bagshot into her musty house. Harry realizes that the young man in one of the

    photos in her house is the thief that took whatever Voldemort was after from Gregorovitch.

    However, Bagshot ignores Harry's questions about who the young thief is.

30. Harry follows the unresponsive witch upstairs while Hermione waits below. While Harry

    searches the dark rooms upstairs for any clue—or possibly the Sword—Hermione finds a

    fresh copy of Skeeter's biography of Dumbledore. The old woman suddenly transforms into

    Nagini and attacks. After a fierce battle with the snake, Harry and Hermione jump out of the

    window and teleport away.

31. In a campsite near a river and a forest covered with snow, Hermione wonders of they should just stay there and grow old together. She tells Harry that she has discovered who the boy in the photograph is by reading Skeeter's book: Gellert Grindelwald. Although Harry is happy to know his identity, he is horrified to find out that his wand was damaged beyond repair during their escape from Nagini. Harry uses Hermione's wand to take his turn at the watch.

32. That night Harry thinks about Dumbledore; he feels so mislead and abandoned by his former headmaster. A doe Patronus appears out of nowhere. Harry follows it into the woods until he arrives at a small frozen pool. At the bottom of the pool he can see what looks like the Sword of Gryffindor. Harry uses a spell to crack a hole in the ice and dives down for the sword. As soon as he enters the water, the locket comes alive and begins choking him.

33. Just before Harry drowns, Ron arrives and dives in to pull him to the surface. Although neither of them has any idea who cast the doe Patronus, they decide to use the sword to destroy the locket. After Harry speaks Parseltongue to get the locket to open, it projects spectral versions of Harry and Hermione in a last ditch effort to scare Ron. However, Ron nevertheless slams the sword into the locket and the bit of soul in it is shattered.

34. They walk back to their camp where they wake Hermione. She is not happy to see Ron; instead she is furious that he left them all those weeks ago. Ron finally speaks up for himself and tells how he used Dumbledore's Deluminator to help him find his way back to them. Ron gives Harry an extra wand that he grabbed off of a group of Snatchers (wizards who track down Mudbloods for the Ministry).

35. The trio does to see Xenophilius Lovegood to try to find out more about the triangular symbol. Although he seems terrified to see them, he nonetheless invites them into his house where he tells them that the symbol is the sign of the Deathly Hallows. In order to help them

understand better, Hermione reads "The Tale of the Three Brothers" from her book of fairy tales.

36. The story concerns how three brothers faced a physical manifestation of Death and were rewarded with a magical prize each: an unbeatable wand, a stone that allows communication with the dead, and a clock of impenetrable invisibility. The brother who used the unbeatable wand for murder was soon murdered for it himself. The brother who used the stone to speak with his dead wife soon killed himself in order to be with her. The last brother used the cloak to hide from Death until, after a long life, he passed it on to a son and accepted Death gladly.

37. After she finishes reading the tale, Lovegood explains the three meanings of the symbol: the vertical line represents the wand, the circle, the stone, the surrounding triangle, the cloak. However, he will not allow them to leave his house. He admits that he has notified the Death Eaters that he wants to trade Harry for his daughter whom they captured in order to silence the pro-Harry leanings of Lovegood's magazine, *The Quibbler*.

38. Death Eaters surround the house and begin ripping it apart with spells. The trio teleports away just before the house is turned to rubble. However, they land right in front of a group of Snatchers who chase them through a forest. When it becomes clear that they will not escape, Hermione blasts Harry in the face with a stinging hex so that he will not be recognizable.

39. Just as he is hit with the spell, Harry has another vision of Voldemort speaking with the aged Grindelwald. He tells Voldemort that the Elder Wand lies in a tomb with its current owner, Dumbledore. After the vision ends, the Snatchers seem to realize who Harry might be anyway and take him to Malfoy Manor so he can be properly identified.

40. Lucius wants Draco to identify Harry so that they can regain their lost favor with Voldemort again. However, Bellatrix warns that calling Voldemort of this is not actually Harry will

result in their immediate deaths. When Bellatrix sees the sword that the Snatchers took from Hermione, she attacks the Snatchers and runs them from the house.

41. Harry and Ron are thrown in the cellar while Bellatrix tortures Hermione with a knife for information about where the sword came from. Harry and Ron find Luna, Ollivander, and Griphook, a goblin, in the cellar. Harry pulls out the mirror shard that he had hidden in his sock and begs whoever is listening on the other end to send help.

42. After Wormtail comes to take Griphook upstairs to determine whether the sword is a fake, Dobby teleports into the cellar (which is magically fortified against most types of apparition). Once Dobby teleports Ollivander and Luna to Bill and Fleur's house, he returns to stun Wormtail so Harry and Ron can escape upstairs to try and save Hermione.

43. As Bellatrix interrogates Griphook regarding the sword, Harry and Ron rush into the room and begin battling with the Malfoys. Harry and Ron surrender when Bellatrix threatens to kill Hermione. Just before Lucius touches his Dark Mark to call Voldemort, Dobby arrives to help Harry escape. After Harry grabs a handful of wands away from Draco, Dobby teleports the young heroes away.

44. When they arrive at Bill and Fleur's house near the sea, Harry is horrified to see that the handle of a knife Bellatrix threw at Harry just before they teleported is sticking out of Dobby's chest. After the little elf dies in Harry's arms, he digs the grave by hand. He, Ron, and Hermione sit together in silence on the beach.

45. On the Hogwarts grounds, Voldemort uses a spell to crack open Dumbledore's tomb. Voldemort finds the Elder Wand inside. He takes it from the headmaster's dead hands and lifts it to the sky. Lightning bolts erupt from the wand, setting the sky alight. End credits.

APPENDIX H: Narrative Segmentation of *Harry Potter and the Deathly Hallows Part 2* Film

1. The concluding scene in which Voldemort takes the Elder Wand from Dumbledore's tomb from the previous film is repeated. WB logo.

2. Dementors surround the Hogwarts grounds. Snape looks down from a high vantage point as the students are marched into school in a military-like procession. Main title.

3. As Harry sits in front of Dobby's grave, he stares into the mirror shard that he used to send for help in the previous film. Inside Shell Cottage, Harry, Ron, and Hermione speak with Griphook about helping them break into Bellatrix's vault at Gringotts because they believe that there is a Horcrux in there. The goblin agrees to help in exchange for the sword.

4. The trio next speaks with Ollivander about wands and the Deathly Hallows. The wand maker admits that he told Voldemort (while being tortured) where he should look for the Elder Wand.

5. Hermione uses Polyjuice to take on Bellatrix's appearance. Ron has also altered his appearance using a wig and fake beard. The trio and Griphook clasp hands and teleport into Diagon Alley.

6. Hermione and Ron enter Gringotts while Harry and Griphook follow (hidden under the Invisibility Cloak). When Hermione asks to enter her vault, it seems that the goblins have been warned to be on the lookout for imposters. Harry is able to cast an Imperious Curse that forces one of the head goblins to help them enter the vault anyway.

7. The trio and the two goblins ride an underground rollercoaster through the caverns under the bank. After they sneak past a blind dragon in chains, the head goblin is made to open Bellatrix's vault. Inside, Harry can feel the Horcrux, a golden goblet. However, once they

have it, they must give Griphook the sword as promised. They realize too late that the goblin has double-crossed them: he has no interest in helping them get out of the bank.

8. The trio is soon under attack from a swarm of armed bank guards. In a last ditch effort, Hermione blasts the dragon free from its irons and the trio jump on its back and ride it as the dragon claws its way up through the back and out into the London sky.

9. After a while on the dragon's back, it flies low enough over a body of water that the trio takes the opportunity to jump. As soon as they hit the water, Harry's connection with Voldemort's mind engages and the two enemies share a rapid succession of Horcrux-related images.

10. As they climb from the water, Harry tells the other two that Voldemort has just realized that they are hunting his Horcruxes. Harry also informs them that one of the Horcruxes is at Hogwarts. So, they decide to head straight for Hogwarts.

11. The floor of Malfoy Manor is littered with the blood-drenched bodies of those bank employees unfortunate enough to have come to inform Voldemort about the vault break-in. Voldemort speaks to Nagini and tells her that he knows what Harry is up to. Griphook is among the dead; the sword disappears from his dead hands.

12. As soon as Harry, Ron, and Hermione teleport into Hogsmeade, an alarm screeches in the night. Death Eaters flood into the streets in search of them. A door opens in a building down a narrow side street and the trio runs through it. They enter a room with a large portrait of a plain-looking young witch. The mirror with the shard missing also hangs on the wall; it is a magical two-way mirror.

13. The person who has saved them is Aberforth, Dumbledore's brother. He is also the one who sent Dobby to Malfoy Manor in the last film. He gives them food and drink but berates them

for coming so near Hogwarts at such a dangerous time. Harry and Aberforth argue about

Dumbledore, and he finally agrees to help them sneak into the castle.

14. A banged-up Neville appears in the young girl's portrait and leads them through a secret

passage into Hogwarts. On the walk through the tunnel Neville tells them how much life at

the school has become so much more difficult and dangerous under Snape. The passage

empties out into the Room of Requirement where students cheer when they see Harry.

15. The students are ready and willing to aid Harry in his battle against Voldemort, so he tells

them that the item probably has a connection to Rowena Ravenclaw. Luna suggests the lost

diadem of Ravenclaw. Ginny enters to inform them that Snape knows that Harry was spotted

in Hogsmeade.

16. The students are marched into the Great Hall in the middle of the night, hiding Harry in their

numbers. Snape tells the gathered students that they will be severely punished for harboring

any information about Harry Potter. Harry steps from the ranks and announces to the school

that is was Snape who killed Dumbledore.

17. Members of the Order, who have used the secret passage to enter the school as well, step into

the Hall. Snape draws his wand on Harry, but McGonagall defends Harry by attacking

Snape. Snape crashes out of the giant plate glass window and flies away. All of the

students—save those in Slytherin—cheer at Snape's forced exit.

18. Voldemort uses magic to speak fear directly into the collected students' minds. He promises

that if the school will turn over Harry, he will not attack Hogwarts. While the Slytherins want

to turn Harry over, the other students surround Harry in defiance.

19. McGonagall asks Harry why he came back to Hogwarts. He explains that he needs time to search the castle. She responds that they teachers will secure the school from invasion while he looks.

20. As students race through the school in panic, Ron and Hermione tell Harry that they will try to locate a basilisk fang so they will be able to destroy the Horcruxes when they find them. So, the trio separates and Harry heads to the Ravenclaw common room. The professors and Order members cast spells around the school to fortify it against Voldemort's forces.

21. Before Harry can reach his destination, Luna catches up to him and takes him instead to see the ghost of Ravenclaw Tower, the deceased daughter of Rowena Ravenclaw. Harry tries to persuade her to help him, but she is reluctant to offer any information.

22. Voldemort's hordes of troops have amassed just beyond the outskirts of the Hogwarts grounds. The Minster of Magic suggests that it might be better to stave off the attack, but Voldemort ignores him and orders his numbers to begin their assault on the castle. The Death Eaters launch spells against the force field the teachers and Order members have erected.

23. Back inside the castle, Harry finally manages to convince the ghost that his intentions toward the lost diadem are honorable. She offers him a riddle that Harry is able to decipher. He now knows that the diadem is hidden in the Room of Requirement.

24. Around the castle, Order members, both young and old, prepare for the coming onslaught. Down under the castle, Ron mimics the snake language that he has hear Harry use to gain access to the Chamber of Secrets for himself and Hermione. Outside, the Death Eaters are closing in on the castle.

25. In the Chamber, Hermione uses a basilisk fang to destroy the goblet. Both Voldemort and Harry feel the loss immediately. In the aftermath of the violence visited on the Horcrux, Ron

and Hermione share a deep kiss. In his anger, Voldemort casts a powerful spell that obliterates what remains of the force field. However, for some reason, the effort of the spell causes the Elder Wand to begin to split in Voldemort's hand.

26. With the shield down, Neville must set off explosions to blow up the bridge that connects the back of the castle to the forest in order to prevent Voldemort's forces from using it to gain entry. However, this still leaves countless other combatants—wizards, witches, giants, spiders—to advance on the front of the school.

27. Soon, his dark followers have blasted their way into the castle, and the good and evil do battle everywhere as the students try to escape from harm's way. Harry makes his way to the Room of Requirement. Ron and Hermione see Harry's name disappear from the Marauder's Map and deduce where he must have gone. Unbeknownst to Harry, Draco and two cronies quietly follow him into the room.

28. Harry finds himself facing an almost insurmountable number of things that have been hidden in the room over the centuries. But by relying on the guidance of his connection with Voldemort he is able to locate the diadem. Just as he does, Draco and his allies step from the shadows to attack. Ron and Hermione step forward to join the fray.

29. One of Draco's minions casts such a powerful fire spell that he cannot control it. Instead, it takes on a life of its own, threatening the lives of everyone in the room. Ron locates some brooms and the trio flies above the fire. They also manage to save Draco and one of his friends as well.

30. They fly out of the room just as the fire consumes all. Harry stabs the diadem with one of the basilisk fangs just before Ron kicks the tiara into the fire. The Horcrux explodes in flame just as the room's doors close of their own accord. Again, both Harry and Voldemort feel the

painful effects instantly. Voldemort realizes how vital it is that he keep Nagini safe. And now Harry knows that the snake is his final Horcrux. Harry then consciously uses his connection with the Dark Lord to figure out that he is hiding in the castle's boat house.

31. As the war rages both inside the castle and out, the trio makes its way to where Voldemort hides. As Harry, Ron, and Hermione hide just outside the boathouse, they overhear Voldemort command his snake to attack and kill Snape because he believes doing so will make him the true master of the Elder Wand.

32. After Voldemort leaves, the trio enters the boathouse to see if they can help Snape. Snape offers his tears so that Harry can use them to view Snape's memories in the Pensieve, so Harry collects them in a glass vial. With his dying breath Snape tells Harry that he has his mother's eyes.

33. Voldemort uses magic to speak into everyone's minds again, telling his own troops to withdraw so that their enemies can bury their dead, and telling Harry that if he does not surrender in the forest that he (Voldemort) will kill everyone who has opposed him. When they enter the castle, Harry is dismayed to find that many have pad with their lives, including Fred, Lupin, and Tonks.

34. Harry heads to Dumbledore's office where he pours Snape's tears into the Pensieve and plunges his head in after them. He views a number of Snape's experiences that stretch over many years: his failing in love with Lily as a young boy, telling her about magic, being sorted into a different House, being jealous of James at school, grief at her death, promises to kill Dumbledore so that Draco must not, role in placing the Sword of Gryffindor in the forest pool, his agreement to protect Harry in Lily's name, and so on.

35. The most important piece of information Harry gains from Snape's memories is that fact that Harry himself was accidentally made into a Horcrux when Voldemort's Killing Curse rebounded on him due to Lily's sacrifice as he tried to destroy Harry as a baby. This explains why Harry and Voldemort are connected in mind, Harry's scar pains him when Voldemort is near, and why Harry can speak to snakes.

36. Harry now understands that he must die if there is any hope of defeating Voldemort, and that Voldemort must be the one to do it. He finds Ron and Hermione to tell them what he must do. Their goodbye is brief, but genuine. Harry makes his way to the forest alone. Just as he enters the woods, he touches the snitch to his lips and it finally opens, revealing the Resurrection Stone hidden inside.

37. When he touches the stone, he suddenly can see that he is surrounded by his loved ones that had passed on before: his mother, father, Black, Lupin. They speak comfort to him and promise to stay with him all the way until the end. Harry steps out into a clearing to face Voldemort. He offers up no defense as Voldemort's Killing Curse slams into his chest.

38. Harry wakes up alone in a world of white nothingness that only vaguely resembles King's Cross Station. He realizes that a small, bloody manifestation of the Voldemort as he looked in his pre-resurrection form (from the fourth film) hides under a bench. Harry is repulsed byu the unresponsive creature. Harry is soon joined by Dumbledore as well (or, at least Harry's mental representation of him). The two share a long talk.

39. Harry now grasps that the part of Voldemort that had unwittingly attached itself to him all those years ago—which tethered them to each other—has just been disconnected by none other than Voldemort himself. Harry asks whether he must return to earth to aid in the

ultimate defeat of his arch nemesis or stay in rest of the afterlife. Dumbledore responds, of course, that only Harry can make that choice.

40. Back in the forest on Earth, Voldemort sends Draco's mother to check to see if Harry is finally dead. She surprises Harry by asking him if Draco is alive; when he whispers that he is in fact alive, she lies by announcing that Harry is dead. The captured Hagrid is made to bear Harry's dead body as the Death Eaters march to the castle. Harry's friends are devastated to see that he is dead.

41. Voldemort threatens death to all those who refuse to join him. Only Draco steps forward; the rest of the school stands firm. After Neville makes a speech against Voldemort, Harry falls to the ground and casts a spell at Nagini, but it merely deflects away. Voldemort is incensed and the battle begins anew. As the Malfoys sneak away in disgrace, many other Death Eaters abandon their master as well.

42. Harry and Voldemort's duel rages all over the ruins of the school. After Molly manages to kill Bellatrix, Neville uses the Sword of Gryffindor (that he finds in the Sorting Hat) to split the giant snake in half just before it kills Ron and Hermione. The final Horcrux is no more. Harry is now able to defeat his enemy, whose body disintegrates immediately.

43. Harry explains to Ron and Hermione that he had in fact become the true master of the Elder Wand after he overpowered Draco at Malfoy Manor just before they escaped with Dobby's help (at the end of the previous film). This, in turn after Draco had overpowered Dumbledore, the previous owner of the wand, just before Snape killed him (at the end of the sixth film).

44. Therefore, Harry now recognizes that Snape had never been the true owner of the wand, and so neither had Voldemort. So, Voldemort's murder of Snape was a pointless act. This is what

had enabled Harry to finally undo Voldemort. Harry does not want the wand, however, and snaps it in two before throwing it away.

45. Epilogue: nineteen years later. Harry and Ginny (now married) and Ron and Hermione (also married) are dropping their children off at the Hogwarts Express as they prepare for a new year of learning at the magical school they once attended. Harry, Ron, and Hermione watch with an intense gaze of pride as the train pulls out of the station. And the cycle of education, adventure, and family continues on. End credits.