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Pages vs. Screen: The Adaptation Process of *Harry Potter and Deathly Hallows*

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Any literary work, when translated into a different medium, it is bound to adapt certain novel aspects and leaves certain aspects behind. Especially when it is novel series adapted on the screen such changes become more perceptible. In the history of adaptation there are many such examples. The present study has taken Harry Potter series into consideration. The research has made extensive study in terms of making and marring the original sources while adaptation.

Producers of *Harry Potter and Deathly Hallows*, David Heyman and Lionel Wigram, all along with Stuart Craig, production designer, and screenwriters Steve Kloves and Michael Goldenberg, stayed true to important features when converting the story (McCabe 17-19). All argued the critical interaction of books and film process. Carrying characters to life that were not only drawn with huge detail but also “lived” in the communal conscious of millions of readers made key features unbelievably significant (McCabe 35-41). As filmmakers accounted adaptation, they teamed up with the author to guarantee authenticity (McCabe 28).

Filmmakers started their process by investigating past iterations of the most well known (and some not so well known) features in the Harry Potter movie stories. The Hero's Journey has been a victorious storytelling tool and filmmaking framework (Vogler 8), all along with the use of myths (Voytilla 260). When the Potter film squad began the laborious adaptation process, they familiarized that each book had a voyage as its structure, along with its meticulous mythic elements. Those first outlines and decisions concerning plot and characters given important references to mythic rudiments that would be sustained in all eight films.

Other films and television shows constructed an overall mythology, counting original ones that did not coil from novels, such as *Lost*, and *Firefly*. C. Scott Littleton marked about *Star Trek*, but his language could easily be applied to the Potter novels and films: It should be highlighted, of course, that the extraordinary television and film series in question is an aware literary creation, and that the presence of these themes in the description of its plots is not in total fortuitous. The makers of *Star Trek*—Gene Roddenberry, D. C. Fontana, Gene L. Coon, Marc Daniels, et al.—are all methodically literate people who seem to have haggard deliberately on a wide diversity of myths and legends, classical and otherwise, in the training of various episodes. Indeed, what emerges is a secularized mythology of the future that combines the more or less lucid approach and beliefs of the culture that spawned it with themes and motifs that pervade mankind's oldest and most holy narratives. (46) Years later, Harry's fully realized mythology produced Potterheads, rabid intelligent fans similar to Trekkies. It may counter similar material for staying in power. While a liberal mythology is transported to the big screen, one person's vision is often the driving force.



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Freshly, Peter Jackson prohibited the vision and adaptation of Tolkien's *Lord of the Rings* stories. The Harry Potter films had the advantage and challenge of an alive author, and a book sequence that was not yet completed when the first films were made. Like Gene Roddenberry, Rowling looked at closely and advised the filmmakers. She gave them much artistic control, but upholds her own influence also, and they delayed to her on several occasions. For an instance, plans to omit Kreacher, the Black family house pixie, from *Order of the Phoenix* were distorted because Rowling let the creators know that the character would fill a serious role in the final book (McCabe 153). From all information, the collaboration was an amiable partnership. The Potter films followed in a custom that has seen greatly popular novels interpreted to the screen. The filmmakers' tasks are intimidating; aspects that make such novels popular can present confronted for the adaptation. The spectators have a third person imperfect point of view.

Booklover are Harry; they see the world from side to side Harry's eyes, and make sense of it (sometimes incorrectly) through Harry's thoughts (Vogler 30). Though strategy like the Pensieve, invisibility cloak, and Marauders' Map allow Rowling to supply details that Harry would not usually know, readers are principally on Harry's journey with him, as him (Bransford).

Filmmakers had to fix on whether or not to preserve the limits of this narrative conference. The novels are amazingly long; Rowling shaped and occupied a vast equivalent world with people and creatures that vibrate due in part to gratitude of mythology and models. The filmmakers desired to include some, but not all, lest each movie be fourteen hours long! Screenplays were printed early in the adaptation procedure. Steve Kloves inscribed seven of the eight screenplays (Michael Goldenberg wrote *Order of the Phoenix*). Kloves documented the mythic constitution, and included enough details from each point in the hero's journey to guarantee that the audience of fans as well as newbies would appreciate sections and feel the touching pull of each. Rowling and he had a very close relationship throughout the ten years of making the films.

She anticipated the stories had to be cut, and sated, "I'd rather have had him wielding the scalpel than *anyone* else [emphasis in original]" ("When Steve Met Jo" 37). Not all and sundry agrees. Some feel that paring down the stories to a convenient film running time eradicated many of the particular symbols and details that additional to the mythology. Chris Columbus has been condemned for an overly literal understanding, putting the story on screen as if his only goal was the plot. Phillip Nel supposed, "The challenge for a filmmaker is to condense the source texts in a way that retains the central experience or meanings of the original" ("Bewitched"). This thrash about became more tricky as the series progressed. *Sorcerer's Stone* was 309 pages, *Order of the Phoenix* is 870 pages, and *Deathly Hallows* is 759. It is



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www.vidhyayanaejournal.org

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approximately unfeasible to adapt the books and preserve the rich mythology. As Nel places it, “The film does no violence to readers’ imagined versions of characters and events, but it does not offer its own creative vision. In watching *Harry Potter and the Sorcerer's Stone*, you get the sense that its makers have tried to film a novel instead of make a movie” (“Lost in Translation?” 290).

One more point is special effects. Major technical innovations are obtainable, and the different managers of the Potter films show their individual vision through their use of these. Columbus set the stage for the outstanding films, so future directors had to live with some of his choices. Nel measures up to the first two movies to “historical re-enactments” meant to impress the spectators with flying broomsticks, moving stairways, trolls and Fluffy (“Lost in Translation?” 280). Computer generated images (CGI) and feat personnel made things like the flying Ford Anglia and the House Ghosts too simple and too much fun to omit. The line flanked by what could be done and what should be done became unclear. Some critics argued that prolonging some scenes to show off the particular effects and eradicating other quieter, character-driven scenes was done to pander to spectators used to superhero and alien movies. The series is bottomed in a magical world, and the rudiments of fantasy were necessary and defensible. Rowling was a coworker from the planning stages until the last day of shooting. Alfonso Cuarón thought, “I would be in constant touch with her . . . We would start designing something visually about a character and she would have an amazing argument for why it could or could not be done. She was so available to discuss possibilities and changes” (McCabe 99). Some fans will say it is the small, quiet particulars, like *The Daily Prophet*, Marauders’ Map, and Umbridge’s organization that made more of a shock than the dragon battles and basilisk. These little pieces made the mythology genuine. The ways that association wrought adaptation is evident in Bob McCabe’s inclusive action of the ten-year process. An example is the filming of the two werewolves. Rowling told Cuarón that Lupin was a “damaged person, literally and metaphorically . . . His being a werewolf is really a metaphor for people's reactions to illness and disability.” (Fraser 40). This impacted all aspects of the version. Cuarón asked David Thewlis (Lupin) and Daniel Radcliffe (Harry) to construct on the disaster of the situation, a dynamic of a child expenses time with a preferred uncle who has a terrible disease (McCabe 110). Lupin’s alteration is less about hair and teeth, and more of an eviscerated look, more ravenous dog than wolf (McCabe 469-471) Designers renowned that this also reduced the scare aspect, knowing that the audience incorporated many children. The focus of Fenrir Greyback’s manifestation was his cruelty; any sexual implications from the novels (*Deathly Hallows* 463) were reduced, even though he is seen devouring Lavender Brown, an event that did not occur in the book. The illustration settings are also central mechanisms. Many of the sets and sets of clothes used in the movies are now housed in the studios at



VIDHYAYANA

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Leavesdon exterior London. Like a pilgrimage to a blessed shrine, Potter fans gather to the studio tour. Early on, they sit exterior the doors, much as the first years do upon their entrance. When the doors are opened, the feelings are palpable. More than one person has posted online that they felt like they had come home. Comparable reactions can be seen at The Wizarding World theme park, where walking the streets of Hogsmeade and ordering a Butterbeer can seem like a holy event. This is confirmation that Chris Columbus, David Heyman, and the gifted set and costume people attained their goal. Everyone can have an individual picture of Rowling's world and people in his or her mind's eye, but the accepted communal societal vision of many, particularly those for whom the movies (and not the books) are the prime source of series pleasure, is the one Warner Brothers pretend. Lastly, the casting of actors as characters was important to the visual story. Harry Potter stories differ from some other fantasies in which the typeset are the embodiment of good or evil. In most myths, the booklover or viewer can trust his or her thoughts about the characters.

Gandalf is excellent, so is Sam, and Saruman is awful. Though, many of the characters in the Potter books, even Voldemort, have a mixture of constructive and negative traits, or came to their current state after a series of stark events that caused changes. Voldemort is still pure evil, but the sad tale of Marope's love for the Muggle Tom Riddle and her action at the hands of her father Malvolo brings insight into his development into the Dark Lord. Dumbledore is wise and good, but in Rita Skeeter's tell-all book, Harry studies that in his youth, Dumbledore was on a path to power like that of Voldemort. James Potter was a fine man, but he could also be an unkind bully. The most augmented character is Snape. Difficult to fit Snape into a single archetype is not really achievable. The argument over whether Snape was good or evil wrath right through the ten-year publishing saga. The casting of Alan Rickman as the Potions Master compounded this. The expert actor often shawls any scene he inhabited, with looks and line liberation that were magnetic. Rowling's character coupled with Rickman's presentation made Snape a fan favorite.

Rowling speculated whether this is because of her character or Alan Rickman in the film adaptations ("Edinburgh Book Festival"). To assist Rickman realize his early role, Rowling shared some information concerning the character arc over the seven books (Ellwood). This helped him to understand the nuances in the part. The version of his feelings for Lily Evans in the final film brings many to tears. Similar casting options are accredited with the successful adaptation of the films. Maggie Smith as Professor McGonegal, Kenneth Branagh as Gildroy Lockhart, Emma Thompson as Professor Trelawney, and Gary Oldman as Sirius Black are performers who helped make the alteration credible. Tom Felton as Draco, Jason Isaac as Lucius Malfoy and Helena Bonham Carter were infamous with every movement and line of dialogue.



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Online fan fiction and debates, as well as cosplay, astonishingly focus more on the allegedly “evil” characters.

Dumbledore is frequently discussed constituent. Richard Harris passed away after the second film, and Alfonso Cuarón chosen Michael Gambon as his substitute. For many, he never confined the humor and difficulty of the headmaster as written in the books. Daniel Radcliffe was exposed and cast near the end of the pre-production period. Besides Emma Watson and Rupert Grint, James and Oliver Phelps as the Weasley twins, Matthew Lewis as Neville and Evanna Lynch as Luna transported beloved characters to life in ways that kept and overstated the archetypes. No matter what censure Chris Columbus is given, he must be accredited for turning several fairly inept children into a troupe of actors that carried eight movies over ten years. The Potter novels vary from some other franchises in that the audience’s age alters along with the actors/characters. One of the contiguous things to this is *Star Trek*. William Shatner and Leonard Nimoy are amongst the few that appreciate what it is like to inhabit a character over time and stay true to both the unique role and the evolution. The Harry Potter film versions connect to the book series. Whether or not they take out the mythology, ignore it and focus on plot, or improve the books are matters that have been talked about and argued by fans and scholars. Henry Jenkins said: “Basically, an adaptation takes the same story from one medium and retells it in another ... Adaptations may be highly literal or deeply transformative. Any adaptation represents an interpretation of the work in question and not simply a reproduction, so all adaptations to some degree add to the range of meanings attached to a story ...” To transform *Harry Potter* from a book to a movie series means thinking all the way through much more deeply what Hogwarts looks like and thus the art director/production trendy has considerably prolonged and extensive the story in the process. It might be better to think of version and addition as part of a continuum in which both poles are only theoretical potentials and most of the action takes place somewhere in the middle. Mireia Aragay writes that the real aim of adaptation is: to deal upon the reminiscence of the novel, a memory that can derive from actual reading, or, as is more likely with a classic of text, a generally dispersed cultural memory.

The version consumes this memory, aspiring to efface it with the presence of its own images. The victorious adaptation is the one that is able to replace the memory of the novel. (13) Each of the four directors — Chris Columbus, Alfonso Cuarón, Mike Newell and David Yates — brought different styles to the films. Most fans of the books feel that the movies did not harm the mythology, with some being improved than others in suggested the desired emotions in audiences. Rowling and Kloves appear to be the



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basis for that result.

Millions of people have enjoyed the Harry Potter films and have never read the books. Those who have appeared to prefer the novels, but give a usually positive review to the movies as interchange ways to spend time in Rowling's world. It is hard to know how many of those take time to think intensely about the reasons these stories and films became such immediate classics. The stories seem to resound through recurred viewings and readings. Citing of mythology, Campbell, Freud, or the Greeks may draw laughter or confusion in some fan circles. Yet Joanne Rowling was shrewd enough to cautiously weave stories in ways she knew would make them memorable. As she said in a 2000 conference, "I'm one of the very few who has ever found a practical application for their classics degree" ("Interview with Shelagh Rogers"). Harry's struggle on the page has all the rudiments of ancient stories, along with the significance of modern life. Warner Brothers, deliberately or unknowingly, trusted the film adaptation to individuals who continued faithful to the critical mythic components. The resulting productions should maintain a place among films like *The Wizard of Oz*, Peter Jackson's Tolkien adaptations, and other typical film symbols of beloved stories about "friends" from the pages of appreciated books.

There is a separate debate which is recurrent in the field of cinematic adaptation of a novel series. J. K. Rowling's books regarding the wizard Harry Potter and his paranormal world have detained readers all over the world. Though, there have been diverse views among readers and critics what the main theme of the novels is. As per Colin Duriez, the novels describe the clash between good and evil, in which good victory through ingenuity and courage, while evil seeks out to destroy the good (182). An additional key theme that has been projected is love. John Granger concludes with the message of the series: "love conquers all. And of all loves, sacrificial love is the most important, because it has conquered death" (175). This essay, though, shall examine an additional theme that is closely related to both good and evil, and to love, and that is death, a theme that infused the series of seven books. Even Rowling herself utters as much in an interview with The Telegraph in 2006: "My books are largely about death. They open with the death of Harry's parents. There is Voldemort's obsession with conquering death and his quest for immortality at any price, the goal of anyone with magic. I so understand why Voldemort wants to conquer death. We're all frightened of it" (Greig). The plan of this essay is to examine approaches to death in the Harry Potter books, and my thesis is that the characters' attitude to death is directly connected to their ability to love, and that it is their different stances to death and love that make them "good" or "evil." To show this he will give most notice to some key characters: Lord Voldemort, Harry Potter, Severus Snape, and Albus Dumbledore. He will first deal



VIDHYAYANA

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with their approaches to death, followed by an examination of their ability to love. A researcher will then conclude by analyzing more temporarily some minor characters who are part of Voldemort's Death Eaters.

A researcher has mainly restricted his analysis to Harry Potter and the Half-Blood Prince (abbreviated Half-Blood) and Harry Potter and the Deathly Hallows (abbreviated Deathly), however there will also be a few instances from some of the other books in the Harry Potter series. Previous to the start his analysis of the novels, he needs to clarify his use of the concepts "mastering death," "evil," and "love." By "mastering death" it means the capability to create the means of living much longer, even eternally. "Evil," as per Luke Russell, is a liable action that can be associated with a particular person: "an action is evil if and only if it is a culpable wrong that is suitably connected to an unwarranted extreme harm [...] Being an evil person is equivalent to possessing a disposition to perform evil actions" (232-33). As a complement to Russell's definition, capability to be selfless and care for others, a shared movement that is shown in different ways depending on the kind of association characters have to each other, expressed for instance as empathy or friendship. A sub-genre of love is sacrificial love, which is a readiness to give even your life for someone else. He would begin the analysis of the main characters' attitude to death with Lord Voldemort. In the Harry Potter books there are wizards, witches and Muggles (non-magical persons); the wizards and witches could be seen as "supermen" juxtaposed with the Muggles. They are, for instance, able to repair an injury with the help of a wand, so why would they not be able to live a bit longer than Muggles as well? This is at least what Voldemort considers: "My mother can't have been magic, or she wouldn't have died" (Rowling, Half-Blood 257). In an interview in 2005 Rowling states that Voldemort considers death as humiliating and a dishonorable human weakness (Anelli and Emerson). He cannot realize or believe that a person with magical powers should suffer an untimely death, particularly his own mother. The reason why Voldemort shows disdain for his mother is evidently that she died, and that, in turn, is a trouble because Voldemort considers that there is no life after death. To him there is nothing poorer than death, and he thus fears it.



VIDHYAYANA

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An International Multidisciplinary Research e-Journal

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