

The Multiplex Melding of Media: The Mingled Hits and Misses of the *Harry Potter* Films¹

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When an admired literary work is adapted for filming, a devoted reader may well have negative reactions to the discrepancies between the original and its adaptation. These feelings are often expressed in such terms as *infidelity*, *betrayal*, or *unfaithful*, denigrating the adaptation as though the filmmakers had committed serious moral sins. Indeed, Robert Stam refers to just this violent reaction in his Introduction to *Literature and Film*:

When we say an adaptation has been “unfaithful” to the original, the very violence of the term gives expression to the intense sense of betrayal we feel when a film adaptation fails to capture what we see as the fundamental narrative, thematic, or aesthetic features of its literary source. . . . Words like “infidelity” and “betrayal” . . . translate our feeling, when we have loved a book, that an adaptation has not been worthy of that love.²

The natural first reaction of a book-lover to a film adaptation would be to notice what had been omitted or altered, but it is futile just to lament the inevitable divergence from the original. Since a book and a film are different media, with differing capabilities and limitations, it will prove to be more productive to look at them not only as independent forms of art, but also to consider them as two distinct media that may play complementary roles as well.

It is understandably impossible to include everything from the book when you transform a lengthy novel into a two- to three-hour film. Constrained by the time restriction and faced with the daunting task of replacing an imagined world with actual screen images, filmmakers must of necessity delete or greatly simplify a significant number of characters and scenes. On the other hand, and more interestingly, they sometimes add new elements that are not in the original, and some critics consider the adaptation to be enhanced by the additions. Julie

Sanders, for one, likens adaptation to the sort of creative editing that improves the text: “[Adaptation] can parallel editorial practice in some respects, indulging in the exercise of trimming and pruning; yet it can also be an amplificatory procedure engaged in addition, expansion, accretion, and interpolation. . . . Adaptation is frequently involved in offering commentary on a source text.”³ Deborah Cartmell and Imelda Whelehan go even further, regarding such addition as a key to the success of a film: “Rather than what is left out, more attention is cast on what is added; it is the additions, not the deletions to the source that are largely responsible for an adaptation’s box office and critical success.”⁴

In recent film theory, creative alterations are considered to be integral to film adaptation, and Linda Hutcheon describes the importance of a filmmaker’s creativity in an illuminating statement: “Perhaps one way to think about unsuccessful adaptations is not in terms of infidelity to a prior text, but in terms of a lack of the creativity and skill to make the text one’s own and thus autonomous.”⁵ In order to make their film adaptations autonomous works of art, directors are encouraged to be creative and resist any instinctive adherence to fidelity. J. K. Rowling’s seven *Harry Potter* books (1997-2007) have been adapted into eight films (2001-2011) with four different directors: the first two were directed by Chris Columbus, the third by Alfonso Cuarón, the fourth by Mike Newell, and the last four by David Yates. Chris Columbus is regarded as the most true-to-text director among them, but for film critics this is not entirely a compliment. While he calls Columbus’ adaptations “literalism,” Philip Nel praises the later directors: “Where Columbus’ movies are like historical re-enactments, the films of Cuarón, Newell, and Yates are dynamic and make us see the original novels anew.”⁶

Since it is impossible and even unnecessary to transfigure a book into a film that embodies everything in the book, we should recognize and embrace the intertextual differences between the original and its film adaptation as a contribution to our critical aptitude, as those differences can help instruct us in the way we should read the book and view the film. In this article, I will demonstrate what has been deleted, what added, what altered, and what enhanced in the *Harry Potter* films in order to examine the limitations and possibilities of film adaptations of literary works. There are both painful and pleasurable alterations in the *Harry Potter* films, and my examination will determine what kind of creativity and originality is most beneficial to properly appreciate the relationship between the

originals and their film adaptations.

Magically Enhanced Scenes

A. Becoming More Magical

One of the memorable early scenes in *Harry Potter and the Philosopher's Stone* is when Harry dramatically enters Platform Nine and Three-Quarters at King's Cross Station to find the scarlet Hogwarts Express waiting to carry the students to Hogwarts School of Witchcraft and Wizardry. Once they arrive that evening and leave the train, all the first-year students are taken across a lake in little boats. They are led by Hagrid, the Hogwarts gamekeeper, and the castle-like school on the other side of the lake looms impressively over them in the night sky:

The narrow path had opened suddenly on to the edge of a great black lake. Perched atop a high mountain on the other side, its windows sparkling in the starry sky, was a vast castle with many turrets and towers. . . .

And the fleet of little boats moved off all at once, gliding across the lake, which was as smooth as glass. Everyone was silent, staring up at the great castle over head. It towered over them as they sailed nearer and nearer to the cliff on which it stood.⁷

Readers might be reminded of the “Boat-Stealing Episode” in Wordsworth’s *Prelude*,⁸ but whereas the boy who has stolen the boat feels guilty and challenged by the mountain that rears up threateningly as if in pursuit, the Hogwarts first-years feel both excited and a little apprehensive about entering a new life, and they share a feeling of reverent awe while looking up at the mountain/castle that grows higher and higher as they approach it.

The film creates an even more dramatic atmosphere for the arrival at Hogwarts. The castle/school on the cliff—like Neuschwanstein Castle in Bavaria—has windows gleaming with golden light against the darkness, and its towers thrust indistinctly into the night sky in which a full moon is obscured by clouds, just enough light escaping to lend a mysterious aura (*Philosopher's Stone*, Film, Ch. 11). This picture captures the emotions—the combination of anxiety, anticipation, uncertainty, and fear—of the Hogwarts freshmen who have been chosen to be educated to become witches and wizards. It leaves a powerful impact on the viewer’s

mind, and this can be a revealing moment when a screen image surpasses the emotional effect of words in a book. This scene was repeatedly shown in the previews of the film, and more proof of its being one of the most memorable scenes is that a decade later it was used as the cover illustration when the complete 8-film collection was released in 2011 (Figure 1).⁹



Figure 1

B. Fabricating to Appear More “Realistic”

Early in *Chamber of Secrets*, Mr Weasley, the father of Harry’s best friend Ron, takes the children to King’s Cross Station to catch the Hogwarts Express for Harry and Ron’s second year. Yet just as in the King’s Cross Station scene in the first book, there is no description of the station building itself in this story either. Magic exists inside the station— between platforms nine and ten—but the exterior is ignored:

They reached King’s Cross Station at a quarter to eleven. Mr Weasley dashed across the road to get trolleys for their trunks and they all hurried into the station.

.....

And [Harry and Ron] marched off through the crowd of curious Muggles, out of the station and back into the side road where the old Ford Anglia was parked.¹⁰

(*Chamber of Secrets*, Ch. 5, 54, 56)

In the film, however, when Mr Weasley parks their family car, a turquoise Ford Anglia, in front of the station, and when, having missed the train, Harry and Ron start the flying car in front of the station, it is St Pancras Station that is shown on the screen (*Chamber of Secrets*,

Film, Ch. 7) instead of the real King's Cross Station. This is a falsehood, although it is a rather innocent fabrication. It might even be considered a necessary example of poetic license, since St Pancras Station, which is just across Pancras Road from King's Cross Station, is renowned for its Gothic appearance and has been called "the cathedral of the railways." It looks like a red-brick castle with pinnacles and towers and gables, and it is much more photogenic and suitable as an entrance to the magic world than King's Cross Station, which is squat, obscured by an unattractive extension, and looks rather banal in comparison. Although it is the wrong station, St Pancras is a plausible—even necessary—choice of the filmmakers, for it certainly looks like the sort of station that might contain a magical hidden platform.

Unfaithfully Adapted Scenes

C. Distorting Memories

Prisoner of Azkaban introduces a new threat, the Dementors, the ghastly creatures that guard Azkaban, the magic world's high-security prison. Their method of execution is to suck the souls out of their victims. Usually restricted to Azkaban, they will attack anyone who stands in their way. After Sirius Black, a notorious multiple-murderer who is thought to be partly responsible for the deaths of Harry's parents, breaks out of the prison, the Dementors have been sent to guard Hogwarts on the assumption that Sirius Black will try to kill Harry. As the train with returning students is on its way to Hogwarts, Dementors appear, and one of them attacks Harry, who faints as he is forced to re-experience the screams of his mother as she is killed while trying to protect him.

Because the Dementor had such a powerful ill effect on him, Harry must learn how to protect himself. Begged by the desperate Harry, Professor Lupin, the Defence against the Dark Arts teacher, starts teaching him the Patronus Charm, which can conjure up a Patronus that acts like a shield between a person and Dementors:

‘What does a Patronus look like?’ said Harry curiously.

‘Each one is unique to the wizard who conjures it.’

‘And how do you conjure it?’

‘With an incantation, which will work only if you are concentrating, with all

your might, on a single, very happy memory.’

Harry cast about for a happy memory.

(Prisoner of Azkaban, Ch. 12, 176)

There have not been many happy moments in Harry’s life, and all of them are recent. Harry first recalls the moment “when he had first ridden a broomstick” (176), but that memory does not work. Then he remembers “his feelings when Gryffindor had won the House Championship last year” (177-78), but it, too, fails.¹¹ He searches his memory and finally decides on the moment “when he’d first found out he was a wizard, and would be leaving the Dursleys for Hogwarts!” (179). This is a depressingly short catalogue of Harry’s moments of happiness since Hagrid appeared to rescue him from his miserable life at the Dursleys’—Uncle Vernon, Aunt Petunia (Harry’s mother’s sister), and cousin Dudley—where Harry lived for ten unhappy years since his parents were killed. What serves as the “single, very happy memory” is the moment Harry learned that he would be able to leave his horrible relatives for somewhere he will be educated as a wizard. That must have felt like a miraculous intervention.

Somewhat perplexingly, the film completely changes Harry’s happy memory, probably with the intent of increasing the pathos of the scene. When he is asked what memory was able to trigger the charm, Harry answers:

HARRY: I was thinking of [Dad]. And Mum. Seeing their faces. They were talking to me. Just talking. That’s the memory I chose. I don’t even know if it’s real. But it’s the best I have.

(Prisoner of Azkaban, Film, Ch. 19)

Here, the filmmakers are relying on the Mirror of Erised scenes from *Philosopher’s Stone*. This is when Harry meets his dead parents for the first time through the magic of a mirror that shows “the deepest, most desperate desire of our hearts” (*Philosopher’s Stone*, Ch. 12, 157; Film, Ch. 23). Harry is fascinated by the images of his parents (and other relatives, in the book), but it is not something that can be described as “a single, very happy memory.” In a

sense, this is not a real memory at all, and the filmmakers seem to have forgotten that the Mirror of Erised presents another threat. Harry is so captivated by what he sees in the mirror that he has to be warned off by Dumbledore, the Headmaster of Hogwarts, who then hides the mirror. In addition to distorting Harry's memory, this alteration changes the whole atmosphere of this important lesson. Harry must be at his most courageous and honest to master the Patronus Charm, which will become one of his strongest spells, admired by both adults and fellow students in the later books. Harry cannot fall back on the false memory provided by a magic mirror, no matter how much he desires to know his dead parents.

D. Leaving a Loose End

Toward the end of *Prisoner of Azkaban*, Harry meets Peter Pettigrew, who has been in hiding for the last twelve years, and Harry learns that Pettigrew is the one who is responsible for his parents' deaths. It was Pettigrew, not the falsely accused and imprisoned Sirius Black, who betrayed James and Lily Potter, revealing their location to Voldemort, the Dark Lord, who then killed them. Since James Potter, Sirius Black, Remus Lupin, and Peter Pettigrew had been close friends at Hogwarts, the betrayal and false accusation seem particularly heinous, but when Black and Lupin are about to kill Pettigrew for this despicable crime, Harry prevents them, not wanting his father's best friends to become murderers. Harry's intervention seems disastrous when Pettigrew escapes before he can be handed over to the authorities. Pettigrew returns to serve Voldemort, leading to Voldemort's resurrection in the following book.

Harry is agonized by what has happened and confesses to Professor Dumbledore:

But—I stopped Sirius and Professor Lupin killing Pettigrew! That makes it my fault, if Voldemort comes back!

‘It does not,’ said Dumbledore quietly. ‘. . . You did a very noble thing, in saving Pettigrew’s life.’

‘But if he helps Voldemort back to power—!’

‘Pettigrew owes his life to you. You have sent Voldemort a deputy who is in your debt. When one wizard saves another wizard’s life, it creates a certain bond

between them. . . .’

‘I don’t want a bond with Pettigrew!’ said Harry. ‘He betrayed my parents!’

‘This is magic at its deepest, its most impenetrable, Harry. But trust me . . . the time may come when you will be very glad you saved Pettigrew’s life.’

Harry couldn’t imagine when that would be.

(Prisoner of Azkaban, Ch. 22, 311)

After he plays his odious part in helping Voldemort rise again, which happens toward the end of *Goblet of Fire*, we do not see much more of Peter Pettigrew, but the attentive reader will not have forgotten Dumbledore’s words, fully expecting that one day Harry will be glad that he had saved Pettigrew’s life. In the middle of *Deathly Hallows*, this long-awaited moment finally comes. Harry and his friends have been captured by the Death Eaters and confined in the dungeon of Malfoy Manor, but a chance to escape comes when Peter Pettigrew descends to the dungeon to check on them.¹² When Harry and Ron seize him, Pettigrew’s metal hand, a replacement for the hand he sacrificed to revive Voldemort, starts strangling Harry:

‘You’re going to kill me?’ Harry choked, attempting to prise off the metal fingers. ‘After I saved your life? You owe me, Wormtail!’¹³

The silver fingers slackened. Harry had not expected it: he wrenched himself free, astonished, keeping his hand over Wormtail’s mouth. He saw the rat-like man’s small, watery eyes widen with fear and surprise: he seemed just as shocked as Harry at what his hand had done, at the tiny, merciful impulse it had betrayed, and he continued to struggle more powerfully, as though to undo that moment of weakness.

(Deathly Hallows, Ch. 23, 380-81)

Dumbledore’s prediction has proven accurate, for which the astonished Harry can indeed be very glad, for his escape has been a narrow one. Immediately after letting Harry go, Pettigrew’s metal hand strangles its owner as if controlled by Voldemort’s will.

In the equivalent scene in the film, when Pettigrew comes down and enters the dungeon,

Harry sends a stunning spell from behind, Pettigrew collapses and disappears from the screen, and that is it (*Deathly Hallows*, Film, Ch. 28). Why has this scene, brief as it is, been so drastically cut? Perhaps the director did not want to lose any momentum in the fast-moving sequence of the exciting escape, but you would think it important to show Harry finally receiving his due reward for saving Pettigrew's life. As it stands, this scene in the film leaves a very noticeable loose end, and Dumbledore's assurance that Harry had done the right thing is left unsupported.

E. Attenuating a Theme

Fairness and equality form one of the important themes in the *Harry Potter* series, notably represented by Hermione's attitude toward house-elves, but the films slight this theme by omitting any scenes depicting house-elves at Hogwarts. A house-elf first appears at the beginning of *Chamber of Secrets*. From the start, this house-elf, Dobby, shows an absolute devotion to Harry, even though he belongs to the family of Draco Malfoy, Harry's archenemy at Hogwarts. Dobby makes several misguided attempts to save Harry from danger, and at the end of the book Harry is able to liberate Dobby from the Malfoys. A house-elf "can only be freed if his masters present him with clothes" (*Chamber of Secrets*, Ch. 10, 133), and Harry tricks Draco's father into unwittingly handing a sock to Dobby.

Dobby's devotion to Harry continues until the last book of the series, and he appears in *Goblet of Fire*, *Order of the Phoenix*, *Half-Blood Prince*, and *Deathly Hallows*. In the film versions, however, Dobby only reappears in the seventh film. After he is released from servitude to the Malfoys, viewers have no knowledge of where Dobby has gone, whereas in the books, he begins to work at Hogwarts in order to be close to Harry. His constant loyalty to Harry is totally obscured in the films by his absence until the seventh one.

Early in *Goblet of Fire*, Hermione Granger, Harry's other best friend, discovers the slave-like condition of a house-elf called Winky and becomes very upset. Hermione is horrified to find that there are many house-elves serving at Hogwarts:

‘You know, house-elves get a very *raw* deal!’ said Hermione indignantly. ‘It’s slavery, that’s what it is! . . . Why doesn’t anyone *do* something about it?’

‘Well, the elves are happy, aren’t they?’ Ron said.

(*Goblet of Fire*, Ch. 9, 112)

The determined Hermione forms a society to improve their situation, but neither Harry nor Ron shows any interest in it:

“‘Spew’?” said Harry, picking up a badge and looking at it. ‘What’s this about?’

‘Not *spew*,’ said Hermione impatiently. ‘It’s S-P-E-W. Stands for the Society for the Promotion of Elfish Welfare. . . . I’ve been researching it thoroughly in the library. Elf enslavement goes back centuries. I can’t believe no one’s done anything about it before now.’

‘Hermione—open your ears,’ said Ron loudly. ‘They. Like. It. They *like* being enslaved!’

(*Goblet of Fire*, Ch. 14, 198)

In a way, Ron is right. In order to liberate them, Hermione starts leaving knitted hats and scarves in the common room for the Hogwarts house-elves to pick up, but they are careful not to touch these unwelcome presents of liberation. The reason is that they do not want to be freed and thus forced to leave Hogwarts. On the surface, these incidents look like lighter and comical episodes in the series, and that is probably why they are entirely omitted from the films, but Hermione’s sense of fairness is rooted in her own situation as a “Muggle-born,” and this sense of fairness is one of the important themes that runs throughout the entire *Harry Potter* series. Although she is the best student in her year and an excellent witch, her parents are non-magical people, and those such as Draco Malfoy who value their “Pure-Blood” status humiliate her by using the derogatory term “Mud-Blood.” It is regrettable that the films did not include these episodes, for they are connected to the more poignant scenes in later books.

Just as Winky’s presence is completely deleted in the film of *Goblet of Fire*, so Dobby’s noteworthy services to Harry are given over to Neville Longbottom, one of Harry’s friends, in the films of *Goblet of Fire* and *Order of the Phoenix*. During the Triwizard Tournament in *Goblet of Fire*, in which the representatives from three schools of magic compete, Harry’s

second task is to save Ron from underwater captivity within an hour. Unable to find a way to remain underwater for an hour, Harry is close to giving up when Dobby appears:

‘You has to eat this, sir!’ squeaked the elf, and he put his hand in the pocket of his shorts and drew out a ball of what looked like slimy, greyish green rat tails. ‘Right before you go into the lake, sir—Gillyweed!’

‘What’s it do?’ said Harry, staring at the Gillyweed.

‘It will make Harry Potter breathe underwater, sir!’

(Goblet of Fire, Ch. 26, 426)

This role is given to Neville in the film: “You could use Gillyweed,” he suggests to Harry, and he gives some to Harry just before the second task begins (*Goblet of Fire, Film, Ch. 18*). Since Neville is good at Herbology, it is quite fitting for him to find a herbal solution for Harry’s predicament, but for the reader who knows by now how devoted Dobby is to Harry, it is regrettable that the film omitted the house-elf’s presence in such a situation.

In *Order of the Phoenix*, when Harry is desperately searching for a secret room, Dobby is once again the savior:

‘I need to find a place where twenty-eight people can practice Defence Against the Dark Arts without being discovered by any of the teachers. . . .’

‘Dobby knows the perfect place, sir!’ he said happily. ‘Dobby heard tell of it from the other house-elves when he came to Hogwarts, sir. It is known by us as the Come and Go Room, sir, or else as the Room of Requirement!’

‘Why?’ said Harry curiously.

‘Because it is a room that a person can only enter,’ said Dobby seriously, ‘when they have real need of it. Sometimes it is there, and sometimes it is not, but when it appears, it is always equipped for the seeker’s needs.’

(Order of the Phoenix, Ch. 18, 342-43)

It is in this room that Harry starts teaching his friends and fellow students how to fight

the dark wizards. This is where Harry starts showing his leadership, and this is where other important incidents happen in later books. In the novels, the appearance of Dobby when he is least expected yet most needed becomes a pleasant half-expected surprise (following the English fairy tale tradition in which a small fairy helps heroes and heroines), but in the film this role is again given to Neville, who just happens to find the door to the Room of Requirement while walking along a passage lost in thought (*Order of the Phoenix*, Film, Ch. 15). In addition to omitting a character deemed inessential for the plot, the directors and screenwriters might also have wanted to start foreshadowing the growing importance of Neville. Since Neville and Harry have the same birthday, it turns out—surprisingly, given Neville’s distinctly unheroic nature—that a prophecy concerning Voldemort’s potential vanquisher could apply to either boy. And in light of the dramatic scene in which Neville destroys the last Horcrux in *Deathly Hallows* (Ch. 36, 587), Neville is worthy of this attention.¹⁴ With the wisdom of hindsight, we can see why filmmakers have altered certain scenes.

With his omission from the fourth, fifth, and sixth films, Dobby’s reappearance in the seventh film is perplexingly abrupt. When one of the posters for *Harry Potter and Deathly Hallows Part 1*, Film (Figure 2) appeared, it puzzled a number of *Harry Potter* film fans who had not read the books. Why was Dobby so prominent now?



Figure 2 (Harry, Hermione, Ron, and Dobby)

The filmmakers might have anticipated this perplexity, because early in the film they insert Dobby into a scene in which he does not appear in the original. Harry, Ron, and Hermione are hiding in number twelve, Grimmauld Place, a house Harry has inherited from

Sirius Black. In search of one Horcrux, Harry sends the Black family house-elf, Kreacher, whom Harry has also inherited from Sirius, to capture a thief. In the book, Kreacher performs his task and returns alone with the thief—“Kreacher has returned with the thief Mundungus Fletcher, Master” (*Deathly Hallows*, Ch. 11, 180)—but the film makes more of Dobby’s contribution:

DOBBY: Harry Potter, so long it’s been. Dobby saw Kreacher in Diagon Alley. . . .

And then Dobby heard Kreacher mention Harry Potter’s name.¹⁵

(*Deathly Hallows Part 1*, Film, Ch. 10)

Dobby’s greeting, “so long it’s been,” emphasizes his long absence from the films, even though he had helped Harry by spying on Draco Malfoy with Kreacher not long before in *Half-Blood Prince* (Ch. 21, 422-25). Having omitted Dobby’s devoted presence in the fourth, fifth, and sixth films, it is understandable that the filmmakers must have wanted to reintroduce Dobby by way of a film poster and an added scene, particularly since it is Dobby who saves Harry and his friends’ lives toward the end of the seventh film, at the sacrifice of his own (*Deathly Hallows*, Ch. 23, 378-85; *Deathly Hallows Part 1*, Film, Ch. 28-29).

Nor is Kreacher’s dramatic transformation depicted in the film. He had been hostile and unpleasant toward Harry, Ron, and Hermione throughout the fifth and sixth books, but when Harry and Ron change their attitude toward him early in *Deathly Hallows*, Kreacher’s hostility is transformed into loyalty. He starts making the dreary Grimmauld Place house comfortable and begins cooking meals for them. On the morning Harry, Ron, and Hermione leave the house for their long-planned crucial mission, Kreacher promises them steak and kidney pie for dinner. When a disaster prevents them from returning home, there is no way to let Kreacher know about the situation, and Harry regrets that Kreacher will have no way of knowing what has happened:

With a twinge of regret that had nothing to do with food, Harry imagined the house-elf busying himself over the steak and kidney pie that Harry, Ron and Hermione would never eat.

(*Deathly Hallows*, Ch. 14, 223)

Harry's feeling must be similar to what Oliver Twist felt when he was retaken by Fagin's gang of thieves. Oliver had been entrusted with an errand for Mr Brownlow, who had saved the street urchin of unknown identity, but he did not have any means to tell his benefactor that he had not run away with his money and books.¹⁶ Their regret is rooted more in the mental pain that they might appear to have betrayed the trust of a friend than in the situation that prevents them from returning home. By omitting this scene, the film fails to depict the development of Harry and Ron's sympathy toward house-elves, thus slighting an important example of the books' theme of fairness.

Another lost scene involves Ron's sea change. During one climactic scene toward the end of *Deathly Hallows*, at the point where Hogwarts is becoming a battlefield, Ron shows an unexpected consideration toward the house-elves, which leads to Hermione kissing him for the first time:

'Hang on a moment!' said Ron sharply. 'We've forgotten someone!'

'Who?' asked Hermione.

'The house-elves, they'll all be down in the kitchen, won't they?'

'You mean we ought to get them fighting?' asked Harry.

'No,' said Ron seriously, 'I mean we should tell them to get out. We don't want any more Dobbys, do we? We can't order them to die for us—'

There was a clatter as the Basilisk fangs cascaded out of Hermione's arms. Running at Ron, she flung them around his neck and kissed him full on the mouth.

(*Deathly Hallows*, Ch. 31, 502)

Having ignored Hermione's campaign for house-elves, the filmmakers could not suddenly insert this scene, which left them with a dilemma. They could not possibly omit this important first kiss scene because the romantic feelings between Ron and Hermione had been growing since *Goblet of Fire*. Accordingly, they moved the kiss scene to the moment in the Chamber of Secrets when Ron and Hermione destroy a Horcrux and escape the flooding water.

Overcome with emotion, they suddenly kiss, and the moment is enhanced by the swelling music (*Deathly Hallows*, Part 2, Film, Ch. 13). The scene is romantic enough, but it fatally fails to convey the long build-up of Hermione and Ron's protracted disagreement regarding house-elves. In the book, the romantic and thematic strands are successfully woven together at the appropriate moment. Nor does the author forget to include a touching scene of returning a favor, when she has Kreacher lead the house-elves to join the last battle at Hogwarts (*Deathly Hallows*, Ch. 36, 588). But, of course, this scene is omitted from the film.

Effectively Added Scenes

F. Visualizing Time

As the story unfolds, it becomes obvious that the central theme of *Prisoner of Azkaban* is time, and the film is filled with visual references to time. Early in the film, when Harry arrives at the Leaky Cauldron, the pub connecting the real and magical worlds, a wizard seated at a table is stirring his cup of tea while reading Stephen Hawking's *A Brief History of Time*. As Michael K. Johnson notes, "The nod to Hawking's book is just one of the playful devices that Cuarón uses to evoke the theme of time and of time travel."¹⁷

The director also adds a large clock tower to Hogwarts, and the enormous clock becomes a looming, ominous image that dominates the school. We frequently hear the clock ticking heavily, hear the bell tolling sonorously, and see the huge pendulum swinging ponderously and threateningly. When Harry, Ron, and Hermione go down the slope from school to Hagrid's cottage, the camera often shows the clock tower in the background, and one time we see the troubled Harry looking pensively out through the clock face. Other clock images appear throughout the film: a cuckoo clock at the Dursleys', a grandfather clock in a corner of the Leaky Cauldron, clock candles with Roman numerals in a classroom, and the Sundial Garden just outside the Hogwarts walls.

On the Hogwarts grounds there is a big willow tree called the Whomping Willow, and we see this gnarled tree quite often in this film. This dangerous willow first appears in *Chamber of Secrets* when Harry and Ron crash the turquoise Ford Anglia into its branches, and the tree proceeds to attack them fiercely. Later, in *Prisoner of Azkaban*, we learn that this willow has been playing an important role and there is a good reason why it attacks

people—it protects a hidden entrance to the Shrieking Shack, which Harry’s father and his friends used as a secret hideout and where Harry will learn who is really responsible for his parents’ death—so the repeated appearance of the tree foreshadows the later event.

In addition, the film uses this significant willow as another device to convey the sense of passing time. At the beginning of the third year at Hogwarts, the Whomping Willow still shows late summer foliage, and then in autumn it loses all its brown leaves. In late winter, the tree vigorously shakes off the last remaining snow, and it leafs out in fresh green in the spring (*Prisoner of Azkaban*, Film, Chs. 9, 14, 19, 33). This visual sequence of seasonal transition is original to the film.

This accumulation of time images throughout the film builds toward the moment when Hermione and Harry are compelled to circumvent the constraints of time. To save a disastrous situation, they need to alter events that have taken place in the last three hours, which would seem to be impossible, but when Professor Dumbledore pointedly tells Hermione, “What we need . . . is more *time*,” Hermione produces “a tiny, sparkling hour-glass” hanging from “a very long, very fine gold chain” (*Prisoner of Azkaban*, Ch. 21, 288). Hermione loops the chain around Harry’s and her necks and turns the hour-glass three times, which sends them three hours back in time. Hermione explains the device to the bewildered Harry:

‘It’s called a Time-Turner,’ Hermione whispered, ‘and I got it from Professor McGonagall on our first day back. I’ve been using it all year to get to all my lessons. . . . I’ve been turning it back so I could do hours over again, that’s how I’ve been doing several lessons at once, see?’

(*Prisoner of Azkaban*, Ch. 21, 289-90)

Taking care to avoid being seen, Harry and Hermione start following themselves as they existed three hours ago, and at one point the symbolic Whomping Willow serves to separate the past and present pairs. All the visual images of time in the film provide an added pleasure for the reader who has noted the importance of time in *Prisoner of Azkaban*. An awareness of the image pattern also heightens the intensity of the viewer’s vicarious experience, sharing the uncertainty of Harry and Hermione as they observe themselves in the past, knowing what is

coming and knowing what they must do to change what has happened.

G. Visualizing a Spell

In one of the earlier chapters in *Deathly Hallows*, Harry, Ron, and Hermione are staying at Ron's while preparing for their dangerous attempt to seek out the remaining Horcruxes in order to destroy Voldemort. While selecting books to take, Hermione tells Harry and Ron that she has modified her parents' memories out of fear they might be captured and tortured in an attempt to find Hermione and her two friends:

‘I’ve also modified my parents’ memories so that they’re convinced they’re really called Wendell and Monica Wilkins, and that their life’s ambition is to move to Australia, which they have now done. That’s to make it more difficult for Voldemort to track them down and interrogate them. . . .

‘Assuming I survive our hunt for the Horcruxes, I’ll find Mum and Dad and lift the enchantment. If I don’t—well, I think I’ve cast a good enough charm to keep them safe and happy. Wendell and Monica Wilkins don’t know that they’ve got a daughter, you see.’

Hermione’s eyes were swimming with tears again.

(Deathly Hallows, Ch. 6, 84)

In the film, this charm-casting occurs in the living room at Hermione's house. Hermione approaches her parents from behind and casts an “Obliviate” Memory Charm on them while holding back her tears (*Deathly Hallows Part 1, Film, Ch. 1*). Because the film cannot show her parents' memories of Hermione being erased from their minds, the erasure is represented in shots of the small Hermione's image fading out of several family photos on the living room shelves. In the book, Hermione tells her friends the reason for her action, but the film manages the same task by means of images. The film shows a brief earlier scene in her tidy bedroom. Hermione is looking at a newspaper article with a photo of a happy family and the caption: “Violence Spreads: Muggle Family Murdered.” Even Muggle families are no longer safe, and the article's heading intensifies her fear for her parents.

The descriptions in books can be replaced by images in films, and these parallel scenes provide an illustrative example of a successful visualization. In this case, the images in the film convey Hermione's sorrow more powerfully than the passage in the book, and the plaintive sight of Hermione's image fading from the family photos makes the scene more memorable.

Reasonably Deleted Scenes

H. Keeping the Hero Mobile and Visible

Apart from artistic considerations, there are certain things you just have to change in a visual adaptation. One striking example occurs at the end of *Half-Blood Prince* when Harry and Dumbledore return to Hogwarts following their life-threatening excursion to a secluded cave to find another Horcrux. Professor Dumbledore asks Harry to fetch Severus Snape, the Hogwarts professor Harry hates, but who has been acting as a double agent for Dumbledore. They are at the top of the Astronomy Tower, and Dumbledore cautions Harry not to speak to anybody and not to remove the Invisibility Cloak that will keep him hidden.¹⁸ Harry is about to open the door leading to the spiral staircase when they hear running footsteps, and Dumbledore motions him to keep back:

The door burst open and somebody erupted through it and shouted:
*'Expelliarmus!'*¹⁹

Harry's body became instantly rigid and immobile, and he felt himself fall back against the Tower wall, propped like an unsteady statue, unable to move or speak. He could not understand how it had happened—*Expelliarmus* was not a Freezing Charm—

Then . . . he saw Dumbledore's wand flying in an arc over the edge of the ramparts and understood . . . Dumbledore had wordlessly immobilised Harry, and the second he had taken to perform the spell had cost him the chance of defending himself.

(*Half-Blood Prince*, Ch. 27, 545-46)

To protect Harry from the intruder's harm, Professor Dumbledore casts a spell on him to take away his ability to move because he knows that Harry would fight to defend him, in spite of all his warnings. Frozen rigid under the Invisibility Cloak, Harry will have to witness Dumbledore's death without being able to do anything.

In the film, though, this simply would not work. If the film followed the book faithfully, we would not be able to see the invisible Harry on the screen.²⁰ This kind of scene makes us realize once again that being completely faithful to the original is impossible and even absurd. An immobilised invisible hero can exist in the book, but the non-appearance of Harry would weaken the scene. Understandably, in the film, Dumbledore tells the visible Harry to hide:

DUMBLEDORE: Hide yourself below, Harry. Don't speak or be seen by anybody without my permission. Whatever happens, it's imperative you stay below. Harry, do as I say . . . Trust me . . . Trust me.

(Half-Blood Prince, Film, Ch. 27)

Following Dumbledore's instructions, Harry hides himself in the space a few steps down from the top of the Tower. Draco Malfoy is the intruder who has disarmed Dumbledore, and other Death Eaters soon join him. Harry's view is partially obstructed, but he can hear what is going on above him. Severus Snape suddenly appears beside Harry and gestures him to remain silent. Snape goes up to join the Death Eaters, and the agonized Harry is stunned to witness him kill Dumbledore with the killing curse.²¹ Even though Dumbledore imploringly instructed him to remain hidden and Snape menacingly forbade him to make any noise, the viewer cannot help feeling rather disappointed when Harry does not do anything after witnessing Dumbledore being murdered. The film maintains Harry's mobility and visibility, but by making this unavoidable change, it inadvertently taints his courage in this scene.

In the climactic chapters toward the end of *Deathly Hallows*, Harry makes use of the Invisibility Cloak at some crucial moments. He learns that he has been destined to die in order to destroy Voldemort (Ch. 33), and in agony he uses the Invisibility Cloak to leave Hogwarts for the Forbidden Forest where Voldemort awaits him.²² He hides himself because he is not confident he will be able to hold his courage to meet his impending death if he sees and talks

with his friends. Just after he enters the edge of the Forest, Harry has a brief encounter with the dead who are most important to him—his parents, Sirius Black, and Professor Lupin—and they encourage him and promise to be with him until the end. The encounter can occur because of the power of the Resurrection Stone that Harry is carrying.²³ Even during this emotional scene, Harry remains cloaked, and he waits until the last minute when he finally faces Voldemort to remove the Cloak and reveal himself (Ch. 34). In the film version, Harry does not use the Cloak at all for the obvious reason.

Having survived Voldemort's killing curse, Harry feigns death and is carried back to Hogwarts in the arms of the sobbing Hagrid. In the midst of the confused confrontation between the Death Eaters and the Hogwarts defenders, Harry wraps himself in the Cloak and leaves the scene, unobserved by anybody. Harry remains hidden beneath the Cloak until it is once again time to stand face to face with Voldemort (Ch. 36). In the book, Harry never seems sneaky or cowardly the entire time he is making use of the Cloak. Instead, it feels as if he is under the protective aura of his father. When Harry leaves Hogwarts for the Forest, the Cloak is protecting him emotionally, and between his escape and the final confrontation, it is protecting him physically. In both cases, it does not feel out of place for Harry to be unseen by others, but, of course, in the film Harry has to act while being visible.

I. Avoiding an Awkwardness

While we are able to accept what is described in the book as it is, a faithful adaptation of a scene might end up inducing an unintentionally comical effect when filmed, and filmmakers have to avoid spoiling the atmosphere of the scene. In their continuing search for Horcruxes, Harry persuades Hermione they need to visit Godric's Hollow, the small village where Harry was born and his parents were murdered in their cottage:

They were to Apparate to the village under cover of darkness, so it was late afternoon when they finally swallowed Polyjuice Potion, Harry transforming into a balding, middle-aged Muggle man, Hermione into his small and rather mousy wife. . . . Harry lowered the Invisibility Cloak over them, then they turned into the suffocating darkness once again. . . .²⁴

(Deathly Hallows, Ch. 16, 63)

When they appear in Godric's Hollow, they realize that they will leave footprints in the snow even though they are hiding under the Invisibility Cloak. Scrunched together as they are, Hermione becomes frustrated while trying to erase the footprints behind them, so Harry suggests removing the Cloak:

Harry did not want to enter the village like a pantomime horse, trying to keep themselves concealed while magically covering their traces.

'Let's take off the Cloak,' said Harry, and when she looked frightened, 'oh, come on, we don't look like us and there's no one around.'

(Deathly Hallows, Ch. 16, 264)

Just try to visualize Harry as "a balding, middle-aged Muggle man" and Hermione as "his small and rather mousy wife" when they visit Harry's birthplace. We remember how unsettled and confused we felt in the Ministry of Magic scene in the film, where we have to follow Harry, Ron, and Hermione when they are transformed by Polyjuice Potion into three Ministry workers we have never seen before (*Deathly Hallows Part 1, Film, Ch. 11, 12, 13*). Actually, they are as confused as the viewers, as is shown in a brief, comical scene in an elevator when Ron (disguised as Reginald Cattermole) enters and does not recognize Harry (disguised as Albert Runcorn):

RON (*in disguise*): Morning.

HARRY (*in disguise*): Ron, it's me.

RON (*in disguise*): Harry. Blimey, forgot what you looked like.

(Deathly Hallows Part 1, Film, Ch. 12)

While the same scenes do not provoke this uneasiness in the book (*Deathly Hallows, Ch. 12-13*), the visual adaptations of these scenes are too graphic. In the book, the characters' transformations remain in the realm of the reader's imagination, so they do not have to be too

graphic, but a filmmaker would have to cast actual actors and actresses for the parts of the transformed characters. Unlike the Ministry of Magic scenes, where the characters have to act rather than feel, the Godric's Hollow scene is a very private and emotional one for Harry. He returns to the village for the first time since he was an orphaned infant, and he finds his parents' grave in the churchyard. If Harry's part were to be played by some other actor at this moment, our empathy for him would be greatly diminished, at the least.

To avoid this awkwardness, the film has Harry and Hermione go as themselves. Hermione is a little apprehensive about being followed, but Harry is adamant:

HERMIONE: I still think we should've used Polyjuice Potion.

HARRY: No. This is where I was born. I'm not returning as someone else.

(Deathly Hallows Part 1, Film, Ch. 19)

In one respect, this might be the most extreme statement Harry makes in the film. With this declaration, the film version of Harry starkly denies what Harry does in the book, thus contradicting the author's intention. Yet it is worth the risk if the film can capture Harry's emotional state at his birthplace without any visual awkwardness. The visit to Godric's Hollow is preceded by the disturbing scene in which Harry and Ron have a fierce jealousy-fueled argument, Ron angrily leaves the quest, and Harry and Hermione are at their wits' end as to where to search for the remaining Horcruxes. It is in the middle of this emotional turmoil that Harry decides to visit Godric's Hollow. There is much more going on than the obvious reason of trying to find a clue there. Considering all the background of this scene, it is visually the right choice for the film that Harry and Hermione appear as themselves in the scene. What proves effective in the written word and on the screen may often be quite different.

Helpfully Annotated Scenes

J. Spotlighting a Character

After the penultimate scenes of crisis and denouement in *Chamber of Secrets*, the Hogwarts students are enjoying an unusual slumber-party-style feast. It is so much fun that

Harry cannot decide which is the best thing that happens at the party:

Harry had been to several Hogwarts feasts, but never one quite like this. Everybody was in their pyjamas, and the celebrations lasted all night. Harry didn't know whether the best bit was Hermione running towards him, screaming, 'You solved it! You solved it!' or Justin hurrying over from the Hufflepuff table to wring his hand and apologise endlessly for suspecting him, or Hagrid turning up at half past three, cuffing Harry and Ron so hard on the shoulders that they were knocked into their plates of trifle, or his and Ron's four hundred points securing Gryffindor the House Cup for the second year running, or Professor McGonagall standing up to tell them all that the exams had been cancelled as a school treat ('Oh, *no!*' said Hermione), or Dumbledore announcing that, unfortunately, Professor Lockhart would be unable to return next year, owing to the fact that he needed to go away and get his memory back. Quite a few of the teachers joined in the cheering that greeted this news.

(Chamber of Secrets, Ch. 18, 249, emphasis added)

Of the six Harry mentions, only three incidents are shown in the film, and in different ways. There is more conversation among Hermione, Harry, and Ron, it is Dumbledore, not Professor McGonagall, who announces the cancelled exams, and there is no mention of Professor Lockhart.²⁵

Hagrid's return, on the other hand, is the one that is shown most extensively. As the applause and cheering for the cancellation of the exams is continuing, the impressive doors of the Great Hall are thrown open to reveal the massive figure of Hagrid framed in the doorway, illuminated from behind by a torch. Hagrid says, "Sorry I'm late," and starts walking down the center aisle between the House tables toward the high table, with all the students' attention directed at him. He grudgingly explains his lateness (Errol, Ron's erring owl, had not delivered his release paper promptly), then stops in the middle of the hall to speak to Harry, Ron, and Hermione:

HAGRID: And I'd just like to say that if it hadn't been for you, Harry and Ron . . . and Hermione, of course . . . I would still be you-know-where . . . so I'd just like to say—thanks.

HARRY: There's no Hogwarts without you, Hagrid.

(Harry hugs Hagrid, Ron and Hermione look up admiringly at Hagrid, and everybody start standing up and applauding. Hagrid responds to the applause with wide-spread arms and raised fists. Music swells.)

(Chamber of Secrets, Film, Ch. 36)

This might seem like emotional overkill, but once we reflect on Hagrid's past, which is revealed in the story, we can appreciate why the director amplified this scene. Through the medium of Tom Riddle's diary, Harry is able to see what happened at Hogwarts fifty years ago.²⁶ A girl had been mysteriously murdered, and Hagrid, an outsize student who loved strange creatures, was falsely accused of having opened the Chamber of Secrets, thus releasing the monster that killed the girl. Although he was innocent, Hagrid was expelled from school. Dumbledore let him stay on at Hogwarts as the gamekeeper, but Hagrid was robbed of the opportunity to become a real wizard. Now, fifty years later, the Chamber of Secrets has been opened again, and the students are under attack. Under pressure from worried parents, the Minister of Magic is forced to act, and Hagrid, because of his history, is again made a scapegoat and sent to Azkaban.

After the resolution of the crisis, Hagrid is released from Azkaban, which is such a horrible place that he is afraid to call the prison by its real name and only refers to it as "you-know-where." In the book, Hagrid's return to Hogwarts is mentioned only briefly in the passage, just one among other positive things at the feast, but it is greatly extended in the film to serve as the finale. If we imagine the sufferings Hagrid has had to endure in the past and present, the regret he must have felt when he could not become a real wizard, and the sense of inferiority attached to his uncertain status at Hogwarts, Harry's appreciative and heart-felt response, "There's no Hogwarts without you, Hagrid," serves admirably as the most appropriate homecoming greeting.²⁷ Harry's invented line at the end of the film highlights the importance of Hagrid's presence at Hogwarts and grants him a greatness the equal of

Dumbledore's.

K. Transfiguring the Description

In her essay, 'Adapting Children's Literature,' Deborah Cartmell begins one section by noting that "It is often the case that a film can breathe life into a book and serve to raise awareness of its literary worth," and this comment is applicable to certain scenes in the *Harry Potter* films that make us realize how intricately the stories are woven.²⁸

In *Philosopher's Stone*, the young Harry is first described as having "a thin face, knobbly knees, black hair and bright-green eyes" (Ch. 2, 20). Soon after, Hagrid mentions Harry's appearance, "Yeh look a lot like yer dad, but yeh've got yer mum's eyes" (Ch. 4, 39), and Mr Ollivander, the wand maker in Diagon Alley, welcomes him by saying, "You have your mother's eyes" (Ch. 5, 63). Those who have known Harry's parents seem compelled to tell Harry that he looks like his father but has his mother's eyes.²⁹ Harry finally gets a chance to see his mother's eyes in the Mirror of Erised: "She was a very pretty woman. She had dark red hair and her eyes—her eyes are just like mine, Harry thought, edging a little closer to the glass. Bright green—exactly the same shape" (Ch. 12, 153). Most poignantly, Severus Snape's last wish before he dies is to look into Harry's green eyes.

Severus Snape, the most ambiguous character in the series, has apparently been serving Voldemort all the while, but his true loyalty has remained to Dumbledore. Harry, however, does not know that and sees him only as the vile perpetrator of Dumbledore's murder. In the middle of the battle at Hogwarts, Harry perceives that Voldemort is in Shrieking Shack waiting for Snape.³⁰ Harry, Ron, and Hermione head there to kill Voldemort's snake, the last remaining Horcrux, but on the way, Harry senses that Voldemort has set his snake to kill Snape. The three reach Shrieking Shack after Voldemort has left the scene, and Harry is drawn toward the dying Snape:

He did not know why he was doing it, why he was approaching the dying man: he did not know what he felt as he saw Snape's white face, and the fingers trying to staunch the bloody wound at his neck. Harry took off the Invisibility Cloak and looked down upon the man he hated, whose widening black eyes found Harry as he

tried to speak. Harry bent over him; and Snape seized the front of his robes and pulled him close.

A terrible rasping, gurgling noise issued from Snape's throat.

'Take . . . it . . . Take . . . it'

Something more than blood was leaking from Snape. Silvery blue, neither gas nor liquid, it gushed from his mouth and his ears and his eyes, and Harry knew what it was, but did not know what to do—

A flask, conjured from thin air, was thrust into his shaking hands by Hermione. Harry lifted the silvery substance into it with his wand. When the flask was full to the brim, and Snape looked as though there was no blood left in him, his grip on Harry's robes slackened.

'Look . . . at . . . me . . . ' he whispered.

The green eyes found the black, but after a second something in the depths of the dark pair seemed to vanish, leaving them fixed, blank and empty. The hand holding Harry thudded to the floor, and Snape moved no more.

(Deathly Hallows, Ch. 32, 528)

The silvery substance Harry collects into the flask is Snape's memories, and it is familiar to the reader since the Pensieve was first introduced in *Goblet of Fire* (Ch. 30).³¹ Seeing his memories securely stored in a flask, Snape whispers to Harry, "Look . . . at . . . me . . . ," and the succinct description, "The green eyes found the black," follows. Even a faithful reader might have overlooked the meaning of this utterance and the description when reading this passage. After all, it is in one of the climactic chapters of the book—indeed, of the entire series—and you are being driven by the momentum of the story. Throughout the series, you have been repeatedly reminded of the resemblance of Harry's green eyes to his mother's, but you still might not notice the subtle yet profound meaning suggested in these lines.

Unless there is a narrator, the written description "The green eyes found the black" cannot easily be conveyed in the film, so the screenwriters must add a brief statement to Snape's last wish in the equivalent scene to make clear why he wants Harry to look at him:

Snape: Look at me. You have your mother's eyes.³²

(*Deathly Hallows Part 2*, Film, Ch. 17)

Upon watching this scene, the reader/viewer will be reminded of the significance of Harry having his mother's eyes. Snape's dying wish is to be watched over by those green eyes of Harry's mother—the woman Snape has always loved. This scene in the film acts like an annotation to the passage in the book. It glosses and in a way enriches the text because the reader/viewer can then go back to the books with an increased appreciation of the way the various references to Harry's green eyes build to this emotional climax.

In the following chapter in *Deathly Hallows*, Harry pours Snape's memories into the Pensieve and finally learns the whole truth. Harry knew that Severus Snape had loathed his father, James Potter, when they were at Hogwarts, but not until he looked at Snape's memories in Pensieve did he realize how much Snape had loved his mother, Lily Evans, since their childhood. Acting as a double agent, Snape obtained the information that Voldemort would kill the baby Harry because of a threatening prophecy, and Snape asked Dumbledore to protect the Potters. Unfortunately, the plan failed. James and Lily Potter trusted the turncoat Peter Pettigrew with their whereabouts, and they were mercilessly killed by Voldemort, while Harry survived only because he had been protected by his mother's love and sacrifice.

When Dumbledore pleads with the distraught Snape to keep protecting the baby Harry, it is Harry's green eyes that hold the power of persuasion:

‘Her boy survives. . . . Her son lives. He has her eyes, precisely her eyes. You remember the shape and colour of Lily Evans's eyes, I am sure? . . . You know how and why she died. Make sure it was not in vain. Help me protect Lily's son.’

(*Deathly Hallows*, Ch. 33, 544).³³

There is a reason the author made Harry's eyes identical to and recognizable as his mother's—“startlingly green almond-shaped eyes—Harry's eyes” (*Order of the Phoenix*, Ch. 28, 570)—and the scene of Snape's death in the film transfigures the description into his parting words, thereby helping the reader/viewer to recognize the culmination of the scattered

references to Harry's green eyes.

* * *

Kamilla Elliott's description of the range of her research as "eighteenth-century poetry and painting debates," "nineteenth-century novel and illustration debates," and "twentieth-century novel and film debates" might summarize the history of our intrinsic desire to see words transformed into visual images.³⁴ Sometimes, in fact, this desired transformation extends through multiple media. The beauty of Shakespeare's lines in Gertrude's description of Ophelia's drowning in *Hamlet* was eternalized in John Everett Millais' painting *Ophelia*, and this painting in turn influenced the scene in Kenneth Branagh's film *Hamlet*.³⁵ If the viewer of Branagh's film becomes a reader of the original text, a three-way cycle of mimesis over centuries is completed.

Watching a film could well become an incentive to read the original work, particularly if it is a film of a classic work such as Jane Austen's and Charles Dickens' novels, which have been made into many heritage films in England since the 1980s. To determine whether the *Harry Potter* series will become a classic or not, we have to wait for the natural selection of time, but it is safe to say that the series and its film adaptations, along with *The Lord of the Rings* trilogy directed by Peter Jackson (2001-03), have greatly contributed to the unprecedented fantasy boom of the past nearly two decades.³⁶

As we have seen, the *Harry Potter* film adaptations contain both plausible and questionable alterations, but in any case, the films give us ample opportunity to return to the original text for a much closer reading. To see a film adaptation after reading the book is like experiencing Shakespearean dramatic irony in the theater: the audience already knows what will happen to the characters, whereas those characters do not know their fate. It is like using Hermione's Time-Turner to experience anew the things we have already experienced. In much the same fashion as Hermione and Harry critically observing themselves of the three-hour past, we are able to notice details that will only become important later—particularly details we did not notice previously. Film adaptations help us notice what we did not appreciate enough at the first reading, and in that way they lead us to a heightened appreciation of the

artistry of the story. There is an essential difference between rereading a book and watching its film adaptation: the alterations—the originality—in the film force us to look at the book with a clearer and more critical pair of eyes. Just as the knowledge of the story does not lessen the pleasure of watching a play, neither does it spoil the pleasure of watching a film. On the contrary, the reader can likely enjoy a film much more than the viewer who has not read the book because the reader is able to satisfy the desire for the visual transformation of the words.

The Victorians had an obvious longing to see dramatic scenes from myth, legend, and literature depicted in the Pre-Raphaelite paintings they admired. As long as we have the same desire for transformation, film adaptations of literary works will continue to be made. And thanks to the film adaptations, the reader is always able to have a richer and more rewarding experience of the original work.

Notes

¹ This article is based on my presentation, “Easy-on-the-Palate & Hard-to-Swallow Aspects of the *Harry Potter* Films,” the second part of a four-part symposium, “Lost/Found in Cinematisation: On Adaptations of Literary Works,” at the 58th Annual Conference of the English Literary Society of Japan, Hokkaido Branch, 6 October 2013.

² Robert Stam, “Introduction: The Theory and Practice of Adaptation,” in *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, ed. Robert Stam and Alessandra Raengo (Oxford: Blackwell, 2005) 1-52: 14.

³ Julie Sanders, *Adaptation and Appropriation* (London and New York: Routledge, 2006) 18.

⁴ Deborah Cartmell and Imelda Whelehan, “Harry Potter and the Fidelity Debate,” in *Books in Motion: Adaptation, Intertextuality, Authorship*, ed. Mireia Aragay (Amsterdam and New York: Rodopi, 2005) 37-49: 37. Cartmell and Whelehan exemplify this notion by referring to a few film adaptations of Shakespeare’s works:

To take Shakespeare as an example, Kenneth Branagh’s carrying of a dead child across the bloody battlefield of Agincourt in *Henry V* (1989), Baz Luhrmann’s use of guns for swords in *William Shakespeare’s Romeo + Juliet* (1996), the flashbacks

in Branagh's adaptation of the complete 1623 text of *Hamlet* (1996), and the use of Blockbuster's video store in Michael Almereyda's *Hamlet* (2000) were applauded as defining moments in these films, moments which definitely do not come from Shakespeare. It was the liberties taken rather than faithfulness that was generally admired by reviewers. (37-38)

⁵ Linda Hutcheon, *A Theory of Adaptation*, 2nd ed. (2006; London and New York: Routledge, 2013) 20-21.

⁶ Philip Nel, "Lost in Translation? Harry Potter, from Page to Screen," in *Critical Perspectives on Harry Potter*, 2nd ed. Elizabeth E. Heilman (New York and London: Routledge, 2009) 275-90: 276.

⁷ J. K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 1997), Chapter 6, 83. From now on, the abbreviated titles, with chapter and page numbers, of the *Harry Potter* series by J. K. Rowling (all published in London by Bloomsbury) will be cited in the text as follows:

Philosopher's Stone (*Harry Potter and the Philosopher's Stone*, 1997)

Chamber of Secrets (*Harry Potter and the Chamber of Secrets*, 1998)

Prisoner of Azkaban (*Harry Potter and the Prisoner of Azkaban*, 1999)

Goblet of Fire (*Harry Potter and the Goblet of Fire*, 2000)

Order of the Phoenix (*Harry Potter and the Order of the Phoenix*, 2003)

Half-Blood Prince (*Harry Potter and the Half-Blood Prince*, 2005)

Deathly Hallows (*Harry Potter and the Deathly Hallows*, 2007)

The *Harry Potter* films will be cited in the same fashion, with "Film" added at the end of the abbreviated titles.

⁸ William Wordsworth, *The Prelude*, Book I, ll. 372-427. Text of 1805, ed. Ernest de Selincourt (London: Oxford UP, 1960).

⁹ *Harry Potter: Complete 8-Film Collection*, Blu-ray and DVD (Warner Home Video, 2011). In Japan, it was released in 2012.

¹⁰ The term used in the magical world to refer to non-magical (ordinary) people. It is, as it sounds, rather pejorative.

¹¹ Hogwarts contains four houses, and Harry belongs to Gryffindor. The other houses are Hufflepuff, Ravenclaw, and Slytherin.

¹² Death Eaters are the followers of Voldemort.

¹³ Peter Pettigrew's nickname. When he transforms himself into an animal form, Pettigrew becomes a rat.

¹⁴ In an attempt to ensure his immortality, Voldemort has severed off parts of his soul and placed the fragments in hidden objects. Such an object is called a Horcrux, and Voldemort is believed to have made six Horcruxes, leaving his own body with just a fraction of his soul.

¹⁵ Diagon Alley is a shopping street in the magical world.

¹⁶ Thinking of his benefactor, Oliver begs the thieves:

‘They belong to the old gentleman,’ said Oliver, wringing his hands, —‘to the good, kind old gentleman who took me into his house, and had me nursed when I was near dying of the fever. Oh, pray send them back; send him back the books and money! Keep me here all my life long; but pray, pray send them back! He’ll think I stole them;—the old lady, all of them that were so kind to me, will think I stole them. Oh, do have mercy upon me, and send them back!’

(Charles Dickens, *Oliver Twist*, Ch. 16)

¹⁷ Michael K. Johnson, “Doubling, Transfiguration, and Haunting: The Art of Adapting Harry Potter for Film,” in *Reading Harry Potter Again: New Critical Essays*, ed. Giselle Liza Anatol (Santa Barbara, Denver, and Oxford: Praeger, 2009) 207-21: 210.

¹⁸ The Invisibility Cloak makes the wearer invisible, and Harry has inherited it from his father via Professor Dumbledore (*Philosopher’s Stone*, Ch.12, 148; Ch. 17, 217).

¹⁹ A spell to disarm enemies.

²⁰ The films have shown other scenes in which Harry (sometimes together with Ron and Hermione) is under the Invisibility Cloak in several ways: Harry’s hand holding a lamp protrudes from the Cloak; Harry is shown inside the Cloak; the people and surroundings are shown from Harry’s point of view through the Cloak fabric; Harry leaves footprints in the snow; Harry’s movements are suggested by the effects on other people; Harry’s presence is suggested by the searching gazes of those who sense his presence (*Philosopher’s Stone*, Film,

Ch. 22, 27; *Chamber of Secrets*, Film, Ch. 25; *Prisoner of Azkaban*, Film, Ch. 16-18; *Half-Blood Prince*, Film, Ch. 6). In fact, the scene in question could be filmed partially from the cloaked Harry's point of view, as was done in *Prisoner of Azkaban* when Harry has to hide himself in Hagrid's hut, but it would be a fixed and frozen—and therefore limiting—point of view.

²¹ This killing was prearranged between Dumbledore and Snape to protect Draco Malfoy (that is, to prevent him from becoming a murderer) and to make Voldemort place surer faith in Snape.

²² The Forbidden Forest is adjacent to the school grounds, and the students are forbidden to enter it without being accompanied by a teacher or Hagrid because there are all kinds of dangerous and mysterious creatures living there.

²³ One of the Deathly Hallows, the Resurrection Stone is able to conquer death and resurrect dead people. The two other Deathly Hallows are the Elder Wand, the invincible wand Voldemort has sought for so long, and the Invisibility Cloak, which can hide one even from Death.

²⁴ Apparate is a spell that instantaneously transports a person from one place to another; Polyjuice Potion is a magic potion that transforms the taker's appearance into that of another person for the duration of an hour.

²⁵ Professor McGonagall is Deputy Headmistress of Hogwarts and the Head of Gryffindor. Professor Lockhart is a pompous, exceedingly vain Defence Against the Dark Arts teacher, who turns out to have been faking his widely publicized magical accomplishments. When, after grabbing Ron's damaged wand, Professor Lockhart tries to erase Harry and Ron's memories, the spell backfires and he loses his own memory.

²⁶ Tom Riddle is Voldemort's real name. This magic diary, which contains Tom Riddle's memories of when he was a Hogwarts student, is revealed to be a Horcrux in *Half-Blood Prince*.

²⁷ When he rescues Harry from the Dursleys, Hagrid confides that he is not supposed to use magic, but when asked why he got expelled, he avoids the subject:

‘ . . . I’m—er—not supposed ter do magic, strictly speakin’ . . . ’

‘Why aren’t you supposed to do magic?’ asked Harry.

‘Oh, well—I was at Hogwarts meself but I—er—got expelled, ter tell yeh the truth. In me third year. They snapped me wand in half an’ everything. But Dumbledore let me stay on as gamekeeper. Great man, Dumbledore.’

‘Why were you expelled?’

‘It’s gettin’ late and we’ve got lots ter do tomorrow,’ said Hagrid loudly.

(*Philosopher’s Stone*, Ch. 4, 48)

²⁸ Deborah Cartmell, “Adapting Children’s Literature,” in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge UP, 2007) 167-80: 172.

²⁹ The scene in which Harry meets Professor Slughorn for the first time makes it clear that Harry has frequently been told of his resemblance to his parents. Dumbledore is trying to recruit the retired and reluctant Slughorn as the Potions teacher in order to obtain important information about Voldemort. Slughorn, who used to teach at Hogwarts when Tom Riddle was a student, had taught Harry’s parents, and now he sees their famous son:

‘You look very like your father.’

‘Yeah, I’ve been told,’ said Harry.

‘Except for your eyes. You’ve got—’

‘My mother’s eyes, yeah.’ Harry had heard it so often he found it a bit wearing.

(*Half-Blood Prince*, Ch. 5, 70)

³⁰ Since *Goblet of Fire*, there has been a mental connection between Harry and Voldemort, so Harry often sees and feels what Voldemort is experiencing.

³¹ A Pensieve is a basin-like magical device containing a silvery substance like a gaseous liquid. If you pour a person’s extracted memories into it, you can then see and experience those memories. This is how Dumbledore and Harry gather a lot of crucial information about Voldemort in *Half-Blood Prince*.

³² The addition to Snape’s dying request also makes clear the perils of cinematisation. Due to the Law of Unintended Consequences, the film’s alteration of the scene has left it open

to parody, as the following examples show:



³³ In the previous book, Harry's green eyes had helped persuade Professor Slughorn to part with his knowledge concerning Horcruxes. After extracting his true memories of Tom Riddle for Harry to examine, Slughorn says, "You're a good boy. . . . And you've got her eyes" (*Half-Blood Prince*, Ch. 22, 459).

³⁴ Kamilla Elliot, *Rethinking the Novel/Film Debate* (Cambridge: Cambridge UP, 2003) 32.

³⁵ Queen Gertrude enters and describes Ophelia's death to Laertes:

GERTRUDE: There is a willow grows askant a brook,
That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make,
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
There on the pendent boughs her coronet weeds
Clamb'ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like awhile they bore her up.
Which time she chanted snatches of old lauds
As one incapable of her own distress,
Or like a creature native and indued

Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.

(William Shakespeare, *Hamlet*, 4.7.166-183)

John Everett Millais's *Ophelia* (1851-52) depicts Ophelia floating with flowers.



In Kenneth Branagh's *Hamlet* (1996), Ophelia's drowning is only a momentary scene following Gertrude's speech, but his Ophelia, with her hair spread in the water and a vacant expression on her face, reflects the painting by Millais.

³⁶ The trilogy is based on J. R. R. Tolkien's epic fantasy *The Lord of the Rings*, which consists of *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955). The trilogy followed *The Hobbit, or There and Back Again* (1937), which has now been made into another film trilogy by Peter Jackson (2012-2014).

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