

# بسم الله الرحمن الرحيم





# شبكة المعلومات الجامعية التوثيق الالكتروني والميكرو فيلم





# جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

## قسم

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# بعض الوثائق الأصلية تالفة







بالرسالة صفحات  
لم ترد بالأصل





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**Faculty of Women Education & Science**  
**English Department**

**Novel-to-Film Adaptation: An Analysis of Selected Young Adult  
Fantasy Novels from *Harry Potter* Series and *The Chronicles of  
Narnia* Series**

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## Abstract

Young adult fiction has been heavily investigated in the literature to date in relation to several genres not excluding fantasy novels. In this respect, a number of scholars have studied blockbuster fantasy series. Within this field of study, many researchers shed light on film adaptation theory and its critical analysis. In light of the aforementioned account, this thesis analyses the film adaptations of the three young adult fantasy novels *Harry Potter and the Deathly Hallows* (2007), written by J. K. Rowling (1965--), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (1950) and *Prince Caspian* (1951) written by C.S. Lewis (1898-1963). Following an eclectic approach, the researcher employs film adaptation based model in order to answer the following question: How does the application of film adaptation theory serve the polarization of certain ideologies in the four films ‘Harry Potter and the Deathly Hallows Part One and Two’, ‘The Chronicles of Narnia: The lion, the witch and the Wardrobe’ and ‘Prince Caspian’? The study pursues studies of different disciplines; film adaptation studies, fantasy novels, young adult fiction and binary oppositions.

**Key words:** film adaptation, fantasy fiction and films, young adult fiction, J.K. Rowling, C.S. Lewis.

## Summary

This thesis focuses on analyzing film adaptations of young adult fantasy novels applying Hutcheon's theory of adaptation using three novels: *Harry Potter and the Deathly Hallows* (2007), written by J. K. Rowling, *The Chronicles of Narnia: The lion, the Witch and the Wardrobe* (1950) and *Prince Caspian* (1951) written by C.S. Lewis. It aims at answering the question: how does the application of film adaptation theory serve the polarization of certain ideologies in the four films?

This analytical study is divided into an introduction, three chapters and a conclusion, followed by a list of the works cited. The introduction deals with the definitions and chief characteristics of young adult fiction, fantasy novels and film. It also demonstrates the novels under study, and an overview of film adaptation theory and its approaches. The first chapter presents different definitions of adaptation and introduces film adaptation theory, particularly Linda Hutcheon's theory of adaptation accompanied by a detailed illustration of her questions used in analyzing adaptation. The six questions are: What gets adapted?, Who is the adapter?, Why do they choose certain works of art? How do they adapt? Where and when does the adaptation take place?

The second chapter examines the application of adaptation theory on the novel *Harry Potter and the Deathly Hallows* and its film adaptation into two parts 'Harry Potter and the Deathly Hallows Part One and Two.' While examining the novel and the adaptation, many points of analysis are utilized including; opening scenes, narration, description, point of view, inner thoughts, emotions, time, characterization, aural elements that are classified into music and soundtrack, visual elements like mise-en-scene, costumes and actors. Other elements are excluded scenes, modified scenes, and invented scenes. It also studies the binary oppositions in the novel and the two films as well as the effect of amplifying the battle scenes on the film.

The third chapter presents the analysis of the process of adaptation of the first and the second part of *The Chronicles of Narnia* series. This is carried out using the same points of analysis, used in the second chapter, but they are utilized in analysing the film adaptation of "The Lion, the Witch and the Wardrobe" and "Prince Caspian." All of these elements demonstrate what the filmmakers want to present in their adaptations either to amplify a certain ideology or to hide another.



The three chapters are followed by a conclusion, which summarizes the whole thesis and finds, by answering Hutcheon's questions, that the film is not a mere replica of the novels and the changes in the movies add to their cultural impact on the audience. The findings of the thesis concerning "Harry Potter" are that the movie amplifies the binary oppositions that already exist in the novels, in the sense that the good characters are portrayed in a better form than they really are in the novels while the evil characters are demonstrated as more evil. The movie also stresses that only bad characters are obsessed with the idea of power while good characters use power only to defeat the evil. A key idea that is prevalent throughout the whole series is that the good characters accept "the different", while the evil characters giving themselves the right to kill them.

Moreover, concerning "The Chronicles of Narnia", the findings are that film adapters present magnified chase and battle scenes that are not apparent in the series in order to introduce a more action-like movie to go along with the contemporary films. Hence, they have turned *Narnia* from an allegorical novel into an action-like film for young adults by adding young adult themes to the film: to exemplify, the romance theme between Susan and Prince Caspian and the rivalry theme between Prince Caspian and King Peter.

Finally, film adaptations add glamour to the novels and caused readership of the two novels to go spiral as our contemporary time has become more of a visual arena.

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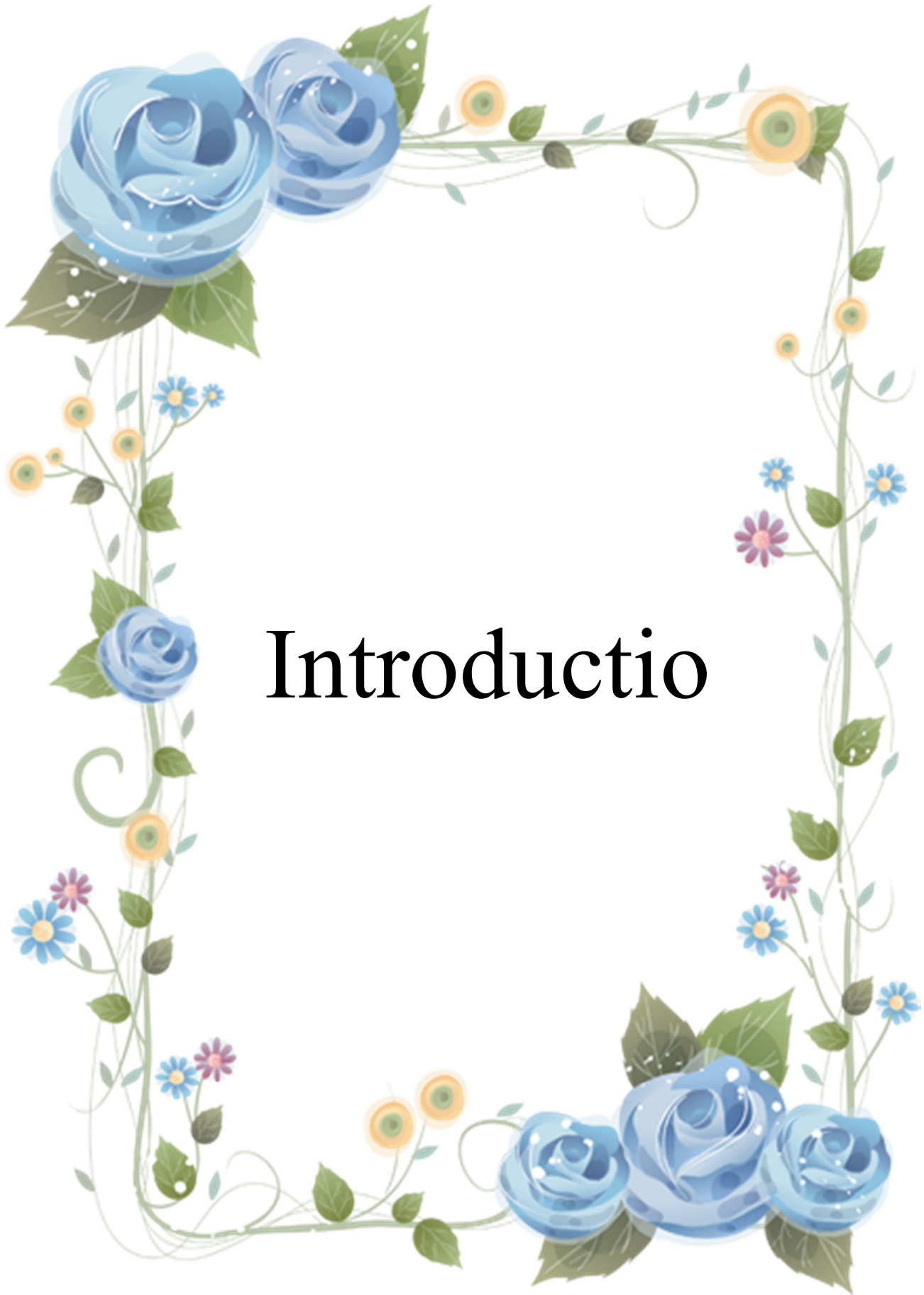
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# Introduction



With the rapid nature of our contemporary world, some people turn to literature as a means of escaping reality to get rid of the stress of their daily lives so people resort to watching films or reading literature. One of life's coping mechanisms is the natural selection known as survival of the fittest; the fittest is the one who can adapt with the changes of our rapid materialistic world. Film adaptation is one form of the survival of the written text. It immortalizes the text by presenting it in another medium to people who have not read it yet, and keeping it as a film that is viewed firstly in cinemas and repeated throughout the years on TV. Subsequently, after years and years of adaptations, film adaptation theory has evolved as a way of establishing academic literary studies regarding adaptations.

Since the beginning of the twentieth century, children's and young adult's fiction have an essential role in shaping the minds of new generations, not only through reading literature but also through watching its adaptations. This literature is significant on the individual, educational, academic, communal and commercial level. They provide a room for discovering new ideas, thoughts and philosophies. It is a means of developing language, pedagogical and intellectual skills and it is an available and inexpensive source of entertainment.

Film adaptation of classic and widespread novels attracts mass audiences, ranks in the box office and gains massive revenue. Robyn McCallum, a researcher in ideologies presented in young adult and children's literature, states in *Screen Adaptations and the Politics of Childhood: Transforming Children's Literature into Film* (2018), "[f]ilm and television adaptations of literary texts for children play a crucial role in the cultural reproduction and transformation of childhood and youth and hence provide a rich resource for the examination of the transmission and adaptation of cultural values and ideologies" (1). In other words, McCallum says that film adaptation of novels has a vital impact on restructuring the mentalities of children and young adults, and it also helps in presenting new beliefs, ideas and concepts to culture. She continues that the adaptation of classic or popular texts is a gigantic commercial product in literature and film productions. Hence, at the beginning of the twenty-first century, film adaptations of children's and young adult novels play a pivotal role in the culture formation. Moreover, she asserts that these adaptations "have also played and continue to play, a crucial role in the cultural wars of the late twentieth and early twenty-first centuries" (1). As a result, film adaptations of young adult fantasy novels are rich material for academic studies.