
BACHELOR THESIS

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Film Plot: Invent Or Recycle?

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Filmstoff: Neu erfinden oder wiederverwerten?

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Abstract

In this paper I survey the 250 most successful films of all times and find out that the majority of them are not based on an original screenplay, on the contrary: Over 50 per cent of those films are either based on an adapted screenplay or on previously created characters. Sequels, prequels, spin-offs and the like are a sign of Hollywood' s fear to produce films based on a story that is unknown. There are a lot of signs pointing towards the fact that most of the succesful films are based on elements of myths, sagas, fairy tales and archetypes. This seems to be one of the reasons why Fantasy films are so successful.

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Glossary

adapted screenplay

...a script based on previously published material

archetype

...a primitive mental image inherited from the earliest human ancestors, and supposed to be present in the collective unconscious

blockbuster

...a film that grosses over 200 mio. US\$

book

...a printed publication of at least 49 pages, which is not published regularly and intended to be read by multiple people besides the author

break-even point

...reach a point in a business venture when the profits are equal to the costs

fantasy

...a genre of imaginative fiction involving magic and adventure, especially in a setting other than the real world.

feature film

...a full-length film intended as the main item in a cinema programme

film

...a story or event recorded by a camera as a set of moving images and shown in a cinema or on television. It is filmed based on a screenplay

HP

...Harry Potter

LOTR

...Lord of The Rings

myth

...a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events

prequel

...a film telling the story that took place before the one of the film that was already released

saga

...a long story of heroic achievement, especially a medieval prose narrative in Old Norse or Old Icelandic

screenplay

...the script of a film, including acting instructions and scene directions.

sequel

...a film based on a previously released feature film

spin-off

...a film that is based on a character which already existed in a movie

stereotype

...a widely held but fixed and oversimplified image or idea of a particular type of person or thing

vertical integration

...an organization' s control over a media product from production through distribution to exhibition

1

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1 Introduction

My interest for screenplays and screenwriting in general and for adapted screenplays in particular lead me onto the path of writing this paper. I am a fan of many films that happen to be adaptations, for example the James Bond series and the films based on Agatha Christie's books. I absolutely loved the Harry Potter books and films, and I decided to limit my survey mainly to the last 20 years, for otherwise the field of research would have been overwhelming. I added another restriction and decided to focus on the genre Fantasy. It is my belief that, especially considering the genre Fantasy, there are traces of mythology, sagas, fairy tales, stereotypes and archetypes distilled in those stories and in the respective films. That is why C.G Jung and Joseph Campbell (to name the two most important ones) are featured in this paper.

I found out that the number of adaptations have greatly increased in the last 20 years. Hollywood studio executives have become increasingly nervous to finance original screenplays and prefer to take the safe road by adapting anything that is already known to a large audience.² Universal just released the movie *Battleship*, which is based on the board game by the same name. With a production budget of 209 Mio. US\$ it is a big-scale production, and evidently the studio expects it to perform well at the Boxoffice.³ The facts that the major players in the US film industry rely on material that was previously published or at least based on previously created characters to increase their profits made me curious to find out if there is a principle of success for adapted screenplays. I had some interesting, measurable insights, especially by looking into the Example of Harry Potter. Those insights might be of interest to a number of different people, for example film producers, writers focusing on adapted screenplays and so forth. In assessing the financial and artistic risks of the two forms and comparing their potential I intend to clarify the options for screenwriters and producers.

2 Spiegel Online 2011. 11.7.2011: 1. <http://www.spiegel.de/kultur/kino/hollywood-im-sequel-wahn-fortsetzung-folgt-und-folgt-und-folgt-a-772136.html>

3 Nash Information Services LLC 2012. 2.7.12. <http://www.the-numbers.com/movies/2012/BTSHP.php>

2 Thesis and annotations

2.1 Initial thoughts

In this Bachelor Thesis, I talk about the tools an author has at his disposal to write a screenplay; the literature, cultural influences and dramatic history which fuel an author's ideas and inspirations. Our culture is shaped and influenced by a number of great thinkers, historians, and so forth who have also helped define what is seen as right and wrong in our society, what our ideals are, and what we long for. There are the Greek philosophers, like Aristotle, Socrates and Platon, the Roman ones like Cicero, and there are the literary geniuses, like Shakespeare, Molière, Balzac, Goethe, Schiller, Buchner, Fontane, Mann, modern authors like J.K. Rowling, Umberto Eco, and a number of great psychoanalysts, such as Sigmund Freud and Carl Gustav Jung. They fathom the depths of the human soul, and especially the psychoanalysts have proven that every person has secret longings and aspirations which cannot (all) be fulfilled in ordinary life.

All the names I mentioned above make a collection of possible topics worth discussing in relation to writing; they are sources of our cultural heritage. Some of them will re-appear in the course of this paper.

There are the people who first came up with the terminology of screenwriting, namely Joseph Campbell who was the first one to name the "Hero's Journey" in *The Hero with a Thousand Faces*⁴. This book contains a systematic approach to the process of screenwriting. He merges the scientific insights of Jung and Freud and adds his own. Campbell is one of the leading methodologists. I will return to the ingenious revelations in *The Hero with a Thousand Faces* in chapter 8.

2.2 Thesis

I want to answer the following question: "What is the secret of success of the most successful films based on previously published material, also called adapted screenplays? My hypothesis: In every screenplay there are, at the very least, traces of myths, sagas,

4 Campbell, 2004

stereotypes, archetypes and other derivatives from the ancient Greek, Roman and other mythologies and dramas as well as character stereotypes. In the adapted screenplays, these forms are adopted from the “original” source in most cases, e.g. from a book, a comic, a short film or an event that actually occurred. The second question I want to raise and – if possible – answer, is: 'how much new material does a screenplay need to capture the interest of a large audience, and does it need to entail myths, sagas, stereotypes and so forth? How much of these elements are necessary in order for the screenplay to become a successful film?' I would sum up the main question I want to answer in this document as follows:

“Film plot: invent or recycle?”

I want to find out if, in order to be successful with the critics and also in monetary terms, it is advisable to write a story no one has ever heard of and turn it into a film, or if it is more promising to adapt a (already successful) book which has already been read by many people. Since there are a lot of books one might discuss here, and a lot of films that were based on them respectively, I am limiting my thesis to the genre of fantasy. As a further restriction, I will focus on the past 20 years (1992-2012). I am interested in finding out why the most successful films were as well-received as they were. So I will try to find out if there is such a thing as a secret recipe for a blockbuster that is both financially successful and extremely well-received by the audience. In that case, the film will rank high at rating portals, such as [Rotten Tomatoes](#) or [ImdB](#). Of course there are also movies that received top ratings on the internet forums just mentioned, but did not perform as well at the box office. I will outline two tables, one showing the best rated, the other displaying the best selling pictures of all time, and compare them.

2.3 Definition of the Basic Terms Used in the Thesis

Here are the definitions of the most important terms I used in my thesis:

- success: I am talking about the financial success of a film. It is successful if it manages to gross more money than it cost. The math works about as follows: The producers have to pay all the contributors of the movie, which are cast and crew, and they have to market the film so people know it is shown in cinemas and will want to see it. Next, they have to give about 35 per cent of the rentals (the money the film made at the movie theatres) to the distributor. If the distrib-

utor invested some money into the film' s production, his returns will be respectively bigger.⁵

- screenplay: a script for a film, which includes plot, characters, dialogue and instructions for the actors and sometimes for the director as well.
- adapted screenplay: a screenplay which is based on one or more sources of previously published material, for example a short film and some articles, or, typically, a book.
- Film: I exclude short films from this survey. I want to find out what makes a good and successful screenplay for a feature film, that is “a full-length film intended as the main item in a cinema programme”⁶
- myth: a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events⁷
- mythologies: There are myths of many origins, eg. The Greek, Roman, Egyptian and so forth.
- drama: related to film: the greatest possible conflict in a screenplay. The conflict can be person versus person, persus versus self or person versus nature (see Chapter 3)
- saga: “a long story of heroic achievements”.⁸
- stereotype: “a widely held but fixed and oversimplified image or idea of a particular type of person or thing”⁹
- fantasy: “a genre of imaginative fiction involving magic and adventure, especially in a setting other than the real world”¹⁰

5 Bordwell/Thompson, 2008: 34 f

6 Oxford University Press 2012, 7.2.2012. http://oxforddictionaries.com/definition/feature?q=feature+film#feature_5

7 Oxford University Press 2012, 1.2.2012. <http://oxforddictionaries.com/definition/myth?q=myth>

8 Oxford University Press 2012, 1.2.2012. <http://oxforddictionaries.com/definition/saga?q=saga>

9 Oxford University Press 2012, 1.2.2012. <http://oxforddictionaries.com/definition/stereotype?q=stereotype>

10 Oxford University Press 2012, 8.2.2012. <http://oxforddictionaries.com/definition/fantasy?q=fantasy>

3 Adapted Screenplay

3.1 Definition

First, I'd like to outline the differences between the original and the adapted screenplay. The Academy of Motion Picture Arts & Sciences of America defines the Adapted Screenplay as follows (quote):

“Guidelines for Screenplay Classifications:

A. Adapted Screenplay

1. Screenplays based on previously produced or published material
 - novels, nonfiction books, stories
 - graphic novels, comics
 - plays, films, TV series, radio broadcasts
 - songs
 - poems
 - other similar materials
 - sequels, prequels, remakes
2. Screenplays based on unpublished material not written for the screen
 - journals
 - galley proofs
 - short stories
 - other similar materials

B. original Screenplay

Screenplays created for the screen and not based on previously produced or published material.

C. Additional Guidelines

1. The Writers Branch Executive Committee will act under the presumption that in cases of conflicting or ambiguous evidence in the chain of title, the screenplay is an adaptation.
2. If a screenplay uses significant elements from previously published material – even if updated or in the public domain – it will be presumed to be an adaptation.
3. If a story has multiple sources that were not assigned, purchased, or credited, the screenplay may be deemed original.”¹¹

So, according to this definition, the original screenplay should not be based on any previous publication, regardless which kind. But I see a small loophole in point 3. If there are multiple sources which were not purchased or published, the screenplay may be considered to be an original. These rules are based on the assumption that only printed or recorded material counts as a different source than the one of the screenwriter. What they include in the definition of the “original” screenplay, however, is a lot more. They take for granted that an author has a certain religious background, a certain perspective from which he looks at the world and at life and that he has consumed his share of all the derivatives of fairy tales, myths, sagas and so forth. It starts with the first fairy tale your mother tells you. Often, there is a young, heroic prince, trying to find a beautiful, virtuous girl with whom he trusts to be happy forever after. Before he can claim his reward, however, he has to look death in the eye and prove he is a hero. So we all have come into contact, usually at a very young age, with a “hero’s journey” of some sort. The “hero’s journey” plays a central role in this paper.

Moira Buffini describes the screenplay and what it should entail as follows:

“Distilled into the screenplay should be everything. The actors, production designer, cinematographer and the director and all the other people needed to make the film. They’re strange documents, hardly anybody reads them – maybe no more than one or two hundred people. But the way in which they’re read, the detail with which they’re scrutinised, is unbelievably thorough. To write them you have to try to see

¹¹ © Academy of Motion Picture Arts & Sciences 2012. 1.2.2012.
<http://www.oscars.org/awards/academyawards/rules/rule23.html>

and feel every moment of the film vividly from the perspective of every character. And then you have to let it go, because your collaborators will see it differently.”¹²

3.2 A Screenwriter' s Job

According to Ben Brady, Author of “The Principles of adaptation”¹³, a novel is a recounting, whereas a (screen-) play is a recreation. The latter goes beyond the viewer' s imagination. It does not pretend, it presumes to be real. A screenplay must persuade the audience to drop all suspicions which keep them from believing that what they see is real. An audience does not do this on request, they must be drawn into the film by the convincing central character and dramatic structure. In other words, the author needs to get the audience as emotionally involved with the central character' s problems that they are convinced they are the central character. If the viewers feel like that, the writer' s job of making sure the audience identifies with the central character, was successful. Everyone has had to face rejection, heard the word “no” and felt shame. Even though we repress those feelings of guilt and shame, subconsciously they are alive. We wish to get rid of our frustrations, and one way to do so is by using our fantasy. By delving into our imaginary world, we relive our painful and embarrassing moments in a more positive way, we repair our own memories and experiences and give them more favourable endings, in other words: happy endings.

That is the reason why films with a happy end are so popular and are almost always insisted upon by the producers. They promise a much wider acceptance and are one of the essential points of a successful film, financially speaking.

3.2.1 What Belongs in the Screenplay? Which is the Proper Form?

The following extract of the Screenplay of *Some Like It Hot* by Billy Wilder and I. A. L.

Diamond illustrates how a good screenplay should look and what should be contained in it.

¹² BAFTA Inc., 16.11.2011: 6. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

¹³ Brady 1994, 6 et seq.

11.

Character
a character's name always appears above his dialogue

MULLIGAN
All right - on your feet.

SPATS
(getting up slowly)
You're wasting the taxpayers' money.

MULLIGAN
If you want to, you can call your lawyer.

SPATS
(pointing to his four hoods)
These are my lawyers - all Harvard men.

Mulligan and the two policemen lead Spats and his Harvard men out.

Scene Heading
a one line description of the location and time of day of a scene

EXT. FUNERAL PARLOR - NIGHT. 5.

Policemen, under the supervision of the captain, are herding customers into a paddy-wagon. Fighting his way out of the wagon is our Drunk, waving his coffee cup in the air.

DRUNK
I want another cup of coffee.

Action
the narrative description of the events of a scene

He staggers into the alley, toward the side entrance of the speakeasy, CAMERA MOVING with him. Through the smashed-up side door, policemen are ushering more customers, waiters, musicians and the dancing girls. CAMERA MOVES UP TOWARD a fire escape on the second floor. Joe and Jerry, carrying their instruments and overcoats, have just climbed through a window onto the fire escape, and are inspecting the scene below. The shot-up hearse is parked directly beneath them. stealthily they climb down the ladder, drop to the roof of the hearse. Then they scramble over the radiator, steal down the alley away from the street. They stop in the shadows to put on their coats.

Dialogue
lines of speech for each character

JERRY
Well, that solves one problem. We don't have to worry about who to pay first.

JOE
Quiet - I'm thinking.

Camera/editing instructions
Indications for camera movements or edits, e.g. CUT TO

The proper form of a Script: excerpt of "Some Like It Hot" by Billy Wilder and I.A.L. Diamond, Hollywood 1958

1415

I chose this screenplay as a good example because I love Billy Wilder's work and think the film still works today, even though the screenplay was written in 1958.

14 Script: *Some Like It Hot* by Billy Wilder and I.A.L. Diamond: 12. Castle 2004: 47

15 Indications (yellow) according to The Scriptologist 2012, 16.2.2012.
<http://www.scriptologist.com/Magazine/Formatting/formatting.html>

3.2.2 The Essence of a Good Screenplay

As Joseph Campbell credibly argues in “The Hero With A Thousand Faces”, dreams are behind everything. Although the hero lives through inner and outer struggles, dangers and fears, which the audience knows so well, there are dream elements to give us hope. They keep our morale up, motivate us. When dreaming, we forget all our worries of everyday life. I am talking about the innermost longings of the cinema audience: how can they be satisfied? What it all comes down to, and what will always be the highest ideal and gives us an unconscious feeling of bliss, truth, beauty, and perfection, is the dual unity of the Madonna and Bambino.¹⁶

Moira Buffini, Screenwriter and responsible for the adaptation of “Jane Eyre” (by Charlotte Brontë), said at her speech at BAFTA's Screenwriter's Lecture:

“If the story's good and the film is well acted and well made, you should be lost in it. You should be empathising so fully with the protagonist, you should be so anxious on their behalf and so wrapped up in their life that you don't notice until afterwards how different their life and their experience is from your own.”¹⁷

3.3 How to Adapt a Screenplay?

For those readers who are not familiar with the craft of screenwriting, I would like to briefly outline how the process of writing an adapted screenplay can be structured. It all starts with finding the source you want to adapt, and after you have found it you have to make sure to secure an option for a certain amount of time, so you'll have the right to commercially use what you have written. The author of the original source can object to any person trying to make something new of their work, and if they do, you'll have to find a way to convince them to change their mind or your screenplay will not be eligible to be used commercially. Once you have secured an option on the source, you can start analysing your book. It is important to check if your book qualifies for a screenplay, and to decide if it does, here are some guidelines that might help you find that out:

A Screenplay is not the image of reality, it is drama.

¹⁶ Campbell, 2004: 5 et seq.

¹⁷ BAFTA Inc. 2011, 16.11.2011: P. 2: <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

I have read and heard this sentence by at least a dozen people who have had a successful career in screenwriting, and Ben Brady¹⁸ agrees. He goes even farther by saying: Conflict is the fuel and the mission of the drama. The crucial issue is the significant issue of conflict. This is normally found in one of these categories:

- Life or death
- Freedom or captivity
- Honour or degradation
- Health or illness
- Faithfulness or unfaithfulness
- Success or failure

Once you have identified for yourself the exigency of the protagonist in your novel as well as the significant issue of conflict according to one of the above categories, you will have determined the point of departure (opening) as well as the climax (end) of your play.

If a person is not seriously concerned about a problem, in dramatic terms he/she does not have a problem. The less the character cares about a problem, the less the audience cares about it.

Ben Brady suggests you read the book you want to adapt once just like you'd read any book, and the second time you're reading it, concentrate on the following points:

- Who is your central character?
- What's the central character's problem?
- Who or what is the opposing force (antagonist)?
- What's the centre of the play (the main character's need or motivation)?
- What is the focus of the play (the protagonist's goal or objective)?
- When did the protagonist find himself in an unacceptable situation?
- What initiated this unacceptable situation (backstory)?

18 Brady, 1994: 12 et seq

- What is the issue of conflict (e.g. Person vs. Person, Person vs. Nature or some physical obstacle, or Person versus Self)?
- What is the significant (crucial) issue of conflict?
- What is the theme? (Message of the Film)

To ensure against the possibility of the audience losing interest, your principle character's conflict must be of monumental importance, or larger than life.

The main character's conflict should be as universally understandable and applicable to as many people watching the film as possible. If that is the case, the audience is more likely to be drawn in by the main character and his journey through the various hurdles he has to overcome in order to reach his goal.

The subtext of a story is the briefest possible synopsis of the subject, the object, and the conclusion of the story.¹⁹ Brady says:

“The primary purpose of a good plot is to hold the un-serving attention of the audience.”²⁰

This can be achieved by creating suspense.

A play consists of three Acts. Each Act has 3 parts: a beginning, middle and end. Brady²¹ describes the three acts as follows:

- Act 1: the significant issue of conflict emerges or promises to emerge. As a result, the opposing force is felt. As the act proceeds, the conflict intensifies; the problem worsens. Ultimately, the opposing force appears to be beyond control. Act 1 ends. The problem and the issue of conflict are joined.
- In Act 2, the protagonist takes stronger measures to eliminate the conflict, but unexpected complications cause the problem to build up further. Ulti-

¹⁹ Brady, 1994: 18

²⁰ Brady, 1994: 23

²¹ Brady, 1994: 24 et seq.

mately, the protagonist faces a situation of imminent failure unless extreme measures are taken. The conflict has reached a crisis – the middle.

- In Act 3, the extreme measure is taken. But instead of eliminating the conflict, the problem becomes more insoluble. A do – or – die- decision has to be made. It is made, and the play has reached its climax. The unity of action is a necessary discipline in play writing. A play must have a single main plot and must be told from a single point of view (POV). Problem and conflict are limited to the protagonist and are a unity. The play is resolved from the protagonist's POV.
- There is one important rule which tells you what creates action. If there are choices or decisions the principal character has to make, or if there is an important change, these challenges and facing them creates action. In short, the rule goes as follows: Choices + Decisions + Changes = Action

The length of a screenplay is also vitally important. Since the regular duration of a feature film is about 120 minutes, a screenplay should have about 120 pages, and not much more. John Logan, author of *Gladiator* and *Aviator*, said about the writing process of the latter film that his first draft of the screenplay was 225 pages:

“Don’t do that, don’t write 225 page scripts. In that case I did, because Michael Mann is like my brother, and we’ d spent three years talking and talking like the talking cure, like I’m in Vienna, for three years with Michael Mann. So he was joyous to get 225 pages. Other directors, I don’t think would be as pleased.”²²

When asked how she went about adapting “Jane Eyre”, Moira Buffini said:

“I thought of Jane Eyre the self-taught artist, and I tried to see everything through her artist’s eyes. It became apparent while I was writing the first draft that the structure of the book wasn’t going to work. I changed it from linear to circular, transforming it from an expansive novel into an ever tightening film.”²³

22 BAFTA Inc. 2011. 20.9.2011: 6. http://guru.bafta.org/sites/learning/files/guru_sws_jl_transcript_final.pdf

23 BAFTA Inc. 2011, 16.11.2011: 2. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

A circular structure means the film starts at the same point where it ends. *Jane Eyre* starts with the ending, and then, making the audience question how the heroine got there, continues at the beginning of the story. The main question is: 'How did the hero get into this position?'

3.4 The Inner Game of Screenwriting

Sady Frank introduces a new theory in his book "The Inner Game of Screenwriting"²⁴ as to what makes a screenplay successful and what it needs to pull people in. He uses the term of the *Inner Game*, meaning what the principle character is inside, what kind of person he or she is, and how the character changes throughout the film. The main character has the outer game (the action) making them act now (the first plot point should make clear why the central character has to act now), but the Inner Game – the emotional and psychological problems – is what makes a character human and thereby interesting.

Frank distinguishes three different types of Inner Game, or Morph Archetypes as he calls them:

- Evolution
- Devolution
- Staying the Course

3.4.1 Evolution

Evolution is the most commonly used Inner Game, it is almost classic for a Hollywood movie. The principle character evolves, meaning his Inner Game evolves, or changes for the better. If the Inner Game has the Evolution structure, it has a happy ending. It is constituted as follows: The main character is shown, and it becomes apparent he has an inner flaw. He might be shy, impatient, dishonest to himself, or the like. The outer game stirs up his world, forcing him to deal with his inner flaw. The reasons as to why the main character has to deal with his/her inner flaw can vary. Either he/she has to get over his/her inner flaw in order to fix the outer game, or she has to let go of what she is

²⁴ Frank 2011: 26 et seq.

after in the outer game in order to overcome her inner imperfection. Whatever the reason for the character to evolve, the film ends with him or her having overcome her flaw and having improved inside, having become a better person. It is beside the point whether the situation of the outer game has improved. The important thing is the positive development in the Inner Game.²⁵

An example of Evolution is Luc Besson's film *Angel-A* (2005). The protagonist, André, is desperate, in debt, and, important for the Inner Game, constantly lying to himself. At the beginning of the film he wants to kill himself.

He is afraid, and does not stand up for himself. He makes an encounter with a beautiful, confident woman who tells him to man up. With time and her influence, he learns to love himself.



Rie Rasmussen as Angela and Jamel Debbouze as André in Luc Besson's *Angel-A* (2005)

26

25 Frank 2011: 26 et seq.

26 Image: *Angel-A*, property of Sony, 2005.

Sometimes it is not the main character, but someone interacting with him or her that evolves, also through that interaction. An example for an evolution of a supporting character evolving is *Forrest Gump*, in which the main character is already so good he does not have any flaws to overcome, but the people interacting with him, played by Robin Wright and Gary Sinise, undergo major positive changes.²⁷

3.4.2 Devolution

Devolution is the opposite. Here, the main character's Inner Game deteriorates to-



Al Pacino as Michael Corleone and Marlon Brando as Vito Corleone in *The Godfather* (1972)

wards the end of the film. The main character is indicated to have a flaw at the beginning, but instead of overcoming it, he gives into it. This does not mean that the outer game has to deteriorate, too. This type is much rarer. It can still work, because, opposed to Evolution, which is a positive aspiration for the audience, Devolution is a message of warning to the audience. An example for Devolution is *The Godfather*.

Michael Corleone is a legitimate businessman when he is first introduced in the film. To protect his family he has to resort to murder and other criminal deeds. So his

character deteriorates, his soul becomes worse. His Inner Game is a Devolution.²⁸

29

²⁷ Frank 2011: 26 et seq.

²⁸ Frank 2011: 28 et seq.

29 Image: Still of *The Godfather*. © Paramount 1972.

3.4.3 Staying The Course

The third Morph Archetype is Staying The Course. In this type of Inner Game, the principal character neither Evolves nor Devolves. He stays about the same. It sounds as though nothing major happens, but in Staying The Course the main character has to use all his strengths to maintain his good spirits and not to succumb to the great lures and temptations to deteriorate, or devolve. All his strength, determination and willpower is put to the test. It is important to show exactly which temptations the character resists, to make clear how much he struggles to Stay The Course.

A good recent example is *300*. It is the story of Leonidas and 300 Spartans resisting the Persian army of 100,000 soldiers. They managed to hold the Persians off in the battle of Thermopylae in 480 BC. Even though the Persians overthrew the Spartans eventually and slaughtered them, the Spartans remain heroes until today. The outer game shows the muscular Spartans preparing for battle, and eventually fighting and dying a heroic death. The outer game, though visually attractive, is not the reason why the film is so popular. This fact is owed to the Inner Game. Leonidas is already heroic at the beginning of the film, willing to sacrifice himself and convincing his soldiers to do the same. However, the stakes are raised again and again throughout the film, and the decision Leonidas made initially is tested again and again. Leonidas receives several peace offerings (obviously those come with strings attached) and the Spartans wouldn't be heroes if they accepted them. Xerxes, the Persian half-God, offers Leonidas a deal: he can keep Sparta and keep ruling it, if he and his men surrender. He would even gain more power than he has now. Leonidas refuses. The offer is repeated twice, and the temptation for Leonidas to accept are higher with every time the offer is repeated. However, he rejects it every time. It is crucial to show the main character's temptations to compromise, and the courage and willpower it takes for him to refuse. The audience will be even more proud and satisfied when he sticks with his principle and succeeds in Staying The Course.³⁰

³⁰ Frank 2011: 30 et seq.

4 Book as a Medium

Since books are the source medium for most adaptations, I find it necessary to define what a book is. (That is, I want to point out what the limitations of a book are (for example the length), and in the next chapter I will define film as a medium as well, so I will be able to compare the two afterwards.)

4.1 Definition of the Medium 'Book'

Joseph Turow gives a good overview over the various fields of media in his book "Media Today". That is where I found this definition of a book³¹:

1. "A Book is printed. it is created using one or more machines rather than written or painted by hand.
2. A book is a publication. it is printed in multiple copies for circulation to more than its creator.
3. A book comprises at least 49 pages. The UNESCO definers evidently meant to exclude short documents. We would call those pamphlets, not books.
4. A book has covers.
5. A book is not a periodical. That is, it is not updated under the same title on a regular basis, like magazines and newspapers."

31 Turow, 2009: 264

4.2 Possibilities and Limits of a Book

Marshall Mc Luhan discerns between 'hot' and 'cold' types of mediums. The book contains ideogrammic written characters and is an example for the 'cold' media type. Its characteristics are: little information is provided, much has to be filled by the recipient: it requires a high participation, an active recipient. This media type includes the participants.³²

So if we read a book, our own imagination plays a major part in creating the world described in the book in our heads. Every single reader of the same book will have a different imagination of how the main character looks, acts, what the world described in the book looks, smells and sounds like etc.

While reading you can interrupt the process at any time, and pick up a minute, an hour or several months later. You can also go back a page or a chapter to get into the story again. You can reread every sentence as many times as you wish, and you define how fast you read.

As we know from chapter three, a screenplay should normally not be over 120 pages. So if our source has a 1000 pages, the job of adapting it, even to change the dramatic structure, dynamics, main themes etc. requires concentration, selection. The result of this process will not satisfy all. Some fans of a 1000-page-book will be disappointed once they've seen the film based on it. They would prefer to see every detail on screen that was in the book but lack the patience and time to watch the full length of the resulting film, let alone the commercial impossibility of such an undertaking, unless conceived as a sequel. But that is not the screenwriter's job. He would have to strip down everything that interferes with the main plot and make sure there is one main character. I will analyse the adaptation process of one particular book in more detail later.

Moira Buffini started her career in writing stageplays, now she is also a successful screenwriter. She says as a screenwriter you make better money, but writing stageplays is more natural for her. On the difference between stageplays and screenplays she says:

³² Mc Luhan 1964: 31 et seq.

“With a play you’re trying to articulate something from inside yourself, your personal response to the world. With a film you’re applying yourself to articulating the source material.”³³

“although stage images are very important, the playwright’s job is primarily one of language. Our articulacy is as revealing as our fingerprints. It’s alive and it’s unique. People used to talk about going to hear a play, and I think that’s your main tool in the theatre for uncovering the human heart, for peering into the human soul – our language.”³⁴



Moira Buffini, Playwright and Screenwriter

Film, on the other hand, is very visual. In a screenplay, dialogue should only be used if there is no other means to express something. Before you use dialogue, first use action, emotion. A facial expression can tell a story. More often than not, dialogue is over-used in screenplays. Moira Buffini says filmmakers worked hard for their medium to be taken seriously,

and writers have to accept they are not the most important contributors of a film.³⁵³⁶

A main difference between theatre and film is the budget. But, to be troubled by that thought of 'who will want to see what I have written', has two sides:

“There’s such enormous amounts of money at stake, even in low budget films, but the question, ‘How are we going to find an audience for this?’ should never be the starting point for a writer’s journey. But it is a question that the writer ignores at their peril.”³⁷

33 BAFTA Inc. 2011, 16.11.2011: 2. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

34 BAFTA Inc. 2011, 16.11.2011: 6. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

35 BAFTA Inc. 2011, 16.11.2011: 6. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

36 Image: © Focus Features 2011. 25.6.12. http://focusfeatures.com/article/unlocking_charlotte_brontes_jane_eyre?film=jane_eyre

37 BAFTA Inc. 2011, 16.11.2011: 3. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

We can conclude that a book differs from film in several points. While the book can be read at every reader's convenient velocity and frequency, and can have a very flexible number of pages, the rules of the medium of film, as we will see in more detail in the next chapter, are much more strict. While a stageplay can use lots of dialogue but not change locations, a screenplay can have much more action and change of scenery, but should not overuse the dramatic instrument of dialogue.

5 Film as a Medium

In this chapter I will define film as a medium and also delve into some aspects of film history, especially how often people went to the movies before TV came up and what changed since then. Film has a young history. But its place in entertainment cannot be questioned today.

5.1 Definition:

Oxford dictionary³⁸ defines film as follows:

“a story or event recorded by a camera as a set of moving images and shown in a cinema or on television”.

Since I will restrict my survey to feature films, here is the definition for feature film³⁹:

“a full-length film intended as the main item in a cinema programme”.

Normally, a feature film is between 90 and 120 minutes long.

5.2 Viewing Patterns Over Time

In the first half of the 20th century the cinema was the only place where movies could be seen. In the 1920s, the studio system established itself. The big production companies, which are Disney, Warner Bros., Twentieth Century Fox, Universal, Paramount, and Sony (Columbia)⁴⁰, had long-term contracts with their workers and owned big production facilities and lots of equipment so they could produce their own films.

To add to that, they used vertical integration, which is an organization's control over a media product from production through distribution to exhibition.⁴¹ In other words, they

38 Oxford University Press 2012. 7.2.2012. <http://oxforddictionaries.com/definition/film?q=film>

39 Oxford University Press 2012, 7.2.2012. http://oxforddictionaries.com/definition/feature?q=feature+film#feature_5

40 Turow, 2009: 477

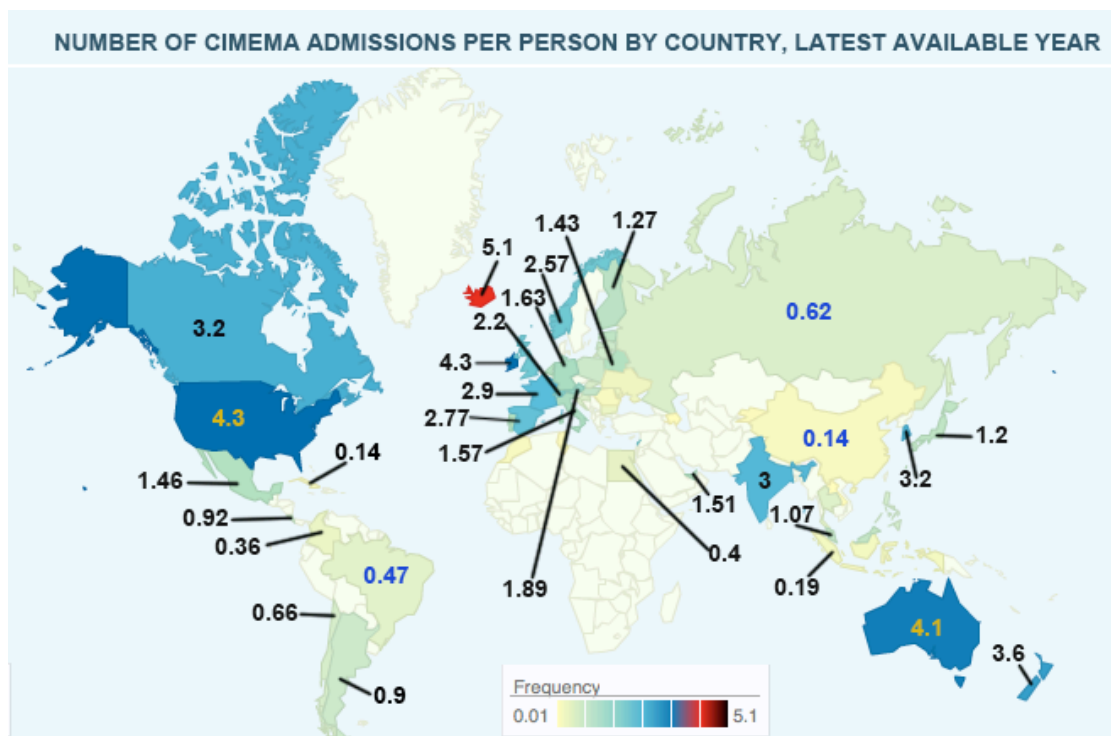
41 Turow, 2009: 468

wrote and produced their own films, had their own distribution branches and even owned their own cinemas.

By the 1940s, the major US movie companies were very successful. The depression of the 1930s was behind them: people were going to neighbourhood movie theatres an average of twice a week or more, the studio system was working like a well-oiled machine. In the 1950s, TV established itself and people no longer went to the movies twice a week.⁴²

After some time, the studios realised they could show their B movies on TV and make some money with them. They had to produce high-quality A movies and cast the big stars to tempt the audience to leave their cozy home and spend extra money to visit the cinema when they had a TV at home.⁴³

In comparison to the 1940s, when people went to the cinema twice a week, the number of times people visit the cinema today in the US decreased by 96.17 per cent. Today, they go to the cinema an average of 4.2 times a year. This graphic illustrates the number of times per year people in the respective countries visited the cinema.



Average of Cinema Visits per Person and Country, Latest Available Year

44

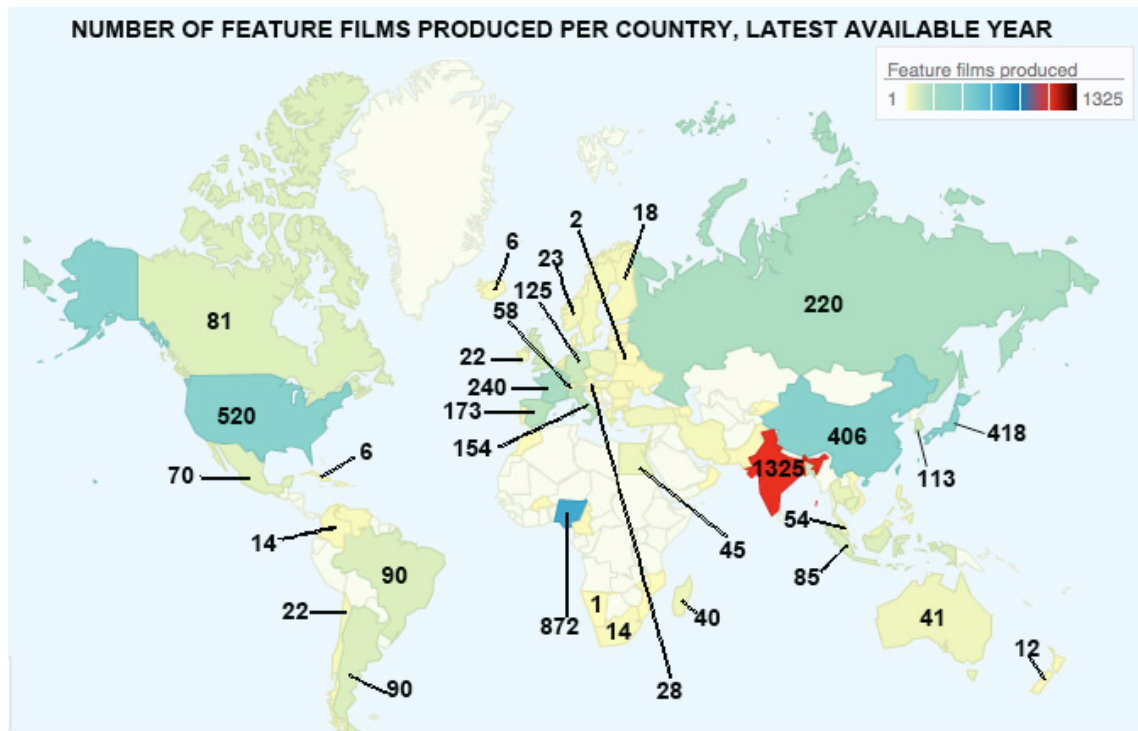
42 Turow, 2009: 469

43 Turow, 2009: 471

44 According to Charts Bin 2012, 10.2.12. <http://chartsbin.com/view/vef>

As you can see, the numbers diverge, according to income and ticket price. The most interesting country on this graphic is India, despite it being quite a poor country Indians frequent the cinemas an average of three times a year.

For comparison, here's another graphic that illustrates the number of feature films produced by country and year.



Number of Feature Films Produced per Country, Latest Available Year

45

Now we can compare the two graphs. India stands out as the country with the most films produced, and also quite a high rate of cinema admissions. In Europe, if you visit the cinema, there are very few Indian productions shown. Most films are American productions or co-productions. There are also quite a high number of European films in our cinemas, but these are not as hugely advertised as the ones from Hollywood. One reason why the US are so productive is because they count in a lot of foreign markets where they expect their productions to perform well and make good box office results. Most of the films produced in the US or mainly with US money use English as the principal spoken language, which is one of the great advantages for the producers and distributors. There are a lot of countries where English, even if it is not the primary lan-

guage, is understood well enough so the films do not have to be subtitled or synchronised. For Europe, there are countries that share almost the same language and get the same synchronised version of the film, for example Germany, Austria and Switzerland, which get the synchronised version made in Germany, or the English version with German subtitles.

The Chinese produce quite a lot of films as well, but most of them never get shown in Europe. Even though Europeans are more used to watching films with subtitles than Americans, only few Chinese productions are shown here. The exceptions are the big stars of Chinese cinema, like Michelle Yeoh, Jet Li or Jackie Chan, who are stars familiar to European and US viewers, or the star directors. Every now and then there is a film that will be shown here because it won a bunch of awards or at least one at an A film festival, like Cannes, Venice, Locarno, Sundance or Toronto. But the major players in the European film market are still the US, and Europe itself.

5.3 The European Model: Co-Production

The old centre of the world has begun to reclaim its own territory in terms of film production, and besides the UK, above all the Germans have grasped how important it is to think big and search alliances with other countries as co-producing partners. Films like *Inglorious Basterds*, *Valkyrie* or *The Reader* could not have been made without that broadmindedness. They are all co-productions with at least two countries involved in the production, which in this case are the US and Germany. All of the above films were produced in or around Berlin (principal photography at least) at the Potsdam Babelsberg studios. The advantages of a co-production are numerous, here are some important points:

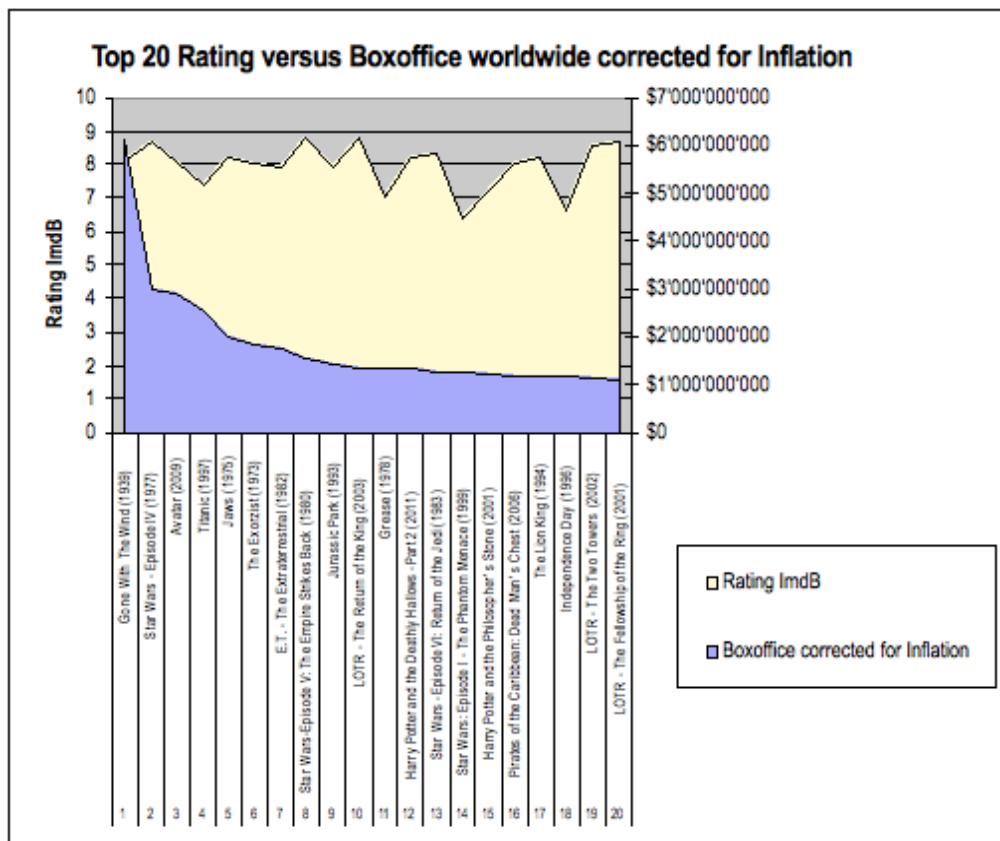
- The risk does not lie on a single producer, there are various investors, and more minds to discover mistakes early, hopefully in time to remove them. Also, with several financial backers, the invested capital tends to be bigger than with one. The budget might therefore allow for certain creative decisions that would otherwise be impossible for one single producer to afford, and which might have a positive impact on the whole production.
- If the production applies for governmental sponsorship, normally at least 50 per cent of the money has to be spent in the country granting the financial aid, and

using local workers. If the rules apply to both production countries, in ideal cases both countries could grant governmental sponsorship.

- Cultural diversity. Every person involved in a film production contributes in some way or another to it. New blood also means new ideas, which are vital for a good film.

5.4 How to Attract a Mass Audience in Cinemas?

This illustration compares the 20 most successful films of all time s' box office to their rating. In other words, it shows there is a great discrepancy between performing well at the box office and receiving the audience' s praise.



Top 20 Rating versus Boxoffice Worldwide Corrected for Inflation

464748

46 Image: Boxoffice according to Boxofficemojo. See Appendix 3 for table. © Boxofficemojo 2012. <http://boxofficemojo.com/alltime/world/> [1.2.2012].

47 Image: Boxoffice corrected for Inflation with the Inflation calculator. © HBrothers 2007-2010. <http://www.dollartimes.com/calculators/inflation.htm> [1.2.2012].

48 Image: rating according to Imdb. © ImdB 2011. 10.9.11. <http://www.imdb.com/chart/top>

According to the table in Appendix 3, which shows the most successful films of all time and discerns adaptations from original screenplays (and which the illustration on the previous page is also based on), we can conclude one genre that enchanted the masses is Fantasy. What is fantasy exactly? How can it be defined? It describes everything that goes beyond what we can see, hear, or feel, but which is still imaginable. Fantasy is universal, yet different for everyone. If you read a book, you picture the scenes you read in your head. You actually see the things described happening. But everyone who reads the same passage will see something different, because every person's fantasy is individual and unique.

If we look at the list of films which were the most successful at the all-time box office⁴⁹, we must acknowledge that the vast majority of those movies contain a great amount of fantasy and would be associated with that genre. I would attribute the genre fantasy to six of the movies among the top ten, the four exceptions being *The Exorcist*, *Jaws*, *Titanic* and *Gone With The Wind*. Out of the ten, six films are adaptations (marked **yellow**), one is based on previously created characters (marked **green**), which leaves only three original screenplays. Here are the films which made it into the top ten: (places ten to one):

10. *LOTR: The Return Of The King*

9. *Jurassic Park*

8. *Star Wars: Episode V: The Imperium Strikes Back*

7. *E.T. - The Extra – Terrestrial*

6. *The Exorcist*

5. *Jaws*

4. *Titanic*

3. *Avatar*

2. *Star Wars: Episode IV*

1. *Gone With The Wind*

49 See Appendix 3 for full table. Boxofficemojo 2012. 1.2.2012. <http://boxofficemojo.com/alltime/world/>

These positions, especially the winner, might be surprising since the film is over 70 years old. The results are corrected for inflation⁵⁰. For the full table of the 250 most successful films, see Appendix 3.

Another thing the list shows is one of the main principles of a good screenplay: The hero and his world are introduced, and after the call to adventure, he enters a new world and the audience delves into this world with him, becoming him, or at least imagining to. Those ten films have clearly been able to fascinate a great number of people so they can suffer, feel joy, pleasure and all the emotions the main character is going through and- most importantly- identify with him/her; otherwise the films could never have been this successful. This is the essence of a good film: convincing characters with real problems and a story that draws everyone watching it in so they are convinced it is real.

50 HBrothers 2007-2010. 1.2.2012. <http://www.dollartimes.com/calculators/inflation.htm>

6 Book versus Film: A Comparison

I will use a table to illustrate the differences between book and film, and to point out the limitations and possibilities of both mediums.

	Book	Film
Length/ number of pages	45 – over 1000	90 – 120 mins, about 120 pages
reception	Reading: visual	audio-visual
Number of principal characters	One or several	Always only one!
Point of view	One or several	Always only one!
Number of principal storylines	One or several	Always only one!
Number of subplots	One or several	Everything distracting the audience from the main plot has to be removed
code	Symbolic	Iconic, sometimes with symbolic elements

Book versus Film

The adaptation process is also a change of code. The book contains written language, which is a symbolic code. Film is a medium with an iconic code. In films, there often also is a symbolic code, for example the heart in Peter Pan.⁵¹

According to Ulrike Schwab, from the current media studies perspective the relation of 'literature' versus 'film' can be classified as being resolved: the typographic and cinematographic medium are based on different technologies and have developed variable types of information. Narrative text or dramatic text and motion pictures are bound to different types of information and have developed their very own aesthetic conventions. This affects not only the isolated examination of narrative text and feature film basing on a novel; the latter should – as a piece of art – be classified differently than the novel. Therefore a filmmaker permuting an adaptation has to make decisions in the process that will render the film changed compared to the book.

For the historical instalment opposite the new, emerging art form the modified conditions of production and reception and the particular materiality of the feature film were

51 Necknig 2007: 25

of no importance. The new medium was to adapt to the rules of the older art forms. The conflict enunciated over the topic of adaptation. The postulate of “faithfulness to the original”, which indicates a ranking order, expresses an inconsiderate claim for superiority.

The official perception of the creation of a piece of art has been affected by the middle-class ideal of the nineteenth century and it still is today. It mystifies the lonely, capable artist personality and his moment of brilliant inspiration. This ideal is especially associated with the arts of music, literature and painting. It makes art appear 'pure', stripping away the aspects of 'work' and 'commercial utilisation'.⁵²

6.1 The Importance of 'Being Faithful to the Original'

There are multiple opinions on the topic of being more or less faithful to the original when adapting a screenplay.

Most screenwriters have great respect for their original source. They admit, however, that their writing process becomes much harder if they allow the source to restrict them in their creative process of writing.

Moira Buffini puts it like this:

“You are protected by your source material.”⁵³

John Logan, on the other hand, is slightly intimidated by the original:

”The assumption people make is that adaptations are easier, but not for me. They’re much harder I think because when I’m writing something original I have no obligation to anyone, but the integrity of the form and the characters. When I’m writing an adaptation of *Coriolanus* I have Shakespeare on my shoulder. When I’m doing *Hugo Cabret*, Brian Selznick, who wrote the original novel, is a writer I respect. And my job is not to disappoint them.”⁵⁴

Cinematography, on the other hand, originated as a commercial art form. As a result, the notion was set that feature films (including adaptations) have less artistic value than pieces of literature. The cinematographic medium started to evolve when the industrial

52 Schwab 2007: 38et seq.

53 BAFTA Inc. 2011, 16.9.2011: 4. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

54 BAFTA Inc. 2011, 20.9.2011: 6. http://guru.bafta.org/sites/learning/files/guru_sws_il_transcript_final.pdf

method of production – splitting the work in various production steps – was already established in society. The older art forms blossomed in the setting of individual and manual labour. Every production was dominated by the concept of capital investment and its impact on the reproduction of art was indisputable. Those conditions were necessary for the cinematographic art form to exist.⁵⁵

6.2 Reception

When watching a movie, there are the images on screen and there is the sound. A film consists of 24 frames per second. The eye does not notice the darkness in between, but it is still an important factor and Eric Kandel, a Professor of Physiology & Cellular Biophysics, Biochemistry & Molecular Biophysics, and Psychiatry, says the Brain is exposed, not simply to a series of images, but also to 24 moments of complete darkness per second. In addition to the image stimuli the brain is left to its own devices for half the duration of a film, allowing it to produce the kind of autonomous text that defines its neurological activity. Film viewing is a 'doubly conscious' activity.⁵⁶

When you write a book, you start with a blank page of paper. This is also the case with a film. But, once the director starts working the film becomes an interpretation of the screenplay, which already is an interpretation of inspirations and various sources, e.g. newspaper articles, personal experiences or stories heard from friends, and in the case of an adapted screenplay, it is an interpretation of a book. So the film is the result of two interpretations basing on each other. Sometimes those two steps are performed by one person (when the screenwriter is also the director) and these films are often more coherent than those which have two different people as director and screenwriter.

The two mediums are very different in terms of reception. How do people use mass media?

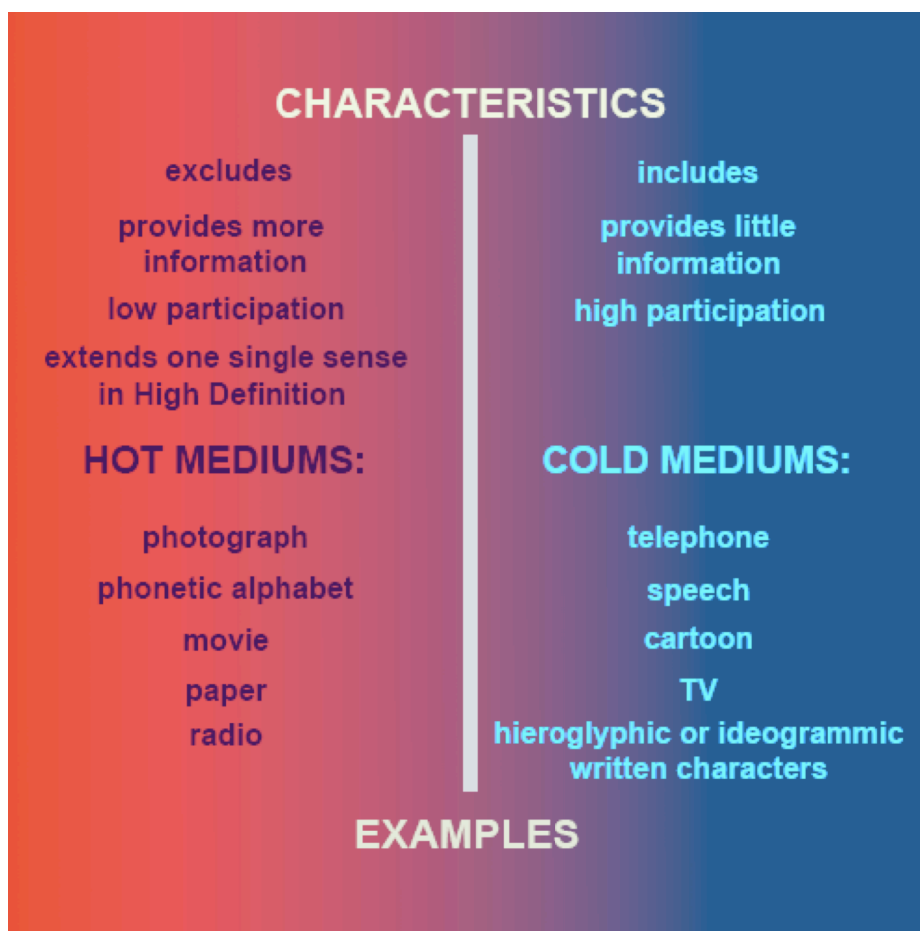
Joseph Turow⁵⁷ sums up the four crucial points as follows:

⁵⁵ Schwab 2007: 39, According to Märthesheimer, 1996: 10-39

⁵⁶ Kluge 2007: 43.

- Enjoyment: → news, soaps, films, sports, primetime dramas
- Companionship: → a distraction from loneliness can be created through nostalgic films, music or even a sports star or celebrity
- Surveillance: news, weather, stock exchange, political, sports
- Interpretation: → people try to find reasons

6.2.1 Hot versus cold media type



McLuhan says in *Understanding Media*: "The medium is the message', because it is the medium that shapes and controls the scale and form of human association and action."⁵⁸⁵⁹

In discerning between hot and cold media types,

McLuhan de-

scribes the effects of the two types: the cold media type includes the recipient, it provides little information, which means much has to be filled by the listener, leading to a high participation.

57 Turow 2009: 21

58 McLuhan 1969: 16

59 Image: According to McLuhan 1969: 31 et seq.

Examples for this media type are the telephone, speech, TV, Cartoon, and hieroglyphic or ideogrammic written characters. The hot media type, on the other hand, excludes, because it is low in participation and much more information is provided, leaving the recipient more passive. It extends one single sense in 'high definition', which is the state of being filled with data. Examples for the hot media type are: the photograph, the phonetic alphabet, a movie, paper, or the radio.⁶⁰

So, in other words, in choosing the medium to tell your story, you have to follow the rules of that medium.

6.2.2 Visual Reception: Goethe' s Theory of Colours

Goethe defined the visual reception of colours in his Theory of Colours⁶¹. He found that, if you look at a plane of a pure colour for a while and than look at a plane of white, the complementary colour appears. In the following table, on the left is the colour you look at and on the right is the colour that appears. This table shows the effects of bold covering.

Colour you look at	Colour that appears
yellow-red	blue
green	purple
blue-red	yellow

Goethe' s Theory of Colour: effects with bold covering

With light covering, the effects are slightly different:

Colour you look at	Colour that appears
yellow-red	blue
yellow	blue-red
white	black
blue	yellow-red
blue-red	yellow

Goethe' s Theory of Colour: effects with light covering

⁶⁰ McLuhan 1969: 31 et seq.

⁶¹ Pawlik 1978: 95.



An example for an impressionistic painting: *Le jardinier vallier* (1906) by Cézanne

The Impressionists only used pure colours and applied them next to each other, not on top of each other. Here is an example for this technique. The theory by Goethe can be tested in looking at this picture.⁶²

“In the carefully preconceived framework of the aquarelles intentions of the creator clarify and fulfill themselves with extra deliberation. They make the dilatoriness, even vainness of some undertaking, equally transparent as a poise and security with colour that is unmatched. Generalities in a personal view vindicate in the concentrated message of those concoctions, ambiguities in distinct shape, the entirety of nature in the visual extract, the room in the space, the form through colour.

Everything contained in those works, which are part of the European art history and to which words cannot measure up completely, bear witness to a very subtle aesthetic intelligence that could not abide a single exception.”⁶³

If I want to tell a story that lives only because it is told from various perspectives, using several subplots and at least 20 characters, I should write a book.

62 Painting by Cézanne. Adriani 1982: 103.

63 Adriani 1982: 13. “Im sorgsam bedachten Gefüge der Aquarelle klären und erfüllen sich die Intentionen ihres Schöpfers besonders absichtsvoll. Sie machen das Zaudern, ja die Vergeblichkeit mancher Unternehmung, ebenso transparent wie eine unerreichte Gelassenheit und Sicherheit im Umgang mit der Farbe. In der konzentrierten Aussage dieser Erfindungen bewahrheitet sich Allgemeingültiges in der persönlichen sichts, Vieldeutiges in eindeutiger Gestalt, das Naturganze im optischen Ausschnitt, der Raum in der Fläche, die Form durch Farbe. Alles in jenen Werken, die zu den Höhepunkten der europäischen Kunstgeschichte zählen und denen mit Worten nur ungefähr entsprochen werden kann, kündigt von einer höchst subtilen ästhetischen Intelligenz, die keine Ausnahme ertrug.”

If on the other hand I want to tell a story focusing on one person and his/her major problem, and show who that person is, not just by adding a lot of dialogue, but by transporting a message through subtext, moods, images and expressions and support the story with a fitting soundtrack, I should turn that story into a movie.

7 Adaptation Versus Original Screenplay

The opinions on how to find the perfect story to turn into a film are numerous and very diverging. If you ask a producer, he will tell you that a good film can only be made with a good story and a good screenplay as a starting point.

In the following illustration I marked the advantages with a “+” and the disadvantages with a “-”. As is visible, both forms of screenplays have their advantages and their disadvantages.



Comparison of Pros (+) and Cons (-) of Original and Adapted Screenplay

The illustration gives an overview of the most important points to judge the advantages and drawbacks of choosing one of the two forms. If your objective is to reach a large audience, your chances of achieving that goal are better with an adaptation. If you do

not have the means to buy the rights to adapt a book, and your production costs need to be kept low, you might be successful with an original screenplay.

There are positive examples of both forms, of course, and even greatly successful screenwriters do not share the same opinion when it comes to answering the question:

7.1 “Film Plot: Invent Or Recycle?”

Which ever form you choose, there will be obstacles to overcome. Moira Buffini says:

“Beginnings are really, really easy to think up. The difficult thing to think up is the ending, the solution, how it resolves. And that’s what you’re always looking for as a project; something that has a really satisfying resolution. That’s when you know that you’ve got it, that it’s going to make a really good film and it’s possible to write to the very best of your ability.”⁶⁴

So what we're looking for in a good screenplay is convincing characters and a surprising and convincing ending.

Hitchcock said about his film *Rebecca* (1940) that his producer, David O. Selznick, insisted on the adaptation being close to the original.

“Selznick had just finished *Gone With The Wind* and he had this theory that the audience would be enraged if the original was changed. This was also true for *Rebecca*.”⁶⁵

64 BAFTA Inc. 2011, 16.9.2011: 14. <http://guru.bafta.org/moira-buffini-screenwriters-lecture>

65 Truffaut 1983: 118. “Selznick hatte gerade *Gone With The Wind* fertiggestellt und er hatte eine Theorie, derzufolge es die Leute wütend machte wenn man die Vorlage veränderte. Das galt dann auch für *Rebecca*.”

8 The Hero's Journey

In this chapter I will analyse the source material that is most often used as a starting point to develop a story from which a film plot can be created. It is my belief that Fantasy films originate, at least partly, from a psycho-cultural background that is based on myths, sagas, fairy tales, archetypes and other traditional sources. The dramatic structure of the screenplay demands a construct known to screenwriters under the term of the "hero's journey".

8.1 Definition

Before being able to define the hero's journey, I have to define the term "hero". Joseph Campbell distinguishes between two types of hero:

1. the fairy tale hero
2. the mythological hero.

The following table⁶⁶ outlines the two types of heroes.

Fairy tale hero	mythological hero
He gains strength and triumphs over his suppressors.	On return from his journey, he brings with him the means to change the fate of his society and to regenerate it.
His triumph affects his household, his micro-cosmos.	He bears a message for the whole world, his triumph has a place in world history
Examples: Emperor Xuang Ti, Azteca Tezcatlipoca	Examples: Mohammed, Jesus, Buddha
Examples in film: The princes of Disney's fairy tale stories, like "Sleeping Beauty", "Snow White And The Seven Dwarfs"	<i>Harry Potter</i> from the so named series, <i>Frodo</i> from LOTR.

Fairy tale hero versus mythological hero

Joseph Campbell sums up the mythological Hero's journey as follows:

⁶⁶ Campbell 2004:35

“The mythological hero, setting forth from his common-day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the Goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).”⁶⁷

Following this definition, and the distinction of fairy tale hero and mythological hero, I will put the 20 most successful films of all times (corrected for inflation) into categories and try to find out whether there was already a structure of the hero's journey and traces (or more) of archetypes, myths, character stereotypes or sagas.

8.2 Archetypes: Definition by C.G. Jung

C.G. Jung describes in his book “Über Grundlagen der Analytischen Psychologie”⁶⁸ three types of consciousness, or three sources for contents of consciousness. The first one is the ektophysical type. It is derived from surrounding influences, from what our senses discern. The second kind of consciousness comes from sources like memory and judgement. These belong to the endopsychical sphere.

⁶⁷ Campbell 2004: 227 et seq.

⁶⁸ According to Jung 1972: 50

A third source for contents of consciousness is the dark universe of the psyche, the unconscious. We come in contact with it through the functions that are not subordinate to the conative control. The unconscious contents surface through this medium, the third type.

The unconscious processes are not directly observable, but the quota of them surpassing the threshold of consciousness can be divided into two groups: the first category contains elements of the personal unconscious, which means they were adapted by personal experience. The second category contains elements of an unknown origin, or at least deriving from something else than personal experience. C.G. Jung⁶⁹ describes this as follows:

“Thereafter there are contents of distinctly unknown provenance, or at least of an origin which cannot be defined as being acquired personally. These contents have an outstanding peculiarity: their mythological character. They leave the impression of not belonging to one single person, rather than humankind in general. When I came across these matters for the first time, I asked myself, if they based on inheritance, thinking they could be explained with national or racial inheritance. To get clarity on this question, I went to America and studied the dreams of truebred african Americans, whereupon I asserted that the images in question had nothing to do with so-called blood- or racial genotypes as little as they were aquired by the individual person. They belong to the entire human race, and are of a collective nature. I called these collective basic patterns the archetypes, basing on an expression of Augustin. An archetype is a typos (something shaped), a strictly bound structure of an archaic nature, which contains mythological motifs in both form and meaning. In pure form, we come across mythological motifs in fairy tales, myths, legends, and in folklore. Some of the best-known themes are: the **hero**, the **saviour**, the **dragon** (always adjunct to the hero defeating him), the **whale** or the **monster** devouring the

69 Jung 1972: 50et seq. “Sodann gibt es Inhalte eindeutig unbekanntem Ursprungs, oder mindestens eines Ursprungs, der nicht als persönlich erworben bezeichnet werden kann. Diese Inhalte haben eine hervorstechende Besonderheit: ihren mythologischen Charakter. Sie machen den Eindruck, nicht einer besonderen Person anzugehören, sondern vielmehr der *Menschheit* ganz allgemein. Als ich solchen Inhalten das erstmal begegnete, fragte ich mich, ob sie nicht auf Vererbung beruhten, und ich dachte, sie liessen sich durch nationale oder rassische Vererbung erklären. Um herüber Klarheit zu erhalten, ging ich nach Amerika und studierte die Träume reinrassiger Neger, wobei ich feststellte, dass die betreffenden Bilder nichts mit sogenannter blutmässiger oder rassischer Erbmasse zu tun haben, sowenig wie sie vom Einzelnen persönlich erworben worden sind. Sie gehören zur gesamten Menschheit, und dabei sind sie kollektiver Natur. Diese kollektiven Grundmuster habe ich die *Archetypen* genannt, in Anlehnung an einen Ausdruck von *Augustin*. Ein Archetyp ist ein *typos* (ein Geprägtes), eine festumgrenzte Anordnung archaischen Charakters, die sowohl der Form als dem Sinn nach *mythologische Motive* enthält. In reiner Form begegnen wir mythologischen Motiven in Märchen, mythen, Legenden und in der Folklore. Einige der bekanntesten Motive sind: der Held, der Erlöser, der Drache (immer verbunden mit dem ihn überwindenden Helden), der Wal oder das Ungeheuer, das den Helden verschlingt. Eine andere Variante des Helden und des Drachens ist die Katabasis, der Abstieg in die Höhle, die Nekyia. Sie erinnern sich an die Odyssee, wo Odysseus *ad inferos* hinabsteigt, um Teiresias, den Seher, zu befragen. Dieses Motiv der Nekyia findet sich überall in der Antike und praktisch in der ganzen Welt. Es drückt den psychologischen Vorgang der Introversion des Bewusstseins in die tiefen Schichten der unbewussten Psyche aus. Aus diesen Schichten steigen die Inhalte unpersönlichen, mythologischen Charakters auf, mit andern Worten, die Archetypen, und ich nenne sie daher das unpersönliche oder *kollektive Unbewusste*.”

hero. Another version of the hero and the dragon is the katabases, or the descent into the cave, called Nekiya. Remember the Odyssee, where Ulysse descends ad inferos to question Teresias, the seer. This motif of the Nekiya can be found everywhere throughout the whole ancient world. It expresses the consciousness' psychological act of introversion into the deeper layers of the unconscious psyche. From these layers rise the contents of an unpersonal, mythological character, in other words, the archetypes, and therefore I call them the unpersonal or collective Unconscious.”

In the following table of the 20 most successful films⁷⁰ I marked originals with a white background, adaptations with a **yellow** background and films based on previously created characters (often the first film is an original, and the sequels fall into this category), with a **green** background. The table answers the following questions:

- Is there a hero' s journey?
- If yes, is there a fairy-tale hero or a mythological hero? Which character of the film is the hero?
- If there are, what archetypes are there?
- If there are, what stereotypes are there?
- Is it a fantasy film? (Is it set in a world different from ours?)

70 Created with the numbers of Nash Information Services, LLC 1997-2011. 9.4.2012: <http://www.the-numbers.com/movies/series/HarryPotter.php>

Corrected for Inflation with the calculator at HBrothers 2007-2010. 1.2.2012.
<http://www.dollartimes.com/calculators/inflation.htm>

See Appendix 3 for a full table of the most successful films of all time.

Film	Hero's journey?	What kind of hero? Name of the Character representing him.	Archetypes? If yes, which?	Stereotypes?	Is it a Fantasy Film?
Gone With The Wind (1939)	Yes.	Fairy Tale Hero: Rhett Butler	The hero: Rhett Butler. His prize, the love interest: Scarlett.	The servants, which are all black, the southern country life, Scarlett (spoiled) and Rhett (heroic).	No
Star Wars (1977)	Yes.	mythological Hero: Luke Skywalker	Obi Wan Kenobi: mentor. Yoda: the old wise man foreseeing dangers and opportunities: the oracle.	Luke comes from a poor farmer's family.	Yes
Avatar (2009)	Yes.	Fairy Tale Hero: Jake Sully.	The Seer and spiritual head of the Na'vi: Moat. The hero: Jake	The very fierce and patriotic Colonel Miles Quaritch	Yes
Titanic (1997)	Yes.	Fairy Tale Hero: Jack Dawson	The hero: Jack. Love Interest: Rose	Cal, the rich, arrogant man thinking money can buy anything.	No
Jaws (1975)	Yes.	Fairy Tale Hero: Det. Martin Brody	The monster: The Great White Shark (which is also the main character)	The greedy mayor	No
The Exorcist (1973)	Yes.	Fairy Tale Hero: Father Damien Karras	The monster: the demon, Pazuzu	The faithful priest, Father Merrin.	No
E.T. - The Extra-Terrestrial (1982)	Yes.	Fairy Tale Hero: E.T	The saviour: Elliott.	The cute, but naïve and curious kids.	Yes
The Empire strikes back (1980)	Yes.	mythological Hero: Luke Skywalker	Yoda: mentor	Yoda: the wise man foreseeing dangers and opportunities: the oracle.	Yes
Jurassic Park (1993)	Yes.	Fairy Tale Hero: Alan and Ellie	Heroes, the Antagonists/ Monsters: Raptors, T-Rex..all Dinosaurs dangerous to men.	The sardonic Chaos Mathematician Ian Malcolm. The motherly Ellie.	Yes
LOTR-The Return Of The King (2003)	Yes	mythological Hero: Frodo Baggins	The wise, old mentor: Gandalf. The hero. The monster: Sauron.	The Women of the shire are always shown as housewives and mothers, not as heroines.	Yes
Grease (1978)	Yes	Fairy-tale	The heroine, who is	The cool youth	No

Film	Hero's journey?	What kind of hero? Name of the Character representing him.	Archetypes? If yes, which?	Stereotypes?	Is it a Fantasy Film?
		heroine: Sandy	also Love interest. Her bad boy lover: Danny.	gangs	
Harry Potter and the Deathly Hallows: Part 2 (2011)	Yes	mythological Hero: Harry Potter	Hero, saviour: Harry. Mentor: Dumbledore. Monster: Voldemort.	Voldemort is believable as the supreme evil because he is not distracted by anything or anyone.	Yes
Star Wars: Return of the Jedi (1983)	Yes.	mythological Hero: Luke Skywalker	Han Solo, Leia, Luke: three friends. Leia & Han solo end up together	Darth Vader is the most powerful evil force of the saga. He is indebted to the Emperor	Yes
Star Wars: Episode I – The Phantom Menace (1999)	Yes.	mythological Hero: Anakin Skywalker	Mentor: Obi Wan, Kwai won chin	Anakin Skywalker: the boy from a poor family is forced to grow on the challenges put upon him. Yoda: the wise man foreseeing dangers and opportunities: the oracle.	Yes
Harry Potter and the Philosopher's Stone (2001)	Yes	mythological Hero: Harry Potter	Hero, saviour: Harry; the wise man: Dumbledore	Harry, an orphan, grows up without knowing he is a wizard. He has no friends and is not welcome in his home.	Yes
Pirates of the Caribbean 2 (2006)	Yes.	Fairy Tale Hero: Jack Sparrow.	Heroes: Jack, Will Turner, Elizabeth Swan	Jack is a 'cool' hero, and normally his actions are notheroic. When it comes to the point, he does the right thing. Elizabeth and Will are truly heroic.	Yes
The Lion King (1997)	Yes	Fairy Tale Hero: Simba	Hero, saviour: Simba	Mufasa, the King, Simba, the hero. Scar, the neglected uncle of Simba, who seeks revenge.	Yes
Independence Day (1996)	Yes	mythological Hero: Captain Steven Hiller	Hero, saviour: Capt. Steven Hiller, David Levinson	The handsome, smart President, The pilots, the aliens..almost	No

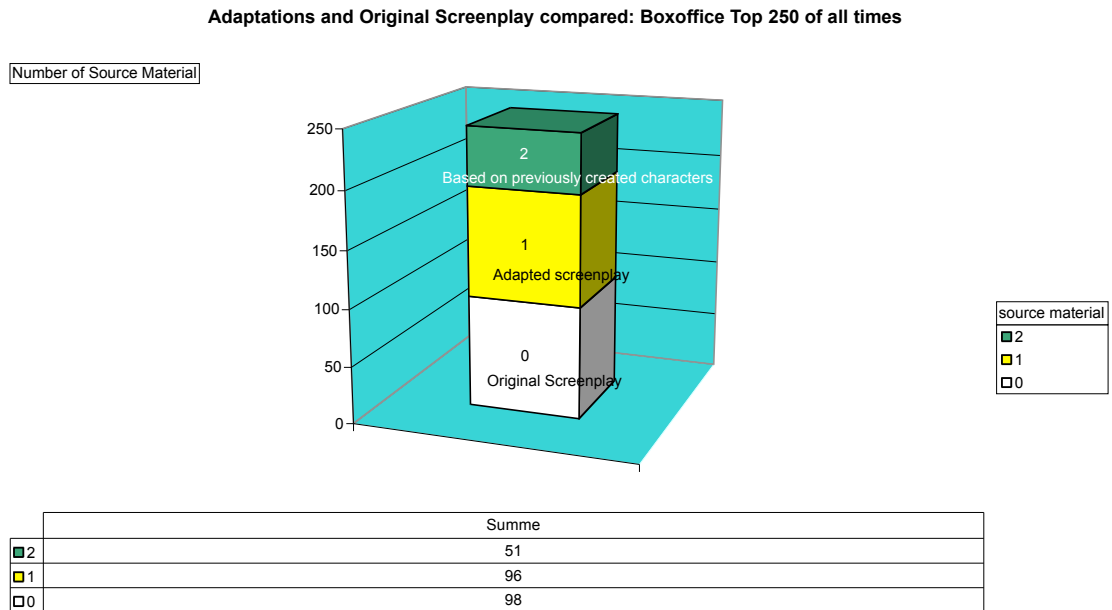
Film	Hero's journey?	What kind of hero? Name of the Character representing him.	Archetypes? If yes, which?	Stereotypes?	Is it a Fantasy Film?
				everything.	
LOTR – The Two Towers (2002)	Yes	mythological Hero: Frodo Baggins	The mentor: Gandalf the white	The races are all quite stereotypical. For example: all Dwarves like to drink.	Yes
LOTR – The Fellowship of the Ring (2001)	Yes	mythological Hero: Frodo Baggins	The mentor: Gandalf the grey	The women of the shire are only shown in their role of housewife and mother	Yes

Are there hero's journeys, Archetypes and stereotypes in the 20 most successful films of all time?

Out of the top 20 of the most successful films of all time (the list is corrected for inflation) ten films are adaptations, and another four are based on previously created characters, which leaves a mere six original films. Out of these 20 films, 14 are Fantasy Films. All 20 have the structure of the hero's journey, 50 per cent have a fairy-tale hero, the other 50 per cent have a mythological hero. Most of the publications, which the adaptations mentioned above are based on already have a hero's journey – like structure, even if not all films mentioned here are equally close to their source. Apart from the fact that the screenwriters had to leave out everything distracting the audience from the principal character and main plot, there are still a lot of details that can be found in the films, and, especially in the example of Harry Potter and LOTR, the characters were not changed severely. Some were left out entirely, but that, again, is a screenwriter's duty: too many characters can distract the audience from the main plot. Everything that tends to disconcert viewers from the hero and his quest is to be eliminated.

The Table of the 250 most successful films (see appendix 3 for the full table) shows the amount of adaptations, originals and the films which are based on previously created characters, most of them sequels, prequels or spin-offs. A sequel is a film based on a previously released feature film, a prequel tells the story that took place before the one of the film that was already released. A spin-off is a film that is based on a character which already existed in a movie. The character, who may have only played a small part in the first movie, is made the principle character in the spin-off. The producers decide it might be interesting (dramatically and first of all financially) to give that character

room to spread out in a movie of his/her own. An example for a spin-off is *Wolverine*, which is a character from the *X-Men* series, or *Puss in Boots*, which is a character from the *Shrek* films.



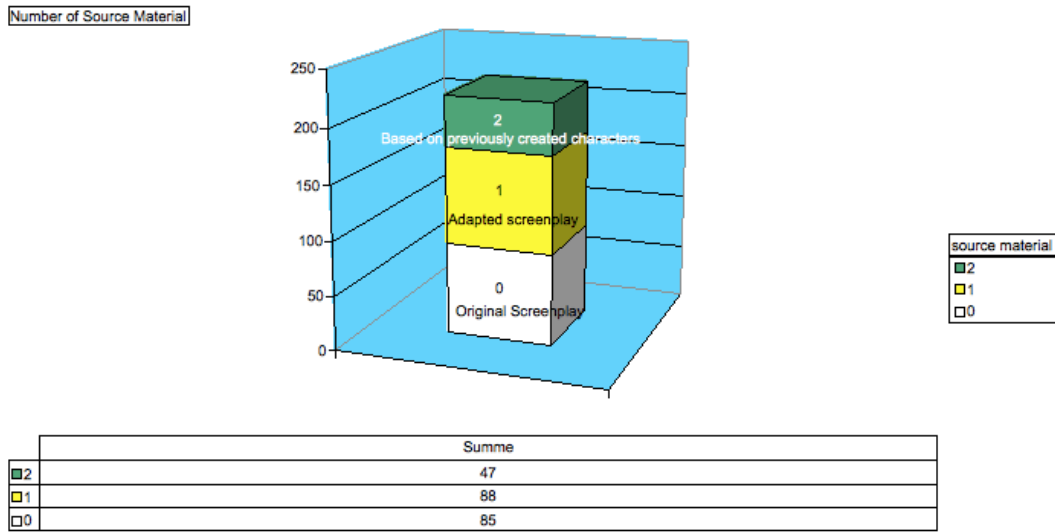
Boxoffice Top 250 of all time: Comparison of Adaptations, Originals and Films Based On Previously Created Characters

This graphic shows the 250 most successful films of all time (corrected for inflation) and the rates of original screenplay, adaptations and previously created characters.

As is visible, only 39 per cent are based on an original screenplay. 38 per cent are based on an adapted screenplay, and 23 per cent are based on previously created characters.

If we only take into account the most successful films of the past 20 years, the table looks similar as can be seen on the next page. 21 per cent of the films are based on previously created characters, 40 per cent on an adapted screenplay, and 39 per cent of the films are based on an original screenplay.

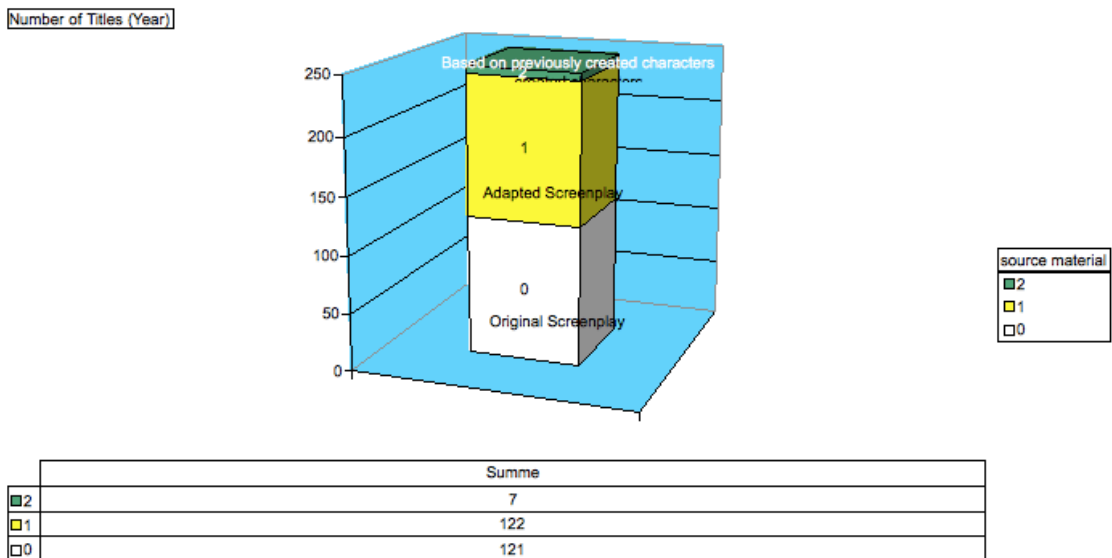
Adaptations and Original Screenplay of the past 20 years (1992-2012)



Boxoffice Top 220 of The Last 20 Years: Comparison of Adaptations, Originals and Films Based On Previously Created Characters

Above is the table of the most successful films of the last 20 years and the allotment of the three categories. As is visible, this table is quite similar to the one showing the most successful films of all time.

Adaptations and Original Screenplay compared: 250 Top Rated Films (ImdB)



250 Top Rated Films of All Time: Comparison of Adaptations, Originals and Films Based On Previously Created Characters

Above is the table of the 250 Top rated films (rating by IMDb). We can now observe how the distribution is there:

The number of films based on previously created characters is very small: 3 per cent. 49 per cent of the top rated films are adaptations, and 48 per cent are based on an original screenplay.

9 The Fuel of Fantasy: Fairy Tales, Myths, Sagas, Archetypes...

Today, the church preaches to their followers that they should believe in one God, that only one God exists. People who believe in several Gods today are often frowned upon, they are referred to as individuals who believe in esotericism, or shamanism.

9.1 The Meta Level

However, esotericism means believing in the transcendental, the meta level.⁷¹ It is the foundation for philosophers like Socrates, Platon and Aristotle. Many experiences with the meta level, which can include contact with dead people, visions of the future, black and white magic, are dismissed by psychologists, claiming the people who experience those things are mentally ill. That is a very biased view of the matter, however. There are a lot of people who can perceive the presence of ghosts or spirits that not everyone can see, and by far not all of them have a problem with their mental health, on the contrary: in some cultures, I mentioned for example buddhism, people who are sensitive towards those occurrences are very highly praised. One of the vital lessons of meditation, for example, is to learn and listen to what is going on on the other levels besides what everyone can see. The Dalai Lama, who is the head of Tibetan Buddhism, is a master at this. I will elaborate on Buddhism on page 45.

9.1.1 Definition of Fantasy

Fantasy has no claim of truth, esotericism does. Science Fiction, by name, has some claim of scientific truth. There are a lot of films, for example those set in space, that rely partly on some scientific knowledge and try to be as accurate as possible. One could argue, for instance, that Jurassic Park is such a case. The films were accurate on how science thought dinosaurs were at the time and how they behaved and what characteristics they had. For me, it is still a Fantasy film, although with some scientific elements,

71 According to Brockhaus 1988, Band 6: 584

for the setting, which is recreating Dinosaurs millions of years after they were extinct, is like in another world, and it is not possible (or it wasn't when the films were made, which is the important point).

I looked in many sources for a definition of Fantasy and could not find one I agree with completely or found accurate and current enough. Here is my definition of Fantasy:

“Fantasy Films: Unlike science fiction films that base their content upon some degree of scientific truth, Fantasy films take the audience to netherworld, fairy-tale places where events are unlikely to occur in real life. In mythological or legendary times, they transcend the bounds of human possibility and physical laws. Fantasy films are often in the context of the imagination, dreams, or hallucinations of a character or within the projected vision of the storyteller. Fantasy films often have an element of magic, myth, wonder, escapism, and the extraordinary. They may appeal to both children and adults, depending upon the particular film. A Fantasy film is always set in a world that is different from reality, for example in outer space, in a world where there are hobbits, elves, dwarfs, goblins, wizards etc. or where there are powers and/or creatures that cannot be found in real life.”⁷²

So, the genre of Fantasy is inspired by lots of myths, sagas and stories from ancient times.

Back then, there were prophets, who enjoyed a great amount of respect from the people, for they could feel things the ordinary folk could not. Seers had a direct connection to the transcendental, and with that, to mythology. Many oracles were set up.

9.1.2 The Oracle of Delphi

The earliest known Oracle was the Oracle of Delphi, which was established in the 8th century BC. In Greek Mythology, Delphi was a major site for the worship of the God Apollo after he slay the Python, a dragon who lived there and protected the navel of the Earth. It is believed Apollo spoke through a besotted priestess and answered every question truthfully. Sometimes, however, the oracle's replies were ambiguous.

72 Inspired by American Movie Classics Company LLC. ©2012. 13.6.2012 <http://www.filmsite.org/fantasyfilms.html>



Themis and Aegeus. Attic red-figure kylix, 440–430 BC. From Vulci.

So when King Kresos demanded to know whether he should attack Persia, the Oracle replied such a move would destroy a great kingdom. In fact, in going through with the attack, he destroyed his own kingdom.⁷³

Countless famous authors mention the Oracle of Delphi, among them are Aeschylus, Aristotle, Clement of Alexandria, Diogenes, Euripides, Plato, Plutarch and

Sophocles.⁷⁴⁷⁵

9.2 Polytheism

Religion and Mythology are universal, and they originated from the same source. C.G. Jung, Sigmund Freud and Joseph Campbell refer to this fact, too. Mystics, or Seers, were highly praised for a long time. Around 6000 B.C. the Sumerians already believed in several Gods, or Polytheism.

9.2.1 Sumerians

Zecharia Sitchin, (July 11, 1920 -- October 9, 2010) was born in Baku, Azerbaijan, but was raised in Palestine. He received a degree in economics from the University of Lon-

⁷³ Eliot 1976: 126.

⁷⁴ New World Encyclopedia 2012. 11.6.12. <http://www.newworldencyclopedia.org/entry/Pythia>

⁷⁵ Image: Creative Commons license. Image is currently at the Altes Museum Berlin. 11.6.2012. http://de.wikipedia.org/w/index.php?title=Datei:Themis_Aigeus_Antikensammlung_Berlin_F2538_n2.jpg&filetimestamp=20080501121216

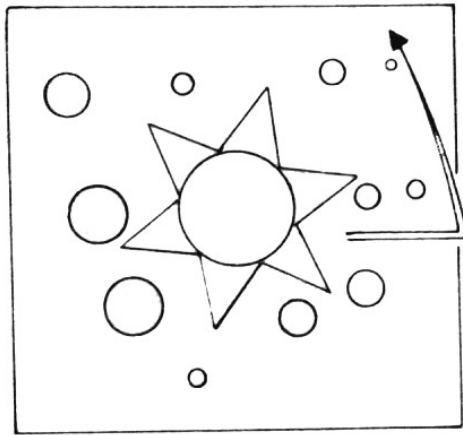
don, and was an editor and journalist in Israel, before moving to New York in 1952. He studied the solar system, ancient cultures, astronomical phenomena, predictions and connections between ancient and modern times for 70 years and wrote several books about ancient cultures, polytheism, and so forth. He also studied the culture of the Sumerians. Here are some of the things he found out about that culture⁷⁶:

About 6000 years ago, out of nowhere, the Sumerians emerged in the region of Syria. Cities, social organisations, priests, farmers, codes of law, literature, art, music and musical instruments emerged within a very short period of time. That time was 4000 years away from Jesus and Abraham. Even the Sumerian mathematical system is the foundation for our time system: 60 minutes is an hour, $60 \times 60 = 360$, that is why a circle has 360 degrees. They also created the first wheel. Three of their most important “firsts” are:

1. Writing: They developed a writing system called cuneiform. They used stylos to make wedge-like symbols in wet clay which, when it dried, became a permanent record. They had clay tablets which they wrote on. The clay tablet lasted for a long time. They had proverbs, grammar, literature, wrote down lullabies and recipes. There was a recipe found for “Coq au vin”.
2. Victroler depictions: they took stones, mostly semiprecious stones, and made cylinders the size of about an inch, and would engrave in the hardstone in reverse, like a negative, which then rolled on wet clay and it would become a permanent depiction, in the same way newspapers are made today.
3. High rise buildings, which the Sumerians were the first to use bricks for. Every Sumerian city had a sacred precinct, which was used for astronomical observations.

The Sumerians were also the first ones to invent beer. It was drunk through a straw and was a social custom. The cylinder seals also had astronomical signs, like planets, on them.

76 ©Zecharia Sitchin. 11.6.2012 http://www.youtube.com/watch?feature=player_embedded&v=uVidhmB0Fho



Sumerian seal showing the God of Agriculture granting plough to mankind (above) and a depiction of the solar system (below).

This seal shows a representative of mankind that is introduced to the main God (the God of Agriculture) by a lesser God. The God of Agriculture grants the plough to mankind.

There is also a celestial depiction. It shows the sun in the centre, surrounded by all the planets we know of in correct position and size.

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With the exception of one additional planet between Mars and Jupiter, where the asteroid belt is now. According to the Sumerians there was a planet there, which broke up somehow. There are seven tablets which were found in an old library

in northern Mesopotamia. One of these seven tablets describes the destruction of the planet. The contents of the story of the seven tablets was deciphered. They have since been referred to as the seven tablets of creation paralleling the biblical tale of the seven days of creation, which consist of six days of actual creation and one day in praise of the creator.⁷⁸

The belief in several Gods was shared by the Egyptians, the Greeks and the Romans. In Egypt, when a Pharaoh died it was custom for the Pharaoh to visit the God of the Demons upon his death before he was allowed to raise into Heaven.⁷⁹

77 Image: ©Sitchin 2012. 11.6.12. <http://www.nairaland.com/69604/God-annunaki-came-planet-x/4>

78 ©Zecharia Sitchin. 11.6.2012 http://www.youtube.com/watch?feature=player_embedded&v=uVidhmB0Fho

79 © Polytheism.net 2002-2012. 11.6.2012. <http://www.polytheism.net/>

9.2.2 The Christians' Parting with Polytheism

Even the Christians had prophets or Seers for a long time, until the Council of Nicea. The Church had become powerful and wanted to keep their followers dependent on the Church, for they meant power and money. So at the Council of Nicea in 325, which was convened by Constantin the Great who believed in the God of the sun, called 'sol' and only was christened on the day he died, the decision to push the thought that there is only one God was reached and then put into action. This decision was clever on the part of the Church and the emperor, for it left and still leaves millions of believers ignorant of other possible ways to connect to God.⁸⁰

Also, if churchgoers always have to use a priest to connect to God, and pray and atone for one's sins, people are kept busy and have the possibility to socialise in church, which is also an important factor for its success.

We know there were times one had to be extra careful not to say anything against the Church; not to obey by the rules of the church might have cost people their lives in the middle age.

Polytheism has a long history. It begins in times where myths about several Gods were created. We distinguish between 5 types of myths:

1. myths about Gods and other divine creatures;
2. myths about the creation of humankind;
3. myths about the changes of the world and the living conditions following the creation of humankind;
4. myths related to orbs and life in a natural environment;
5. myths about heroes.

They all have one thing in common: the fact that they tell stories of events that took place after the world was created. Every event that is recounted in a myth belongs to the legendary past. Once again, three types can be discerned:

⁸⁰ ©Themystica.com 2012. 11.6.2012.
http://www.themystica.com/mystica/articles/c/christ_constantine_sol_invictus.html

- a) myths recounting the creation of the world and of humankind describing the primeval epoch that lasted until the structure of the cosmos or man's way of life had vitally changed;
- b) myths about the countless drastic changes of the world and mankind that lasted from that moment until the end of the mythical time;
- c) a group of myths that addressed the gests of Gods, supernatural beings and heroes, not directly referencing that particular time.⁸¹

In general, the inventive, colourful and dramatic mythologies are significant for polytheistic religions. Divinities of vegetation and richness of soil are, besides the Gods of the heavens and the Gods of the tempests, the most significant ones. The tragic myths of Gods who often die young and sometimes return to life, like Osiris, Tammuz, Attis and Adonis, and who sometimes are forced to stay down there by the Gods of the Underworld (like Ishtar, Inanna), are also worth mentioning. Later, also numerous revelational religions originated from these myths of forceful death and descent into hell.⁸²

9.2.3 Buddhism

People who can transport themselves and their spirits through various levels of consciousness are still highly respected in some belief systems, for instance Buddhism.

Buddha (360 BC) is one of the most distinct examples of how someone can search for enlightenment and eventually find it by being persistent. Buddha went out into the world and looked for solitude, even though he could have lead a secured life as a prince. The steps on his way to salvation are of symbolic character. On his four outings as a young prince he comes across deities in the shape of an old man, a sick man, a dead man and an ascetic. First, he tries to find his way to salvation through asceticism. Only by turning into himself he finds insight and the means to overcome the world and to reach ultimate salvation under the Tree of Knowledge. In the beginning he had five pupils, to whom he proclaimed the 'four holy truths'. His life and his doctrine follow a very symbolic pattern which had already become law in the eldest of myths.

⁸¹ Eliot 1976: 24

⁸² Eliot 1976: 26.

A few centuries after Buddha, an extended system developed from the old doctrine. It is called the Mahajana-buddhism. Having spread across all of East Asia, it is predominant in the area today.⁸³



Sumerian Seal showing the Sumerian hero, Gilgamesh, with two slain lions

The Church still tries to tell us what to believe today, and this entails the belief that only one God exists. However, other cultures and belief systems still suggest that this is not the only possible answer, and that there is in fact none. More and more people discover that they prefer to find their own connection to God as opposed to listening to a

sermon based on a book, by someone claiming to have a direct connection to God.

9.3 Magic

As an addition to discussing myths, heroes and Polytheism, I also want to discuss magic, for in the next chapter, I will scrutinise the phenomenon of the *Harry Potter* saga. Most of the story is set in the magical world, and I believe the topic fits perfectly into this chapter. While discussing the topic of magic, I decided to let the creator of this ma-

⁸³ Eliot 1976: 266 et seq.

gical world speak for herself. Here is an extract of an Interview of Oprah and J.K. Rowling on "The Oprah Winfrey Show"⁸⁴:

Oprah: "What about the criticism you received from a lot of religious people who felt that it was too dark and frightening and mentioning wizardry, sorcerers, magic..? [...] I love this passage where you said, you were not trying to convert people to christianity when you wrote the books."

J.K. Rowling: "No. I'm not pushing any belief system here, although there's a lot of christian imagery in the books, that is undeniable. And certainly in [*Harry Potter and the Deathly Hallows*] those are very clear. But that is an allusion to a belief system in which I was raised. [...] How it felt to be criticised? I tried to figure out what they were being critical of. If they talk about the dark and scary stuff, I think it is perfectly legitimate for a parent to say 'that is a little old for my child' or 'we'll need to discuss this' or 'we'll read that together.' that is great."

"On the 'you must not discuss witchcraft, witches and magic', I find that nonsensical. In a 100, 200, 300 years from now, there'll be a new children's story that has witches and wizards and magic. It'll always be with us because it is a belief system humanity passed through. It still has huge attractions. There's a quotation that I almost used in the HP books (I'm paraphrasing): 'In magic, man has to rely on himself.' In religion you're looking for outside support. But that is the appeal of magic: the idea that we ourselves have power and we can shape our world."

As we know from this chapter, humankind has been preoccupied for along time with myths, sagas, magic, folklore, and the likelihood that there is more than one God. Following this fact, it is only natural that so many adaptations and their original sources have elements of ancient bits of history and mythology contained in them. With what we already know from the previous chapter, we can conclude that the success of Fantasy films, namely the ones appearing in the Top 20 list of the most successful films of all time, is also thanks to those inspirations.

84 © 2012 Harpo Productions, 4.5.2012. <http://www.youtube.com/watch?v=PQ8C1XM9JIc&feature=relmfu>

10 Adaptation Does Not Equal Faithfulness to the Original

The liberty of a screenwriter's creativity can be limited substantially by a great original and so can the expectations coming with such material. If you adapt a book which was sold millionfold, people will have expectations, and some will be disappointed, no matter what you do.

The question is: when is a story actually original? Previously I defined adaptation in this thesis, and I still stand by that definition. After the surveys outlined so far in this paper, you can see I differentiated between films that are based on "previously published material" and films that are not. So far, the screenplays those films originated from were defined as originals.

However, through the research I did for this paper and the course of writing I found that, even though a distinction between the two must be made, the term "original" is not truly fitting, either. The name implies that the story and ideas which went into the screenplay were actually new, and they cannot be. As we know from the previous chapter, myths and elements of our history are so deeply anchored in our minds that we are naturally drawn to them, and we prefer stories that have aspects of those ancient sagas, myths etc. in them. So even if we think we're making up something new, subconsciously that is not what we are actually doing.

From the observations of C.G Jung and Joseph Campbell I mentioned in the first chapters I draw the understanding that, from the moment you take inspiration from anything, may it be a newspaper article, a historical event, or something a friend went through, it is, in some way, not original anymore. Then you go on and create "fictional" elements to nourish the story, maybe it needs another character, a "new" setting or whatever, and you mix real experience and events with "made up" ones. We are kidding ourselves if we think anything we "make up" is actually truly original. If you write a story, some aspects of it might be new, but at the very latest when it comes to shaping the characters, there are without a doubt stereotypes in them. Otherwise they would not be fit for a screenplay that the creators aim to turn into a film appealing to a wide audience.

11 An Example for Adaptation: Harry Potter

The Harry Potter series is the most successful saga that has ever been published. The seven books by J.K. Rowling sold a total of 450 Mio. Copies⁸⁵, which makes it the 3rd most read story in history, topped only by the “Quotations of the Works of Mao Tsetong” (820 Mio. Copies) and the Holy Bible (3.9 Billion Copies).⁸⁶



J.K. Rowling with the final book of the Harry Potter series: *Harry Potter and the Deathly Hallows*

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The Film saga based on the books did not disappoint producers either. The 8 films (each book was original to one film, except for the last book, *Harry Potter and the Deathly Hallows*, which contained so much elementary information the producers found it necessary to make two films based on it in order to tie up all the loose ends of the

85 Bloomsbury Publishing 2011. 9.4.2012: <http://harrypotter.bloomsbury.com/author>

86 Squidoo LLC 2012. 9.4.2012: <http://www.squidoo.com/mostreadbooks>

87 Xlyrics 2002-2012. 22.6.12. <http://www.xlyrics.de/j-k-rowling-images.html>

various characters and plots) grossed a total of \$ 7,709,205,984⁸⁸. I will discuss the structure of book 7 and its adaptation in more detail over the next two chapters.

For those who have never read a Harry Potter book or seen a film, the following summaries might be insufficient to understand all of the (various) plots and twists. I will however try to outline the main storyline as simply as I can. Having read the books various times, I admit to being a huge fan of the series, both books and films.

The summaries for books 1 to 6 can be found in Appendix 1. Since my analysis of the adaptation process will focus on book 7, I have included only the summary of that book in this chapter.

11.1 Summary of *Harry Potter and the Deathly Hallows*

⁸⁹ Harry reads Dumbledore's obituary, written by Rita Skeeter, which contains a lot of new information for Harry. It says Dumbledore has a younger brother, Aberforth, and a younger sister, Ariana. It says she was ill and could not attend Hogwarts, and that her father went to prison for attacking three muggles who attacked her. According to the article, her mother, Kendra, kept her locked up in the house almost all her life. They moved to Godric's Hollow after the father went to prison, for they knew no one there. The only friend they had there was the celebrated magical historian Bathilda Bagshot. When Albus was sixteen, his mother died and he became head of the family. He was bored with staying at home and taking care of his sister, and therefore the visit of Bathilda's nephew, Gellert Grindelwald, was a most welcome distraction. The boys got along very well, they were the same age and both brilliant wizards. They made plans to conquer the world and were in unison that there had to be sacrifices made "for the greater good".

Harry is shocked when he reads this, and doubts his relationship to Dumbledore, feeling like he did not know him at all.

⁸⁸ Nash Information Services, LLC 1997-2011. 9.4.2012: <http://www.the-numbers.com/movies/series/HarryPotter.php>

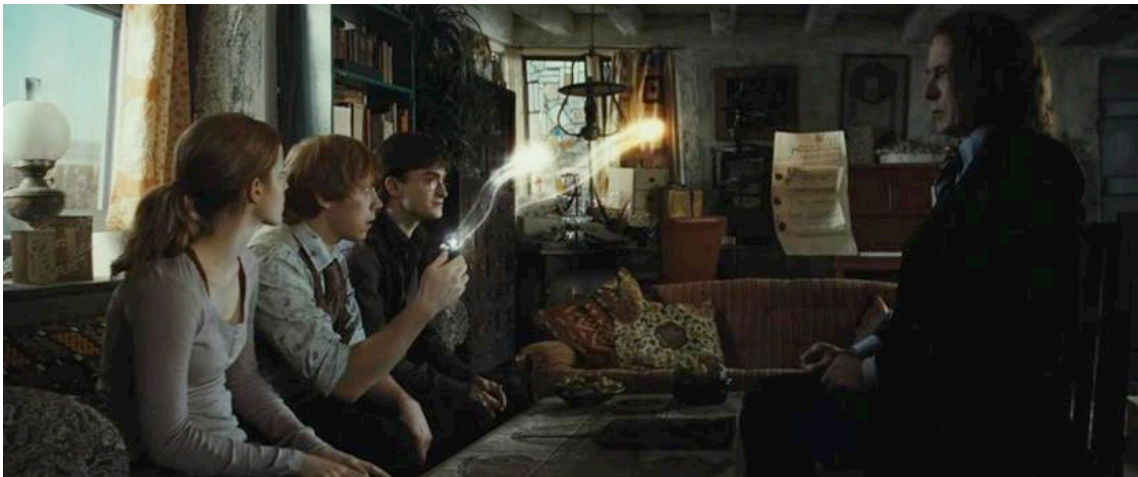
⁸⁹ Based on J.K. Rowling 2007.

Harry and the Dursleys are scheduled to leave Privet Drive forever that day since they will not be safe there anymore. The Order of the Phoenix has come to escort Harry to the Burrow. They use decoys, and six members of the Order transform into Harry by use of Polyjuice Potion so, if they are attacked, the Death Eaters will not know which one is the real Harry. Each "Harry" is accompanied by an Order member, and they all fly off in different directions at the same time. Suddenly, Death Eaters appear next to them, alerted by Snape, and after a moment Voldemort appears next to Harry, who is flying with Hagrid. Harry's wand fights off Voldemort's of its own accord.

Harry arrives at The Burrow and learns George Weasley's ear was cursed off by Snape, and that Moody was killed.

Harry has a vision of Voldemort torturing Ollivander, the wand maker, asking why the wand he carried with him (which belonged to Lucius Malfoy) did not work. Ollivander does not understand it. He was convinced the connection only existed between the twin cores.

Hermione has a great stash of books which she will take on their journey to hunt Horcruxes, containing a book which describes how to make a Horcrux and how to destroy it. She tells them there are various methods, but most of them are very dangerous. She packs all their things so they are ready to leave at a moment's notice.



Screenshot of *Deathly Hallows Part 1*: Scrimgeour (Bill Nighy, r) passes Dumbledore's Deluminator on to Ron (Rupert Grint, 2nd l). Hermione (Emma Watson) and Harry (Daniel Radcliffe) are astounded.

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Scrimgeour, the Minister for Magic, appears at The Burrow and asks to speak to Ron, Harry and Hermione. He surprises them by saying the three of them were the only people Dumbledore left something to in his will. He left an old Children's stories book titled "The Tales of Beedle the Bard" to Hermione, a Deluminator (used to take lights out of a lamp and put them back on again) by Dumbledore's own invention to Ron, and the first Snitch he ever caught to Harry. He also left him Gryffindor's Sword, but Scrimgeour tells them the sword belongs to Hogwarts and wasn't Dumbledore's to give away. The three of them have no idea why Dumbledore left those objects to them, the only lead they have is Snitches have flesh memories. After Scrimgeour has left, Harry remembers he almost swallowed the first Snitch, and touches it with his lips. An inscription appears, reading: "I open at the close".

Harry celebrates his seventeenth birthday, which means he is now of age in the wizarding world. They had to wait for him to come of age before they could go on their quest because underage wizards have the trace on them, meaning the ministry will know where they are and if they perform magic, and would have an excuse to arrest him. Since the Order of the Phoenix suspects Voldemort of having infiltrated the Ministry, they can no longer rely on their help, on the contrary: they have to be more careful than ever.

Two days later, the Weasley's eldest son, Bill, is getting married to Fleur Delacour. Harry is disguised as a member of the Weasley family as an extra precaution. Luna and her father, Xenophilius Lovegood, are among the guests. He wears a sign of a circle, a triangle around it and a line in the center around his neck.

Harry hears from Ron's Aunt Muriel Dumbledore was attracted to the Dark Arts when he was a teenager, during his friendship with Gellert Grindelwald. The wedding is interrupted by Death Eaters, and Harry, Ron and Hermione disappear to London. They go into a coffeeshop to change and are attacked by two Death Eaters. They manage to fight them off and wipe their memories. They do not know why the Death Eaters found them so quickly. They go to Number Twelve, Grimmauld Place (Sirius's parents's house) in London.

There, they discover R.A.B. who stole the real locket was Sirius's brother, Regulus Arcturus Black. Harry asks Kreacher, the House-Elf who served the family of Black, about the locket and Kreacher confesses Voldemort had borrowed him to test the defenses of the cave and that Regulus had ordered him to destroy the real locket. Regulus had been a Death Eater, but had second thoughts and tried to escape, which resul-

ted in his murder. Kreacher says the Locket was stolen by Mundungus Fletcher. Harry gives Kreacher the false Locket as a token of gratitude and orders him to fetch Mundungus. From that point onwards, Kreacher is much nicer to them and his cooking improves. Kreacher returns with Mundungus after three days. The latter confesses to having stolen the locket and said a ministry official forced him to give it to her: Dolores Umbridge.

Harry, Ron and Hermione plan their intrusion into the Ministry for weeks, knowing the consequences will be very severe if they get caught: Hermione is on the list of Muggle-Borns who did not appear for interrogation at the Ministry: the new policy is that no Muggle-Borns are allowed to learn to practice magic, and the Ministry accuses them of having stolen their magical powers. Ron faked to be ill with Spattergroit, a highly contagious disease, for his whole family would be in jeopardy if he simply did not show up at school without a coverstory. Hermione modified her parent's memory so they do not remember they have a daughter and think their greatest ambition is to move to Australia.

Lupin comes by Grimmauld Place and tells them Tonks, who became his wife in summer, is going to have his baby. They are thrilled. He also tells them Snape is Headmaster of Hogwarts, and that attendance is now mandatory for every witch and wizard of school age in Britain. There are two new teachers added to the staff: The Carrows; Alecto and Amycus. They are Death Eaters. One teaches what used to be DADA, only now it is the Dark Arts. And the other teaches Muggle Studies, the topic being why



Muggles are not worth as much as Wizards. Lupin hints he wants to leave Tonks at home and join forces with them, giving them protection. Harry

Screenshot from *Deathly Hallows Part 1*: Umbridge (Imelda Staunton) interrogates Muggle – Borns and has no idea the necklace she is wearing is a Horcrux

loses his temper and insults Lupin for not wanting to stay with his wife and unborn child who need him.⁹¹

Harry and his two best friends use polyjuice potion to transform into Ministry employees and sneak into the Ministry. They find Umbridge and see she is wearing the locket, apparently having no idea it is a Horcrux.

They obtain it and escape narrowly, Yaxley (a Death Eater) grabbing Hermione, forcing her to disappear yet again. Since she led him to Number Twelve, Grimmauld Place, having been one of the secret keepers, Yaxley now knows how to get in there and will tell the other Death Eaters. That is why they cannot go back.

Ron was splinched (meaning not all cells of his body were successfully moved to where they apparated), and is in great pain. A whole is in his shoulder. His recuperation takes a few days. They are forced to camp somewhere else every night and perform all sorts of protective enchantments for security and morale sinks fast. They do not know where the other Horcruxes are or how to get rid of the one they have. They wear it in turns, for 12 hours at a time, and the one wearing it is pulled down especially.



Screenshot from *Deathly Hallows Part 1*: Hermione (Emma Watson) produces protective enchantments while Harry (Daniel Radcliffe) attends to Ron's (Rupert Grint) injuries.

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91 Image: Harry Potter Wiki. 2.7.12. © Warner Bros. And Heyday Films 2010.
<http://harrypotter.wikia.com/wiki/File:Umbridge-2-.jpg>

92 Image: Harry Potter Wiki 2.7.12. © Warner Bros. And Heyday Films 2010.
http://harrypotter.wikia.com/wiki/File:Hermione_with_bloody_hands_%28and_a_splined_Ron_lying_on_ground%29.jpg

Harry has a vision of Voldemort looking for another wandmaker and asking him about a wand. He tells him a young man stole it. Voldemort wants to find him desperately.

One night the three of them overhear a group of people talking who were camping at the river. Among them are Ted Tonks (Tonks' father), Dean and two Goblins, Griphook and Gornuk. The Goblins enjoy an insider joke and explain it to the wizards: The Sword of Gryffindor was stolen from Snape's office by Ginny, Luna and Neville, and they were caught in the act and punished. After that, the sword was sent to London to be kept in a vault at Gringotts. The Goblins say it is a very good forgery, so only a Goblin will be able to tell it is a fake.

After they have left, Ron freaks out. He has great difficulty with the whole situation, and he loses his patience, questioning Harry and blaming him for having no plan. He also fears more members of his family got hurt, and he abandons Harry and Hermione. She calls after him, but it is too late.

Harry and Hermione decide to go to Godric's Hollow. Hermione suspects Dumbledore might have hidden the real sword of Gryffindor there, and Harry is intrigued by the place because it is where he lived with his parents and where they died. They use Polyjuice Potion to disguise themselves as a middle-aged muggle couple and enter the village on a snowy evening, realising it is Christmas Eve. They spot the graveyard and search for James and Lily Potter's grave. First, they come across the grave of Ignotus Peverell, the sign of a circle, a triangle around it and a line in the center etched into the headstone. Then, they spot the grave of Kendra and Ariana Dumbledore. Finally, they reach the Potter's grave. The sentence

“The last enemy that shall be destroyed is death”⁹³

is inscribed on Harry's parents' headstone. Hermione explains it means living on after death.

93 Rowling 2007: 269.

They go through the village and come across the house where Voldemort destroyed Harry's family. A statue of a young man and woman and a baby boy sits before the house.

An old woman catches their eye, and they realise it is Bathilda Bagshot. They follow her into her house, hoping to find answers. Hermione goes into the living room, while Bathilda leads Harry upstairs. After a few minutes, Voldemort's Snake, Nagini, emerges from Bathilda's lifeless body and attacks Harry. His scar hurts very badly, warning him Voldemort is coming for them. He manages to find Hermione and disapparate with her, but his wand is broken in the process.

Harry is still shaken by the narrow escape from Voldemort. To distract himself, he reads in Dumbledore's biography by Rita Skeeter. She claims, as Harry heard at Bill's wedding, that Dumbledore was friends with Grindelwald and that they were willing to make sacrifices for the greater good. Skeeter also hints Dumbledore might have been responsible for his sister's death. There is a photograph of the teenage Dumbledore and Grindelwald. Harry recognises Grindelwald from his dream: he is the one Voldemort is looking for so desperately.

One night, while Harry is keeping watch and wearing the Horcrux, he spots a Silver Doe, a patronus, looking directly at him. He follows it, acknowledging the possibility that it might be a trap. He is not scared at all. It leads him through the forest and halts at a frozen pool of water. Glistening through the ice, Harry recognises the Sword of Gryffindor. The patronus vanishes. Harry makes a hole in the ice and dives into the freezing water. The moment he touches the Sword, the Horcrux tries to strangle him, the chain wrapping tightly around his neck. Someone pulls him and the Sword out of the water: Ron. He then destroys the Horcrux with the Sword (this is a torture for Ron: all his worst nightmares and fears challenge him, but he succeeds), making up for his wrongdoings. Harry forgives him for having left.

Hermione is not thrilled at all to learn Ron is back, and takes longer to forgive him. Ron has changed: he is the one now motivating the other two, making suggestions to where they could try to find another Horcrux.

Ron knows why they were found by the Death Eaters when they disappeared from the wedding to London: They mentioned Voldemort's name. Ron explains the name has been tabooed, meaning everyone who uses it is trackable.

Hermione spots the symbol they saw on Ignotus Peverell's Headstone in Godric's Hollow and remembers Xenophilius Lovegood was wearing the same symbol around his neck at Bill and Fleur's wedding. She convinces the other two to go and visit Xenophilius. He lives near the Weasley's The Burrow, but they cannot stop there, it would be too risky.

Xenophilius welcomes them hesitantly into his home, saying Luna is down by the river and will be up shortly. They spot a printing press of The Quibbler. He tells them the symbol is worn by the believers of the theory of The Deathly Hallows, and asks Hermione to read the Tale of the Three Brothers from her copy of The Tales of Beedle The Bard. It reads (I left out the interjections, this is merely the tale):

“There were once three brothers who were travelling along a lonely, winding road at twilight. In time, the brothers reached a river too deep to wade through and too dangerous to swim across. However, these brothers were learned in magical arts, and so they simply waved their wands and made a bridge appear across the treacherous water. They were halfway across it when they found their path blocked by a hooded figure. And Death spoke to them. He was angry that he had been cheated out of three new victims, for travellers usually drowned in the river. But Death was cunning. He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to evade him.

So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had conquered Death! So Death crossed to an elder tree on the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother.

Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, and asked for the power to recall others from Death. So Death picked up a stone from the riverbank and gave it to the second brother, and told him that the stone would have the power to bring back the dead.

And then Death asked the third and youngest brother what he would like. The youngest brother was the humblest and also the wisest of the brothers, and he did not trust Death. So he asked for something that would enable him to go forth from that place without being followed by Death. And Death, most unwillingly, handed over his own Cloak of Invisibility.

Then Death stood aside and allowed the three brothers to continue on their way and they did so, talking with wonder of the adventure they had had, and admiring Death's gifts.

In due course the brothers separated, each for his own destination.

The first brother travelled on for a week or more, and reaching a distant village, sought out a fellow wizard with whom he had a quarrel. Naturally, with the Elder Wand as his weapon, he could not fail to win the duel that followed. Leaving his enemy dead upon the floor, the oldest brother proceeded to an inn, where he boasted loudly of the powerful wand he had snatched from Death himself, and of how it made him invincible. That very night, another wizard crept upon the oldest brother as he lay, wine-sodden, upon his bed. The thief took the wand and, for good measure, slit the oldest brother's throat.

And so Death took the first brother for his own.

Meanwhile, the second brother journeyed to his own home, where he lived alone. Here he took out the stone that had the power to recall the dead, and turned it thrice in his hand. To his amazement and his delight, the figure of the girl he had once hoped to marry before her untimely death, appeared at once before him.

Yet she was sad and cold, separated from him as by a veil. Though she had returned to the mortal world, she did not truly belong there and suffered. Finally, the second brother, driven mad with hopeless longing, killed himself so as truly to join her.

And so Death took the second brother for his own.

But though Death searched for the third brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life."⁹⁴

94 Rowling 2007: 330 et seq.



Screenshot from *Deathly Hallows Part 1*: Cadmus tries to bring his fiancé back from the dead, but she is sad and cold.

Xenophilius says there are not many records of the Resurrection Stone and the Cloak of Invisibility (although Harry possesses it, but few people know about it and Xenophilius does not), but that there is a lot of evidence that the Elder Wand exists, because there were countless murders in connection with the wand. Hermione recalls the sign on the Headstone of Ignotus Peverell, and Xenophilius says the Peverell brothers, Antioch, Cadmus and Ignotus, are thought to have been the original possessors of the Hallows, and therefore the three brothers in the tale. Harry spots a front page of the Quibbler, and sees his face on it, captioned with the reward for his capture: 10 000 Galleons. Confronted with this, Xenophilius becomes rather nervous and after a second, there are two Death Eaters at the door, who were alerted by him because they kidnapped Luna.

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Hermione acts fast, putting Ron under the Invisibility Cloak, seizing Harry's and Ron's hand and disappearing. The Death Eaters see Xenophilius hadn't been lying, but the three of them escape. Hermione hopes she can prevent the Death Eaters from killing Luna by doing so.

95 Image: Harry Potter Wiki, 14.6.2012. © Warner Bros. And Heyday Films 2010.
http://harrypotter.wikia.com/wiki/File:3brothers02_woman.jpg

As they settle in a new place and have time to think and talk, Harry realises the stone in Marvolo's Ring is the Resurrection stone and thinks it is in the Snitch Dumbledore left him. He also remembers the letter from his mother he found in Sirius's room in the summer. In it, she mentioned Dumbledore borrowed the cloak from James to examine it. Harry knows Dumbledore could conceal himself without a cloak and thinks he took it because he assumed it was one of the Hallows. Harry is certain Voldemort is after the Elder Wand.

In the heated discussion whether they should pursue the Deathly Hallows, Harry accidentally utters Voldemort's name, and they are surrounded by a gang of Snatchers (people paid to collect underage kids who miss school, blood traitors or muggle borns) a second later. Again, Hermione acts very fast and uses a stinging jinx on Harry's face, making it swell up and distorting it.

They are taken to Malfoy Manor, Voldemort's new headquarters (even though the estate belongs to the Malfoys), where Bellatrix Lestrange is in charge while her master is away. She forces Draco Malfoy to examine Harry to make sure it is really him, for the consequences of her summoning her master if they were mistaken, would be severe. Draco says he is not sure. They spot the Sword of Gryffindor, and Bellatrix is shocked to find it in their possession. She seizes Hermione and orders Wormtail to put the others in the cellar. Once there, they can hear Hermione's screams of agony while Bellatrix interrogates and tortures her.

Hermione tells Bellatrix the Sword is a fake. She is convinced they broke into her vault at Gringotts and concerned they might have stolen something else.

In the cellar, they meet Ollivander, the wand maker, Luna, and the Goblin Griphook. They hear Bellatrix ordering Draco to fetch Griphook, as he will be able to tell if the Sword is real. Harry begs of Griphook to lie and say it is a fake. Griphook does as Harry asked. Harry glances at the shard of Sirius's Mirror and sees a piercing blue eye inside it. He asks for help and gives their position.



Screenshot of *Deathly Hallows Part 1*: Bellatrix (Helena Bonham Carter) tortures Hermione (Emma Watson)

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After a second, Dobby the House-elf appears inside the cellar. He disappears with Luna and Ollivander to Shell Cottage, Bill's and Fleur's place, and promises to return for the other three.

Wormtail enters the cellar and Harry and Ron seize him. He tries to strangle Harry with his iron hand and Harry says he owes him. Wormtail loosens his grip for a second, then his hand moves towards his own throat and he strangles himself.

Harry and Ron go upstairs and manage to disarm Draco and Bellatrix. Dobby appears and they disappear. Bellatrix throws a knife at Dobby. Shortly after they arrive at Shell Cottage, the elf dies. Harry is deeply saddened. He digs out a grave without magic and they hold a burial for the loyal elf.

Harry asks Ollivander about the Elder Wand, and he confesses to having told Voldemort about it under torture. Ollivander says normally a wand's allegiance changes if it was won from its original master by someone else, then doing the new master's bidding and working properly for him. He says there is no proof the Elder Wand is any different, meaning there is no proof one has to kill the master of the Elder Wand to become its new master.

96 Image: Harry Potter Wiki, 28.6.2012. © Warner Bros. And Heyday Films, 2011.
http://harrypotter.wikia.com/wiki/File:Bellatrix_interrogating_Hermione.JPG

Harry figures out Voldemort tried to find Grindelwald because he stole the Elder Wand. Dumbledore won the Elder Wand from Grindelwald in their legendary duel in 1945. Voldemort is at Hogwarts now, about to take the Elder Wand from Dumbledore's white marble tomb. Harry sees the scene, and recounts it to Ron and Hermione. The question of hunting Hallows or Horcruxes is made for him: he has to hunt Horcruxes to be able to finish off Voldemort once and for all.

Lupin appears at Shell Cottage and brings with him the news that Tonks had her baby: Teddy Lupin. He asks Harry to be Godfather, and Harry accepts, touched by this honour.

The fact that Bellatrix was so worried they might have broken into her Gringotts vault makes Harry think there might be a Horcrux hidden in there. He is convinced Bellatrix does not know it is a Horcrux, merely something valuable her master ordered her to keep safe. They convince Griphook to help them break into Bellatrix's vault (which is one of the high-security vaults). In return, they promise him the Sword of Gryffindor. They plan on giving it to him after all the Horcruxes are destroyed, but do not tell him that.



Screenshot of *Deathly Hallows Part 2*: Ron (Rupert Grint, l), Harry (Daniel Radcliffe, front) and Hermione (Emma Watson) in Bellatrix' vault at Gringotts, searching for a Horcrux

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Hermione transforms into Bellatrix by use of Polyjuice Potion, and Ron's appearance is being changed and given a new identity for the break-in. Harry and Griphook are under the Invisibility Cloak, Griphook telling him what to do. They have to use the Imperius Curse several times, but manage to get into the vault. After some searching, they spot Hufflepuff's cup. Griphook steals the Sword and escapes, betraying them and pointing the guards in their direction. They manage to seize the cup, release the dragon guarding the vault and escape on its back. They jump off once the beast approaches the surface of a lake.

Harry has a vision of Voldemort torturing a Gringotts Goblin, finding out Harry stole Hufflepuff's cup and checking the locations of his Horcruxes in his mind, and Harry's theory that there is one at Hogwarts is confirmed.

They apparate to Hogsmeade and go into the pub named the Hog's Head, which is run, as they now realise, by Albus' s brother Aberforth. He was the one who sent them

97 Image: Harry Potter Wiki, 2.7.12. © Warner Bros. And Heyday Films 2011.
http://harrypotter.wikia.com/wiki/File:Bellatrix_Lestrange%27s_Vault_DH2.jpg

Dobby to Malfoy Manor. He gives them something to eat and indicates to the portrait of his Sister Ariana, who disappears at the end of the corridor painted on it and returns with Neville. He escorts them directly into the Room of Requirement, where most of the DA members are waiting and cheering. They expect Harry to have a plan, and he says he is looking for something valuable that belonged to Ravenclaw or Gryffindor. Luna says there is Ravenclaw's Lost Diadem (called so because it was lost centuries ago) and suggests she could show the painting of Rowena Ravenclaw to him so he knows what it looks like. He agrees, leaving Ron and Hermione and the rest of them.

When they reach Ravenclaw Tower, they are cornered by The Carrows. Alecto instantaneously touches her Dark Mark (Every Death Eater is branded with the "Dark Mark" so Voldemort can summon them by touching one of his follower's Dark Mark) on realising she captured Harry.

They overthrow her, and her brother is outside, trying to get in. Mc Gonagall appears and opens the door. Amycus says Voldemort expected Harry to enter Ravenclaw Tower. Harry, under the Cloak, stuns Amycus and pulls the Cloak off himself. Mc Gonagall is shocked, but pleased. Harry explains he needs time, and she says she will organise the safe retreat of the underage pupils and the installment of Hogwarts' defenses.

Harry slips into Voldemort's mind again and sees he is in the cave, realising the locket is gone.

On their way through the castle, Mc Gonagall runs into Snape. They duel, and Snape escapes.

The four houses meet in the great hall to hear what the plan is. Mc Gonagall orders the prefects to escort the underage pupils out of the school through the Room of Requirement, and allows all people over age to stay and fight.

Suddenly, a loud voice is audible, saying their plan to fight is useless. Voldemort gives them until midnight to hand him Harry. Some Slytherins point towards Harry and suggest handing Harry over. Mc Gonagall orders them to leave at once.

Harry goes and looks for the Grey Lady (The ghost of Ravenclaw Tower) to find out if she knows anything. The Grey Lady says she is the daughter of Rowena Ravenclaw and confesses to having stolen the Diadem from her mother. She says she was per-



Screenshot from *Deathly Hallows Part 2*: Harry (Daniel Radcliffe) asks Helena Ravenclaw (Kelly Macdonald) about her mother's diadem.

sued by a young man who fancied her and denied him and hid the Diadem from him in a forest in Albania. Harry suspects her of having told this story to someone before him, and she admits to having told the teenage Tom Riddle.

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Harry concludes Voldemort hid the Diadem in Hogwarts Castle the night he asked Dumbledore for a job.

Suddenly, Harry has a déjà-vu: last year, when he was hiding The Half-Blood Prince's copy of the book "Advanced Potion-Making" in the Room of Requirement, he put a Tiara on top of it to make the spot more recognizable. He realizes this was the Diadem of Ravenclaw.

Back in the Room of Requirement, they find most of the Order of the Phoenix have arrived as well. Ginny was ordered to stay in there by her parents because she is underage, but she goes to fight as well. Harry asks for everyone to leave the room, for it will only be able to transform if it is empty.

98 Image: Harry Potter Wiki. 2.7.12. © Warner Bros. And Heyday Films 2011.
http://harrypotter.wikia.com/wiki/File:Harry_and_Helena.jpg

Ron and Hermione return to the Room of Requirement, showing Harry a couple of Basilisk fangs, explaining they were in the Chamber of Secrets and that they destroyed Hufflepuff's Cup. This means there are two Horcruxes left apart from Voldemort himself: The Diadem and the snake, Nagini.

Ron and Hermione finally kiss.

Harry explains to Ron and Hermione he thinks the Diadem is in the Room where things are hidden, and they go inside together. They find it, but are attacked by Draco Malfoy, Crabbe and Goyle. Harry manages to seize the Diadem, but has to run fast because Crabbe just conjured a dangerous fire destroying the whole interior. They snatch up two broomsticks and climb on. Harry and Ron dive to see where Malfoy and his buddies are. They manage to save Malfoy and Goyle. Crabbe is lost in the fire. The cursed fire touches the Horcrux. They escape through the door. The Horcrux gives a weak cry, all life vanishes from it, and it breaks apart.

Hermione explains she read about the cursed fire as one of the substances destroying Horcruxes, but decided it was far too dangerous to use.

Harry sinks into Voldemort's mind again to find out where he is, and learns he is in the Shrieking Shack. Voldemort is convinced Harry will come to him before the night is over, because he cannot bear letting his friends die for him.

Harry, Ron and Hermione go to the Shrieking Shack, hidden under the Invisibility Cloak. They overhear Voldemort ordering Lucius Malfoy to bring him Snape. As the latter appears, Voldemort says he values Snape's loyalty and that his wand does not work properly for him because he is not its true master. He assumes that, since Snape killed Dumbledore, Snape is the true master of the Elder Wand and therefore sees no other way than to kill him to win the wand's allegiance. Voldemort does not know that, even though Snape killed Dumbledore, it was Draco Malfoy who disarmed him. Therefore Draco Malfoy is the true master of the Elder Wand. Voldemort orders Nagini to kill Snape. He leaves the Shrieking Shack while Snape is still breathing, without regret.

When Voldemort has left, Harry enters the Shrieking Shack, pulling the Invisibility Cloak off himself. Snape recognises him and tells him to take the memory issuing from his wounds. Harry does as he is told. After Snape has gone, Harry goes up to the Headmaster's office and puts the memory into the Pensieve, and dives into it.

He sees the most important moments of Snape's life: He wore shabby clothes as a kid, his parents were always fighting, and he met Lily at the age of 11. He was instantly

amazed and fascinated by her, and told her she was witch before she got her letter. She was a muggle-born, so no one in her family expected it. Her sister Petunia was jealous of her going to Hogwarts.

At Hogwarts, Snape ended up in Slytherin, while Lily, James and Sirius (who all were the same age), went to Gryffindor. Snape was in love with her from the first day he lay eyes upon her, but never had the nerve to tell her. In their sixth year at Hogwarts, they had a huge fight and she said she could not be friends with him any longer, for he loved the Dark Arts and called every muggle-born except her a mudblood. He threw in her face that James was in love with her, and he was right.

Harry learns that Snape loved his mother his whole life, and he was distraught when he heard Voldemort had interpreted the prophecy Snape had recounted to him to mean his archenemy would be Harry, Lily's son.

From that point onwards, Snape put his services at Dumbledore's disposal and risked his life as a double agent, pretending to spy for Voldemort, when in fact he was spying on him and for Dumbledore. He did this to protect the son of the woman he had loved all his life.

Harry learns from a memory showing Snape and Dumbledore that Snape reduced the range of the curse that had attacked Dumbledore's hand when he retrieved Marvolo's ring. Snape tells Dumbledore he is got no more than a year left to live, since the curse will spread eventually. Dumbledore knows Voldemort ordered Draco Malfoy to kill Dumbledore, and says when the time comes, Snape should kill him and save him from the hands of cruel people like Bellatrix who would torture him before killing him. He says Draco's soul should not be ripped apart on his account and since Snape will kill him because he was doing Dumbledore a favor, his soul would not be harmed.

Dumbledore then tells Snape he has to inform Harry that Voldemort cannot be killed while Harry is still alive, for Voldemort's killing curse, which rebounded on himself sixteen years ago, split a part of Voldemort's soul and thrust it upon the only living thing left in the room: Harry. This is why Harry can speak Parseltongue and why he has access to Voldemort's mind: a part of Voldemort's soul remains within Harry and it can only be killed by killing Harry.

Harry also learns it was Snape who hid the Sword of Gryffindor in the Forest of Dean, and cast the patronus: a silver doe. He did this on Dumbledore's orders.

Harry is shocked when he gets out of the Pensieve. Dumbledore raised him like a pig for slaughter. He was ok with Harry telling Ron and Hermione what he is up to because they would guarantee the mission would continue even if he died.

On the way down the marble steps he sees Neville and, being asked what he can do, says he should kill Voldemort's Snake, Nagini, if he gets the chance.

Harry is ready to surrender, and once in the forest, under the Invisibility Cloak, he touches the Snitch with his mouth and whispers:

"I am about to die."⁹⁹

The shell of the Snitch breaks open to reveal the Resurrection Stone. Tonks, Lupin, Sirius, James and Lily appear next to him. His mother and father comfort him, and promise to stay with him until the end. Sirius assures him dying is easier than falling asleep.

He reaches the spot in the Forbidden Forest where Voldemort and the Death Eaters are waiting. He takes off the Cloak and waits. Voldemort casts the Avada Kedavra at him. He flies up into the air and lands in a place where everything is light and bright. He opens his eyes to see Dumbledore. They seem to be at King's Cross station, except it looks cleaner. Dumbledore explains that Harry has not died, but that he got rid of the part of Voldemort's soul that was attached to him and that it worked only because Harry was ready to die. He says the protective charm Lily placed upon Harry still exists and also is in Voldemort, for he used Harry's blood to regain his body. For this reason, Voldemort could not kill Harry.

As to why Harry's wand acted of its own accord when he was pursued by Voldemort the night he left Privet Drive, Dumbledore explains the Twin Cores met in the graveyard and Harry's wand took some of the power and qualities of Voldemort's wand that night. So when Voldemort attacked, Harry's wand recognised Voldemort and used some of his own magic against him, and Lucius's wand did not stand a chance. Harry's wand contained his own strength and some of Voldemort's enormous skill. Dumbledore makes it clear that Harry's wand was only this powerful against Voldemort, and

99 Rowling 2007: 559

not against anyone else. Therefore it could still be destroyed by Hermione in Godric's Hollow.

Dumbledore apologises for having made it so hard for Harry to find out about the Deathly Hallows, for he feared Harry would be tempted as he was as a young man, for he had wanted to be master of Death, meaning he wanted to possess the Deathly Hallows, no matter what it cost. He confesses that Grindelwald was after the Hallows as well. He also confirms Harry is a direct descendant of Ignotus Peverell, which is why the Cloak was in his family.

Harry is back in the forest, lying motionless on the ground. He does not dare to open his eyes, but hears a commotion, and Voldemort was unconscious as well. He demands to know whether Harry is alive. Narcissa Malfoy approaches Harry and asks in a whisper if her son Draco is alive. Harry says he is, and Narcissa gets to her feet and says Harry is dead. All she cares for now is her son.

Hagrid has to carry Harry to the Castle so everyone can see he is dead. All of his friends cry and yell in protest, Neville in particular. Voldemort decides to make an example of him, and summons the Sorting Hat. He places it on Neville's head and sets it on fire. Voldemort has Nagini around his shoulders. Neville pulls the Sorting Hat off of himself, screaming. Then he pulls something silver from it: Gryffindor's Sword. With one stroke he decapitates the Snake.

Harry uses the commotion to throw the Invisibility Cloak over himself and runs, chasing shield charms between Death Eaters and their adversaries to protect his friends. The fighters are pushed into the Great Hall by the rioting giants. Bellatrix is fighting Hermione, Luna and Ginny at once while Voldemort is duelling Slughorn, McGonagall and Kingsley at once. Mrs. Weasley steps forward and challenges Bellatrix with the words:

“NOT MY DAUGHTER, YOU BITCH!”¹⁰⁰

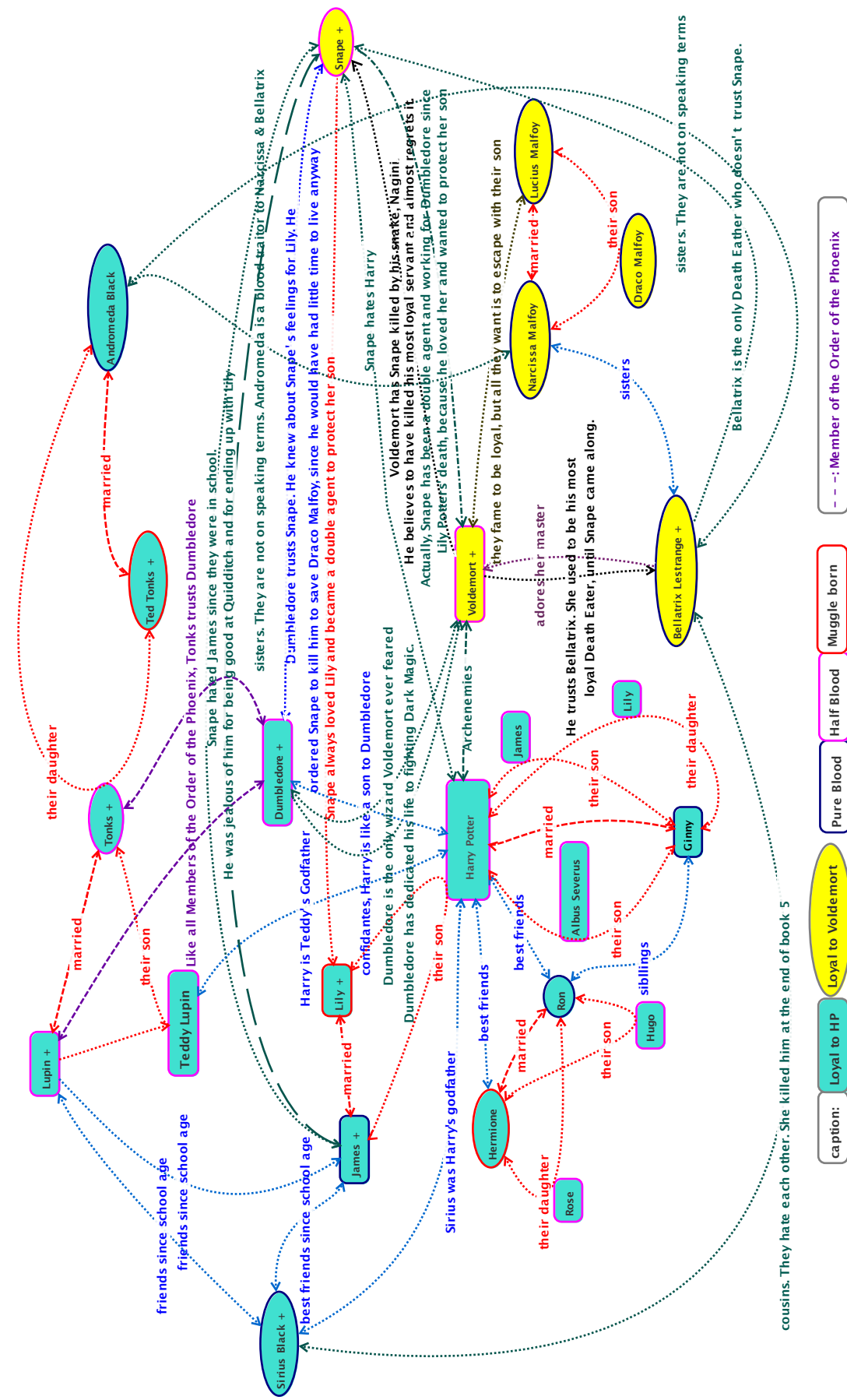
She orders the girls to get out of the way, and they duel to kill. Molly Weasley kills Bellatrix. Voldemort yells in protest, and rounds on Molly, but in that moment Harry pulls the Invisibility Cloak off himself and it is just him and Voldemort. Harry explains Voldemort is not the true master of the Elder Wand, and gives him a chance to make amends. Voldemort laughs at this suggestion. They raise their wands simultaneously,

¹⁰⁰Rowling 2007: 589

Voldemort uses the killing curse, Harry “Expelliarmus”, the disarming charm. Voldemort is finished and Harry is the new master of the Elder Wand, and therefore the true master of the Deathly Hallows. Harry uses the Elder Wand to repair his old wand, and destroys the Elder Wand, fearing it would do more harm than good if it continued to exist.

In an epilogue set nineteen years later, Harry and Ginny are married and escort their children to the Hogwarts Express. They named their sons James and Albus Severus, after Harry's father and the two bravest men Harry ever knew. Their daughter, Lily, is named after Harry's mother. Ron and Hermione are married, too. They have a daughter, Rose, and a son, Hugo. Neville has become professor of Herbology.

Harry's scar has not been hurting for nineteen years.



cousins. They hate each other. She killed him at the end of book 5

caption: Loyal to HP Loyal to Voldemort Pure Blood Half Blood Muggle born

---: love ---: friendship ---: passionate adoration ---: hostility ---: Death Eaters who possess Voldemort's trust

---: Member of the Order of the Phoenix

---: Traitor

Mindmap: Harry Potter Relations Ending of Book 7

11.2 Motifs of Myths, Archetypes etc. in Harry Potter

There are countless motifs of myths, archetypes, symbols and characters in Harry Potter. I will point out a few examples I find particularly important for the story and interesting.

11.2.1 Characters



Screenshot from Harry Potter and the Deathly Hallows: Part 2. Dementors guarding Hogwarts.

The following creatures were created by J.K. Rowling. Some were obviously inspired by myths, sagas or legends (I will get to those on the next few pages). First, here is a type of character she created. ¹⁰¹

In the following Interview, she explains how they got to be in the HP books.

Dementors: In the HP books, Dementors are described as cold creatures who suck life and hope from people and who can even remove a person's soul by kissing them. Dementors guard the wizarding prison, Azkaban.

Here's an extract of an Interview of Oprah and J.K. Rowling on "The Oprah Winfrey Show". ¹⁰²

Oprah: "You became depressed after your mother died?"

¹⁰¹ Image: Harry Potter Wiki, 14.5.2012. © Warner Bros. And Heyday Films, 2010.
http://harrypotter.wikia.com/wiki/File:Hogwarts_dementor.png

¹⁰² © 2012 Harpo Productions, 4.5.2012. http://www.youtube.com/watch?v=kN_ilWkF-zo&feature=relmfu

J.K. Rowling: "Yes. But I think I had tendencies towards depression from quite young. It became really acute. When I was 25 to 28 was a very dark time. It is the absence of feeling and even the absence of hope that you can feel better and it is so difficult to describe to someone who's never been there. It is not sadness. I know sadness. Sadness is not a bad thing. To cry and to feel. It is that cold absence of feeling, that really hollowed out feeling. That is what the Dementors are. And it was because of my daughter that I went and got help."

Here are a few examples of the meaning and origin of some of the main character's names.

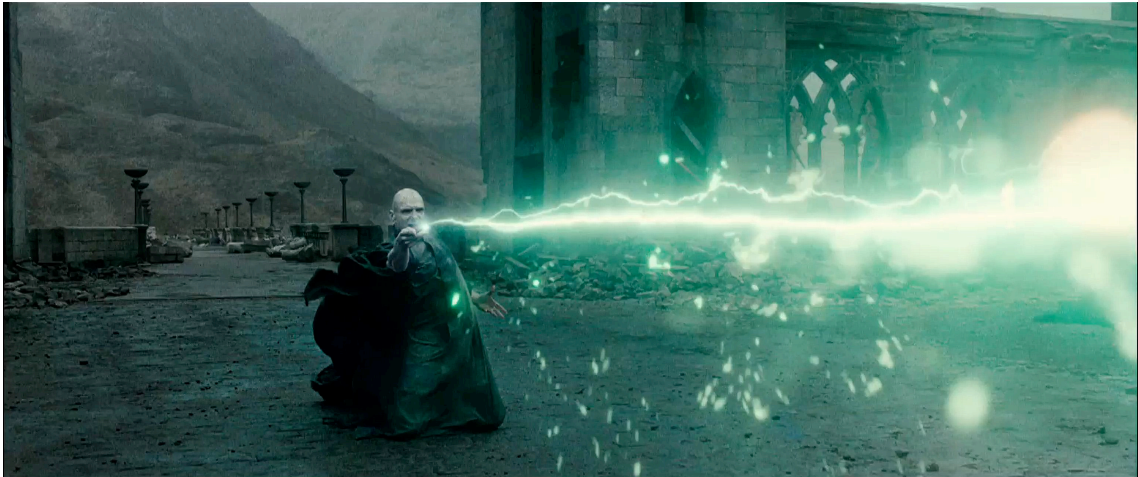
Harry – Is of Anglo-Saxon origin. It is J.K. Rowling's favorite boy's name and means "power". There was also a magician named Harry Houdini in the 1900s.

Hermione – Is the feminine version of Hermes, who – in Greek mythology - was the daughter of Helen of Troy and King Menelaos of Sparta. She was the patron saint of high magic.

Voldemort: In medieval times there was a dark wizard named Voldermortist. The name can also mean "Lord of Evil" or "Dark Lord" in another language. According to the legend, Voldermortist once tried to destroy Merlin before the time of King Arthur by bribing the people who were already evil and bewitching those who were honorable. The legend also says Merlin used a simple Paralyzing Charm to kill Voldermortist. "mort" means "death" or "evil" in several European languages. "vol-de-mort" means "flight from death" (or "escaping death") in French. "vol" can also mean "stealing" in French, indicating Voldemort's attempts to steal from death, and trying to evade death. In Danish, "volde" means "to cause" and could be derived from the Latin "valde," meaning "great, exceedingly, strongly, powerfully." Using these definitions Lord Voldemort's name would then mean "excessive, great, or extreme death. In Norwegian and Danish, "vold" means "violence."¹⁰³

As we know from the books and is shown in the films, Voldemort is cruel and his human features decrease with the years, the more people he murders the less human he becomes. He is afraid of death, that is why he takes such extreme and cruel measures to evade it. But he does not understand the concept of a soul that is untarnished and whole: a soul like Harry's. Ultimately, love wins.

¹⁰³Mugglenet 2012. 15.5.2012. http://www.mugglenet.com/books/name_origins_characters.shtml



Screenshot of *Deathly Hallows Part 2*: Voldemort (Ralph Fiennes) in the Final Battle

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J.K. Rowling talks about the importance of the subjects of Love and Death in the HP books in this extract of an interview on “the Oprah Winfrey Show”:

J.K. Rowling: “6 months before my mother died I started writing. The odd thing is they wouldn't be what they are if she hadn't died. Her death is on virtually every other page of the HP books. At least half of Harry's journey is a journey to deal with Death: it is many forms, what it does to the living, what it means to die, what survives death...it is there in every single page...So if she hadn't died, I do not think it is too strong to say there wouldn't be HP. The books are what they are because I loved her and she died.”¹⁰⁵

11.2.2 Animals

In book one, there is the three-headed dog guarding the trap door which leads to the Philosopher's Stone, named **Fluffy**.

It has lots of similarities with Cerberus, the three-headed monster known from Greek myths to have guarded the entrance to Hades, hell itself. It is also said Cerberus was a good guard and could only be fooled by few. If someone played him the lute, he was

104 Image: Snitchseeker 14.5.2012. © Warner Bros. And Heyday Films 2011.
<http://snitchseeker.com/gallery/displayimage.php?album=1413&pos=190>

105 © 2012 Harpo Productions, 4.5.2012. http://www.youtube.com/watch?v=kN_ilWkF-zo&feature=relmfu

tame.¹⁰⁶ In *Philosopher's Stone* this is also the case: Fluffy is very dangerous, but if someone plays him music he falls asleep. In the film, there is a lute playing him music.

Another example for a mystified animal in Harry Potter is **Fawkes**, Dumbledore's phoenix. In Egyptian myth, the phoenix was a symbol of rejuvenation and return of the sun. When the phoenix was old it burned itself in its nest and emerged from it, younger.¹⁰⁷



Screenshot of *Harry Potter and the Chamber of Secrets*: Dumbledore (Richard Harris) and Harry (Daniel Radcliffe) watch Fawkes' Rebirth from the Ashes

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The definition of the phoenix in the Arab myths comes even closer to its description in Harry Potter: the phoenix escaped ageing by jumping into the fire and was reborn from the ashes.¹⁰⁹

¹⁰⁶Eliot 1976: 282

¹⁰⁷Eliot 1976: 247

¹⁰⁸All movie photo 2012. 28.6.12. © Warner Bros. Pictures and Heyday Films 2002.
http://www.allmoviephoto.com/photo/2002_harry_potter_and_the_chamber_of_secrets_047.html

¹⁰⁹ Eliot 1976: 180

In Harry Potter, phoenixes are described as creatures which can carry great weights, whose feathers are sometimes used as a core for a wand, whose tears have healing powers and which go up in flames from time to time to be reborn from the ashes.

Nagini: "Naga" means "snake" in Sanskrit and "Nagin" means "female snake" in Urdu. The name might also be a reference to Rudyard Kipling's cobra character Nagina, who was referred to as Nagini in some translations.¹¹⁰

Voldemort's snake is the one being he is most fond of, she means more to him than any human being. That is also why he entrusted a part of his soul to her (in turning her into a Horcrux), which is a very risky business. The snake can think and act on its own, therefore Voldemort's control over it is essential.



Uraeus Snake

In mythology, the snake is the guardian of treasure, cosmic energy of the world's creation and the great destruction of the earth. The snake shows its dangerous character, which is one of hidden and driven-by-instinct cunning. As such, she matches the definition of the temptress. Some also recognise the snake as a symbol of creative energy and emerging spirit (not unlike in Indian Yoga) and in doing so become masters of the freeing healing power of snakes. In Asia, snakes, also known as Nagas, are known as protectors of the Gods and Buddha.¹¹¹¹¹²

11.2.3 Magical Objects

Pensieve (the stone basin Dumbledore uses to look at memories) - The verb "penser" in French means "to think." Perhaps a combination of the English words "pensive" and "sieve." To "be pensive" is to be "wistful or thoughtful" and "a sieve" is "a utensil of wired mesh used for sifting."¹¹³

110 © 2012 MuggleNet. 14.5.2012. http://www.mugglenet.com/books/name_origins_spells.shtml

111 Eliot 1976: 175.

112 Image: Eliot 1976: 180.

113 © 2012 MuggleNet. 14.5.2012. http://www.mugglenet.com/books/name_origins_spells.shtml

11.2.4 Spells and Potions¹¹⁴

Avada Kedavra (Killing Curse) - Aramaic phrase that means "I will destroy as I speak." Also similar to "Abra-cadabra", which is an ancient spell (dates from the 2nd Century) used by conjurors to invoke spirits or supernatural powers for protection against disease or aid. "Kedavra" sounds like "cadaver," which means "corpse."

Crucio (Cruciatus Curse) - "Crucio" is Latin for "I torture."

Expecto Patronum (Spell used to conjure a Patronus) - In Latin, "expecto" means to "await, desire, or hope for" and "patronus" is "protector." Therefore, "to hope for a protector." A Patronus is used to protect against a Dementor.

Expelliarmus (Disarming Spell) – Is a Latin combination of "expellere" meaning "to expel" and "arma" meaning "weapon or upper arm."

Veritaserum (Truth Potion) - "Veritas" is Latin for "truth" and "serum" is a potion. ¹¹⁵

114 © 2012 MuggleNet. 14.5.2012. http://www.mugglenet.com/books/name_origins_spells.shtml

115 All meanings according to MuggleNet ©2012. 14.5.2012.
http://www.mugglenet.com/books/name_origins_spells.shtml

12 Thoughts on the Adaptation process of Harry Potter and the Deathly Hallows

In this chapter I will analyse the adaptation process of *Harry Potter and the Deathly Hallows*, which is the last and 7th of the Harry Potter Books. For a summary of book 7, see chapter 12.

12.1 Analysis of Deathly Hallows according to the *Principles of Adaptation*

First, here' s an analysis of the *Harry Potter* Series I made using „the Principles of Adaptation“ by Ben Brady¹¹⁶:

A summary of the novel one wants to adapt should contain the following points:

- who is your central character? → Harry Potter
- What' s the central character' s problem? → he was marked the number one target by the most evil wizard the world has ever known, Voldemort, and therefore he has to destroy him in person. He has two choices: kill Voldemort, or be killed by him and let him take over the world. For Harry, there is only one way out of this: destroy Voldemort!
- Who or what is the opposing force (antagonist)? → Lord Voldemort (Tom Marvolo Riddle)
- What' s the centre of the play (the main character' s need or motivation)? → Harry lost his parents at the age of one on Lord Voldemort' s account, he killed them in person and intended to kill Harry, too. Over the years, Harry had to watch some of his friends die on Voldemort's behalf, among them his Godfather Sirius Black.
- What is the focus of the play (the protagonist' s goal or objective) ? → Harry is doing everything he can to destroy Voldemort, and has his two best friends,

¹¹⁶ Brady 1994: 15.

Ron and Hermione, by his side. In Book 7 they focus on finding and destroying Horcruxes (each Horcrux contains a part of Voldemort's soul, there are 6 in total). They already destroyed Riddle's diary in book 2, and Dumbledore destroyed Marvolo's Ring: there are four left.

- When did the protagonist find himself in an unacceptable situation? → Harry was forced into this situation very early in his life. Voldemort marked him as his greatest threat by trying to kill him for the first time at the age of one and therefore Harry's life is constantly in danger. All he can do to change that, and to make the world a better place, is to face his greatest enemy and put an end to him.
- What initiated this unacceptable situation (backstory)? → Voldemort heard a prophecy that was made by the divination teacher, Professor Trelawney, that said that a boy who was born at the end of July 1981 will be his biggest threat. Voldemort took it to mean that boy was Harry Potter, although theoretically there would have been other children that were born to wizards in that period of time, for example Neville Longbottom (a fellow student of Harry's). However, by marking Harry Potter as his greatest enemy, Voldemort made it so and Harry has no other choice than to face him or die on his behalf.
- What is the issue of conflict (eg. Person vs. Person, Person vs. Nature or some physical obstacle, or Person versus Self)? → Person vs. Person: Harry vs. Voldemort
- What is the significant (crucial) issue of conflict? → success or failure. There are many topics in the series, life/death is also a crucial one, seeing as Harry has to fight for his life countless times. But in the end it all comes down to whether Harry succeeds in finishing off Voldemort once and for all. So that is the (most) crucial issue of conflict.
- What is the theme? (Message of the Film) → Love conquers all. Those who are not loved have nothing to live for. Voldemort does not understand the concept of love or being loved, e.g. doing something for a different motive than personal gain. That is the reason why he fails: he rips his soul apart, trying to hide its parts in different places and thinking it makes him invincible. The truth is that he makes himself less human with every part of his soul he rips away. Also, he is unable to completely trust anyone. In this situation, he is always looking over his shoulder and suspecting everyone, even his most faithful followers, of

deception and treason. Harry, on the other hand, learns from Dumbledore and through personal experience that an untarnished soul is worth much more than the biggest magical skills. He is protected by his mother's love that saved him the night his parents were killed. His mother was willing to sacrifice her own life to spare his. And Harry also has to face death consciously at the end of Book 7. He is willing to die to save all his friends and to rid the world of Lord Voldemort, and that is the reason why he survives. Good triumphs over evil.

So in analysing the book you want to adapt you have also eliminated storylines and characters that distract the audience from the principle character and his journey. In Deathly Hallows, there are not many characters and storylines that were eliminated for the films. You'll see a direct comparison of book 7 and films 7.1 and 7.2 in the table on the next two pages.

12.2 One Book – Two Films?

Warner Brothers decided to make two films out of the seventh book, even though it wasn't the longest of the series. When I read it I thought it would be difficult to get all this essential plot into one film. There is the hunt for the Horcruxes, which is the main objective of the first film, and which is also continued and concluded in the second, which is basically the Battle of Hogwarts. Both films have an increasing level of suspense and every turning point bares more immediate threat to the three friends we know and love than the one before. So the greatest challenge in adapting this book must have been deciding where to split the book, where does the first film end? I asked myself that while reading and thought it must be somewhere between Malfoy Manor and the point where they arrive at Hogsmeade.

In fact, the first film ends after Harry, Ron and Hermione have escaped from Malfoy Manor and the grasp of Bellatrix Lestrange, and Voldemort has discovered the Elder Wand and stolen it from Dumbledore's tomb.

One example of discrepancy between the mediums book and film is the radio. In the book it only turns up after Ron returns to Harry and Hermione, in the film it is there from the moment they live in the tent.

There is also a new scene which is connected to the radio: the dance of Hermione and Harry.

In this interview, Steve Kloves, who adapted the Harry Potter Books (except for *Order of the Phoenix*), explains what role the radio plays and how he came up with the dancing scene between Harry and Hermione.

“The scene I'm pleased with the most from *Harry Potter* is the dance scene with Harry and Hermione in *Deathly Hallows Part 1*. I heard a song on the radio and thought: 'what if Ron and Hermione danced?' Because the radio, in a way, is a surrogate for Ron. So, when he leaves, that is Ron, the Radio. Harry and Hermione both come from Muggle backgrounds. So what if the music is playing, and Harry sees Hermione is depressed and tries to pull her out of her misery by getting her to dance; and then it becomes complicated. That was one of my cocktail napkin notes. I put it in the script and thought I was gonna be pushed back by the other collaborators. Everybody embraced it, but nobody more than Dan (Radcliffe) and Emma (Watson), who loved it the first time they read it.”¹¹⁷

On the next two pages follow two tables comparing book 7 to the two films, describing the scenes that were altered from the chapters in the book. The scenes that are new are marked in red. What is labelled here as a scene is actually a sequence. Every time the place or time changes, a new scene starts (screenwriters have to act on this rule and therefore a film can have a lot of (sometimes very short) scenes).

Generally, it can be said the two films are very close to the book. I think they are more than worthy to form the epic conclusion of the series.

Book 7: chapter	length in pages	Film 7.1	length in minutes	description: what is different in the films than in the book?
-	0	Scene 1	01:04:00	Minister declares the strength of the Ministry
-	0	Scene 2	01:38:00	Hermione wipes her parent' s memory to protect them
-	0	Scene 3	00:10:00	Ron is at home, his mother cooks dinner.
3. The Dursleys Departing	11	Scene 4	00:14:00	shortened.

117 © 2005-2012 Collider.com. 4.5.2012. <http://collider.com/steve-kloves-interview-harry-potter-deathly-hallows-amazing-spider-man/101593/>

Book 7: chapter	length in pages	Film 7.1	length in minutes	description: what is different in the films than in the book?
1. The Dark Lord Ascending	10	Scene 5	05:16:00	like in the book, a bit shorter. Thicknesse is sitting there in the scene, in the book he is being talked about.
2. In Memoriam	12	Scene 6	01:34:00	shortened.
4. The Seven Potters	16	Scene 7	07:25:00	like in the book, only that Harry and Hagrid fly directly to The Burrow instead of Tonks' s parents' place.
5. Fallen Warrior	18	Scene 8	04:30:00	like in the book. Only the thing that gave Harry away to Voldemort is different: in the book he used <i>Expelliarmus</i> , here they suspect it was his owl, Hedwig.
-	0	Scene 9	02:00:00	Harry wants to run away, Ron convinces him to stay. They also sum up the Horcruxes they still have to find and the ones they destroyed: a reminder for the audience, the goal is clear.
6. The Ghoul In Pijamas	19	Scene 10	01:28:00	There is no Ghoul in the film, but the Kissing scene between Ginny and Harry is there.
7. The Will of Albus Dumbledore	20	Scene 11	03:58:00	a bit shortened. Harry' s Birthday is left out.
8. The Wedding	19	Scene 12	04:18:00	Harry is not disguised in the film. Otherwise the scene is similar to the book.
9. A Place to Hide	12	Scene 13	05:58:00	similar to the book.
10. Kreacher' s Tale	20	Scene 14	03:00:00	similar to the book.
various	10	Scene 15	02:00:00	The Hogwarts Express is searched, Pius Thicknesse announces Muggle-Borns have to present themselves for evaluation, and Kreacher finds Mundungus. All this is shown in the film, and narrated/shown in Newspaper articles in the book. The elements of this scene are picked from various chapters. Ron and Hermione are flirting.
11. The Bribe	18	Scene 16	01:55:00	Dobby accompanies Kreacher who brings back Mundungus to Grimmauld Place. In the book, Kreacher and Mundungus show up without Dobby. Lupin' s visit is left out.
12. Magic Is Might	19	Scene 17	04:51:00	Like in the book.
13. The Muggle-Born Registration Commission	18	Scene 18	08:00:00	The scene continues here, it is only split because the chapters are split. Similar to the book.
14. The Thief	13	Scene 19	05:00:00	In the film, they try to destroy the horcrux with various methods, in the book they just talk about how it can be destroyed. Here' s also a typical display of the difference of the mediums: In the film, the camera moves down until you see where the tent is. There are no words necessary.
15. The Goblin' s Revenge	21	Scene 20	09:35:00	Some bits of what airs over the radio is being shown here. In the book potterwatch comes up only after Ron has returned to Harry and Hermione. Also, in the book there is no mention of Hermione

Book 7: chapter	length in pages	Film 7.1	length in minutes	description: what is different in the films than in the book?
				cutting Harry' s hair. The rest of the scene is similar to the book.
-	0	Scene 21	02:30:00	Additional scene: Harry tries to pull Hermione out of her misery by getting her to dance.
16. Godric' s Hollow	15	Scene 22	06:13:00	Harry and Hermione are transformed into muggles in the book, in the film they go there without disguises.
17. Bathilda' s Secret	16	Scene 23	05:00:00	there is no mention of Harry' s wand being broken.
18.The Life and Lies of Albus Dumbledore	10	Scene 24	03:00:00	Hermione tells Harry his wand is snapped in two. The stuff about Dumbledore' s family secrets is left out. The only thing in the film of that bit is the photo of Grindelwald.
19. The Silver Doe	19	Scene 25	11:00:00	Similar to the book.
20. Xenophilius Lovegood	14	Scene 26	03:30:00	a bit shortened. The scene is split because it is the same in the book.
21. The Tale of the Three Brothers	15	Scene 27	07:30:00	In the film, the Tale of the Three Brothers has a special look: something like a sepia silhouette-style. I like it very much. it is a method to show it is a story in the story, or a film in the film. The end of the scene is shortened, the three of them disapparate before the Death Eaters arrive, in the book they try to protect Xenophilius by showing the Death Eaters Harry was there.
22. The Deathly Hallows	18	Scene 28	02:00:00	The chase lasts longer in the film, in the book they say Voldemort' s name and are caught right away.
23. Malfoy Manor	24	Scene 29	10:00:00	The scene starts with Harry' s vision of Voldemort questioning Grindelwald about the Elder Wand. In the film, Griphook lies about the Sword on his own accord, in the book Harry has to convince him.
24. The Wand-maker	20	Scene 30	04:47:00	similar to the book. The film ends with the end of this chapter: Voldemort steals the Elder Wand from Dumbledore' s tomb and casts a great lightning into the sky: a great cliffhanger, leaving the audience with a desire to watch part 2.
Total no. pages:	407	Total mins. (Incl. End titles)	140 mins.	

Deathly Hallows Part 1: Book versus Film

Book 7: chapter	length in pages	Film 7.2	length in minutes	description: what is different in the films than in the book?
-	0	Scene 1	01:00:00	Snape, headmaster of Hogwarts, watches over his school, which is protected by Dementors.
25. Shell Cottage	12	Scene 2	10:00:00	The scene is undercut with scene 1. The part of Lupin' s visit and him making Harry Godfather is left out. Otherwise similar to the book. The conversation of Harry and Ollivander, which is in chapter 24 in the book, is here in the film
26. Gringotts	20	Scene 3	14:00:00	The humour of the book is adapted well in the film. The scene is quite similar to the book.
27. The Final Hiding Place	8	Scene 4	02:00:00	similar to the book.
-	0	Scene 5	00:35:00	Voldemort walks among the dead and tells Nagini to stay close. The Sword of Gryffindor disappears from Griphook' s grasp.
28. The Missing Mirror	13	Scene 6	05:25:00	similar to the book.
29. The Lost Diadem	14	Scene 7	03:20:00	shortened. Undercut with scene 8.
30. The Sacking of Severus Snape	15	Scene 8	03:40:00	Snape summons the four houses of Hogwarts. In the book, he has already escaped at this point and Mc Gonagall is in charge. The duel between Mc Gonagall and Snape takes place in the Great Hall, and Snape escapes. After that, Harry and Luna go into Ravenclaw Tower (as in chapter 29)
31. The Battle of Hogwarts	24	Scene 9	21:00:00	similar to the book. Voldemort' s command to attack is shown in the film, just like Ron and Hermione' s detour into the Chamber of Secrets to get Basilisk fangs to destroy the Horcruxes (They are narrated in the book). The scene with Neville and the bridge is not in the book. In the film it seems like Voldemort can feel it when Hermione destroys Hufflepuff' s cup, and Harry senses Voldemort' s fear. The first part is not the case in the book. Also, Harry kisses Ginny in the film. it is undercut with Voldemort' s side of the battle, Ron and Hermione, and Harry. So actually, these are three sequences intertwined. When the diadem is destroyed in the fire, we see Voldemort again, reacting as though he felt a part of his soul was just destroyed. That is not in the book.
32. The Elder Wand	16	Scene 10	08:00:00	similar to the book.
33. The Prince' s Tale	24	Scene 11	11:35:00	In the book, Fred died in chapter 31. Snape' s memories are cut a bit shorter.

Book 7: chapter	length in pages	Film 7.2	length in minutes	description: what is different in the films than in the book?
34. The Forest Again	11	Scene 12	07:25:00	Harry tells Ron and Hermione to kill the Snake, instead of Neville. They know she is the last Horcrux anyway.
35. King' s Cross	15	Scene 13	05:10:00	Shortened.
36. The Flaw In The Plan	21	Scene 14	16:00:00	shortened. In the film, Neville instinctively pulls the Sword of Gryffindor from the Sorting Hat and kills the snake, even though no one told him what she is. Voldemort and Harry duel for quite some time, that is a typical epic movie finale.
37. Nineteen Years Later	5	Scene 15	03:40:00	similar to the book.
Total no. pages:	198	Total mins. (incl. End titles)	125 mins.	

Deathly Hallows Part 2: Book versus Film

12.3 Deductions From the Tables

It takes several pages to describe an atmospheric scene in a book, in a film it just takes one shot. That is one of the reasons why the contents of some chapters are sometimes told in a few instants in the film, and why the relating scenes are shorter. With the opening sequence the mood is set for the whole film, just by showing a scene in a dark setting, and adding suspenseful music.

There are several examples of characters or actions which are being referred to in detail in the book, which simply appear in person in the film. It makes no sense to write many lines of dialogue in a film when something can be simply shown, and be much more in the fashion of the medium. One example of a modification in this sense from book to film is the man replacing Rufus Scrimgeour as Minister for Magic, Pius Thicknesse. In the book he is talked about by Voldemort and his Death Eaters and by the Order. In the 7.1 film he sits at the Death Eater' s table. Also, in the film he seems to be willing to do the job, in the book a Death Eater has to put him under the Imperius Curse.

There are also some scenes that are longer than the chapter in the book. This can be due to various reasons, for example an information which was communicated earlier in the book now comes up in the film, or the scene is stretched for dramatic effect. One example for this technique is the finale of the 7.2 film, which is chapter 36 in the book: Harry and Voldemort duel and chase each other across half the castle and Harry even grabs Voldemort around the neck and they fall down a tower, which is not in the book. It is understandable why the director could not resist putting this stunt in: it takes the audience's breath away. Film is a visual medium, and the dramatic effect is much greater like this.

Steve Kloves says about *Deathly Hallows*:

"I look at *Deathly Hallows* as a whole. So I see it as two pieces together. It was very important for all of us that each movie stands alone. But, I see it as a whole and I think, actually, if you put the two halves together it rhythmically works quite well. If anything, there are bits of dialogue that are lost in the final cut of part 2.[...] We were always cogniscent to get off the stage at the right moment in the global sense, and I feel we are, by the way. It is time for it to end. Also in terms of the last movie we didn't want to overstay our welcome or rush it, either. We wanted it to try to hit the right rhythm."¹¹⁸

Here are some extracts of interviews of some of the makers of the *Harry Potter* films as to what makes the films so successful.

David Heyman (Producer):

"it is culturally specific, but it is thematically universal. It is really about things like love, death, loss, friendship, loyalty, and good vs evil. We all know characters like Ron, Harry and Hermione, we've all had teachers like Dumbledore, and Snape and Lupin. We haven't known too many Voldemorts, I hope. But these are people who are – yes, they are British- but I think they are relateable to people all over the world. And I think one of the things we can do is find stories that have that universality. Because we have, if you look at stories like *Narnia* and *LOTR*, and those are the fancy ones, but we have in this country generated and written novels, plays, TV

118 © 2005-2012 Collider.com. 4.5.2012. <http://collider.com/steve-kloves-interview-harry-potter-deathly-hallows-amazing-spider-man/101593/>

series and films that have been seen the world over. And I just think we can and we will do it, there' s no question.”¹¹⁹

David Yates (Director of films 6, 7.1 and 7.2) says:

“it is the beautiful books the series is based on, that have this global fanbase. And this eclectic series of characters, I mean Jo (J.K. Rowling) is very generous in creating this world and she has given us so many characters that are so vivid that there' s kind of someone for everybody, I think. Also the fact that the world offers [...] something bigger and more extraordinary than our ordinary lives and there' s a sort of sense of wish fulfilment in that storytelling. And there' s some very universal storytelling themes: the fight of good against evil, and the power of love and faith, and the feeling of loss. And death is a big feature in the movies, too. [...] People are interested in death. Death is an issue which does not really figure in the Hollywood rulebook of how to make a popular film, but death is a theme that runs through Jo' s books and the sense of loss and of dealing with loss. So I think there are many reasons why these films are so successful.”¹²⁰

In an environment where companies try to make films which are appealing to a global audience, *Harry Potter* is, unsurprisingly, successful. Fantasy films have little trouble crossing cultural boundaries for they are set in another, fictitious, world. Anyone can feel equal in it, enjoy it. There is a good force fighting against an evil one, everyone can relate to that. The editors of *Harry Potter and International Relations* cite Sherry Lansing, outgoing head of Paramount Pictures, who says:

“it is hard, for instance, to pick a villain with a global audience in mind. If we' re in a global market, it is going to be a challenge to find credible villains.[...] Generally the studio agreed: countries can no longer be demonized.”¹²¹

That is an advantage of *Harry Potter*: Voldemort insults no one. Time Warner possesses a large number of companies, making vertical integration possible inside the company. *Harry Potter* was genially marketed through this machinery.

119 Press Conference of HP film 8. Digitalspy 2011. 5.5.2012. <http://www.youtube.com/watch?feature=fvwp&tNR=1&v=8DP-nx3fWD8>

120 Press Conference of HP film 8. Digitalspy 2011. 5.5.2012. <http://www.youtube.com/watch?feature=fvwp&tNR=1&v=8DP-nx3fWD8>

121 Lansing in Neumann et al. 2006: 30.

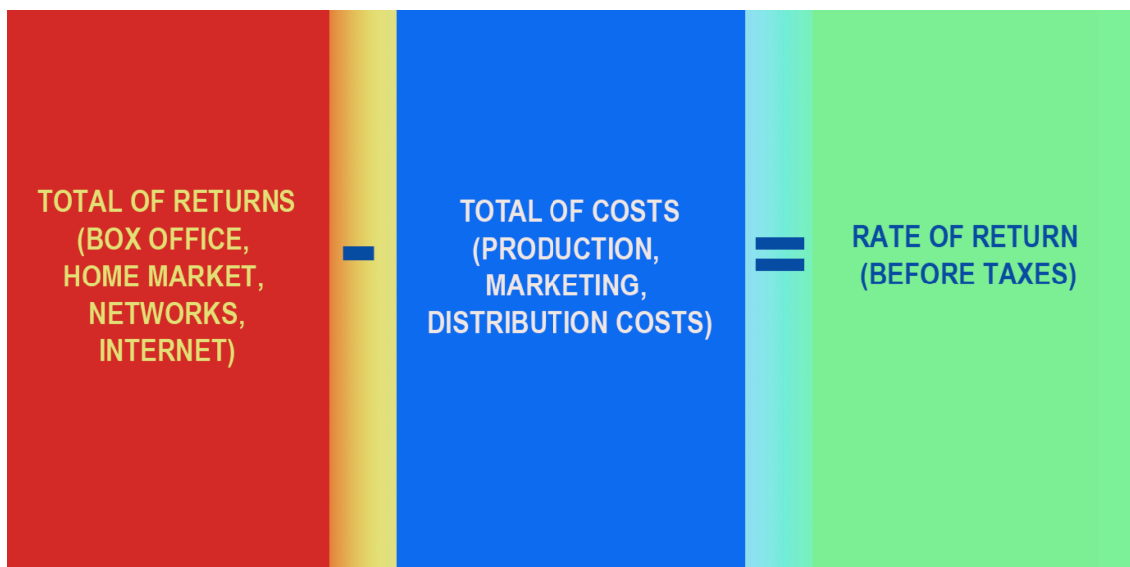
although cultural commercialization is not new, some things have changed: there are fewer media conglomerates, but they are bigger and they embody the whole range of production flow, from preproduction to shooting, postproduction, cinematic release and DVD, Bluray and online release. Time Warner, which is Harry Potter' s parent company, is experimenting with this model and is amongst the first few companies to try this model.¹²²

¹²² Neumann et al. 2006: 30.

13 Financial Thoughts on Adaptation

As I have already established, adaptations have several advantages for a producer. In this chapter I will summarise what producers have to take into account when they consider producing a film based on an adaptation.

Because the original the film is based on has already sold a number of copies in a target audience, the producer already has that information at his disposal and can apply it to his evaluation of expected box office and calculate roughly what his break-even point (reach a point in a business venture when the returns are equal to the costs¹²³) will be, and, if the film is likely to become a hit, meaning it will perform so well at the box office and later in rentals, home market, and cable, that the producer has a good profit margin. The profit margin is determined by adding all the costs the producer has and subtracting the total from the box office and other returns:



Defining the Rate of Return

Included in the production costs is also the legal fees, fixed expenses for production offices, wages of cast and crew, costs for material, food, locations, travels and accommodation for the project and insurance for the company and the employees and equipment. There are also the fees for rights on intellectual property, which are higher for an adapt-

¹²³ Oxford University Press 2012, 3.6.2012. <http://oxforddictionaries.com/definition/break?q=break+even#break> 74

ation, because you have to pay the writer of the original, and you always have to pay the screenwriter, whatever screenplay he is writing (adaptation or original Screenplay).

The price of a right to option a book and turn it into a film will diverge greatly, depending on the popularity of the writer of the original. Hence, if your name is Stephen King or J.K. Rowling, the price for that option might be high and the conditions tied to it tight.

J.K. Rowling, though, was very generous with her material, and she gave the screenwriter loads of extra information on backstories and characters. On one point, however, she was very strict: the whole cast had to be British, and the films had to be produced in the UK so they would benefit her country' s economy and bring business to her people.¹²⁴

In today' s over-advertised world, anyone who tries to successfully advertise and market their product and convince people to consume that product, has a difficult job to do. People become increasingly immune to billboards, TV spots and so on because they are flooded with advertisements and information. Nevertheless, a distributor' s job is to advertise the movies the company has helped finance and exhibits in cinemas. In doing so, it helps if the distributor can work with a brand or a name that is already familiar to the audience. All the advertisement has to do in this case, is remind the audience that they are familiar with that name, and create a positive association, and raise curiosity. Even if people just go to watch the movie because they are curious, not because they are fans, the objective is achieved. A ticket is sold either way.

In short, producing an adaptation has the following advantages:

- If a bestseller is adapted, the producer can count on a wider audience: with a universally understandable story, the market is bigger than with an unrelateable one.
- The target audience is already determined. → risk is assessable

124 © 2011 Warner Bros. Entertainment. 30.5.2012 http://www.youtube.com/watch?NR=1&feature=endscreen&v=uYONLt_xnCc

- known characters: → less advertising budget required.
- The marketing department can work with a well-known name or brand: that costs less than advertising a story no one has ever heard of.
- If it is a blockbuster, large cinema chains are more likely to want to show it in their big venues (This also depends on the distributor, for it is their job to make sure cinemas select their films for exhibition).
- Often, lots of money can also be made with fan merchandise. In case of Harry Potter, there are videogames, lots of merchandise, and even a theme park in Japan and one in the US. Recently, the Harry Potter Studio tour opened at Leavesden Studios near London, where the Harry Potter films were shot.¹²⁵

14 Conclusion

“Film plot: invent or recycle?”

So the general question was whether it makes more sense, in monetary terms and regarding the public appeal of a film, to write your own story or simply re-structure, polish and use material that was previously published.

We found 38 per cent of the 250 best selling films of all time are based on an adapted screenplay, and 23 per cent are based on previously created characters. The subsequent question was:

“What is the secret for success of the best selling films based on previously published material, also called adapted screenplays? My hypothesis: In every screenplay there are, at the very least, traces of myths, sagas, stereotypes, archetypes and other derivatives from the ancient Greek, Roman and other mythologies and dramas as well as character stereotypes. In the adapted screenplays, these forms are adopted from the “original” source in most cases, e.g. from a book, a comic, a short film or an event that actually occurred. The second question I am raising and – if possible – answer, is: 'how much new material does a screenplay need in order to capture the interest of a large audience, and does it need to entail myths, sagas, stereotypes and so forth? How many of these elements are necessary in order for the screenplay to become a successful film?’

Here are the conclusions from chapters 3-13:

I agree with Moira Buffini, John Logan, and Ben Brady thanks to whom we know what a screenplay should look like, and that it should fulfill certain criteria to foster a successful film:

- The issue of conflict has to be larger than life, and universally understandable. A good screenplay is not the picture of reality, it's drama.
- There is only room for one central character and storyline.
- The inner game is essential, the outer game is not.
- More often than not, a book is too long to be adapted in all detail.

- I asked whether the original or the adapted screenplay should be striven for. There is no correct answer. Both forms can be successful. However, with every screenplay, it is important to take into account a well-written script can only be created with enough time, thought, breaks and rewrites. Convincing characters and a surprising and convincing ending are a must for every screenplay!
- Film has a lot of competition. Times have changed, nowadays people go to the cinema far less than 60 years ago.
- Fantasy is very popular as a genre, because it fulfills people's longing to escape reality and enter metaphysical levels of experience.
- Of the ten most successful films of all time, six are Fantasy films.
- The divergent properties of the mediums book and film have to be respected. Comparing the two mediums and we found that they both have their own rules and in adapting a screenplay the author cannot respect all details of his source. Screenplays are limited in length. Therefore faithfulness to the original that is too strict can be counter-productive. The screenwriter has to treat the original with respect, but shortening is unavoidable. Book and film are equals. They should be treated as such.
- The Hero's Journey is also an important topic of this paper. This structure is used in most successful screenplays, and definitely in the 20 most successful films of all time. 11/20 are adaptations, another four are based on previously created characters (they are sequels), which leaves only five films based on an original screenplay in the 20 most successful films of all time. The genre Fantasy was also an important topic of that chapter. Out of these 20 films, 14 are Fantasy Films. The hints that many screenplays nourish from myths, sagas, archetypes and ancient history are numerous. The archetypes mirror human-kind's mythological character, the Unconscious. All 20 films have at least traces of those inspirations in them. They also have the structure of the hero's journey, ten have a fairy-tale hero, the other ten have a mythological hero.
- The essence of the stories of the 20 most successful films of all time and of many films, especially Fantasy films, is that they contain elements of myths, sagas, archetypes, fairy tales, magic, folklore and bits of ancient history.

- No screenplay is actually truly original, for a story that is written today is not free of archetypes, stereotypes, myths, and sagas (maybe of some of the above, but not of all of them).
- Harry Potter' s story of success is unreached. As I have shown in countless examples, there is a lot of myth, ancient history, symbolism, magic, archetypes and stereotypes in the HP books. J.K. Rowling' s story is so believable because it also has autobiographic aspects. The theme 'Love conquers all' is due to her losing her mother. This theme is very popular in Hollywood, while the theme of death, which is also on every page, is not.
- I was intrigued by the adaptation process of *Harry Potter and the Deathly Hallows* and asked why there were two films made out of one book. It was worth making two films in monetary and artistic terms. HP, like many fantasy films, has little trouble crossing cultural boundaries. That is the reason why the genre in general and HP in particular is so successful. And there are so many different characters, there is someone for everyone. Countries are not demonized. Voldemort offends no nations, religions or ethnical groups.
- A promising film project brings investors, producers and authors together. When adapting a fantasy film, one has to take into account the costs to create a new world for the film are potentially great. An upside to adapting a bestseller is that the target audience can be estimated from the book sales. Therefore, the financial risk is assessable. The characters are already familiar to the audience, there is less advertising budget required compared to advertising an original story, in which case the characters are unknown. Producing a Blockbuster increases the interest of large cinema chains. Selling merchandise items of the fantastic story, characters, and special objects has great financial potential, as HP shows: there are two theme parks, lots of merchandise items, and a studio tour.

My conclusions are the following:

For screenwriters it is advisable to write screenplays with at least traces of myths, sagas, and stories that have fascinated humankind for thousands of years. And to create characters with archetypal attributes, for they have a great impact on the audience.

For producers I recommend recycling a story that is well known, for the financial risk of producing a film is very high in general. By adapting a bestseller, the target audience can be estimated before a single scene is shot. The possible revenue is very high, as HP shows!

To answer my main question: 'film plot: invent or recycle?'

My answer is: **'invent, but recycle at the same time'**.

So: take a new idea and mix it with aspects and a topic that matters greatly to mankind, add the inspirations I mentioned above, and mix it. Don't turn your diary into a screenplay. Not enough people will want to see that film for it to be financially successful. (Unless you have had a very extraordinary and interesting life with great passion and many near death experiences).

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Appendix

Appendix 1: Summaries of Harry Potter books 1 to 6

Appendix 2: Harry Potter Glossary

Appendix 3: Table top 250 boxoffice of all time corrected for inflation.
Comparison of Original and Adapted Screenplay

Appendix 1: Summaries of Harry Potter Books 1 to 6**XVI.1 Summary of *Harry Potter and the Philosopher's Stone***

¹²⁶ Harry Potter is an orphan whose parents were killed by Voldemort, the supreme evil wizard, when Harry was one year old. Voldemort is feared so much no one speaks out his name. Instead they call him “You-Know-Who” or “He Who Must Not Be Named”.

Harry grew up with his aunt, uncle and cousin and they kept from him that he is a wizard. At the age of 11 Hagrid, the gamekeeper of Hogwarts School of Witchcraft and Wizardry, tells him that he is a wizard and that his parents were, too. Harry also learns that his name was marked for enrollment ever since the day he was born. From that day forth, he enters the wizarding world, where he feels much more at home than he ever has in the muggle (the “non-magical”) world.

Harry learns quickly that he is very famous in the magical world, and he soon finds out why. Because, when Voldemort killed his parents, he also tried to kill Harry – but failed. The curse rebounded on Voldemort, who, weakened so much he had no body left, fled into exile.

The next day, Hagrid takes Harry to London to shop for school supplies. First they go to the wizard bank, Gringotts, where Harry learns that his parents have left him an ample amount of money. Hagrid also has to get something for Hogwarts from Gringotts that is very secret. They shop on the wizards’ commercial street known as Diagon Alley, where Harry is fitted for his school uniform. Harry buys books, ingredients for potions, and, finally, a magic wand—the brother of the evil Voldemort’s wand. The wand always chooses its owner.

Harry leaves for Hogwarts on the first of September on the Hogwarts Express, which leaves in King’ s Cross on Platform 9^{3/4}. On the Hogwarts Express Harry meets Ron Weasley (both his parents are wizards: a pure blood) and Hermione Granger (her parents are muggles: a muggle-born), who become his two best friends. Like him, they are placed in the House of Godric Gryffindor (where his parents also were) by the Sorting Hat. The house of Gryffindor is known to harbor students who are known for their bravery. Professor Minerva Mc Gonagall, who teaches Transfiguration, is head of Gryffindor. There are three other houses: Ravenclaw (known to house students with brains and wit), Hufflepuff (known to house students who are just and loyal) and Slytherin (known to house students who are cunning and achieve their goals).

¹²⁶Based on Rowling 1997

At the start of term feast Professor Dumbledore, the Headmaster, welcomes the new students and informs them that the forbidden forest and the corridor in the third floor are out of bounds for all students.

First graders at Hogwarts have the following subjects: Potions, Transfiguration, Herbology, Flying on Brooms, Defence Against the Dark Arts (DADA), Charms.

In their first flying lesson, Draco Malfoy, a Slytherin, challenges Harry to catch an object of Neville's, a friend of Harry's, and Harry proves, to everyone's astonishment, that he is an excellent flyer. Professor McGonagall instantly sees to it that he can join the Gryffindor Quidditch team as their new Seeker.

Quidditch is the most popular game in the wizarding world, played on brooms. Each team has seven players: three chasers, two beaters, one keeper, one seeker. There are three kinds of balls: the quaffle, the bludgers, and the snitch. The chasers handle the quaffle and try to put it through one of the three hoops placed up in the air. The keeper defends the hoops. The bludgers are the most vicious balls, they fly with great speed and the beaters have to hit them with sticks at the players of the opposing team and protect their own team members from attack. The snitch is a golden ball the size of a walnut. It has two wings and is very fast and hard to see. The seeker has to find and catch the snitch before the opposing team's seeker does. The game ends the moment the snitch is caught. That is why there is no way of telling how long a quidditch match will take.

Harry discovers that his Potions professor, Snape (who is also Head of Slytherin), does not like him. Hagrid reassures Harry that Snape has no reason to dislike him.

On Halloween, a troll is found in the building. The students are all commanded and escorted back to their dormitories, but Harry and Ron sneak off to find Hermione, who is alone and ignorant of the troll. Unintentionally, they lock the troll in the girls' bathroom along with Hermione. Together, they defeat the troll. Hermione tells a lie to protect Harry and Ron from being punished. After the incident, they see Snape limping away from them, his leg bleeding. They suspect him of having led the troll into the castle as a distraction and tried to enter the trap door in the third-floor corridor.

In the course of Harry's first Quidditch match, his broom jolts out of control. Hermione notices Snape staring at Harry and muttering a curse under his breath. She concludes that he is bewitching Harry's broom, and she sets Snape's cloak on fire. Harry recaptures control of the broom and makes a spectacular move to win the Quidditch match: he almost swallows the snitch.

For Christmas, Harry receives his father's Invisibility Cloak, and he explores the school, late at night, unseen. On such a tour he discovers the Mirror of Erised, which displays the deepest desire of whoever looks in it. Harry looks in it and sees his parents alive.

Hagrid wins a dragon egg in a poker game. Since it is illegal to possess a dragon, Harry, Ron and Hermione arrange for Ron's brother Charlie to take over the dragon, since he trains dragons in Romania. Harry, Ron and Hermione get caught and receive detention with Hagrid.

Part of their punishment is to go into the forbidden forest with Hagrid to find out who has been killing unicorns recently. In the forest, Harry comes upon a hooded man drinking unicorn blood. The man tries to attack Harry, but Harry is rescued by a friendly centaur named Firenze who tells him that his assailant was Voldemort. Harry also learns that it is Voldemort who has been trying to steal the Philosopher's Stone. Harry learns that both unicorn blood and the Philosopher's Stone have the power to keep one alive as long as one partakes it.

Harry is determined to find the stone before Voldemort does and he, Ron and Hermione go to the third-floor corridor and manage to get by Fluffy by playing him some music. They see that someone was there before them, there is a harp standing there playing music. After getting through the trap door they have to solve some riddles, among which are playing a game of wizarding chess, and guessing from an enigma which position is not lethal. In the end Harry finds himself facing Quirrell alone, who is being possessed and controlled by Voldemort. The latter stands in front of the Mirror of Erised, which is the last obstacle to overcome in order to get hold of the Philosopher's Stone. Quirrell commands Harry to stand in front of the mirror and tell him what he sees. Harry sees himself, holding the stone in his hand in his pocket, but lies to Quirrell, telling him he does not see anything. Voldemort knows instantly that Harry is lying. He requests to speak to Harry face to face, and Quirrell removes the turban from the back of his head. Voldemort's face is revealed. He orders Quirrell to kill Harry, but upon touching Harry, Quirrell screams in pain and withdraws. Harry passes out.

Harry wakes up back in the Hospital wing with Dumbledore standing at his bed. Dumbledore tells him that he and Nicolas Flamel, the owner of the Philosopher's Stone, decided to destroy the Philosopher's Stone, because it proved to be too dangerous.

XVI.2 Summary of *Harry Potter and the Chamber of Secrets*

¹²⁷ Harry is spending a miserable summer at the Dursley' s and does not get any mail from his friends. The Dursleys are hosting a dinner party and he has to hide in his room and pretend he does not exist. To his surprise, he finds out that he has a visitor: Dobby, the House-Elf. He tries to convince Harry that it is too dangerous for him to return to Hogwarts and asks him to promise that he will not return to the wizarding school. Harry refuses. Dobby wreaks havoc in the kitchen, whereupon the Dursleys lock Harry in his room for the rest of the summer. Luckily, Ron and his brothers rescue Harry with their flying car and he spends the rest of the holidays in the Weasley' s The Burrow.

While shopping for school supplies in Diagon Alley, Harry gets dragged onto a picture with and by Gilderoy Lockhart, Harry' s new Defence Against The Dark Arts teacher. They bump into Draco and his father Lucius Malfoy, and he and Mr. Weasley almost start a fight.

Ron and Harry try to get past the passageway to Platform 9^{3/4}, but cannot get through. They decide to take the Weasley' s flying car to get to Hogwarts. After a day' s ride, they arrive at Hogwarts, the car flies into a tree with branches lashing about: the Whomping Willow. Harry and Ron get detentions for having been uncautious and being seen by countless muggles, ignoring the statutes of secrecy. Ron gets a Howler from his mother: a letter screaming all his wrongdoings at him in the great hall at breakfast.

At Quidditch practice, the Gryffindor team learn that Slytherin has a new Seeker: Draco Malfoy. His father bought new brooms for the whole team. Draco insults Hermione' s Muggle heritage by calling her a "Mudblood".

On Halloween night, someone petrifies the school caretaker's cat, Mrs. Norris. She is found, and on the wall next to her is a message written in blood. It reads:

"The Chamber of Secrets has been reopened. Enemies of the heir, beware."¹²⁸

By doing some research, Harry, Ron, and Hermione learn that fifty years ago a chamber at Hogwarts was opened and a student was killed by the monster within.

During the Quidditch match between Slytherin and Gryffindor, Harry is attacked by a very aggressive bludger and falls off his broom. Lockhart tries to mend Harry' s arm but only makes things worse because instead of healing it, he removed all the bones from

¹²⁷Based on Rowling 1998

¹²⁸Rowling 1998: 151

Harry's arm. It turns out Dobby bewitched the bludger in order for Harry to become so scared he would leave Hogwarts.

Determined to find the one who reopened the Chamber of Secrets, and suspecting Draco Malfoy, Harry, Ron and Hermione decide to brew Polyjuice Potion, which transforms the drinker into a person of their choice by adding that person's hair.

Shortly after, Lockhart starts a duelling club. Harry, challenged by Draco Malfoy who produces a snake from his wand, speaks to the snake in parseltongue. Everyone is shocked by the fact that Harry can speak parseltongue, as this ability is very rare and Slytherin's heir is the only one who is able to talk to snakes, according to the legend.

Harry looks even more suspicious after stumbling on Nearly Headless Nick, the Gryffindor house ghost, and Justin Finch-Fletchley lying petrified in a corridor. Spiders withdraw from the scene.

The Polyjuice potion is finally ready and Harry and Ron transform into Crab and Goyle, Malfoy's sidekicks. They meet Draco in the Slytherin common room and he tells them, thinking they are his two best friends, that he is not the heir of Slytherin.

Right before Valentine's Day, Harry finds a diary in the broken toilet, which is haunted by a ghost named Moaning Myrtle. Harry writes in the diary, which writes back. Through this dialogue, Harry meets Tom Riddle, a boy who many years before had accused Hagrid of opening the Chamber of Secrets.

Hermione and a Ravenclaw girl are found in a corridor, petrified. Harry and Ron venture out of the castle to question Hagrid. Before they reach Hagrid, the Minister of Magic, Cornelius Fudge, and Lucius Malfoy remove Dumbledore and Hagrid from Hogwarts. As Hagrid is led away, he instructs the boys that following the spiders is the key to learning more about the Chamber monster. Following the spiders leads them into the Forbidden Forest. They discover the beast who killed the girl fifty years earlier was not a spider, that the girl's body was found in a bathroom, and that Hagrid is innocent. The boys are almost killed by a colony of giant spiders. As they escape, Harry and Ron conclude that Moaning Myrtle must have been the girl killed by the monster.

A few days later, Ron and Harry discover a piece of paper in Hermione's frozen hand with a description of a basilisk on it. From it they infer the Chamber monster is a basilisk. Before Harry and Ron can act on their knowledge, the teachers inform the students that Ginny Weasley has been taken into the chamber. Ron, Harry, and Lockhart slide down a secret passage in Myrtle's bathroom through underground tunnels. When Lockhart accidentally curses himself, Ron helps him and Harry goes on alone. By using

Parseltongue, he enters the Chamber of Secrets and encounters Ginny's still body and Tom Riddle who emerged from his diary, which lies next to Ginny. Tom turns out to be a younger version of Voldemort, who has been controlling Ginny through his journal. Harry calls for help from Dumbledore. A phoenix and the Sorting Hat arrive. Tom summons the basilisk, but the phoenix punctures its eyes. The hat produces Gryffindor's Sword, which Harry uses to kill the giant snake. Harry sticks a basilisk fang through the diary, destroying Tom. Ginny wakes up. The Phoenix carries them out of the chamber.

A few days later, Harry sees Mr. Malfoy having an argument with his house-elf, Dobby. Harry hides a sock in Tom Riddle's diary and gives it back to Lucius Malfoy, saying he was the one who put it into Ginny's cauldron at Flourish and Blotts last summer. Malfoy gives the diary to Dobby, telling him to get rid of it. Dobby opens the diary and, realising he had just been given an item of clothing by his master, thanks the latter for having freed him. Lucius is furious, but cannot do anything to force Dobby to keep on working for him. Dobby is free. He can now obey any master he chooses and decides to stay at Hogwarts and work in the kitchen with the other house-elves.

XVI.3 Summary of *Harry Potter and the Prisoner of Azkaban*

¹²⁹ Harry has a dreadful summer at the Dursley's. On the news he learns that a "dangerous" man called Sirius Black has escaped from Prison and is on the run. Uncle Vernon's sister, Marge, is visiting and after a couple of days Harry loses control and accidentally blows her up. After his previous experiences with the ministry of magic, fearing to be put away to the wizarding prison Azkaban, he flees from Privet Drive and accidentally calls the Knight Bus with his wand. He sees a big black dog in the bushes and is terrified. Upon arriving at the Leaky Cauldron, the pub serving as passageway to Diagon Alley, he is expected by Cornelius Fudge, the Minister for Magic. However, punishment for Harry's illicit use of magic is the last thing on the Minister's mind. He makes Harry promise that he will not wander around in the muggle world, but stay in Diagon Alley. On that condition, Fudge permits Harry to stay in the Leaky Cauldron for the remainder of the school holidays. Ron's family spends their last night before the start of term in the leaky cauldron as well. At a pet shop, Hermione buys a cat named Crookshanks, who chases Scabbers, Ron's aging pet rat. Ron is most displeased. Harry overhears Arthur and Molly, Ron's parents, arguing and learns that Sirius Black killed 13 people with one curse 11 years ago and that he is after Harry. Harry is terrified.

¹²⁹Based on Rowling 1999

On the Hogwarts Express, Ron, Harry and Hermione sit in the same compartment as Professor Lupin, their new Defence Against the Dark Arts teacher. Suddenly, the train stops and Dementors, creatures that suck all hope from beings surrounding them, search the train. Harry hears a woman's voice screaming and faints. Lupin offers all of them chocolate to regain their strength.

At the start of term feast, Dumbledore informs the students and staff that Dementors are guarding the school.

In Divination, Professor Trelawney teaches the students to read tealeaves and predicts Harry's death, proclaiming his tealeaves have the shape of a Grim, which is an omen of death.

Hagrid is their new teacher for Care of Magical Creatures. He introduces them to the Hippogriffs, which are crossings between horses and eagles. Malfoy insults Buckbeak, one of the beasts, and is attacked. He pretends to be much more seriously injured than he actually is, trying to get Hagrid fired.

In Defence Against the Dark Arts, Lupin introduces the class to a Boggart, which changes shape according to its opponent's biggest fear. Harry gets no chance to fight it. Opposing Ron, it takes the shape of a giant spider, and confronting Lupin, the shape of an orb.

On Halloween, third-graders and higher are allowed to visit the only village in Britain where no muggles live. Harry is not permitted to go, because his Uncle would not sign the form. Lupin invites Harry to have tea with him. Harry asks, why Lupin wouldn't let him fight the boggart, and Lupin thinks it would have taken the shape of Voldemort. Harry clarifies that his biggest fear is encountering a Dementor. Snape brings Lupin a potion, which the latter drinks. Harry does not trust Snape and holds back his critical thoughts with difficulty.

That night, Sirius Black breaks into Gryffindor Tower, attacking the portrait of the Fat Lady. However, the dormitories are empty at the time of the break-in. As word gets around, Dumbledore commands all students to the great hall, where they are to spend the night, while the teachers search the castle.

During the Quidditch game Hufflepuff against Gryffindor, Harry sees a large black dog and on the pitch are three Dementors. Harry loses consciousness and falls off his broom. The latter flies into the Whomping Willow and is destroyed. Harry questions Lupin about the Dementors and finds out that they affect him more than the others be-

cause of his exceptionally horrible past. He wants to defend himself against the Dementors and Lupin promises to teach him the Patronus Charm.

During the next Hogsmeade visit, Harry has to stay behind again. Fred and George Weasley give him the Marauder's Map, written by the quartet of Mooney, Prongs, Wormtail and Padfoot. It shows the whole school and every person moving inside it is marked with a small dot and the person's name next to it. It also shows six secret passageways out of the school. Fred and George tell Harry which one is unknown to Filch: the one leading from a statue of a witch into Honeydukes, the sweets shop in Hogsmeade. Harry takes the passageway and joins Ron and Hermione in Hogsmeade. In the Three Broomsticks pub, the three of them overhear the Minister of Magic talking to Professors McGonagall and Flitwick. He links Sirius Black to the deaths of Harry's Parents and of a Hogwarts student, called Peter Pettigrew, of whom no more was found than a finger.

Meanwhile, Hagrid gets a notice from the Ministry saying the Hippogriff who attacked Draco Malfoy, Buckbeak, will be put on trial. Hagrid is devastated.

For Christmas, Harry receives the best broomstick there is, a Firebolt. He does not know nor care who sent it. Hermione, on the other hand, suspects Sirius Black of having sent and cursed it and reports it to McGonagall, who confiscates the broomstick. Both Ron and Harry are dumbfounded.

Lupin teaches Harry how to produce a Patronus. Harry feels a bit better, but is not entirely confident in his Patronus, yet. McGonagall returns the Firebolt to him, saying it is safe. Ron takes the Broomstick up to the Dormitory and discovers proof that Hermione's cat, Crookshank, killed and ate his rat, Scabbers. Ron is furious at Hermione.

During the Quidditch game Gryffindor versus Ravenclaw Harry sees three Dementors, and, wondering that he does not feel sick, aims his wand at them and produces a Patronus. They fall to the ground and it turns out Malfoy, Crabbe and Goyle disguised themselves as Dementors to distract Harry. Gryffindor wins the game nonetheless.

Hagrid is disappointed in Ron and Harry for being so hard on Hermione. She and Ron stopped talking to each other the night Ron accused Crookshank of having eaten Scabbers.

(Harry goes to Hogsmeade under the Invisibility Cloak and meets Ron there. They run into Malfoy, Harry hidden under the cloak. Harry stumbles and for a split second, his head is visible. Malfoy runs back to the school and reports Harry's appearance in Hogsmeade to Snape. He corners Harry and questions him, and, luckily for Harry,

Lupin appears and saves Harry. After Snape has left the scene, Lupin confiscates the Marauder's map and lectures Harry for having risked his safety for a bag of magic tricks.)

Harry runs into Hermione who tells him that a date has been set for Buckbeak's hearing. She, Harry and Ron end their quarrel, united through the determination to help Hagrid.

Hermione, who has more classes than every other third-year, is extremely stressed and one day she slaps Malfoy for insulting Hagrid. Also, she decides Divination is a fraud and walks straight out of the classroom.

Gryffindor wins their final game of the season and with it also the Quidditch Cup.

During Harry's Divination Exam, Professor Trelawney predicts the return of Voldemort's servant before midnight.

At twilight, they go down to Hagrid's hut under the Invisibility Cloak to support Hagrid while Buckbeak is executed. Inside his house, Hermione discovers Scabbers in a milk jug. He tries to escape, even biting Ron, who holds on to him with difficulty. Hagrid does not want them to see the execution, and they leave. In that moment, Scabbers escapes, Ron chasing him and getting hold of him again. Suddenly, a big black dog jumps at Ron and grabs him by the shoulder, pulling him to the Whomping Willow and disappearing at its roots, breaking Ron's leg in the process and dragging Ron with him. Crookshanks appears and solves the problem of the Whomping Willow lashing about by pressing a knot on the tree, immobilising it instantly. Harry and Hermione follow Ron and Crookshanks, shocked. Under the Whomping Willow there is a corridor, and they crawl along until they reach the end of it. There is a trap door and they hear voices. They go through the door and find themselves in the Shrieking Shack, and Ron is accompanied by a Man with wild black hair: Sirius Black. Hermione disarms Black, and Harry wants to avenge his parent's deaths by killing Black. Before he can leap into action, Lupin appears and disarms Harry and Hermione.

After a few minutes, Harry calms down and asks Lupin and Black to explain. They tell Harry, Hermione and Ron that Lupin is a werewolf, who, thanks to the wolfsbane potion made by Snape, is only dangerous at full moon, in which time he transforms into a werewolf. His three best friends at school, who are Peter Pettigrew, Sirius Black and James Potter, decided to become animagi (humans transforming into an animal; once you have chosen which, you'll always transform back into the same kind). James transformed into a stag, Sirius into a black dog and Peter Pettigrew into a rat. They

wanted to be able to accompany Lupin at full moon, and since a werewolf is only dangerous to humans, they came up with the plan to become animagi, and succeeded. Every month at full moon they escorted Lupin to the Shrieking Shack. Everything was all right until Snape, at the time a student at Hogwarts himself, followed them, and James had to save him, because if he had reached the Shrieking Shack, he could have been killed by Lupin, who was transformed at the time.

At this instant, Snape reveals himself from under the Invisibility Cloak which Harry dropped. Snape is disarmed by Hermione, Harry and Ron all at once, and loses consciousness.

Sirius and Lupin explain that the real murderer of Harry's parents, the one who knew where they were hidden and betrayed them to Voldemort, is not Sirius, but Peter Pettigrew. They also say that Peter Pettigrew is not dead, but that he faked his death to frame Sirius and that he is in the room with them at this very moment, disguised as Ron's rat, Scabbers. Lupin transforms Scabbers into Pettigrew, proving that the latter is indeed alive. After some squealing Pettigrew confesses to being responsible for Harry's parents' death and to being Voldemort's servant. He also affirms that Black is innocent. Sirius tells Harry that his parents made him Harry's Godfather and that he can come and live with him. For Harry, that is a great prospect, and he accepts.

They hatch a plan to save Black, who, in the public eye, is still presumed to be guilty. They tie Pettigrew, who was called Wormtail at school, to Ron and Lupin and Black takes Snape, who's still unconscious, with him, floating through the air at his side. They make their way through the corridor and out from under the Whomping Willow. At that moment, the full moon emerges from behind a tree and Lupin starts to transform into a werewolf, unable to stop the process. Pettigrew uses the distraction to transform back into Scabbers, and escapes. Black transforms back into the black dog to take care of Lupin and tells the others to go up to the school, to safety. They do not get very far, before the air is filled with a grey mist and all hope is sucked from them. Hundreds of Dementors appear around the lake. Harry tries to produce a Patronus Charm, but it is not strong enough. Suddenly, a silver stag appears on the other side of the lake and the Dementors disappear. Harry, Ron and Hermione faint. They wake up in the hospital wing. Harry hears Snape talking to Cornelius Fudge, the Minister of Magic. He congratulates Snape on having saved the three and found Black. Harry is distraught about this injustice. Ron is sleeping, his leg healing. Suddenly, Dumbledore enters the hospital wing, addressing Harry and Hermione, stopping their attempts to explain. He claims they can save more than one innocent life on this night if they act carefully, and that Hermi-

one will know what to do. He tells them Sirius is in the topmost floor in the third room, that they must not be seen and that three turns should be enough. He leaves them, locking them in. Harry looks questioningly at Hermione. She pulls out a long golden chain from under her shirt, hanging around her neck, with a timeturner on it. She throws the chain over herself and Harry and tells him they are about to go back three hours in time to change Buckbeak' s and Sirius' fate. Their plan is to save Buckbeak and fly with him to the window where Sirius is waiting for the Dementor' s kiss and let them escape together.

However, they must be careful not to be seen and Harry almost runs into Hagrid' s Hut to catch Wormtail. Hermione reminds him that he, Ron and she are in Hagrid' s Hut at that moment and would think they' d lost their minds if their doppelgängers would turn up. So they wait until Fudge and the executioner have seen Buckbeak, before they steal him. Then they wait in the forest until Ron, Hermione, Harry, Sirius, Lupin, Wormtail and Snape come out of the Shrieking Shack again. They go down to the lake and Harry realises he is the one who has to cast the Patronus Charm. This time, it is strong enough. They fly on Buckbeak' s back to the room in which Sirius is held prisoner and he escapes with Buckbeak. Harry and Hermione make it back to the hospital wing just in time.

Lupin resigns, because someone told all the teachers that he is a werewolf. He returns the Marauder' s map to Harry, explaining that the four authors of it were himself, James, Sirius and Pettigrew.

X.1.4 Summary of *Harry Potter and the Goblet of Fire*

¹³⁰ Harry has a slightly better summer than the year before because he tells his aunt and uncle that the dangerous man they saw on tv last year is his Godfather and that he can call him anytime if they are not treating him well.

Harry has a bad dream. He sees Voldemort, who is accompanied by Wormtail, kill a muggle and giving instructions to a third man to bring him Harry.

Before school starts, the Quidditch World Cup takes place and Harry goes to watch the finals (Ireland against Romania) with the Weasleys. On the night of the game, the Dark Mark appears above the forest next to the competition site and someone is attacked. A house-elf named Winky has to take the blame and she is sacked from her master, Barty Crouch, a high Ministry official and Percy Weasley' s boss.

¹³⁰Based on Rowling 2000

The seeker of the Romanian team is their star: Viktor Krum. However, Ireland wins the cup.

On the Hogwarts Express, Harry writes to Sirius about his bad dream and what he saw at the Quidditch World Cup.

At the start of term Dumbledore informs the students that this year the Triwizard Tournament will take place at Hogwarts. He explains that three schools compete in this tournament, each school being represented by one of their pupils, becoming that school's champion. This year, the Beauxbatons academy for witches with their headmistress Madame Maxime and the Durmstrang School for boys with their headmaster Igor Karkaroff come to Hogwarts to participate in the tournament. Only students that are of age (in the Wizarding world, one is of age at 17) can take part in the tournament and throw his name into the triwizard cup which will choose a champion for each school. Whoever is chosen has to compete.

They have a new DADA teacher: Alastor Moody. He is an auror, which means he used to catch dark wizards and was very successful at his job. He has a normal eye and a magical one, which can see through everything, even an Invisibility Cloak. He teaches the fourth-years that there are three unforgiveable curses, the use of which leads to a stay at the wizarding prison, Azkaban. The unforgiveable curses are:

1. The Cruciatus curse (*crucio*): it is used to torture people and it can be fatal. Neville's parents were tortured into insanity.
2. The Imperius curse (*imperio*): it is used to force one's will on another person and have that person act on it. The dominated person has no chance to escape if the curse is repeated regularly.
3. The killing curse (*Avada Kedavra*): A flash of green light is visible when the killing curse is used. Harry is the only one who survived it.

On the night the selection of the champions takes place there are four names chosen by the cup: Fleur Delacour for Beauxbatons, Viktor Krum for Durmstrang and Cedric Diggory for Hogwarts. To everyone's surprise, Harry's name is mentioned, too. He has no idea how his name got into the cup, and students under age could not have put it in there, but Harry has to compete.

Barty Crouch, the ministry official and member of the Jury of the tournament, says if the cup issued Harry's name, there is a binding magical contract that cannot be broken.

Ron does not believe Harry had nothing to do with his name landing in the cup and envies Harry for having the chance to win eternal glory. They do not talk for the next few weeks, and Harry misses having his best friend's support.

The press is interested in the champions as well and Rita Skeeter, a very ambitious journalist, is stretching the truth to breaking point in her article about Harry.

Sirius writes back and asks to see Harry in the Gryffindor common room at 11 at night. He appears in the fire and warns Harry that there is someone inside Hogwarts who wants him dead, because of Harry's dream and because someone threw his name into the cup. Sirius also tells him that Karkaroff, the headmaster of Durmstrang, used to be a Death Eater (one of Voldemort's followers. they are branded with the "Dark Mark" so Voldemort can summon them by touching one of his follower's Dark Mark) and that once you're a Death Eater, you cannot stop and survive. Sirius also warns Harry of Barty Crouch, claiming he has a heart of stone because he sent his own son to Azkaban.

Hagrid asks Harry to come down to his hut at nightfall and to bring his Invisibility Cloak. He leads Harry to a big compound and Harry cannot believe his eyes: there are four different dragons. Madame Maxime is there, too. Harry passes this hint on to Cedric so both Hogwarts Champions know what to expect, seeing as Fleur is informed by her headmistress.

The first task is indeed having to get past a dragon and catch a golden egg it is sitting on. Harry summons his Firebolt and manages to lure the dragon away from the egg, and is able to grab it.

After the first task Ron sees sense and apologises to Harry, they make peace.

Soon afterwards, Hermione drags Harry and Ron down to the kitchens, where they encounter Dobby, who is thrilled at his freedom, and Winky, Mr. Crouch's ex-house-elf, who is miserable at hers.

Professor McGonagall informs the students that the Yule Ball will take place on Christmas Eve and that they are all expected to dance. The boys struggle with asking the girls out, especially Harry is intimidated by the task and after mustering all his courage to ask out his crush, Cho Chang, she tells him she is already going with Cedric, the other Hogwarts Champion. Harry then asks Parvati, convincing her twin sister Padma to go with Ron. Hermione does not want anyone to know who she is going with and everyone is surprised as she shows up at the side of Viktor Krum. Ron is jealous and accuses Hermione of fraternizing with the enemy because Viktor Krum's school,

Durmstrang, and its headmaster, is supposed to lean towards the Dark Arts. She tells him that the point of the tournament is to form international friendships and broaden one's horizon.

Rita Skeeter has written a nasty article about Hagrid, saying that his ancestors are giants and have given him a dangerous and violent nature. Hagrid is embarrassed and refuses to come out of his cabin. On their trip to Hogsmeade Harry, Ron and Hermione run into Rita Skeeter and Hermione insults her for having written such nasty things about Hagrid. Ron says afterwards she should have been careful. They go to Hagrid's and convince him to resume his class. He is touched at their loyalty.

The golden egg Harry got in the first task contains a clue for the second task. Harry opens it but there is a loud, horrifying sound issuing from it, so he quickly closes it again and has no idea what to make of it. One day, Cedric comes up to Harry and suggests he take a bath and take the egg with him. Under water the voices are discernible. He learns that he'll have an hour to free someone close to him and that they'll be under water, so he has to figure out a way to be able to breathe under water for an hour. Harry has no idea how he could manage this, and time is running out. On his way back from the bathroom Harry checks the Marauder's Map to make sure he will not run into anyone and sees Mr. Crouch in Snape's office. Harry accidentally drops the egg, which makes a loud noise and Snape, Filch and Moody appear. Moody gets rid of the other two and, since he can spot Harry beneath his cloak, asks Harry to borrow the Marauder's Map.

On the evening before the second task Harry is still clueless and desperate. He gets the answer from Dobby, who wakes him up in the morning and puts a ball of gillyweed in his hand, telling him to chew it right before he jumps into the water.

The second task takes place at the lake and the champions all have to rescue the person closest to them within one hour. The judges are all there, except for Mr. Crouch, who is said to be ill and replaced by his assistant, Percy Weasley.

Harry chews the gillyweed and he gets gills and webs, which allow him to breathe and move under water. He reaches the spot where the hostages are held after a few minutes before the other champions and sees Ron, Hermione, Cho and Fleur's sister Gabrielle. He frees Ron and waits for the other champions to arrive, wanting to make sure they'll all be rescued. However, Fleur never shows, so he takes her sister with him to the surface as well, completing the task last. However, his compassion for her sister earn him extra points from the judges and eternal gratitude from Fleur.

After the second task Rita Skeeter publishes an article about an alleged love triangle between Harry, Krum and Hermione, claiming Hermione is toying with both Harry's and Krum's heart. Hermione is furious and cannot understand how Rita could have acquired all the private information she put in the article. Hermione is determined to get to the bottom of it.

After Potions class, Harry overhears Karkaroff telling Snape that his Dark Mark has been growing stronger for months and that he is afraid.

Harry, Ron and Hermione meet Sirius, transformed into the black dog, in Hogsmeade and he leads them up to a cave where he lives with Buckbeak. He tells them that Barty Crouch had to send his own son, Barty Crouch jun. to Azkaban for having tortured Neville's parents until they were insane.

The champions are taken down to the quidditch pitch that is no longer recognizable as such: Hagrid has grown a huge maze, which will be the scene for the third task. They are told they have to fight their way through to the middle, where the golden cup is sitting. Whoever touches the cup first, wins the third task. On the way back from the maze, Krum takes Harry aside to ask him if he has any Romantical feelings for Hermione, and Harry negates. Suddenly, Mr Crouch appears, looking dishevelled and confused and insisting to speak to Dumbledore immediately. Harry tells Krum to stay there and watch Mr. Crouch while he goes up to fetch Dumbledore. When they return, Krum lies on the ground, stunned. There is no sign of Crouch.

In Divination, Harry falls asleep and dreams about Voldemort. He wakes up screaming and touching his scar. Harry goes to Dumbledore's office to tell him about the dream and has to wait for him. He discovers the pensieve, where thoughts can be added and looked at at will. He dives into the pensieve and sees the trials of Barty Crouch jun. and Igor Karkaroff, who are both death eaters. Dumbledore returns and is concerned about Harry's dream. He says it might mean that Voldemort is getting stronger.

The next morning, Rita Skeeter's article about Harry's mental instability appears in the Daily Prophet.

The third task commences with Harry and Cedric entering the maze first, their scores are the highest, followed by Krum and Fleur. Harry manages to get through the maze, solving a riddle and watching out for signs of the other champions. Fleur soon drops out, and so does Krum. Cedric and Harry reach the cup almost at the same time and decide to touch it together, making it a double Hogwarts victory. The moment they touch the cup they are dragged away from Hogwarts and land on a dark graveyard: the

cup was a portkey. There is a tombstone of Tom Riddle senior and Wormtail emerges, supporting Voldemort. He orders Wormtail to kill Cedric, and he does. Harry is tied up. Wormtail cuts into Harry's arm and takes some of his blood and adds it to a large cauldron sitting on a fire next to the tombstone. Then he takes the ashes of Voldemort's father from the grave and Wormtail cuts off his own hand and throws it into the cauldron as well. Voldemort gives him a new hand, made of steel. Wormtail drops Voldemort into the cauldron at the latter's orders and after a few moments, he emerges, having regained his body. He asks Wormtail to hold out his left arm and touches Wormtail's Dark Mark with it. After a few moments, several Death Eaters apparate into their midst. Voldemort welcomes them back. Lucius Malfoy, Crabbe, Goyle, Macnair, and Bellatrix Lestrange are among them. Then he tells them why he lost all his power 13 years ago: because of Lily Potters love for her son. Now, having used some of Harry's blood to form his new body, he says he has the same protection. Indeed, he can touch Harry now (he could not in the first year when he took possession over Quirrell). He prompts Harry to stand and get ready to duel. Harry has no choice. He gets up and stands. The two curse at exactly the same moment. Voldemort to kill, Harry to disarm. Something astonishing happens: The two curses collide in the middle, and Harry's wand forces Voldemort's to reveal all the killings it ever committed. The ghosts of the people he murdered surround him, he is terrified. The ghosts protect Harry, giving him the time to summon Cedric and the cup to fly back to Hogwarts.

Once they arrive, Cedric's dad is shocked, and Harry does not know where to start. Before he can think about what to do, Moody grabs him and takes him away to his office. He tells him that he is a Death Eater, and that he put Harry's name into the Goblet of Fire and transformed the cup into a portkey. Moody told Hagrid that dragons were the first task, gave Neville the book that described gillyweed, which Harry needed for the second, and told Cedric to open the egg under water. In that moment, Dumbledore and Snape enter the office and throw fake Moody off his guard. Dumbledore tells Snape to give the Death Eater Veritaserum (a strong truth serum). The impostor is Barty Crouch jun. He had hidden the real Moody in his trunk all year and drunk polyjuice potion, which transformed him into Moody. He acted on Voldemort's orders, and the plan had succeeded in every point except for the killing of Harry. Barty Crouch sen. had sent his son to Azkaban, but after a while he felt sorry for him and his wife, who was dying, switched places with her son. That is how Barty Crouch jun. escaped. His father held him prisoner in his house, guarded by their house-elf, Winky. Voldemort discovered that young Crouch was out of prison and came to collect him. He admits to

having killed his father and buried him in the forbidden forest the night Harry and Krum went into the forest to discuss Hermione.

Dumbledore alerts the Dementors to take Crouch away and escorts Harry to his office. Once Harry has explained everything to him and Sirius, who just arrived, Dumbledore explains that Harry's and Voldemort's wand have feathers from the same phoenix, and are therefore twins. They both have feathers from Fawkes, Dumbledore's Phoenix.

Harry overhears Fudge and Dumbledore arguing. Fudge does not want to believe or accept that Voldemort is back. However, Dumbledore believes Harry and tells everyone that Cedric was killed by Voldemort.

Harry receives the prize of the tournament and decides to give it to Fred and George for their joke shop, since they do not have any money and he has enough.

On the train home Hermione triumphantly shows them a jar containing a bug, explaining that she finally figured out how Rita Skeeter dug out all those stories she wrote. Hermione reveals that Rita Skeeter is an Animagus and that the bug is her. Harry and Ron are impressed. They warn Skeeter never to write such rubbish again.

XVI.5 Summary of *Harry Potter and the Order of the Phoenix*

¹³¹ Harry spends another dreadful summer at the Dursleys. One day, he and Dudley are attacked by Dementors. Harry can fight them off by casting a Patronus, his stag, but he is aware that he just broke wizarding law, seeing as he is underage and as such not permitted to use magic outside school.

As soon as he is home, Harry receives an official letter from the ministry, saying he is to attend a hearing at the Ministry to determine whether he will be expelled from Hogwarts. The Dursleys take Dudley to the hospital. While they are gone, Moody and a couple of Aurors, all members of the Order of the Phoenix, escort Harry to Number Twelve, Grimmauld Place in London, which they use as headquarters. The Order of the Phoenix is a secret organization with the goal to track down Voldemort and his followers. Dumbledore is its leader, he formed it back in the time when Voldemort was powerful the first time. They are forced to operate in secrecy since Fudge, the Minister of Magic, is still not accepting the fact that Voldemort has regained power. The Weas-

¹³¹Based on Rowling 2003

leys, most Hogwarts teachers, Sirius, Lupin, and the aurors Nymphadora Tonks and Kingsley Shacklebolt are in the order. Harry's parents and Neville's parents were in the order as well. The order believes there will be another war against Voldemort, but they do not want to frighten their kids.

When Harry arrives at headquarters, the Weasleys are already there and a meeting is taking place. What the adults discuss is top secret. Sirius also has a house-elf by the name of Kreacher whom he despises because he preferred his brother Regulus, an ex-death Eater who was killed when he wanted to stop being a Death Eater. Sirius' whole family are pure bloods and they are all very proud of their heritage. His whole family was in Slytherin, Sirius is the only one who ended up in Gryffindor. He rebelled against the ideals supported by his family.

The Daily Prophet has been spreading bad rumors about Dumbledore and Harry, claiming they are liars because they believe Voldemort is back.

Hermione and Ron have been made Prefects, which means they will have to escort the younger students in situations of crisis or whenever they are ordered to do so, tell the students of their house the password to their common room, and punish students if they misbehave. They are not allowed to grant or take away house points, however.

At the hearing, Harry is cleared with Dumbledodre's help and allowed to go back to Hogwarts. Harry finds it curious that Dumbledore does not look him in the eye. He suspects Voldemort of having sent the Dementors to Little Whinging.

Arriving at Hogsmeade station, Harry is surprised to see creatures pulling the carriages up to school. Up until now, they always thought they were pulling themselves. He learns that the creatures are Thestrals and that they are only visible to people who looked death in the eye. They meet Luna Lovegood, a fifth year who's in Ravenclaw. Her father runs the Quibbler, a newspaper with a different and slightly alternative angle. Her mother died when she was 9 years old, that is why she can see the Thestrals.

At Hogwarts, they learn that Dolores Umbridge, Senior Undersecretary to the Minister, is their new DADA teacher. Hermione is sure this means the Ministry is interfering at Hogwarts. In their first lesson, it becomes clear that she is right. Umbridge denies that there is any need for the students to learn how to defend themselves practically, and to exercise. She believes knowing the theory will suffice. Harry is outraged and states that he saw Voldemort in person 3 months ago. Umbridge gives him detention, saying she does not tolerate lies.

At the end of their fifth year they will have their Ordinary Wizarding Levels examinations (OWLs), which require them to study hard.

Hagrid is not at Hogwarts, and Professor Grubbly-Plank replaces him as teacher for Care of Magical Creatures. Harry, Ron and Hermione have no idea where he is.

In detention, Umbridge tells Harry to write the line "I must not tell lies" with her special quill. He does not get any ink, and soon discovers why. Everything he writes is carved into the back of his left hand and the ink in his feather is his own blood.

Harry writes to Sirius and tells him about Umbridge and that he feels more alone than ever before at Hogwarts. It bothers him that, apart from Hermione, Luna and Ron, no one seems to believe him. Harry keeps having a dream about Voldemort and a corridor. In the dream he goes along the corridor, which he believes is in the ministry, and reaches a door, but cannot get through it.

The ministry appoints Umbridge High Inquisitor of Hogwarts, giving her the right to evaluate all the teachers and if she sees any reason to do so, suggest to the Ministry to replace them with someone better suited to teach as the Ministry sees fit. A number of decrees are introduced, forbidding to play music, banning all Weasley joke products, and making proper dress and decorum mandatory at all times.

Umbridge asks Professor Trelawney to predict something for her, and since she cannot, sacks her. Dumbledore stops her from banning Trelawney from the Hogwarts grounds as well, saying she has no right to do so. Harry tries to talk to Dumbledore, but he is never around and Harry has the impression that Dumbledore does everything to evade seeing him.

Firenze, the centaur, takes over Divination from professor Trelawney.

Sirius appears in the fire of the Gryffindor common room and warns Harry that Voldemort is on the move. He says Fudge is afraid that Dumbledore is raising an army against the ministry and that Harry, Ron and Hermione need to learn how to defend themselves. They are working on a plan to set up secret meetings for those pupils who want to learn how to cast defensive spells. Hermione and Ron convince Harry that he has to teach them. They go to the Hogsmeade pub "The Hog's Head" and meet a group of Hogwarts students who have been told that there will be someone teaching them how to fight. There are no Slytherins, but a lot of Gryffindor students and some from Ravenclaw and Hufflepuff. First, they are sceptical. Harry tells them facing the Dark Arts in real life is not like school. They realise they will not be prepared if they do not take action. A number of people sign up, among them Cho Chang, a fifth year

from Ravenclaw that seems to be intrigued by Harry, and Luna Lovegood. Also: Fred, George and Ginny Weasley, Justin Finch-Fletchley, Neville Longbottom, Colin Creevey, Seamus Finnigan, Lee Jordan, and Ron and Hermione. They call themselves Dumbledore's Army (DA). They do not know where they can practice without being seen and Umbridge just released another decree, forbidding groups of more than three students.

Dobby solves that problem. He tells Harry about the Room of Requirement, which is in the 7th floor and transforms into the room the person outside needs. Harry finds a room big enough for them to practice, equipped with everything they need. The DA practice as often as they can, but they need to be careful not to be caught. Hermione comes up with a method to message everyone in the DA: enchanted coins. Harry first teaches them to produce a shield charm.

Hagrid returns. Harry, Ron and Hermione go to see him and are shocked to see his bruised face. He finally tells them he was on a mission on Dumbledore's orders to convince the giants to take the side against Voldemort in the war that will be coming soon. He also tells them he wasn't the only one to convince them to take their side. There were Death Eaters as well, trying to get the giants to fight for Voldemort. The three of them are not satisfied with Hagrid's answer, but the moment they try to protest, Umbridge knocks at Hagrid's door, and they hide under Harry's Invisibility Cloak. Hagrid finds an excuse to answer why he was away for so long, and tells her he was ill and went up to the mountains for fresh air.

The DA continue their meetings in secret in the Room of Requirement and make great progress, they know they have to be extra careful.

Umbridge suspects there is something going on to fight the ministry, but cannot find any evidence. So she forms her own Inquisitorial Squad and offers students who are willing to sign up extra credit. Malfoy, Crabbe and Goyle and some other Slytherins are rather keen to do so and to learn what Harry and his friends are up to. Members of the Inquisitorial Squad have the right to add or remove points from a house.

Before the Christmas holidays, Cho and Harry kiss.

Harry has a dream about the corridor in the ministry. This time he sees Arthur Weasley standing guard outside the door and Voldemort's snake, Nagini, attacking Mr. Weasley. He tells Dumbledore about the dream and is upset because the latter will not look at him. Dumbledore sees to it that Arthur Weasley is found by people of the Order of the Phoenix; he is badly injured.

On Dumbledore's orders, Snape teaches Harry how to use Occlumency, which is to close one's mind against others. Dumbledore suspects Voldemort's and Harry's minds are connected and that is why he has not been looking into Harry's eyes: he was afraid Voldemort would use the connection to manipulate and spy on Harry in order to find out his weaknesses and use this information against him. Harry tries to close his mind against Snape; the thought of the latter seeing Harry's thoughts is like torture to him. However, Harry has great difficulty to close his mind. He has weekly Occlumency lessons with Snape and hates them, because Snape sees a lot of his fears and thoughts Harry would rather keep private. His progress is moderate at best, he cannot get the hang of Occlumency and it bothers him because even Ron and Hermione look at him as though he had a contagious illness.

Over Christmas, which the Weasleys and Harry spend at Number Twelve, Grimmauld Place, Mr. Weasley returns from the hospital.

Sirius tells Harry that he had a different point of view than the rest of his family. They were proud to be pure bloods and did not tolerate any contact with "blood traitors" (pure bloods who approve of muggle borns practising magic) or muggle borns. Sirius never had a problem with anyone practising magic as long as it wasn't helping Voldemort. For this reason he ran away from home at the age of 16, and went to Harry's dad's parents' house.

After the Christmas Holidays, the wizarding world is shocked to hear that a mass breakout has taken place in Azkaban: ten high security prisoners, among them Sirius's cousin Bellatrix Lestrange, have escaped. The ministry claims Black helped them, which the Order knows is not true. They think Voldemort is behind the breakout, but the Ministry remains ignorant to the theory that he is back.

In the Occlumency lessons Snape tells Harry Voldemort wasn't aware of the connection between the two of them until the night Mr. Weasley was attacked and that he discovered the connection might work both ways and he might therefore be able to possess Harry and read his mind. To do so, he would use Legilimency. To protect himself against this, Harry has to learn Occlumency.

The DA practice a lot, they learn how to produce a Patronus to fight off Dementors. To produce a patronus, one has to think of a happy memory. Every person's patronus is different. Harry's is a stag, Hermione's an Otter, Ron's a terrier.

Suddenly, Dobby the house-elf enters the Room of Requirement and warns them that Umbridge has found out about the DA and is on her way. They run out of the room, but the Inquisitorial Squad is outside and they run right into Umbridge.

She commands Harry to follow her into Dumbledore's office and calls Fudge to decide what to do. Umbridge brings her informant into the room: it is Cho's friend, Marietta. The word "sneak" is written across her cheeks and nose in purple pimples. Harry and Ron later find out that Hermione bewitched the list where people for the DA signed up so this would happen to anyone who attempted to betray them.

They want to arrest Dumbledore, who takes full responsibility for the DA, but he escapes.

Umbridge becomes Headmistress. She forbids the DA and issues further decrees forbidding boys and girls to come closer than within 8 inches of each other.

Hagrid tells Harry, Ron and Hermione he also found his half-brother when he was in the mountains. His name is Grawp and Hagrid has hidden him in the forbidden forest. He confides in them because he anticipates being sacked any minute now Dumbledore is away.

Umbridge informs Harry that all fires within the castle, except for her own, are being monitored, as well as all secret passageways and all mail entering or leaving the school. She demands to know where Dumbledore and Sirius are, but Harry tells her he has no idea. She tries to slip him Veritaserum, but he catches on and only pretends to drink the tea she offers him. Suddenly there is a commotion and loud bangs.

In one of their Occlumency lessons Harry finally manages to control his mind. What is more, he turns tables on Snape and sees him as a teenage boy at Hogwarts and James Potter ridiculing him in front of Sirius and Lupin. After this incident, Snape throws Harry out of his office and says his Occlumency lessons are over for good.

Harry is disturbed by what he saw his father do to Snape and wants to talk to Sirius about it. Fred and George Weasley have decided to leave Hogwarts with a bang and light up a large stock of their fireworks. They offer a distraction and guarantee Harry 20 minutes. He sneaks into Umbridge's office and sticks his head into the fireplace, traveling with floo powder to Number Twelve, Grimmauld Place. Sirius calms him down and says Snape was mean, too. He also says himself and James were the best at school and were a bit arrogant, and that they grew out of it. When Harry tells him Snape

stopped teaching him Occlumency, Sirius is outraged and commands Harry to apologise and see to it he can continue the lessons, saying it is the single most important thing he has ever needed to learn.

All Harry's efforts to convince Snape to continue their Occlumency lessons are fruitless.

Their OWL exams are in progress. They do fine in most subjects, Harry is positively surprised at how well he did in Potions because Snape was not there to criticise him. During their Astronomy exam, which takes place on top of the Astronomy Tower starting at midnight, they witness Umbridge and three other people attacking Hagrid, trying to capture him. McGonagall rushes to his aid and is stunned by four people at once. The students are shocked. Hagrid escapes.

During their History of Magic OWL exam Harry faints and has a vision of Voldemort holding Sirius captive in the Ministry of Magic behind the door he has been dreaming about all year. He tells Ron and Hermione what he saw and she convinces him to at least make sure it is not a trap by checking if Sirius is at Number Twelve, Grimmauld Place. He uses Umbridge's fireplace again and sees Kreacher, Sirius' House-Elf. He tells Harry Sirius is at the Ministry. Back in Umbridge's office Harry is being surprised by Umbridge, who is standing in front of him as he emerges from the fireplace, Ron, Luna, Ginny, Neville and Hermione standing next to her, having been captured already.

Umbridge demands to know where they have hidden the secret weapon they created to defeat the ministry. They lead her to believe that the assumed weapon is in the forbidden forest, even though no such weapon exists. She follows them reluctantly. They come across a herd of centaurs and Umbridge insults them, whereupon they chase her deeper into the forest and the kids escape. They decide to go to the Ministry to save Sirius and take Thestrals to get there.

Once inside the Department of Mysteries, Sirius is nowhere to be seen. They realise they were lured into a trap by Voldemort. Harry spots a sphere with his and Voldemort's name on it in the hall of prophecies. He grabs the prophecy and holds it up, keeping the Death Eaters surrounding them at bay by threatening to destroy it. Harry and his DA colleagues are all threatened to be killed by the Death Eaters and would have been lost if the members of the Order of the Phoenix had not arrived. In the midst of the fight, Harry accidentally drops the prophecy. In that moment Bellatrix Lestrange kills Sirius. Harry is devastated. Dumbledore saves Harry from Voldemort by a fraction of a second. Voldemort and Bellatrix escape, just when Fudge appears. Having seen the Dark Lord in person he can no longer deny the obvious truth.

Dumbledore sends Harry back to school and, back in his office, explains to Harry that Kreacher betrayed them and lied to him when he asked whether Sirius was at home. The elf went to Bellatrix' s sister, Narcissa, who is the wife of Lucius Malfoy and a Death Eater. He told them Sirius is the person Harry loves the most and that he heard the Prophecy when it was made. It was made 16 years ago when Professor Trelawney was interviewing for the job of Divination teacher in the Hog' s Head. The Prophecy said:

”The one with the power to vanquish the Dark Lord approaches...born to those who have thrice defied him, born as the seventh month dies...and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not...and either must die at the hand of the other for neither can live while the other survives...the one with the power to vanquish the Dark Lord will be born as the seventh month dies...”¹³²

Dumbledore explains that the prophecy could have applied to Harry and one other boy whose parents had defied Voldemort three times: Neville Longbottom. However, by attacking Harry' s family he marked Harry as his equal and therefore now there is no question who will be the one to challenge and potentially defeat Voldemort, and who will be hunted by him until he is killed, or until he kills Voldemort: Harry.

Dumbledore also explains why Harry has to spend his summers with the Dursleys: he is protected by his mother' s love which can only be sealed by blood. So, while Harry can still call the Dursley' s house his home, he will be protected while he is there because his mother' s sister lives there, she makes the bond complete. Love, according to Dumbledore, is something Voldemort has never understood.

Harry returns to the Dursleys for the summer.

XXI.6 Summary of *Harry Potter and the Half-Blood Prince*

¹³³ For the first time, in book 6 the story does not start at Privet Drive, but in the Muggle Prime Minister' s office. Fudge has come to tell him he is resigning, and admits at last that Voldemort is coming back. He introduces his successor: Rufus Scrimgeour, former head of the Auror Office. They put Kingsley Shacklebolt, the Auror and a member of the Order of the Phoenix, in charge of the Prime Minister' s safety.

¹³²Rowling 2003: 741

¹³³Based on Rowling 2005

The story continues with Bellatrix Lestrange and her sister Narcissa Malfoy. She wants to protect her son Draco and therefore seeks Severus Snape's help (Snape is a close friend of the Malfoys and Draco's favourite teacher). Bellatrix has been following her to stop her because she mistrusts Snape. He agrees to make the Unbreakable Vow to do everything he can to protect Draco.

Harry is struggling with Sirius's death, he blames himself. However, something soon arrives that lifts his spirits: A letter from Dumbledore, saying he will pick Harry up and escort him to the Burrow, where he has been invited to spend the remainder of his holidays. Harry has no idea why Dumbledore wants to escort him in person. As Dumbledore arrives at Little Whinging, he explains to the Dursleys Harry will have to return to their home next summer for one last time. He also tells Harry Sirius left his whole estate to him, including Kreacher. Harry sends him to Hogwarts to work in the kitchen with the other house-elves. He allows Dumbledore to keep using Number Twelve, Grimmauld Place, as headquarters for the Order of the Phoenix.

Dumbledore escorts Harry to see an old friend and colleague of his, Horace Slughorn, to convince him to come out of his retirement and teach at Hogwarts. Dumbledore is wearing a Ring Harry has never seen before. They succeed in convincing Slughorn to return to Hogwarts. Dumbledore warns Harry to beware of Slughorn, because the latter likes to "collect" famous and talented people and give them special treatment. Harry notices Dumbledore's right hand is blackened, and asks him what happened. He promises to tell Harry the story at some point later in the year.

At the Weasley's, Harry tells Ron he dreamed Snape made an Unbreakable Vow to Narcissa Malfoy, promising to protect her son. Ron explains that one cannot break an Unbreakable Vow, and if one does, one dies.

In Diagon Alley Harry, Ron and Hermione visit Fred and George's joke shop, *Weasley's Wizard Wheezes*. They see Draco Malfoy sneaking off to Knockturn Alley, where artefacts of dark magic are advertised in the shops. They follow him under Harry's Invisibility Cloak and see him enter *Borgin and Burkes*. By using extendable ears they overhear Malfoy talking to Mr. Burke, threatening him and telling him to fix something and keep it safe for him. Harry thinks Malfoy has been branded with the Dark Mark, which would mean he is a Death Eater (one of Voldemort's followers). Ron and Hermione think this theory improbable.

Harry has been made Quidditch Captain of Gryffindor.

On the train to Hogwarts, Harry is invited to join Professor Slughorn in his compartment and participate in a meeting of his favourites, called the Slug Club. To his surprise, he also finds Ginny there, and also Cormack Mc Laggen from Gryffindor, Neville, Marcus Belby from Hufflepuff and Blaise Zabeanie from Slytherin.

At Hogwarts they learn Slughorn will teach Potions, while Snape will take over DADA. Harry, Ron and Hermione are awestruck by this and wonder why Dumbledore entrusted Snape with this position, since the latter used to be a Death Eater and loved the Dark Arts.

Harry is surprised to learn he can continue with Potions since Slughorn is accepting students who achieved either an O (Outstanding) or an E (Exceeds Expectations) at OWL to continue to NEWT. Harry and Ron get old Potions books until their new ones arrive. Harry's copy has all sorts of alterations and suggestions scribbled in. First he is annoyed by this, but he soon discovers the previous owner of the book was a genius at Potions, and decides to keep it. Slughorn is thrilled by Harry's Potions skills. He discovers the book belonged to somebody calling themselves the *Half-Blood Prince*.

Dumbledore schedules regular meetings with Harry to teach him stuff that will help him defend himself against Voldemort. He shows Harry memories of people who had direct contact with Tom Riddle (Voldemort's birth name). Dumbledore thinks it is essential for Harry to learn as much about Voldemort's past as he can and will have a much better chance of defeating him if he knows how he thinks, operates and where his weaknesses lie. Harry learns about Voldemort's Grandfather Marvolo Gaunt, his Uncle Morfin and his mother Merope, who was a squib (meaning she is the child of wizards, but does not show the magical powers expected from a wizard). Harry learns Merope fell in love with Tom Riddle, a muggle, and used a love potion to attract him. They got married and she got pregnant, but halfway through her pregnancy he left, returning to his parent's house and saying he was *bewitched*. Dumbledore thinks Merope could not bring herself to continue slipping her husband love potion. Harry learns Merope was desperate for money, for she had no intention of returning to her parent's house, where she had always been suppressed and talked down. They learn she was penniless and unwilling to use magic, even to save her own life and defend her child. She gave birth to her son on New Year's Eve in a London orphanage, and died an hour later. Tom Riddle jun. was raised in that orphanage and Dumbledore went there in person to tell him at the age of 11 he is a wizard and will be expected at Hogwarts for the start of term. Tom Riddle was a lonely, smart, proud and mean boy who liked to scare the other

kids at the orphanage, as Dumbledore found out. He was excited to learn he is a wizard. At Hogwarts, he quickly became very popular, for he was modest, handsome, and very skilled. Dumbledore was the only one who wasn't convinced he was honest. Harry learns Voldemort took on that name at the age of 16 and also killed his father at that time, making his first Horcrux, which was Marvolo's Ring (the one Dumbledore wore in the summer). Dumbledore managed to destroy it. A Horcrux is an object where a part of one's soul is hidden. When killing someone, the killer's soul is ripped apart. Dumbledore is convinced Voldemort split his soul into seven pieces, making six horcruxes, the seventh piece of his soul remaining within him. According to Dumbledore, Tom Riddle's Diary was a horcrux, too. So there are four remaining horcruxes for them to destroy before they even stand a chance of defeating Voldemort. Dumbledore believes Voldemort's Snake, Nagini, is one of the horcruxes, as well as Slytherin's locket (which was sold to Borgin and Burkes by Merope as she was far along in her pregnancy and desperate for money), and the other two are suspected to be objects of Ravenclaw, Hufflepuff, or Gryffindor.

Ron is nervous at keeper tryouts, but performs best and becomes Gryffindor keeper. He starts going out with Lavender Brown, making Hermione very jealous. Harry eventually falls in love with Ron's sister Ginny, and struggles with himself and what Ron might say before asking her out. When Harry finally kisses her, Ron is OK with the two of them being a couple.

Harry suspects Draco Malfoy is up to something and is determined to find out what. He spends a lot of time looking for him on the Marauder's Map and discovers he is often nowhere to be found, which is why Harry suspects him of being in the Room of Requirement. Ron and Hermione still think Harry is wasting his time. Harry tries to get into the Room of Requirement, but in order for him to succeed, he needs to know what Malfoy needs it for. As long as he does not know that, he cannot get in.

At another of their meetings, Dumbledore shows Harry two memories. The first one shows Tom Riddle after leaving Hogwarts and working for Borgin and Burkes, being shown a cup that belonged to Helga Hufflepuff and Slytherin's locket his mother sold to Borgin by an old and wealthy witch named Hepzibah Smith. Dumbledore tells Harry Hepzibah died two days after she had shown those treasures to Tom Riddle, and that her house-elf took the blame. Tom Riddle had modified her memory, she confessed to having tampered with her mistresses' drink.

The second memory shows Tom Riddle applying for a job as a teacher at Hogwarts ten years after he left the school. At this time, Dumbledore had just become Headmaster and told him he could not return to teach at Hogwarts.

Dumbledore explains to Harry that Voldemort loved Hogwarts more than he ever loved a human being and that the school still provided attractions for him, and that he thought he might be able to discover secrets the school held while teaching there. Dumbledore says this is the reason why Voldemort is so fascinated by the ancient objects of Hogwarts' s founders. And he thought the locket was rightfully his, since his mother was taken advantage of when she sold it to Burke for almost nothing.

Dumbledore sets Harry the task of asking Slughorn for a memory which shows him explaining the term of Horcruxes to Tom Riddle. Slughorn is deeply ashamed of himself for having answered him, and refuses to cough it up for that reason. Harry has to use the lucky potion he won in his first potions class of the year to succeed, but he manages to get the memory from Slughorn. He shows it to Dumbledore, and with looking at it the latter' s theory is confirmed: Tom Riddle wanted to know what would happen if he made more than one Horcrux, he asked Slughorn what would happen if you split your soul into seven pieces, made six Horcruxes. When Tom Riddle had this conversation with Slughorn, he wore Marvolo' s Ring, which was proof he had already killed his father, making the first Horcrux from that killing.

Dumbledore tells Harry he might have found another Horcrux and invites Harry to come along to help him get rid of it.

Harry goes to fetch his Invisibility Cloak and warns Ron and Hermione to watch out for Draco Malfoy, for the school would be unprotected for the night and he is convinced Draco will take advantage of that fact. He gives them the rest of his lucky potion and tells them to share with Luna, Ginny, Neville and Dean.

Dumbledore and Harry leave for Hogsmeade, Harry under the Invisibility Cloak, and disappear to a cliff where they have to climb down and reach the entrance of a cave. After having overcome the barrier, they spot a lake with an island in the middle, and a boat. They take the boat and reach the island, spotting lifeless bodies in the water. Dumbledore explains to Harry these are inferi (dead bodies forced to execute their master' s will). On the island there is a basin filled with a potion. After examining it, Dumbledore concludes he has to drink it. He makes Harry promise that he sees to it he will drink all of the potion, and Harry reluctantly gives his word. The potion makes

Dumbledore wish to die, but Harry can convince him to drink it. At the bottom, there is the locket. They make their way back out of the cave with difficulty, and disapparate to Hogsmeade. They spot the Dark Mark above the Astronomy Tower and fly back to Hogwarts by broom, Harry under his cloak. Upon landing on the tower, they hear footsteps and Dumbledore wordlessly immobilises Harry, giving Draco Malfoy the opportunity to disarm the Headmaster in that time. Draco threatens to kill Dumbledore, but does not act on his threat. Dumbledore offers him and his family shelter and protection from Voldemort, saying the Order of the Phoenix could take care of them. Draco is not convinced, but still hesitates. Then Snape rushes up the stairs past the fighting Order members and Death Eaters, and Dumbledore catches his eye, pleading. Snape looks at him coldly, and kills him, sending him flying off the tower. In this instant, the spell on Harry lifts and he pursues Snape, furious and wanting to avenge his mentor. Snape and Malfoy escape. Harry is devastated.

Harry shows the locket to Ron and Hermione and they discover a letter in it, saying this wasn't the real Horcrux, and that the author meant to destroy the real one. it is signed "R.A.B". Harry tells his two best friends he will not return to Hogwarts next year, for he will be hunting Horcruxes. Ron and Hermione promise to join him.

Harry splits up with Ginny because he fears Voldemort might use her to get to him if he found out.

Appendix 2: Harry Potter Glossary**XVI.I. Harry Potter Glossary**

Alohomora: Incantation of the spell that unlocks doors and windows.

Animagus (plural...magi): A witch or wizard who can at will transform into a specific animal. All Animagi must register with the Ministry of Magic, stating what animal they become and its distinguishing features.

Apparate: To transport oneself instantly to any destination. It is accompanied by a loud crack sound, and there is always a risk of Splinching. Because it is difficult and dangerous Apparation requires a licence from the Department of Magical Transportation, which can only be issued to those of 17 and over. It is impossible to Apparate or Disapparate within Hogwarts.

Aragog: Name of a huge spider that lives in the Forbidden Forest.

Arithmancy: Ancient study of the magical properties of numbers.

Aunt Marge: Dudley Dursley's dreadful aunt, sister to Vernon Dursley and no friend of Harry's.

Auror: Professional Dark-wizard catcher. To become an Auror, a witch or wizard must gain at least five NEWTs with grades no lower than 'Exceeds Expectations' in subjects including: Defence Against the Dark Arts, Potions, Transfiguration, and Charms; pass stringent character and aptitude tests at the Ministry of Magic's Auror office, then do three years of Auror training. By their fifth year at Hogwarts Harry and Ron both want to be Aurors.

Avada Kedavra Curse: One of the three Unforgivable Curses. It is delivered with the incantation Avada Kedavra! and a flash of green light from the wand-tip to cause instant death. There is no way of blocking it.

Azkaban: Prison fortress where wizarding criminals are sent. Guarded day and night by the terrifying Dementors, who drain peace, hope and happiness out of any human who comes too close to them.

Bagshot, Bathilda: Author of *A History of Magic*.

Basilisk: Snake-like creature whose gaze will turn you to stone.

Bat-Bogey Hex: It covers the hexed person in great flapping bat-bogeys.

Beater: Quidditch player who tries to knock the Bludgers towards the opposing team.

Beauxbatons Academy of Magic: School of witchcraft and wizardry somewhere in Europe.

Bezoar: Stone taken from the stomach of a goat. A bezoar will counteract the majority of poisons.

Black Forest: Place in Germany where Professor Quirrell was rumoured to have encountered vampires.

Black, Mrs: Sirius Black's deeply unpleasant mother (deceased) was nastily prejudiced against anyone who was not a pure-blood wizard or witch. Her life-size portrait hangs

in the hall of number twelve **Grimmauld Place** and shrieks vile insults whenever she's disturbed. A Permanent Sticking Charm prevents its removal.

Black, Regulus: Younger brother of Sirius, who was more favoured by his parents. He joined **Voldemort's** Death Eaters and was killed, probably because he realised the true horror of Voldemort's plans and tried to pull out.

Black, Sirius: Imprisoned for mass murder but escaped from Azkaban. Nicknamed Padfoot when at school with Harry's father, James. Also known as Snuffles, from his Animagus form as a big black dog. Harry's godfather. See also, **Grimmauld Place**.

Blast-Ended Skrewt: Cross between a manticore and a fire crab. They have no recognisable head or eyes, but they explode intermittently at one end. Males have a sting like a scorpion and females have suckers on their bellies. Adult Skrewts have thick grey armour and may grow to be ten feet long.

Bloody Baron, the: Resident ghost of Slytherin Tower.

Bludgers: Black balls that try to knock players off their broomsticks in Quidditch.

Body-Bind curse: Anyone jinxed by the incantation *Petrificus Totalus* becomes completely rigid as if turned to stone.

Boggart: Shape-shifter that takes on the likeness of your worst fear.

Borgin and Burkes: Dark Arts shop in Knockturn Alley.

Brown, Lavender: Hogwarts pupil in the same year as Harry. She is in Gryffindor house and her best friend is Parvati Patil.

Bubble-Head Charm: Puts a protective globe like an upside-down goldfish bowl over the head to ensure a supply of fresh air in the presence of Stink Pellets and Dungbombs, and to allow the charmed person to breathe underwater.

Bubotuber: Plant that resembles a black slug with swellings that contain a yellowish-green liquid. Bubotuber pus is used to cure acne, but undiluted it causes sores and boils.

Buckbeak: Name of a Hippogriff, a large flying creature that is half bird and half horse.

Burrow: The home of the Weasley family.

Butterbeer: Frothy, buttery drink served in Hogsmeade.

Cadogan, Sir: Knight from a portrait in the North Tower. Temporary guardian of Gryffindor Tower while the Fat Lady was being repaired.

Care of Magical Creatures: Class taken at Hogwarts that teaches students how to look after magical creatures.

Centaurs: Half-man, half-horse creatures. Centaurs live in the **Forbidden Forest**.

Chamber of Secrets: Concealed room created by Salazar Slytherin wherein he sealed an unknown horror that could only be freed by his true heir to purge the school of those unworthy to study magic.

Chang, Cho: Seeker of the Ravenclaw Quidditch team. A year above Harry.

Charm: Spell that adds properties to an object or person.

Chaser: Quidditch player who tries to score using the Quaffle.

common room: Meeting room for each Hogwarts house.

Common Welsh Green: Type of dragon found in Britain.

Crabbe, Vincent: One of Draco Malfoy's stupid henchman. Thickset and looks very mean. Has a pudding-basin haircut and a very thick neck. He is in Slytherin house.

Creevey, Colin: Admirer of Harry who follows him constantly and is always taking his picture. A year below Harry in Gryffindor house.

Crookshanks: Hermione Granger's pet cat. Ginger with thick and fluffy fur, it is a little bow-legged with a slightly crumpled face.

Crouch, Bartemius: Head of the Department of International Magical Co-operation at the Ministry of Magic. He looks like a bank manager, with a toothbrush moustache, and is a great believer in rules.

Crouch, Bartemius, Junior: Son of the above. He was imprisoned in Azkaban as a follower of Voldemort.

Cruciatus Curse: Inflicts torture with the command *Crucio*. One of the three **Unforgivable Curses**.

DA: Dumbledore's Army: a group of 28 Hogwarts students who, in Harry's fifth year, meet secretly to develop their skills in Defence Against the Dark Arts.

Daily Prophet, the: The national wizarding newspaper.

Dark Mark, the: Sign of the Death Eaters: a skull with a serpent in its mouth.

Dawlish: A Ministry of Magic **Auror**.

Death Eaters: Witches and wizards known to be loyal to Lord **Voldemort** and to enjoy killing.

Decree: A law made by someone in authority. In Harry's fifth year at Hogwarts, Professor Umbridge initiates a number of increasingly restrictive Ministry of Magic decrees.

Defence Against the Dark Arts (DADA): Subject taught at Hogwarts to teach young witches and wizards how to defend themselves against harmful hexes, jinxes and spells, as well as against witches and wizards who use the Dark Arts.

Delacour, Fleur: Pupil at **Beauxbatons**. Beautiful, with long silvery-blond hair; her grandmother was a Veela.

Deluminator: also known as a **Put-Outer**, it is a Device resembling cigarette lighter, used to turn street lamps on and off. Used by Albus Dumbledore.

Dementor: Creature who feeds on the happy emotions of humans. Dementors are employed as guards at Azkaban. The kiss of a Dementor will suck out a human's soul, leaving an emotionless shell.

Devil's Snare: A carnivorous plant that reaches out its tendrils to strangle anyone who touches it.

Diagon Alley: A long cobbled street filled with the most fascinating wizarding shops in the world. Accessible through the Leaky Cauldron pub in London.

Diggory, Cedric: Student two years ahead of Harry. Captain and Seeker of the Hufflepuff Quidditch team. In Harry's fourth year, the **Goblet of Fire** selects Cedric and Harry to be **Triwizard** champions.

Disapparate: To disappear at will.

Disillusionment Charm: Camouflages a person by making them the exact colour and texture of the surrounding environment. The accompanying wand tap causes a curious sensation as if a smashed egg is trickling down coldly from where the wand struck.

Dissendium: Spell that opens entrance to secret passage to Hogsmeade.

Divination: Magical art of telling the future using tea leaves, crystal balls and so forth. Professor Trelawney is Divination teacher at Hogwarts.

Dobby: Name of a house-elf who idolises Harry but gets him into lots of trouble.

Doge, Elphias: A wheezy-voiced wizard who was a founder member of the **Order of the Phoenix**.

Draco Dormiens Nunquam Titillandus: The Hogwarts motto. It means 'Never Tickle a Sleeping Dragon'.

Dragon: Mythical reptilian creature who can fly and breathe fire. Hagrid is particularly fond of dragons and has a Norwegian Ridgeback called Norbert for a while.

Draught of Living Death, the: Powerful sleeping draught.

Dumbledore, Aberforth: Dumbledore's brother. A founder member of the **Order of the Phoenix**.

Dumbledore, Professor Albus Percival Wulfric Brian: Headmaster of Hogwarts and Supreme Mugwump of the International Confederation of Wizards and Chief Warlock of the **Wizengamot**. The finest wizard of his generation, Dumbledore is the only one **Voldemort** is afraid of. Tall, thin and very old, he has blue eyes, a crooked nose and a long silver beard. He wears half-moon spectacles and a long purple cloak. As a school-boy, he was in Gryffindor house. Dumbledore is an Old English word for bumblebee.

Durmstrang Institute: School of witchcraft and wizardry somewhere in the far north of Europe. It is smaller than Hogwarts but has more extensive grounds.

Dursley, Dudley: Harry's horrible non-magical and slightly older cousin. Muggle son of Vernon and Petunia, he is fat, blond, stupid and bullies Harry whenever he can. By age 15, Dudley has become Junior Heavyweight Inter-School Boxing Champion of the Southeast.

Edgecombe, Marietta

A Hogwarts pupil and friend of Cho Chang. In Ravenclaw house. Her mother works in the Department of Magical Transport Floo Network office at the Ministry of Magic.

Elixir of Life, the: Potion produced by the Philosopher's Stone that will make the drinker immortal.

Evans, Lily: Maiden name of Harry Potter's mother.

Expecto patronum!: Incantation of the Patronus Charm, which works only if said while thinking about something happy. It produces a witch or wizard's **Patronus** from the tip of the wand.

Expelliarmus: Incantation of the Disarming Charm, a basic spell to disarm an opponent by making their wand fly out of their hand.

Extendable Ears: Invented by the Weasley twins, Fred and George, these spying devices look like long pieces of flesh-coloured string. They can slither under doors to

enable the owner to overhear conversations from a distance, but they can't get past an **Imperturbable Charm**.

Fat Lady, the: The portrait that guards the entrance to Gryffindor Tower. She requires a password before she will reveal the hole behind the painting and allow students to enter the tower.

Fawkes: Dumbledore's phoenix is a powerfully magical bird with red and gold plumage, a long golden tail and plumed head. Fully grown it is as big as a swan, and periodically goes up in flames and rises from the ashes as a chick to live again.

Fidelius Charm: A charm that conceals a secret within a person (Secret Keeper) so that no one will know about it unless the Secret Keeper chooses to divulge it.

Figg, Mrs Arabella Doreen: Elderly **Muggle** neighbour and **Squib**, who lives two streets away from the Dursleys. She keeps cats. Used to baby-sit Harry and watches out for him when he's at Privet Drive.

Filch, Argos: Caretaker at Hogwarts, Filch is a **Squib** and a failed wizard. He loathes the students, especially Harry and his friends. His cat Mrs Norris spies for him.

Finch-Fletchley, Justin: Hogwarts pupil in the same year as Harry. Justin is in Hufflepuff house.

Fletcher, Mundungus: A wizard whose shady business dealings are always getting him into hot water. He is a member of the Order of the Phoenix. Also known as Dung.

Finite Incantatem: This incantation causes the effect of a preceding spell to cease. Sometimes it is enough to just say *Finite*.

Finnigan, Seamus: Hogwarts pupil in the same year as Harry. Seamus is in Gryffindor house. His best friend is Dean Thomas.

Firebolt: Fastest, most technologically advanced broomstick. Can accelerate from 0 to 150 miles per hour in ten seconds.

Firenze: Name of one of the **centaurs** that live in the **Forbidden Forest**.

Fizzing Whizzbee: Password to gain entry into Dumbledore's rooms at Hogwarts via a moving stone staircase like a spiral escalator. Dumbledore can override the password when he doesn't want it to work.

Flamel, Nicholas: Albus Dumbledore's alchemy partner and the holder of the only known Philosopher's Stone in existence.

Fletcher, Mundungus: Also known to his friends as Dung, this old wizard has ginger hair, baggy bloodshot eyes, the doleful look of a bloodhound and short bandy legs. He dresses in rags and mixes with criminals. A useful but not always reliable member of the **Order of the Phoenix**.

Flitwick, Professor: Charms teacher at Hogwarts. Tiny little wizard who has to stand on piles of books to see over his desk.

Flobberworm: Species of worm that Harry and his friends have to keep alive to pass in their Care of Magical Creatures lessons.

Floo Network: Magical network whereby witches and wizards can travel long distances between different fireplaces. They can go whole or just have their head travel to a fireplace elsewhere in order to talk to someone.

Floo powder: Glittering powder that allows witches and wizards to travel magically via the **Floo Network** by throwing the powder into a fireplace, naming their destination, and stepping into the flames.

Floean Fortesque's Ice-Cream Parlour: Wizarding ice-cream shop in **Diagon Alley**.

Flourish and Blotts: Wizarding bookshop in **Diagon Alley**.

Foe-Glass: Magic mirror in which you can see your enemies.

Forbidden Forest, the: The dark woods surrounding the Hogwarts grounds. Students are not allowed to go there unless accompanied by a teacher.

Ford Anglia: Make of Mr Weasley's bewitched car.

Fountain of Magical Brethren: This group of larger than life-size golden statues (a witch, wizard, centaur, goblin and a house-elf) stands as a water fountain in a round pool in the **Atrium** of the Ministry of Magic.

Fudge, Cornelius Oswald: Minister for Magic. Short, portly wizard with grey hair, he comes to enjoy the power of his job but fears wrongly that Dumbledore wants it. He refuses to believe that **Voldemort** could return.

Galleon: Gold wizarding money.

Ghoul: Ghostly creature that lives in the attic and bangs on pipes. The Weasleys have one living in their attic.

Giant: Huge humanoid. Giants can grow to a height of twenty feet. They have a history of violence and warring among themselves. Many giants allied themselves with **Voldemort** and massacred **Muggles**. Others withdrew to remote mountain ranges. Their numbers are in decline and in Britain they are believed to be extinct.

Gillyweed: Water plant. If you eat it, you temporarily grow gills and fins

Goblet of Fire: Wooden cup full of flames, used as an impartial selector for the contenders in the **Triwizard Tournament**.

Goblins: Small creatures with swarthy faces, pointed beards and very long hands and feet. Goblins staff **Gringotts Bank**.

Godric's Hollow: Home where Harry's parents, Lily and James Potter, lived.

Golden Snitch: Small, golden ball with silver wings used in Quidditch. Must be caught by a Seeker to end the match.

Goyle, Gregory: One of Draco Malfoy's stupid henchmen. Thickset and looks mean. Has short, bristly hair and long, gorilla-like arms. Also in Slytherin house.

Granger, Hermione: Smart know-it-all at Hogwarts in Gryffindor house. She has bushy, brown hair, large front teeth and a loud, rather bossy voice. Hermione works very hard and always gets the best marks in her exams. Harry's next best friend after Ron Weasley. Her parents are Muggle dentists.

Grawp: Hagrid's younger half-brother who is a giant.

Great Hall, the: The main hall in Hogwarts where **Sorting** takes place, where meals are served and meetings take place. The ceiling is bewitched to look like the sky outside.

Grey Lady, the: Resident ghost of Ravenclaw Tower.

Grim: A giant black dog taken to be a death omen.

Grimmauld Place: A small square in London. Number twelve is Sirius Black's family house and Headquarters of the **Order of the Phoenix**, which no one can enter unless Dumbledore has personally told them its whereabouts. Usually invisible from outside, it materialises with a shabby black door and a silver twisted-serpent doorknocker but with no keyhole or letterbox. Sirius Black's father put every known security measure and sealing jinx on the house and Dumbledore added his own protection to make it a safe house. Inside, it looks like the house of the Darkest of wizards.

Gringotts: The wizard bank in London, with vaults far below the streets, run by goblins.

Griphook: Goblin at Gringotts Bank.

Grubbly-Plank, Professor Wilhemina: Elderly supply teacher who takes Hagrid's Care of Magical Creatures classes when he is unable to. A brisk and hearty witch with severely chopped grey hair and a prominent chin. She smokes a pipe.

Gryffindor house: One of the four houses in Hogwarts. Harry, Hermione Granger and the Weasleys are all in Gryffindor house. It was founded by Godric Gryffindor and the Gryffindor symbol is a lion. The resident ghost is Sir Nicholas de Mimsy-Porpington, also known as Nearly Headless Nick. Professor McGonagall is the head of Gryffindor house and Professor Dumbledore was in Gryffindor in his youth.

Gryffindor, Godric: One of the four founders of Hogwarts. Gryffindor house was named after him.

Hagrid, Rubeus: Son of a giantess and a wizard. Keeper of Keys and Grounds and teacher of Care of Magical Creatures class at Hogwarts from Harry's third year. He was a student at Hogwarts but was expelled. Professor Dumbledore allowed Hagrid to stay as gamekeeper. Hagrid is almost twice as tall as any other person and seems five times as wide. He has masses of bushy black hair and a huge tangled beard. Has a liking for strange and dangerous creatures, especially dragons.

Half-breed: Person or creature of mixed race, such as a **centaur** or a merperson; or someone taken over by another breed, such as a werewolf. Hagrid, part-giant, part-wizard, is insultingly referred to as a half-breed by Professor Umbridge.

Hand of Glory

Withered hand on a cushion that gives light to the person holding it when a candle is inserted.

Healer: The wizarding equivalent of a **Muggle** doctor. In St Mungo's Hospital for Magical Maladies and Injuries the Healers wear lime-green robes with a crossed wand and bone emblem embroidered on the front.

Hebridean Black: A breed of wild Dragon found in Britain.

Hedwig: Harry's owl and mail courier. Hagrid bought Hedwig from Eeylops Owl Emporium for Harry's 11th birthday. Wizards use owls to deliver mail. Hedwig was also the name of a medieval saint.

Heir of Slytherin: True heir to Salazar Slytherin who can open the **Chamber of Secrets** to release the horror within.

Herbology: Study of plants. Professor Sprout is the Herbology teacher at Hogwarts.

Hinkypunk: Small creatures that live in bogs and swamps, they wander about at night with a lantern to lure lost travellers into the swamps.

Hippogriff: Magical creature that has the front legs, wings and head of an eagle, and the body, hind legs and tail of a horse. Buckbeak is a Hippogriff.

Hit Wizards: Wizard police from the Magical Law Enforcement Squad who are specially trained to deal with powerful criminals.

Hog's Head, the: Pub in **Hogsmeade** where Hagrid once won a dragon's egg.

Hogsmeade: The only completely magical village in Britain. Hogsmeade is not far from Hogwarts and has an array of wonderful shops including **Honeydukes** sweet shop, the Three Broomsticks pub and Zonko's joke shop.

Hogwarts: School of Witchcraft and Wizardry. The best school of its kind in the world. The greatest witches and wizards of the age founded Hogwarts more than a thousand years ago: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw and Salazar Slytherin. They built a remote castle so that witches and wizards could train in safety. Pupils attend from age eleven for seven years of rigorous training in the art of witchcraft and wizardry. There are a hundred and forty-two staircases at Hogwarts and everything keeps moving around, so things are not always in the same place. Hogwarts is in a secret location somewhere in the North.

Honeydukes: Wizarding sweet shop in **Hogsmeade**.

Hooch, Madam: Broomstick and flying teacher at Hogwarts.

Horcrux: the receptacle in which a Dark wizard has hidden a fragment of his soul for the purposes of attaining immortality. A magical object or a living being can be used, however using a living being is very risky. Voldemort used his Snake Nagini, a diary, the diadem of Ravenclaw, a golden locket, Marvolo's Ring, and Hufflepuff's cup.

House Cup, the: Trophy awarded to the Hogwarts house with the most points at the end of the school year.

House-elf: Small creature that works as a servant in some wizarding houses. A house-elf can only be set free when its master or mistress gives the elf a piece of clothing.

Howler: Wizarding letter which, when opened, shrieks and howls at the reader in an extremely loud voice. Comes in a red envelope and is usually sent by someone who is very angry. Ron Weasley received one from his mother after crashing the Ford Anglia into the **Whomping Willow**.

Hufflepuff house: One of the four houses in Hogwarts. It was founded by Helga Hufflepuff and the Hufflepuff symbol is a badger. The resident ghost is the Fat Friar.

Hufflepuff, Helga: One of the four founders of Hogwarts. Hufflepuff house is named after her.

Imperius Curse: One of the three Unforgivable Curses. Imposed with the incantation *Imperio!*, it gives a witch or wizard complete control over another one. It can be resisted but only with great mental effort.

Imperturbable Charm: Creates an invisible barrier that prevents anything making contact with it. For example, Dungbombs flicked at an Imperturbed door will just soar away from it.

Impervius: Incantation that repels water and mist.

Incarcerous: Incantation of a restraining spell that magically binds a person tightly with rope.

Incendio: Fire-lighting spell.

Inquisitorial Squad: During Harry's fifth year at Hogwarts, Professor Umbridge enlists a group of 'trustworthy' students, including Malfoy, Crabbe, Goyle and Millicent Bulstrode, to spy on and help her crush and control any rebellious students. Unlike prefects, the squad has the authority to dock house points, and to check the content of other students' mail *before* it is delivered to them.

Invisibility Cloak: Magic cloak granting the wearer invisibility.

Jordan Lee: Pupil at Hogwarts. Has dreadlocks and is famed for his commentaries at Quidditch matches. Lee is in Gryffindor house, in the same year as Fred and George Weasley.

Jorkins, Bertha: Witch employed by the Ministry of Magic. She was abducted in Albania and suffered a terrible fate.

Kappa: Monkey-like creatures that live in water and strangle people who invade their territory.

Karkaroff, Igor: Headmaster of the Durmstrang Institute. Knows a lot about the Dark Arts. He is tall and thin with white hair and a beard.

Keeper: Quidditch player who guards the goalposts.

King's Cross Station: The station in London where the Hogwarts Express leaves from platform nine and three-quarters.

Knight Bus, the: Emergency bus that transports witches and wizards to any destination. Stick out your wand to stop the bus. Sometimes has brass bedsteads instead of seats.

Knockturn Alley: Street of wizard shops devoted totally to the Dark Arts. Shops include Borgin and Burkes.

Knut: Bronze wizarding money. Twenty-nine Knuts to a Sickle.

Kreacher: Very old house-elf to the Black family and loyal to Mrs Black. In residence with Sirius Black, whom he detests, at number twelve **Grimmauld Place**, Headquarters of the **Order of the Phoenix**.

Krum, Viktor: Seeker for the Bulgarian national Quidditch team. Pupil at the **Durmstrang Institute**. Dark, with a large curved nose and thick eyebrows, round-shouldered, has a duck-footed walk, but is in his element on a broomstick.

Leaky Cauldron, the: The wizarding pub and boarding house through which witches and wizards gain access to Diagon Alley.

Legilimency: The magical ability to extract thoughts, feelings and memories from another person's mind. Eye contact is often essential to Legilimency. Dumbledore, Snape and Voldemort are all skilled **Legilimens**. Say *Legilimens!* See also, **Occlumency**.

Legilimens: A witch or wizard skilled at Legilimency.

Lestrangle [née Black], Bellatrix: Sirius Black's cousin married Rodolphus Lestrangle, a pure-blood wizard and **Death-Eater**. Both were imprisoned in Azkaban.

Lockhart, Gilderoy: Teacher of Defence Against the Dark Arts in Harry's second year. Author of self-glorifying autobiographies and five-times winner of *Witch Weekly's* Most-Charming-Smile Award.

Longbottom, Neville: Forgetful and rather clumsy friend of Harry's. Neville has a round face and thinks he is not very good at magic. He comes from a magical family but was a late starter. In Gryffindor house and in Harry's year.

Lovegood, Luna: A Ravenclaw student in the year below Harry at Hogwarts. Unfairly referred to as 'Loony' by some students, she is a strangely imperturbable and dreamy-eyed girl who dresses weirdly and appears to be rather vague. Hermione says she only believes in things for which there is absolutely no proof. Her father is the editor of *The Quibbler*. She is able to see **Thestrals**. A member of the **DA**.

Lumos: Incantation of the spell that causes a wand-tip to flare with magical light.

Lupin, Remus J.: Wizard, Defence Against the Dark Arts teacher in Harry's third year at Hogwarts. Member of the **Order of the Phoenix**. Lupin's best friends at school were James Potter, Sirius Black and Peter Pettigrew. Back then, his nickname was Moony.

Macmillan, Ernie: Hogwarts student in Harry's year. In Hufflepuff house. He and his family always loyal to Dumbledore. Member of the **DA** in his fifth year.

Macnair, Walden: A Ministry of Magic executioner of dangerous creatures. A **Death Eater**.

magical eye: Large, round, electric-blue false eye that spins to provide all-round vision – as worn by Mad-Eye Moody to see through walls, doors and even through the back of his own head.

Magical Law Enforcement Squad: Wizard police or **Hit Wizards** who are specially trained to deal with powerful criminals.

Malfoy [née Black], Narcissa: Sirius Black's cousin who married Lucius Malfoy, a pure-blood wizard. A tall, slim, snooty blonde.

Malfoy, Draco: Harry's arch-enemy at Hogwarts. A thin boy with a pale, pointed face and a sneering expression. He has a bored, drawling voice and looks with contempt upon everyone else. Malfoy believes himself to be superior to Harry and hates Harry and all his friends. Malfoy is in Slytherin house.

Malfoy, Lucius: Draco Malfoy's father. Former supporter of *You-Know-Who*.

Mandrake: Powerful restorative used to return cursed or transfigured people to their natural state. The cry of the Mandrake plant is fatal to anyone who hears it. Also known as Mandragora.

Marauder's Map: A map that shows all the secret passageways and the current whereabouts of everyone in Hogwarts. Harry and Ron use it to get to Hogsmeade.

Maxime, Olympe: Head of **Beauxbatons Academy**. Because of her size, Madame Maxime is believed to be half giant. She has black eyes and olive skin.

McGonagall, Professor Minerva: Deputy Headmistress of Hogwarts. She is a rather serious-looking woman, with jet-black hair scraped back into a tight bun on her head. She wears square glasses and an emerald-green cloak. Professor McGonagall is Head of Gryffindor house and is the Transfiguration teacher.

Merpeople: Underwater dwellers who build cities at the bottom of lakes. They have fishtails, green hair and grey skin, and they fish with spears. Above water their voices are unintelligible.

Metamorphmagus (plural: Metamorphmagi): A witch or wizard who can change their appearance at will. Metamorphmagi are rare and are usually born, but with hard work it is possible to learn the skill.

Ministry of Magic: Government agency that tries to keep witches and wizards secret from non-magical people.

Mirror of Erised: Magical mirror that shows the onlooker their heart's desire.

Moaning Myrtle: Ghost girl at Hogwarts who hides in an S-bend in the first-floor girls' toilets.

Monkshood: Plant used in potions. Also known as aconite or wolfsbane.

Monster Book of Monsters, The: Large green book of monsters. Required reading for third-years. Must be stroked down the spine or it will bite your fingers.

Moody, Alastor: Retired Auror hired to teach Defence Against the Dark Arts in Harry's fourth year. Known as Mad-Eye Moody since he lost an eye in the fight against Voldemort and his supporters, and replaced it with a **magical eye**. Badly scarred and has a wooden leg.

Mudblood: Term used to describe a person of non-magic parents. Considered a great insult.

Muggle: Person totally without magical powers. Most Muggles live in ignorance of the world of wizards and witches.

Muggle Studies: Class taken by wizarding folk to study non-magical people.

Murtlap essence: A yellow solution of strained and pickled Murtlap tentacles relieves the pain of magical wounds, and cures magically induced boils.

Nagini: Name of a very large, venomous snake kept by Voldemort. He loves her more than any human being.

Nearly Headless Nick: Resident ghost of Gryffindor Tower. So called because his beheading was not completely successful. Full name is Sir Nicholas de Mimsy-Porpington.

N.E.W.T.s: Nastily Exhausting Wizarding Tests. Higher level examinations taken at the end of the seventh year at Hogwarts.

Nigellus, Phineas: Sirius Black's great-great-grandfather, and the least popular Headmaster Hogwarts ever had.

Nimbus 2000: Type of broomstick. Harry's first broomstick.

Nimbus 2001: The successor to the Nimbus 2000 broomstick.

Norbert: Name of Hagrid's Norwegian Ridgeback dragon.

Norris, Mrs: Name of Filch's cat. She is a scrawny-looking dust-coloured cat with bulging eyes. Students must be wary not to break rules in front of her for she will run to **Filch** and report them.

Norwegian Ridgeback: Breed of dragon that is very rare. Hagrid had one as a pet for a while.

Nosebleed Nougat: A double-ended chew invented by Fred and George Weasley for their **Skiving Snackboxes**. Eating one half makes your nose bleed, eating the other half stops it.

Nott, Theodore: A weedy-looking Slytherin student in Harry's year at Hogwarts. Son of a **Death Eater**, and a friend of Draco Malfoy.

Nox: Spell to extinguish light on your wand.

Obliviate: Memory spell that makes the subject forget.

Obliviator: Member of Accidental Magic Reversal Squad. They work for the Improper Use of Magic Office.

Occlumency: The sealing of the mind against magical intrusion and influence by a witch or wizard skilled at **Legilimency**. Occlumency, an obscure branch of magic, is the skill of clearing one's mind of emotion, thoughts and memories in order to protect them against external intrusion, and focusing the brain so as to repel, even without a wand, invasion by a **Legilimens**. Professor Snape is a superb **Occlumens** and **Legilimens**.

Ollivanders: **Diagon Alley** wand shop. 'Makers of Fine Wands since 382 BC'.

Order of the Phoenix: Dumbledore founded this Order of witches and wizards to fight against Voldemort. Founder members included: Sirius Black, Edgar Bones (deceased), Caradoc Dearborn (vanished), Dedalus Diggle, Elphias Doge, Albus and Aberforth Dumbledore, Benjy Fenwick, Rubeus Hagrid, Frank and Alice Longbottom (tortured into madness), Remus Lupin, Marlene McKinnon, Dorcas Meadowes (killed by Voldemort), Sturgis Podmore, James and Lily Potter (deceased), brothers Gideon and Fabian Prewett (deceased), and Emmeline Vance. In Harry's fourth year at Hogwarts, Dumbledore recalls members of the Order about an hour after Voldemort's return. The Order then includes those founder members who are still alive (except Peter Pettigrew), plus Kingsley Shacklebolt, Professor Snape, Nymphadora Tonks, Mr and Mrs Weasley and their sons Bill and Charlie. Members of the Order must be over 17 and have left school. Its Headquarters is in **Grimmauld Place**.

O.W.L.s: Ordinary Wizarding Levels. Hogwarts standard-level examinations which are sat at the end of the fifth year.

Parkinson, Pansy: A Slytherin student in Harry's year. She has a hard pug-like face and hangs around with Draco Malfoy. She becomes a prefect in Harry's fifth year.

Parselmouth: Wizard who can talk to snakes – very rare. Thought to be the sign of a Dark wizard.

Parseltongue: Language spoken by a Parselmouth.

Patil, Padma: Hogwarts pupil in the same year as Harry, in Ravenclaw house. Twin sister of Parvati Patil.

Patil, Parvati: Hogwarts pupil in the same year as Harry, in Gryffindor house. Twin sister of Padma Patil and best friend of Lavender Brown.

Patronus: A positive force that protects against Dementors. The form of each Patronus is particular to an individual witch or wizard, each of whom produces theirs with the Patronus Charm by saying the incantation *Expecto Patronum!* while thinking a really happy thought. Harry's Patronus is a silver stag.

Peeves: Hogwarts' resident poltergeist. Tries to get students in trouble and loves causing havoc at any opportunity.

Pensieve: Storage device for thoughts and memories. When in use it looks like a stone basin holding a silvery liquid.

Pettigrew, Peter: School friend of James Potter. Sirius Black is imprisoned in Azkaban for Pettigrew's murder but escapes after twelve years.

Philosopher's Stone: Legendary stone which will transform any metal into pure gold. It also produces the Elixir of Life, which will make the drinker immortal. The only known stone belongs to Nicholas Flamel, Albus Dumbledore's alchemy partner.

Phoenix: Rare bird that bursts into flames and rises from its ashes. Their tears can heal wounds. Albus Dumbledore has a pet phoenix, Fawkes.

Pigwidgeon: Name of a young grey owl belonging to Ron Weasley. Often called Pig for short.

Pince, Madam: Librarian at Hogwarts.

platform nine and three-quarters: The platform at King's Cross Station where students gather to board the Hogwarts Express.

Polyjuice Potion: Potion that will turn the drinker into another person for one hour.

Pomfrey, Madam Poppy: Matron at Hogwarts.

Portkey: Any object can be bewitched for use as a Portkey to whisk witches and wizards away to a prearranged destination the instant they touch it. Use of a Portkey should be authorised by the Ministry of Magic.

Potions: Class at Hogwarts to learn how to make potions. Professor Snape is Potions master at Hogwarts.

Potter [née Evans], Lily: Harry's mother had **Muggle** parents. She had long, dark-red hair and green eyes. Lily married James Potter, a wizard. She was killed by **Voldemort**, but her dying to save Harry gave him magical protection. Her sister Petunia married a **Muggle**, Vernon Dursley.

Potter, Harry: Student at Hogwarts. Famous for having survived an attack by Lord **Voldemort** in infancy.

Potter, James: Harry's father, who was killed by **Voldemort**. He was in the same year as Snape, was an excellent Quidditch player, and became Hogwarts Head Boy. His nickname at school was **Prongs**.

Prior Incantato: Command that reveals the most recent spell or spells a wand has performed.

Privet Drive: The street where Harry lives with the Dursleys.

Protean Charm: Puts a magical mark on a person or object so they can receive messages.

Protego: Incantation of the **Shield Charm** that usually deflects only minor curses. In Harry's fifth year, Professor Snape is surprised when Harry uses this charm to successfully repel Snape's **Legilimency** invasion of his mind.

Puking Pastilles: Double-ended chews invented by Fred and George Weasley. The orange half makes you throw up, the purple half makes you better.

pumpkin juice: Wizarding drink.

pumpkin pasty: Wizarding food.

Quaffle: Red ball used for scoring in Quidditch.

Quibbler, The: A magazine with a reputation for publishing 'rubbish': far-fetched stories, often about outlandish creatures that Hermione is sure do not exist. The editor is Luna Lovegood's father.

Quick-Quotes Quill: Pen that writes tabloid journalism by itself.

Quidditch: The wizarding national sport. Played on broomsticks by seven players: three Chasers, one Keeper, two Beaters, one Seeker. Played with four balls: the Quaffle (red) is used for scoring; two Bludgers (black) which try to knock players off their brooms; one Golden Snitch (bright gold with silver wings). The Chasers throw the Quaffle to each other and try to score by throwing the Quaffle through one of the six hoops. Ten points every time a player scores. The Keeper guards the goalposts and tries to prevent the Chasers from scoring. The Beaters try to keep the Bludgers away from their team and knock them towards the opposing team. The Seeker tries to catch the Golden Snitch. Whichever team catches the Golden Snitch earns 150 points. The game ends when the Snitch is caught.

Quietus: Command that reverses the charm *Sonorus*.

Quirrell, Professor: Defence Against the Dark Arts teacher at Hogwarts in Harry's first year

Ravenclaw house: One of the four school houses in Hogwarts. Founded by Rowena Ravenclaw. The Ravenclaw symbol is an eagle. The resident ghost is the Grey Lady.

Ravenclaw, Rowena: One of the four founders of Hogwarts. Ravenclaw house was named after her.

Reducio: Shrinking charm.

Reductor Curse: Its incantation *Reducto* reduces a solid object to dust.

Relashio: Spell to make someone let go of something.

Remembrall: Magical glass ball, the size of a large marble, filled with white smoke. The smoke turns red to tell you that there is something you have forgotten to do.

Rennervate: Incantation of the reviving spell.

Reparo: Incantation of the Repairing Charm.

Rictusempra: Tickling spell.

Riddikulus: Incantation of the spell that should make a **Boggart** vanish but sometimes it only causes it to change its shape to another of the witch or wizard's worse fears.

Riddle House: Deserted former home of **Voldemort's** father, in the village of Little Hangleton.

Riddle, Tom Marvolo: The young Lord Voldemort, who attended Hogwarts.

Ripper: Aunt Marge's dog.

Rookwood, Augustus: Worked in the Department of Mysteries in the **Ministry of Magic**.

Room of Requirement: Also known as the **Come and Go Room**, it is on the seventh floor of Hogwarts, opposite the Barnabus the Barmy tapestry. The room is sometimes there, sometimes not. It can only be entered by people with a real need, who must walk past the part of wall three times while concentrating on what they need. The room will then appear fully equipped with all their inanimate requirements.

Rosmerta, Madam: Publican of the Three Broomsticks pub in **Hogsmeade**.

Scabbers: Ron Weasley's pet rat. He once belonged to Ron's older brother Percy Weasley.

Secrecy Sensor: Aerial that vibrates when it detects concealment and lies.

Secret Keeper: Someone who has had a secret concealed within them by the Fidelius Charm to keep it safe until they choose to reveal it.

Seeing Eye: Possessed by a Seer who is born with the supernatural ability to divine or predict the future. Also known as the Inner Eye or Second Sight.

Seeker: Quidditch player who tries to catch the Golden Snitch.

Seer: Someone born with the ability to predict, or See, future events. See also, Tre-lawney.

Shacklebolt, Kingsley: Tall black wizard with deep calming voice who thinks and acts fast. He is the Ministry of Magic Auror in charge of the hunt for Sirius Black but, as a loyal member of the Order of the Phoenix, he reports false sightings to the Ministry to divert their attention.

Shield Charm: Casts a temporary invisible wall around you to deflect minor curses.

Shrieking Shack: Supposed to be the most haunted building in Britain. Situated in the town of Hogsmeade.

Shunpike, Stan: Conductor on the Knight Bus.

Sickle: Silver wizarding money. Seventeen Sickles to a Galleon.

Silencio: Incantation of the Silencing Charm.

Skeeter, Rita: Journalist who, until Hermione finds a way to stop her, writes mostly mean-spirited stories for the *Daily Prophet*. She is nosy and malicious, has stiff blonde curls, and is an unregistered Animagus.

Skele-Gro: Potion used to re-grow bones after they have been removed.

Skiving Snackboxes: In their seventh year at Hogwarts, Fred and George Weasley develop this range of sweets to make you just ill enough to get out of class. One end of a double-ended chew makes you ill, the other restores you to full fitness. See also, Fainting Fancies, Puking Pastilles, Nosebleed Nougat.

Slytherin house: One of the school houses in Hogwarts. Founded by Salazar Slytherin. The Slytherin symbol is a snake. The resident ghost is the Bloody Baron. Harry's arch-enemy, Draco Malfoy, is in Slytherin. Professor Snape is head of Slytherin house.

Slytherin, Salazar: One of the four founders of Hogwarts. Slytherin house is named after him. Created the Chamber of Secrets.

Smeltings: Dudley Dursley's private school. Uncle Vernon also attended.

Snape: Potions master at Hogwarts. He is tall and thin with sallow skin, greasy black hair and a hooked nose. He hates Harry Potter. Head of Slytherin house.

Sneakoscope: This Dark detector has a glass top which lights up and spins when someone untrustworthy is close by.

Snivellus: Nickname given to Professor Snape by Harry's father and his friends when they were at school with him at Hogwarts.

Sonorus: Charm to magnify one's voice.

Sorting Hat: The hat that decides which house students shall be in while at Hogwarts.

Spinnet, Alicia: One of the Chasers on the Gryffindor Quidditch team. She is two years above Harry at Hogwarts.

Splinching: Injury caused by careless Apparating: part of the Apparating person's body is left behind.

Sprout, Professor: Herbology lecturer at Hogwarts. Uses Mandrakes to cure petrified creatures.

Squib: Someone who despite being born into a wizarding family has little or no magical ability. However, they are able to see Dementors.

Stupefy: Incantation of the Stunning spell.

Swelling Solution: Potion that causes body parts to swell to enormous proportions.

Thestral: Breed of winged horse, skeletal with black coat and pupil-less white eyes in a dragonish head; visible only to those who have witnessed a death. They have an excellent sense of direction. Classified as 'dangerous' by the Ministry of Magic.

Thomas, Dean: Hogwarts pupil in the same year as Harry, in Gryffindor house. His best friend is Seamus Finnigan. Dean comes from a Muggle background.

Three Broomsticks, the: Pub in Hogsmeade.

Time-Turner: Hourglass that allows the wearer to travel back in time.

Ton-Tongue Toffee: Trick sweet that causes the tongue to swell. Invented by Fred and George Weasley.

Tonks, Nymphadora: Prefers to be called by her surname, Tonks. Young and clumsy witch who is a **Metamorphmagus**, a Ministry of Magic **Auror**, and a member of the **Order of the Phoenix**. Daughter of Sirius Black's favourite cousin, Andromeda and muggle-born Ted Tonks. She rides a Comet Two Sixty broomstick.

Toujours pur: *Pure always*. The family motto of the Noble and Most Ancient House of Black reflects the belief held by *most* members of the Black family that the wizarding race should be kept pure, that Muggle-borns and 'half-breeds' should be got rid of so that pure-bloods can take charge.

Transfiguration: The art of turning one thing into another.

Trelawney, Professor Sybil Phyllis: Great-great-granddaughter of the celebrated **Seer** Cassandra Trelawney. **Divination** teacher at Hogwarts who speaks in an ethereal voice and is given to (wrongly) predicting student deaths. Very thin, her large glasses magnify her eyes so much she looks like a giant insect.

Trevor: Name of Neville Longbottom's pet toad.

Triwizard Tournament: Competition between the three largest European schools of witchcraft and wizardry: Hogwarts, Beauxbatons and Durmstrang. Each school selects a champion, and the champions compete in three magical tasks. The prize money is 1000 Galleons. The Triwizard Tournament was first established some 700 years ago.

two-way mirrors: These come in pairs and are the size of a paperback book. By looking into one mirror and saying the name of the witch or wizard who has the other one of the pair it is possible to speak to them no matter where they are.

Umbridge, Professor Dolores Jane: A short, toad-like witch with a cruel and arrogant nature, who is stupidly prejudiced against 'half-breeds' and 'part-humans'. She is Senior Undersecretary to the Minister for Magic, and is Defence Against the Dark Arts teacher in Harry's fifth year, during which she also becomes Hogwarts High Inquisitor and Headmistress. Umbridge takes the Ministry of Magic view that **Voldemort** has 'not returned from the dead'.

Umbridge-itis: The explanation students give to Professor Umbridge for the 'mysteriously incurable' maladies (fevers, vomiting, nosebleeds, fainting) they have induced in themselves by eating sweets from Fred and George Weasley's **Skiving Snackboxes**.

Unforgivable Curses: The three Unforgivable Curses are: the **Avada Kedavra Curse** (*Avada Kedavra!*), which kills instantly; the **Imperius Curse** (*Imperio!*), which takes complete control of another person; and the **Cruciatius Curse** (*Crucio!*), which inflicts torture. It is illegal to use these curses.

Unicorn: Mythical white horse-like creature with golden mane and a golden horn sprouting from the head. Innocent and beautiful creatures. Tail hair and horn can be used in magic. Dark wizards have been known to kill unicorns and drink their blood; this will sustain the life of the drinker but at a grave price.

Unspeakable: Employee of the Department of Mysteries. No one knows what they do.

Vampire: Evil creature that roams the night feeding on the blood of living beings. Cannot go out in the daylight.

Vance, Emmeline: Stately looking witch, and a founder member of the **Order of the Phoenix**.

Veela: Beautiful women with white-gold hair. Men are hypnotically fascinated by them. When enraged, Veela grow beaks and scaly wings.

Veritaserum: Powerful Truth Potion. Its use is restricted by the Ministry of Magic.

Voldemort, Lord: Son of a witch and a **Muggle** (See also, **Riddle**), Voldemort probably has a more extensive knowledge of magic than any wizard alive. At full power this Dark Lord could be invincible and is rightly feared by wizarding folk, most of whom only dare to refer to him as 'He Who Must Not Be Named' or 'You-Know-Who'. He disappeared after the death of James and Lily Potter in a battle that left the baby Harry with the lightning-shaped scar on his forehead. To defend themselves against Voldemort, the wizarding community must unite with the strongest possible bonds of friendship and trust. As a skilled **Legilimens**, Voldemort always knows if someone is lying to him.

Wand: Implement used by wizards to perform magic. Available from **Ollivanders** in Diagon Alley. Wands can be made from different types of wood and have different cores, either dragon-heartstring, phoenix feather, Veela hair, unicorn hair or Thestral hair.

Wand-tree: The wood of wand-trees is used to make wands.

Weasley's Wildfire Whiz-bangs: Enchanted fireworks that cause even more mayhem if anyone tries a Stunning Spell on them. Fred and George's joke shop range of fireworks include boxes such as the Basic Blaze and Deflagration Deluxe.

Weasley's Wizarding Wheezes: A joke shop at number ninety-three Diagon Alley, opened by Fred and George during their seventh year at Hogwarts.

Weasley, Arthur: Ron Weasley's father. Head of the Misuse of Muggle Artefacts Office at the Ministry of Magic.

Weasley, Bill: Ron's eldest brother wears his long hair in a ponytail. Works for Gringotts Bank in Africa, but returns from Egypt to help the **Order of the Phoenix**.

Weasley, Charlie: One of Ron's older brothers. Studying dragons in Romania, where he also recruits witches and wizards to join the **Order of the Phoenix**.

Weasley, Fred: One of Ron Weasley's older brothers. Twin to George. In Gryffindor house.

Weasley, George: One of Ron Weasley's older brothers. Twin to Fred. In Gryffindor house.

Weasley, Ginny: Ron's younger sister is one year below Ron and Harry at Hogwarts. She plays for the Gryffindor Quidditch team. She is brave and loyal.

Weasley, Molly: Ron Weasley's mother.

Weasley, Percy: The pompous one of Ron's older brothers. Was a Gryffindor prefect, and in his last year was Head Boy at Hogwarts. Thinks he's terribly grown up and important, especially after going to work at the Ministry of Magic and becoming Junior Assistant to the Minister.

Weasley, Ron: Harry's best friend at Hogwarts. Ron has flaming red hair and freckles, like all his brothers. Has a pet rat called Scabbers. In Gryffindor house. When Ron is made prefect in his fifth year at Hogwarts his parents reward him with a new Cleansweep Eleven broomstick.

Weird Sisters, the: Popular music group. The line-up includes guitars, drums, lute, cello and bagpipes.

Werewolf: A human (wizard or Muggle) who, as a result of being bitten by another werewolf, takes the form of a wolf during every full moon. Transition is painful. Werewolves are dangerous only to people but the disability can be managed to avoid passing on the condition to others.

Whomping Willow: Large tree in the grounds of Hogwarts that hits anything that comes too close to it.

Wingardium Leviosa: Magical incantation recited together with a swish and flick of the wand to make an object rise into the air.

Winky: Name of Mr. Crouch's house-elf.

Wizengamot: The Wizard High Court, consisting of about fifty witches and wizards who wear plum-coloured robes with a silver 'W' worked on the left-hand breast. In Harry's fifth year at Hogwarts, Dumbledore is demoted from his position as Chief Warlock of the Wizengamot and Harry is brought before the full Wizengamot for a Disciplinary Hearing for using magic outside school while under the age of seventeen.

Wizengamot Administration Services: A department in the Ministry of Magic, located on Level Two.

Wolfsbane: Plant used in potions. Also known as monkshood or aconite.

Wood, Oliver: Captain and Keeper of the Gryffindor Quidditch team until leaving school at the end of Harry's third year.

Wormtail: Nickname of Peter Pettigrew.

Zonko's: Wizard joke shop in Hogsmeade.

Source: © Bloomsbury 2012. [25.6.12].
<http://harrypotter.bloomsbury.com/books/glossary/>

Appendix 3: Table Top 250 Boxoffice corrected for inflation of all time: comparison of original and adapted screenplay

Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
1	Gone With The Wind (1939)	\$390'500'000.00	154	8.1	\$6'113'528'535.00	\$3'977'000.00	\$62'262'491.64	1
2	Star Wars - Episode IV (1977)	\$797'900'000.00	16	8.7	\$3'004'861'238.83	\$13'000'000.00	\$48'957'508.59	0
3	Avatar (2009)	\$2'781'505'847.00	172	8.1	\$2'899'935'641.49	\$500'000'000.00	\$521'288'791.22	1
4	Titanic (1997)	\$1'835'300'000.00	-	7.4	\$2'536'312'854.35	\$200'000'000.00	\$276'392'181.59	0
5	Jaws (1975)	\$470'600'000.00	118	8.2	\$1'987'391'857.00	\$7'000'000.00	\$29'561'714.84	1
6	The Exorzist (1973)	\$357'500'000.00	203	8	\$1'843'682'176.47	\$15'000'000.00	\$77'357'294.12	1
7	E.T. - The Extraterrestrial (1982)	\$756'700'000.00	-	7.9	\$1'764'390'950.00	\$10'500'000.00	\$24'482'760.64	0
8	Star Wars-Episode V: The Empire Strikes Back (1980)	\$533'800'000.00	11	8.8	\$1'525'394'396.35	\$18'000'000.00	\$51'437'053.46	2
9	Jurassic Park (1993)	\$919'700'000.00	-	7.9	\$1'420'570'305.14	\$93'000'000.00	\$97'309'915.43	1
10	LOTR - The Return of the King (2003)	\$1'129'219'252.00	12	8.8	\$1'368'165'541.37	\$100'000'000.00	\$121'160'309.56	1
11	Grease (1978)	\$379'800'000.00	-	7	\$1'340'486'057.97	\$6'000'000.00	\$21'176'714.98	1
12	Harry Potter and the Deathly Hallows -Part 2 (2011)	\$1'328'111'219.00	114	8.2	\$1'328'111'219.00	\$250'000'000.00	\$250'000'000.00	1
13	Star Wars -Episode VI: Return of the Jedi (1983)	\$572'700'000.00	105	8.3	\$1'286'104'644.47	\$32'500'000.00	\$72'984'810.45	2
14	Star Wars: Episode I - The Phantom Menace (1999)	\$922'379'000.00	-	6.4	\$1'233'472'280.91	\$115'000'000.00	\$153'786'363.64	2
15	Harry Potter and the Philosopher's Stone (2001)	\$968'657'891.00	-	7.2	\$1'220'169'355.70	\$125'000'000.00	\$157'456'178.16	1

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16	Pirates of the Caribbean: Dead Man's Chest (2006)	\$1'065'896'541.00	-	8	\$1'187'104'359.55	\$225'000'000.00	\$250'585'746.95	2
17	The Lion King (1994)	\$783'400'000.00	132	8.2	\$1'177'673'721.54	\$45'000'000.00	\$67'647'839.51	0
18	Independence Day (1996)	\$811'200'000.00	-	6.6	\$1'158'293'190.88	\$75'000'000.00	\$107'090'716.61	0
19	LOTR - The Two Towers (2002)	\$921'600'000.00	30	8.6	\$1'143'154'309.00	\$94'000'000.00	\$116'597'770.23	1
20	LOTR - The Fellowship of the Ring (2001)	\$860'700'000.00	18	8.7	\$1'084'180'260.34	\$93'000'000.00	\$117'147'396.55	1
21	Toy Story 3 (2010)	\$1'062'984'497.00	34	8.6	\$1'078'883'806.21	\$200'000'000.00	\$202'991'447.05	2
22	Harry Potter and the Chamber of Secrets (2002)	\$866'300'000.00	-	7.1	\$1'074'560'088.85	\$100'000'000.00	\$124'040'181.10	1
23	Finding Nemo (2003)	\$865'000'000.00	165	8.1	\$1'048'036'677.72	\$98'000'000.00	\$118'737'103.37	0
24	Shrek 2 (2004)	\$880'871'036.00	-	7.4	\$1'047'576'954.96	\$150'000'000.00	\$178'387'683.13	1
25	The Dark Knight (2008)	\$1'001'921'825.00	10	8.8	\$1'045'536'116.10	\$185'000'000.00	\$193'053'167.08	2
26	Pirates of the Caribbean - At World's End (2007)	\$958'404'152.00	-	7	\$1'040'941'841.58	\$300'000'000.00	\$325'835'976.21	2
27	Alice in Wonderland (2010)	\$1'023'285'206.00	-	6.6	\$1'038'590'723.58	\$200'000'000.00	\$202'991'447.05	1
28	Transformers 3 (2011)	\$1'037'744'486.00	-	6.7	\$1'037'744'486.00	\$195'000'000.00	\$195'000'000.00	2
29	Harry Potter and the Goblet of Fire (2005)	\$892'194'397.00	-	7.5	\$1'027'589'467.89	\$150'000'000.00	\$172'763'268.52	1
30	Pirates of the Caribbean - On Stranger Tides (2011)	\$1'024'448'698.00	-	6.9	\$1'024'448'698.00	\$250'000'000.00	\$250'000'000.00	2

Appendix 3: Table Top 250 Boxoffice corrected for inflation of all time: comparison of original and adapted screenplay

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31	Forrest Gump (1994)	\$679'400'000.00	31	8.6	\$1'021'332'048.01	\$55'000'000.00	\$82'680'692.73	1
32	Harry Potter and the Order of the Phoenix (2007)	\$937'000'866.00	-	7.3	\$1'017'695'306.29	\$150'000'000.00	\$162'917'988.11	1
33	Spider-Man (2002)	\$806'700'000.00	-	7.6	\$1'000'632'140.92	\$200'000'000.00	\$248'080'362.20	1
34	Star Wars- Episode III: Revenge of the Sith (2005)	\$848'462'555.00	-	7.8	\$977'221'094.81	\$120'000'000.00	\$138'210'614.82	2
35	Raiders of the Lost Ark (1981)	\$383'900'000.00	22	8.7	\$975'003'685.98	\$18'000'000.00	\$45'715'202.78	0
36	Harry Potter and the Half-Blood Prince (2009)	\$933'956'980.00	-	7.3	\$973'722'610.31	\$250'000'000.00	\$260'644'395.61	1
37	Spider-Man 3 (2007)	\$885'430'303.00	-	6.4	\$961'683'490.49	\$260'000'000.00	\$282'391'179.39	1
38	Harry Potter and the Deathly Hallows - Part 1 (2010)	\$946'080'434.00	-	7.7	\$960'231'181.64	\$242'000'000.00	\$245'460'356.83	1
29	Harry Potter and the Prisoner of Azkaban (2004)	\$795'458'727.00	-	7.7	\$946'000'262.21	\$135'000'000.00	\$160'548'914.80	1
40	Spider-Man 2 (2004)	\$783'577'893.00	-	7.6	\$931'870'965.87	\$200'000'000.00	\$237'850'244.17	1
41	Home Alone (1990)	\$533'800'000.00	-	7.1	\$927'817'210.15	\$18'000'000.00	\$31'286'455.19	0
42	Ice Age 3 - Dawn of the Dinosaurs (2009)	\$887'773'705.00	-	7	\$925'572'963.11	\$90'000'000.00	\$93'831'982.42	2
43	Indiana Jones and the Last Crusade (1989)	\$494'800'000.00	106	8.3	\$899'998'084.65	\$48'000'000.00	\$87'307'817.43	2
44	Ghost (1990)	\$517'600'000.00	-	6.9	\$899'659'400.48	\$22'000'000.00	\$38'239'000.79	0

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45	Matrix Reloaded (2003)	\$735'600'000.00	-	7.1	\$891'255'237.15	\$150'000'000.00	\$181'740'464.34	2
46	Sixth Sense (1999)	\$661'500'000.00	134	8.2	\$884'605'909.09	\$40'000'000.00	\$53'490'909.09	0
47	Transformers - Revenge of the Fallen (2009)	\$835'276'689.00	-	5.9	\$870'840'751.08	\$220'000'000.00	\$229'367'068.14	2
48	Shrek the Third (2007)	\$791'106'665.00	-	6.1	\$859'236'708.27	\$160'000'000.00	\$173'779'187.31	1
49	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)	\$738'809'845.00	-	6.9	\$850'928'024.26	\$180'000'000.00	\$207'315'922.23	1
50	The Lost World: Jurassic Park (1997)	\$614'300'000.00	-	6.1	\$848'938'585.75	\$73'000'000.00	\$100'883'146.28	1
51	Terminator 2 - Judgement Day (1991)	\$516'800'000.00	43	8.5	\$846'574'792.23	\$102'000'000.00	\$167'087'130.04	2
52	The Da Vinci Code (2006)	\$758'236'138.00	-	6.4	\$844'458'528.92	\$125'000'000.00	\$139'214'303.86	1
53	Inception (2010)	\$817'068'851.00	9	8.8	\$829'289'942.04	\$180'000'000.00	\$182'692'302.35	0
54	Aladdin (1992)	\$501'900'000.00	-	7.9	\$822'166'966.37	\$28'000'000.00	\$44'503'350.25	1
55	Indiana Jones and the Kingdom of the Crystal Skull (2008)	\$783'011'114.00	-	6.5	\$817'096'083.32	\$185'000'000.00	\$193'053'167.08	2
56	Men in Black (1997)	\$587'200'000.00	-	7	\$811'487'445.15	\$90'000'000.00	\$124'376'481.72	1
57	Pretty Woman (1990)	\$463'400'000.00	-	6.7	\$805'452'407.61	\$14'000'000.00	\$24'333'909.60	0
58	Star Wars: Episode II - Attack of the Clones (2002)	\$648'200'000.00	-	6.8	\$804'028'453.88	\$115'000'000.00	\$142'646'208.26	2
59	2012 (2009/I)	\$766'812'167.00	-	5.8	\$799'461'175.25	\$200'000'000.00	\$208'515'516.49	0

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60	Pirates of the Caribbean (2003)	\$653'200'000.00	234	8	\$791'419'142.07	\$140'000'000.00	\$169'624'433.39	0
61	Shrek Forever After (2010)	\$750'271'987.00	-	6.6	\$761'493'981.63	\$165'000'000.00	\$167'467'943.82	2
62	Transformers (2007)	\$700'759'914.00	-	7.2	\$761'109'302.23	\$150'000'000.00	\$162'917'988.11	0
63	Up (2009)	\$727'079'556.00	96	8.3	\$758'036'845.73	\$175'000'000.00	\$182'451'076.93	0
64	Armageddon (1998/I)	\$554'600'000.00	-	6.8	\$753'606'158.71	\$140'000'000.00	\$190'235'957.84	0
65	Batman (1989)	\$413'200'000.00	-	7.6	\$751'574'795.02	\$35'000'000.00	\$63'661'950.21	1
66	The Incredibles (2004)	\$624'037'578.00	201	8	\$742'137'451.48	\$92'000'000.00	\$109'411'112.32	0
67	The Twilight Saga: New Moon (2009)	\$709'823'132.00	-	4.5	\$740'045'684.92	\$50'000'000.00	\$52'128'879.12	1
68	Dances With Wolves (1990)	\$424'200'000.00	-	8	\$737'317'460.75	\$22'000'000.00	\$38'239'000.79	1
69	Back To The Future (1985)	\$350'600'000.00	70	8.4	\$729'764'077.87	\$19'000'000.00	\$39'547'967.71	0
70	Indiana Jones and the Temple of Doom (1984)	\$333'000'000.00	-	7.5	\$720'499'575.52	\$28'000'000.00	\$60'582'546.89	2
71	The Passion of the Christ (2004)	\$604'370'943.00	-	7.1	\$718'748'881.80	\$30'000'000.00	\$35'677'536.63	0
72	Mission: Impossible II (2000)	\$545'300'000.00	-	5.8	\$710'150'378.49	\$125'000'000.00	\$162'788'918.60	2
73	Twister (1996)	\$494'700'000.00	-	6	\$706'370'366.78	\$92'000'000.00	\$131'364'612.38	0
74	The Twilight Saga: Eclipse (2010/I)	\$694'523'113.00	-	4.8	\$704'911'258.60	\$68'000'000.00	\$69'017'092.00	1
75	Ice Age 2 -The Melttdown (2006)	\$623'829'763.00	-	6.8	\$694'768'209.47	\$80'000'000.00	\$89'097'154.47	2
76	Top Gun (1986)	\$344'800'000.00	-	6.6	\$691'426'525.16	\$27'000'000.00	\$54'143'028.36	0

Appendix 3: Table Top 250 Boxoffice corrected for inflation of all time: comparison of original and adapted screenplay

Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
77	Beverly Hills Cop (1984)	\$316'400'000.00	-	7.3	\$684'582'779.86	\$30'000'000.00	\$64'909'871.67	0
78	War of the Worlds (2005)	\$591'377'056.00	-	6.5	\$681'121'554.16	\$132'000'000.00	\$152'031'676.30	1
79	Rain Man (1988)	\$354'825'435.00	249	8	\$673'919'272.25	\$25'000'000.00	\$47'482'452.34	0
80	Ratatouille (2007)	\$615'935'493.00	187	8.1	\$668'979'808.82	\$150'000'000.00	\$162'917'988.11	0
81	Monsters, Inc. (2001)	\$528'900'000.00	242	8	\$666'228'581.03	\$115'000'000.00	\$144'859'683.91	0
82	Kung Fu Panda (2008)	\$633'395'021.00	-	7.7	\$660'967'107.10	\$130'000'000.00	\$135'658'982.27	0
83	James Bond 007 - Casino Royale (2006)	\$587'607'184.00	-	8	\$654'426'600.52	\$150'000'000.00	\$167'057'164.63	1
84	Mrs. Doubtfire (1993)	\$423'200'000.00	-	6.6	\$653'675'495.42	\$25'000'000.00	\$38'615'045.81	1
85	Bodyguard (1992)	\$410'900'000.00	-	5.6	\$653'086'664.97	25'000'0001	\$39'735'134.16	0
86	Saving Private Ryan (1998)	\$479'300'000.00	44	8.5	\$651'286'389.96	\$70'000'000.00	\$95'117'978.92	0
87	Hancock (2008)	\$623'546'274.00	-	6.5	\$650'689'637.91	\$150'000'000.00	\$156'529'594.93	0
88	Toy Story 2 (1999)	\$485'700'000.00	-	8	\$649'513'363.64	\$90'000'000.00	\$120'354'545.45	2
89	Mission: Impossible (1996)	\$452'500'000.00	-	6.9	\$646'113'990.23	\$80'000'000.00	\$114'230'097.72	1
90	Robin Hood - King of Thieves (1991)	\$390'500'000.00	-	6.7	\$639'681'610.61	\$48'000'000.00	\$78'629'237.67	0
91	Night at the Museum (2006)	\$571'063'268.00	-	6.3	\$636'001'402.53	\$110'000'000.00	\$122'508'587.40	1
92	Fatal Attraction (1987)	\$320'100'000.00	-	6.8	\$634'924'867.87	\$14'000'000.00	\$27'769'285.07	1
93	I Am Legend (2007)	\$583'986'216.00	-	7.1	\$634'279'062.62	\$150'000'000.00	\$162'917'988.11	1

Appendix 3: Table Top 250 Boxoffice corrected for inflation of all time: comparison of original and adapted screenplay

Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
94	King Kong (2005)	\$547'051'260.00	-	7.5	\$630'069'091.52	\$207'000'000.00	\$238'413'310.56	1
95	The Day After Tomorrow (2004)	\$527'939'919.00	-	6.3	\$627'853'193.20	\$125'000'000.00	\$148'656'402.60	0
96	Mamma Mia! (2008)	\$601'204'210.00	-	6.4	\$627'375'009.73	\$52'000'000.00	\$54'263'592.91	1
97	Iron Man 2 (2010)	\$616'757'433.00	-	7.1	\$625'982'419.03	\$200'000'000.00	\$202'991'447.05	1
98	Rocky IV (1985)	\$300'400'000.00	-	6.1	\$625'274'184.24	\$30'000'000.00	\$62'444'159.54	2
99	Rambo: First Blood Part II (1985)	\$300'400'000.00	-	5.9	\$625'274'184.24	\$44'000'000.00	\$91'584'767.33	2
100	Madagascar 2 (2008)	\$594'082'968.00	-	6.8	\$619'943'775.56	\$150'000'000.00	\$156'529'594.93	2
101	Beauty and the Beast (1991)	\$378'300'000.00	246	8	\$619'696'679.37	\$25'000'000.00	\$40'952'727.95	1
102	The Matrix (1999)	\$456'300'000.00	23	8.7	\$610'197'545.45	\$63'000'000.00	\$84'248'181.82	0
103	Back to the Future II (1989)	\$332'000'000.00	-	7.5	\$603'879'070.54	\$40'000'000.00	\$72'756'514.52	2
104	Iron Man (2008)	\$571'827'600.00	-	7.9	\$596'719'617.31	\$140'000'000.00	\$146'094'288.60	1
105	Beverly Hills Cop II (1987)	\$300'000'000.00	-	6.1	\$595'056'108.60	\$20'000'000.00	\$39'670'407.24	2
106	James Bond 007 - Quantum of Solace (2008)	\$569'968'427.00	-	6.8	\$594'779'513.33	\$200'000'000.00	\$208'706'126.57	2
107	Gladiator (2000)	\$456'200'000.00	93	8.3	\$594'114'437.31	\$103'000'000.00	\$134'138'068.92	0
108	Tangled (2010/I)	\$577'707'262.00	-	7.9	\$586'348'165.44	\$260'000'000.00	\$263'888'881.17	1
109	Tarzan (1999)	\$435'200'000.00	-	7	\$581'981'090.91	\$130'000'000.00	\$173'845'454.55	1
110	Shrek (2001)	\$455'100'000.00	-	8	\$573'266'453.45	\$60'000'000.00	\$75'578'965.52	1
111	Troy (2004)	\$481'228'348.00	-	7	\$572'301'400.36	\$175'000'000.00	\$208'118'963.65	1

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Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
112	Simpsons - The Movie (2007)	\$525'532'370.00	-	7.5	\$570'791'176.04	\$75'000'000.00	\$81'458'994.05	1
113	The Fugitive (1993)	\$368'700'000.00	-	7.8	\$569'494'695.56	59'000'0001	\$59'000'000.00	1
114	Fast Five (2011)	\$568'826'400.00	-	7.7	\$568'826'400.00	\$125'000'000.00	\$125'000'000.00	2
115	Pearl Harbor (2001)	\$450'400'000.00	-	5.5	\$567'346'101.15	\$140'000'000.00	\$176'350'919.54	0
116	Basic Instinct (1992)	\$352'700'000.00	-	6.9	\$560'583'272.66	\$49'000'000.00	\$77'880'862.94	0
117	Ocean's Eleven (2001)	\$444'200'000.00	-	7.6	\$559'536'274.71	\$85'000'000.00	\$107'070'201.15	1
118	Bruce Almighty (2003)	\$458'900'000.00	-	6.6	\$556'004'660.59	\$81'000'000.00	\$98'139'850.75	0
119	WALL·E (2008)	\$532'506'889.00	50	8.5	\$555'687'250.87	\$180'000'000.00	\$187'835'513.91	0
120	The Mummy (1999)	\$413'300'000.00	-	6.9	\$552'694'818.18	\$80'000'000.00	\$106'981'818.18	1
121	Cast Away (2000)	\$424'000'000.00	-	7.5	\$552'180'011.88	\$90'000'000.00	\$117'208'021.39	0
122	Despicable Me (2010)	\$543'501'645.00	-	7.5	\$551'630'926.98	\$69'000'000.00	\$70'032'049.23	0
123	True Lies (1994)	\$365'200'000.00	-	7.2	\$548'999'799.73	\$115'000'000.00	\$172'877'812.07	1
124	Charlie and the Chocolate Factory (2005)	\$471'856'431.00	-	7	\$543'463'061.96	\$150'000'000.00	\$172'763'268.52	1
125	Sherlock Holmes (2009)	\$518'419'489.00	-	7.5	\$540'492'537.53	\$90'000'000.00	\$93'831'982.42	1
126	Look Who's Talking (1989)	\$297'100'000.00	-	5.6	\$540'399'011.62	\$7'500'000.00	\$13'641'846.47	0
127	The Flintstones (1994)	\$358'500'000.00	-	4.6	\$538'927'788.07	\$45'000'000.00	\$67'647'839.51	0
128	Die Hard 2 (1995)	\$365'000'000.00	-	7.5	\$534'404'375.42	\$90'000'000.00	\$131'770'941.88	2
129	Men in Black II (2002)	\$425'600'000.00	-	5.7	\$527'915'010.75	\$140'000'000.00	\$173'656'253.54	1

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Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
130	Last Samurai (2003)	\$435'400'000.00	-	7.7	\$527'531'987.84	\$140'000'000.00	\$169'624'433.39	0
131	The Mummy Returns (2001)	\$418'700'000.00	-	6.2	\$527'415'214.37	\$98'000'000.00	\$123'445'643.68	2
132	James Bond 007 - Die Another Day (2002)	\$424'700'000.00	-	6	\$526'798'649.12	\$142'000'000.00	\$176'137'057.16	2
133	Toy Story (1995)	\$358'100'000.00	143	8.2	\$524'301'936.54	\$70'000'000.00	\$102'488'510.35	0
134	James Bond 007 - GoldenEye (1995)	\$351'500'000.00	-	7.1	\$514'638'734.13	\$106'000'000.00	\$155'196'887.11	1
135	Meet the Fockers (2004)	\$432'667'575.00	-	6.4	\$514'550'441.78	\$55'000'000.00	\$65'408'817.15	2
136	Matrix Revolutions (2003)	\$424'000'000.00	-	6.5	\$513'719'712.55	\$150'000'000.00	\$181'740'464.34	2
137	Seven (1995)	\$350'100'000.00	27	8.6	\$512'588'963.93	\$33'000'000.00	\$48'316'012.02	0
138	Godzilla (1998)	\$375'800'000.00	-	4.9	\$510'647'663.98	\$130'000'000.00	\$176'647'675.14	0
139	300 (2006)	\$456'592'590.00	-	7.8	\$508'513'756.52	\$65'000'000.00	\$72'391'438.01	1
140	Pocahontas (1995)	\$347'100'000.00	-	6.1	\$508'196'599.20	\$55'000'000.00	\$80'526'686.71	0
141	X-Men -The Last Stand (2006)	\$455'260'014.00	-	6.9	\$507'029'647.40	\$210'000'000.00	\$233'880'030.49	2
142	Terminator 3: Rise of the Machines (2003)	\$418'200'000.00	-	6.6	\$506'692'414.59	\$200'000'000.00	\$242'320'619.13	2
143	Iluminati (2009)	\$485'975'846.00	-	6.7	\$506'667'522.64	\$150'000'000.00	\$156'386'637.37	1
144	Cars (2006)	\$454'752'771.00	-	7.4	\$506'464'723.55	\$120'000'000.00	\$133'645'731.71	0
145	Signs - Zeichen (2002)	\$407'900'000.00	-	6.9	\$505'959'898.70	\$72'000'000.00	\$89'308'930.39	0

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146	How to Train Your Dragon (2010)	\$494'887'997.00	180	8.1	\$502'290'153.20	\$165'000'000.00	\$167'467'943.82	1
147	Clash of the Titans (2010)	\$491'592'114.00	-	5.8	\$498'944'972.91	\$125'000'000.00	\$126'869'654.41	1
148	Schindlers List (1993)	\$321'200'000.00	6	8.9	\$496'126'108.00	\$25'000'000.00	\$38'615'045.81	1
149	National Treasure: Book of Secrets (2007)	\$453'961'501.00	-	6.5	\$493'056'629.47	\$130'000'000.00	\$141'195'589.69	2
150	Mr. & Mrs. Smith (2005)	\$427'936'103.00	-	6.4	\$492'877'599.16	\$110'000'000.00	\$126'693'063.58	0
151	Hook (1991)	\$300'800'000.00	-	6.2	\$492'743'222.72	\$70'000'000.00	\$114'667'638.27	1
152	X-Men 2 (2003)	\$406'400'000.00	-	7.7	\$492'395'498.07	\$110'000'000.00	\$133'276'340.52	2
153	Batman Forever (1995)	\$335'000'000.00	-	5.4	\$490'480'728.12	\$100'000'000.00	\$146'412'157.65	1
154	There' s Something About Mary (1998)	\$360'000'000.00	-	7.2	\$489'178'177.31	\$23'000'000.00	\$31'253'050.22	0
155	Apollo 13 (1995)	\$334'100'000.00	-	7.5	\$489'163'018.70	\$80'000'000.00	\$117'129'726.12	1
156	A Bug' s Life (1998)	\$357'900'000.00	-	7.3	\$486'324'637.94	\$120'000'000.00	\$163'059'392.44	0
157	Notting Hill (1999)	\$363'000'000.00	-	6.9	\$485'430'000.00	\$42'000'000.00	\$56'165'454.55	0
158	What Women Want (2000)	\$370'800'000.00	-	6.3	\$482'897'048.13	\$70'000'000.00	\$91'161'794.41	0
159	The Mask (1994)	\$320'900'000.00	-	6.7	\$482'404'259.95	\$23'000'000.00	\$34'575'562.41	0
160	Hangover (2009)	\$461'613'371.00	-	7.9	\$481'267'752.36	\$35'000'000.00	\$36'490'215.39	0
161	James Bond 007 -Tomorrow Never Dies (1997)	\$346'600'000.00	-	6.4	\$478'987'650.69	\$110'000'000.00	\$152'015'699.87	2

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162	The Bourne Ultimatum (2007)	\$440'725'045.00	174	8.1	\$478'680'250.93	\$110'000'000.00	\$119'473'191.28	2
163	Deep Impact (1998)	\$348'600'000.00	-	6	\$473'687'535.03	\$80'000'000.00	\$108'706'261.62	0
164	The Rock (1996)	\$330'500'000.00	-	7.3	\$471'913'091.21	\$75'000'000.00	\$107'090'716.61	0
165	James Bond 007 - The World is not Enough (1999)	\$352'000'000.00	-	6.3	\$470'720'000.00	\$135'000'000.00	\$180'531'818.18	2
166	Ice Age (2002)	\$378'300'000.00	-	7.5	\$469'244'005.09	\$59'000'000.00	\$73'183'706.85	0
167	Madagascar (2005)	\$406'800'000.00	-	6.7	\$468'533'984.24	105'000'0001	\$120'934'287.97	0
168	Rio (2011)	\$463'285'557.00	-	7.2	\$463'285'557.00	\$90'000'000.00	\$90'000'000.00	0
169	Alvin and the Chipmunks: The Squeakquel (2009)	\$441'613'391.00	-	4	\$460'416'221.56	\$75'000'000.00	\$78'193'318.68	2
170	Jurassic Park III (2001)	\$362'900'000.00	-	5.7	\$457'126'776.44	\$93'000'000.00	\$117'147'396.55	1
171	Dinosaur (2000)	\$347'800'000.00	-	6.2	\$452'943'887.11	\$127'000'000.00	\$165'393'541.30	0
172	Planet of the Apes (2001)	\$358'900'000.00	-	5.5	\$452'088'178.74	\$100'000'000.00	\$125'964'942.53	1
173	American Beauty (1999)	\$336'000'000.00	41	8.5	\$449'323'636.36	\$15'000'000.00	\$20'059'090.91	0
174	Minority Report (2002)	\$358'000'000.00	-	7.7	\$444'063'848.33	\$102'000'000.00	\$126'520'984.72	1
175	The Grinch Stole Christmas (2000)	\$340'400'000.00	-	5.7	\$443'306'783.13	\$123'000'000.00	\$160'184'295.90	0
176	My big fat greek Wedding (2002)	\$356'500'000.00	-	6.6	\$442'203'245.61	\$5'000'000.00	\$6'202'009.05	0
177	Kopfgeld (1996)	\$308'700'000.00	-	6.6	\$440'785'389.58	\$70'000'000.00	\$99'951'335.50	0
178	Mission: Impossible III (2006)	\$395'382'309.00	-	6.8	\$440'342'983.25	\$150'000'000.00	\$167'057'164.63	1

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179	Hannibal (2001)	\$349'200'000.00	-	6.5	\$439'869'579.31	\$87'000'000.00	\$109'589'500.00	0
180	The Chronicles of Narnia - Prince Caspian (2008)	\$418'814'023.00	-	6.8	\$437'045'262.47	\$225'000'000.00	\$234'794'392.39	1
181	Air Force One (1997)	\$315'000'000.00	-	6.3	\$435'317'686.00	\$85'000'000.00	\$117'466'677.18	0
182	101 Dalmatians (1996)	\$304'200'000.00	-	5.4	\$434'359'946.58	?	?	0
183	As Good As It Gets (1997)	\$313'300'000.00	-	7.8	\$432'968'352.46	\$50'000'000.00	\$69'098'045.40	0
184	Night at the Museum 2 (2009)	\$414'643'721.00	-	5.9	\$432'298'248.21	\$150'000'000.00	\$156'386'637.37	2
185	Thor (2011)	\$427'623'749.00	-	7.4	\$427'623'749.00	\$150'000'000.00	\$150'000'000.00	1
186	The Storm (2000)	\$327'000'000.00	-	6.2	\$425'855'811.05	\$140'000'000.00	\$182'323'588.83	1
187	Hitch - Der Date Doktor (2005/I)	\$367'600'000.00	-	6.7	\$423'385'183.39	\$70'000'000.00	\$80'622'858.64	0
188	Liar Liar (1997)	\$306'300'000.00	-	6.7	\$423'294'626.10	\$45'000'000.00	\$62'188'240.86	0
189	The Chronicles of Narnia - Voyage of the Dawn Treader (2010)	\$416'283'624.00	-	6.4	\$422'510'076.10	\$155'000'000.00	\$157'318'371.47	1
190	Happy Feet (2006)	\$378'992'827.00	-	6.6	\$422'089'780.64	\$100'000'000.00	\$111'371'443.09	0
191	Catch me if you can (2002)	\$337'400'000.00	-	7.8	\$418'511'571.02	\$52'000'000.00	\$64'500'894.17	1
192	Sex and the City: The Movie (2008)	\$400'637'269.00	-	5.3	\$418'077'262.86	\$65'000'000.00	\$67'829'491.13	2
193	Ocean's Twelve (2004)	\$351'331'634.00	-	6.1	\$417'821'574.65	\$110'000'000.00	\$130'817'634.29	2
194	Click (2006/I)	\$373'040'146.00	-	6.7	\$415'460'193.90	\$82'500'000.00	\$91'881'440.55	0
195	Rush Hour 2 (2001)	\$329'100'000.00	-	6.4	\$414'550'625.86	\$90'000'000.00	\$113'368'448.28	2

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196	Mulan (1998)	\$303'500'000.00	-	7.2	\$412'404'380.04	\$90'000'000.00	\$122'294'544.33	0
197	Runaway Bride (1999)	\$307'900'000.00	-	5.2	\$411'746'272.73	\$70'000'000.00	\$93'609'090.91	0
198	Live Free Or Die Hard (2007)	\$377'520'804.00	-	7.5	\$410'032'865.71	\$110'000'000.00	\$119'473'191.28	1
199	I, Robot (2004)	\$342'795'350.00	-	7	\$407'669'788.48	\$120'000'000.00	\$142'710'146.50	0
200	The Mummy: Tomb of the Dragon Emperor (2008)	\$388'876'165.00	-	5.1	\$405'804'190.56	\$145'000'000.00	\$151'311'941.76	1
201	Batman Begins (2005)	\$352'000'000.00	114	8.2	\$405'417'803.47	\$150'000'000.00	\$172'763'268.52	1
202	TRON: Legacy (2010)	\$396'951'787.00	-	7	\$402'889'088.27	\$170'000'000.00	\$172'542'730.00	2
203	National Treasure (2004)	\$337'605'002.00	-	6.8	\$401'497'160.79	\$100'000'000.00	\$118'925'122.08	0
204	Star Trek (2009)	\$382'704'099.00	193	8	\$398'998'714.32	\$150'000'000.00	\$156'386'637.37	1
205	Stuart Little (1999)	\$297'600'000.00	-	5.9	\$397'972'363.64	\$133'000'000.00	\$177'857'272.73	1
206	Der Golden Compass (2007)	\$364'083'519.00	-	6.2	\$395'438'362.79	\$180'000'000.00	\$195'501'585.73	1
207	A Beautiful Mind (2001)	\$312'100'000.00	-	8	\$393'136'585.63	\$58'000'000.00	\$73'059'666.67	1
208	The King's Speech (2010)	\$386'188'232.00	112	8.3	\$391'964'540.25	\$15'000'000.00	\$15'224'358.53	0
209	X-Men Origins: Wolverine (2009)	\$374'883'016.00	-	6.7	\$390'844'628.52	\$150'000'000.00	\$156'386'637.37	2
210	Superman Returns (2006)	\$389'569'408.00	-	6.5	\$389'569'408.00	\$270'000'000.00	\$300'702'896.34	1
211	Monsters vs Aliens (2009)	\$373'632'128.00	-	6.7	\$389'540'480.73	\$175'000'000.00	\$182'451'076.93	0
212	Alvin und die Chipmunks (2007)	\$357'526'336.00	-	5.4	\$388'316'475.71	\$60'000'000.00	\$65'167'195.24	0
213	Terminator: Salvation (2009)	\$372'120'003.00	-	6.8	\$387'963'973.10	\$200'000'000.00	\$208'515'516.49	2

Appendix 3: Table Top 250 Boxoffice corrected for inflation of all time: comparison of original and adapted screenplay

Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
214	Meet the Parents (2000)	\$295'500'000.00	-	7	\$384'833'003.57	\$55'000'000.00	\$71'627'124.18	0
215	X-Men (2000)	\$294'100'000.00	-	7.4	\$383'009'767.68	\$75'000'000.00	\$97'673'351.16	1
216	Chicago (2002)	\$306'400'000.00	-	7.2	\$380'059'114.88	\$45'000'000.00	\$55'818'081.49	0
217	Fantastic Four (2005)	\$329'295'569.00	-	5.7	\$379'267'858.74	\$100'000'000.00	\$115'175'512.35	1
218	Slurdog Millionaire (2008)	\$362'319'195.00	128	8.2	\$378'091'178.85	\$15'000'000.00	\$15'652'959.49	1
219	Fast & Furious (2009)	\$360'322'220.00	-	6.4	\$375'663'869.02	\$85'000'000.00	\$88'619'094.51	2
220	Enchanted (2007)	\$339'906'877.00	-	7.4	\$369'179'630.30	\$85'000'000.00	\$92'320'193.26	0
221	Over The Hedge (2006)	\$329'619'340.00	-	7	\$367'101'815.66	\$60'000'000.00	\$66'822'865.85	1
222	Twilight - Biss zum Morgengrauen (2008/I)	\$351'449'475.00	-	5.5	\$366'748'293.06	\$37'000'000.00	\$38'610'633.42	1
223	Shark Tale (2004)	\$306'162'022.00	-	5.9	\$364'103'558.44	\$75'000'000.00	\$89'193'841.56	0
224	The Devil Wears Prada (2006)	\$324'432'962.00	-	6.7	\$361'325'671.64	\$35'000'000.00	\$38'980'005.08	1
225	Wanted (2008)	\$338'794'280.00	-	6.8	\$353'542'209.41	\$75'000'000.00	\$78'264'797.46	0
226	Who Framed Roger Rabbit (1988)	\$349'200'000.00	-	7.6	\$349'200'000.00	\$70'000'000.00	\$132'950'866.55	0
227	Karate Kid (2010)	\$343'191'618.00	-	6.2	\$348'324'815.77	\$40'000'000.00	\$40'598'289.41	1
228	Himmel und Huhn (2005)	\$298'181'507.00	-	5.8	\$343'432'078.42	\$150'000'000.00	\$172'763'268.52	0
229	The Curious Case of Benjamin Button (2008)	\$328'890'802.00	-	8	\$343'207'626.75	\$150'000'000.00	\$156'529'594.93	1
230	Hangover 2 (2011)	\$340'555'393.00	-	7.2	\$340'555'393.00	\$80'000'000.00	\$80'000'000.00	2

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Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
231	Ocean's Thirteen (2007)	\$311'144'465.00	-	6.9	\$337'940'201.66	\$85'000'000.00	\$2'320'193.26	2
232	Disney' s A Christmas Story (2009)	\$323'550'096.00	-	6.9	\$337'326'076.88	\$200'000'000.00	\$208'515'516.49	1
233	Inglourious Basterds (2009)	\$320'623'073.00	92	8.3	\$334'274'428.32	\$70'000'000.00	\$72'980'430.77	0
234	Prince of Persia: The Sands of Time (2010)	\$327'155'643.00	-	6.7	\$332'048'986.92	\$200'000'000.00	\$202'991'447.05	1
235	The Pursuit of Happiness (2006)	\$297'986'036.00	-	7.8	\$331'871'348.50	\$55'000'000.00	\$61'254'293.70	0
236	The Proposal (2009/I)	\$314'647'053.00	-	6.7	\$328'043'963.84	\$40'000'000.00	\$41'703'103.30	0
237	Robin Hood (2010)	\$321'619'735.00	-	6.8	\$326'430'277.04	\$210'000'000.00	\$213'141'019.41	1
238	Megamind (2010)	\$319'437'537.00	-	7.3	\$324'215'439.40	\$130'000'000.00	\$131'944'440.59	0
239	Black Swan (2010)	\$318'352'327.00	84	8.3	\$323'113'997.65	\$13'000'000.00	\$13'194'444.06	0
240	The Last Airbender (2010)	\$317'064'731.00	-	4.5	\$321'807'142.78	\$150'000'000.00	\$152'243'585.29	0
241	Bolt (2008)	\$305'653'579.00	-	7.3	\$318'958'872.72	\$150'000'000.00	\$156'529'594.93	0
242	Little Fockers (2010)	\$309'383'780.00	-	5.3	\$314'011'305.99	\$100'000'000.00	\$101'495'723.53	2
243	G.I. Joe - Geheimakte Cobra (2009)	\$300'867'630.00	-	5.7	\$313'677'846.32	\$175'000'000.00	\$182'451'076.93	0
244	Horton Hears a Who (2008)	\$295'429'187.00	-	7.1	\$308'289'406.47	\$85'000'000.00	\$88'700'103.79	0
245	The Blind Side (2009)	\$294'850'375.00	-	7.6	\$307'404'391.15	\$29'000'000.00	\$30'234'749.89	1
246	Crocodile Dundee (1986)	\$328'000'000.00	-	6.5	\$300'794'602.01	\$8'000'000.00	\$16'042'378.77	0
247	Resident Evil: Afterlife (2010)	\$296'221'566.00	-	5.9	\$300'652'221.66	\$60'000'000.00	\$60'897'434.12	2
248	Shutter Island (2010)	\$294'468'405.00	248	8	\$298'872'838.21	\$80'000'000.00	\$81'196'578.82	1

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Rank box office corrected for inflation	Title (year)	Boxoffice Worldwide	Rank Top rated movies ImdB	Rating ImdB	Boxoffice corrected for Inflation	Budget (estimated)	Budget corrected for Inflation	source material
249	The Hunchback of Notre Dame (1996)	\$325'500'000.00	-	6.6	\$'199'902'671.01	\$'100'000'000.00	\$'142'787'622.15	1
250	Austin Powers: The Spy Who Shagged Me (1999)	\$309'600'000.00	-	6.6	\$'113'668'181.82	\$33'000'000.00	\$44'130'000.00	2

Caption:

CAPTION:

Adaptation: Based on a previously published source (book, short film, comic, etc.). Since there are a lot of Sequels, let me point out most of them are still based on an adapted screenplay.

Original: Based on an idea that was not previously published.

Original screenplay based on previously created characters. (This category includes series like *James Bond 007* and *Indiana Jones*, and also a lot of sequels, if the first film was based on an Original Screenplay. An example for this category is *Meet the Fockers*). There are also a lot of Spin-offs at the moment. Often there are sequels, which are based on an adapted screenplay. The Spin-off, however, falls into this category. For example: *Puss in Boots* (the **character** is originally from the Shrek movies, which was based on a book) or *X-Men Origins: Wolverine* (Which is based **on a character** from the X-Men films, which are based on a comic series). The point is: while the character is not new, the story **is**.

Corrected for Inflation with the Inflation calculator. © HBrothers 2007-2010. <http://www.dollartimes.com/calculators/inflation.htm> [1.2.2012].

Source for Boxoffice numbers <http://www.boxofficemojo.com/> [8.8.2011]

Source for Budget information: © Nash Information Services, LLC 1997-2011. <http://www.the-numbers.com/movies/> [1.2.2012]

Statistics for worldwide boxoffice: © Boxofficemojo 2012. <http://boxofficemojo.com/alltime/world/> [1.2.2012].

Rating according to ImdB. © ImdB 2011. <http://www.imdb.com/chart/top> [10.9.2011].

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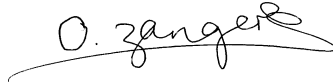
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Eigenständigkeitserklärung

Hiermit erkläre ich, dass ich die vorliegende Arbeit selbstständig und nur unter Verwendung der angegebenen Literatur und Hilfsmittel angefertigt habe. Stellen, die wörtlich oder sinngemäß aus Quellen entnommen wurden, sind als solche kenntlich gemacht. Diese Arbeit wurde in gleicher oder ähnlicher Form noch keiner anderen Prüfungsbehörde vorgelegt.



Männedorf, den 3. 7. 2012

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