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“The Life and Lies of Albus Dumbledore”

The ambiguity of the wizard archetype in the *Harry Potter* series.

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Florianópolis

July, 2017

*“Words, in my not so humble opinion, are
our most inexhaustible source of magic.”*

J. K. Rowling

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Trabalho de Conclusão de Curso (TCC) para a disciplina LLE7462 do Departamento de Língua e Literatura Estrangeira do Centro de Comunicação e Expressão da Universidade Federal de Santa Catarina – Curso de Letras – Língua Inglesa e Literaturas, como requisito parcial para obtenção do título de Bacharel em Letras – Língua Inglesa e Literaturas.

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Abstract

The wizard has been a central figure in literature since the Middle Ages. Their complex personalities allow them to assume several important roles in the narratives; sometimes playing the role of the hero, the counselor or the menacing villain. Regardless of the role they play within a given story, wizards have several common elements and characteristics that typify them. This work aims to analyze the character Dumbledore of the Harry Potter series, films and books, and investigate the ambiguity in his personality, his actions, his characterization and his relationships with other characters. This study seeks to understand how the character fits in the wizard archetype by using the theories of Frye and Campbell. The study also aims to show Dumbledore's literary adaptation, based on Linda Hutcheon's *Theory of Adaptation* and focusing particularly on the characterization of the Wizard. The analysis showed that the character Dumbledore, for being often ambiguous, can lose some characteristics of the archetype. However, a deeper analysis of the character could be made in relation to his actions towards the hero of the story.

Keywords: wizard, archetype, film adaptation, Dumbledore, *Harry Potter*.

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Resumo

O bruxo tem sido uma figura central na literatura desde a Idade Média. Suas personalidades complexas lhes permitem assumir vários papéis importantes nas narrativas, interpretando o papel do herói, do conselheiro ou do vilão ameaçador. Independentemente do papel que eles desempenhem dentro de uma determinada história, os bruxos possuem vários elementos e características comuns que os tipificam. Este trabalho tem como objetivo analisar o personagem Dumbledore da série *Harry Potter*, os filmes e os livros, e investigar a ambiguidade em sua personalidade, suas ações, sua caracterização e suas relações com outros personagens. A partir dessa análise, este estudo busca entender como o personagem se encaixa no arquétipo do bruxo ao utilizar as teorias de Frye e Campbell. O estudo também visa mostrar a adaptação literária de Dumbledore com base na Teoria da Adaptação de Linda Hutcheon e focalizando particularmente na caracterização do Bruxo. A análise mostra que o personagem Dumbledore, por ser muitas vezes ambíguo, pode perder as características do arquétipo. Contudo, uma análise mais aprofundada do personagem poderia ser feita em relação às suas ações com o herói da história.

Palavras-Chave: bruxo, arquétipo, adaptação fílmica, Dumbledore, *Harry Potter*.

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1. Introduction

The wizard has been a central figure in literature since Medieval Ages. Their complex personalities enable them to assume several important roles in narratives, playing the part of the hero, the counselor, or the menacing villain. Regardless of the role they play within a given story, wizards have several common elements and characteristics that typify them. The etymology of the word wizard comes from Middle English *wys* (“wise”) + *-ard*. It was used to refer to a wise man; a philosopher, a sage; the one who uses magic; a man who practices or professes to practice magic or sorcery (Etymology Dictionary Online).

One of the wizard’s roles in a given narrative is to act as a mentor to the hero. He guides the hero through his journey, usually by teaching him how to improve his skills in order to become a hero. One of the best-known wizards in literature is Merlin, a character from the Arthurian legends of the Knights of the Round Table¹. He is the wise old man who teaches Arthur about his real identity and guides him throughout his path to glory. The character Gandalf, from J. R. R. Tolkien *The Hobbit* (1937) and *The Lord of the Rings* (1954), also fits in the same wizard archetype. Gandalf is a herald for the heroes in both stories, someone who breaks the common day world of the hero and guides him to his journey.

J. K. Rowling’s *Harry Potter* series presents a plethora of wizard characters and types, providing different points of view and distinct interpretations of the wise man. In Hogwarts, the school of wizards, where most of the series takes place, there are several types of wizards, among them the headmaster of Hogwarts, Albus Dumbledore, who is considered here the archetypal wizard. He is a wise teacher and a powerful wizard, who acts as the mentor of the title character.

¹ Sir Thomas Malory (1405-1471) wrote a book called *Le Morte d'Arthur*, which was based on the popular, oral legends of King Arthur.

This work analyzes the character Dumbledore in the films and the books from the *Harry Potter* series, investigating the ambiguity² in his personality, his actions, characterization, and his relations to other characters, in order to understand how the character fits into the archetype of the wizard. I will use Northrop Frye's and Joseph Campbell's theories to approach concepts about archetypes and the journey of the hero. The study also aims at showing the literary adaptation of Dumbledore, in the light of Linda Hutcheon's *A Theory of Adaptation* (2006) and Robert Stam's *Film Theory: An Introduction* (2000) and *Beyond Fidelity* (2000). I will base my analysis on their ideas about adaptation to focus on the characterization of the wizard. I will highlight how he is dressed in the story (clothes and accessories), seeking to analyze if this characterization corroborates with the archetype of the wizard, and then draw a comparison between the books and films to see if there are changes in his archetype.

Although published a few decades ago, to this day two of the major studies concerning archetypes are Frye's *Anatomy of Criticism: Four Essays* (1954) and Campbell's *The Hero with a Thousand Faces* (1949). According to Northrop Frye, "an archetype should be not only a unifying category of criticism, but itself a part of a total form, one essential principle of archetypal [criticism] is that the individual and the universal forms of an image are identical" (505). Frye explains that archetypes are knowable basic forms, personified or concretized in recurring images, symbols, or patterns, which may include recognizable character types such as the hero, the wizard, the lady in distress; symbols such as the crown, the sword, the wand.

A more specific definition of the archetype of the wizard is given by Joseph Campbell, who explains how the sorcerer is generally a wise old man who guides the hero:

² This work is using Campbell definition of ambiguity, which is, "Protective and dangerous, motherly and fatherly at the same time, this supernatural principle of guardianship and direction unites in itself all the ambiguities of the unconscious—thus signifying the support of our conscious personality by that other, larger system, but also the inscrutability of the guide that we are following, to the peril of all our rational ends" (67), to analyze the character Dumbledore.

Wise Old Man of the myths and fairy tales whose words assist the hero through the trials and terrors of the weird adventure. He is the one who appears and points to the magic shining sword that will kill the dragon-terror, tells of the waiting bride and the castle of many treasures, applies healing balm to the almost fatal wounds, and finally dismisses the conqueror, back into the world of normal life, following the great adventure into the enchanted night. (Campbell, 108)

This definition, brought by Campbell, is the one that most represents the wise old man, because those components can be found in many characters, such as, Merlin and Gandalf. Although this definition is focusing on the wizard archetype, this definition can typify other characters, which are not wizards, because of the role that the wise old man has, which is to be a mentor of the hero.

The wizard's characterization is also another meaningful aspect, the long robe and pointed hat, the long white hair and beard are some examples of the characteristic of a traditional wizard. The main image for the wizard archetype is perhaps Merlin's most popular representation: a man clothed in a dark robe and conical hat with astrological symbols, waving his magic wand (Indick, 92).

The wizard archetype has been performing a central role in narratives since medieval ages; the character has traveled beyond literature into new narrative forms and media such as television and video games. According to Robert Stam, this new process of telling a story occurs to fill in the gaps in the novel that serve as the source, drawing attention to its structural absences. In other words, rather than merely imitating the old state of things, as represented by the original novel, adaptation shapes new worlds more than simply portraying or betraying ancient ones. Within an extensive and inclusive world of images, adaptation becomes just another text. Moreover, the process of adaptation suggests that just as any text

can generate a multitude of readings, any novel can generate an infinite number of readings for adaptation, which will inevitably be partial, personal, with specific interests. Furthermore, this adaptation to other media can make the character and the narrative available to a whole new audience. According to Linda Hutcheon, “adaptations are so much a part of Western culture that they appear to affirm Walter Benjamin’s insight that ‘storytelling is always the art of repeating stories’” (2).

Still according to Hutcheon, adaptations have a clear relationship to prior texts, also called “source”. When adapted to screen, this source becomes another way to convey the ideas of a particular text. However, to translate the ideas from the source into a different media or art form does not imply that adapters aim simply at reproducing the adapted text. The source is a guideline to be used and adapted through repetition and iteration, but not necessarily by exact replication. There are many reasons to adapt a text, including “the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying” (Hutcheon, 7).

Bearing this in mind, the objective of this study is to analyze the characterization of Dumbledore, highlighting the ambiguity of the character carried out in the narrative by means of his personality and characterization. The corpus of this work consists of two books, which are what Linda Hutcheon defines as “source”, and three film adaptations of the *Harry Potter* series. I will select three key chapters in the books to analyze the character Dumbledore and then draw a comparison between the books and movies. I will be analyzing aspects of his characterization, behavior and interpersonal relations to other characters, seeking to identify changes in his archetype of wizard.

To analyze the character of Dumbledore, this work is going to start by building the characterization of the wizard i.e. how he is dressed in the story, his clothes and accessories,

seeking to understand if this characterization corroborates the archetype of the wizard, according to the works of Frye and Campbell. Regarding the personality of the character this work will analyze his actions and relationships with other characters, with special attention to how this is subverted in the narrative.

The chapters selected are:

- Book 1 (1997) chapter 1, The Boy who Lived, from *Harry Potter and the Philosopher's Stone* (and its adaptation in film: 2001).
- Book 7 (2007) chapter 18, The Life and Lies of Albus Dumbledore, from *Harry Potter and the Deathly Hallows* (and its adaptation in film: part 1, 2010)
- Book 7 (2007) chapter 33, The Prince's Tale, from *Harry Potter and the Deathly Hallows* (and its adaptation in film: part 2, 2011).

The criteria for the selection of those chapters are their significance in the story in relation to the objectives of this work. These scenes are representative of the development Dumbledore undergoes throughout the story, and of his relationship with the other characters.

This monograph is organized in the following way: a contextualization of the study and description of the main objective; presenting a brief plot of the *Harry Potter* story, also some aspects of the publishers and the film; a theoretical discussion about key concepts concerning wizard archetypes, and film adaptation, in the review of literature. In the sequence, a brief summary of the character is provided, seeking to contextualize him in the story. Lastly, the analysis is carried out and the final remarks are presented.

2. Review of Literature

The section dedicated to the review of literature is divided into three subsections: the first contains a contextualization and discussion of the Harry Potter Series in literature and film, in the sequence, there is a critical review about the archetype, in which the theoretical background consists of the works of Frye and Campbell. Finally, a third subsection will debate literary adaptation using Hutcheon and Stam.

2.1 An overview of *Harry Potter* series in literature and cinema.

The *Harry Potter* series encompasses seven books³ that narrate the life story of the young wizard, who gives name to the saga from his first until his last year of study at Hogwarts School of Witchcraft and Wizardry. The first book, *Harry Potter and the Philosopher's Stone*, was published in 1997, and the last one, *Harry Potter and the Deathly Hallows*, was published ten years later, all titles were published by Bloomsbury. The essential plot of the series can be summarized as it follows: Lord Voldemort, the Dark Lord, who killed Harry's parents, and nearly killed him, wants to take control over the wizarding world, as well as to subjugate the non-magical people. Harry and his friends fight against Lord Voldemort until the last book, when Harry finally defeats the Dark Lord. The story, thus, is focused on Harry's friendship, love and sacrifice for the sake of all. After the books were published, this successful story was transformed in films⁴. The series was distributed by Warner Bros. and consists of eight films, beginning with *Harry Potter and the Philosopher's Stone* (2001) and ending with *Harry Potter and the Deathly Hallows - Part 2* (2011). The series was produced by David Heyman and has actors Daniel Radcliffe, Rupert Grint and Emma Watson as the

³ These are the books by order of publication: *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005) and *Harry Potter and the Deathly Hallows* (2007). All of them published by Bloomsbury.

⁴ In the United States the name of the book is *Harry Potter and the Sorcerer's Stone*. They thought that a child would not want to read a book with the word "philosopher" in the title and, the change was made after some discussion. J. K. Rowling suggested the word Sorcerer. The American edition was published in September 1998 by Scholastic. This word was not the only one changed in the books, but to this work this change matters the most. This work is going to use only the original books published by Bloomsbury.

three main characters, Harry Potter, Ron Weasley and Hermione Granger, respectively. Four directors worked on the series: Chris Columbus, Alfonso Cuarón, Mike Newell and David Yates. *Harry Potter and the Deathly Hallows*, the seventh and last book in the series, was adapted into two films: Part 1 was released in November 2010 and Part 2 in July 2011.⁵

2.2 The Construction of the Wizard Archetype in Literature

According to Frye's *Anatomy of Criticism*, archetype is "a typical or recurring image. I mean by an archetype a symbol which connects one text with another and helps to unify and integrate one's literary experience" (99). Archetypes are communicable symbols; these symbols consist of familiar images to everyone and therefore they have communicable functions, which possess the ability to express ideas in time and space respectively. Additionally, archetypes can become a strong symbol not only in literature but also in certain cultures and context.

Archetypes are associative clusters, and differ from signs in being complex variables. Within the complex are often a large number of specific learned associations which are communicable because a large number of people in a given culture happen to be familiar with them. Some archetypes are so deeply rooted in conventional association that they can hardly avoid suggesting that association, as the geometrical figure of the cross inevitably suggests the death of Christ (102).

According to Frye, an archetypal symbol is often a natural object with a human meaning, and, as part of certain specific cultures, it assumes an important symbolic meaning in the lives of

⁵ The films were released respectively: *Harry Potter and the Philosopher's Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002), *Harry Potter and the Prisoner of Azkaban* (2004), *Harry Potter and the Goblet of Fire* (2005), *Harry Potter and the Order of the Phoenix* (2007), *Harry Potter and the Half-Blood Prince* (2009), *Harry Potter and the Deathly Hallows – Part 1* (2010), and *Harry Potter and the Deathly Hallows – Part 2* (2011).

people. The fact that the archetype is essentially a communicable symbol can explain how ancient folk tales and mimes travel through time. A similar process happens with so many of heroes and their narratives, which break all barriers of language and culture. In this sense, the wizard archetype can be associated to the hero's journey as is described in the book *The Hero with a Thousand Faces* (1949), by Joseph Campbell. According to the critic, "the first encounter of the hero-journey is with a protective figure (often an old man) who provides the adventurer with amulets against the dragon forces he is about to pass" (63). This protective figure is often an example of wisdom, virtue, and goodness, a role model for the hero. A guardian of special knowledge, a helper or adviser, who helps the hero throughout his journey.

In stories of magic and fantasy, such as the *Harry Potter* series, this figure is frequently a wizard who, alongside the duty to instruct and guide the hero, has his own personal battles. The wizard sacrifices himself for the sake of all. An example of such sacrifice is Gandalf, in the first book of *The Lord of the Rings*, *The Fellowship of the Ring*, who sacrifices himself in the mines of Moria by taking on the ferocious Balrog⁶, so the rest of the fellowship could escape the attack. This act of self-sacrifice fulfills the function of the wizard archetype's role and demonstrates to the hero what he must do, allowing the main protagonist to develop or to find himself and his potential. The sacrifice becomes a watershed moment which serves (for the hero) to distinguish between the actions of the wizard and those of the dark lord.

Therefore, the wizard represents insight, wisdom, cleverness, willingness to help, and moral qualities. His arrival serves to warn against dangers and to provide protective gifts. However, the wise old man possesses both good and bad aspects. In spite of the wizard being an example for the hero, sometimes his vanity and ambition for power end up leading the

⁶ Balrog is a demon created by J. R. R. Tolkien for the story of *The Lord of the Rings*.

wizard to a dark path. “Protective and dangerous, motherly and fatherly at the same time, this supernatural aid unites in itself all the ambiguities” (Campbell, 67). Although, the main characteristic of the wizard is to be a helper for the hero, sometimes he becomes dark and turns out to be the hero’s nemesis. Some examples of dark wizards are Saruman, from *The Lord of the Rings*, and Lord Voldemort, from the *Harry Potter* series.

2.3 The Process of Adapting Texts

When a work is called an adaptation, its relation to another work or works can be explicit or implicit. For instance, at the end of every *Harry Potter* film there is a line that says, “Based on the novel by J. K. Rowling”, as an example of an explicit reference. However, sometimes it is not so clear when a film is based on another work, such as, the teen movie *10 Things I Hate About You* (1999), which is a modern adaptation of William Shakespeare’s play *The Taming of the Shrew* (1594). According to Linda Hutcheon, adaptation can be seen as a by-product, it is an expansive transposition with a clear relation to a particular work. This transposition can involve a change of medium, for instance, from a short story to a film, or a change of genre, from an epic to a novel. Sometimes this change is in the frame, as telling the same story from a different point of view, resulting in another interpretation. This transposition can also be rendered as an adaptation of a true story to a fictional one, a real event from history to a fictional drama. Adaptation also implies the act of reinterpretation and recreation, as Hutcheon calls “appropriation and salvaging. For every aggressive appropriator outed by a political opponent, there is a patient salvager” (8). Furthermore, seeing adaptation from the perspective of its process of reception is a form of intertextuality.

Because adaptation is sometimes made to a different medium, they are re-mediation, that is, translations in the form of intersemiotic transpositions from one system to another (in the case of the *Harry Potter* series from words to images). Typically, adaptations, especially

of long novels, can signify that the work of the adapter is merely to subtract or contract the work. To Robert Stam, when adapting a literary text to a film some passages of the text are adapted and others not. The reason for this is that some passages are not suitable to the new medium, or because they interfere with the rhythm of the narrative, or because they are simply not considered, by the director, to be important for the understanding of the story. He calls this “cinematic”:

Events in the source novel can be amplified, as well, in the case of *Tom Jones*, a few sentences regarding *Squire Western's* love of hunting became in the film the pretext for a spectacular fox hunt staged in an attempt to make the film more “cinematic”. (*Beyond Fidelity* 71)

And "uncinematic":

Just as interesting as what in the source novel is eliminated or bypassed is why certain materials are ignored. The intercalary, essayistic chapters of *The Grapes of Wrath* were largely eliminated from the John Ford adaptation, presumably because they were seen as “uncinematic”. (*Beyond Fidelity* 73)

At the same time, characters or even new narrative lines are incorporated into the new narrative because they are considered cinematic, that is, their presence in the text work aesthetically to the understanding and acceptance of the text by the public.

Therefore, adaptation can be understood as a process of rewriting a text originally written for the readers to another written text, recorded and filmed for the viewer. Thus, the acts of reading and watching, as well as the written word, on the one hand, and the spoken and written image / sound / word, on the other, are consequently confronted when one speaks of adaptation. In other words, adaptation is not just copying, it is a process of making the adapted material become the adapters own work. The innovation is in what the adapters can make to and with the text. “Perhaps one way to think about unsuccessful adaptations is not in

terms of infidelity to a previous text, but in terms of insufficient creativity and ability to make the text one's own and therefore autonomous" (Hutcheon 6). Hutcheon considers J.K. Rowling a "cult popular classic" and, in regard to cross-media adaptation, she argues that:

One of the central beliefs of film adaptation theory is that audiences are more demanding of fidelity when dealing with classics, such as the work of Dickens or Austen. But a whole new set of cult popular classics, especially the work of J.R.R. Tolkien, Philip Pullman, and J.K. Rowling, are now being made visible and audible on stage, in the movie theater, on the video and computer screens, and in multiple gaming formats and their readers are proving to be just as demanding. Although our imaginative visualizations of literary worlds are always highly individual, the variance among readers is likely even greater in fantasy fiction than in realist fiction. (Hutcheon, 29).

When a film or music is announced as an adaptation of a particular work, those who like that work look forward to its adaptation, often to find that only the name remains and that it bears little resemblance to anything that was expected. Very often, a negative view of adaptation may simply be the product of frustrated expectations by a fan wishing allegiance to the precious adapted text or source text.

2.4 The Act of Show and Tell

In the changes from telling to showing, an adaptation "must dramatize: description, narration, and represented thoughts must be transposed into speech, actions, sounds, and visual images" (Hutcheon, 40). Rivalry, personal and ideological differences between characters should be made visible and audible. Surely, in the process of dramatization, there is going to be a re-emphasis and another way to look at themes, characters, and plot.

Most film uses the movement of third-person narrator to reproduce many points of view of certain characters at different times. The main character is the major focus of the camera. He determines what the viewers know. However, the viewer's perspective is broader, thanks to voice-overs and other characters' information, conveyed often through flashbacks. According to Robert Stam, "[i]n a multitrack medium, everything can convey point of view: camera angle, focal length, music, mise-en-scène, performance, or costume (*Introduction: The theory and practice of adaptation* 39)". More important than thinking in terms of first- or third-person narration is the "authorial control of intimacy and distance," that is, how much access the reader / viewer will have to the knowledge and consciousness of the character.

According to Linda Hutcheon, characters in films lose their particularities because of repetition and naturalization. In film, characters appear within a setting in action all at once, with no mediating assistance for the viewer. Though the kind of shot (long, medium, close-up; angles; reverses), without "mention the duration of it, is in fact always dictated by the dramatic importance of what is being filmed, not by any naturalistic timing or pacing of the actual action"(64). This means that, in cinema, the mise-en-scène helps the viewers to grasp the context of the scene. However, in literature the context is often constructed by the narrator.

In this subchapter, I discussed the processes of selection and re-creation that involve cross-media adaptation. How point-of-view determines how much the readers/viewers know about the characters and changes in the emphasis of the plot, theme and characters according to their relevance.

3. Analysis and Discussion

Before starting the analysis, this work brings a brief contextualization of the character Albus Dumbledore. The objective is to provide an outline of Dumbledore's most striking

characteristics, seeking to show the major changes that the wizard undergoes throughout the story.

3.1 Albus Dumbledore

Albus Percival Wulfric Brian Dumbledore was Professor of Transfiguration and later director of the Hogwarts School of Witchcraft and Wizardry. Considered one of the most powerful wizards of all time, Albus is the eldest son of Percival and Kendra Dumbledore, having two younger siblings, Aberforth and Ariana. His father died in Azkaban prison when Dumbledore was young, his mother and his sister were later killed by accident. He has become better known thanks to his victory in a "legendary" battle with the dark wizard Grindelwald, the discovery of the twelve uses of dragon's blood and his alchemical work in partnership with Nicholas Flamel. It was also by means of an intervention of Albus Dumbledore that resistance to the rise of Lord Voldemort was created. Dumbledore in Old English means bumblebee. Albus come from the root Alb- which means white, as in Albino⁷.

3.2 The Boy Who Lived

This first chapter of the first book, *Harry Potter and the Philosopher's Stone* (1997), contextualizes and presents some important characters of the series, such as, the hero of the story Harry Potter and Albus Dumbledore. In this chapter, Dumbledore appears in Privet Drive⁸ to bring Harry Potter to his uncle and aunt, after his parent's' death. "A man appeared on the corner the cat had been watching, appeared so suddenly and silently you'd have thought he'd just popped out of the ground" (*Harry Potter and the Philosopher's Stone* 12). J.

⁷ This information comes from the website *Pottermore*, which was created by J.K. Rowling to provide a set of extra information and explanations about issues that are not in the series of books and films. This website acts as a paratext, complementing and adding information about the *Harry Potter* series. <https://www.pottermore.com/explore-the-story/albus-dumbledore>

⁸Privet Drive is name of the neighborhood where Harry Potter lived with his uncle Vernon, his aunt Petunia and his cousin Dudley. This place is where the story begins.

K. Rowling gives an important description of Dumbledore in this chapter, which helps to identify his characterization as a wizard archetype.

Nothing like this man had ever been seen on Privet Drive. He was tall, thin, and very old, judging by the silver of his hair and beard, which were both long enough to tuck into his belt. He was wearing long robes, a purple cloak that swept the ground, and high-heeled, buckled boots... This man's name was Albus Dumbledore." (*Harry Potter and the Philosopher's Stone*, 12)

As the wizard is a familiar figure in literature, it is easy to imagine his characterization. As showed in this passage of the book, Dumbledore is an old man with white hair and beard, who uses long robes. According to Frye, this familiar figure possesses the ability to express ideas in time and space respectively and also has its communicable functions to the story. Taking into consideration that *Harry Potter* is a fantasy book, the person who reads will assume that an old man with long robes, white hair and beard and carrying magical objects is an important character in the story. Although the story passes in a modern time, Rowling preserves the image that the literature has given to the wise old man (see fig. 1.)

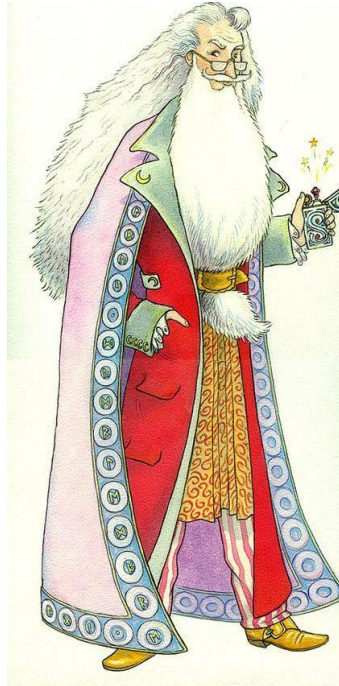


Fig. 1. Dumbledore depicted on the back-cover art of Harry Potter and the Philosopher's Stone.

Regarding his personality and actions, this chapter shows how Dumbledore is seen in the wizarding world. He is considered a powerful wizard and the only one Voldemort, the Dark Lord, is afraid of. In the story, the name of Voldemort is not pronounced, he is called You-Know-Who or He-Who-Must-Not-Be-Named, however Dumbledore never feared to call Voldemort by his name, which is considered a great act of bravery for the wizarding world. Dumbledore is an example of a good wizard, always willing to help the others with his wisdom and knowledge. Another aspect of the wizard archetype is the nobility, as it shows in this passage, when professor McGonagall talks about how Dumbledore is the only one Voldemort is afraid of.

“But you’re different. Everyone knows you’re the only one You-Know- oh, all right, *Voldemort*, was frightened of.”

“You flatter me,” said Dumbledore calmly. “Voldemort had powers I will never have.”

“Only because you’re too -- well -- *noble* to use them.” – said Professor McGonagall.” (*Harry Potter and the Philosopher’s Stone*, 14)

This nobility which Professor McGonagall talks about means that Dumbledore would not do anything to be more powerful, which sets him apart from Voldemort, who does anything he can to get more power. Even though Dumbledore knows that he is a powerful wizard, in any moment he tries to brag about himself or underestimate the dark lord. The wizard’s power comes from his lack of fear and his knowledge of the source of his enemy’s power. Dumbledore uses his humor, nobility and knowledge to mask his abilities against the dark lord.

In relation to the film adaptation, this scene starts with Dumbledore coming out of the shadows to bring Harry to his uncle and aunt. While he is walking to the center of the street, the focus of the camera is on him, it shows him from different angles and close-ups. These close-ups and camera angles happen because of his importance to the scene and sequence of facts (he is being watched by many eyes). Dumbledore is the main character in this scene, so this point of view determinates what the viewers know. According to Hutcheon, the viewer can have a broader perspective of what the character is, because of voice-over, flashbacks, flash forwards, etc. An example of this is when the camera focuses on the cat, who the viewers find out later that is professor McGonagall, Dumbledore does not see the cat until the cat comes forward. Another aspect of why there are close-ups and different angles in this scene is the necessity to present Dumbledore, who is going to be a crucial character in the story. As in the book, he is wearing a long robe, and carrying a magical object, which corroborates to the wizard archetype. However, his outfit is not as flamboyant as the literary Dumbledore and this could be explained by the sombre and more enigmatic tone of the film scene (see fig. 2).



Fig.2. Albus Dumbledore arrives at Privet Drive to leave Harry with his uncle and aunt.

Considering Stam's cinematic and uncinematic aspects, this sequence presents important cuts, which means, the director chose to emphasize the plot, rather the character, in Harry's arrival at Privet Drive. So, the shot which literary sequence in which McGonagall is talking about Dumbledore's wisdom and nobility is eliminated in the film narrative, because it does not fit into the sequence of the scenes. The timing is another issue which the director has to pay attention to, if the shot is long or medium, he must manage to put in that period of time what is really important to continue the story without leaving any gaps.

3.3 "The Life and Lies of Albus Dumbledore"

In chapter eighteen, from the seventh book, *Harry Potter and the Deathly Hallows* (2007), Hermione gives to Harry a copy of a book titled *The Life and Lies of Albus*

Dumbledore, an unauthorized biography written by the wizard journalist Rita Skeeter, where she talks about the life of Dumbledore in a bad way, after his death. The book belonged to Bathilda Bagshot, one of Dumbledore's best friends. Bathilda was bewitched by Skeeter to talk about Dumbledore, and for this reason, Skeeter managed to write this book.

This chapter presents some aspects of Dumbledore's personal life, his years in Hogwarts, his friendship with Grindelwald, which later became his enemy, the death of his sister Ariana, and his latest days at Hogwarts. Here is the beginning of his ambiguity.

At this point in the story, Harry is reading Skeeter's book and having second thoughts about Dumbledore. To Harry, Dumbledore was always kind and good, but he starts thinking that the wise old man could have lied to him, kept secrets, or perhaps that his desire to have more power had made him fight for the wrong cause. In Skeeter's book, there is a letter in which Dumbledore talks about "the Greater Good", and how Grindelwald and him could work on the wizard dominance upon the muggles⁹.

Gellert Grindelwald —

Your point about Wizard dominance being FOR THE MUGGLES' OWN GOOD—this, I think is the crucial point. Yes, we have been given power and yes, that power gives up the right to rule, but it also gives us responsibilities over the ruled. We must stress this point; it will be the foundation stone upon which we build. Where we are opposed, as we surely will be, this must be the basis of all our counterarguments. We seize control FOR THE GREATER GOOD. And from this it follows that where we meet resistance, we must use only the force that is necessary and no more. (This was your mistake at

⁹ Muggle, in the *Harry Potter*' series, in a person who is not a wizard or witch.

Durmstrang! But I do not complain, because if you had not been expelled, we would never have met.)

Albus (*Harry Potter the Deathly Hollows* 309)

When Harry reads the letter, all the he thought he knew about Dumbledore falls apart. At that time, Dumbledore was a young prodigy, and Grindelwald made him believe that the wizard dominance over muggles would be the right thing to do. In spite of Dumbledore not wishing to enslave the muggles, he ended up helping Grindelwald in his rise to power.

“For the Greater Good’ became Grindelwald’s slogan, his justification for all the atrocities he committed later. And . . . from that . . . it looks like Dumbledore gave him the idea. Anyway, it’s—it’s an awful thought that Dumbledore’s ideas helped Grindelwald rise to Power.

The Dumbledore we thought we knew didn’t want to conquer Muggles by force! Harry shouted”. (*Harry Potter the Deathly Hollows*, 312)

One of the characteristics of a wizard is that he does not share much of what he knows, and this was one of the complains that Harry made about Dumbledore, so when he discovers that Dumbledore shared his thoughts and desires with Grindelwald, Harry could not trust him anymore, he started to wonder how much of what Dumbledore actually told him was true. He never thought that the wise old man who helped him against the Dark Lord could ever have been in favor of oppressing muggles. He feels betrayed by the man he believed the most.

At the end of the chapter, Harry discovers another important event, which is, the death of Dumbledore’s sister, Ariana, who dies while Dumbledore and Grindelwald are planning the rise of wizards upon muggles. According to Skeeter’s book, his sister was ill and she became more dependent after their mother’s death. Dumbledore seemed to not have an affective relation with his family, so much that he wants to continue his journey in the search

of power. In this chapter, Skeeter says “How despicable does Albus Dumbledore appear, busy plotting his rise to power when he should have been mourning his mother and caring for his sister!” (*Harry Potter the Deathly Hollows* 309), referring to Dumbledore wishes to continue his journey. It is not clear if it was Grindelwald who killed Ariana, while he fights Dumbledore, yet he is accused by Dumbledore’s brother, Aberforth, for being responsible for the aggravation of Ariana’s illness. This is the crucial point in the chapter: Dumbledore seeks more power and with Grindelwald, he wants to go further in the wizard dominance, even though he has the knowledge to discern what is good from what is evil. Aberforth also blames Dumbledore for their sister’s death, and in her funeral he punches Dumbledore in the face, breaking his nose.

Regarding Dumbledore’s characterization, in no moment are mentioned his clothes or accessories. This may occur because he was young, and possibly robes and pointed hats were not used by any wizard except if this wizard was a professor, also because this is the seventh book and such descriptive characterization is only necessary when there is the need to introduce new characters. Considering how Dumbledore is portrayed in this chapter, he could not be recognized as a wizard archetype, either by his characterization, or by his actions and personality. His attempt to have more power makes him do what it takes to get it, which ends up causing his sister’s death. According to Campbell, ambiguity may be a characteristic of the wizard archetype, but the vanity and ambition for power can lead the wizard to a dark path. Dumbledore did not want to enslave the muggles, but he wanted the wizarding world to have control over the muggles; showing his ambiguities. Although the wizard has good and bad aspects, this ambiguity helped to not fit Dumbledore in the wizard archetype in this chapter.

In relation to the film adaptation, this chapter was not as relevant in the movie as it was in the book. In the film, Hermione shows Harry Rita Skeeter’s book, and she mentions Grindelwald. Harry recognizes him as the thief in a wand shop he saw in Dumbledore’s

memories. In no moment Dumbledore's life is mentioned by them, the book is only used by Hermione to reveal to Harry who Grindelwald was. However, in the film Harry just sees the picture and does not read the book. Dumbledore's past, at this point in the narrative, is not essential to the story; what is important is for Harry to know who Grindelwald was, and to continue on his way to defeat Voldemort. This contraction in the scene may occur because of what Stam calls uncinematic, which is, to cut or eliminate part of the book which may not help the sequence of the story, or in that particular moment it would not add something important to the segment of the scene. However, because of these cinematic/uncinematic choices, Dumbledore loses his complexity in the film. This could be interpreted as a choice to focus on Harry and the development of his "journey" in the film in detriment of Dumbledore's development.

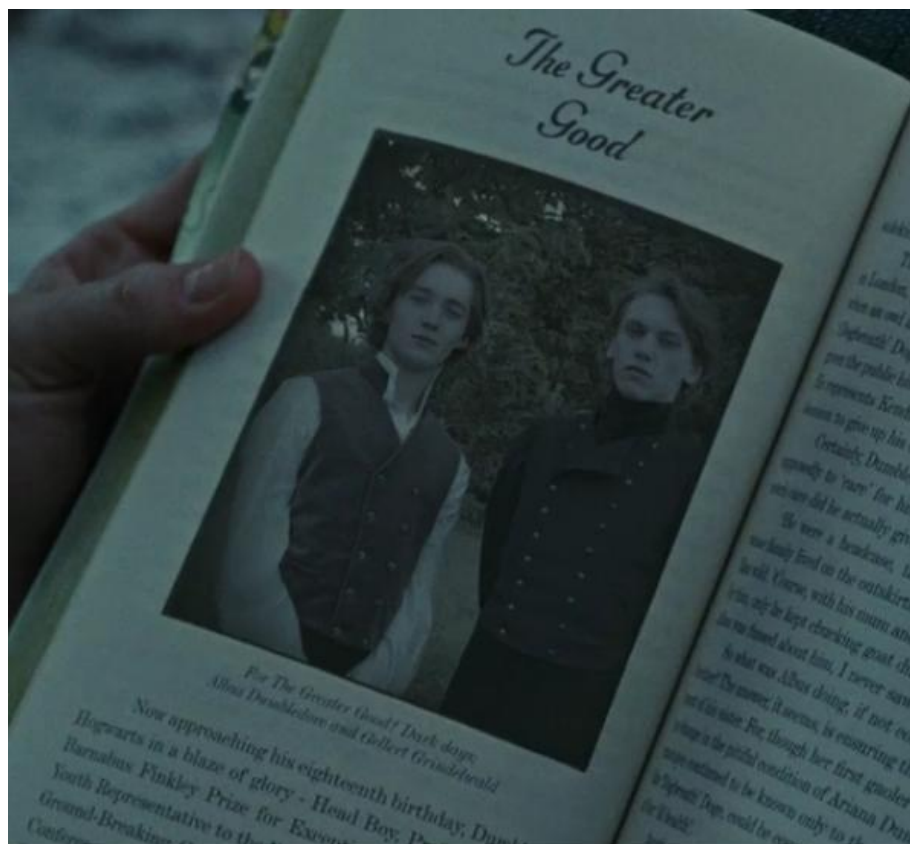


Fig.3. Harry sees Dumbledore and Grindelwald picture in Rita Skeeter's book. This chapter presents the time when they were young, their relation and their plans to dominate the muggles.

3.4 The Prince's Tale

In chapter thirty-three of the seventh book, after witnessing Severus Snape's death, Harry takes Snape's memories to discover why he is the chosen one. While Harry finds out about his story, he ends up learning new facts about Dumbledore's life. Firstly, Harry discovers the cause of Dumbledore's death. He sacrificed himself so that Harry could continue on his journey and defeat Lord Voldemort. Dumbledore managed to destroy a ring that belonged to Voldemort's family and which contained black magic, but this resulted in his death.

“Why,” said Snape, without preamble, “why did you put on that ring? It carries a curse, surely you realized that. Why even touch it?” “It is a miracle you managed to return here!” Snape sounded furious. “That ring carried a curse of extraordinary power, to contain it is all we can hope for; I have trapped the curse in one hand for the time being—”

“You have done very well, Severus. How long do you think I have?”

“I cannot tell. Maybe a year.” (*Harry Potter and the Deathly Hallows* 575)

Dumbledore sacrifices himself for the sake of all. He dies to help Harry's battle against Voldemort. It was necessary to destroy the ring so that Voldemort could be destroyed. This was the path Dumbledore had to follow so his apprentice could complete his task. This self-sacrifice shows to the apprentice what he needs to do to develop or find all his potential and power. According to Campbell, the wizard has his own personal battle, alongside with his duty to demonstrate to the hero what he must do, and to distinguish between the wizard and the dark lord. In the hero's journey, after the wizard's sacrifice, the hero is prepared for his final battle against the evil.

Moving forward in the chapter, but still in Snape's memories, Dumbledore seems to be omniscient; he knows the dark lord's next moves. For instance, when Dumbledore is about to die, Voldemort, who did not know Dumbledore was about to die, sends Draco Malfoy¹⁰ to kill him. Both Dumbledore and Voldemort knew that Draco would not kill Dumbledore, thus, Snape should do it. Dumbledore knew that Snape should kill him, because if Draco did not do it, Voldemort would kill Draco. In this sense, Dumbledore knowing this, requests Snape to kill him to spare Draco's life.

“The Dark Lord does not expect Draco to succeed. In short, the boy has had a death sentence pronounced upon him as surely as I have,” said Dumbledore.

“Now, I should have thought the natural successor to the job, once Draco fails, is yourself?” (*Harry Potter and the Deathly Hallows*, 576)

There are two characteristics of the wizard archetype here; one is omnipresence, that is, the capacity that Dumbledore has to know everything that is happening or is going to happen around him, and the other one is his sacrifice to save Draco. Although, he was dying, Dumbledore could not allow Draco's death, so he managed to make Voldemort believe in Snape again, and with Snape killing Dumbledore, Draco's life was safe.

The last part of the chapter is when Harry finally discovers the whole truth about why he survived and what is the purpose of his life.

“Tell him that on the night Lord Voldemort tried to kill him, when Lily cast her own life between them as a shield, the Killing Curse rebounded upon Lord Voldemort, and a fragment of Voldemort's soul was blasted apart from the whole, and latched itself onto the only living soul left in that collapsed building. Part of Lord Voldemort lives inside Harry. And while that fragment

¹⁰ Draco Malfoy is a Hogwarts' student; he is part of a Pure Blood Family. He is the son of Lucius and Narcisa Malfoy. His parents were Death Eaters, followers of Lord Voldemort.

of soul, unmissed by Voldemort, remains attached to and protected by Harry, Lord Voldemort cannot die.”

“So the boy. . . the boy must die?” asked Snape quite calmly.

“And Voldemort himself must do it, Severus. That is essential.” (*Harry Potter and the Deathly Hallows*, 579)

Dumbledore knew that Harry should die, but he gives Snape the task of telling Harry his fate. Dumbledore is the main architect of Harry’s fate and he turns out to be the hero’s nemesis. The wise old man controlled every aspect of his apprentice’s life, preparing him to defeat the Dark Lord. The decision of leaving Harry with his uncle and aunt, after his parents’ death, lies on Dumbledore. Regarding the wizard archetype, they do not usually say things straight away, or give clear information; Dumbledore often speaks in riddles, and he often keeps information from Harry. This secret about the link between Harry and Voldemort only was revealed because Harry should face his destiny. Dumbledore tries to explain why he did not talk to Harry about that, but Snape could not believe he taught Harry and protected him so in the end he would die in order to destroy Voldemort.

“We have protected him because it has been essential to teach him, to raise him, to let him try his strength,” said Dumbledore.

“You have kept him alive so that he can die at the right moment? -- You have been raising him like a pig for slaughter—” (*Harry Potter and the Deathly Hallows*, 580).

Dumbledore manipulates Harry’s life. All the effort he made was to give Harry the strength to face Voldemort. In no moment he forces Harry to sacrifice himself for the others; however, he manages to put Harry in the position of hero, leading him to his fate. He is flawed as a wizard

archetype in the way he manipulates Harry to face Voldemort. Nonetheless he is also more human, and he cares for his apprentice.

As Campbell says, the wizard can be ambiguous; he can be good or evil, and even though Dumbledore is known for his wisdom and knowledge, he had a dark past that does not allow him to fit completely into the good wizard archetype. Nevertheless, he cannot be characterized only by his past; it must be considered his achievements, especially when he becomes a mentor and a symbol of wisdom and knowledge to his apprentice, which fits him into the wizard archetype. J. K. Rowling gives a modern vision of the traditional character. In spite of his flaws, and his ambiguity, he does fit into the wizard archetype. A more human character which has good and bad aspects.

Since this chapter is a journey into Snape's memories, the film adaptation is a set of flashbacks. Most of the scene takes place at Dumbledore's office at Hogwarts. Although Harry does not appear on the scene, he is the viewer's point of view. Sometimes viewers have a broader knowledge of what is happening, but this is not what happens in this scene, Harry finds out Dumbledore's plans at the same time as the viewers. Regarding the adaptation aspects, as discussed by Hutcheon, Dumbledore is already a naturalized character, who does not need introduction.



Fig 4. Dumbledore talks to Snape about his fate.



Fig.5. Dumbledore talks to Snape about Harry's fate.

In this sequence, the camera makes short cut, to show the characters expressions and feelings. Different from the books, the adaptation must dramatize narration and depict thoughts, which were written, in spoken and visual ones. When Dumbledore tells Snape, that he must kill him, because Draco would not do it, the angle of the camera changes, to show their expression, this also occurs because of the dramatic importance of what is being filmed. The director has to make choices of what he is planning to film. For instance, when Dumbledore finds out he cannot be cured from the ring's curse, he just asks Snape how much time he has and then starts to talk about Draco how he needed Snape to follow his plans. This contraction of the chapter is probably because the director had to maintain only the crucial part of the chapter, which was Harry's fate.

While Dumbledore is telling Snape Harry's fate, there are flashbacks of Harry's life projecting slowly in the scene. This may occur because these passages are essential for the development of the story. The camera focuses on Snape and his incredulity, he could not believe that Dumbledore would care for Harry and then let him die.



Fig.6. Snape discovers the truth about Harry's Fate.

As a result of repetition and naturalization, the scene does not give importance to Dumbledore's characterization, since the viewers had already internalized it. The scene presents an adaptation of Dumbledore more faithful to the book. The director shows the manipulative side of Dumbledore, how he raised Harry to be a hero even though Harry did not choose this role, but had to follow the instructions left by Dumbledore. When he talks of Harry's fate, the camera gives a close-up in Dumbledore's face and he looks sad, because he did not want Harry to die.



Fig. 7. Dumbledore tells Snape that Harry must die to destroy Voldemort.

Despite Dumbledore manipulating Harry's life; he only did it because he wanted to save the wizarding world from Lord Voldemort. His character is ambiguous, and for that reason he seems different, he had a past in which he wanted to dominate the muggles with Grindelwald, and he ends up sacrificing himself for the sake of all. According to Campbell, the wizard can have a dark side, and instead of having a pupil, he goes after more power to conquer the world. In Dumbledore's case, he thought that dominating the muggles the world would be better, and for that he could not be a wizard archetype. In spite of this, Dumbledore corroborates to the wizard archetype, because of his clothes and accessories, his actions and personality, he was a mentor to Harry, a wise old man, with great power, knowledge and wisdom.

4. Final Remarks

This work analyzed the ambiguity of Albus Dumbledore, his personality, his actions, characterization, and his relations to other characters, in order to understand how the character fits into the archetype of the wizard, and also making a comparison between *Harry Potter* books and films. Three scenes from two books were chosen to try to construct and deconstruct the character.

In the first chapter/scene, Dumbledore was analyzed by his characterization, that is, how he is dressed in the story. After that, his actions and personality were also analyzed. Regarding the adaptation of the character, the film also presents Dumbledore as a wizard archetype. The second chapter/scene brings Dumbledore's past, which was dark. Here Dumbledore could not be considered a wizard archetype by many reasons, such as the fact that he did not have a pupil, nor did he have the power and wisdom, but, instead, was trying to dominate muggles. And finally, the last chapter/scene shows Dumbledore as a manipulative character, which leads Harry to sacrifice himself for the sake of all. Comparing the Dumbledore from book and films, in those chapters analyzed, he is a faithful character. However Dumbledore has flaws, he is human and he could change, as it was showed when he was young and later as a professor at Hogwarts. As a result of this, he does fit into the wizard archetype, presented by Campbell and Frye.

Bearing in mind that a monograph has a short extent, I could not analyze Dumbledore in every book to see his gradual changes, even though other chapters could help to fit him, or not, into the archetype. Nevertheless, the analysis is made using three chapters that are relevant to the story.

The importance of this work is that J. K. Rowling gives a new look to the wise old man, he is more human, in all its complexities. She preserves many characteristics of the

wizard, such as, the way he looks and dresses. Dumbledore is a modern version of the mentor's hero; he fights with Harry to defeat Voldemort. Rowling presented not only a new version of the wise old man, but she created a whole new world and characters, with their own particularities, characteristics and complexities.

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