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Representing Evil

Harry Potter from Page to Screen

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Abstract

This thesis conducts a comparative adaptation studies approach, in which narrative techniques and film techniques used to create evil characters in the *Harry Potter* series is the main issue. In order to discover which narrative techniques J. K. Rowling applies, literary theory about genre conventions, the social context, the point of view and narrative strategies were discussed. Certain film techniques used for character portrayal, as for instance camera angles, flashback, diegetic voice-over and some aspects of color theory were central to the analysis. How Hand's strategies of adaptation affect the characterization of the characters is also prominent in the analysis. Although there exist many evil characters within the *Harry Potter* universe, this thesis conducts character analyses of Lord Voldemort, Professor Severus Snape and the fake Mad-Eye Moody respectively.

Acknowledgements

In contempt of not receiving my Hogwarts letter, I decided to make my everyday life a bit more magical. One quote especially comes to mind if I were to describe my experience of writing this thesis: “We are as strong as we are united, as weak as we are divided.” I feel so fortunate to be surrounded by people who do not even slightly resemble the evil characters discussed in this thesis, but who nonetheless remind me of other characters in the *Harry Potter* books. This is something I would not be able to do entirely on my own, and I would thus like to express my great appreciation to the people who made this possible;

I would like to express my deep gratitude to my supervisor, Eli Løfaldli, for being my Dumbledore. She has always provided me with valuable and constructive suggestions during the planning and development of this thesis. She has always been available, and above all, patient.

To my parents, who are as supportive and loving as Arthur and Molly Weasley.

To my sister, who like Luna is likely to believe ten impossible things before breakfast.

To Henrik Waagen, who like Ron is the most loyal companion, who believes in me and who makes me laugh.

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~ Introduction ~

J. K. Rowling's *Harry Potter* books quickly became a literary phenomenon and have had a great impact on popular culture. Amanda Cockrell argues that the books gained widespread critical attention because Rowling did something new and bent a number of the "rules" of the fantastic.¹ The first book, *Harry Potter and the Philosopher's Stone*, abandons the realm of high fantasy; it is set in contemporary England, rather than in an imaginary world.² Other characteristics of the fantasy genre are that evil characters are easily identified, that there is no neutrality between good and evil, and that good conquers evil.³ However, in the *Harry Potter* books, so central to the genre, the line between good and evil is sometimes blurred. Good does not always conquer evil either; the ending of the fourth book, *Harry Potter and the Goblet of Fire*, leaves us with one character dead and the uncertainty of whether good will win in the end. The origin, existence and expression of moral evil is a prominent theme in fiction. Crossover fiction, which often is equated with the fantasy novel, deliberately explores the concept of evil, a theme which is evident in the *Harry Potter* books.

The books were eventually adapted into eight films. Julie Sanders explains that adaptation is "a highly specific process involving the transition from one genre to another."⁴ This process includes the transition of novels into film, which the *Harry Potter* films are examples of. Adaptation is further frequently involved in offering commentary on a source text.⁵ Four directors worked on the adaptations of the *Harry Potter* books, Chris Columbus, Alfonso Cuarón, Mike Newell and David Yates, who all offered their own interpretation of the novels. The full impact of any given film adaptation arguably depends upon an audience's awareness of an explicit relationship to a source text. The most formal adaptations carry the same title as their source or informing text; shared titles mobilize complex understandings of similarity and difference and they might require comparative analysis.⁶ The concept of evil has also been clearly visible in film since its birth. An extensive variety of characters is used to represent the many facets of moral evil that humans are confronted with. Nicolene L. Joubert & Zelmarie E. Joubert argue that films in general portray evil as something humans can become

¹ Cockrell 2002: 15

² Cockrell 2002: 15

³ Saricks 2001: 40; Finley & Mannise 2014: 60

⁴ Sanders 2016: 24

⁵ Sanders 2016: 23

⁶ Sanders 2016: 59

aware of and can recognize.⁷ Thus, evil has a recognizable face and represents itself in ways known to humans in film.

Although many have approached the topic of evil in both literature and film, little research exists on narrative techniques and film techniques used to create evil characters. While some have addressed these concepts separately, they are seldom discussed in relation to each other or in relation to evil characters. As such, this thesis aims at delving more deeply into character portrayal by using the *Harry Potter* series as an illustrative example throughout. Traditionally, when discussing evil characters in literature and film, these characters' behavior and actions are emphasized. Laura L. Finley & Kelly C. Mannise argue that the line between good and evil is often quite thin when discussing characters based on their behavior. Thus, this thesis will also discuss other techniques that contribute to creating the evil aspect of their characters, through answering the question of which narrative techniques and film techniques are used to portray evil characters in the *Harry Potter* series. In order to answer the research question, this thesis will conduct a comparative adaptation studies approach. Although scholars in adaptation studies have addressed the matter of fidelity for more than fifty years, this thesis will attempt to conduct an objective comparison between the source text and the adaptations to discover which techniques are prominent in each medium. As the scope of this thesis is limited, all the various techniques cannot be addressed. The main focus in the discussion of the novels will be on which narrative techniques Rowling deploys by mainly analyzing the formal context and the social context, examining genre conventions, exploring the point of view and narrative strategies. When discussing film techniques used to create evil characters, camera angles and other visual components, as for instance colors and appearance, will be emphasized. The effect of using diegetic voice-over and flashbacks will also be discussed. I will also apply Richard Hand's strategies of adaptation by including a discussion of how omission, addition and marginalization affects the characterization of the characters. In order to discover which techniques are applied, three characters will be analyzed: Lord Voldemort, Professor Severus Snape and Barty Jr. Crouch disguised as Mad-Eye Moody (henceforth referred to as Moody).

Thesis Outline

Chapter 1 will focus on literary theory and adaptation theory. The various sections will combine literary theory and adaptation theory, as the same topics are relevant for both mediums. Characteristics of crossover fiction, or the fantasy genre, will be used as a starting point for my

⁷ Saricks 2001: 217

discussion as these include the manner in which evil characters are traditionally presented in the genre. It will also include characterization of evil in the fantasy film. Other relevant and complex issues and literary concepts that contribute to creating a literary text, as for instance formal context, social context and narrative techniques, will also be addressed. J. K. Rowling relies, in part, on the story's social context in creating the evil characters found in the novels. She draws on events from the past, the Holocaust, in order to create evil characters that are close to readers' personal frames of reference. When discussing narrative techniques, the narrator will be the focal point. The question of reliability is especially relevant as Rowling uses a third-person narrator who nevertheless encourages the reader to see everything through the consciousness of the main character of the story, Harry Potter. This ultimately affects the presentation and portrayal of the other characters, which is the main issue of the thesis.

Some adaptation theories, for instance Wagner's modes of adaptation and Hand's strategies of adaptation, will be discussed in a separate section. Film techniques that are particularly central to the *Harry Potter* films will also be discussed separately, such as camera angles, which are very often used to portray good and evil characters. Diegetic voice-over and flashbacks are especially relevant for the discussion of Snape as the Pensieve scene will be the focal point of the analysis. This thesis will thus briefly touch the concept of sound in film through a discussion of diegetic voice-over. Although diegetic music can reveal character traits, this thesis is more concerned with techniques that are more targeted ways of creating evil characters. Some aspects of color theory will also be discussed as certain colors are frequently used to indicate whether a character is good or evil in the *Harry Potter* films.

In Chapter 2, the character of Lord Voldemort will be analyzed. I will take a psychological approach, in which Rowling's emphasis on a moral choice, the theory of resilience, and Voldemort's background history will be of particular interest. I will also briefly discuss the general portrayal of Voldemort in the adaptations. Subsequently, I will conduct an in-depth analysis of Chapters 32 and 33 of *Harry Potter and the Goblet of Fire* (henceforth *GoF*), in which genre conventions, Voldemort's physical appearance and the ritual will be given heightened emphasis. I will then discuss how these chapters have been transposed from book to screen, by examining film techniques, such as camera angles and other visual components.

In Chapter 3, Professor Severus Snape and the fake Mad-Eye Moody will be the focal point in the analysis. An important facet of *Harry Potter* as a literary text is its frequent reliance on the device of mistaken identities and deceptive appearances, the former motif being especially relevant in relation to the character of Moody and the latter motif being particularly pertinent in relation to the character of Snape. Moody is initially presented as good, whereas

Snape is initially presented as evil (the opposite turns out to be true). A general discussion of the representation of Snape will be included by emphasizing his physical appearance, skills and the narrative strategies used to portray him as evil. However, as Snape turns out to be good, I will analyze the turning point (Chapter 33 of *Harry Potter and the Deathly Hallows*) in order to discover whether other techniques are applied from that moment forth. I will also discuss how this chapter of the book has been transposed to screen. As the fake Moody only appears in *GoF*, a general discussion of the representation of his character, rather than analyzing specific entries from the book, seems sufficient. This section will place particular emphasis on narrative cues that suggest that he is evil. Subsequently, I will discuss the film techniques used to reveal his mistaken identity.

~ Chapter 1: Theoretical Perspectives ~

Evil

As the main concern of this thesis is not to address the complexities of the nature of evil in itself, but rather how it is represented in Rowling's fiction and the film adaptations of her work, moral evil will be understood quite simply as "harmful deeds performed by humans to hurt or destroy others or the environment."⁸

Formal Context and Social Context

Bill Nichols explains that a film relies on two primary sources for its shape: a formal context and a social context.⁹ The formal context involves medium-specific qualities such as technology (lighting, special effects, characteristics of digital cameras, and so on).¹⁰ Expressive techniques such as editing, sound design, colors, genre conventions, actors and principles of narrative structure are all key aspects of the formal context to which every film belongs.¹¹ Nichols further explains that the social context involves historical problems that provide a story's thematic focus.¹² The social context turns our attention to issues that are not specific to the medium, but, instead, characteristic of the times and culture in which the novel or film appears. Nichols further argues that the appeal and value of the social context depends on the ability to tap into social issues that resonate with the audience.¹³ As such, the social context must be made relevant for modern audiences.

Crossover Literature and the Fantasy Genre

Sandra L. Beckett writes that "crossover literature transcends the conventionally recognized boundaries within the fiction market, blurring the borderline between adult literature and children's literature."¹⁴ Today, the crossover of children's books to adult audiences is a known and common phenomenon known as *child-to-adult crossover fiction*.¹⁵ Borders between children's and adult fiction have traditionally been non-existent in certain cultures and time periods. The term crossover is often used to refer to contemporary children's literature and

⁸ Joubert & Joubert 2011: 217

⁹ Nichols 2010: 12

¹⁰ Nichols 2010: 12

¹¹ Nichols 2010: 13

¹² Nichols 2010: 14

¹³ Nichols 2010: 14

¹⁴ Beckett 2017: 1

¹⁵ Beckett 2017: 1-3

young adult fiction read by adults. Crossover fiction is often equated with the fantasy novel, which remains the dominant crossover genre in most countries today.¹⁶ It is, however, often considered a recent trend, and by some it is even considered as an invention of this millennium. Crossover literature did in fact not begin to attract widespread critical attention until J. K. Rowling's publication of the *Harry Potter* books in the late 1990s. Initially, the first three *Harry Potter* books dominated the top spots of the *New York Times* list of hardcover bestsellers (until the creation of a second list for children's bestsellers). The fourth book, *Harry Potter and the Goblet of Fire (GoF)*, sold more copies in a year than any other title in publishing history.¹⁷

Chris Baldick defines fantasy as "a general term for any kind of fictional work that is not primarily devoted to realistic representation of the known world."¹⁸ The category includes several literary genres, describing imagined worlds in which magical powers and other impossibilities are accepted.¹⁹ This is a very broad definition, and as Baldick claims that it is a category that includes several literary genres, it is difficult to classify properly. Farah Mendlesohn argues that the debate over definition is now long-standing and a consensus has emerged, accepting a range of critical definitions of fantasy.²⁰ Anne Hiebert Alton, on the other hand, has a different approach to the genre. She claims that "fantasy involves a quest of some sort, which ties it to traditional forms of both adventure and quest romance."²¹ She further explains that adventure plots tend to be fast-paced, heavy on dialogue and description.²² The *Harry Potter* books accurately fit this description. As readers only have access to Harry's thoughts, the books rely on both characterization and dialogue to portray evil characters.

Character Portrayal in Fantasy

Joyce G. Saricks explains that fantasy is a genre of contrast.²³ Instead of defining the genre explicitly, she delves into its characteristics. She explains that it is ultimately an optimistic genre, in which good conquers evil.²⁴ Even though Saricks claims that characters within the genre are clearly defined as either good or evil, she subsequently argues that this genre often relies on the device of mistaken identities - a feature that is often deployed in the *Harry Potter*

¹⁶ Beckett 2017: 1

¹⁷ Beckett 2017: 3

¹⁸ Baldick 2008: 125

¹⁹ Baldick 2008: 125

²⁰ Mendlesohn 2008: xiii

²¹ Alton 2003: 156

²² Alton 2003: 156

²³ Saricks 2001: 40

²⁴ Saricks 2001: 40

books.²⁵ Finley & Mannise also argue that it is often easy to determine which characters are evil in fantasy as they typically look different physically and in how they dress.²⁶ They can also be characterized by their search for power. In terms of behavior, however, the line between good and evil is often quite thin.²⁷ Finley & Mannise further explain that acts of force, violence, and deception are often characterized as evil, but both good and evil characters will frequently resort to such methods.²⁸ The use of force, for example, often seems necessary in order to defeat evil. It is the quest for justice that differentiates heroes from villains.²⁹ Jason Edwards & Brian Klosa explain that the villain's evil nature is just as important as the protagonist's growth throughout the mythic journey.³⁰ They further explain that evil characters are portrayed as having a number of different characteristics, but they do not reveal these. Within the fantasy genre, there is a clear polarity between good and evil; there is no neutrality. Villains are portrayed as having specific powers, which they use for their own selfish purpose. They often have no concern for others, and will use any means necessary to achieve their aims.³¹

It is especially interesting that fantasy scholars all claim that evil characters are easily identified and that there is no neutrality between good and evil, since in the *Harry Potter* novels, so central to the genre, the line between good and evil is sometimes blurred. As mentioned in the introduction, an important facet of the *Harry Potter* series is its frequent reliance on the device of mistaken identities and deceptive appearances. In the septology, several characters are intended to be presented as evil, based on their appearances and their actions, as Lord Voldemort, Professor Severus Snape and Dolores Umbridge are examples of. Snape, however, turns out to be a double agent who is actually good. Thus, Rowling convinces readers that Snape is evil throughout the first six novels, only to reveal that the question of good and evil is not a simplistic matter in the last one.

The characters that narrative texts present are fictional; they are part of a linguistically constructed fiction. In film, however, they are visualized, but are nevertheless part of a complex film form with aesthetic devices and characteristics of its own.³² Jacob Lothe underlines that the presentation of characters in film is radically different from that in literary fiction.³³ In film, as in fictional prose, the concept of character is related to characterization, but the manners in

²⁵ Saricks 2001: 38-44

²⁶ Finley & Mannise 2014: 60

²⁷ Finley & Mannise 2014: 60

²⁸ Finley & Mannise 2014: 60

²⁹ Finley & Mannise: 60

³⁰ Edwards & Klosa 2010: 35

³¹ Edwards & Klosa 2010: 35

³² Lothe 2000: 76

³³ Lothe 2000: 85

which these characters are presented are different in the two media. Film can, for instance, show external features with sovereign conviction. It can also combine external features with characterizing patterns of speech and action. A film cannot convey a character's thoughts, feelings, plans, and so forth in the way fictional literature can – partly because the film narrator's functions are different from those of the literary narrator.³⁴ Rib Davis explains that the narrator is a mediator between the events depicted and the reader; it guides the reader through the events, helping us to understand characters along the way.³⁵ In film, however, there is no narrator to help us understand the characters and their actions. The interpretation of character is left to the audience.³⁶ This ultimately affects both the portrayal and perception of certain characters. As these two mediums use different techniques to portray them, the representation of the character on screen, as opposed to its literary counterpart, might differ substantially.

Narrative Techniques and the Question of Reliability

Chris Baldick explains that a narrative is “a telling of some true or fictitious event or connected sequence of events, recounted by a narrator to a narratee.”³⁷ A narrative will thus consist of a set of events recounted in a process of narration, in which the events are selected and arranged in a particular order. Baldick further defines narrative technique as “the method of telling stories.”³⁸ Jeremy Hawthorn, however, argues that “narrative technique includes such matters as the choice of *narrator* and *narrative situation*, the creation of a *plot* with its implied underlying *story*, selection and variation of *perspective and voice* [...], implied *narrative medium*, *linguistic register* [...] and techniques such as *Free Indirect Discourse*.”³⁹ As such, several matters must be taken into account when analyzing fiction, as these affect our interpretation of the characters presented. However, the choice of narrator will be the focal point here.

When discussing fiction, it is common to divide novels into first-person narratives and third-person narratives. Paul Goring, Jeremy Hawthorn & Domhnall Mitchell stress that attention should be given to the language of prose works as its characteristics will always be crucial to how the novel creates its effects.⁴⁰ The *Harry Potter* books, for instance, are written

³⁴ Lothe 2000: 85-86

³⁵ Davis 2016: ix

³⁶ Davis 2016: ix

³⁷ Baldick 2008: 219

³⁸ Baldick 2008: 220

³⁹ Hawthorn 2010: 109

⁴⁰ Goring, Hawthorn & Mitchell 2010: 26-27

in third-person narrative – it is “a narrative told from a source external to the world of the novel by a narrator who is not one of the characters in the novel.”⁴¹ Goring, Hawthorn & Mitchell underline that such decisions affect our relationship with the main character.⁴² The borderline between reliable and unreliable narrator may sometimes be blurred. A fundamental convention in narrative fiction is that we believe the narrator, unless the text gives us a signal not to do so. An unreliable narrator can, for instance, provide us with necessary information. However, the fact that he or she is unreliable will reduce the trust we place in this information. An unreliable narrator is often categorized by a strong personal involvement or limited knowledge or insight into what he is narrating.⁴³

In Rowling’s *Harry Potter* books, the voice is essentially that of a third-person narrator who is extradiegetic (outside the story). The reader is, nevertheless, encouraged to see everything through the consciousness of the main character of the story, Harry Potter. Readers view Harry’s experiences through his senses, even though these experiences come from a third-person narrative. For the most part, his is the only consciousness available. The voice is, as such, that of a semi-omniscient third-person narrator, but the perspective is Harry’s. This brings us to the question of reliability. The representation of other characters in the novel cannot be accepted as one of absolute truth as it inevitably reflects Harry’s personal opinions, values and speculations. This is especially relevant when discussing the ambiguous character of Professor Severus Snape, who is presented as an antagonist throughout the first six novels.

Rowling uses the construct of the Pensieve as a tool to investigate questions of reliability. She wrote an entry about the Pensieve on Pottermore.com as it received a lot of attention and as it functions as a literary device in the *Harry Potter* books. The Pensieve is an object used to review memories. Rowling explains that the name “Pensieve” is a homonym of “pensive”, meaning deeply, seriously thoughtful; but it is also a pun, the “sieve” part of the word alluding to the object’s function of sorting meanings from a mass of thoughts and memories. She further explains why many abstain from using this object, as it has power over memory or thought. It is “enchanted to recreate memories so that they become re-liveable, taking every detail stored in the subconscious and recreating it faithfully, so that either the owner, or (and herein lies the danger) a second party, is able to enter the memories and move around within them.”⁴⁴

⁴¹ Hawthorn 2010.: 110

⁴² Goring, Hawthorn & Mitchell 2010: 27

⁴³ Lothe 2000: 25-26

⁴⁴ Rowling n.d. “Pensieve”

Through the use of the Pensieve, readers are able to access both Lord Voldemort's and Severus Snape's background histories. These characters' consciousnesses are never available elsewhere, which makes the re-living of these memories extremely valuable for character analysis. The device is, however, used to create different effects. In Voldemort's case, it is used consistently to invite readers to attempt to understand evil – not in order for it to be cured, but destroyed.⁴⁵ The Pensieve is used for a different purpose when accessing Snape's memories; it is used to reveal his deceptive appearance. The memories of Snape and Voldemort are presented faithfully, and the question of reliability is removed.

Adaptation Theory

As this thesis includes a comparative adaptation studies approach, some theories within the field should be presented. Geoffrey Wagner explores three modes of adaptation: transposition, commentary and analogy. Wagner defines transposition as the novel “directly given on the screen, with the minimum of apparent interference.”⁴⁶ He further explains that commentary is “where an original is taken and either purposely or inadvertently altered in some respect. It could also be called a re-emphasis or re-structure.”⁴⁷ Analogy is described as the most liberal of the three; analogy involves “a fairly considerable departure.”⁴⁸ It may be a “violation” or it may “take but the merest hints from their sources.”⁴⁹ The first three *Harry Potter* films can be classified within Geoffrey Wagner's first category of adaptation, transposition, as there is minimum interference. The other five adaptations, however, deviate from the source text, in which extensive cuts and alterations have been made. These could thus be categorized within Geoffrey Wagner's second category of adaptation, commentary. As this thesis conducts a comparative approach, this will be significant for the analysis, as the characters will be presented differently in the two media. The alterations and extensive cuts affect the character portrayal tremendously, as will be demonstrated in the analyses.

Richard J. Hand argues that locating what he calls the “Five Creative Strategies of Adaptation” is beneficial to critical analysis.⁵⁰ These include omission, addition, marginalization, expansion and alterations. In the strategy of *omission*, narrative or textual

⁴⁵ Guanio-Uluru 2015: 110

⁴⁶ Minier 2014: 25

⁴⁷ Minier 2014: 25

⁴⁸ Minier 2014: 25

⁴⁹ Minier 2014: 25

⁵⁰ Hand 2010: 17

material found in the source text is removed in the adaptation.⁵¹ Film adaptations tend to use this as their predominant strategy. A film cannot include every detail presented in the novel on which it is based because of the time limit imposed on adaptations.⁵² In *addition*, narrative or textual material not found in the source text is included in the adaptation.⁵³ This is a less common strategy, but is still used because of the generic expectations, and the limits to representation, of each medium.⁵⁴ In *marginalization*, thematic issues are given less prominence in the adaptation, whereas in *expansion*, thematic issues in the source text can appear to be more significant in the screen version.⁵⁵ In *alteration*, themes, textual style, narrative events and details are modified.⁵⁶ It also describes the process whereby geographical or historical settings or characters are radically changed.⁵⁷

Color Theory

Color symbolism is one of the most universal of all types of symbolism, and has been consciously used in both literature and film.⁵⁸ Certain visual components have emotional characteristics associated with them. Stereotypically red means danger, but green or blue could also communicate danger if it is properly defined for the audience.⁵⁹ Production designers develop a color palette appropriate to the subject matter or the mood of the film. As viewers perceive reds, yellows and oranges as warm, and blues and greens as cool, filmmakers incorporate these colors into sets, costumes, and props according to the effect they wish to create.⁶⁰ Additionally, red and green are opposites on the color wheel, and are as such considered complementary colors.⁶¹ In the *Harry Potter* series, red and green are frequently used to portray good and evil characters (as will be discussed in further detail in Chapter 2). These have also appeared as significant colors in other children's stories. In *The Wizard of Oz*, for instance, the Wicked Witch of the West is green and Dorothy's slippers are red.⁶² In the animated film *Shrek*, on the other hand, Shrek is a green ogre and the Princess Fiona wears a

⁵¹ Hand 2010: 17

⁵² Hand & Purssell 2015: 8

⁵³ Hand 2010: 17

⁵⁴ Hand & Purssell 2015: 8

⁵⁵ Hand 2010: 17, Hand & Purssel 2015: 9

⁵⁶ Hand 2010: 17

⁵⁷ Hand & Purssell 2015: 9

⁵⁸ Cirlot 1962: 50

⁵⁹ Block 2008: 4

⁶⁰ Pramaggiore & Wallis 2005: 86

⁶¹ Cronn-Mills & Samens 2010.: 10

⁶² Fleming 1939

green dress for the entire film.⁶³ Shrek and Fiona's nemesis, Lord Farquaad, wears red throughout the film.⁶⁴ These examples illustrate that there is no set system of the meaning or use of these particular colors. As neither red nor green are reserved for evil characters, one must look for consistency within the medium in question.

Camera Angles, Diegetic Voice-over, and Flashback

The camera angle, i.e. how the camera is placed in relation to the subject, may also be used to indicate whether characters are good or evil, or powerful or weak. High-angle and low-angle shot will be of particular interest here. There is, however, disagreement on the correct use of these concepts; they are often used interchangeably. Anette Kuhn & Guy Westwell claim that when the camera is placed above the subject, the result is a high-angle.⁶⁵ Helen Fulton, on the other hand, claims that when the camera is placed above the subject, the result is a low-angle.⁶⁶ As these concepts are used differently, it seems important to establish which description will be used in this thesis. This thesis will use the definition provided by Kuhn & Westwell: when the camera is placed above the subject, the result is a high-angle, and when the camera is placed below the subject, the result is a low-angle. Though there is no set system of the meaning of these, a low-angle is typically used to create a powerful or overbearing character, whereas a high-angle is normally used to indicate a weaker or vulnerable character.⁶⁷ High-angle could further be used in combination with a distance from the action, which limits the viewer's emotional engagement with the characters presented.⁶⁸ Fulton argues that the meanings signified by the camera angles can vary considerably, depending on the context or the interpersonal relationship between the characters in the film. She further claims that equating a particular technical strategy with one specific meaning (e.g., low-angle signifies power) is a "structuralist manoeuvre."⁶⁹ However, as will be demonstrated in the analysis, the *Harry Potter* films use camera angles frequently to portray good and evil characters.

Maria Pramaggiore & Tom Wallis explain that sound can be used as a tool in order to create the illusion that the world of the story extends beyond the boundaries of the frame.⁷⁰ Sound gives audiences access to what a character is thinking, even when the images show what

⁶³ Adamson & Jenson 2001

⁶⁴ Adamson & Jenson 2001

⁶⁵ Kuhn & Westwell 2012: 56

⁶⁶ Fulton 2005: 116

⁶⁷ Kuhn & Westwell 2012: 56

⁶⁸ Pramaggiore & Wallis 2005: 110

⁶⁹ Fulton 2005: 117

⁷⁰ Pramaggiore & Wallis 2005: 209

the character is experiencing at an objective level. It can, for instance, depict a character's subjectivity by the use of flashbacks. Anything that the characters involved in the story may experience can be called diegetic sound, whereas anything outside the story space can be referred to as non-diegetic sound.⁷¹ Combining sound and image might present two different points in time concurrently, by for instance using voice-over.⁷² Pramaggiore & Wallis argue that diegetic voice-over has the ability to encourage audience identification with characters on screen.⁷³ Diegetic voice-over might function as a character's meditation on past events or might allow audiences access to a character's immediate thoughts. Such use of voice-over creates the effect of a more profound level of engagement with that character.⁷⁴

Maureen Turim explains that the flashback "is introduced when the image in the present dissolves to an image in the past."⁷⁵ This could be understood either as a story-being-told or as a subjective memory. Dialogue and voice-over often reinforce the visual cues representing a return to the past. Depicting memories is the most common use of flashbacks; memories are either subjective or represent a language whose degree of subjectivity might be considerably less.⁷⁶ Flashbacks can for instance be used to restore anti-heroic characters to heroic status.⁷⁷ According to Susan Hayward, flashbacks are a cinematic representation of memory and of subjective truth.⁷⁸ She further explains that they are often used to solve an enigma. Even though flashbacks can be subjective, audiences often believe that these are more authentic than a chronological tale because of their confessional nature and because they are supposed to be answering an enigma.⁷⁹

⁷¹ Pramaggiore & Wallis 2005: 209-210

⁷² Pramaggiore & Wallis 2005: 210

⁷³ Pramaggiore & Wallis 2005: 218

⁷⁴ Pramaggiore & Wallis 2005: 218

⁷⁵ Turim 2013: 1

⁷⁶ Turim 2013: 2-3

⁷⁷ Turim 2013: 242

⁷⁸ Hayward 2000: 132

⁷⁹ Hayward 2000: 134

~ Chapter 2: Lord Voldemort ~

Lord Voldemort, formerly known as Tom Marvolo Riddle and commonly referred to as He-Who-Must-Not-Be-Named, is the main antagonist of the *Harry Potter* novels. Voldemort is the main symbol of evil in the series and will thus function as a baseline for the following discussions. I will take a psychological approach, in which Rowling's emphasis on a moral choice, the theory of resilience, and Voldemort's background history will be of particular interest. As Harry is a foil to Voldemort and a vehicle for understanding him, comparative discussions will at times be included. In order to discover which techniques are used to represent Voldemort, I will conduct an in-depth analysis of chapters 32, "Flesh, Blood and Bone", and 33, "The Death Eaters", of *Harry Potter and the Goblet of Fire* (henceforth *GoF*). Subsequently, I will discuss how these chapters have been transposed from book to screen by examining film techniques, such as camera angles, color theory and other visual components.

Readers are provided with several interpretive angles on the character of Voldemort: testimonies from fellow Death Eaters, Voldemort's own explanations for his behavior, other people's memories of him, Dumbledore's observations, and Harry accessing Voldemort's mind through the connection they share. As such, readers are consequently invited to attempt to understand evil.⁸⁰ The first impression readers receive of Voldemort, other than rumors about his reign of terror, comes from Professor Quirrell, who tells Harry that "there is no good or evil, there is only power, and those too weak to seek it."⁸¹ This remark signals how Voldemort differs from Harry: he cares only for power, and with no notions of good and evil all means are justified in the pursuit of it.⁸² However, Voldemort also resembles Harry in some respects. They are both half-blood wizards, orphans, and find in Hogwarts their first true sense of home.

Names are significant in fantasy. Characters of this genre often take on new names to reflect their heightened status as they progress.⁸³ Voldemort's name is especially hedged with power. It is in fact an anagram, built out of the letters of his own childhood name. The letters of the name "Tom Marvolo Riddle" becomes "I am Lord Voldemort".⁸⁴ It is a way of hiding from others, as he wants to intimidate and gain power over them.⁸⁵ Dumbledore explains that Voldemort wished from the start "to be different, separate, notorious. He shed his name... and

⁸⁰ Guanio-Uluru 2015: 110

⁸¹ *Philosopher's Stone*: 211

⁸² Guanio-Uluru 2015: 110

⁸³ Westfahl 2005: 551-52

⁸⁴ *Chamber of Secrets*: 231

⁸⁵ Wolosky 2010: 15

created the mask of ‘Lord Voldemort’ behind which he has hidden for so long.”⁸⁶ Riddle despises his given name, Tom, because it is ordinary.⁸⁷ He was convinced that people eventually would be too frightened to speak his name after his rise to power, which is the reason why most characters throughout the novels use the phrase “You-Know-Who” or “He-Who-Must-Not-Be-Named.”⁸⁸ Philip Nel argues that the name “Voldemort” derives from the French “flight of death”, which signals both his quest for immortality and his fear of death.⁸⁹ It also indicates that Voldemort as a character is willing to go to great lengths to achieve this aim, which ultimately creates a frightening villain.

Color Theory

The use of red and green in the *Harry Potter* books is more complex than in the adaptations. Each time Harry encounters an object that is green or red, the object represents an ideological choice he must make. Harry’s green eyes are always balanced against Voldemort’s red eyes, and Gryffindor, which is represented by the colors scarlet and gold, is always balanced against Slytherin, represented by the colors green and silver. As a general construct for the series, Rowling’s choice of green or red must be interpreted through the significance and context of the object.⁹⁰ As such, something interpreted as evil can be either green or red. In the *Harry Potter* films, however, every murder occurs in dark green light; the result is that the audience will expect a murder whenever dark green light is presented to them.⁹¹ This particular color is associated with evil throughout the films. It is the color of Slytherin house, the Dark Mark, the Killing Curse, the potion in which Voldemort conceals one of his Horcruxes, and many other dark spells and curses. Overall, green and dark colors are exclusively reserved for the evil characters presented in the adaptations. Red is also frequently used to communicate danger as Harry often wears this particular color when facing Voldemort.⁹² On the other hand, it could also symbolize bravery as Harry is facing a great threat, and as it also is the color of Gryffindor House (in which bravery is a character trait). The use of colors in the adaptations is thus more consistently used in terms of meaning: red is good and green is evil. Voldemort’s red eyes are removed entirely, which also signals that red is a color used for good characters.

⁸⁶ *Half-Blood Prince*: 259

⁸⁷ *Half-Blood Prince*: 257

⁸⁸ *Chamber of Secrets*: 231

⁸⁹ Nel 2001: 16

⁹⁰ Cronn-Mills & Samens 2010: 15

⁹¹ See the murders of Frank Bryce and Cedric Diggory in *Goblet of Fire*, the murder of Charity Burbage in *Deathly Hallows: Part 1* and Voldemort’s mass murder in *Deathly Hallows: Part 2*.

⁹² See the ending scenes of *Philosopher’s Stone*, *Chamber of Secrets*, *Goblet of Fire* and *Order of the Phoenix*.

Social Context

The social context is especially relevant for understanding evil in the *Harry Potter* books. Images of the Holocaust are used to frame evil throughout the books. The novels are replete with images that reference the past, and although these representations are often simplistic, they are immediately understood and recognized by modern readers. The Holocaust remains a central framework for comprehending social evil. Hitler, the Nazis and the Holocaust have come to epitomize evil; they have become the archetypal metaphor for evil. The notions of evil are perceived by readers through their own reference frameworks, which are informed by historical events such as the Holocaust.⁹³ According to Patient & Street, the *Harry Potter* books are imbricated with “Nazis’ fascist ideology and their iteration of a totalitarian model of government, which, in conjunction with an environment of anti-Semitism, culminated in the Holocaust.”⁹⁴ Many scholars compare Voldemort and Hitler: both share a genocidal view of particular groups of people – Hitler with the so-called *untersmensch*, Voldemort with Muggles and Muggle-borns.⁹⁵ Both have the ultimate goal of making their respective empires “pure-blooded.”⁹⁶ Voldemort is also the Dark Lord of the Death Eaters, who aims to take over the wizarding world and dispose of all Muggles and Muggle-borns: “And we shall cut away the canker that infects us until only those of the true blood remain.”⁹⁷ Allusion to a specific historical event is thus used in order to create the notion of a completely evil character, immediately recognizable as such to the general public. Images of the Holocaust are also used to frame Snape as an evil character; his pure-blood views are emphasized and eventually confirmed when he becomes a Death Eater.

A Moral Choice and Resilience Theory

In *Harry Potter and the Chamber of Secrets* (henceforth *CoS*), Dumbledore emphasizes that “It is our choices [...] that show what we truly are, far more than our abilities.”⁹⁸ He also phrases himself similarly in *Harry Potter and the Half-Blood Prince* (henceforth *HBP*), disclosing that “[he once] knew a boy who made all the wrong choices.”⁹⁹ Apparently, a virtuous or vicious character is seen not as the product of circumstance but of personal choice in the *Harry Potter*

⁹³ Patient & Street 2009: 201-202

⁹⁴ Patient & Street 2009: 202

⁹⁵ Muggles are non-magic people with non-magic parents. Muggle-borns are magic people with non-magic parents.

⁹⁶ Patient & Street 2009.: 206

⁹⁷ *Deathly Hallows*: 17

⁹⁸ *Chamber of Secrets*: 245

⁹⁹ Yates 2009

universe. Dumbledore discloses to Harry that it was an early fascination with the Dark Arts that led Tom Riddle to become the dangerous and corrupted Voldemort. Lykke Guanio-Uluru argues that when Harry pleaded not to be placed in Slytherin, it suggested that he was born with a repulsion of evil, as opposed to Voldemort who was attracted to evil. She further explains that since the two characters share a similar family background, it seems that their morality is innate, almost instinctual, which ultimately contradicts Dumbledore's emphasis on a moral choice.¹⁰⁰ However, Kristin Cronn-Mills & Jessica Samens explain that Harry has no desire to be associated with Slytherins, prompted by meeting Draco Malfoy and discovering that Lord Voldemort was also a Slytherin.¹⁰¹ Harry further knows that the Weasley family members have all been Gryffindors and that Hermione also expresses an interest in Gryffindor because it was Dumbledore's house. Cronn-Mills & Samens conclude that the importance of choice is fully established with this decision.¹⁰²

If one thoroughly examines the novels, it is quite clear that external factors have affected the characters – they become evil or good. One can find evidence in Voldemort's background history; he was abandoned by his parents and isolated at an orphanage. Misty Hook's theory that Harry exhibits resilience, "the ability to recover quickly from illness, change, or misfortune", suggests a compelling framework for understanding evil.¹⁰³ Even though Harry has experienced a tremendous loss, which could have resulted in depression and anxiety, Hook argues that Lily and James Potter must have been such good parents that Harry became securely attached to them. This is significant as people who are securely attached tend to have "high self-esteem, enjoy long-term intimate relationships, find social support, and are able to share their feelings with others", abilities which Harry demonstrates throughout the series.¹⁰⁴ Hook further explains that Harry's personality has also influenced his resilience, the most important of the resilience factors being hardiness ("to believe that life has purpose").¹⁰⁵ A thorough assessment of Harry between ages one to eleven, however, would most likely have revealed depression and anxiety. Nevertheless, his capacity for normal interaction is evident from his entrance to the Wizarding World: he displays high self-esteem, makes friends and share his feelings with others. As such, once Harry is placed in a non-maltreating environment, he adapts quickly and displays normal functioning.¹⁰⁶

¹⁰⁰ Guanio-Uluru 2015: 111

¹⁰¹ Cronn-Mills & Samens 2010: 13

¹⁰² Cronn-Mills & Samens 2010: 13

¹⁰³ Hook 2007: 93

¹⁰⁴ Hook 2007: 93

¹⁰⁵ Hook 2007: 94

¹⁰⁶ Hook 2007: 110-111

In *HBP*, Dumbledore provides Harry access to Voldemort's background history through the Pensieve, and both Harry and the readers are provided with extremely valuable information and clues about Voldemort's personality. One of these memories is about Merope, Voldemort's mother. Merope was physically and mentally abused by both her father and brother because they believed her to be a Squib.¹⁰⁷ She eventually fell in love with a Muggle, Tom Riddle. This was deemed unforgivable by her pure-blood-oriented family. However, when Gaunt and Morfin were eventually imprisoned for their crimes, Merope was finally free, and her magical abilities started manifesting. Subsequently, she gave Tom Riddle a love potion. They eventually got married and Merope became pregnant. According to Dumbledore, Merope thought that Tom might actually love her since they had spent so much time together, or that he at least would stay for the baby.¹⁰⁸ As such, she decided to stop giving him the love potion. Unfortunately, she was wrong and Tom left her. After this devastating experience, she decided to never use magic again. When Merope became ill, she went to an orphanage to give birth to Voldemort. As she no longer used magic, she died shortly thereafter.¹⁰⁹ Voldemort grew up in the Orphanage, in which he was completely isolated from the Wizarding world.¹¹⁰

It is of important symbolic significance that the Dark Lord, incapable of love himself, was conceived under the influence of a love potion, rather than as a result of genuine love. One may argue that he is incapable of expressing or feeling love because he was conceived under it. He did not have a loving mother to nurture him either, which is suggested as a cause of him becoming evil. As he is often used as a foil to Harry, it is evident that one important difference between them is that Voldemort did not have a loving mother, whereas Harry did. This story also indicates that external factors have affected Voldemort; he becomes evil, he is not born evil.

Resilience theory could also be applied here. It is apparent that Voldemort did not have the same upbringing (in the early stages) as Harry did. As Voldemort's parents were absent, he did not have the chance to be securely attached to them, and as such, he lacks the ability to find social support, share his feelings and enjoy long-term intimate relationships. Voldemort, as opposed to Harry, does not have the capacity for normal interaction and he does not display normal functioning, which is not abnormal for an isolated child, surrounded by people who are different. The novels highlight the view that Voldemort became evil because of the lack of a

¹⁰⁷ Non-magic person with at least one magic parent

¹⁰⁸ *Half-Blood Prince*: 203

¹⁰⁹ *Half-Blood Prince*: 203

¹¹⁰ *Half-Blood Prince*: 249

loving mother. Loving mothers are featured throughout the series and they have saved Harry more than once.

The adaptations, however, seem to reside with the fact that Voldemort was born evil. The adaptation of *Half-Blood Prince* provides the audience with as little background information about Voldemort as possible, which ultimately serves to suggest that he was born evil. In the novel, six memories are reviewed in the Pensive, whereas in the adaptation there are only two. The adaptation has omitted the story about the parents, creating the feeling that Voldemort is a one-sided character who cannot be understood. This also provides the notion that the antagonist is truly evil and that his actions cannot be excused; he is born evil. The adaptation thus accentuates his evil nature, creating a character impossible to sympathize with. Daniel A. Forbes might provide an explanation for this by claiming that when we try to make sense of evil it “ends up looking like a species of good”¹¹¹; duality of good and evil is a problem, and is thus often avoided in film.¹¹² However, Hand and Purssell explain that because of the time limit imposed on adaptations, a film cannot include every detail presented in the novel on which it is based.¹¹³ Omission is thus the predominant strategy used in adaptations.¹¹⁴ In this case, however, it has significant thematic consequences as the adaptation’s view of evil dramatically changes; it suggests that Voldemort was born evil instead of suggesting that external factors contributed to his path towards evil.

The Return of the Dark Lord

“[...] in the light of Voldemort's return, we are only as strong as we are united, as weak as we are divided. Lord Voldemort's gift for spreading discord and enmity is very great. We can fight it only by showing an equally strong bond of friendship and trust” – Albus Dumbledore.¹¹⁵

Lord Voldemort’s first on screen appearance was in *Philosopher’s Stone*. His appearance was, however, noncorporeal, as he shared a body with the Defense Against the Dark Arts Professor, Quirrell. Ian Hart, the first actor to portray the dark wizard, had his face and voice refashioned digitally. Voldemort’s first corporeal appearance, however, was in *Goblet of Fire*, where he was portrayed by Ralph Fiennes.¹¹⁶ Fiennes has repeatedly portrayed villains throughout his

¹¹¹ Forbes 2011: 24

¹¹² Forbes 2011: 24

¹¹³ Hand & Purssell 2015: 8

¹¹⁴ Hand & Purssell 2015: 8

¹¹⁵ *Goblet of Fire*: 627

¹¹⁶ Revenson 2015: 164

acting career, as for instance Amon Göth in *Schindler's List*¹¹⁷, Hades in *Clash of the Titans*¹¹⁸ and serial killer Francis Dolarhyde in *Red Dragon*¹¹⁹. The audience recognizes Fiennes from his previous acting roles; if he had always portrayed the hero, it would probably reduce Voldemort's evil nature and create a lesser villain. However, Fiennes brings with him certain connotations, which inevitably affects the perception of Voldemort as he typically is associated with being evil – it ultimately further emphasizes the evil aspect of his character.

In the fourth novel, *Harry Potter and the Goblet of Fire (GoF)*, Voldemort is restored to physical form and full magical power through a ritual performed by Peter Pettigrew (Wormtail). The rebirth ritual was a result of months of planning by Voldemort and his servants, as Harry's blood had to be part of it. Voldemort ordered Barty Crouch Junior to infiltrate Hogwarts and bring him Harry, a task that he eventually accomplished. Crouch Jr. manipulated the Triwizard Tournament so that the Goblet of Fire selected Harry as a fourth champion. He further succeeded in making the Triwizard Cup into a Portkey, which would transport anyone who touched it to the graveyard. The quotation reproduced above illustrates the seriousness and danger of Lord Voldemort's return. Albus Dumbledore is known as “the only one He ever feared”, but even he is troubled by the current situation.¹²⁰

As this chapter aims at analyzing Voldemort's character, I believe the rebirth ritual to be of great importance as it illustrates what he is capable of and how far he is willing to go to preserve his immortality. The focal point of the following section is chapters 32 and 33, and how these have been transposed from book to screen. In the first subsection, I will examine which narrative techniques and characteristics of the fantasy genre J. K. Rowling has applied in creating the evil character. In the second subsection, I will also analyze the rebirth ritual and Voldemort's physical appearance in the adaptation. Finally, I will examine the film techniques used to present Voldemort as an evil character.

“Flesh, Blood and Bone” and “The Death Eaters”

As mentioned above, Crouch Jr. succeeded in making the Triwizard Cup into a Portkey, in order for Harry to be transported to the graveyard. Voldemort and Wormtail had not foreseen that both Harry and Cedric would touch the Cup at the same time. This ultimately led to Cedric's

¹¹⁷ Spielberg 1994

¹¹⁸ Leterrier 2010

¹¹⁹ Ratner 2002

¹²⁰ *Order of the Phoenix*: 712

tragic death, with Voldemort’s memorable words “Kill the spare!”¹²¹ This also underlines Voldemort’s evil nature, as he was capable of giving such orders even in his dire physical situation: “as powerless as the weakest creature alive.”¹²² These orders were given prior to the restoration of his corporal body; a situation in which he had to be carried around by Wormtail, barely alive. Charles Taliaferro argues that “rather than feeling remorse, repentance, and renewal, with each murder Voldemort more deeply takes ownership of his identity as a murderer and a tyrant.”¹²³ Voldemort believes that his life is infinitely more important than the lives around him, which makes him extremely unpredictable and unstable.

In the novel, J. K. Rowling uses characterization as a literary device. She applies a direct method, in which she provides the characters with certain attributes.¹²⁴ The narrator tells readers what the characters are like, and describes their appearance thoroughly. Prior to the rebirth ritual, Voldemort is described as being of “the shape of a crouched human child [...] It was hairless and scaly-looking, a dark, raw, reddish black [...] no child alive ever had a face like that [...] flat and snake-like, with gleaming red eyes.”¹²⁵ This is a very comprehensive physical description of Voldemort, and it is clear that he is to be perceived differently from the other characters. Voldemort’s snake-like physiognomy could be a reference to Christian symbolism as the serpent is viewed as an emblem of evil and often associated with an enemy. There are also allegations that the serpent in Eden was actually Satan, which suggests that Voldemort is the most evil character imaginable.¹²⁶ His physical appearance is emphasized throughout. In literature and film in general, it is common that the villain is unattractive.¹²⁷ The fact that Voldemort is hideous is highly emphasized in the novel. The extensive use of such imagery contributes to creating a memorable and convincingly evil character.

Table 2.1

The ritual in the novel
<p>“Bone of the father, unknowingly given, you will renew your son [...] Flesh – of the servant – w-willingly given – you will – revive – your master [...] B-blood of the enemy... forcibly taken... you will... resurrect your foe.”¹²⁸</p>

¹²¹ *Goblet of Fire*: 553

¹²² *Goblet of Fire*: 566

¹²³ Taliaferro 2010: 237

¹²⁴ Baldick 2008: 52

¹²⁵ *Goblet of Fire*, p. 555-56

¹²⁶ Stableford 2009: 138

¹²⁷ Rumsey & Harcourt 2005: 14

¹²⁸ *Goblet of Fire*: 556-57

In the rebirth ritual, even the smallest words convey significant meaning in order to depict Voldemort as an evil character. Bones, for instance, are often said to symbolize life. However, according to Jewish tradition, it signals the belief in resurrection, which probably is a more appropriate understanding of its use here.¹²⁹ In order for the bones to actually be “unknowingly given”, his father must be dead. This implies that if Voldemort’s father had indeed been alive, Voldemort would have to kill him for the sake of his own rebirth; a selfish, cruel act. Patricide, the murder of an individual’s father, is considered one of the most repulsive acts imaginable.¹³⁰ The way it is written is also significant; the stuttering indicates that Wormtail is frightened of his master, and it is quite clear that an evil creature is to be resurrected – someone who should be feared.

In addition to the significance of blood specific to Rowling’s novels, where it functions as a means of social ranking, it typically symbolizes life and power. The most notable roles blood plays in the novels is its function of resurrecting Voldemort. The Dark Lord confirms that the blood of any enemy would suffice, but he selected Harry’s blood in order to overcome Lily’s protective love.¹³¹ Voldemort can henceforth touch Harry without being hurt. There is thus both power and protection in the blood. In ancient religion, ritual, and myth, blood has always been an important element. It was for instance thought to have reviving powers, as it ultimately does in the novel as well.¹³²

The novel focuses on Voldemort’s selfishness. When he emerges from the cauldron, he is obsessed with his new corporal body and does not pay attention to Wormtail who lies “twitching and bleeding on the ground.”¹³³ The novel also highlights that Voldemort displays cruelty towards his own followers. When the Death Eaters are summoned by the Dark Mark, Voldemort confesses himself disappointed by the fact that they had not been looking for him for the past thirteen years. Avery, one of the Death Eaters, suddenly breaks the circle, “trembling from head to foot”, and shrieks “Master, forgive me!”¹³⁴ Instead of forgiving him, Voldemort laughs and uses one of the unforgivable curses on him; the Cruciatius Curse (also known as the Torture Curse).¹³⁵ Voldemort explains his actions by telling the others: “I do not

¹²⁹ Cirlot 1962: 13

¹³⁰ Heide 2013: 3

¹³¹ *Goblet of Fire*: 569-70

¹³² Spencer 2015: 208

¹³³ *Goblet of Fire*: 559

¹³⁴ *Goblet of Fire*: 562

¹³⁵ Three of the most powerful and sinister spells, with the strictest penalties attached to their use. These consist of the Imperius Curse (which strips the victim of his or her will), the Cruciatius Curse (the Torture Curse) and Avada Kedavra (the Killing curse)

forgive, I do not forget [...] I want thirteen years' repayment before I forgive you.”¹³⁶ He is a leader who enjoys evoking fear in others; he revels in their state of suffering.

The manner in which Voldemort treats his followers reveals much about his nature. For instance, he claims that the Death Eaters are his family, but he does not treat them as such. Voldemort is especially cruel to Wormtail. Even though Wormtail was the one who made Voldemort's rebirth possible, he returned “not out of loyalty, but out of fear of [his] old friends”, therefore, the Dark Lord believes that Wormtail deserves the pain he is in.¹³⁷ Nevertheless, Voldemort needs his allies and he thus provides Wormtail with a new hand, even though he considers him “worthless and traitorous.”¹³⁸ Voldemort also comments on the Death Eaters who did not return: “One, too cowardly to return... he will pay. One, who I believe have left me forever... he will be killed, of course.”¹³⁹ This emphasizes Voldemort's obsession with power; he must demonstrate this in front of others in order for them to fear him, and use it as a reminder of what he is capable of. It equally underlines his abandonment issues; he decides to punish those who left him harshly to evoke fear in his other followers so they will remain by his side.

Immortality has been a common and recurring theme in literature, especially in the fantasy genre.¹⁴⁰ In *Goblet of Fire*, subsequent to the ritual, Voldemort claims that the Death Eaters knew the steps he had taken to “guard [himself] against mortal death” and that he had “gone further than anybody along the path that leads to immortality.”¹⁴¹ Immortality is a recurring theme in the series, first introduced in *Philosopher's Stone*, in which Voldemort seeks the elixir of life. In the fifth novel, Voldemort exclaims that “there is nothing worse than death.”¹⁴² The use of immortality as a theme in this chapter, however, is used as foreshadowing of the revelation of the Horcruxes in *Half-Blood Prince*. A Horcrux is an object in which a dark witch or wizard has concealed a part of his or her soul for the purpose of attaining immortality. A Horcrux can only be made after committing murder. In the sixth novel, Harry discovers that Voldemort has made seven Horcruxes; he must destroy all of them in order for Voldemort to become mortal once more.

¹³⁶ *Goblet of Fire*: 563

¹³⁷ *Goblet of Fire*: 563

¹³⁸ *Goblet of Fire*: 563

¹³⁹ *Goblet of Fire*: 565

¹⁴⁰ Stableford 2009: 214

¹⁴¹ *Goblet of Fire*: 562 & 566

¹⁴² *Order of the Phoenix*: 718

The Rebirth Ritual On Screen

This following section will discuss how the ritual and Voldemort are portrayed in the adaptation. Voldemort's physical appearance and the applied film techniques will be emphasized in the analysis.

Table 2.2

The ritual in the adaptation
“Bones of the father, unwillingly given. Flesh of the servant willingly sacrificed. Blood of the enemy forcibly taken. The Dark Lord shall rise again.” ¹⁴³

The ritual in itself has been slightly altered in the adaptation, which has some thematic consequences. As shown in table 2.1 and 2.2, the word “unknowingly” has been changed to “unwillingly.” This small alteration has impact on the portrayal of Voldemort as “unwillingly” does not quite create the same effect: the father does not have to be dead. The ritual has also been shortened; it is very specific. However, the emphasis in this scene is obviously on Voldemort's return, and there is of course a heightened focus on the visual instead of linguistics. Wormtail sacrificing his own hand is for instance used as a visual aid. In other words, one does not only have access to a written text, but other aids such as characters' facial expressions, lighting, setting, use of music and colors etc. Together, these create the overall impression, and essentially create the villain (as discussed in further detail below). Both versions of the ritual obviously indicate the creation of a truly evil character.

After Peter Pettigrew finishes the ritual, the cauldron bursts into flames.¹⁴⁴ Voldemort is thus born by fire, which carries symbolic meaning. There are numerous definitions of the symbolic meaning of fire, depending on which religious or philosophical tradition one applies. In literature, however, fire is often an accepted metaphor for describing human passions. On the other hand, fire has also become a prime trope for death – used as an instrument of destruction. Further within the literary tradition, fire is typically associated with power, pain, life and death.¹⁴⁵ J. E. Cirlot, however, claims that fire is associated with life and transformation, which seems more appropriate here.¹⁴⁶ It is, however, interesting that the adaptation chose fire as the source text did not: “[...] the dark outline of a man, tall and skeletally thin, rising slowly

¹⁴³ Newell 2005

¹⁴⁴ Newell 2005

¹⁴⁵ Charteris-Black 2017: 10-13

¹⁴⁶ Cirlot 1962: 100

from inside the cauldron.”¹⁴⁷ Although this is an example of addition, it functions as a visible aid and underlines Voldemort’s evil nature and his rise to power.

In the adaptation, Voldemort’s robe reflects his rebirth; the cauldron merges with him, which creates the feeling that he is born with clothes. It is like a second skin to him; simple, loose and thin. As it appears concurrently with Voldemort’s new corporal body, it does not only reflect his rebirth, it is part of the process – part of him.¹⁴⁸ This differs from the source text where Voldemort had to be robed by Pettigrew. The adaptation thus portrays a more powerful, independent figure than the novel. The robe is so thin and floaty that it creates associations to spirits – Voldemort is, in a way, not of this world. The color of the robe is also significant: it is black, a color often related to power, fear, strength, death and evil. It is a mysterious color, though often associated with something negative. The robe thus signifies to the audience that Voldemort is truly evil. Another interesting aspect of Voldemort’s clothing is that he gains more layers of silk for his robes as he gains more substance. By the time Voldemort appears in *Order of the Phoenix*, he is dressed in more than fifty meters of silk – emphasizing his rise to power.¹⁴⁹

In the adaptation, Voldemort is bald and his skin translucent, showing all the veins, which ultimately creates a snakelike physiognomy as described in the book. In order to fully establish the snakelike physiognomy, Voldemort has been given slits for nostrils. As mentioned previously, this imagery suggests that Voldemort is the most evil character imaginable; the adaptations thus creates the same effect as the source text. On the other hand, ophidiophobia (fear of snakes) is among the most common animal phobias. One third of the adult population is ophidiophobic.¹⁵⁰ As such, Voldemort as a character is, in a way, connected to the general public’s fear.

In the adaptation, Voldemort does not have red eyes as described in the book. Although this is an example of omission, it is, in this case, used for aesthetic reasons. This ultimately makes him more human because one is able to examine his facial expressions and emotions more deeply. Voldemort’s lack of emotion is thus highly emphasized – and the potential distraction of red eyes is avoided. He is also scarier when he is given human attributes, as his character becomes more real. The evil that surrounds this character becomes more authentic; the possibility of such evil in our world is suddenly more realistically portrayed.

¹⁴⁷ *Goblet of Fire*: 558

¹⁴⁸ Newell 2005

¹⁴⁹ Revenson 2015: 164-65

¹⁵⁰ McCabe & Milosevic 2015: 249

The scene begins with a close-up of Harry, followed by an establishing shot of the graveyard; it depicts the same house, mansion and gravestones as in the opening shot of the adaptation. The lighting is dark, the weather is foggy, and there is a crow in the background. In both literature and film, fog commonly symbolizes danger. The crow could carry several symbolic meanings, again depending on which religious or philosophical tradition one applies. In literature and film, however, it could signal that something bad will happen or it could be a symbol of death.¹⁵¹ Another thing, which is highly emphasized in the scene, is Tom Riddle's headstone. It is shaped as the Grim Reaper, which further underlines the sense of death and danger. The personification of death is commonly used within the fantasy genre.¹⁵² As mentioned above, Voldemort's name was also Tom Riddle once. This automatically associates Voldemort with death, or that he is the personification of death himself. The color green permeates the scene. As this is commonly associated with evil throughout the series, the setting contributes to create the character of Voldemort as it relates his presence to evil and danger.

Prior to the rebirth ritual, Voldemort is mostly viewed from a high-angle, which underlines his weakness, lack of power and fragile position. There is also a distance between the camera and Voldemort, which ultimately function to limit audiences' emotional engagement with this character. After the ritual, however, he is mostly observed from a low-angle or eye-level angle, which ultimately underlines Voldemort's rise of power. The use of low-angle also evokes fear in the audience. This is used, for instance, when Voldemort asks Wormtail to hold out his arm, which Wormtail mistakenly interprets as getting a new one as replacement for the one he sacrificed during the ritual.¹⁵³ It is also used when Voldemort tortures Harry, when he talks condescendingly about Harry's mother, and when he tells Harry that he will kill him.¹⁵⁴ In other words, this technique is used when he displays cruelty towards other characters, especially Harry.

It is also obvious that Voldemort is testing his new body, both physically and emotionally. His movements and mood are equally unpredictable throughout. In some shots, Voldemort could be perceived as gentle, kind even, and in the next, he is portraying fierce rage. This unpredictability is also underlined in the camera angles – they shift between high, eye-level and low throughout the scene. One of Voldemort's first actions after his rebirth is to summon the Death Eaters.¹⁵⁵ At first, he seems very gentle, saying "Welcome my friends",

¹⁵¹ Sax 2003

¹⁵² Stableford 2009: 130

¹⁵³ Newell 2005

¹⁵⁴ Newell 2005

¹⁵⁵ Newell 2005

which is shot using an eye-level angle.¹⁵⁶ Subsequently, Voldemort tells Harry about his downfall: “How lies have fed your legend, Harry. Should I reveal what really happened that night 13 years ago?”¹⁵⁷ The camera angle immediately changes to high; probably to underline the vulnerable position Voldemort puts himself in revealing this secret. Eventually, he gets more agitated, his voice changes, and he becomes angrier with Harry while continuing the story. The camera angle changes back and forth between high-angle and low-angle, between mid-shot and close-up, which underlines the unpredictability that surrounds the character.¹⁵⁸ This technique creates a terrifying setting as the audience do not know what will happen next, and the result is that the character himself appears scarier and more evil.

Summary

J. K. Rowling applies several narrative techniques in order to create an evil antagonist. Images of the Holocaust are used to frame evil throughout the *Harry Potter* series, as for instance illustrated by Voldemort’s pure-blood views. Readers receive access to Voldemort’s childhood and are as such invited to understand evil. The novels emphasize that a virtuous or vicious character is seen not as the product of circumstance but of personal choice; Voldemort was not born evil, but he eventually chose a path towards evil. External factors contributed to create Voldemort’s evil nature, being abandoned by his entire family being the primary one. The adaptations, on the other hand, primarily use visual aids to highlight Voldemort’s evil nature. All of these help create the overall impression that Voldemort is an evil character. The evil aspect of his character is also further emphasized by the use of film techniques as for instance specific camera angles. The adaptations, however, have omitted as much of Voldemort’s background history as possible. Albeit they include one memory of Voldemort as a child, this memory emphasizes that he is cruel to the other children and his obsession with power – the audience is not invited to understand evil and the adaptation does not suggest that external factors have affected him; he is born evil.

¹⁵⁶ Newell 2005

¹⁵⁷ Newell 2005

¹⁵⁸ Newell 2005

~ Chapter 3: Other Aspects of Evil: Snape & Moody ~

The previous chapter dealt with a villain who is truly evil. Rowling applied various narrative techniques in creating the character of Voldemort, as for instance images of the Holocaust, characterization and genre conventions typically used to portray villains. Attention to his physical appearance, unusual powers, and actions created a convincingly evil character. The *Harry Potter* films also accomplished this by mainly using visual aids and specific camera angles. This chapter, however, will examine other aspects of evil by analyzing the characters of Professor Severus Snape and the fake Mad-Eye Moody. It is especially in relation to the portrayal of such character types that the device of mistaken identities and deceptive appearances are deployed.¹⁵⁹ Moody is given a mistaken identity and Snape's appearance is deceptive. Snape is consistently portrayed as evil throughout the first six novels, whereas Moody is initially portrayed as good. Rowling is twisting genre conventions in order to convince readers that Snape is evil and that Moody is good. The aim of this chapter is to discover which techniques are used to portray these characters.

Professor Severus Snape

Snape is consistently portrayed as an evil villain in allegiance with Voldemort, but it turns out that he is a double agent and thus loyal to Dumbledore. I will apply the theory presented in Chapter 1 in order to discover whether Snape is perceived as evil because Rowling uses the same genre conventions as she did when portraying Voldemort. It will also analyze the chapter in which he is revealed to be a double agent. Subsequently, I will discuss the film techniques used to portray Snape in the adaptations.

Physical Description

The earliest complete physical description of Snape is found in chapter eight of *Philosopher's Stone* (henceforth *PS*): "His eyes were black like Hagrid's, but they had none of Hagrid's warmth. They were cold and empty and made you think of dark tunnels."¹⁶⁰ The narrator guides the reader; he tells readers explicitly how Snape should be perceived. Snape is described in further detail in *Chamber of Secrets* (henceforth *CoS*): "He was a thin man with sallow skin, a hooked nose and greasy, shoulder-length black hair."¹⁶¹ Sirius Black also remembers Snape as

¹⁵⁹ Guanio-Uluru 2015: 158-59

¹⁶⁰ *Philosopher's Stone*: 102

¹⁶¹ *Chamber of Secrets*: 62

a “slimy, oily, greasy-haired kid.”¹⁶² Attention to his physical appearance is given throughout the series. His facial features are especially given heightened focus and is almost always described when he is present or discussed among other characters. As mentioned in Chapter 1, the notion of unattractive villains is a hallmark of the fantasy genre, and is often used to emphasize the evil nature of a character.¹⁶³ Finley & Mannise also underlined that it is easy to determine which characters are evil in fantasy as they typically look different physically.¹⁶⁴

Skills

Snape’s skill at Occlumency, a magical technique for sealing the mind against magical intrusion and influence, reveals both his strength and his weakness of character.¹⁶⁵ Those who accomplish Occlumency are able to empty all personal emotion, something that Harry shows himself incapable of during their private lessons. Snape exclaims that “fools who wear their hearts proudly on their sleeves, who cannot control their emotions, who wallow in sad memories and allow themselves to be provoked this easily – weak people, in other words – they stand no chance against [Voldemort’s] powers!”¹⁶⁶ The reason why Snape attempts to teach Harry this magical skill is because Voldemort is remarkably accomplished at Legilimency, the ability to access other people’s thoughts and memories, making the detection of lies almost certain. As such, Snape regularly achieves what few manage even once: successfully lying to Voldemort’s face. Catherine Deavel & David Deavel argue that Snape survives because he is able to conceal his love from Voldemort, but it also isolates Snape from friendship.¹⁶⁷ As mentioned previously, villains in fantasy are portrayed as having specific powers.¹⁶⁸ Snape’s outstanding skill in Occlumency and the fact that he is proud to be emotionless, help creating his role as an evil villain and is a contrast to the positive character of Harry.

During one of their lessons, Harry finally manages to use a Shield Charm, which ultimately blocks Snape’s Legilimency Spell, and allows him to unexpectedly view some of Snape’s own memories. Snape as a teenager is described similarly as he is described as a child and as an adult: “[he] had a stingy, pallid look about him, like a plant kept in the dark. His hair was lank and greasy and flopping onto the table [...]”¹⁶⁹ In this particular memory, James Potter

¹⁶² *Goblet of Fire*: 460

¹⁶³ Rumsey & Harcourt 2005: 14

¹⁶⁴ Finley & Kelly 2014: 60

¹⁶⁵ *Order of the Phoenix*: 468

¹⁶⁶ *Order of the Phoenix*: 473

¹⁶⁷ Deavel & Deavel 2010: 58

¹⁶⁸ Edwards & Klosa 2010: 35

¹⁶⁹ *Order of the Phoenix*: 564

and his friends are bullying him. They repeatedly call him “Snivellus” and use various spells on him, which knocks him off his feet. Eventually, Lily Evans, Harry’s mother, interrupts them and begs them to leave Snape alone. When Snape is on his feet again, James says “You’re lucky Evans was here, Snivellus”¹⁷⁰, to which Snape replies that he does not “need help from filthy little Mudbloods like her!”¹⁷¹ However, this sadly leads to Lily’s rejection of Snape, as she does not want to be friends with people who uses such abusive words. In *CoS*, Ron explains that “Mudblood’s a really foul name for someone who was Muggle-born [...] There are some wizards [...] who think they’re better than everyone else because they’re what people call pure-blood... It’s a disgusting name to call someone.”¹⁷²

This passage illustrates Snape’s character; one might experience alternating emotions about his character. For one moment, one might sympathize with him because of circumstances and in the next, one might detest him for how he reacts to these and for how he behaves towards some of the kind characters. Even Harry, who has developed a genuine hatred of Snape, reacts to this particular memory; it ultimately makes him question his own father, and concurrently detest Snape for how he treated his mother.

The Danger of the Written Word

Veronica L. Schanoes claims that Rowling uses written narratives in her books to explain moral complexity.¹⁷³ Rowling constantly underlines the untrustworthiness of written narratives by using free indirect discourse and twisting genre conventions. These narratives present readers with an intricate set of cues calling the reliability of her own writing into question.¹⁷⁴ In *PS*, for instance, Harry discovers that Voldemort is not aided by Professor Snape, as he had assumed based on Snape’s cruel and hostile behavior, but by the inept Professor Quirrell. This episode recognizes the relationship between writing and morality. Snape is constantly described as cold and unpleasant, whereas Quirrell is stuttering and not given much attention. Because of the manner in which these two characters are presented, readers naturally believe that Snape is the evil one. By all conventional narrative cues, Snape’s nastiness should indicate that he is a villain. But Snape is not evil, he protects Harry on several occasions and even risks his own life in the fight against Voldemort. The complexity of Snape’s character thus relies upon Rowling’s

¹⁷⁰ *Order of the Phoenix*: 571

¹⁷¹ *Order of the Phoenix*: 571

¹⁷² *Chamber of Secrets*: 89

¹⁷³ Schanoes 2003: 131

¹⁷⁴ Schanoes 2003: 131

manipulation of written narrative.¹⁷⁵ She uses his nastiness to cast suspicion on him several times. When Harry overhears Snape and Quirrell arguing in the Forbidden Forest, he assumes that Snape is evil, while Quirrell is assumed to be good because he is opposing Snape.

In *Harry Potter and the Goblet of Fire* (henceforth *GoF*), Rowling uses a similar opposition between Snape and the fake Mad-Eye Moody. Moody is an ex-Auror¹⁷⁶, and Snape's fear and avoidance of him is one more reason for Harry and the reader to suspect Snape of being evil. This suspicion comes directly after Moody has been established as a positive character by having punished Malfoy for unfairly attacking Harry.¹⁷⁷ Even though Snape is revealed to be loyal to Dumbledore in *PS*, the power of conventional narrative cues is so strong that he continues to be a figure of questionable morality. Snape is being framed as evil repeatedly, even though he is never guilty of the crimes in question. Rowling creates a story in which readers expect that Snape eventually will be guilty. In chapter 18 of *Harry Potter and the Prisoner of Azkaban* (henceforth *PoA*), to provide another example, the last lines reveal that Snape has been listening in on Harry, Hermione, Ron, Professor Lupin and Sirius Black. The next chapter is entitled "The servant of Lord Voldemort" and the first pages are devoted to a confrontation between Snape and the other characters. Because of this narrative technique, readers naturally suspect that Snape is in allegiance with Voldemort.

Snape is portrayed as a bully throughout the series. He repeatedly displays cruel behavior toward students and emphasizes his sense of superiority when talking to them, such as when he says, "Five more points from Gryffindor for being an insufferable know-it-all" and "I think you are a liar and a cheat and that you deserve detention with me every Saturday until the end of term."¹⁷⁸ Snape is especially cruel to Harry, which ultimately indicates that he is an antagonist. Baldick explains that an antagonist is the most prominent of the characters who oppose the protagonist in a narrative work.¹⁷⁹ From the onset of the series and throughout, it seems that Snape has developed a real hatred of the protagonist, which emphasizes the evil aspect of his character. Snape taunts Harry in the very first Potions class, seemingly without reason. In *GoF*, Snape's cruelty continues and he underlines that Harry is "nothing but a nasty little boy who considers rules to be beneath him."¹⁸⁰ Readers are not given a clue as to why Snape dislikes Harry, which further emphasizes the evil aspect of his character. Although Snape

¹⁷⁵ Schanoes 2003: 132

¹⁷⁶ Auror is the title of any witch or wizard who is a specialized officer tasked with upholding the law and protecting the magical community.

¹⁷⁷ *Goblet of Fire*: 181

¹⁷⁸ *Goblet of Fire*: 129; *Half-Blood Prince*: 494

¹⁷⁹ Baldick 2008: 15

¹⁸⁰ *Goblet of Fire*: 447

is innocent of the crimes Harry accuses him of, readers continue to question him because of his cruelty and Rowling's narrative strategies. Hermione is one of the main characters who opposes Harry's accusations: "How many times have you suspected Snape, and when have you ever been right? Dumbledore trusts him, he works for the Order, that ought to be enough."¹⁸¹ However, Harry is ultimately more convincing than Hermione. Whereas Hermione speaks in direct dialogue, the reader, as discussed above, has access to Harry's thoughts through the use of free indirect discourse, which entices readers into equating his thoughts as their own.

In *HBP*, Snape kills the beloved character Professor Dumbledore. For all readers who had questioned Snape's loyalty, this moment finally revealed his true colors. However, Dumbledore had already been cursed by Marvolo Gaunt's ring and had only one year left to live. As Draco Malfoy, a teenager, had been recruited by Voldemort to kill the Headmaster, Dumbledore prepared Snape to complete the task. The fact that Dumbledore actually asked Snape to kill him is not revealed until chapter thirty-three of the final novel, *Harry Potter and the Deathly Hallows* (henceforth *DH*). As will be discussed in detail in the character analysis of Mad-Eye Moody, in order to perform one of the Unforgivable Curses, such as the Killing Curse, one must truly wish to hurt someone. In order to use one of these curses effectively, one must desire to actually inflict pain on others, and thus no good witch or wizard could successfully perform them. This suggests that although Snape has switched sides, he is still capable of evil.

"The Prince's Tale"

In chapter thirty-three, "The Prince's Tale", of *Deathly Hallows*, readers finally learn the truth about the ambiguous character of Professor Snape. Prior to his death, he was able to give his memories to Harry. This chapter is devoted to reviewing these memories in the Pensieve, which ultimately tells the entire history of Snape. In the first memory, Snape meets Lily and Petunia Evans. Already as a child, Snape's pure-blood views were manifesting. When Petunia asks him why he has been spying on them, he spitefully replies that he would never spy on her because "you're a muggle."¹⁸² However, when Lily asks him later if it really matters if one is Muggle-born, he replies that "it doesn't make any difference."¹⁸³ Snape is obviously in love with Lily, and changes in her presence. Snape and Lily eventually become close friends, and he tells her about his feuding parents. He thus comes from an unstable family home as both Voldemort and

¹⁸¹ *Order of the Phoenix*: 489-490

¹⁸² *Deathly Hallows*: 534

¹⁸³ *Deathly Hallows*: 535

Harry do. Snape is, however, more similar to Voldemort in character as he often responds with violence and abusive words. When Petunia makes a comment about Snape's clothing, he makes a branch fall over her head and deliberately injures her.¹⁸⁴ Snape also calls Lily a "Mudblood" when she is trying to rescue him from being bullied. As mentioned previously, images of the Holocaust are used to frame evil throughout the *Harry Potter* series.¹⁸⁵ Rowling especially draws parallels to the Second World War through her use of language and the characters' world-view. The fact that Snape applies terminology associated with pure-blood views and Voldemort, indicates that he is in fact evil.

The second memory takes place at Hogwarts where Lily and Snape have been Sorted into different Houses. As the Houses essentially function as their family, Severus and Lily eventually found new friends. It is evident that Snape's pure-blood views have become more prominent by this point. Lily accuses him of wanting to become a Death Eater, having evil friends and that he uses the word "Mudblood" too often.¹⁸⁶ Lily's accusations were in fact true; after he graduated, he did become a Death Eater. Images of the Holocaust are thus used to frame Snape as an evil character; his pure-blood views are emphasized and eventually confirmed when he becomes a Death Eater.

Another memory depicts Snape as an adult Death Eater. Dumbledore asks what message Severus has brought from Lord Voldemort. Snape, however, explains that there is no message but that he comes with a personal request. Prior to this conversation, Snape had overheard the prophecy and relayed it to Voldemort. When Voldemort disclosed that he believed the prophecy to be about Lily Evans, Snape decided to change allegiances.¹⁸⁷ Dumbledore insists that he could have asked Voldemort to spare Lily in exchange for Harry, but Snape replies that he already tried that. Albus is disgusted by this: "You do not care, then, about the deaths of her husband and child? They can die, as long as you have what you want?"¹⁸⁸ Snape then suggests that Dumbledore hide them all.¹⁸⁹ Despite Dumbledore's efforts to hide the Potter family, Voldemort eventually found them and murdered them. In this particular memory, Snape is in Dumbledore's office following the death of Harry's parents. Albus subsequently reveals that Harry survived, and that if he truly loved Lily he must protect her son, as the Dark Lord eventually will return. The next memory depicts Snape complaining that Harry is "mediocre,

¹⁸⁴ *Deathly Hallows*: 536

¹⁸⁵ Patient & Street 2009: 202

¹⁸⁶ *Deathly Hallows*: 542

¹⁸⁷ *Deathly Hallows*: 543

¹⁸⁸ *Deathly Hallows*: 544

¹⁸⁹ *Deathly Hallows*: 544

arrogant as his father, a determined rule-breaker, delighted to find himself famous, attention-seeking and impertinent.”¹⁹⁰ Dumbledore, however, points out that “other teachers report that the boy is modest, likeable and reasonably talented. Personally, I find him an engaging child.”¹⁹¹ It is obvious that Snape is blinded by James Potter’s actions and blames Harry because he reminds him of the person who bullied him throughout his years at Hogwarts.

The most important memory is when Dumbledore discloses to Snape that when Voldemort’s Killing Curse against Harry rebounded, a piece of Voldemort’s soul was chipped off and latched onto Harry. A part of Lord Voldemort lives inside Harry, which gives him the ability to speak with snakes and a connection to Lord Voldemort’s mind. The Dark Lord cannot die while this part of his soul lives inside Harry – the boy must thus die and Voldemort himself must be the one to kill him.¹⁹² Dumbledore, however, underlines that this information cannot be disclosed until Voldemort seems concerned for Nagini’s life. Snape is stunned by this information, realizing that they were never protecting him for Lily, but that Harry has been raised to die at the proper moment: “I have spied for you, and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep Lily Potter’s son safe. Now you tell me you have been raising him like a pig for slaughter.”¹⁹³

Dumbledore asks if perhaps he has grown to care for the boy, but Snape casts his Patronus, a silvery-white guardian or protector in the form of an animal, which turns out to be a silver doe identical to Lily Potter’s.¹⁹⁴ Rowling wrote on Pottermore.com that “the form of the Patronus may change during the course of a witch or a wizard’s life. Instances have been known of the form of the Patronus transforming due to bereavement, falling in love or profound shifts in a person’s character.”¹⁹⁵ She also writes that there is “a justified belief that a wizard who is not pure of heart cannot produce a successful Patronus”, which ultimately implies that Snape is a good character.¹⁹⁶ The last memory is used to elucidate Snape’s actions as a double agent, explaining how he managed to help the Order while under Voldemort’s control and presence.¹⁹⁷

As discussed in Chapter 2, the characters found in the novels are seen not as the product of circumstance but of personal choice. Harry, guided by his empathy, makes brave and good

¹⁹⁰ *Deathly Hallows*: 545

¹⁹¹ *Deathly Hallows*: 545

¹⁹² *Deathly Hallows*: 549-551

¹⁹³ *Deathly Hallows*: 551

¹⁹⁴ *Deathly Hallows*: 551-552

¹⁹⁵ Rowling n.d. “Patronus Charm”

¹⁹⁶ Rowling n.d. “Patronus Charm”

¹⁹⁷ *Deathly Hallows*: 552-553

choices throughout the series. Although he lost his family to Voldemort, it is natural for him to choose the side of good. Snape, on the other hand, is, at heart, mean-spirited. All his school friends became Death Eaters, and presumably they are all dead. His being on the good side is a distinct choice he consistently makes despite loathing his allies. By Dumbledore's standards then, Snape is not evil. Snape's ambiguous moral status allows Rowling to emphasize the unreliability of written narratives and forces her readers to rethink their definitions of integrity and heroism.¹⁹⁸

Snape on Screen

The adaptations portray Snape somewhat differently from the source text. Though his physical appearance is highlighted in the novels, it is given even more emphasis in the adaptations as his dialogue is compressed quite extensively. Naturally, Snape's verbal bullying has been reduced because of the time limit imposed on adaptations. As such, his physical appearance constantly emphasizes the evil aspect of his character. Snape's costume reflects his personality; the sleeves are tight and there are a lot of buttons, which represent his controlled and focused life. He does not have much of a social life, and clearly, he only has one set of clothes. Snape lives absolutely alone, and his lonely existence is reflected in the robe's dark colors. As discussed previously, dark colors, especially black, are related to power, strength, death and evil. His clothing also features a unique element: the train is lengthened and split, so that when he walks, it looks like a snake's forked tongue.¹⁹⁹ As discussed in Chapter 2, the serpent is viewed as an emblem of evil and often associated with an enemy. However, as Voldemort is tightly associated with snakes, it also suggests a potential allegiance between the two characters.

Low-angle is especially used when Professor Severus Snape perceives himself as superior, as for instance in the first Potions class, when he teaches Harry Occlumency or when he becomes Headmaster.²⁰⁰ As low-angle is almost exclusively reserved for the evil characters presented, it is, in this case, used to deceive the audience. Many of the film techniques used to present the character of Snape are also used to present the evil characters found in the adaptations.

¹⁹⁸ Schanoes 2003: 135

¹⁹⁹ Revenson 2015: 83

²⁰⁰ See *Philosopher's Stone*, *Order of the Phoenix* and *Half-Blood Prince* respectively.

The Pensieve

Snape's memories in the adaptation starts with Petunia repeatedly calling Lily a "freak" because of her magical abilities.²⁰¹ Snape is spying on the two girls and eventually comes out of his hiding place in order to demonstrate his magical abilities to Lily. Later the two of them lie down in the grass and Snape explains that "[Petunia's] jealous. She's ordinary and you're special."²⁰² Lily replies that it was a mean thing to say. Petunia's comment on Snape's clothes, his violent revenge and the story about his feuding parents are all omitted. In the adaptation, he is portrayed as someone who makes Lily feel normal – she is not a freak in his presence. Snape is, as such, portrayed as a rescuer. The memory then shifts to the sorting ceremony where Lily is sorted into Gryffindor and Snape in Slytherin. Snape watches Lily shaking hands with James. In the next memory, Snape is walking with Lily when James comes running into them and all their books fall to the floor. Diegetic voice-over is used as Snape's utterance from *Order of the Phoenix* is heard in the background: "Just like your father. Lazy. Arrogant." As the diegetic voice-over is combined with this particular memory, it serves to encourage audience identification with Snape. His behavior is in many ways explained and the result is sympathy towards his character. Snape's pure-blood views are thus non-existent; that he became friends with students who used Dark Magic, wanted to become a Death Eater and called Lily a "Mudblood" have been omitted in the screen adaptation. Images of the Holocaust are not used at all to frame Snape as an evil character. Although this is a prominent theme in the source text, it has been marginalized in the screen version. The result is that the complexity of Snape's character is reduced; he is portrayed as good.

In another memory, Harry has attended Hogwarts. There is a flashback to their first encounter in *Philosopher's Stone*, where Snape's voice is heard in diegetic voice-over and he is assessing Harry as having "no measurable talent, his arrogance rivals even that of his father and he seems to relish in his fame."²⁰³ Snape's voice from *Order of the Phoenix* is then audible, in which he emphasizes that James Potter was lazy and arrogant. Harry's voice replies that "my father was a great man!" and Snape exclaims that "your father was a swine!"²⁰⁴ During the voice-over, James Potter's dead body is displayed at the top of the stairs. The effect of the diegetic voice-over is rather different in this particular scene. Combined with the other memory, it creates an ambiguous effect; audiences are not yet sure whether Snape is indeed good or evil.

²⁰¹ Yates 2011

²⁰² Yates 2011

²⁰³ Yates 2011

²⁰⁴ Yates 2011

The memory then abruptly shifts to when Dumbledore has been cursed by Marvolo's ring and Snape reveals that he only has one year left to live. Dumbledore quickly changes the subject to the fact that Lord Voldemort has ordered Draco Malfoy to murder him. He believes that if Draco should fail, the Dark Lord will turn to Snape. Dumbledore emphasizes that Snape must be the one to kill him and that this is the only way because "only then, will the Dark Lord trust you completely."²⁰⁵ This conversation is also heard in diegetic voice-over – the scene from *Half Blood Prince*, in which Severus kills the Headmaster, is displayed concurrently. As Susan Hayward argued, flashbacks in combination with diegetic voice-over are often used to solve an enigma. In this case, it is also used as a major plot twist as this is the first time anyone hears the truth about Dumbledore's death – this applies to the characters within the fictional universe and the general public. It ultimately has the effect of restoring the anti-hero to heroic status.

Summary

In the *Harry Potter* books, Snape is rather difficult to classify as either good or evil. Although he switched sides, he is clearly capable of doing evil acts (as for instance perform the Killing Curse). Snape continuously does questionable acts, concurrently as he protects Harry. Free indirect discourse and other narrative strategies are repeatedly used to frame Snape as evil. The complexity of Snape's character thus relies upon Rowling's manipulation of written narrative. Images of the Holocaust are also used to frame him as evil throughout. Chapter 33 has, as demonstrated, been portrayed rather differently on screen. The combination of flashback and diegetic voice-over has created the same result as the presented theory suggested; it created the effect of a more profound level of character engagement with Snape and it restored the anti-heroic character to heroic status. Even though these memories are more subjectively portrayed than in the source text, audiences believe that these are authentic because of its confessional nature and because they answer the enigma of whether Snape is good or evil. Petunia's comment on Snape's clothes, his violent revenge and the story about his feuding parents are all omitted. Images of the Holocaust are, unlike in the source text, not used to frame him as an evil character. The use of Hand's strategies of omission and marginalization creates a more sympathetic character. Instead of leaving Snape as a figure of questionable morality, the adaptation decides that he is good.

²⁰⁵ Yates 2011

Professor Mad-Eye Moody

This section will examine which narrative techniques Rowling applies to create the mistaken identity of Mad-Eye Moody. As it essentially analyzes the character of Barty Crouch Junior, disguised as Moody, it will emphasize narrative cues that suggest that he is evil. Although this character differs from both Voldemort and Snape in that he is initially portrayed as good, it will apply the theory presented in Chapter 1 in order to discover whether Rowling provides readers with some narrative cues to reveal his true identity. Subsequently, it will discuss whether Moody is similarly portrayed in the adaptation or if it applies other techniques to reveal the evil aspect of his character.

Physical Description

Moody is first introduced in Chapter 12 of *Harry Potter and the Goblet of Fire* (henceforth *GoF*), in which a detailed physical description is provided. Moody has a black travelling coat, limps, and “a face unlike any Harry had ever seen.”²⁰⁶ His face is described as looking like “it had been carved out of [...] wood by someone who had only the vaguest idea of what human faces were supposed to look like.”²⁰⁷ Further, every inch of his skin was scarred and “a large chunk of his nose was missing.”²⁰⁸ However, the narrator adds that “it was the man’s eyes that made him frightening.”²⁰⁹ Some aspects of this description is fairly similar to the physical description of Voldemort. The same facial features are for instance highlighted; Voldemort’s face was similarly described in that “no child alive ever had a face like that”, that his nose was “flat and snake-like” and with “gleaming red eyes.”²¹⁰ As the physical description of Moody resembles that of Voldemort, it ultimately functions as a narrative cue that Moody is perhaps evil. As mentioned in Chapter 1, the notion of unattractive villains is a hallmark of the fantasy genre, and is often used to emphasize the evil nature of a character.²¹¹ Finley & Mannise also underlined that it is easy to determine which characters are evil in fantasy, as they typically look different physically.²¹² This is one of the narrative cues Rowling introduces to reveal Moody’s true identity.

²⁰⁶ *Goblet of Fire*: 163

²⁰⁷ *Goblet of Fire*: 163

²⁰⁸ *Goblet of Fire*: 163

²⁰⁹ *Goblet of Fire*: 163

²¹⁰ *Goblet of Fire*: 556

²¹¹ Rumsey & Harcourt 2005: 14

²¹² Finley & Mannise 2014: 60

The Unforgivable Curses

Mapping Barty Crouch Junior's skills is a complex issue as he is disguised as Mad-Eye Moody. In his first Defence Against the Dark Arts class, he teaches students the Unforgivable Curses by performing them on a spider. It is unknown whether the real Moody was capable of producing such curses, but the suggestion is that this is something only Crouch was capable of. Throughout the books, readers learn that these curses are almost exclusively used by evil wizards or witches as one really has to wish hurting someone and as these are "the most heavily punished by wizarding law."²¹³ Moody himself says that "you could all get your wands out now and point them at me and say the words, and I doubt I'd get so much as a nose-bleed."²¹⁴ At the end of *Order of the Phoenix*, the only persons to attempt one of these curses, other than people in league with Voldemort, were Dolores Umbridge and Harry. Harry tried to hurt Bellatrix Lestrange in repayment for her murder of Sirius. He cannot get the curse right because (as Bellatrix tells him) "you need to mean *them* Potter! You need to really want to cause pain – to enjoy it..."²¹⁵ It appears that in order to use one of these curses effectively, one must desire to actually inflict pain on others, and thus no good witch or wizard could successfully perform them (even on a spider). Even Dumbledore, who had possession of the Elder Wand, was not capable of performing them. In hindsight, as only evil wizards and witches can perform these curses, this chapter reveals Moody's true nature.

Another point worthy of discussion is Moody's position as Defence Against the Dark Arts teacher. No one has lasted in this position for more than a year and all of them have, to say the least, been figures of questionable morality. Professor Quirinus Quirrell held this position in *Philosopher's Stone*, who, as previously mentioned, turned out to be possessed by Voldemort. He attempted to kill Harry on several occasions, but died trying. In *Chamber of Secrets*, Gilderoy Lockhart filled the position. Lockhart was famous for writing, but he never actually did any of the heroic acts that he claimed he had done, but used Memory Charms to force the people who had actually done them into forgetting it.²¹⁶ As Lockhart constantly bragged about his skills, the other teachers decided that he should be the one to enter the Chamber of Secrets in order to rescue Ginny Weasley. Harry and Ron joined him, but he attempted to run away and ironically lost all his memory due to a backfired Memory Charm cast by Ron's damaged wand.²¹⁷

²¹³ *Goblet of Fire*: 187

²¹⁴ *Goblet of Fire*: 192

²¹⁵ *Order of the Phoenix*: 715

²¹⁶ *Chamber of Secrets*: 220

²¹⁷ *Chamber of Secrets*: 224

As Gilderoy proved to be useless and had lost all his memory, Remus Lupin filled the position in *Prisoner of Azkaban*. Lupin, unlike Quirrell and Gilderoy, quickly gave a positive first impression. He was a skilled teacher and taught the class to identify and fight Dark creatures such as Hinkypunks, Red Caps and Boggarts. Lupin also gave Harry private lessons in order to escape the Dementors, creatures which drain peace, happiness and hope out of the air.²¹⁸ Although Lupin proved to be nothing but kind, he turned into a werewolf every full moon, which eventually put Harry, Hermione and Ron in danger.²¹⁹ Lupin resigned from his position after Snape revealed to the public that he was a werewolf. As the previous teachers have been figures of questionable morality, readers should be inclined to suspect Moody.

Narrative Strategies

Although I previously argued that Moody was initially presented as good, I have thus far only pointed at the narrative cues that reveal his underlying evil nature. However, Rowling applies the same narrative strategies that she used to frame Snape as evil, to frame Moody as good. Although Snape performs good deeds throughout the novels, the power of conventional narrative cues is so strong that he continues to be a figure of questionable morality. In equal fashion, Moody performs many questionable actions but Rowling manages to convince readers that he is good. The most important reason why Moody is established as a positive character is by punishing Malfoy for unfairly attacking Harry.²²⁰ Malfoy has been bullying Harry and many other students throughout the books without consequences, but finally someone steps in. After this incident, there is an opposition between Snape and Moody. As Moody already has been established as a positive character, readers once more suspect Snape of wrongdoing. This has everything to do with the use of free indirect discourse, which entices readers into equating Harry's thoughts as their own. Because Harry has decided that Moody is good, readers suspect other characters of wrongdoing instead. Although Hermione once more opposes Harry in saying that "[Moody] could have really hurt Malfoy, though" and that "it was good, really, that Professor McGonagall stopped it", she speaks in direct dialogue and is thus not as convincing as Harry.²²¹

In chapter 27, Harry, Ron and Hermione meet Sirius. Sirius reveals that Crouch Sr. was the one who sent him to Azkaban without a trial. He then explains that Crouch Sr. is of the

²¹⁸ *Prisoner of Azkaban*: 175

²¹⁹ *Prisoner of Azkaban*: 278-279

²²⁰ *Goblet of Fire*: 181

²²¹ *Goblet of Fire*: 183

belief that if he catches one more Death Eater he will regain his popularity. Ron quickly exclaims that Crouch Sr. has searched Snape's office in secret. Although Hermione opposes the accusation that Snape is guilty, Sirius underlines that "Snape's always been fascinated by the Dark Arts, he was famous for it at school."²²² Then, Sirius explains that Moody "never killed if he could help it [...] he was tough, but he never descended to the level of the Death Eaters."²²³ Moody is thus never accused of wrongdoing because by all conventional narrative cues, Snape's behavior indicates that he is the villain.

Portrayal on Screen

In *Goblet of Fire*, Moody is introduced during a storm walking towards Hogwarts.²²⁴ As the storm appears concurrently with the introduction of a new character, it captures viewers' attention. The storm further serves to signal what kind of character is introduced; storms are often associated with danger or that something bad will happen. From the onset, Moody is portrayed as a character one should consider with care. Furthermore, he is wearing a dark green coat. As discussed previously, dark green is associated with evil throughout the *Harry Potter* films, and thus serves to emphasize the evil aspect of his character. Prior to Moody's entrance, the Enchanted Ceiling displays a clear night sky filled with stars. When he enters the Great Hall, however, the Enchanted Ceiling changes: it suddenly displays thunder and lightning.²²⁵ Although the books state that the Enchanted Ceiling is bewitched to accurately represent the sky outside, the adaptation plays with the idea that it can detect evil or at least uses this as foreshadowing.²²⁶ This is also an example of addition, as this incident does not occur in the source text. Moody's comment "stupid ceiling" suggests that it has a mind of its own or that he attempts to undermine the event.²²⁷ After this, Moody drinks something from a flask, which is shot from a low-angle. Though Harry does not know what the flask contains, he says that "I don't think it's Pumpkin Juice."²²⁸ The combination of commenting on what Moody is drinking and the use of low-angle is a way of signaling that something is going on.

The first Defence Against the Dark Arts Class is portrayed similarly as in the source text. He teaches the students the Unforgivable Curses by performing them on a spider. The

²²² *Goblet of Fire*: 460

²²³ *Goblet of Fire*: 462

²²⁴ Newell 2005

²²⁵ Newell 2005

²²⁶ *Philosopher's Stone*: 87

²²⁷ Newell 2005

²²⁸ Newell 2005

demonstration of the Imperius Curse, however, has been extended; Moody makes the spider crawl all over the students and attempts to make it drown itself in order to properly underline the danger of this curse. Subsequently, he performs the Torture Curse, but is interrupted by Hermione who begs him to stop because it bothers Neville. Moody then asks Hermione to perform the Killing Curse; she refuses and the camera angle shifts to low when Moody himself performs it. There is an important distinction between this scene and the source text; by asking a student to perform this particular curse, there is a suggestion that both good and evil characters are indeed capable of inflicting pain on others. One of the most important distinctions between good and evil in the *Harry Potter* books is that only evil wizards and witches are capable of successfully performing these curses. Although Hermione refuses to do this in the adaptation, it still suggests that everyone is seen as being capable of evil. This part of the scene is also an example of Hand's strategy of addition, which, in this case, emphasizes the evil aspect of Moody's character. As discussed, it also has thematic consequences.

Low-angle is used when Moody states that Harry is the only one to have survived such a curse. The use of low-angle signals that these curses are evil, but it also suggests that Moody himself is performing a truly evil act. Another interesting aspect in this scene is Moody's facial expressions – he occasionally flicks his tongue in a snake-like manner (which is not part of the physical description in the book), incorporating yet again the significance of the snake as a signal of evil. It could also, like in the case of Snape, suggest a potential allegiance with Voldemort. Every time Moody reveals the tongue-flick, he subsequently drinks from the flask. This is the first clue that he is under the influence of a Polyjuice Potion, which allows the drinker to temporarily assume the form of another person. As this potion was introduced in *Chamber of Secrets*, its effects are known to the audience. The emphasis on his facial expressions and his drinking of the flask implies that he may not be what he seems.

Later, Harry meets Moody in his office in order to gain help with the first task of the Tournament. Moody has many artefacts in his office and tells Harry about one of them: The Foe-Glass. A Foe-Glass looks like a mirror, but instead of a reflection, it shows the enemies of its possessor. Moody explains that it “lets me keep an eye on my enemies. If I can see the whites of their eyes, they're standing right behind me.”²²⁹ The Foe-Glass displays two reflections of Moody, although this is not acknowledged, it might be a clue that he hides his true identity. It also might suggest that he is under the influence of a Polyjuice Potion and that the real Moody is one of his enemies.

²²⁹ Newell 2005

After the second task, Harry encounters Barty Crouch Senior (A Ministry of Magic official). Moody interrupts the conversation by criticizing Crouch Sr. for having ulterior motives; Moody claims that he wants to lure Harry into taking an internship at the Ministry of Magic. Subsequently, he flicks his tongue. This time, however, Crouch Sr. seems to recognize the peculiar facial expression and moves closer in order to properly inspect Moody's face.²³⁰ Moody once more undermines the event by saying, "And they say I'm mad" and then drinks from the flask.²³¹ In the next scene, Harry, Ron, Hermione and Hagrid are walking in the Forbidden Forest. The weather is foggy and there are crows in the background, which, as emphasized earlier, both symbolizes danger or death. Moments later, Harry discovers Barty Sr.'s dead body. As this happened straight after the previous scene, the suggestion is that Moody is guilty of the crime.

One last scene I wish to consider is the Pensieve scene. Harry discovers the Pensieve by mistake and falls into one of Dumbledore's memories.²³² This memory is set subsequent to the First Wizarding War and displays the trial of Igor Karkaroff, offering information in exchange for leniency. Among the names he gave were Evan Rosier, Augustus Rookwood and Severus Snape. He became increasingly desperate during the trial as it was revealed that these names were worthless; they had either already been captured, killed, or in, Snape's case, switched sides.²³³ Karkaroff eventually attempted to provide one more name: Barty Crouch Jr., who also was present during the trial. The Ministry captured Crouch and the last thing visible is him continually flicking his tongue. As mentioned in Chapter 1, flashbacks are often used to solve an enigma. This scene ultimately reveals that Moody is under the influence of a Polyjuice Potion and that his true identity is Barty Crouch Jr. Although this scene is an example of addition, it also demonstrates that the Pensieve is used similarly in both mediums. It ultimately has the effect of revealing the truth and removes the question of unreliability.

Summary

It is quite clear that *Goblet of Fire* could be classified as a commentary. Compared to the source text, the adaptation is more explicit in its portrayal of Moody. It does not create a strong positive character nor does it attempt to frame Snape in the same manner as in the source text. It rather suggests that Moody is questionable throughout by adding the tongue-flick, the section about

²³⁰ Newell 2005

²³¹ Newell 2005

²³² Newell 2005

²³³ Newell 2005

the Foe-glass and displaying Barty Crouch Sr.'s dead body after a direct confrontation with Moody. That the Enchanted Ceiling reacts to his appearance in the Great Hall, that he is wearing a dark green coat, and asking a student to perform the Killing Curse are all examples of addition. The use of low-angle also contributes in creating the evil aspect of his character. In both the source text and the adaptation, the Pensieve is used to reveal the truth. It is thus a device that works in both mediums.

~ Conclusion ~

This thesis has discovered some of the narrative techniques Rowling applied in creating the evil characters found in the *Harry Potter* books. Rowling used certain genre conventions that readers recognize; the evil characters were unattractive and had specific powers. Voldemort was immortal, had a name hedged with power, no concern for others and used any means necessary to rid the world of Muggles and Muggle-born Wizards. All of these could be said to be hallmarks of the fantasy genre. By using the Pensieve as a literary device, Rowling invites readers to understand evil – not in order for it to be cured, but destroyed. Readers receive access to Voldemort’s childhood and are as such invited to understand evil. Overall, the novels emphasize that a virtuous or vicious character is seen not as the product of circumstance but of personal choice: Voldemort was not born evil, but he eventually chose a path towards evil. External factors contributed to creating Voldemort’s evil nature, being abandoned by his entire family being the primary one. Rowling also draws on events from the past, the Holocaust, in order to create evil characters. Critics have repeatedly compared Voldemort to Hitler. Allusion to a specific historical event is thus used in order to create the notion of a completely evil character, immediately recognizable as such to the public.

Furthermore, Rowling used free indirect discourse, which entices readers into equating Harry’s thoughts as their own. Because of Harry’s subjective hatred of Snape, readers suspect Snape of wrongdoing throughout. By all conventional narrative cues, Snape’s nastiness should indicate that he is a villain. The complexity of Snape’s character thus relies upon Rowling’s manipulation of written narrative. Snape’s role as a former Death Eater is also used to further framing him as evil, as it associates him with Voldemort and a prejudiced world-view. She also established false positive characters, as for instance Quirrell and Moody, who both opposed Snape. She uses Snape’s nastiness to cast suspicion on him several times, which initially allows some characters to get away with evil acts. Similarly, Moody continues to do questionable acts, but is not a suspect because he opposes the characters who Harry dislikes.

Finally, all of these characters are capable of performing the Unforgivable Curses. As discussed, good witches and wizards are not capable of successfully performing them, as one really has to wish inflicting pain on others as well as enjoying it. The result is that Snape becomes an extremely complex and complicated character to analyze. Although Snape switched sides, he is clearly capable of evil. Rowling has thus created a story in which the line between good and evil is sometimes blurred. She both twists and explores genre conventions in

creating the characters found in her novels and she forces her readers to distinguish between subjective hatred and objective evil.

The adaptations mainly apply visual aids in creating evil characters. Voldemort is for instance born by fire and is given a snakelike physiognomy, which is tightly connected to the general public's fear. Fog and crows, which are symbols of danger and death, are also used during Voldemort's resurrection. Using Voldemort's childhood name on the gravestone, which is shaped as the Grim Reaper, automatically further associates him with death or that he is the personification of death himself. In Voldemort's case, the adaptation omitted certain things found in the source text: the story about his parents was left out altogether, creating the feeling that Voldemort is a one-sided character who cannot be understood. This also provides the notion that the antagonist is truly evil and that his actions cannot be excused: he is born evil. The adaptation thus accentuates his evil nature, creating a character impossible to sympathize with. Albeit they include one memory of Voldemort as a child, this memory emphasizes that he is cruel to the other children and his obsession with power – the audience is not invited to understand evil and the adaptation does not suggest that external factors have affected him; he is born evil. As such, J. K. Rowling and the adaptations depict and describe evil differently. The evil aspect of his character is also further emphasized by the use of other film techniques as for instance the use of low-angle shot. At times, high-angle shot is used in combination with a considerable distance from Voldemort, which limits viewers' emotional engagement with this character.

The same visual components are used to reveal Moody's true identity. He is also associated with snakes as he was provided with a peculiar animalistic facial expression – flicking his tongue in a snake-like manner – which both suggests a potential allegiance with Voldemort and his evil nature. The adaptation is very explicit in its portrayal of Moody; it suggests that Moody is questionable throughout by adding the tongue-flick, the section about the Foe-glass and displaying Barty Crouch Sr.'s dead body immediately after a direct confrontation with Moody. The Enchanted Ceiling's reaction to his appearance, that he is wearing a dark green coat, asking a student to perform the Killing Curse and the use of low-angle all contribute in creating the evil aspect of his character.

In equal fashion, Snape was also loosely associated with snakes. The end of Snape's robe was in the shape of a snake's forked tongue, which created the false impression that he was still loyal to Voldemort. However, Petunia's comment on Snape's clothes, his violent revenge and the story about his feuding parents are all omitted. The memories portrayed on screen are all very sympathetic towards Snape as a character. Images of the Holocaust are, unlike in the

source text, not used to frame him as an evil character; this theme has been considerably marginalized. Instead of leaving Snape as a figure of questionable morality, the adaptations decide that he is good.

Although this thesis has only covered some film techniques, these are consistently used to portray these characters. Low-angle is for example used in order to underline the evil aspect of their characters. Certain colors, especially dark green and black, are also used to indicate which characters are evil. In order to review memories in the Pensieve, the adaptations use flashbacks as a film technique. Overall, it has the same effect as in the source text: to solve enigmas. It explains Snape's actions and reveals Moody's true identity. In Snape's case, unlike in the source text, it is also used to restore the anti-heroic character to heroic status. In combination with diegetic voice-over, it encourages audience identification with Snape. Nevertheless, it is a device which can work in both novel and film.

In conclusion then, the source text and the adaptations apply very different techniques when representing evil characters. The novels play with genre conventions, whereas the films follow them. In the *Harry Potter* books, Rowling forces her readers to distinguish between subjective hatred and objective evil. There is an emphasis on a moral choice in that the characters choose to be either good or evil. The *Harry Potter* films, however, seem to reside with the fact that Voldemort was born evil and accentuate his evil nature throughout. Rowling relies, in part, on the story's social context when portraying her evil characters, but this theme has been considerably marginalized in the adaptations. As stated by Hand, some things have to be omitted in adaptations because of the time limit imposed on them. This affects the character portrayal in the *Harry Potter* films tremendously, which is particularly evident in the representation of Voldemort and Snape. Although Hand explained that adaptations seldom add elements not found in the source text, the adaptation of *Goblet of Fire* especially did this in its portrayal of Moody. That evil has a recognizable face in film is clearly evident here. Representing evil characters is thus made more simplistic in film. Although the novels and films apply different techniques, the Pensieve is a device which works in both mediums.

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Appendix: Thesis Relevance

There is no denying that reading fiction in the ESL classroom is both relevant and important. The curriculum guideline of LK06 especially stresses the importance of reading in language learning, which is evident in the competence aims on all levels.²³⁴ This thesis' focus on the fantasy genre, which is mostly read by teenagers, makes it highly relevant for my future career as a teacher. Recently, film has also been more prominent in teaching. It is, however, important to provide students with good viewing and listening strategies, as they often associate it with relaxation. Harmer argues that there are many good reasons for using film in teaching, allowing students to see "language in use" being one of them.²³⁵ Some of the themes in the *Harry Potter* series are also highly relevant. Equality is one of the six main themes in the Norwegian core curriculum. In the section called "the spiritual human being", it is explicitly stated that "veneration for human equality and the dignity of man is an inducement to persistently safeguard and expand upon the freedoms of faith, thought, speech and action without discrimination by gender, endowment, race, religion, nationality or position."²³⁶ Using the *Harry Potter* series can enable dialogue about such topics, as it especially focuses on discrimination by race.

Although literary texts and adaptations are often used separately in teaching, the educative value of an objective adaptation studies approach can be found in the curriculum guideline of LK06. After year 10, students are expected to describe themes and compositions in texts and visual expressions.²³⁷ After Vg1, in the programs for general studies, and after Vg2, in the vocational education programs, one of the aims is that students can analyze and discuss a film in addition to a selection of literary texts in different genres.²³⁸ Andrew Gordon also suggests that teachers should use a literary text and its adaptation when teaching.²³⁹ He argues that there is an educative value in selecting key scenes and conducting a comparative approach. A comparison of the two mediums, with full recognition of their differences and similarities, may illuminate both the source text and its adaptation.²⁴⁰ Gordon explains that extracts from the text can be studied alongside the equivalent scene in the adaptation.²⁴¹ This way of studying

²³⁴ Norwegian Board of Education (01.08.2013). *English subject curriculum (ENG1-03)*.

²³⁵ Harmer 2015: 343

²³⁶ Norwegian Board of Education (07.06.2015): 6

²³⁷ Norwegian Board of Education (01.08.2013). *English subject curriculum (ENG1-03) – Competence aims after Year 10*.

²³⁸ Norwegian Board of Education (01.08.2013). *English subject curriculum (ENG1-03) – Competence aims after Vg1 – programmes for general studies and Vg2 – vocational education programmes*.

²³⁹ Gordon 2013: 194

²⁴⁰ Gordon 2013: 194

²⁴¹ Gordon 2013: 194

enables students to see the adaptation as both an interpretation and translation of the source text. It is not just sufficient in that students can see how characters and themes might be represented differently in the two media, but it also enables students to focus on the difference between written language and spoken language, as LK06 emphasizes the importance of both written communication and oral communication.²⁴²

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²⁴² Norwegian Board of Education (01.08.2013). *English subject curriculum (ENG1-03)*.