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# **Cinematographic Adaptation and Censorship of an Artistic Work – Harry Potter, J. K. Rowling (1997-2007) –**

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## Dedication

I wholeheartedly dedicate this humble research to my dear parents who have been always the source of my inspiration and my success.

To my little lovely brother Hacene, my dear sweet sister Yasmine and my beloved Grand-mother Chabha.

To my dearest Walid who supported me from the beginning.

To Chaima that has been more than a sister.

To Amina , Amira, Aziza , Mrs Rokeya.

To all my family and friends who all supported me.

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*As no better man advances to take this matter in hand, I hereupon offer my own poor endeavors. I promise nothing complete; because any human thing supposed to be complete, must for that very reason infallibly be faulty (MELVILLE, 1994, p. 139)*

## Abstract

Artistic works and cinematographic adaptations through centuries resisted censorship which has existed in every society at every age. Art that challenges the strongly held beliefs of any society, whether political, ideological, religious or otherwise\_ causes offence and creates pressure for censorship. Simultaneously, almost every society has found value in visual art. How can we develop a critical mind in the reader and the spectator through the controlled exercise of reflection in reading and spectating? This study is one of the many examples of censored works. Among these artistic works, J. K. Rowling's Harry Potter has been banned for some reasons, in a few schools and public libraries in different states and countries based on violence, practicing and teaching witchcraft and wizardry. This study is rather an attempt to raise awareness of the limits of censorship by initiating readers and spectators to a real reflection on literary and cinematographic works. This research was done by applying two intersecting theories: reception theory, Freudian theory of the unconscious and Comparative Literature approach. We ultimately show in this study that censorship kills critical thinking and prevents the legitimate exercise of free will.

**Keywords:** censorship, novel, cinematographic adaptation, self-censorship, free will, art, J.K.Rowling, Harry Potter.

## Résumé

Les œuvres artistiques et les adaptations cinématographiques à travers les siècles ont résisté à la censure qui a existé dans toutes les sociétés à tous les âges. L'art qui défie les croyances fortement ancrées de toute société, qu'elle soit politique, idéologique, religieuse ou autre, offense et crée une pression pour la censure. Simultanément, presque toutes les sociétés ont trouvé de la valeur dans les arts visuels. Comment développer un esprit critique chez le lecteur et le spectateur par l'exercice contrôlé de la réflexion en lecture et en spectacle ? Ce mémoire est l'un des nombreux exemples d'œuvres censurées. Parmi ces œuvres artistiques, Harry Potter de J.K Rowling a été interdit pour des raisons étranges, dans quelques écoles et bibliothèques publiques de différents États et pays sur la base de la violence, du racisme, de la pratique et de l'enseignement de la sorcellerie et de la magie et en tant que mauvais modèle pour les jeunes adultes. Cette brève étude est plutôt une tentative de prise de conscience des limites de la censure en initiant lecteurs et spectateurs à une véritable réflexion sur les œuvres littéraires et cinématographiques. Cette recherche a été réalisée en appliquant deux théories croisées: la théorie de la réception, la théorie freudienne de l'inconscient et la littérature comparée. Nous montrons finalement dans cette étude que la censure tue la pensée critique et empêche l'exercice légitime du libre arbitre.

**Mots-clés:** censure, roman, adaptation cinématographique, autocensure, libre arbitre, art, J.K.Rowling, Harry Potter.

### الملخص

خلال عدة قرون قاومت الأعمال الفنية والتكليفات السينمائية الرقابة التي كانت موجودة على كل مجتمع من كل الأعمار. الفن الذي يتحدى المعتقدات الراسخة لأي مجتمع سواء كانت سياسية أو إيديولوجية أو دينية أو غير ذلك يتسبب في الإساءة والتضييق لفرض الرقابة، في الوقت نفسه وجد كل مجتمع تقريباً قيمة في الفن البصري. كيف يمكننا تطوير عقل نقدي في القارئ والمتفرج من خلال ممارسة رقابة التفكير في القراءة والمشاهدة؟ هذه المذكرة هي واحدة من عديد الأمثلة عن الأعمال الخاضعة للرقابة، وكمثال عن هذه الأعمال الفنية ولأسباب غريبة تم حظر "هاري بوتر" لكاكتبته "جي كي رولينج" في عدد قليل من المدارس والمكتبات العامة في ولايات ودول مختلفة بناءً على العنف والعنصرية وممارسة السحر والشعوذة وتعليمهما باعتباره كنموذج سيئ للشباب. هذه الدراسة الموجزة هي بالأحرى محاولة لزيادة الوعي بحدود الرقابة من خلال توجيه القراء والمشاهدين إلى التفكير الحقيقي في الأعمال الأدبية والسينمائية، وقد تم إجراء هذا البحث من خلال تطبيق نظريتين متقاطعتين: نظرية الاستقبال، نظرية فرويد في اللاوعي والأدب المقارن لنظهر في نهاية هذه الدراسة أن الرقابة تقتل التفكير النقدي وتمنع الممارسة المشروعة للإرادة الحرة.

**الكلمات المفتاحية:** رقابة، رواية، تكليف سينمائي، رقابة ذاتية، إرادة حرة، فن، ج.ك. رولنج، هاري بوتر.

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# General Introduction

Every new century is subject to changes at different levels among which ideas and thoughts are the most touched. This state of fact urges people to reject all what seems to them very traditional and archaic. This shift at human's perception led humanity to think and try to cope with all what is modern in life; they hope to live in a modern society ruled with modern political decision and wish to coexist under comfortable modern economical system. Since art accompanies human beings, literature as part of it seems to answer an individual being about his/her comfort and psychological grievances.

*Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart (Rushdie, 2013,p.14).*

There are many people who are fond of the fifth and seventh art, poetry and cinema that took a major part of their lives. Sometimes they even recognize and identify themselves in that piece of work to the extent that they had never thought that many of those films are based on a novel – whose magical adaptation effect has been transformed into a visible, living and almost as touchable product, or vice-versa.

Literary texts appeared recently with diversity in type; each type is written for a particular class of society to meet their needs and desires. For instance, literature for adults focuses on dealing with the most pressing issues and fears that may face any adult during that particular period of his/her life. In this research, the focus is on Children Literature – as one of the modern types that appeared recently – which tries to meet the children's expectations, likes, wants and needs.

Usually, in such texts, numerous characters with different roles are found; these characters are located within a particular play or plotline in order to convey the writer's implicit message successfully.

Moving further, one is led to believe that literature mirrors society, in a sense that it is a tool for transferring cultures and attitudes from one area to another. The purpose behind doing so is to familiarize the children with foreign cultures that different countries want to share. In that vein, film adaptations have been very helpful in bringing the stories to life. That said, several obstacles might be encountered in the process of adapting a novel into a film.

*It's not just the books under fire now that worry me. It is the books that will never be written. The books that will never be read. And all due to the fear of censorship. As always, young readers will be the real losers (Blume, 2016,p.2).*

Artistic works and cinematographic adaptations – throughout time – have resisted censorship which exists in every society. Art that challenges the strongly held beliefs of any society – political, ideological, religious or cultural – causes offence and creates pressure for censorship. Among these works are: George Orwell's *1984* (1949), Roald Dahl's *The Witches* (1983), Maya Angelou's *I Know Why the Caged Bird Sings* (1969), Toni Morrison's *Beloved* (1997), Suzanne Collins's *The Hunger Games* (2008), Alice Walker's *The Color Purple* (1982), F. Scott Fitzgerald's *The Great Gatsby* (1925). Simultaneously, the existence of visual art is valuable in almost every society. As defined by (Blume, 2016)

*Censors never go after books unless kids already like them. I don't even think they know to go after books until they know that children are interested in reading this book, therefore there must be something in it that's wrong (p.1)*

Accordingly, what has been said before ignited my motive behind choosing J.K. Rowling's *Harry Potter* series (1997-2007). That ignition can be explained in a simple reason like the fact that there are many films which are inspired by a famous literary work. In that vein, the name of the author of a literary work increases the film's quality. That said, the motivation behind my choice is an admiration for the world of images which is invading the planet – where the audiovisual industry is gradually substituting the written word which is less fortunate. Of course, my motivation is more or less a personal one; as a fan of the seventh art, this domain was natural or even automatic. In addition, the choice of this work is reinforced by my feeling of Commitment to these series beyond the scope of cultural, geographical, historical or any other sphere or consideration that might generate a difference. Therefore, it heavily pained me to see these films being censored for no definite evidence.

Harry Potter series is one of children literature which has been translated into various languages and has been adapted to films such as *Harry Potter and the Sorcerer's Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002), *Harry Potter and the Prisoner of Azkaban* (2004), *Harry Potter and the Goblet of Fire* (2005), *Harry Potter and the Order of the Phoenix* (2007), *Harry Potter and the Half-Blood prince* (2009), *Harry Potter and the Deathly Hallows: Part 1* (2010), *Harry Potter and the Deathly Hallows: Part 2* (2011) (Gibson)

While some think differently, they however believe that many books, from classic novels, are subjects of hot debate about what literature students should be allowed to read. That said, one might consider this to be an objectionable subject matter about what should or should not be used in the classroom

and schools. J.K. Rowling's *Harry Potter* series (1997-2007) is one of the examples of censorship that have been banned for some odd reasons in a few schools and public libraries in different states and countries. This series have been accused with supporting and encouraging violent actions, and the practice and the teaching of a taboo subjects like witchcraft and sorcery. As an evidence, a pastor in Nashville, Tennessee, removed *Harry Potter* books from the library of St. Edward School before the start of its semester in September. According to Lakritz , in an email he wrote to parents stating that "The curses and spells used in the books are actual curses and spells; which when read by a human being risk conjuring evil spirits into the presence of the person reading the text" (Lakritz, 2018, Ten books that have been banned at school, para. 1).

This research work focuses on cinematographic adaptation of a literary work, which is the case of J. K. Rowling's *Harry Potter* series (1997-2007). That said, the objective behind conducting this research work is to attempt to raise awareness of censorship's limits for the reader.

Next, the research problem that this research work underlines is that censorship may kill the reader's or the viewer's critical thinking and prevent them from exercising their legitimate free will in public. Being noted that, it is necessary to set the readers and the spectators to experience the true appreciation of a literary work, be it a film or a novel. For that matter, this situation raises many questions that represent the root of the problem; these questions are:

- Are Harry Potter novels good literature for children to be read?
- What is the scope of censorship in a community?
- How perverse are J. K. Rowling's *Harry Potter* series; literary and cinematographic works?
- How can we enhance a critical mind in the reader and the spectator through the controlled exercise of reflection in reading and spectating?

The followings are few hypotheses suggested to this research:

- Censorship of literary and cinematographic works does not preserve the minds of readers and viewers from perversion but gradually dulls them in the absence of the sustained exercise of reflection
- Censorship kills critical thinking and prevents the legitimate exercise of free will.

To generate answers for these questions, J.K.Rowling 'Harry Potter' novels and adaptation were chosen as the corpus of this research. That said, this dissertation is qualitative type based on data collected from articles, reviews, and academic books that serve as primary and secondary sources.

Accordingly, the theoretical framework required for this research work is:

The reception theory which includes the works of Stuart Hall that helps identify the nature of the narrative forms implemented in both art forms, literary work and cinematographic adaptation. Also, to enable the researcher to produce interpretation upon interacting with the novels and cinematographic adaptation since he is considered as an active spectator. The psychoanalytic theory of Sigmund Freud is required to help analyze the nature of the actions performed by characters. Also, comparative analysis is required to determine the commonalities, similarities and differences between the two art forms.

Concerning structure, this dissertation is divided into five chapters. The first chapter serves as a simple introduction to censorship and community. In this chapter, also, the children's books shifts (1960- today) is explored, followed by the trap of self-censorship. The second chapter deals with arts and the first amendment's protection. Later on, tackled aesthetics in literature and cinema. That said, the subject of art's social and moral importance has evermore been a basic one in aesthetics. The third chapter shows the commonalities, similarities and differences between the two art forms. The fourth and fifth chapters represent all that has been demonstrated in the previous three chapters is utilized in the analysis of the two art forms. For the fourth chapter, themes, stylistic study and moral impact of the artistic work are presented. Lastly, the fifth chapter is a reaction to an online video posted on a YouTube channel that has over 1,27 million subscribers founded on 12/04/2016 "The Take", facts from the books and movies will be provided to refute the condemnation pointed over these series.





# **CHAPTER-I. Censorship And Community: The Search For A Utopia**

## Introduction

*“Censorship is the child of fear and the father of ignorance.” Laurie Halse Anderson*

Several renowned masterpieces in the English language have been challenged, banned, and even burned in the past. Recently, books are more often “challenged” than banned outright in the U.S., Challenging a book means commanding that it be removed from circulation, whereas banning it indicates actually removing it. Now wind back the clock and add in even more historical hang-ups, and one will come up with a lot of brilliant classics that were banned, censored, and destroyed. So clearly a lot of worthwhile books are still facing censorship today. That said, this section deals with politico-religious censorship and the power of writers; also, it explores the banning of several children’s books.

### 1.1. Censorship: Postures of Writers and Politico-Religious Power

Romans did not invent censorship, neither did the Greeks. Many ancient civilizations had known features of social and political injunctions on forms of speech and representation, from early Sumerians and Egypt to the controls, taboos and protocols maintained around symbolic meanings built into numerous other societies. In 1559 the Roman index of prohibited books “*Libro rum Prohibit rum*” bans many authors from being read in Italy, mainly because they are protestant.

Catholics should not be reading protestant authors like Martin Luther<sup>1</sup>, but they needed books of pharmacopoeia, medical plants, animals, recipes and other fields. That is why physicians from all over Italy started writing to their inquisitors to say that they do not know how to medicate without **Leonhard Fuchs**<sup>2</sup>, they needed these important books that are not about religion, or even change them to make them acceptable. This starts up a process of trying to make texts available at the same time that of being censored, and one of the

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<sup>1</sup> Martin Luther, (born November 10, 1483, Eisleben, [Saxony](#) [Germany]—died February 18, 1546, Eisleben), German theologian and religious reformer who was the [catalyst](#) of the 16th-century [Protestant Reformation](#) [Martin Luther | Biography, Reformation, Accomplishments, Quotes, & Facts | Britannica](#)

<sup>2</sup> Leonhard Fuchs, (born January 17, 1501, Wemding, Bavaria [Germany]—died May 10, 1566, [Tübingen](#), Württemberg [Germany]), German botanist and physician whose botanical work *Historia Stirpium* (1542) is a landmark in the development of natural history because of its organized presentation, the accuracy of its drawings and descriptions of plants, and its glossary. [Leonhard Fuchs | German botanist and physician | Britannica](#)

things that you have to do legally in Counter Reformation Italy<sup>3</sup> in this period is to apply for a license to read those prohibited books.

The Freudian definition refers to a foundational aspect of the functional consciousness, in which unacceptable subconscious forms of meaning and desire are suppressed and displaced; such a model understands censorship as a constitutive lesson learned by the social subject, dependent neither on a public context nor on forms of collective or sanctioned political power.

In fact, when it becomes permissible to restrict the actions, words, and thoughts of one group of people, it can create opportunities to target other groups in society too. Censorship is there because of the fear that private group or individual organize boycotts, demonstrate in protest, and take other actions that are defined as free speech. This act is a suppression of ideas, images, or words that some people find to be offensive to them in some way whenever there are personal, moral, or political values from one group aiming to get placed onto another. A process that can be carried out by anyone, including private groups, religious organizations, and even schools, but often viewed through the lens of government policies. “Any act of censorship, either by omission or commission, diminishes us all.” – Jane Pinnell-Stephens, librarian (1999)

The act of censoring works of literature or music demanded multiplex interactions between the censor and different participants in the creation and dissemination of these works and thus could never be ‘neutral’ or ‘objective’ towards the aesthetical and cultural dimensions of art. Instead of representing censorship exclusively as an extension of governmental oppressive politics. Recent approaches to studying censorship focus on cultural practices of censors and the censors’ reciprocal interactions with writers, artists and philosophers. (Zavlunov & Zubkov, 2020)

## **1.2. Children's books shifts (1960- today):**

By the latter 1960s, the children's book profession faced two quite contradictory sets of demands. There was enormous pressure to improve children's books, to meet new aspects of reality; so that they might better reflect the pluralism of modern American society. Whereas from the other side came

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<sup>3</sup> Counter Reformation Italy the official reaction of the Roman Catholic Church against the Protestant Reformation  
[The Protestant Reformation in Counter-Reformation Italy, c. 1550–1660: An Overview of New Evidence | Church History | Cambridge Core](#)

an equally immense pressure on writers, publishers, reviewers, and selectors of children's books to rid the literature of racism and sexism. While a raised social consciousness might accomplish this duty for present and forthcoming books, the only answer to those already written, according to many social critics, was to eliminate the offending volumes from children's access. Libraries were pressed to review their children's collections for racist or sexist literature and to discard what they found. Critics identified many books they wanted to be removed from the shelves.

At that time more than a few liberal (*individualistic*) and radicals<sup>4</sup> found themselves demanding freedom in one cause, censorship in another. It is the case where many libraries managed to comply with both of these contradictory demands, defending Blume, Klein, and Zindel in their children's collections while retiring *Little Black Sambo*, *Mary Poppins*, and *Dr Doolittle* (Sauerwald, 2016, *Radical vs Liberal*, para 1).

Direction changed the distance traversed in just over fifteen years is nothing short of astonishing. Measures are taken from the books themselves; from Betty Cavanna's prom-centered teen romances of the 1950s and early 1960s to Judy Blume's *Forever*, that 1975 how-to manual of teenage sex; from Frank Bonham's *Durango Street*, which managed to depict (with commendable realism for its 1965 date) slum gangs without mentioning drugs, lethal weapons, or death, to *Headman* (1975) in which the main character dies with a corkscrew in his stomach, or it may be taken by adult reactions to the books: from the furore over *Harriet the Spy* (1964) (teenage prostitution), *Are You in the House Alone?* (Peck, 1967) (rape), or any of Lois Duncan's sour tales of high school (Duncan, 1978) "life". However one measures, it is clear that adult attitudes toward children's reading have undergone some major changes during the turbulent years just passed. The wide (though not universal) acceptance of greatly expanded content in children's books seems to stem from the conviction that children should learn as soon as possible the realities of the world they live in—even the hardest and most unpleasant facts. The motive behind the conviction varies: some books are accepted as awful warnings; some because adults reason that if children's lives are not protected, it is unnecessary to restrict their reading. And some adults are potentially indifferent toward the content of children's books, simply validating the concept of intellectual freedom for children, as for adults.

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<sup>4</sup> *Radical desires immediate change while a liberal is ready to move forward to embrace change*

The reasons for the restriction of literature for children have moved to a new ground. In the past, barriers were meant to protect the innocence of childhood. Today, it is the gain of society's main focus of censorship rather than children's innocence, and this is true whether the call for censorship comes from the right or the left. Liberal censors appealing for the reform of what they call a racist society see no possibility for neutrality if social change is to be effected: "In the end, a failure to work for change supports the status quo... At this point in history, directly or indirectly, one serves either the racist past or a humanistic future" (MacLeod, 1994, p. 185). Essentially the same argument is made about sexism in children's books: if society is to change, the books cannot be neutral. If they are not liberating, they are by definition damaging. Those are willing to call for censorship, by libraries, by schools, by authors, editors, and publishers, to bring about social change.

The apparent power of such groups as the Moral Majority call to restrict the content of children's books, as do the growing number of attempts to diminish both text and books in schools across several countries

Utopian Conservative censors have shaped their argument primarily in social terms. They want to reform society by eliminating harmful influences in children's books: their target is those books they consider "biased toward enhancing the centralized power of a secular humanistic state, books that will eventually destroy the family, decent social norms, and basic principles of decentralized government that safeguard every individual's freedom. The ascendant value is social morality. At the beginning of the 1980s, censorship of children's books continued to be a lively issue. We are seeing now a conservative reaction against the liberalism of the 19s. All pressures to remove those materials that people object to on moral grounds or because they believe the materials do not reflect 'traditional individual values. The shifts that happened in literature over the preceding decade and a half are far-reaching, and many of them grew out of fundamental movements within society. The reaction may modify how these social transformations are reflected in children's books, but it is unlikely that it can return books to the codes of the past.

Shifting a bit from the subject at hand, the United Kingdom has seen the launch of many possible initiatives around literacy and access to reading which have greatly contributed to amplifying this phenomenon. In 1998 they had their first national reading year, with the support of the government which then accompanied the Book start initiative to offer free books to kindergarten children in the first years. It has made books and reading a shared activity that reached a much wider audience and attracted many more people who did not use to read; for instance, adventure novels were one of the favourite genres, and they remained a

symbol of the magic that attracts people from all walks of life to read them, even today.

### **I.3. Censorship And Manipulation Of Minds: The Freedom To Think And Act**

#### **I.3.1. The Trap of Self-Censorship**

One of the socio-politipsychological issues that preoccupy human beings is the tendency of people not to reveal validated information even though no formal censorship is activated to prevent its exposure. For various reasons, individuals decide not to reveal truthful information to their relatives, close friends, fellow group members, members of organizations, media, leaders, or society members. They believe that there is a cost in revealing the information, and therefore they choose to conceal it. Of special interest are societal cases in which the self-censored information may contribute to the improved performance of the society or prevent its wrongdoing, and individuals still withhold it and prefer not to reveal its content to other society members.

Self-censorship is transcribed by behavioral and social scientists in various domains. It is discussed extensively as secret-keeping; in family relations (Brown-Smith, 1998; Karpel, 1980; Petronio, 2010; Vangelisti, 1994) and it has been known as a way of silence in the context of organizations, (Morrison & Milliken, 2000; Van Dyne et al., 2003)

Self-censorship in mass media or societal-cultural agencies is also observed quite frequently in societal institutions. (Antilla, 2010; Kenny & Gross, 2008; Lee & Chan, 2009) For example, the news media in the United States practice self-censorship in reporting scientific findings of the effects of human actions on global warming to achieve approval from formal institutions. (Antilla, 2010)

self-censorship of information is defined as intentionally and voluntarily withholding information from others in the absence of formal obstacles (Bar-Tal, 2017). Self-censorship typically occurs when the actor possesses new information, believes that this information is valid, and believes that it has implications for others. By self-censoring, the individual prevents others' free access to information and informally regulates the flow of information in society. Then self-censorship becomes a barrier to the dissemination of information that may be useful to the group. When individuals extensively self-

ensor, the functioning of democratic societies may be disrupted see (Hameiri et al., 2017)

The present conception of self-censorship focuses on concealing information rather than opinions. Information is considered factual knowledge that could be based on personal experience, reports from others, research or documents. It refers to something that happened and acknowledged as verified and valid; of importance is individuals' belief that the information is based on evidence and does not depend on personal views. Opinions are examined as going beyond the evidence and reflecting subjective inferences, attributions, evaluations and impressions. Their expression is removed from our definition of self-censorship. Some scholars make a similar distinction between information and opinions (Barendt, 2005)

The emphasis on information differentiates our conception of self-censorship from previous ones. Specifically, self-censorship definition according to (Hayes et al., 2005) The restriction of one's true opinion from an audience recognized to disagree with that opinion and to preserve that conformity is a form of self-censorship. One may assert that focusing on opinions rather than information does not allow sufficient difference between the concept of self-censorship and the concept of conformity.

In this case, self-censorship is practiced only when there are no formal obstacles to revealing information and the decision to reserve information is made deliberately. The definition, therefore, excludes cases in which there is a regularized external obstacle that prevents the dissemination of information, such as formal censorship (Baets, n.d.; Sue Curry Jansen, 1988). Several but not mutually exclusive motivations may drive individuals to self-censor (Nets-Zehngut et al., 2015)

A salient impulse for the security of the in-group based on the supposition that it may hurt the group if the information is revealed. More specifically, (Bar-Tal, 2017) advocates that self-censorship often mirrors the resolution of a dilemma between conflicting goals or needs.

### **I.3.2. The Psychic Life of Societies**

Individuals are motivated to share valuable information with others. It is social coordination, forming a meaningful understanding of events; it contributes to alleviating unpleasant emotions. In addition, individuals usually identify strongly with social groups, through which they derive part of their

self-concept (Tajfel, 1974) individuals define their own identities concerning social groups and that such identifications work to protect and reinforce self-identity. The formulation of group identities connects both the categorization of one's "in-group" with relation to "out-group" and the tendency to view one's group with a confident bias vis-a-vis the out-group. In some cases, individuals feel that they share a mutual fate with the group and experience solicitude for the welfare of the collective (David & Bar-Tal, 2009) Consequently, they are motivated to preserve a positive image of the group to prevent harm to the group. Therefore, when individuals have information that may have negative associations for the group with which they identify, they encounter a difficulty between the necessity to share information and their motivation to protect the group. In some cases, they may decide to solve the dilemma by self-censorship

Societies punish members who share information that may damage the group and reward members who display loyalty and commitment. Collective identification and normative conformity encourage group members to self-censor to protect their self-interest and the group. In other cases, concern for the group may lead individuals to reveal information even if it is damaging to the group's image, challenging norms to change them as a way of improving the group's functioning (nonconformity due to dissent )(Packer, 2008)

### **I.3.3. Who self-censors**

Writers or even individuals tend to censor themselves – either voluntarily or involuntarily – in order to produce writings or provide information that is acceptable from both social and personal perspectives, they control what they say or do in order to avoid annoying or offending others, but without being told formally that such control is necessary. The decision of self-censorship will result from the implied perception and the complete identification with the official censor's views of what may be considered objectionable, harmful, delicate, or embarrassing to the targeted public that censorship is apparently safeguarding



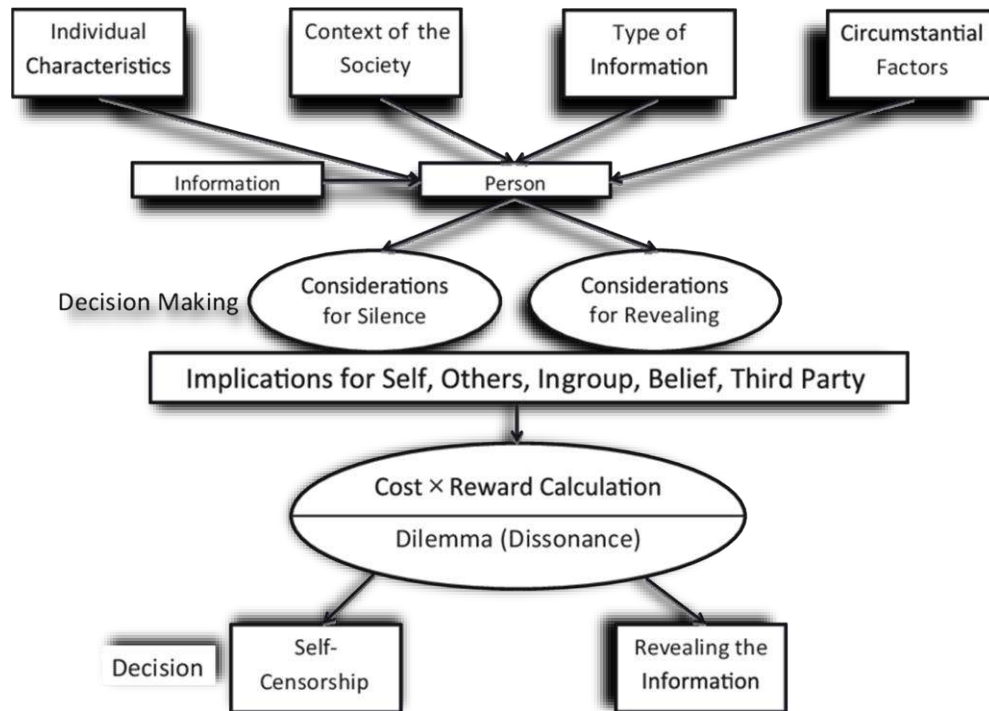


Figure 1. The process of self-censorship

### I.3.4. Self-Censorship versus Conformity

The literature distinguishes between private acceptance or conversion (conformity) and public compliance (conformity). The former takes place when individuals truly accept the beliefs, attitudes or behaviors of the majority viewing them as truthful.

The latter takes place when individuals express the views of the majority publicly but continue to hold different views privately. Individuals may conform because they do not want to seem deviant (normative conformity), or because they want to have reliable and valid knowledge (informational conformity)

More errors could be made by the group rather than separate individuals making their judgments when alone. It seems reasonable to conclude that the individual even if not normatively influenced, may be inspired by others in the sense that the judgments of others are taken to be a more or less trustworthy source of information about the objective reality with which they are confronted. It is not surprising that the judgments of others (particularly when they are recognized to be motivated and competent to judge accurately) should be taken as evidence to be weighed in coming to one's judgment. From birth on, we learn that the opinions and judgments of others are frequently

reliable sources of evidence about reality. Hence, it is to be assumed that if the perceptions by two or more people of the same objective situation are discrepant, each will tend to re-examine his viewpoint and that of the others to see if they can be accommodated. This process of complementary influence does not necessarily indicate the operation of normative social influence as distinct from informational social influence (Deutsch & Gerard, n.d.)

### **I.3.5. The Importance of a Free Flow of Information**

One of the main values in every democratic society is freedom of expression to assure a free flow of information (Dahl, n.d.) . The free flow of information is closely related to the civil rights that grant free expression see (Barendt, 2005)Where the free flow of information is not encouraged and protected, liberties are diminished.

Liberty of expression is tackled in the Universal Declaration of Human Rights(article19)(the General Assembly of the United Nations, 2010). Everyone has the right to freedom of opinion and expression; it includes freedom to give opinions without limitation and to seek, obtain and reveal information and ideas through any media and regardless of frontiers. This policy not only ensures freedom of expression and protects the freedom to communicate in public, but it also promises free and full access to information. Such authorized access to all necessary official information is a vital dimension of general freedom and a condition for generating a free and critical political climate, enabling a well-functioning democratic community. A free flow of information and free access to information also grants the necessary conditions in every society for the development of open-minded, well-informed, knowledgeable, and critically oriented group members.

The First Amendment warrants freedoms of religion, expression, assembly, and the right to petition. It prohibits Congress from both promoting one religion over others and also restricting an individual's religious practices. It guarantees freedom of expression by preventing Congress from restricting the press or the rights of individuals to speak deliberately. It also ensures the right of individuals to assemble peaceably and to petition their government (Egemenoglu, 2020, first amendment, para. 2-3-4).

The First Amendment ensures rights for religious minorities that could be persecuted, the government might well set a national religion, protesters could be silenced, the press could not criticize the government, and citizens could not assemble for social change. Most people believe in the right to free

speech, but debate whether it should comprise flag-burning, hard-core rap and heavy-metal lyrics, tobacco advertising, hate speech, pornography, nude dancing, solicitation and various forms of symbolic speech. Numerous would agree to limit some forms of free expression

Moreover, complete, available access to information by everyone in a society affects the public interest and wellbeing in several important ways:

- It raises the importance of free expression and critical thinking to a central state
- It expands the scope of public conversations
- It enables responsibility and clarity of the system
- It serves leaders and individual society members in making fair, well-informed, and well-merited decisions on societal issues.
- It provides effective beneficial control and supervision of the system
- It expedites the election of appropriate leadership
- It allows dynamic change of opinions
- It facilitates the development of humanity.

In general, the free flow of public information in any social group is a mark of good governance, transparency and assurance that those in leadership will not hide their faults. It also assures the moral conduct of the society in its intragroup and intergroup relations

## **Conclusion**

Self-censorship is a trap that has the potential of being an issue that not only prevents building a better world but also robs its performer of courage and integrity. Children's books have been exposed to a wide range of influences, as well as to wider scrutiny since the mid-1960s. Surely, they mirror, directly and indirectly, the changing society that produced them. The present situation is neither static nor predictable. The reality is that children's books themselves and the debate about children's reading will continue to reflect the shifts and seasons of nations' view of childhood, society, and truth.



**CHAPTER-II. Literary And  
Cinematographic Work:  
A Perversion Of The  
Aesthetic Sense**

## **Introduction**

Aesthetics is the philosophical study of beauty and art although art may imply the idea of beauty a little introspection shows that they are different things. Picasso's Guernica is a wild and disturbing portrait of war a beautiful painting that some would agree whereas others would assert that it's not beautiful per se but most would agree that it is indeed a work of art. By the time we enter the 20th century, film as independent yet still interdependent art with literature has developed, debates against the increase of the medium of cinematic art have already started. It is viewed as a production of a mechanical age, a hybrid art that inevitably linked technology with artistic imagination.

### **II.1. Arts and First Amendment**

Films borrowed heavily from the existing art forms, especially from the theatre, painting and photography. But later we find that within a century of its development, it advanced further and has left behind all these different genres of art as far as popularity and mass appeal is concerned. It also portrays reality, the reel version represents reality; at the same time, it also has an all-pervasive influence on the psyche and imagination of people.

The self-determinations contained in the First Amendment have brought back extraordinary profits for American society. In addition to shoring up democratic principles and guaranteeing liberty of faith, the First Amendment has nourished the arts, arguably the most vibrant and diverse in the world.

Although the First Amendment refers to the liberties of speech and press, it comprises a wide variety of expression beyond publications and the spoken word. All art forms have First Amendment's protection, including plays, music, dance, film, literature, poetry and the visual arts. Only protects arts against government restriction of artistic expression. It does not apply to the acts of private citizens or companies.

While the government may not shut down an art gallery because it disagrees with the viewpoint reflected in a painting, an art gallery owner can always decline to display a piece of art.

Whereas the state may not ban a compact disc because it is offended by the sentiments expressed in a song, an industry like Wal-Mart can choose not to sell CDs with parental advisory labels.

In examining cases involving the First Amendment and the arts, courts focus on the nature of the speech. Historically, political speech has had the highest protection. For example, a portrait lampooning the president of the United States would be regarded as political speech and enjoy substantial protection from government encroachment.

Similarly, art that conveys specific ideas through written or spoken words is a highly protected form of expression. While visual arts of a more abstract nature would get less First Amendment protection. The constitutional protection is greater to works with more powerful expressive content of the work. A painting, for example, gets greater protection than handmade jewelry.

In determining the constitutionality of state restrictions on free speech, courts will weigh the government's interest in laws against the value of the speech. Again, arts or performances with clearly expressive content will be accorded the most weight in that balancing test. For example, a nude actor in a touring company of Hair is given greater protection than a topless dancer in a bar.

In evaluating the extent of First Amendment protection for the arts, courts have had to grapple with several fundamental issues.

- Is art protected by the First Amendment?
- Does the First Amendment apply if art has a negative influence on young people?

In 1952, The U.S. Supreme Court's decision (*Joseph Burstyn, Inc. v. Wilson*, 1952) illustrates how the Court has grappled with these issues. A decision that explored whether the First Amendment prevents the prior restraint of motion pictures. Since the emergence of film, there had been government efforts to censor it.

Pennsylvania was the first to Adopt the First Statewide Censorship in 1911, with Ohio and Kansas approving similar boards in 1913. In 1915, the U.S. Supreme Court reviewed Ohio law according to the government the right to censor films. At that period, the Supreme Court restricted its free-speech consideration to the guarantees held in the Ohio Constitution and assumed that movies were an entertainment medium distributed for a profit and not a protected form of expression. (FIRE, 1911, Pennsylvania Adopts the First Statewide Censorship Law, para 1).

The presentation of moving pictures is a business, pure and simple, originated and directed for profit like other spectacles, and not to be perceived as part of the press of the country or as means of public opinion within the sense of freedom of speech and publication guaranteed by the Constitution of Ohio.(US Supreme court, 1915, p 230-236).

*They are mere representations of events, of ideas and sentiments published or known, vivid, useful, and entertaining no doubt, but... capable of evil, having power for it, the greater because of their attractiveness and manner of the exhibition (S.Randall, 1969, p.19).*

All of that changed by the latter decision that opened the doors to local censorship boards nationwide, however, in 1952. The New York Board of Regents could not ban Roberto Rossellini's *The Miracle*, under regulations barring "sacrilegious" films.

A film which was about an unstable young woman who is seduced by a bearded wanderer. The latter becomes pregnant, and in her mistaken state realizes that the man was in fact a saint and that the imminent birth is a miracle.

The New York Board of Regents Initially granted a license to the film but eliminated the approval after furious objections from the Catholic Church. The movie was called by the Legion of Decency<sup>5</sup> "a sacrilegious and blasphemous mockery of Christian religious truth." Which was appealed by the film distributor Joseph Burstyn, giving the Supreme Court the opportunity to weigh in.(S.Randall, 1969)

The former United States Attorney General Tom Campbell Clark wrote in the majority opinion "It cannot be doubted that motion pictures are a significant medium for the communication of ideas"

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<sup>5</sup> The Legion of Decency was a Catholic group founded in 1934 by Archbishop of Cincinnati, John T. McNicholas, as an organization dedicated to identifying for Catholic audiences, objectionable content in motion pictures. Members were asked to pledge to patronize only those motion pictures which did not "offend decency and Christian morality" [The Legion of Decency: How American Catholics Fought Hollywood and Won \(churchmilitant.com\)](http://churchmilitant.com)

*Motion picture may alter public attitudes and behavior in a many ways, varying from direct espousal of a political or social doctrine to the subtle shaping of thought which characterizes all artistic expression (Hoffman, 1991).*

Movies are a vehicle for public opinion concluded the Court, despite the fact that they are designed to entertain as well as inform. Noting in its Quoting 1948 opinion in (Court, 1948) that the line between informing and entertaining is too elusive for the protection of that basic right (a free press). Everyone is familiar with situations of propaganda within fiction. A man's entertainment teaches another's doctrine.

The subject of art's social and moral importance has evermore been a basic one in aesthetics. Plato and Schiller, for instance, considered art as intimately implicated in a person's moral and social education, whereas modernist approaches have argued for art's independence and separation from worldly concerns. This chapter provide a contemporary perspective on this long-standing debate and reveal the recent revitalization of humanist concerns in defining art and its significance (Davies, 1997). Possibly one of the basic values of art is what can be called "interpretation-centered" value: a work's capacity, that is, to prominently involving our interpretive abilities (Stecker, 1997)

Stecker describes art as an item that is an artwork at a given time, if and only if it is in one of the central art forms at that time and is meant to achieve a functioning art at that period, or it is an artefact that produces perfection in achieving such a function. Moreover, he sees the standard of acceptability for interpretations of artworks to be related to their purpose.

Some philosophers consider art as what can be learned from the meaning of society, morality, and life in general.

## **II.2. Aesthetics in Literature and Cinema.**

### **II.2.1. Plato and Aristotle**

The systematic study of art has its origins from 5th century Athens. Plato claimed that the true reality of the ephemeral things we see in the world was their idea. The triangles you form in the sand are imperfect representations of the absolute sense of a triangle. Ideas are exceeding the senses they can only be grasped by reason. However, there is one idea that presents itself



to reason through the senses; the idea of beauty. "There is a beauty by which all things are beautiful" (Plato)

In the symposium, Plato argued that the manifestation of something beautiful attracts the person who sees it. He identified this attraction with "Eros" the Greek god of desire drawn on by the erotic appeal of beauty, the philosopher leaves behind apprehension of things that are beautiful transcending the sensible world to achieve contemplation of the pure idea of beauty itself.

Plato's ideas on beauty did not take into account the role of art in aesthetics, the fact is Plato held a low opinion of artists and poets. He mistrusted them because he believed they often spoke of things they can't truly know about

In the Republic, Plato explained his understanding of art as an act of treason against the idea, because the sensible object is already a copy of its idea. In copying reality, the artist in effect represents a copy. He considered what is beautiful in itself is the one that conveys their nature. (Thayer, 1977, p. 594-618).

Plato's student, Aristotle, composed what is undoubtedly one of the most prominent books on art theory ever written "the poetics"(Janko, 1987) many see the poetics as a rebuttal of Plato's critique of the Arts. Aristotle states that arousing powerful emotions such as pity and fear was good for the citizenry of Athens.

In the middle Ages, there was strictly speaking no aesthetics, in this period the idea of beauty was overwhelmed by an all-consuming dedication to God, art theory was recast merely as a matter of defining technique.

At the height of the Renaissance, as the great minds of antiquity were rediscovered and translated, neoclassical aesthetics began to evolve. The vice grip of medieval principles began to loosen in the fifteenth century when the Italian architect Leonie Battista Alberti<sup>6</sup> asserted that beauty is harmony and perfection .beauty emanates from the submission of a work to the objective aesthetic laws that govern art and is therefore beyond the subjectivity of taste,

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<sup>6</sup> Leon Battista Alberti was an Italian Renaissance humanist author, artist, architect, poet, priest, linguist, philosopher and cryptographer; he epitomized the Renaissance Man. [Leon Battista Alberti | Italian architect and author | Britannica](#)

the first of these laws is the principle of formal order, as a result, neoclassical aesthetics is an aesthetics of proportion, symmetry, harmony and order. (Janko, 1987)

The foundations for aesthetics as it is studied today were laid in eighteenth-century England during a period of remarkable intellectual activity. We find the first modern system of the arts which held that the individual arts are united through imitation of nature and that there is a particular position of separation from practical interests which is essential to appreciating art. Joseph Addison's papers entitled 'on the pleasures of the imagination' (Addison, 1997) are widely considered to mark the beginning of modern aesthetic theory and Frances Hutchinson's (inquiry concerning beauty, order, harmony, design) (Kivy, 1973) is the first systematic philosophical approach to the subject.

Morality was central to the work of Hutchinson and his contemporary Anthony Ashley Cooper Earl of Shaftesbury<sup>7</sup>, Shaftesbury thought that there is no true aesthetic delight that did not include the good, nor was there any true moral pleasure that did not contain the beautiful, beauty and the good are one on the same. The ultimate origin of both is God. As harmony is a sign of the divine order, Hutcheson agreed with Shaftesbury that the moral sense is innate, but he also believed the human being has a sense of beauty and harmony. Hutcheson thought that the perception of beauty and harmony is mediated by the external senses, to an internal sense that registers the phenomenon of beauty. For the aesthetic experience to occur, the viewer or listener needs to be knowledgeable and have a refined Sensibility, but although these traits are necessary, they are not sufficient; the inner sense of beauty is innate and spontaneous.

## II.2.2. Baumgarten and Immanuel Kant

At the climax of the Enlightenment as rationality controlled philosophy, the German thinker Alexander Baumgarten<sup>8</sup> asserted that art and beauty belong to a middle ground between sensitivity and reason. Like the light of the

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<sup>7</sup>Anthony Ashley Cooper, 1st Earl of Shaftesbury PC (22 July 1621 – 21 January 1683), known as Anthony Ashley Cooper from 1621 to 1630, as Sir Anthony Ashley Cooper, 2nd Baronet from 1630 to 1661, and as The Lord Ashley from 1661 to 1672, was a prominent English politician during the Interregnum and the reign of King Charles II. A founder of the Whig party, he was also the patron of John Locke. [Anthony Ashley Cooper, 1st earl of Shaftesbury](#) | [English politician \[1621–1683\]](#) | [Britannica](#)

<sup>8</sup>Alexander Gottlieb Baumgarten, (born July 17, 1714, Berlin, Prussia [Germany]—died May 26, 1762, Frankfurt an der Oder), German philosopher and educator who coined the term aesthetics and established this discipline as a distinct field of philosophical inquiry. [Alexander Gottlieb Baumgarten](#) | [German philosopher](#) | [Britannica](#)

dawn, art leads us from the darkness of the merely sensible to the light of rational understanding, Baumgarten is remembered today for coining the word aesthetics as well as for his influence on Immanuel Kant. The Prussian philosopher Immanuel Kant<sup>9</sup> revolutionized philosophy with a series of brilliant works taking issue with Baumgarten in his critique of judgment in which he put forth a systematic theory of art and taste. In another crucial work his critique of practical reason Kant studied human action and developed his notions of duty and freedom, he concluded that as long as the realms of nature and of freedom are separated the individual is torn apart and he is a citizen of two kingdoms. Kant claim that the aesthetic experience makes possible the reconciliation of nature's determinism with human moral freedom. The aesthetic experience is constrained neither by natural law nor by moral law, in that playing area sensibility and reason are brought together by means of the imagination.

In stark contrast with Baumgarten and the rationalist school, Kant introduced the notion that judgment of the beautiful is not rule-bound. Rather following Hutcheson claims that it is based on a feeling, though all judgments of beauty are subjective in that they are based on feeling, so they can be shared among many people. However, given their subjective nature, there can be no hard and fast principles that guide these judgments so there can be no exact science of the beautiful.

Kant said that what causes satisfaction in the judgment of the beautiful is pure form experienced in selfless contemplation, he took up the appreciation for the artist as creator first articulated by Addison in eighteenth-century England and inspired by long Genesis treatise on the sublime and gave it an influential and highly original formulation. Kant's notion of the genius artist holds that the artist is not a skilled craftsman but rather an exceptionally sensitive and superior individual; it is in the work of the genius the inspired artist that nature shows her hidden face. "Through the genius, nature set rules to art"

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<sup>9</sup> Immanuel Kant, (born April 22, 1724, Königsberg, Prussia [now Kaliningrad, Russia]—died February 12, 1804, Königsberg), German philosopher whose comprehensive and systematic work in epistemology (the theory of knowledge), ethics, and aesthetics [Immanuel Kant | Biography, Philosophy, Books, & Facts | Britannica](#)

### II.2.3. Friedrich Von Schiller and Friedrich Hegel

At the end of the 18th century, Friedrich Von Schiller <sup>10</sup>adopted and expanded upon Kant's ideas. Schiller proposed what he called an aesthetic education designed to imbue students with an appreciation for and understanding of the Arts, Schiller held that art makes us more human and is the necessary condition for any social order based on rational freedom as opposed to totalitarian constraint.

*When we develop our aesthetic capacities, we develop our moral capacities, so much so that aesthetic education renders moral education superfluous.*

*(Friedrich Von Schiller-18<sup>th</sup> century).*

The Kantian theory of genius was of great importance in shaping Romanticism, a movement whose main tenant was the importance of the artists. Romantics considered a personal talent to be a value in itself and took it to be innate, following Kant they believed that there was no school in the world that could teach someone how to create a masterpiece. Thus, the worship of the individual and unconventional genius which began with the 18th century English philosophers became central to aesthetics.

In the 19th century, few would have doubted that romanticism was the last word in aesthetics, the German philosopher Georg Wilhelm Friedrich Hegel<sup>11</sup> in his lectures on aesthetics distinguished three ages in the history of art: Eastern or symbolic art which is expressed through allegories, classical art and romantic art.

Hegel believed that through art the individual expresses what he is and what he may become, in art material things are spiritualized, romantic art is the climax of this act of spiritualization

*The work of art is a sensible object not only for the sensible intuition but also for the spirit the beautiful is defined as the appearance or the sensible reflection of the idea of the absolute (Georg Wilhelm Friedrich Hegel\_19century).*

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<sup>10</sup>Johann Christoph Friedrich Schiller was a German playwright, poet, and philosopher [Friedrich Schiller | German writer | Britannica](#)

<sup>11</sup> Georg Wilhelm Friedrich Hegel was a German philosopher and is considered one of the most important figures in German idealism. He is also considered one of the fundamental figures of modern Western philosophy, with his influence extending to the entire range of contemporary philosophical issues, from aesthetics to ontology to politics [Georg Wilhelm Friedrich Hegel | Biography, Books, & Facts | Britannica](#)

Through his conception of historical dialectics, Hegel presented art as a completed process not open to future innovation. He claimed that romantic art is the endpoint of the aesthetic dialectic and further advances should not be expected.

Hegel represents a turning point in aesthetics because he rejected representational theories of art for example that art imitates nature and paved the way for the expression theories that were to dominate the 20th century.

#### **II.2.4. Arthur Schopenhauer and Friedrich Nietzsche**

While Hegel's reflections on aesthetics were becoming increasingly influential, another German philosopher Arthur Schopenhauer<sup>12</sup> turned his thoughts to art as well. Inspired by Hinduism, Schopenhauer believed that the world is a fabric of appearances woven by our intellect.

Reality itself is nothing more than the will to live that inheres deeply in all things, not only in living creatures but also within inanimate nature. This blind force, this impulse to live reveals itself through artistic contemplation. Music above all embodies the will to live through its incessant momentum and energy.

For Schopenhauer as for no other philosopher, music was the highest of the fine arts, the romantic art (the art of his century). Schopenhauer's theory on music as the embodiment of will was among his most important contributions to aesthetics.

Schopenhauer was an early influence on the German philosopher, poet and Philologist Friedrich Nietzsche<sup>13</sup>. Nietzsche rejected Schopenhauer's pessimism and reinterpreted the will to live as the will to power. In his work "*the birth of tragedy*" (Nietzsche, 1999) stated that art is a resounding yes to life, an

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<sup>12</sup> Arthur Schopenhauer, (born February 22, 1788, Danzig, Prussia [now Gdańsk, Poland] – died September 21, 1860, Frankfurt am Main [Germany]), German philosopher, often called the “philosopher of pessimism,” who was primarily important as the exponent of a metaphysical doctrine of the will in immediate reaction against Hegelian idealism. His writings influenced later existential philosophy and Freudian psychology. [Arthur Schopenhauer | German philosopher | Britannica](#)

<sup>13</sup> Friedrich Nietzsche, (born October 15, 1844, Prussia [Germany] – died August 25, 1900, Weimar, Thuringian States), German classical scholar, philosopher, and critic of culture, who became one of the most influential of all modern thinkers. His attempts to unmask the motives that underlie traditional Western religion, morality, and philosophy deeply affected generations of theologians, philosophers, psychologists, poets, novelists, and playwrights. [Friedrich Nietzsche | Biography, Books, & Facts | Britannica](#)

answer that goes beyond the logical and the rational. Nietzsche believed that there are two principles in art the "Apollonian and the Dionysian" the Apollonian refers to 'Apollo' the god of clear images that appear in the light of day and the blurred images of dreams, this principle is associated with the visual, the figurative and the imaginary. In plastic arts, the Apollonian prevails as a principle of happiness, of purification through the image.

The Dionysian principle of art derives from 'Dionysus' the god of wine and revelry, 'Dionysus' conjures the impulse to dissolve the ego, lose all limits and submit to delirium in lyric, poetry and music. The Dionysian principle prevails as a principle of pleasure where individuals recede into the universal will.

In every art, the Apollonian and Dionysian are commingled and synthesized; the spiritual core of art itself is mythological. Nietzsche's contribution to aesthetics is not a systematic program but rather an impassioned articulation of the sacred festive and mythic nature of art. "Only art can replace old mythologies" (Friedrich Nietzsche\_19<sup>th</sup> century).

## **II.2.5. Leo Tolstoy, RG Collinwood and Ludwig Wittgenstein**

The 20th century saw an explosion of interest in aesthetics, the most pressing problem facing 20th-century aesthetics and still, a point of considerable debate was the notion of art itself. In the first half of the century, the dominant view was the expression theory of art; its most famous advocate was Leo Tolstoy<sup>14</sup> and was definitively formulated by the Oxford philosopher RG Collinwood<sup>15</sup> in 1938. Expression theory states that art is the expression of emotion with expression and emotion defined in ways that are particular to theory, in the second half of the 20th-century philosophers grew impatient with the reigning definitions of art, this was due primarily to the pressure put on these theories by the avant-garde who refused to produce objects that fit standard definitions.

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<sup>14</sup> Leo Tolstoy, Tolstoy also spelled **Tolstoi**, Russian in full Lev Nikolayevich, Graf (count) Tolstoy, (born **August 28** [September 9, 1828, Yasnaya Polyana, **Tula** province, Russian Empire—died November 7 [November 20], 1910, Russian author, a master of realistic **fiction** and one of the world's greatest novelists. [Leo Tolstoy | Russian writer | Britannica](#)

<sup>15</sup> R.G. Collingwood, in full Robin George Collingwood, (born February 22, 1889, Lancashire, England—died January 9, 1943, Coniston, Lancashire), English historian and philosopher whose work provided a major 20th-century attempt to reconcile philosophy and history. [R.G. Collingwood | British historian and philosopher | Britannica](#)

In response some turn to the new philosophy of language promoted by Ludwig Wittgenstein<sup>16</sup> in his highly influential book (philosophical investigations) first published in 1953.

*Do you think I have a theory? Do you think I am saying what this is and what that is? I described; I give examples. You have to describe ways of living in order to be clear about the aesthetic principles (Wittgenstein, 1953).*

From his chair at Cambridge University, Wittgenstein developed a revolutionary theory on the uses of language, he held that in order to understand a word one must first consider its customary uses; because that word is nothing beyond those uses. for example; there is no such thing as the true essence of fruit as Platonism would hold, rather what really exists is a series of entities such as (apples, plums, oranges) which have some kind of family resemblance, this family resemblance accounts for their common name the word (fruit).

## II.2.6. Morris Weitz, George Dickey

*What I am arguing, then, is that the very expansive, adventurous character of art, it's ever-present changes novel creations, makes it logically impossible to ensure any set of defining properties (Morris Weitz\_20th century).*

In 1956, the philosopher Morris Weitz<sup>17</sup> took Wittgenstein's notion of family resemblance and applied it to art, holding that there were no necessary and sufficient conditions that made something a work of art. The best one could identify a formal set of resemblances; art forms are not static so that no theory on art is possible and efforts to reach a definition of art should be abandoned. Instead of wondering about the nature and essence of art it is more useful to analyze its roles and the kind of ideas it represents; Weitz's line of thought justifies for example the artist Marcel Duchamp's<sup>18</sup> taking a urinal out of its usual context turning it upside down and presenting it as art.

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<sup>16</sup> Ludwig Wittgenstein, **in full** Ludwig Josef Johann Wittgenstein, (born April 26, 1889, Vienna, Austria-Hungary [now in Austria]—died April 29, 1951, Cambridge, Cambridge shire, England), Austrian-born British philosopher, regarded by many as the greatest philosopher of the 20th century. [Ludwig Wittgenstein | British philosopher | Britannica](#)

<sup>17</sup> Morris Weitz "was an American philosopher of aesthetics who focused primarily on ontology, interpretation, and literary criticism" [Morris Weitz \(July 24, 1916 – February 1, 1981\) | World Biographical Encyclopedia \(prabook.com\)](#)

<sup>18</sup> Marcel Duchamp, **in full** Henri-Robert-Marcel Duchamp, (born July 28, 1887, Blainville, France—died October 2, 1968, Neuilly), French artist who broke down the boundaries between works of art and everyday objects [Marcel Duchamp | Biography & Artwork | Britannica](#)

If the concept of art derives from the linguistic games in which that word is used, art is whatever we may call art no matter what that object may be. A similar conclusion was reached by the institutional theory of art whose major proponent was George Dickie<sup>19</sup>, he proposed that a work of art could be anything that the institution of the art world <sup>20</sup>designated as such.

As a result of the expanded aesthetic landscape, 20th-century art was characterized by innovation and constant challenges to convention: Dadaism, cubism, surrealism, pop art and other movements stretched and mutated the form and matter of art and in the process, the idea of beauty was nearly forgotten. Inevitably the avant-garde was absorbed into mainstream culture today once renegade genres such as jazz, films, musicals, photography, comics and science fiction are inevitably acknowledged as art.

### **II.2.7. John Dewey, Walter Benjamin**

The American philosopher John Dewey<sup>21</sup> In 1934 stated that aesthetics is always linked to society, as whole art that helps to make the life of a people. For Dewey, art was a sociological phenomenon, feelings aroused by a work of art are not purely a personal experience; they must be universal.

In 1936, the German philosopher Walter Benjamin<sup>22</sup> observed that the concept of art had been radically altered by technological advances that enable the unlimited reproduction of an artistic object. A work of art is no longer unique and unrepeatable, an original painting is only one of its kind but a poster is not. A movie can be shown simultaneously in hundreds of theatres, a TV program can be seen by people all over the world and it can be repeated or recorded. So, aesthetics has to deal with this new reality in particular with the power of television.

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<sup>19</sup> George Dickie (12 August 1926 in Palmetto, Florida - March 24, 2020) was a Professor Emeritus of Philosophy at University of Illinois at Chicago.[1] His specialities included aesthetics, philosophy of art and Eighteenth Century theories of taste. [Dickie, George | Philosophy | University of Illinois at Chicago \(uic.edu\)](#)

<sup>20</sup> The institution of the art world is the view championed by George Dickie in 1974, following on work by Arthur Danto, that art institutions such as museums and galleries, and specific agents working within them, have the power to dictate what is art and what is not. [Institutional Theory of Art - Oxford Reference](#)

<sup>21</sup> John Dewey, (born October 20, 1859, Burlington, Vermont, U.S. – died June 1, 1952, New York, New York), American philosopher and educator who was a cofounder of the philosophical movement known as pragmatism [John Dewey | Biography, Philosophy, Pragmatism, & Education | Britannica](#)

<sup>22</sup> Walter Benjamin, (born July 15, 1892, [Berlin](#), Ger.—died Sept. 27, 1940, near Port-Bou, Spain), man of letters and aesthetician, now considered to have been the most important German literary critic in the first half of the 20th century. [Walter Benjamin | German literary critic | Britannica](#)



Contemporary aesthetics involves the observer in the reaction of the artistic object demanding a new sensibility for both artists and the audience.

### **Conclusion**

The philosophical engagement with the arts that we call 'aesthetics' dates back to the very beginnings of philosophy itself in classical Greece. It was then and continues to be concerned with artists, artwork and audience, at times emphasizing one of these or another; at other times juggling the three simultaneously in an intricate dialectic. Art has a history, unlike its philosophy. As art is growing, stretching and challenging, philosophers continue to unravel and attempt to make sense of the human compulsion to create works that have no discernible practical purpose but which we relish and admire nonetheless.



## **CHAPTER-III. Cinematographic Adaptations And Novels**

## **Introduction**

The artistic field during the 19th century underwent various revolutions that are considered new interactions; even literary heritage has had a part in this interaction. The novel is considered as a central element and dominant written literary form, later becomes material for all kinds of adaptations and a source of inspiration for many cinematographic works.

From its inception, cinema needed to rely on literary products as documentary references to prove its legitimacy; that is why the film adaptation of the novels manifests itself. The scriptwriters seek to read avidly and exploit the "novel" to transform it into an audio-visual product.

*"I think cinema, movies, and magic have always been closely associated. The very earliest people who made film were magicians." Francis Ford Coppola*

This present chapter concerns a conceptual theoretical majority relating to the film adaptation of a literary work. We will first discuss the commonalities then the similarities and differences of the novel as a literary work, and the screenplay, that of the film adaptation of literary works specifically from the novel.

### **III.1. Commonalities**

One may believe that the process of writing and producing any literary piece is highly individualistic that does not have any space to accommodate any other person. The artist has to engage with his or her feeling to produce a poem or story or a rigorous work towards the completion of a novel; unlike the film industry, which is a team effort. That said, the latter is a team spirit; where the director's role is often limited to a unifying factor once the story has been completed by the team.

We find that the film is approaching the novel as an art form. The narrative potential of the film is so marked that it has produced the puissant connection with novels, rather than painting or theatre.

The closeness one can find between the novel and the film is that they both tell a story with an eye to detail, with a wealth of information from the narrator's perspective. The audience or the viewers have to look at the work and develop an understanding based on their sensitivity, when they read the

novel they supply the details and links based on one's past experiences and imaginative capability by also rejecting the disbelief as Coleridge<sup>23</sup> has claimed.

Some novels are attempted to be reproduced into movies with the help of certain special effects and traditions. On the other hand, since these mental images are fundamentally absent in the movie and everything has to be portrayed on the screen in front of the audience, so we find that it has also developed its traditions to compensate for these lacunas.

There are certain commonalities since both films and novels provide an endeavor to pass on a story convincingly to a viewer or a reader, but we may find several differences. Cinema cares about how the image captivates the heart and the mind viewers, making use of melodies of the music and the dialogues. The projection of the images is superior to the dialogue delivery, the visual appeal ultimately helps the viewer look at the images to lead an experience vicariously. Films are based on the observation quality of a viewer, and the optical quality presented by the filmmaker. The commonalities between the film and the novel are in characterizations' presentation in both these art forms.

Films have borrowed heavily from realistic details of any character portrayal from the novel. J. K. Rowling is a phenomenal writer, based on how much she cares about her series and the detail she puts into each aspect of the books. There are many imaginative creatures like Acromantula<sup>24</sup>, the Basilisk<sup>25</sup> blast and Dementors<sup>26</sup>. Rowling created Dementors to represent her real-life struggle with depression.

*Everything went cold...and I felt...as though all happiness had gone from the world...and I remembered...dreadful things. Arabella Figg- (Rowling, 2003, p. 577)*

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<sup>23</sup> Samuel Taylor Coleridge, (born October 21, 1772, Ottery St. Mary, Devonshire, England – died July 25, 1834, Highgate, near London), English lyrical poet, critic, and philosopher. His *Lyrical Ballads*, written with William Wordsworth, heralded the English Romantic movement, and his *Biographia Literaria* (1817) is the most significant work of general literary criticism produced in the English Romantic period. [Samuel Taylor Coleridge | British poet and critic | Britannica](#)

<sup>24</sup> An acromantula is a gigantic black spider (legspan may reach up to 15 feet) with a poisonous bite, the Acromantula is an anomaly in the beast / being classification system. While capable of human speech, the Acromantula is classified as a beast rather than a being due to its violent tendencies. [Acromantula – Harry Potter Lexicon \(hp-lexicon.org\)](#)

<sup>25</sup> A basilisk wizard-bred Dark creature of enormous power, this extremely poisonous giant serpent (up to 50 feet in length) is brilliant green in color with long thin saber-like fangs and bulbous yellow eyes. [Basilisk – Harry Potter Lexicon \(hp-lexicon.org\)](#)

<sup>26</sup> Dementors are horrible, spectral magical creatures, hooded and robed, which feed on positive human emotions and leave only the negative ones [Dementors – Harry Potter Lexicon \(hp-lexicon.org\)](#)

### III.2. Film and literature; are they connected?

The relationship between films and novels is ambivalent. The two forms are related, but at the same time, they belong to different realms that film critics took different perspectives. "Film has nothing to do with literature; the character and the substance of the two art forms are normally in conflict" Ingmar Bergman<sup>27</sup>. And "film and literature are as far apart as, say, cave painting and a song" – Norman Mailer<sup>28</sup>

Norman Mailer has duplicated the idea of Bergman, However, some other renowned critics think interdependence to be a positive thing and has to be built on further.

*the close relation ... between the reel world of film and the private fantasy experience of the printed word this experience of the private fantasy is indispensable to the Western acceptance of the film form ... the film, both in its reel form and its scenario or script form is involved with book culture (Marshall McLuhan<sup>29</sup>).*

Marshall McLuhan has evoked that the film as a medium is intricately involved with the book culture, a person cannot understand them if we dissociate them completely. These different opinions lead to, looking further into the basic task and responsibilities of a novelist and the filmmaker.

*"My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel and I quote- It is before all, to make you see, that and no more, and it is everything" (Joseph Conrad<sup>30</sup>).*

Conrad in his preface to *The Nigger of the Narcissus* (Joseph, 1896), said that the task of a novelist is to make the audience see certain things. This idea

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<sup>27</sup> Ingmar Bergman, in full Ernst Ingmar Bergman, (born July 14, 1918, Uppsala, Sweden – died July 30, 2007, Fårö), Swedish film writer and director who achieved world fame with such films as *Det sjunde inseglet* (1957; *The Seventh Seal*) [Ingmar Bergman | Biography, Movies, & Facts | Britannica](#)

<sup>28</sup> Norman Mailer, in full Norman Kingsley Mailer, (born Jan. 31, 1923, Long Branch, N.J., U.S. – died Nov. 10, 2007, New York, N.Y.), American novelist and journalist, best known for using a form of journalism – called New Journalism – that combines the imaginative subjectivity of literature with the more objective qualities of journalism [Norman Mailer | American author | Britannica](#)

<sup>29</sup> Marshall McLuhan, in full Herbert Marshall McLuhan, (born July 21, 1911, Edmonton, Alberta, Canada – died Dec. 31, 1980, Toronto), Canadian communications theorist and educator, whose aphorism "the medium is the message" summarized his view of the potent influence of television, computers, and other electronic disseminators of information in shaping styles of thinking and thought, whether in sociology, art, science, or religion [Marshall McLuhan | Canadian educator | Britannica](#)

<sup>30</sup> Joseph Conrad, original name Józef Teodor Konrad Korzeniowski, (born December 3, 1857, Berdichev, Ukraine, Russian Empire [now Berdychiv, Ukraine] – died August 3, 1924, Canterbury, Kent, England), English novelist and short-story writer of Polish descent [Joseph Conrad | Biography, Books, Short Stories, & Facts | Britannica](#)

of making one see is also duplicated in Griffith's statement "The task I am trying to achieve is above all to make you see "(D. W. Griffith)<sup>31</sup>.

This is the point where film and novel join as part company. Movies assume an effective relationship between the captive artist and receptive audience, even though the novelist and the film director may have common intentions in their attempt to show certain things. The contrasts of making us see something through the written word by their appeal to our conceptual capabilities and showing us something based on visual images on the screen would always be there. One should admit that the writer and the filmmaker work in consonance.

"The function of a novelist is to reveal the hidden life at its source" (E. M. Forster.<sup>32</sup> 1900, p. 14). In the 20th-century, filmmakers were borrowing from the realist traditions of novelists of the 19th-century. Novelists were struggling to present non-verbal experience with the help of words.

In the early half of the 20th century, many literary authors developed stylistic techniques like James Joyce, Virginia Woolf and also be D. H. Lawrence, when they were grappling with how to present the flux of time and how to present the emotions which run internally in the psyche of the people with the help of narrative techniques. Consequently, we find that they had started to talk about the internal time, the dichotomy between the chronological, the clock time and the internal time, and then they tried to develop the stream of consciousness technique to show the inner goings-on of a character's personality.

But still, we have to concede that a novel is a discursive form based on time. In contrast, we find that a film focus on space. So, we find differences are to be there.

The novel works in time, includes several tenses whereas, the film has only a present tense with its basis. The rendition of mental states; whether a memory, a dream, or imagination, is performed better through language because words can detail an experience. Whereas. Thoughts cannot be explained

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<sup>31</sup> D.W. Griffith, in full **David Wark Griffith**, (born January 22, 1875, Floydsfork, Kentucky, U.S.—died July 23, 1948, Hollywood, California), pioneer American motion-picture director credited with developing many of the basic techniques of filmmaking, such as *The Birth of a Nation* (1915)

<sup>32</sup> E.M. Forster, in full **Edward Morgan Forster**, (born January 1, 1879, London, England—died June 7, 1970, Coventry, Warwickshire), British novelist, essayist, and social and literary critic. His fame rests largely on his novels *Howards End* (1910) and *A Passage to India* (1924) and on a large body of criticism. [E.M. Forster | Biography, Books, & Facts | Britannica](#)

with the help of words only in 'the medium of words' it has to be presented through images combined with words or in their absence and they are to be perceived by the viewer.

So we find that these two differences of perceptions lie behind the difference of approach in these two mediums of expressions. In the mechanism of films, visuals entrap people even when there are no sounds and words. Sometimes, we find that either the dialogue or individual sound becomes meaningless, only the visual which suggests the meaning that entraps a person. Also, there are scenes in a movie where the actor takes control in the absence of words that tries to project a particular image. So spoken word is also attached to the spatial image presented in a film.

These two mediums are different, so the question of superiority is to be considered redundant and irrelevant. We have to accept them as two independent art forms which may be enriched by each other.

Technology is essential in the production of novels and films, with the introduction of different technologies, the art forms have also changed shape. The novel, as an art form, has changed. It started because of the intervention of technology. Without printing technology, a novel as a genre would have been impossible. But the development in any medium which uses words only, in the context of technological evolvment is slow and takes time because it is related to the reading habits of culture and individual.

In the medium of films and cinema, we find that the intervention of technology is immediate, the reason why the way we look at a movie, understand and respond is also changing. We have different type of viewership. With the introduction of TV, personal computers and mobile phones, the way we look and perceive a movie has also changed. The conditions in which the film is viewed, responded to and the spaces used to occupy also changed" A film comes close to a dream" (Jameson).

The psychological implications of the novels and films are significant because both can have a cathartic effect<sup>33</sup>. It is the release of emotional tensions after an overwhelming experience that restores or refreshes the spirit, it also has a significant role in literature and psychological theories.

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<sup>33</sup> Catharsis is a purifying or cleansing of our emotions, so it purifies us of our sensations, especially pity and fear introduced by Aristotle in the tragic drama and its influence on the audience

We can say that the cathartic impact also depends on the receptivity of the audience. The secondary alternate world created by the film, allows us to substitute gratification.

Literature also requires participation, in comparison to a film, the novel requires greater audience participation that goes to a longer time duration. So we find that both mediums can also have a cathartic effect on the audience

### **III.3. The Adaptation of a Novel into Cinema**

When we adopt a novel or a story into a film, several changes are bound to occur. The making of a movie is a team effort in addition to the time constraint that forces the filmmaker to do a lot of pruning in terms of the depiction of the story. At the same time, we find that films can be made again and again about the same theme, on the corresponding novel, but once a novel is written it cannot be rewritten, it is complete in itself.

The same story may have different understandings or different versions and different interpretations. For example, novels like *Pride and Prejudice*, *Robin Hood*, *Anna Karenina* have been filmed several times and each version communicates a story, an emotion that is slightly different from the other.

One would refer to J.K.Rowling's *The half-blood prince* novel and its interpretation. In its interpretation, they cut so much out about Voldemort and his past. When the book is that long and it is being adapted to a movie, directors choose certain areas of the story to focus on. In this case teen drama and relationships was their main focus. In the novel, it simply complimented the story. But here, it dominated the story. They even made Harry and Ginny so awkward, and uncomfortable with each other. It is unfortunate because this is the exact opposite of how they were in the books. In my opinion, choosing to focus on the couple aspect was a wrong choice. There were so many other things to focus on, like Voldemort's past, the Half-Blood Prince, and Malfoy. They barely scratched the surface with all of these things in the film, at least two of them should have been the main focus of the movie, rather than the relationship aspects. In a way, David Yates's secondary imagination comes into play.

*The Half-Blood Prince* book focuses so much on Voldemort character, It gives much more detail on his mysterious, and interesting past, they also focus on Draco becoming a Death Eater and his struggle to complete his mission.



And on top of that, Harry's obsession with finding out what Draco was doing and that Snape kills Dumbledore.

The aesthetic judgements that a viewer can have on a movie or a reader towards a novel depends on the way we perceive these products. The novelist Conrad and the filmmaker Griffith task is to make audience see, but their field is different (novel vs. film). Herein we find that sensibility of the audience as a whole also comes into the picture. The values, the structures, the myths and the expectations the audience of Conrad were different from Griffith's audience. Conrad, the novelist has a certain appeal to a small and middle-class audience which is limited, not holistic. On the other hand, Griffith as a filmmaker, he is addressed the mass audience, collective people, therefore, their aim is different because they are targeting different audiences, that is why the act of seeing and understanding by the audience becomes different.

One may assert that the expectations and demands of these two groups of the audience turn the two art forms in very different, sometimes even opposite directions.

### **III.3.1. Two Art forms telling a Story**

We have to be aware of certain related aspects to the filmmaking process. Fiction is the ore that mint in the story departments. So fiction can be adopted by the story department of one filmmaker. Sometimes, when a story or a script for a movie is being written, there can be direct and indirect influences on the filmmaker. There may be an attempt to adapt the novel totally or certain aspects only. In both cases, the storyline benefits. One should say that the movies based on novels, so far, have been artistically and financially successful.

The novel adaptation as a film medium is perhaps a costly business because it involves many details. Many Novels and write-ups are being adapted into films and receive covetous prizes several times. J.K.Rowling's *Harry Potter and the Half-Blood Prince* won the Royal Mail Award for Scottish Children's Books<sup>34</sup> (best book for readers aged 8–12 years) in 2006 and other remarkable awards.(Bloomsbury, 2020, Awards and Prizes, para. 6)

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<sup>34</sup>The Harry Potter books and J.K. Rowling have received many honors and awards [Harry Potter | Harry Potter awards - JK Rowling awards - Harry Potter books \(bloomsbury.com\)](#)

So there is an association between the achievements of these two mediums. More often than not, we have seen that the books which have been fruitful as a specific fine art, have additionally been transformed into effective motion pictures later on. Simultaneously, we track down that the fine art of the film additionally impacts books from multiple points of view. The undeniable association lies in the tie in deals of books. If a film gets famous, we find that individuals become inquisitive to think about the novel on which an image has been based.

The seven Harry Potter books were changed into eight films, the last film *Harry Potter and the Deathly Hallows* was separated into two motion pictures which gathered together more than \$1.3 billion throughout the planet.

When the greater part of the readers approach the novel after having seen the film, their undeniable response is flawlessly summarized by Jean-Paul Sartre. For large numbers of these readers, the book shows up as "Pretty much a reliable analysis on the film".

So film forms of the books simply build up the reality of the correspondence of substance, not the feel which can be extraordinary. They likewise give factual information which isn't condemning of correlation and mutational cycles in filmmaking are additionally neglected totally.

### **III.3.2. The Mutational Cycles**

The changes in the storyline of the novel and characters and the topical thought processes are frequently disregarded by our judgmental mentalities and by the utilization of exclamations like judging if a film is consistent with the first work. Certain impulses are there which recommend that deviations from the first novel story are reasonable. For instance, the novel's length can or must be pruned because, dissimilar to the novel, the film has a restriction of time. Once in a while, a few scenes are not envisioned viably. So the degree of variety will change straightforwardly as far as the regard one has for the first.

If the producer needs to keep the story unblemished, we track down that a film is near the first novel. So taking freedoms, notwithstanding, doesn't debilitate the nature of the film as we have seen in *Harry Potter The half-blood prince*, yet the nature of a film is there.

At the point when the vehicle of articulation changes from a phonetic to the visual one, the distinctions are there. The final results of the novel and

film address two diverse stylish possibility, each is self-sufficient and portrayed by exceptional and explicit properties of its own.

### **III.3.3. Methods of Cognizance and treatment of Time inbuilt in these two Artistic Expressions**

We find that books frequently move to portray the internal sentiments, the secret feelings and the stifled feelings of individuals. Furthermore, especially toward the start of the twentieth century, there has been an unmistakable development from activity to reverse idea. Most of the books are moving from outer activity to inside bantering of the encounters. Be that as it may, nonverbal encounters and feelings are confronted with certain verbal limits.

Words assist us with envisioning those encounters, differently and vicariously. Yet, this agreement is likewise profoundly emotional and they trust that the creative mind of the readers would have the option to fill in for the verbal lacuna which is there in the novel because at whatever point they are attempting to portray with the help of words, a nonverbal marvel or a nonverbal encounter, it will undoubtedly be there.

When Readers read a novel or a story, they develop a calculated picture of things, sentiments, ideas, encounters, structures, and so forth, on their perusing or verbal upgrades. Yet, these calculated pictures become a piece of a reader's awareness in a similar way in which these pictures are a result of a reader's previous encounters. So they are profoundly emotional. Conflictingly, the pictures and movies are externalized in space, the applied pictures that are hard to project can be given looks of individuals with the assistance of verbal improvements.

The educator Dane Archer<sup>35</sup> summons that the human face has a huge capacity to portray feelings" book". So one needs to believe that the vehicle of the film has an unmistakable edge over the novel in the depiction of a nonverbal encounter without taking responding to the words. Simultaneously, the fantasies and recollections we find in the motion pictures, are introduced in extraordinary terms. A movie can't straightforwardly show the idea, so it drives us to derive a specific idea by masterminding outside finishes paperwork for our visual discernments or through exchanges. The exchanges take

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<sup>35</sup>Professor Dane Archer teaches at the University of California at Santa Cruz, Archer created the University of California video series on Nonverbal Communication, and there are now twelve films in the series. These films have been described as the "gold standard" in educational media [The Human Face: Emotions, Identities and Masks | Berkeley Media](#)

the assistance of words dependent on the paralinguistic capacity of the entertainers and entertainers to introduce a specific feeling.

Without paralanguage, we track down that semantic conveyance (the verbal conveyance of discourse) will not be powerful. What is more, simultaneously, films are subject to the plan of other outside finishes paperwork for our visual discernment. So the pictorial portrayal of dreams and recollections turns into a test and may frequently be frustrating in the films. To recollect the previous discussions or undertaking the great or the terrible occasions, one can swell a different picture into an edge for the fantasizing groupings. There might be the superimposition of pictures or to show old depictions, one can even clear the edge.

The linguistic capabilities can also change. At the same time, we find that readers have to be conscious of the chronological span of the events presented in a novel. So when we look at the chronological duration of the narrator's time, we find a durational lag between art and life. But it is compensated in the medium of film with the help of technology because technology has a certain immediacy. The chronological duration of the reading and the chronological span of the events are retained in the film also. The camera becomes the narrator, not the individual.

A film can have two hours or a short web-based film of ten minutes only, whereas the reading of a novel is very different, we can read it in a quick manner or a leisurely manner. But it is the sense of the passage of time that is crucial in films because a novel does not have any limitations in terms of pages, therefore, it can have a long chronological span of events. If it has to be depicted in a movie, it should develop its techniques and conventions to present them.

So novels can afford a density because the reader would live with it longer. As we read a novel for several months or several days, we find that it becomes a part of our psyche. A novelist can describe several other things also that may not be necessarily a part of the story, but a film has to economize everything.

We can stop reading a novel and flip ahead at our own pace, but while watching a film the pace is controlled by the projector or the screen. So the fictional time is very different from the film time.

In a film adaptation, conventions have quantitative deletions from the original novel. Still, when we look at the film adaptation, it is ultimately the qualitative rather than the quantitative differences that militate against film adaptations.

The concept of the psychological time and the internal time has been there in the criticism of the novel at the beginning of the 20th century. This idea is presented by various novelists in their critical writings and try to incorporate these techniques and methods in their novels. The psychological time or the internal time was for the first time used by William James<sup>36</sup> in his book *Principles of Psychology* published in 1869. Technological developments have enabled filmmaker to ignore the sequence of space and time. But they make use of music and dialogues and we find that each shot also has a particular context. Words are substituted in a film by the actions so the actions can be presented in slow motion because the words are not there and everything has to be communicated with the help of the movements (images), this particular aspect had been used during the era of silent movies like the Charlie Chaplin movies.

Every shot takes its meaning both from the preceding ones and the future expectations, at the same time, the soundtrack and the music in the background provides a complex system of counterpoint. So we find that these are the nonverbal substitutes for the techniques which were used by the novelist.

One may assert that films unfold in a perpetual present, they have to take the help of special effects or certain definite conventions. Sound in a movie is always to be treated as a secondary advantage since it does not challenge the primacy of the spatial image. The sound, the dialogue delivery, the words which are used, the paralanguage which is used for the delivery are all important. But they never challenge the primacy of the sound, therefore, we find that it is always the image of the face of an actor that has primacy over the sound of her or his voice. Ultimately it is the image that is important in a movie. So the film comes closest to rendering the flux of time in comparison to any other nonverbal art form.

In comparison to painting or sculptures, we find that films are much more capable to render the flux of time. So the film has attached spatial images

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<sup>36</sup> William James, (born January 11, 1842, New York, New York, U.S.—died August 26, 1910, Chocorua, New Hampshire), American philosopher and psychologist, a leader of the philosophical movement of pragmatism and a founder of the psychological movement of functionalism. [William James | Life, Books, Psychology, Contribution, & Facts | Britannica](#)

to words, therefore, in good films and with good actors, image and word are inextricably fused, enabling us to intuit the internal time.

### **III.4. Stuart Hall's Reception Strategies**

*"Encoding and decoding in the Television Discourse"*

From 1973, Stuart Hall's article develops the model of three reading positions (Stankovič 2002, 36). He claims that if the message was sent it does not necessarily mean that it has also arrived at its destination; it is even less assured that it is discerned the way the sender of the message predicted (ibid.). The public is not harmonic, rather, it consists of various groups of people who have very diverse experience and knowledge and who have significantly different relations towards dominant ideologies. But even though each individual understands the message in a slightly different manner, the fact that we live in similar if not the same cultures prevents misunderstandings.

In *the Harry Potter series*, the strategies for the perception of the text could lead to the following results.

The dominant-hegemonic strategy is most likely among readers (especially child readers) from Anglo-American culture and of the middle class. The images in *Harry Potter* are closest to these readers, they are familiar to them, therefore, there is little likelihood they would doubt them. This is true for a variety of topics in these books, including issues as problematic as sexism and racism. Because of the innate denial or avoidance of such issues they appear as something normal or unworthy of any special attention. As a result, such themes do not rouse opposition in the readers.

The negotiated strategy is more likely among readers from different cultures: their local particularities and experience become more evident in their interpretation of texts relative to how distant their culture is from the Anglo-American society. These readers might question the scenes in the boarding school, the striving of the Dursleys to have a bigger house and a better car than their neighbours, the rivalry among the schoolfellows at Hogwarts, their desire to have a better and newer version of the flying broom, the theme of witchcraft, etc. With this strategy, the cultural differences between readers around the world become the most prominent. Through this, the readers also become aware of different cultures and they learn about them, which enables them to

understand different societies more easily. From the perspective of learning about cultures, this strategy is the most important as the dominant strategy is only possible with readers who already know the culture presented in the book because they belong to it, therefore, they do not learn anything new about it; while with the oppositional strategy, the cultural differences are not as important as the social experience, knowledge, and education of the readers.

The third, oppositional, strategy is mostly present among educated readers. These readers can assess positive and negative aspects of a book, they can interpret them within the context, and they are also able to refuse them if they deem it necessary. Few child readers would be capable of this, consequently, they must have teachers and parents to direct them and to teach them the right interpretation of the text because children take this knowledge into adulthood and then forward it on in the same form they have received it.

### **Conclusion**

Then, it will be imperatively necessary in the presentation of the theme to know that a film is a filmmaker's version of his vision to the world in the same manner in which a novel is a novelist's version of the world around him. So we find that a famous novelist and a famous filmmaker agree as far as their version of basic responsibilities of their medium is concerned.



## **CHAPTER-IV. Harry Potter Analysis**



## **Introduction**

Stories have been an integral part of every society since the dawn of time. They keep us entertained, they give commentary on the world we live in, and they show us reflections of ourselves, all of which helps us understand life and how to deal with it a little better. And, aside from Star Wars, no story has had as big impact on the culture as Harry Potter. While the franchise has faded out of favor in recent years, we can still say without a doubt that Harry Potter is the defining text of our generation, which is, roughly, anyone born between 1985 and 1998. While the spectators of the series go far beyond that range, those within it experienced something truly unique with the release of each novel.

When looking at fantasy stories, we often get tales set in far-off and distant lands, Middle-earth, Westeros, Temerant. These are all incredible places with deep histories and magical systems that, quite clearly, do not exist. They are different worlds whereas the world of Harry Potter is set up as one hidden inside our own. It plays with the idea that if we can just pay close enough attention, we might just be able to see it. There is magic everywhere, secrets within the most basic of things. All of this made Rowling's world easy to step into because while it managed to feel familiar in many ways, there was the promise of mystery around every corner. By presenting the series through Harry's eyes, an outsider to the magical world, readers learn about everything at the same time as him, not only giving a solid reason for information dumps but also creating a bond between Harry and the audience.

### **IV.1. The style is to cross boundaries:**

The story starts in the most painfully "normal" home one could imagine, Number 4 Privet Drive, establishing an exaggerated yet recognizable sense of mundanity that is a part of nearly every person's life in some way or another. As Harry moves out of the ordinary confines of his Aunt and Uncle's

home and into the magical realm of Hogwarts, readers share in Harry's joy and appreciation for his new life.

Couple this with Harry's relative normalcy, and it becomes pretty clear why so many kids were able to project themselves onto him. Most people can relate to that feeling of wanting there to be more, wanting some sort of excitement that is lacking from their own lives – especially kids who are spending seven hours a day at school learning things that, while often important, are not always exciting. Contrasting this with the students at Hogwarts who are tending to sentient plants and levitating objects around a room, and it's easy to see why so many kids have fallen in love with the Harry Potter series. Rowling took school, something that every kid has complained about in some capacity and made it look like the most incredible thing in the world. This setup created fertile ground to share all of the various aspects of wizarding life. There is an excitement to every element that gets introduced throughout the series because it is another break from the mundane; it is another thing that the reader can picture existing in their own world, leading one to wonder what if life was really like this.

Aside from just wanting to be a part of a bewitching world, the idea of being a wizard is also appealing because it would provide indisputable proof that a person is special, which is not really a fashionable thing to admit wanting, but it is an emotion that everyone has felt to some degree. To be a witch or wizard in Harry Potter, it doesn't matter where a person is from, or if they are terrible at school or who their parents are; all that matters is that they have something magical inside them, that they are different and special.

People want to be recognized and rewarded for their best traits, and that plays a major role in the story. The houses of Hogwarts are centered on this base desire, allowing every student to be recognized for their greatest inner strengths whether it be bravery, wit, humility, or ambition.

Aside from framing the story and world in an effective way, Rowling also inhabited her setting with interesting magic that simultaneously feels familiar, yet new. She took several ideas commonly associated with witchcraft and wizardry and repurposed them to build out her world. For example, witches and broomsticks have been associated with each other for hundreds of years, so she took that idea and considered what broomsticks would look like within modern wizarding society, leading to Quidditch and the sale of brooms as if they were cars. She used the iconic pointed wizard's hat that was the way young witches and wizards officially enter the Wizarding world.

#### **IV.1.1. Stylistic study**

In dissecting Rowling's work and by looking at her writing style, first up is diction the word she uses are short and simple this is a sharp contrast to the names she uses. Most of the names are long and complicated especially considering it's a middle grade book.

She also uses a lot of verbs ending in the "ing" form to indicate what a character is doing. This is a good example where she uses the word climbing to indicate what Hagrid is doing:

*"Borrowed it, Professor Dumbledore, sir," said the giant, climbing carefully off the motorbike as he spoke. "Young Sirius Black lent it me. I've got him, sir." (Rowling, 1997, p. 16-17) .*

The structure of the sentences Rowling uses is a pleasant combination of short and long sentences, it is safe to say that Rowling uses a lot of punctuation, she also uses plenty of dashes and semicolons. One of the key factors that make her books readable adding that she is skilled in giving clear descriptions without going too much into details

Harry Potter stories are told in a third person with a limited point of view. The narrator of the story is objective. The paragraphs and the chapters are a perfect length for middle grade book. Rowling uses a lot of humor in her writing often compressed to one single phrase, her humor mainly stands out

in the dialogue that she writes, she often used the word 'said' followed by an elaborate description that keeps writing clean, it serves solely the purpose of telling who has said what.

She uses very specific physical traits to describe her characters. "She had a bossy sort of voice, lots of bushy brown hair, and rather large front teeth." (Rowling, 1997, p. 83)

When she names one of those physical traits of the characters in the book even when she just names it; readers could grasp straight away who she is talking about, her usage of adverbs gives much more power to her description and gives her words more power.

#### **IV.1.2. Symbolism uniqueness**

Whether it be Dragons, Unicorns, Wands, Goblins, Centaurs, or any of the countless other things that Rowling pulled into her story, they each function similarly to their source material, while also operating in a way that is unique to her setting. She takes the common understanding of these myths and legends and essentially claims that this creates a shared history, allowing the audience to be grounded in something familiar but still being unsure of how it will fit into Rowling's setting. It provides an easy entry point with an immediate hook to pull readers in further. One may think that these were some of the things that captured the attention of many young readers, but what is more impressive is how Rowling kept the attention of her readers.

The series explores how normal problems still exist for young witches and wizards in a way that feels surprisingly accurate to the struggle of being a teenager—again creating situations that feel familiar but also have unexpected magical twists. Dolores Umbridge maybe the best example of those who use every ounce of their authority to make others feel small.

One of the most impressive feats of the series is how each book organically grew with its readers and exploring characters, every novel is centered around issues that best relate to kids around the same age as the characters. And having a series work like that is so incredibly validating. What is more, is that Harry Potter never shied away from dark or mature themes, and Rowling's ability to portray these ideas in a way that evolved with her audience is a huge reason the series stuck with so many readers. Surprisingly, the best kids' stories often end up being about tragedy, and Harry Potter is a series defined by tragedy, a large portion of which happens long before the events of the actual story. Harry losing his parents and dealing with years of abuse from his Aunt and Uncle, Sirius spending a third of his life unjustly imprisoned for the betrayal of his best friend and the murders of innocent muggles, Neville only ever knowing his parents as portrait of the people they once were. Lupin, Hagrid, Snape, Dumbledore. They all come into the story with tragic experiences that end up influencing every choice they make.

Other characters come into the series with insecurities that constantly weigh on them, like Ron's fear of being forgotten or Hermione's overbearing need for validation. Every character in Harry Potter has things from their past that threaten to hurt them, and that's just the baseline. The events of the story itself lead to far more tragedy for the main cast, and by the end, everyone experiences loss of some sort. The good guys win, but it comes at the cost of many good people having to live tragic lives.

While Harry Potter is a series that allows people to escape into a magical world where people strive to be their best selves, it is also one that relates to its readers by having characters who are constantly in danger of being exposed to the worst things in their life. This work does an incredible job bridging the gap between books aimed at kids and books aimed at adults. Many stories have explored similar themes and concepts in arguably deeper ways.

Harry Potter exposure to a complicated, dark, and hopeful fictional world. It lured countless readers and spectators with the promise of magic and mystery within our own world, and it kept them there with the connections they made with characters who experienced things similar to their own lives. The series continues to be relevant because it taught so many people, especially those in my generation, the power of a story. Obviously, it is not the only story to ever get kids interested and invested in reading. Regardless of the fact that Hogwarts does not actually exist, the lessons one may learn from it and the connections they make to it are things that they will always carry with them. Great fiction becomes a part of who we are and, in some weird way, lives through us.

## **IV.2. Themes evoked**

### **IV.2.1. Otherness**

*The ability to cross social boundaries or understand that of the Other is not easily done. Simone de Beauvoir states in her book, *The Second Sex*, that “otherness is a fundamental category of human thought” (xvii)*

This phenomenon is easy to see in the relationship between the Muggles and the Wizards. The Wizards see the Muggles as the Other because they cannot perform magic. They see a world without magic as primitive and assume that those who cannot use magic must be of lesser intelligence and ability than those who can. Those Muggles who are aware of the existence of Wizards see them as the Other because they can use magic. There is no such thing as magic, and the Muggles don't need it, so why and how could others possess it? The Other as the opposite of oneself is clear between Muggles and Wizards, but it is present in many other situations throughout the Harry Potter series. There is a difference between Muggles who know and those who does not know of the existence of the wizards – the Dursleys family try not to be seen as the Other amongst their neighbours and friends. Within the Wizarding

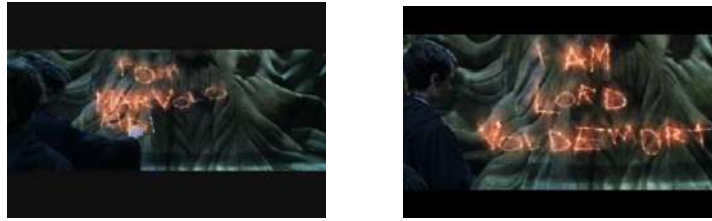
world, there are purebloods and mudbloods, rich and poor wizards, intelligent and not. There are so many categories and situations in which one can create or be the Other.

One must be “a link in the unity of the whole” and must understand the value of the other and not place oneself above the Other, this is where Lord Voldemort falls. Voldemort does not want to be a link in the whole or share the labors of the community. He wants to be superior and set up on a level all by himself. Voldemort shows this desire of no connection with others through his Muggle given name, Tom Riddle. He tells Dumbledore that he does not like the name Tom because

“[t]here are a lot of Toms” (Rowling, 2005, p. 275). Dumbledore discusses Harry Voldemort’s dislike of his name saying that [Lord Voldemort] showed contempt for anything that tied him to other people, anything that made him ordinary. Even then, he wished to be different, separate, and notorious. (Rowling, 2005, p.277) Voldemort’s name was too common to keep. In The Chamber of Secrets, Voldemort himself shows Harry that he used the letters of his name “Tom Marvolo Riddle” to create his name “I am Lord Voldemort” (1998, p.314). He then explains the change in his name:

*You think I was going to use my filthy Muggle father’s name forever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother’s side? I, keep the name of a foul, common Muggle, who abandoned me even before I was born, just because he found out his wife was a witch? No Harry – I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak when I had become the greatest sorcerer in the world!.*

(Rowling, 1998, p. 314).



Figures 2-3. Voldemort name scene

Lord Voldemort confirms Dumbledore's statements that Tom was too ordinary as a name and Voldemort wanted nothing to tie him to the ordinary. He was willing to go much further than changing his name to cut himself off from anything ordinary. During his time at Hogwarts, he spent the summers back in the Muggle orphanage. One summer, he set off to find the House of Gaunt where his grandfather Marvolo and Morfin had lived; his grandfather was already dead, but Morfin was still there. Voldemort stupefied his uncle and used his wand to kill his father Tom Riddle, Sr., as well as his paternal Muggle grandparents. Morfin admitted to the crime, and Voldemort was never suspected. But Voldemort was still able to take out his revenge on his Muggle father who had left his mother, and at the same time rid himself of the Muggles who gave him ties to the Muggle world. At one point, Voldemort comes to Dumbledore seeking a job at Hogwarts. Dumbledore did not give him the job, but they discuss different types of magic:

*"Certainly," said Voldemort, and his eyes seemed to burn red. "I have experimented; I have pushed the boundaries of magic further, perhaps, than they have ever been pushed –"* "Of some kinds of magic," Dumbledore corrected him quietly. "Of some. Of others, you remain . . . forgive me . . . woefully ignorant." For the first time, Voldemort smiled. It was a taut leer, an evil thing, more threatening than a look of rage. "The old argument," he said softly. "But nothing I have seen in the world has supported your famous pronouncements that love is more powerful than my kind of magic, Dumbledore." "Perhaps you have been looking in the wrong places," suggested Dumbledore. (Rowling, 2005, p. 443-4).





Figure 4. Voldemort comes to Dumbledore seeking a job at Hogwarts

Dumbledore believes that love is more powerful than Voldemort's evil use of magic. Love implies acceptance of the Other, and it is this that Voldemort lacks. Voldemort unlike any evil person sees no power in love or in accepting that which is the Other.

#### **IV.2.2. Racism**

In the series, Rowling makes a strong link between the evil of Voldemort and the Death Eaters and the belief in pure-blood superiority. All examples of discrimination and prejudice against half-bloods or Muggles evoked in her books are committed by either the Slytherins or Voldemort's followers, while each "good" character, without exception, not only explicitly denounces prejudice against half-bloods but behaves respectfully. Thus, Dumbledore hires Hagrid to teach at Hogwarts, notwithstanding the fact that he is a half-giant, and when Rita Skeeter unveils his half-blood status, Dumbledore, along with Harry, Ron, and Hermione, persuades him that blood status is irrelevant. Furthermore, the Weasleys, Sirius, and all members of the Order explicitly deny the notion of half-blood inferiority – despite the scorn and disgust such a position engenders from the pure-blood racists among them. Not only is there a distinct division between the evil racists and the good egalitarians in the first six Harry Potter books, but the susceptibility to be racist or non-racist seems impervious to change. For all the importance of choices, we have yet to see any racist character choose to denounce racism – though Draco appears at least to have the potential to do so.

The tendency of some wizards to place a premium on pureblood (that is, on pure breeding) and treating half-bloods and Muggles as second-class

citizens is an apparent resemblance to our society's history of oppression of Blacks and obsession about interracial marriage. Several characters, including Draco and Lucius Malfoy, explicitly advocate the superiority of pure blood, but this racist position may be best personified by the portrait of Sirius's mother:

"Filth! Scum! By-products of dirt and vileness! Half-breeds, mutants, freaks, begone from this place! How dare you befoul the house of my fathers. . . . Yooooou!" she howled, her eyes popping at the sight of the man [Sirius]. "Blood traitor, abomination, shame of my flesh!" (*Rowling, 2003, p. 78*).

To a certain point, still, Draco has demonstrated to be closed to any information that opposes his deeply held conviction of pure-blood supremacy. This is compatible with cognitive dissonance theory, which regards that people encounter emotional discomfort when their attitudes are challenged and manage to try to eliminate this discomfort by discounting the challenging subject, rather than changing their belief system to accommodate it. Hence, while Draco's belief in pure-blood superiority is challenged by Hermione's obvious intelligence, he finds reasons to refute her achievements by saying that she sucks up to the teachers or she studies so much because she is too ugly to have friends

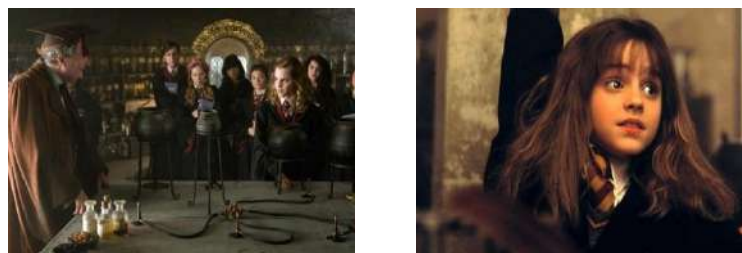


Figure 5-6. Hermione participates in class

### **IV.2.3. Books Are Lifesavers**

From the story, we have been taught that being educated can save somebody's life. We discovered that books are not just entryways that enable us to get away from reality sometimes, yet provides assistance to reach our

objectives throughout everyday life. Anybody acquainted with the Harry Potter adventure realizes that Hermione's adoration for perusing and learning saves individuals on numerous events, including life and demise circumstances. Talk



Figure 7. Hermione saves her friends

#### **IV.2.4. Friends Are Life's Gems**

Life can be pretty hectic, particularly during schooling years while growing up. From Harry Potter, we discover that the individuals who are unique or come from an assorted foundation will, in any case, discover individuals who value, cherish, and accept them, love, and accept them not only for who they are but despite who they are, beyond the scope of cultural, geographical, historical or any other sphere or consideration that might generate a difference. Real companions will push you the correct way, follow you when you wander off-track and stroll close by even through the darkest paths.



Figures 8-9. The power of friendship

#### **IV.2.5. Your Background is Not an Excuse to Give Up**

Experiencing childhood in a broken household family can be very horrendous and traumatic. This adventure has a plethora of individuals who don't come from the best background and still do their absolute best to succeed

throughout everyday life. For instance, Harry is an abused orphan. The young Luna is raised by her father, who is considered an outcast because her mother died when she was young. Neville's parents are in a mental hospital. Furthermore, Ron comes from a helpless family. Every one of them- - and numerous others- - struggle, yet, resist and find ways to keep moving ahead. Despite the fact that Harry Potter shows us excellent ideals, it additionally shows darker realities.



Figure 10 Neville's scene in Harry Potter and the Deathly Hallows

#### **IV.2.6. Judgment Based on Social Class**

Pedigree is a questioning subject in the adventure and one that has amazingly adverse repercussions. The story depicts that individuals are not just decided for being from a lower social class or not coming from a pure bloodline, yet they are likewise being rejected and, in some cases, condemned for being of a mixed bloodline. Be that as it may, one will in any case see characters who are fighting against this bigotry.

With regards to a youngster's comprehension of the truth behind the Harry Potter books, it is fundamental how the truth is seen by the hero with which the kid distinguishes himself during perusing. In Harry Potter, nothing shows that Harry and Hermione would have any sort of bias towards Hagrid, Lupin or any other person solely because they are not pureblood wizards. Despite what is generally expected, Hermione the offspring of two non-wizards muggles ends up being a fantastic witch herself and has Harry's finished trust. She additionally gains the readers' trust once they see that it is not generally

primordial to be from an old and well-off family and that the attributes of an individual and their undertakings to do right are significantly more significant.

This viewpoint gains significantly more unmistakable quality on the off chance that we contrast Hermione with Draco Malfoy who is a relative of one of the most established pureblood wizard families. Spoilt, snooty, and vain-glorious Draco does not introduce himself to the readers in the most beguiling light. How Ron quickly safeguards Hermione when Malfoy affronts her by calling her 'mud blood' (one of the most exceedingly terrible abuses for a wizard who is of blended lineage) makes it clear to the perusers on whose side the 'great' characters are and which standards are the right ones. It is improbable anybody would need to mimic Malfoy, especially since most kids recognize themselves with one of the heroes: Harry, Hermione, or Ron.

Yet, even the three companions differ. At the point when Ron finds that Hagrid is a section monster, his response is not the same as Harry and Hermione's. From childhood, Ron has been taught that giants are underhanded and hazardous; that (false belief) has consistently been available in the wizarding world. Then again, Harry and Hermione have experienced childhood in the muggle world and have thusly never been shown such biases. By showing that the 'great' individuals, as well, have biases Rowling shows

That bias and disdain are not something that others do. These are powerful beliefs and convictions embedded in the culture, which we all assimilate and know, even though we may not be aware of truly having learned them (Nel 2001, 45).



Figures 11-13. Draco Malfoy blood supremacy

#### **IV.2.7. Educators do not always have the best interest on heart**

At the point when the Ministry of Magic takes over Hogwarts School of Witchcraft and Wizardry, they make a bunch of guidelines that as opposed to aiding students, influencing them negatively. Indeed, even with the goal that a few educators or employees give themselves the freedom to punish, mistreat, and abuse students. In addition, Harry Potter insightfully depicts the threats of corrupting the education system when it turns into a political agenda. Notwithstanding, the adventure likewise shows that it is significant for individuals to face these treacheries regardless of whether one has to stand alone



Figures 14-15. Umbridge becomes the headmaster of Hogwarts

#### **IV.2.8. At the point when Oppression Becomes Law, Resistance Becomes Duty**

As the adventure progresses, injustices do as well. There comes a moment that extremists, supremacists, and bigots assume control over the Ministry of Magic and over Hogwarts School of Witchcraft and Wizardry, executing individuals due to their social or bloodline status. In any case, the adventure shows that when oppression occurs, the time has come to raise and fight

against it. The most superb perspective about this is that the teenagers are the ones who are fighting back and adults not only join them but also support them. Henceforth, regardless of how dark it may get, great victories evil. Consequently, these characters serve as role models who oppose and fight tyranny, abuse, and oppression.



Figures 16-17. Hogwarts students and teachers vs. evil

### **IV.3. Harry Potter series impact on youngsters**

#### **IV.3.1. Harry potter do not homogenize children**

In looking at the themes evoked in the Harry Potter series, we realised that Rowling is not trying to “homogenize our children,” as (Zipes, 2013) claims ,but rather letting the children unravel for themselves the knowledge to be gained by being able to cross and understand the social boundaries that society has put up (188).

Harry potter literary value has been the center of debate amongst children’s literature scholars since the first book was published. Anne Hiebert Alton states in “Generic Fusion and the Mosaic of Harry Potter” : The Harry Potter phenomenon has taken the world by storm, and in many ways, the series appears to be responsible for a renaissance in reading for children all over the world . . .(Zipes, 2013, p.141).

Many agree that Rowling’s books encourage children to read, but still, the question lingers – are Harry Potter novels good literature for children to be reading? Alton discusses Rowling’s use of genre in her novels. She claims

that Rowling engages children by combining multiple genres – fantasy, detective fiction, school story, to name a few – so that the child is looking for the signs or tags of the individual genres throughout the novel and attempting to determine their significance as a whole. She added that Rowling’s fusion of genres has created something new: . . . a generic mosaic made up of numerous individual pieces combined in a way that allows them to keep their original shape while constantly changing their significance (159)

The only reason pointed out against these books is the fact that they contain magic and these were pointed out primarily by Christian schools people in very fundamentally Christian areas predominantly to south certain Catholic schools. In looking for all of the material against Harry Potter of those speaking out against it, no legitimate academic sources found, no university had written a paper on it nor published a book. There were some books published but never anything through a University or a government foundation, but individual people publishing and they often published through Christian outlets so one of the big arguments I found was on ‘YouTube’ channel called ‘The Take’ to discuss in the next chapter.

#### **IV.3.2. Reading Harry Potter improves young peoples’ consciousness**

The Journal of Applied Social Psychology has done recently a study that shows reading the Harry Potter series greatly improved young peoples’ consciousness of groups that are often stigmatized. People including immigrants and refugees. In this study, 34 Italian fifth graders were put into a 6-week course of the wizardly tales. The researchers also started by having the students complete a questionnaire on immigrants. After the questionnaire, the researchers divided them into two groups, which began to read specific passages from the series. The first group of students talked about prejudice and bigotry, which are essential themes in the books. For instance when Malfoy said things like Will: “No one asked your opinion, you filthy little Mudblood.”



What he's saying is he hates people who are different from him racially speaking." The second group of students in the control group didn't read those passages and after time showed what the researchers are calling "improved attitudes towards immigrants" but only the students who found themselves identifying with Potter felt that way.

Another study was done with 117 Italian high school students and discovered that their emotional identification with Harry was connected with a more positive understanding of community differences. Strangely a third study that surveyed U.K COLLEGE students found no relation linking an emotional bond with Harry and perceptions of stigmatized communities. It did find that students who found themselves with less emotional identification with Voldemort were found with "improved attitudes towards refugees." (Vezzali et al., 2015)

### **IV.3.3. Fictional violence**

Whatever impact fictional violence has on conduct, most master accept its belongings are minor contrasted with different variables. Indeed, even little kids know the distinction among fiction and reality, and their mentalities and conduct are formed more by their life conditions than by the books they read or the TV they watch. In 1972, the U.S. Top health spokesperson's Advisory Committee on Television and Social Behavior delivered a 200-page report, "TV and Growing Up: The Impact of Televised Violence," which finished up, "The impact [of television] is little contrasted and numerous other potential causes, for example, parental mentalities or information on and experience with the genuine viciousness of our general public." Twenty after one years, the American Psychological Association distributed its 1993 report, "Savagery and Youth," and closed, "The best indicator of future rough conduct is a past history of brutality." In 1995, the Center for Communication Policy at UCLA, which screens TV viciousness, reached a comparable resolution in its yearly

report: "It is realized that TV doesn't have a basic, direct upgrade reaction impact on its crowds." (Union, n.d.)

Accusing the media doesn't get us far, and, to the degree that redirects the public's consideration from the genuine reasons for viciousness in the public eye, it might accomplish more damage than anything else. On the off chance that we acknowledge control of violence in the media, we should blue pencil sports and news programs.

The present calls for censorship are not spurred exclusively by ethical quality and taste, yet in addition by the inescapable conviction that openness to pictures of violence makes individuals act dangerously. Supportive of restriction powers, including numerous legislators, frequently refer to a huge number of "logical investigations" that purportedly demonstrate anecdotal viciousness prompts genuine savagery.

There is, truth be told, basically no proof that fictional violence makes in any case stable individuals become rough. What's more, on the off chance that we smothered material dependent on the activities of unsteady individuals, no work of fiction or workmanship would be protected from control. Chronic executioner Theodore Bundy gathered cheerleading magazines. Also, the work regularly referred to by maniacs as a defense for their demonstrations of brutality is the Bible.

## **Conclusion**

There are plenty of lessons evoked in Harry Potter. Also, questionable themes are found in this adventure including abuse of power, domestic violence, social classes among others, and corruption in education. Albeit wizardry is the essence of the adventure, there are numerous dark subjects to be investigated which is the reason why Harry Potter ought not to be a prohibited book.



## **CHAPTER-V. Discussing The Take's Arguments**

## Introduction

*The Take* is a YouTube channel that was founded on 12/04/2016. Their purpose is to make the story worlds visitors enter richer and deeper. The Endings is explained, character studies, hidden messages and symbols are revealed, actor and director profiles, and more. Since the way characters behave, play a big role in affecting the young adults' mind both positively and negatively, as a reaction to a video first published in *The Take's* channel as "Harry Potter is kind of a Bad Guy", but later, the title was changed to "Harry Potter- Hero, But Not a Role Model", analyzed examples from the books and movies are provided.

### V.1. Harry is not a Role Model



Figure 18. Harry Potter is not a role model

The take claim that Harry is not a good role model and he is a typical male hero or a male in general.

Harry is pretty selfless when it comes to saving people, he risks his neck all the time and it is been stated in the books that he might have a bit of a hero complex because he tries to save people too often. "Had only opened his mind to the possibility that Voldemort was, as Hermione had said, banking on Harry's love of playing the hero ..." (Rowling, 2005, p.837). "'That's funny,'" said Harry in trembling voice, "because I definitely remember Ron saying I'd wasted time acting the hero ..." (Rowling, 2005, p.750). "He has a great weakness for heroics; the dark lord understands this (Rowling, 2005, p.798).



Figure 19. Harry trying to help everyone.

That does not sound like the male characters that *The Take* were trying to compare him to. Wolverine and Iron man are two characters who are pretty selfish and

pretty reluctant to help other people. In the beginning they are always thinking about themselves before anyone else, that is the point of their characters, they evolve and learn to care for others and in the end they do, but they did not start out that way. They are reluctant heroes, meanwhile, Harry is selfless from day one and jumps to help others without a second thought. We see this from the start of the series to the very end, his selflessness never wavers, he is a willing hero, or might even be too much of a hero or too selfless with his hero complex wanting to save everybody basically making the take's statement actually a typical male hero even more invalid .

### **V.1.1. A Bad Case of Main Character Syndrome**

The Take then allege that From Harry's actions we get that he is a bad case of main character syndrome. His understanding that he is special shapes his personality and his ego gradually inflates with every movie because he is the famous boy who lived, he gets special treatment. They then, talk about Harry's ego through the eyes of Snape, the person that had a grudge against him from the moment he entered Hogwarts and probably even before that because Harry's father bullied Snape and in Snape's eyes, he stole the woman he loved and the young wizard's actions reveal there's a lot of truth to what Snape is saying:



Figure 20. “clearly fame isn't everything is it Mr. potter” (Take, 2021).

But then they just jump right into the next point of the video without any explanation they did not even attempt to elaborate on their very controversial statement. Since they did not add an argument on why they think Snape is right about Harry having an ego due to his fame. Harry never enjoyed his fame, in fact he actually resented it, his fame actually hurt his ego because people were constantly whispering about him in the halls and staring at him and it always made him very uncomfortable. In the chamber of secrets a scene that demonstrates this perfectly after Draco made a big deal about Colin Creevy asking Harry for a signed photo and Lockhart made it worse by

making it a double portrait signed by both of them; Harry sped away and went to class where he sat in the back of the classroom not wanting to interact with anybody and Ron said that his face was so red, then when Ron joked about Colin and Jenny starting a Harry Potter fan club Harry angrily told him to shut up as a prove that he does not seem like someone who enjoyed being famous .

Then the point of the take made about Harry getting more ego because of his fame as the series went on. In the *Harry Potter and the Half Blood Prince*, so it had just come out in the press that Harry was the chosen one meaning he had even more attention and fame now being the boy who lived and the chosen one so when he boarded the Hogwarts express in his sixth year it said:

*people stared shamelessly as he approached they even pressed their faces against the windows of their compartments to get a look at him he had expected an upswing in the amount of gaping and nothing he would have to endure this term after all the chosen one rumors in the daily prophet but he did not enjoy the sensation of standing in a very bright spotlight (Rowling, 2005, p. 87)*

Clearly Harry has never enjoyed the attention, his fame brought him not in the beginning of the series nor in the end.

Moving on to the next point that The Take makes, they say that Harry is entitled, from his steadfast belief that rules do not apply to him to his never bothering to listen to the advice of adults. Adding that Harry is a bundle of arrogant impulses, and they go on to expand on not listening to adults when he questions Dumbledore's decision to prohibit Ron and Hermione from writing to him even though Dumbledore is the most powerful wizard alive and it is safe to say probably knows better than a relatively unremarkable teenager .



Figure 21-22. Dumbledore feels guilty for his compoment with Harry.

It was clearly stated that Dumbledore keeping Harry in the dark was a bad decision on Dumbledore's part, admitting that he was wrong for keeping Harry in the dark

about the order and more importantly about what the order's main job was to protect the prophecy that was about him and Voldemort “I thought by distancing myself from you that I have done over here he'd be less tempted “(Take, 2021).

In the book he says:

*if I had been open with you Harry as I should have been you would have known a long time ago that Voldemort might try to lure you to the department of mysteries and you would not have been tricked into going there tonight (Rowling, 2003, p. 825).*

Dumbledore knew that had he kept Harry informed, things would have turned out a lot better. Dumbledore even said that because he did not keep Harry informed about what was going on he blamed himself for Sirius's death “It is my fault Sirius died said Dumbledore clearly” (Take, 2021).

Moving on to the next argument they alleged that when Snape and Dumbledore push Harry to master Occlumency lessons Harry barely puts in any effort in fact he sees it as an opportunity to get back at Snape

Harry did put work into Occlumency but it was hard when Snape: a man who hated him, was going deep into his mind “feeling sentimental that's private” (Take, 2021)

Harry hated those lessons because of Snape and Dumbledore later said that having Snape teach him was a mistake and that he should have done it. The take then goes on to say that Harry not taking Occlumency lessons seriously led to Sirius's death. Dumbledore said it was not Harry's fault but his fault that Harry was lured to the department of mysteries and his fault that Sirius died.



Figure 23-24. Harry Going into Snape's past.

Going into Snape's past was a complete accident and Harry actually came out of that memory being more sympathetic towards Snape, after seeing his father bully him. He did not use those memories as a weapon he was actually disturbed by them.

*What was making Harry feel so horrified and unhappy was not being shouted at or having jars thrown at him; it was that he knew how it felt to be humiliated in the middle of a*

*circle of onlookers, knew exactly how Snape had felt as his father had taunted him.* (Rowling, 2005, p. 666).

The take's next point is that Harry is impulsive and makes rash decisions that put those around him in danger.

In both the books and the movies Harry wanted to go by himself he did not want to put anyone else in danger but his friends forced themselves on him “alert the order if you can are you mental we're going with you it's too dangerous I've got you into enough trouble as it is maybe you don't have to do this all by yourself mate”(Take, 2021).



Figure 25. Together till the end.

### **V.1.2. Not exactly a model lesson for modern viewers**

The take allege that Harry was rewarded for his bad behaviors instead of being punished. They list these times when Harry broke the rules when he went down to the chamber of secrets to save Ginny or disobeying the rules about being up at night and going to the corridor that was out of bounds when he went after the philosopher's stone to stop Voldemort which diminishes his heroics.

But though he broke the rules, they are insignificant compared to what he did selflessly putting his life on the line to save others or to protect the world from the darkest wizard in history. He almost died multiple risking his neck for others, he is breaking the rules to save people by making tough decisions and if we look at the results most of the time it was the right one. For the take to base their entire argument on why he is not a hero on him breaking a few school rules is absurd.

### **V.1.3. Harry is prejudice against Slytherins**

The Take next claimed that Harry reflects the limitations of his Gryffindor culture by being shockingly narrow-minded even outright prejudiced against Slytherins. Harry was not right about Malfoy being the one who opened the chamber of secrets



but he was right about their family, Draco's father Lucius was a death eater and later Malfoy becomes a death eater but nobody noticed, not even Ron, Hermione, Mr Weasley or even Lupin believed him.

#### **V.1.4. What grant Him Merit**

Moving on to the take's next point where they say that Harry is convinced that he knows precisely how to handle the situation because he was the one who first witnessed Voldemort's return but Harry's specialness in relation to Voldemort is situational; a result of events that happened to him when he was a baby, Harry does not seem to grasp that this relationship is not proof of any particular merit or insight he possesses.

Being made into a Horcrux as a baby doesn't grant him any merit because obviously he was a baby and it was his mother that put a protection on him but what grant him merit are the things he has done since then. He faced Voldemort in his first year of Hogwarts and nearly died being in coma for three days. In the book he refused to let go of Quirrell's face and had Dumbledore not arrived to pull him off Harry would have died all to ensure that Voldemort did not use the Philosopher's stone then in his second year he defeated a freaking basilisk that was controlled by Voldemort, This was a 12 year old kid that did this most fully realized wizards could not even dream of doing proving his power with and without magic. He has proved that he can hold his own from the past when he was a baby.

#### **V.1.5. The Use of Fame to Influence Others**

They claim in the next section of their video that Harry selfishness may scan as pretty typical behavior for an angst adolescent but it is made worse by his circumstances as the hero, however, reluctant Harry has a responsibility to know better he should be constantly aware of how influential his every action can be.

This statement has nothing to do with what Harry is as a character or how he acts. He rarely speaks up to anyone besides those closest to him and he never uses his fame to influence people because in reality he does not enjoy his fame. He is not going to use it because he likes to ignore it, in fact, the only time Harry really used his fame to influence people was when he tried to warn everybody that Voldemort had returned

which was noble. He even resisted everyone calling him a liar. Then the second when he spoke up about the night in the graveyard and let Rita Skeeter write an article about it, his intention that it would open people's eyes to the danger that was out there. Both of these seem like he used his influence in a good way that was not easy for him having to relive that awful night in the graveyard.

#### **V.1.5.1. He Waffles When It Comes to Saving Cedric in the Maze**

Actually in the novel, this never happened, whereas in the book Harry actually saved Cedric right away in a situation that put him in much more danger. A huge spider was coming towards Cedric and he tripped the spider started bearing down on him and seeing this Harry shot a spell at the spider to get its attention away from Cedric, saving his life. When the spider was coming after Harry the two worked together to stun the spider. So if anything this moment shows that Harry is even more of a selfless hero than before also even if we go by the movie he still saves Cedric's life in the end.



Figure 25. Harry saves Cedric and confronts Tom.

## **V.2. Harry and Voldemort Are Two Sides of the Same Coin**

The next section of their video was called *Harry and Voldemort are two sides of the same coin*, surprisingly, *The Take* correctly states that the difference between Harry and Voldemort are the choices they make which is true according to Dumbledore, which the latter stated that the choices they made define them as good or evil.

*The take* goes off that point saying that Harry is more similar to Voldemort than different, but then instead of explaining how their choices make them similar; *The Take* proceed to talk about their physical similarities and their life patterns that they have no control of. By giving the example that they both grew up as orphans living in homes where they are not wanted. This examples of them choosing good versus evil is completely pointless because they did not have a choice or control over it.



Figure 26. Harry and Tom both grew up as orphans.

### **V.2.1. Both Harry and Tom are filled with feelings and Impulses they cannot seem to control**

*The Take* seemed to be talking about their impulses before knowing they were wizards “I swear, I don't know the woman in the glass was there and then it was done it was like magic” (Take, 2021).

Before Harry knew he was a wizard, his impulses made glass disappear and made his hair grow back after a bad haircut, whereas Voldemort used magic to kill a bunny that belonged to another kid in the orphanage by hanging it. And led kids from the orphanage into a cave where he scarred them using magic that they were never the same again. those are two completely different levels, Voldemort's impulses led him to use magic in very evil ways, while Harry's impulses led him to use magic in very harmless ways even Harry blowing up his aunt is mild compared to what Voldemort did.

### **V.2.2. They both recognize dark things as means to an end**

Moving on to their next point on why Harry and Voldemort are similar, comparing Harry letting the centaurs take Umbridge to Voldemort telling Nagini to viciously kill Snape. First of all, Harry did not put Umbridge in that situation, she did by threatening the centaurs calling them half breeds and choking a centaur near to death with a rope. Even in the book Harry did not let them take her he did not even have a choice. As the centaurs are charged at Umbridge

*Harry grabbed Hermione and pulled her to the ground face down on the forest floor he knew a moment of terror as hooves thundered around him but the centaurs leapt over and around them bellowing and screaming with rage. (Rowling, 2007, p.771)*

Harry then heard Umbridge being dragged away while he was still on the ground. There was nothing he could have done and even if we go by the movies Harry Potter

and the Deathly Hallows(1) where Harry says “ I'm sorry professor I must not tell lies”(2010).

The centaurs were not going to listen to him, they probably would have taken Harry with them.



Figure 27. The centaurs dragging Umbridge away.

Throughout the entire series, the majority of the time Voldemort would act in the opposite way, he is selfish and cruel while Harry is selfless and kind. “You have a weak one and you'll never know love or friendship and I feel sorry for you” (2010)

**V.2.2.1. Harry recognizes torture, severe punishment and even death as a means to his heroic ends.**

Harry not being able to fully torture Bellatrix shows that he doesn't want or like to torture and does not recognize it as part of his heroics. They say that Harry recognizes death which is just not true at all. Trying to compare him to Voldemort and his dark impulses of hanging bunnies, scoring kids for life and killing without a second thought things that would never cross Harry's.

**V.2.3. Harry does not hesitate to inflict pain on others when his impulses get the best of him**

Upon finding out that Peter Pettigrew betrayed his parents Harry's instant reaction is to send him to the Dementors where he will be tortured, was the next argument of The Take. In fact, Harry literally stopped Wormtail from being murdered right then in the shack by Sirius and Lupin “this man “I know what he is”,he instead wanted to hand Pettigrew over to the ministry clear Sirius's name. Wormtail had worked with Voldemort giving him loads of information, he even killed 12 muggles, he faked his own death and betrayed his best friends.

This plotline of Harry saving Pettigrew from being murdered that night was even brought up in the next book Harry Potter and the Deathly Hallows, when Harry reminds Pedigree of this, he realizes that Harry was right and he goes on to choke himself to death with his own hand and even then Harry tried desperately to save him

from killing himself. Harry did not inflict pain when Pettigrew if anything he saved his life on two occasions. The next person they say Harry inflicted pain on is Bellatrix, when he used the crucial Avada Kedavra curse “never used an unforgivable curse have you boy you need to mean them Potter you need to really want to cause pain -to enjoy it” (Rowling, 2007, p 810). So all that this proves is that even when this woman had killed the closest person he had right in front of him, Harry still did not want to cause her enough pain to make that curse work. He was holding back on this insanely dangerous and evil woman who just killed Sirius. Another example that proves that Harry is not a bad person the way Voldemort is.

#### **V.2.4. Harry uses a spell he does not understand on Draco**

Their next point is Harry inflicting pain on Draco by using a spell that he does not understand in the half-blood prince, he did not know what would happen and afterwards he was horrified at what he had just done. He did not enjoy that moment. Point after point in this video of The Take trying to convince spectators that Harry is a bad person with bad intentions, but almost every point that the take makes is easily countered. If a person understands basic writing and character development obviously Harry is not perfect, everybody makes mistakes; but at the end of the day Harry almost always makes the right choice or makes up for the wrong choice that he made before.

#### **Conclusion**

As a reaction to The Take arguments studied above, a discussion of some characters and characterization as well as moral values and idiosyncrasies and distinctiveness were provided. Rowling purposefully made Harry have similar challenges at the end of the first three books, and his deciding to break the rules to save people in all three books is no coincidence. The Take just missed this classic hero writing structure that so many classic stories follow and narrowed in on something that was so irrelevant to make their pointless arguments.



## General Conclusion

Despite being one of the famous literary works in the world, Harry Potter series has been banned in many countries. This is due to certain religious ideologies and beliefs, where the mentioning of sorcery and witchcraft is considered as a taboo subject in these countries. So, the mere act of reading a literary work that discusses the potential use of magic in society in the future can be regarded as a direct confrontation to these religious beliefs that jeopardize the safety of the minds of society.

Acknowledging open-mindedness and freedom of thinking, many people consider books – ranging from classic novels – to be educative, in a sense that they engage the readers and the writers in stimulating discussions of various subjects. However, others regard books as a means to manipulate and corrupt society, particularly young readers.

Harry Potter is a fun, wizardry filled, dream that takes kids on an astonishing experience. The story subject which revolves around the world of magic told in this series is different from the assumption that has described magic as a sinister and ominous term; associating it with sorcery is a misunderstanding of what the term in itself means. If one has to avoid falling into this misconception, then he/she needs to distinguish – as an objective reader – the moral values and idiosyncrasies behind the series. Each individual is responsible for his/her actions, In this fictional series, it is illustrated clearly that magic can be utilized for the greater good of society, as it can be an evil weapon utilized for personal desires., however, individuals realize that it is not genuine, it permits children to utilize their creative mind and innovativeness, debilitate pride, bias, and racism.

Individuals who claim that Harry Potter ought to be prohibited due to the utilization of black magic need to require significant investment and understand that Harry Potter is not genuine. For instance, on page 347 in Harry Potter and the Goblet of Fire Harry says "Accio Dictionary!" The substantial book flew out of Hermione's hand, flew across the room, and Harry got it." These things does not happen nowadays, it is not real.

It gets more complicated when it comes to educators, though. There are many families who don't believe that children should be able to read whatever interests them, and that can make things hard for teachers or librarians who want to share a book with their students. many of the challenged books are the

most important for children and teens because they reflect the hard or confusing parts of life. It is so helpful to read about those subjects and know you are not alone, and even more helpful if it opens up a dialogue between kids and parents, kids and teachers, or kids and their peers. One can feel that censoring kids from books is more harmful than it is helpful.

Although Zipes claims that “difference and otherness are obliterated” (175) in the Harry Potter series, I believe that when one reads the text intensively, one can argue that her books have quite the opposite effect. Underneath the fun fantastical world of Hogwarts, there is much depth to be gained for readers of all ages. It is this depth that allows the Harry Potter series to transcend the distinct categories set out by critics and become a book that is both popular and good literature

The critics of children’s literature are constantly calling for texts that open up the minds of children and require readers to expand their view and acceptance of the world. Rowling’s novels do just that. Yet many critics criticize her works as homogenous and racist. Rowling’s text does not explore the idea of Otherness through an exploration of the social issues and agendas that are at the core of discussions related to the Other today. Rather, she requires the reader to engage themselves in the text in order to find the Otherness. But once the reader delves into the text and compares the characters, they will come up with a much deeper understanding of the importance of the Other than if the text told the reader didactically.

Hall's encoding/decoding model of three positions of reading and the entirety of the above models show the pith of the problem which, as indicated by Ana Maria Machado, is the following

*Literature without ideology does not exist and therefore the question of which literature is ideologically faultless is essentially wrong. It is much more appropriate to ask: How we should read (Machado 1995, 101, my translation).*

It is hence significant that we show children and youngsters, who need insight and instruction and are subsequently incapable of assuming the oppositional strategy of interpretation of literary works, to read and decipher basically. In this manner, we give them the premise on which they will later be fit for distinguishing problematic and faulty proclamations and ideas in books (and everyday situations) they will want whether to accept or refuse them at their own discretion and free will.





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