

**Fiction to Film: The Transference of Morals in
Harry Potter and the Goblet of Fire**

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In the genre of adolescent literature, J.K. Rowling's Harry Potter series tells a classic hero story which teaches its readers about "choosing what is right over what is easy" (628). Currently the six published books have sold over eighty-six million copies. Shortly after the series sparked a literature phenomenon, Warner Brothers Studios began releasing a film version of the series. The first, in 2001, was based on the series' first book Harry Potter and the Sorcerer's Stone. In 2005 audiences everywhere were given the fourth film, corresponding to the series' fourth book Harry Potter and the Goblet of Fire. This work exemplifies the moral and political goals of Rowling's series whose fantasy stories include characters and situations that teach racial tolerance, fair play, and bravery. They also teach that the only way to change the world is to fight for justice. Although the film proved to be fantastically successful, series' readers left the theaters with many questions. The film version of Rowling's work was quite different than what had been anticipated. While the film portrayed many moral aspects of the novel quite nobly, the message in the film was a significantly watered-down version of the original.

Asserting that the Potter series teaches morality to young, impressionable readers does not go without contest. In addition to causing pandemonium in bookstores across the globe, the series has also caused quite a stir among religious groups who do not believe that a series set at a school of 'Witchcraft and Wizardry' is appropriate for children. In "Bewitching the Box Office: Harry Potter and Religious Controversy," Rachel Wagner details the arguments of both anti and pro Potter critics. Wagner quotes Richard Abanes, an avid opponent of the Potter series,

"...occult material Rowling has borrowed from historical sources still plays a significant role in modern paganism and witchcraft" (par. 6). Abanes also expresses his belief that Rowling's books and the films based on them puts spiritually wavering individuals into danger of falling into occultism. Wagner also quotes the writing of Berit Kjos, who in his article "Bewitched by Harry Potter," asserts "these stories are every bit as spiritual as Christian literature, but the spiritual power they promote comes from other gods" (par. 7).

In blatant opposition to these statements, some critics, like Catherine and David Deavel, believe that the Potter books promote Christian ideals. In their article "Character, Choice, and Harry Potter," these writers claim,

The Harry Potter books advance many Christian moral principles, even if these principles are not named as Christian...Christianity holds that there is only one truth, and that this truth roots morality. To the extent that the Harry Potter books promote the moral principles and bring them to life for children, these books further Christian teaching and a culture of life. (62).

Writer Dan McVeigh also recognizes Christian potential in Potter, who in his 2002 article "Is Harry Potter Christian?" wrote, "It is not clear to me that the Potter series is Christian, though in spirit it may be. But, clearly Rowling writes in a specifically Christian literary tradition" (200). This tradition consists of stories, like those of CS. Lewis and J.R.R. Tolkein that include characters who act with moral courage. These stories and characters are intended to be entertaining as well as teaching tools. McVeigh's article also implies that perhaps in their intention to boycott these books because of their magical content, some critics have not actually read the series to see what the stories have to offer.

While Rowling does not claim her series to be Christian, she makes clear that her stories focus on imperfect characters who strive to make positive decisions. In a CBBC Newsround Rowling said of Harry's moral character,

I see Harry as someone who is struggling to do the right thing, who is not without faults, who acts impetuously as you would expect someone of his age to act, but who is ultimately a very loyal person, and a very very courageous person.. .That doesn't mean that he is saintly, but then frankly, who is? But I think you do see enough of Harry's inner life, the workings of his mind in the books to know that he is ultimately human, struggling to do the right thing, which I think is admirable.

In an interview with BBC reporter Lev Grossman, Rowling stated "I never think in terms of What am I going to teach them? Or, What would it be good for them to find out here?... [but] undeniably, morals are drawn."

In "Harry Potter and 'Deeper Magic': Narrating Hope in Children's Literature," Emily Greisinger places Rowling in the fantasy genre and contends that she carries on the legacy of noted Christian authors J.R.R. Tolkien and C.S. Lewis, writing, "Both Lewis and Tolkein believed in the creative use of the *baptized imagination' and acknowledged the capacity of fantasy and myth to arouse desire for heaven and the only true fantasy of Christian redemption" (461). Through fantastical elements, Greisinger maintains that Rowling brings readers into a creative mind frame in which they can relate the plights of characters to their own personal struggles. Rowling, like Tolkien and Lewis, narrates hope in young readers. No matter how deep Harry's troubles are, he and his friends always find a way to face them. There is always hope and the characters always show ambition to work towards a solution. "Children's fantasy literature is a special form of imaginative self-transcendence that works in a similar fashion to equip children to transcend difficult situations in their present lives and hope for something better in the future" (459). Readers' minds are at once captivated by the magical plot and engaged by the plights of the characters. One may not pick up one of Rowling's novels with the intention of learning a moral lesson, but while reading will gain these lessons along with the entertainment initially sought.

The character who struggles the most in the series is the title hero Harry Potter. Harry spent his first eleven years without knowledge of his wizarding abilities. He had a cupboard for sleeping quarters and an uncle, aunt, and cousin who loathed him. Once he was liberated from the Dursleys and a non-magical life, he discovered his legacy as well as the dark Lord Voldemort's ongoing crusade to kill him. Harry has problems just like every adolescent, except that his are magnified under the looking glass of his wizarding world fame and are much more dangerous. Nevertheless, through his struggles, Greisinger points out, Rowling narrates the notion of hope to her readers.

Harry's own education and discovery-filled adventures, according to writer Lisa Hopkins' article "Harry Potter and the Acquisition of Knowledge," is what makes the series so appealing to children and adults. Hopkins states, "I suspect that one reason for the books' phenomenal appeal to children is the emphasis on knowledge acquisition, and the opportunity to identify with a hero, who like all children, has to learn things" (33). As the story progresses, readers witness Harry learn what it is to be a wizard, how to manage his newly realized fame, and how to start his life alone and in a new and very different place. He must adapt, make new friends, recognize and defend himself, and often his classmates, from enemies. This of course is in addition to his rigorous academic courses and the normal awkwardness of adolescence. In some ways, for these characters, becoming a wizard coincides with becoming mature. In "Harry Potter's Cauldron: The Power of Myth and the Rebirth of the Sacred," Virole Benoit writes, "The initiation into magic and the world of wizardry is a metaphor for initiation into the adult world" (207). As Harry and his friends learn the ways to becoming a good magician, they also learn what it is to be an adult. Often, these require the same thing. A good wizard should be honest, and Harry learns that to be a mature adult he must deal in truths to succeed.

Harry's sense of morality seems to be effortless. Time and again in Goblet of Fire Harry is faced with decisions and he continually chooses to do what will benefit others and simultaneously achieve his personal goals. In "Harry Potter: Stoic Boy Wonder," Edward Kern attributes Harry's moral compass to his likeness to 4th century B.C.E. Stoics. He states, "Stoics embrace what is good, deplore what is bad, and either value or discount what is indifferent." Harry and his friends are continually differentiating between allies and enemies, right and wrong. For example, despite Harry's godfather Sirius' warning Harry that Karkaroff is a former Death Eater and should not be trusted, Harry judges Karkaroff's student Viktor by his actions and not his headmaster's reputation.

Although each character in the story may not always see it, Harry is Rowling's hero. Potter is certainly not glorified by all of Hogwarts' students. He is, in fact, ridiculed by many of his peers. When Harry is revealed as the fourth Triwizard Champion, Draco Malfoy and his Slytherin pals fashion buttons that say "Potter Stinks" and parade through the corridors wearing them. Perhaps the depiction of Potter as an underdog makes him more appealing to readers. A hero who is loved by all is not necessarily a sympathetic character. Kern writes, "Clearly, Rowling's conception of heroism does not depend on the magical abilities that she gives her protagonist. It resides on his moral abilities" (86). Because of this, the heroic qualities that Harry has are qualities that any reader can strive to achieve for herself.

One issue that Harry and his classmates face in their fourth year is the honored tradition of the Triwizard Tournament. Harry is too young to legally enter the Tournament, which pits one student each from Hogwarts' School, Durmstrang, and Beauxbatons against one another in a battle for the school's victory, a significant supply of money, and an endless amount of glory. He nevertheless is secretly entered by one of Voldemort's followers in a plan to use Harry's

victory as a way to get him closer to Voldemort, and ultimately to death.

The Triwizard Tournament, which consists of three very difficult and dangerous tasks, then ironically has four champion wizards vying for victory. As the tasks of the Triwizard Tournament loom ahead, Harry is secretly informed that the first task is to outwit and outrun a dragon. Not only could this mean the death of the participants, but Harry discovers that this information has been leaked to all but one of the competitors. While Harry could use this information to ensure that he wins over Cedric, the one competitor without this information, he immediately tells Cedric about the dragons to reduce the risk that Cedric would come into harm's way. When Cedric asks why Harry is helping him, Harry replies, "It's just fair, isn't it? We all know now... we're on even footing" (299). In a true example of the Golden Rule, Harry does unto Cedric as he would like Cedric to do unto him, and before the second task, Cedric returns this gesture, giving Harry hints that unlock his clue for the challenge. Although Cedric is dating the girl that Harry has a crush on, Harry still likes Cedric because of the goodness he shows in his wish to help Harry survive. In turn for the second task, where the champions must rescue their favorite people from the bottom of the Black Lake, Harry sacrifices his own ranking in order to save the sister of Fleur Delacour, the Beauxbaton's champion. Fleur, who is attacked by a group of Grindylows and disqualifies herself, is not able to rescue her little sister. Instead of merely freeing Ron, Harry saves Fleur's sister as well, because it is not clear whether or not Fleur's disqualification will result in her sister's death. Harry fights the merpeople who will only allow him to take Ron, sacrificing his own chance to win the race and saves both people. The judges recognize the importance of Harry's decision to help others and award him extra points for "moral fibre" (440).

Harry also refuses to accept secret help from the head judge. Mr. Bagman says, "I don't mind sharing a few pointers... no one would have to know" (307). The help that Harry accepts from Cedric, Hagrid, and Neville as well as the information he gives to Cedric is solely to ensure everyone's personal safety and survival. Without knowledge of the involvement of dragons in the first task, and without Mad Eye Moody's advice to utilize his strengths, Harry would have never had the idea to summon his broom, which allowed him to escape from harm. Harry chose to tell Cedric this information as well, that he may also prepare for the task. Had Harry not accepted Cedric's advice on how to unlock the clue of the Golden Egg, Harry would not have been able to get ready for the second task. Without the gillyweed, which was given to him by Dobby in the book and Neville in the film, Harry would not have been able to breathe underwater in order to save Ron. The help that Bagman offers Harry is to ensure that Harry wins the competition. A win would result in money and glory which is not what is most important to Harry. In fact, when Hermione expresses to Harry that Ron is jealous of his fame and fortune, Harry responds by saying, "Tell him from me I'll swap any time he wants. Tell him from me he's welcome to it" (254). Harry tries to survive, not to win. He recognizes what is fair, and that in order to be just to the other challengers, he must not accept illegal assistance to win.

Another new occasion for Harry in his fourth year at Hogwart's is the Yule Ball, a traditional dance of the Triwizard Tournament. This means for the first time in the series the characters face the challenge of dating. Ron seeks to find the best looking date that he can, failing to see how hurtful his dating guidelines are to the girls he deems unsuitable. Hermione clues Ron in on his insensitivity after he says to Harry of finding dates, "We should get a move on you know... We don't want to end up with a pair of trolls" (344). When the pretty girl Ron does ask turns him down, Ron realizes that he wanted to go the ball with Hermione all along. By

this time, however, Hermione has agreed to go with a boy who had her at the top of his list to begin with. These sections of the novel are portrayed beautifully in the film, and any movie-goer can benefit from the moral lesson that physical beauty is not what is most important in companionship.

Rowling's novel includes another kind of moral act, one that intends to change a public institution, rather than one that solely protects those known on a personal level. Harry's moral compass directs him to do the right thing. If he encounters someone in need, it is his automatic reaction to do everything in his power to help. He is noble, indeed, yet his nobility serves those who he encounters in his everyday life. Hermione's quests are on a larger scale than Harry's in some ways. Yes, Harry is fighting Voldemort to save both the wizarding and Muggle worlds, but his battle began on a personal level. His anti-Voldemort vendetta is fueled by his wish to avenge his parents' deaths and prevent his own. Hermione, on the other hand, need not know the person or creature who is being mistreated in order to launch a full-scale demand for regime change. In fact, the person or creature she aims to help need not even recognize their own mistreatment enough to want to help themselves.

Previous to writing the Potter series Rowling was a Research Assistant for Amnesty International, investigating the abuse of human rights in Francophone Africa (Raincoast). Hermione's plights in Goblet certainly reflect Rowling's thoughts about inequality. Rowling has said in several interviews that she wrote Hermione's character based on herself as a young girl. In a 2001 Live Chat with fans for "Comic Relief she said of Hermione, "Hermione's based on me when I was younger. She's an exaggerated version of me. I wasn't that clever and I don't think I was quite such a know-it-all but I had my moments." Through the character of Hermione, Rowling portrays a strong female who moves beyond help on the personal level to moral change

on a public and political scale. Hermione, being based on a young Rowling, is fittingly Rowling's vehicle for the inclusion of her political views into her novels.

In "Hermione Granger and the Heritage of Gender," Eliza Dresang studies how even Rowling's name choice for her main female character reflects her intentions for Granger. "Both the mythological and Shakespearean Hermiones were at the mercy of men who controlled their lives, yet they were strong women, who used their wits and their position to seek their due in life" (216). Like these preceding Hermiones, Hermione Granger is in a subordinate position, in her case as a Muggle in the bloodline hierarchy. Despite the stigma of being a Muggle, Hermione determinedly works to succeed academically, as well as to work for the betterment of others and of political struggles.

Hermione's duty to political activism shines more than ever in Goblet of Fire, as the students come to realize that the wizarding world is built upon an old system of bloodline hierarchy. The highest level in the hierarchy of the magical world is made up of "pure-blood" Wizards, like the Malfoy family. The next step down includes "half-bloods," those wizards who have one Wizard parent, and one Muggle parent, like Harry and Voldemort. Below the "half-bloods" are the "mixed-races," who may be part human, part magical creature, like Hagrid. The lowest of the humans are the "Muggleborns," who come from two Muggle parents, yet still have magical abilities, like Hermione. Even lower than the "Muggleborns" are magical creatures, including house-elves, giants, and centaurs.

In "Accepting Mudbloods: The Ambivalent Social Vision of J.K. Rowling," Elaine Ostry writes, "Rowling uses the fairy tale form to protest racism, as the sympathetic characters insist that being a pure-blood wizard does not guarantee success or justify discrimination" (92). Draco Malfoy's father assists in trying to get Hagrid, the Care of Magical Creatures teacher, fired when

it is reported in The Daily Prophet that he is half-giant. "*The Daily Prophet* has now unearthed that Hagrid is not- as he has always pretended- a pure-blood wizard. He is not, in fact, even pure human. His mother, we can now exclusively reveal, is none other than the giantess Fridwulfa... Fridwulfa's son appears to have inherited her brutal nature" (382). Hagrid has never claimed to be a full-blooded wizard, he has simply never offered any explanation for his large size, due to the stereotypes that might be placed upon him if he revealed his heritage. Harry fights against Hagrid's opponents saying, "Who cares if he's half-giant?...There's nothing wrong with him!" (391). Hagrid's nature is more kind than Malfoy's, and there is no true reason for him to be discharged, but Malfoy chooses to use his social position and the violent history of the giant race to agitate for Hagrid's dismissal. His choice to assist Skeeter with her article not only affects Hagrid and the students of Hogwart's, but also Madame Maxine, the secretly half-giant Head Mistress of Beauxbatons. An uproar is caused and parents of Hogwart's students sent into unnecessary alarm and doubt about mixed-race wizards because of Malfoy's insistence that the bloodline hierarchy should be upheld. Draco taunts Harry after the publication of the article chiding, "...none of the mummies and daddies are going to like this at all" (382). Hagrid only stays, in fact, because Dumbledore refuses to accept his resignation.

Writers Katherine and David Deavel highlight the importance of Dumbledore's morals as the Headmaster of Hogwart's, as he denies the bloodline hierarchy, "The perspective we are to admire is expressed when Dumbledore warns the Minister of Magic, Cornelius Fudge, about his obsession with blood, 'You fail to recognize that it matters not what someone is born, but what they grow to be!'" (614).

Draco Malfoy takes after his father and his house leader in his disdain for non pure-blood wizards. At the Quidditch World Cup, Voldemort's followers, the Death Eaters, begin attacking

Muggles. As Harry, Ron, and Hermione run for safety, they encounter Malfoy in the woods who says, "Granger, they're after Muggles. D'you want to be showing off your knickers in mid-air? Because if you do, hang around... they're moving this way, and it would give us all a laugh" (110). His continual harassment of Hermione not only hurts her feelings, but spreads hate language which says that Muggleborns are inferior to pure-bloods. Ostry writes, "Rowling intends to teach children that what matters is one's character, not color, pedigree, or wealth" (89).

Hermione not only finds herself targeted by the believers of the hierarchy, but comes to know of the enslavement of house-elves, who are magical creatures, and in the lowest tier of the hierarchy. She discovers that Hogwart's School is the employer of over one hundred house-elves, who according to tradition, are passed down from generation to generation, and do not receive pay for their work. Hermione decides to fight for the rights of the house-elves, especially since the house-elves buy into the hierarchy that has been imposed on them, and choose not to fight for themselves. She begins a club called the Society for the Promotion of Elfish Welfare (S.P.E.W.), and spreads the word to gain support for fair wages and treatment for house-elves. Brycchan Carey, author of "Hermione and the House-Elves: The Literary and Historical Contexts of J.K. Rowling's Antislavery Campaign," writes, "Clearly, a significant aspect of Rowling's project is the promotion of political participation for young people and, rather than be narrowly prescriptive, she instead offers a range of political models for young people to explore and emulate" (106). In Hermione's quest to emancipate the house-elves she exemplifies a form of civil disobedience. She refuses to accept the traditional and political hierarchy and through freedom of speech and organized protest begins a pursuit of justice. In her dealings with Rita

Skeeter, the importance of the furtherment of freedom and honesty in the press is also highlighted.

The choice to dispel the hierarchy is not always an easy one. Hermione gets much dissent from her classmates, and even from her best friend Ron. While Ron has a good heart, he fails to see the full falsehood of the hierarchy. He says, "Well, the elves are happy, aren't they? You heard old Winky... 'House-elves is not supposed to have fun'... that's what she likes, being bossed around" (112). While Winky's behavior and statements certainly imply that she enjoys the duties of her station, Hermione is convinced that Winky is 'brainwashed' and has not experienced another way of life to hope for. Despite the lack of support from those around her, Hermione insists that the unfair treatment of the house-elves must be stopped. Carey writes, "In two of the four Harry Potter novels, J.K. Rowling introduces an enslaved people, the house-elves, and uses their plight both as a commentary on the society and economy of the magical world she creates and as a way of demonstrating the opportunities for political activism available to young people in the real world" (103). Hermione pleads with other students to hear her cause, saying, "You do realize that your sheets are changed, your fires lit, your classrooms cleaned and your food cooked by a group of magical creatures who are unpaid and enslaved?" (210). Her choice to be the one who finally stands up for the house-elves begins a chain of events that readers hope will lead to the enlightenment of other students, and potentially the freedom of a race that has been enslaved for centuries.

One thing that Harry rarely lacks is the full support of his friends. But, in the case of her crusade for the house elves, Hermione stands practically alone. While Harry and Ron begrudgingly join her club, they make no extra effort to help Hermione's campaign. Goblet's narrator tells of Hermione's solitude in her campaign, "[Harry's] and Ron's lack of enthusiasm

had done nothing whatsoever to curb Hermione's determination to pursue justice for herself. True, both of them had paid two Sickles for a S.P.E.W. badge, but they had only done it to keep her quiet" (210). The fact that Hermione must continue working for her cause without support shows the true strength and determination she has.

Another issue that Harry, Hermione, and Ron battle with is the honesty of the media. Rita Skeeter, reporter for The Daily Prophet not only makes life very difficult for Hagrid, but for Harry as well. Throughout the entire Potter series The Daily Prophet publishes articles about Harry's life, often full of gossip and completely fabricated stories. The stories build Harry up only to cut him down again. Goblet of Fire, perhaps more than any of the stories shows the true power that the media has over the public. Rita Skeeter, who doesn't bother to get her subjects' perspectives before inventing her own versions of what she thinks will build her readership, makes trouble for all of the sympathetic characters in Goblet. Skeeter invents and publishes quotes that Harry never truly said, such as that he cries at night about his dead parents, which causes him to be made fun of at school. She also writes that Hermione broke Harry's heart, a complete falsehood, which causes Mrs. Weasley to become upset with Hermione. In her article "Harry Potter 'Disturbed and Dangerous,' Rita tells readers that Harry's ability to speak the snake language Parseltongue proves that he is fond of the Dark Arts.

In addition to Skeeter's fluff articles, The Daily Prophet publishes only what is approved by the Ministry of Magic. In "The Liberty Tree and the Whomping Willow: Political Justice, Magical Science, and Harry Potter," Noel Chevalier writes, "the fact that the wizard press is so easily controlled by the Ministry allows Rowling to blend Harry's personal story with a wider critique of systems of authority that define the wizarding world and raise issues of political justice within a society defined by such rigid authoritarianism." As if Hermione's quest for the

house-elves is not enough, Hermione also takes on the wizarding press. Discovering that Skeeter is transforming herself into a beetle in order to illegally enter Hogwart's grounds, Hermione traps Skeeter in a jar. She then keeps her all summer and only releases her under the agreement that she can only write ethical pieces. Of Hermione, Eliza Dresang writes, "She is a prime example that information brings power and she sees this at work repeatedly in her life at Hogwart's..." (223). Hermione gathers all the clues necessary to discover that Skeeter is an unregistered Animagus, or shape shifter.

Surprisingly, Hagrid's half-giant struggle and the majority of the non-ethical behavior of Rita Skeeter, and Hermione's treatment of her were not represented in the Goblet of Fire film. The audience also never discovers that at the World Cup Ludo Bagman, the head of the Department of Magical Games and Sports in the Ministry of Magic, illegally makes bets with Ron's brothers, George and Fred, and ends up stealing their money. In the novel this detail leads to the Weasley twins struggling to find ways to make money in order to open up their own Joke Shop. When Harry wins the Triwizard Tournament under the circumstances of Cedric's death he wants nothing to do with the prize money and gives it to Fred and George saying, "I don't want it and I don't need it. But I could do with a few laughs. We could all do with a few laughs. I've got a feeling we're going to need them more than usual before long" (635). This is a somber and telling way to end the novel but, as Emily Greisinger points out, gives a notion of hope to readers.

Even more shocking than this omission, however, is the complete exclusion of Hermione's S.P.E.W. campaign. In fact, other than two house-elves who are in the background at the World Cup for a few seconds, there isn't a single house-elf in the film. Because of these major plot changes there were two categories of people leaving the movie theater after watching

Goblet. There were those non-readers who watched a great film including talented actors, wonderful special effects, and action-packed scenes. There were also those readers who were wondering how it was possible for the filmmakers to lose half of the book on the cutting room floor.

It is a rarity that a film based on a novel is critically acclaimed to have done its original work justice. Because literature is one form of media language and film is another something always seems to go missing in the translation. In his article "Literature and Film," Andrew Sarris writes of his skepticism that any film could ever improve on its literary origin. Die-hard Potter fans cannot help but to agree with Sarris when they consider all of Rowling's work that got left in the dust. Sarris also writes, "Books and movies are thus very often viewed as competitive versions of the same anecdotal material" (10).

In his article, "Word to Image: The Problem of the Filmed Novel," George Bluestone states, "The mysterious alchemy which occurs when works of fiction are transformed into film has been frequently debated and, perhaps, too little understood. He goes on to say, "Because the novel and film are both organic, in the sense that aesthetic judgments are based on total units which include both formal and thematic conventions, we may expect to find that differences in form and theme are inseparable from differences in media" (172).

When questioned about the differences between novel and film David Heyman, producer of Goblet, assured journalist Stax that each and every editorial choice is cleared by Rowling herself. He stated, "Jo is the most generous of collaborators. She sees each and every draft of the screenplay... we show her each draft, and we also don't want to do anything that will disrupt the books." Therefore readers can be assured that the plot changes were no injustice to Rowling's artistic vision for her work. In a CBBC Newsround, Rowling herself spoke of the

changes her novels endure in their translation to film, "I mean there are obviously things that are not the same as the books but that is because if you did every scene in the book and translated that into films, the films would be about 24 hours each, so they have got to prune and change things slightly. By and large they meet my expectations."

It would indeed be unrealistic to think that every detail in a 636 page book could be coherently compiled into a three hour movie. Some sections must be removed and others must logically stay. Since the title of the book is Harry Potter and the Goblet of Fire, the tournament itself would be the obvious central focus of the film. Of course, in order for their characters to properly develop, the sections of the novel that deal with Harry, Ron, and Hermione's pains of adolescence and dating are kept for the film. Director Mike Newell, in an interview with Paul Fischer, expressed his vision to make the film a thriller. He explained that when asked whether he could make a film from the long text he responded by saying, "I can only make this if you will agree that what we're making is a thriller and we will ruthlessly take out stuff that doesn't go to that, to that way of telling the story."

Unfortunately, the logical editorial choice was to leave S.P.E.W. and Hagrid's giant issues out of the movie. With the remaining time, Newell added an exciting ending to the first task, where the Hungarian Horntail dragon Harry must evade actually breaks away from its chains and flies after Harry through the skies, destroying bridges and buildings, and nearly killing Harry by knocking him off of his broom from hundreds of feet up in the air. These scenes add great excitement to the film, and were used in the movie trailers to draw audience members who seek action and adventure.

Newell also added two specific scenes as comedic relief. Considering that Goblet of Fire is the first movie in the series where a good character in the series dies, and that the film ends

with Voldemort regaining his body, the decision to add a bit of humor seems tactically sound. One of the added scenes is of Professor McGonagall preparing the Gryffindor students for the Yule Ball by teaching them how to dance. As McGonagall uses Ron as her dance partner, making him place his hand on her waist, Harry asks the Weasley twins "You're never going to let him live this down, are you?" This is a great added bit, which lightens the mood between heroic action scenes. The other scene is of Harry and Ron whispering about their Yule Ball dates, or lack thereof, in Snape's class and being repeatedly shoved in the head by Snape, when they refuse to stop whispering. This is a completely inappropriate action for a teacher, of course, but a hilarious scene, nonetheless. This also reminds the audience of Snape's confusing characterization which always wavers and so never reveals if he is good or evil. This paradox will be very important for the next films based on the novels Harry Potter and the Order of the Phoenix, and Harry Potter and the Half-Blood Prince, which deal heavily with Snape's character.

George Bluestone wrote of the literature to film transition, "In abandoning language for the visual image, the film leaves behind one author's most characteristic signature, her style" (179). Denying some loss of the author's style in Goblet's case would be a difficult task. There is no true way for Rowling's eloquent descriptive word choices to be demonstrated in the film, and the beautiful interior monologues cannot be portrayed in a literary sense. However the film did make up for this inevitable loss of style with something it has that the literature does not: a soundtrack. Through the use of musical scoring and a variety of instrumentation, composer Patrick Doyle guides the movie viewer along without using words. For instance, when the Dark Mark is cast into the sky at the World Cup, eerie music, including deep French Horns and high-pitched flutes plays even before Hermione clues Harry and the audience in on the evil significance of the Dark Mark.

Another important instance which is added to by the soundtrack is in Scene 14, "The First Task," which depicts the way in which Harry dramatically battles with a Hungarian Horntail dragon. There is a moment of suspense where Harry, on his broom, falls out of the sky with the dragon closely behind him. Both the film viewer and the event's audience cannot *see* if Harry has survived the fall. During this moment, the upbeat music ceases and the onlookers wait, horrified, in silence. Then, in an instant, a speck appears in the sky, triumphant music plays and the crowd roars as Harry speeds through the air and takes hold of the Golden Egg, completing his task. This scene greatly benefits from the musical score which accompanies the action. It helps to create a mood for the viewer, so that she might feel as if she is actually in attendance at the event.

The film has the obvious advantage of using visual clues to accentuate the storyline. Facial expressions such as menacing glares and sneering mouths are shown to the audience in conjunction with dialogue so that the movie viewer is engaged in multiple conversations with the movie at once. In the text, Rowling must subtly tell the reader just what they need to know, and nothing else, so that she doesn't reveal the story's secrets. Throughout the film, viewers are given hints as to who has put Harry's name into the dangerous Tournament in order to endanger him. These hints are often visual. For instance, the character Mad Eye Moody has the peculiar habit of making a lizard-like motion with his tongue. In a scene from Dumbledore's memory, which depicts Barty Crouch, Jr. being sentenced to imprisonment, the viewer might notice Barty exhibiting the same strange mannerism. With this clue, and Snape and Moaning Myrtle's inquiries about the possibilities of someone brewing Polyjuice Potion, the audience may figure out the plot ending. Barty has, in fact, taken on the persona of Mad Eye Moody through use of the Polyjuice Potion and is responsible for plotting Harry's demise. This visual hint is executed

in such a subtle manner, however, that a viewer who has not already read the novel may not catch it. It is, however, noticeable enough that once Barty's identity is revealed, the viewer may realize that the hint was there all along.

Another example of visual foreshadowing is in Scene 8, "The Four Champions," when Harry's name is initially revealed by the Goblet of Fire. The background of a shocked Harry and a worried looking Hermione shows a scowling Ron, who believes Harry has entered himself without telling Ron. This tells the viewer that Ron and Harry are going to have a problem without actually devoting any dialogue to the matter during this scene.

A consideration concerning the literature to film transition is that the Goblet of Fire is only the fourth installment of a seven part story. The hermeneutic cycle applies to this series, stating that no one part can be fully understood without knowledge of the whole. In "Same-as-Difference: Narrative Transformations and Intersecting Cultures in Harry Potter" Kate Behr writes, "Our understanding moves in a hermeneutic circle, as clues or references planted by Rowling in earlier books are only appreciated in the light of later events, usually moving from a mood of comic relief to one of tragic intensity" (113).

One deliberate set-up for the later films is Ne well's treatment of the characters Neville Longbottom and Dobby the house-elf. The elimination of the house-elf component of the novel takes Dobby's character away from the film. In the novel Dobby is the character who stays up when Harry falls asleep the night before the second task and discovers that gillyweed is the herb Harry needs to breathe underwater. As Dobby has full access to all of the castle's quarters for cleaning, he then steals the gillyweed from Snape's office and gives it to Harry without explanation of where he got it.

Dobby's absence leaves a void, an active character space which must be filled. Newell therefore had a creative opportunity to fill this space in a way that would further develop the plot. He used this open character space wisely, by giving this task, as well as a few extra dancing scenes to expand Neville Longbottom's character in this film. In reading the sixth book Harry Potter and the Half-Blood Prince readers learn that Neville's role will become extremely important in the series' final installment. Without knowledge of how Neville's role progresses in the still unpublished seventh novel, the audience does not realize how important keeping Neville in the forefront of the stories may be. No choice made by Rowling or Newell seems to be without deliberation: for as the whole is revealed, so the viewer must assume, the parts will be further illuminated. Yet this decision did leave a little confusion in the film. When Snape confronts Harry about the gillyweed missing from his stores, the audience can only assume that Neville stole it, but this is never revealed. This is a significant detail because it brings Neville's character into question. Did the sheepish boy actually steal the gillyweed from Snape, and if not, how was it procured?

Harry Potter and the Goblet of Fire is an adventure-filled film which entertains while teaching moral lessons. Still, due to the length restrictions of standard theatrical features, the film does not convey the entire didactic content of its literary predecessor. The overwhelming popularity of the films, however, indicates that Harry's stories are reaching numerous viewers who can benefit from their moral lessons. One can only hope that the films draw viewers to the text where additional virtues lie.

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