

## HARRY POTTER E A PEDRA FILOSOFAL, UMA COMPARAÇÃO ENTRE O LIVRO E A ADAPTAÇÃO

### *HARRY POTTER AND THE SORCERER'S STONE, A COMPARISON BETWEEN THE NOVEL AND THE MOVIE ADAPTATION*

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**Resumo:** Embora as relações entre cinema e literatura não tenham sido historicamente harmônicas, estudos de adaptação mostram que as áreas mantêm uma relação dialógica. Adaptações fílmicas de obras literárias são amplamente difundidas em nossa sociedade contemporânea e funcionam como uma ponte entre cinema e literatura, comprovando o poder expansivo e dinâmico da arte. Baseando-se em estudos de adaptação de Agra (2014), Bonilla (2014), Hutcheon (2006), Seger (2011) e Stam (2007), o objetivo deste artigo é analisar comparativamente o discurso do personagem Hagrid no romance Harry Potter e a Pedra Filosofal e sua adaptação fílmica, bem como os efeitos na representação da personagem em cada obra. Dentre os principais resultados, ficou claro que no romance, Hagrid tem muitas falas, todavia, no filme sua participação é drasticamente diminuída e suas falas diferem em muitos casos. No livro, é possível observar que tanto o dialeto quanto a informalidade são características presentes em suas falas, muito embora na adaptação isso apareça de forma sutil, considerando que a maioria de suas falas seguem o inglês padrão.

**Palavras-chave:** Adaptação. Literatura comparada. Harry Potter e a Pedra Filosofal. Hagrid.

**Abstract:** Although the relationship between film and literature has not historically been harmonious, adaptation studies show that the two fields maintain a dialogic relationship. Film adaptations of literary works are widely disseminated in our contemporary society and act as a bridge between cinema and literature, demonstrating the expansive and dynamic power of art. Based on studies on adaptation by Agra (2014), Bonilla (2014), Hutcheon (2006), Seger (2011), and Stam (2007), the objective of this paper is to comparatively analyze the discourse of the character Hagrid in the novel “Harry Potter and the Philosopher's Stone” and its filmic adaptation, as well as the effects on the character's representation in each work. Among the results, it became clear that in the novel, Hagrid has many speeches, however his participation in the movie is suppressed; in the novel, it is possible to observe that the dialect, as well as the informality are characteristics very present in his speeches. However, in the adaptation it is very subtle, in a way that the majority of his speeches follow the standard English.

**Keywords:** Adaptation. Comparative Literature. Harry Potter and the Sorcerer's Stone. Hagrid.

### Introduction

*Harry Potter and the Sorcerer's Stone* is a fantasy novel written by the British author J. K. Rowling. Published in 1997, the narrative presents the story of a young boy who discovers his magical heritage when he turns eleven years old, through a letter of acceptance to Hogwarts School of Witchcraft and Wizardry. Its homonymous filmic adaptation was released in 2001 and was directed by Chris Columbus, and produced by David Heyman. The film stars Robbie Coltrane, as Rubeus Hagrid, a giant man with long black beard, who is the main focus of our analysis; Daniel Radcliffe as Harry Potter, Rupert Grint as Ron Weasley, and Emma Watson as Hermione Granger.



One secondary but distinguishing character is Rubeus Hagrid, portrayed as a kind person both in the novel and the film. Hagrid is Hogwarts gatekeeper, and most of his role in the story has to do with things outside the walls, those things that are not considered relevant in many novels, even though they are very common, like, hunting, fishing, cleaning the areas around the house castle, welcoming the wizard students when the term starts, and also some things more important like going to London, following the headmaster's orders.

However, in this case they are part of him. Moreover, Hagrid is portrayed as a trustworthy man throughout both the narrative and the movie.

He is loyal, especially to Dumbeldore, the Hogwarts headmaster, a good old man with a long white beard and a good sense of humor, self-esteem. Hagrid is also loyal to the boy Harry Potter, since the beginning, when he got the little orphan baby among the imminent fire and destruction of his parent's house. This article aims to analyze Hagrid's speeches throughout the novel and the movie, comparing the differences in the dialogues.

It is important to point out the main reasons that motivated us to write this article. Firstly, the subject is considered interesting for many people in contemporary society, especially for the readers and the fans of movie adaptations. Hutechon (2006) argues that adaptations are omnipresent in our culture. For example, 85 percent of all Oscar-winning best pictures are adaptations. Second, because of the importance that the story takes in the lives of different generations of readers, both addicted to the novel and its adaptations. According to a post made by the site "Mega curioso"<sup>1</sup> In 2021, the story of the wizard boy has sold more than 450 millions copies, attracting not only kids and teenagers, but also adults. All these achievements help to demystify the idea that young people do not read. Furthermore, Harry Potter is the third best-selling book in the world, translated into more than 70 languages.

Finally, the last reason to do this study is that there is a lack of research in the area regarding the character Rubeus Hagrid, especially. There are plenty of articles about the novel or the movie, but their focus is mainly on Harry, who is the main character. When it comes to Hagrid, there are few, and most of them focus on his use of dialect, from a linguistic perspective. Hence, the focus of the article is on the differences of dialogues between the novel and the adaptation. Through a comparative analysis between Hagrid's speeches in the novel and the filmic adaptation, we intend to elucidate how these differences contribute to the narrative's overall development in each work.

## **1 Theoretical framework**

The relationship between film and literature has not always been one of harmony and balance. Traditionally, it has rather been marked by conflict and struggle for hierarchy and prestige. According to Robert Stam (2000, apud Bonilla, 2015), "Literature has often been seen as a more venerable, more distinguished, essentially more 'noble' medium than film".

For that reason, filmic adaptations from literary works have suffered attacks for a long time for being considered as a betrayal, deformation, perversion and infidelity. According to Robert Stam (2000, p. 58), this negative view of adaptation might simply be "the product of thwarted expectations on the part of a fan desiring fidelity to a beloved adapted text or on the part of someone teaching literature and therefore needing proximity to the text".

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<sup>1</sup> Como Harry Potter mudou o mundo do cinema e da literatura. Mega curioso. Disponível em: <https://www.megacurioso.com.br/artes-cultura/120537-como-harry-potter-mudou-o-mundo-do-cinema-e-da-literatura.htm>.



Moreover, regarding the relationship between literature and cinema, some authors have their perspective and use different terms to describe that. For example: Hutcheon (2006, p. 4) argues that adaptations are seen as appropriation and salvaging, that means, they help, somehow, to preserve previous works. On the other hand, Bonilla (2015, p. 131) argues that their association is one of reciprocal borrowing and lending and not one of sheer opposition, that is, for the last author, both literature and adaptation receive the merits for their contribution, there is no struggle or competition.

The relationship between literature and cinema is a controversial issue. Some authors believe that this is a positive exchange, such as Cardoso (2011) who states that the relation between those two genres contributes to a creation of a new work of art, which is able to dialogue with the source and with other works.

Cardoso (2011) also praises this profitable relationship between literature and cinema:

Literature gives its stories to cinema. Cinema, in return, by appropriating the narratives, gives them color, movement and sound. Literature and cinema have long been artistic expressions marked by a paradoxical interrelationship of attraction and repulsion. At the same time as they are strongly united, they compete for artistic credibility, value and importance (CARDOSO, 2011, p. 6)<sup>2</sup>

Virginia Woolf, for example, did not seem to agree with the idea of literature and cinema working together in a collaborative work. In the 1926s, she commented that cinema was the parasite, while literature its "prey" and "victim", even though she also believed that "cinema had the potential to develop its own independent idiom" (Woolf, 1926 *apud* Hutcheon, 2006, p. 3).

As it is possible to observe, adaptation has worked hard throughout the decades to conquer its place as the seventh art, and all the criticisms that come especially in the beginning, are totally normal, considering that something new always causes a sense of estrangement, however, indeed they contributed to the development of adaptations.

Sometimes, the relationship between literature and cinema produces good results for both, as Cardoso (2011) says in *Cinema e Literatura: Intersemiotic Counterpoints*. In some cases, adaptations can lead people to look for the book. Thus, after the experience of watching the movie, the audience might become potential readers, since after watching a certain movie they become interested about the prior work, that is an example of a situation in which both genres win. However, as the author explains, the opposite can also happen, because in other cases the image has the leverage/upper hand, with all its visual elements, leaving literature aside, two steps back.

In *A Theory of Adaptation* (2006), Linda Hutcheon explains the concept of adaptation and its characteristics. According to her, adaptation is "an extended, deliberate, announced revisitation of a particular work of art" (HUTCHEON, 2006, p. 170). The author also states that an adaptation is a derivation that is not derivative, that means, a work that is second without being secondary. It is its own palimpsest: they are directly and openly connected to recognizable other works, and that connection is part of their formal identity.

Moreover, she argues that the adaptation can be repetition, nevertheless, repetition without replication, and extending this concept, there are manifestly many different reasons and

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<sup>2</sup> Original: "A Literatura cede suas histórias ao Cinema. O cinema, em retribuição, ao se apropriar das narrativas, confere a elas cor, movimento e som. Literatura e Cinema são expressões artísticas, há muito, marcadas por uma inter-relação paradoxal de atração e repulsão. Ao mesmo tempo em que são fortemente unidas, disputam, credibilidade artística, valor e importância"



intentions behind the act of adaptation. For example, there are some cases in which it is necessary to cut some information, to make something shorter, while in others it is necessary to add, in order to develop and extend the plot.

One example to exemplify the first situation is in the film *Gone With the Wind*, directed by the American cinematographer, Victor Fleming. In the movie there are some characters, Scarlett O'Hara, Rhett Butler, Melanie, Ashley, Aunt Pittypat, Dr. Meade, Prissy, and Mammy. However, when reading the novel, people are introduced to several other important characters, such as Archie, Will, and the governor.

In the novel, Scarlett's mother, Ellen, was a very important figure whose values and kindnesses and images of what it meant to be a Southern lady, served as both an example to Scarlett and as a reason for her considerable guilt about much of her behavior. Yet Ellen was rarely seen in the film. She needed to be sacrificed because of the length of the novel.

Now, one example to illustrate adapters' abilities to add and combine is in the movie *The Greatest Gift*, a short story by Philip Van Doren Stern, that became the film. It's a wonderful life, revolves around a single incident: Georges wants to kill himself and an angel takes him back to see how life would be without him. The screenwriter used this incident, however, he expanded on George's backstory and relationship.

Delving into the characteristics of adaptation, Hutcheon introduces three essential features of adaptations: a formal entity, a process of creation, and a process of reception. First, adaptation can be seen as a formal entity or product, an announced and extensive transposition of a particular work, which implies to tell the same story from a different point of view, in a way that many different interpretations are allowed, once "transposition also means a shift ontology from the real to the fictional" (Hutcheon, 2006, p. 8).

Second, adaptation can be seen as a process of creation, in which there is a reinterpretation, and then a recreation, that is, adaptation is not only a repetition of the a first source, but a new work, aiming, in some cases, to preserve a rich heritage, redirecting it for a new audience in a creative way. Likewise Rosalia Scorsí (2005) seems to agree with Hutcheon's speech when he says that "translation is an attempt to say no to death".

Third, seen from the perspective of its process of reception, adaptation is a form of intertextuality: we experience adaptations "as adaptations", as palimpsests through our memory of other works that resonate through repetition with variation. That point becomes clear when we consider that people who have already played a game such as *Resident Evil*, will have a different experience of watching the movie in comparison with those who have not.

Scorsí (2005) agrees with Hutcheon when he states that there is no possibility to have fidelity in adaptation to the prior work, that is, there is no way to reproduce a literary work into an adaptation without changes, and the author gives two reasons for that: firstly, verbal meanings cannot be represented visually, in the same way, it is practically impossible to express in words what is expressed in lines, shapes and colors. Secondly, the conceptual image that reading gives rise to in the mind, it is fundamentally different from the filmic image, which is based on real data that is immediately offered to us to see, and not to be gradually imagined.

When it comes to adaptations, changes are inevitable. As its name already gives a glimpse about the meaning. Hutcheon (2006, p. 7) argues that fidelity should not frame any theorizing of adaptation, since the term "adapt" means to adjust, to alter and to make suitable, that means, to create something new, changes are necessary. Another important factor is related to the events, if in literature, at least in some cases as the classical stories, such as Little Red Riding Hood, Hansel and Gretel and Jack and the Beanstalk, in which there is a fixed sequence of events, that does not mean that adaptations will necessarily maintain that.

The movie, *Hoodwinked*, released in 2006 and directed by the American screenwriter Cory Edwards, is a really good example to illustrate that producers have the autonomy to



recreate, change the sequence, and even the tone of a story. In the novel it is thrill, fear. However, the adaptation changes it into a more comedy tone, bringing new elements to life and including other characters, which are not present in the Little Red Riding Hood classical story, such as a detective frog, a rabbit that plays the role of a villain, a bear police office and his crew; all of them animals and a rabbit which takes a villain role in the story. All these details corroborate to a good development of the plot, enriching the filmic work (Hutcheon, 2006, p. 8).

Finally, it is essential to make it clear that no literature nor adaptation is perfect, no one is superior or better than the other, they are only different. As Stam (2004, p. 2) argues, "neither film nor novel is pure", each one has its own elements and ways to communicate meaning through language. For example, narrative elements such as characters, setting, time and plot are described and developed in literature through words, and words are powerful, as mentioned in the Holy bible "Death and life are in the power of the tongue: and those that love it shall eat the fruit thereof".

Words are essential because it is through them that we as humans communicate with one another, and the difference between literature and adaptation in the end is that literary works are based on either written or spoken words. In such a manner, the meaning is decoded through words to create a mental image, while in filmic adaptations, images and sounds are physical, which is where the concept comes from.

The fact that literature is older than film does not mean it is better. Even though there are some authors who disagree with that statement, in this article the objective is not to choose one as the best genre, but only to illustrate their differences and how these differences can work together to create a great work of art. As Cardoso (2011) states:

Neither the source nor the target text, in intersemiotic transit, is better or worse when compared to one another. Are different. To analyze them, we must provide specific criteria appropriate to the language in which they are structured. The theory of literature, for example, although it can be used as an analysis tool, it does not account for the specificity of filmmaking, neither as art nor as a specific language." (CARDOSO, 2011, p. 7)<sup>3</sup>

## 2 Analysis

In the novel, Hagrid makes forty-eight appearances, including all the passages in which his name is not only mentioned, but he plays a significant role in all of them. However, in the filmic adaptation, the quantity of his speech is suppressed, there are many scenes which were cut, in a way that he does not appear too much. For example, in the film, he speaks in only nine scenes, which is five times less than in the novel. This analysis will focus solely on these nine scenes, comparing them to their equivalents in the novel.

Following a chronological line, the first scene is in the beginning of the movie, when Hagrid meets professor Dumbledore in the private space street. The second is when Hagrid arrives at the hut where Harry is with his parents. The third one is when Hagrid and Harry are

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<sup>3</sup> Original: "Nem o texto de origem nem o de chegada, no trânsito intersemiótico, é melhor ou pior, se comparados um ao outro. São diferentes. Para analisá-los, devemos propor critérios específicos e adequados à linguagem em que se estruturam. A teoria da literatura, por exemplo, embora possa ser utilizável como ferramenta de análise, não dá conta da especificidade do fazer cinematográfico, nem como arte, nem como linguagem específica". (Cardoso, 2011, p. 7)





in the Diagon Alley, leaving the Leaky Cauldron. The fourth one happens when Hagrid puts a spell on Harry's cousin. The fifth one is when Hagrid and Harry leave the Leaky Cauldron.

The sixth one is when Hagrid is helping Harry to buy his school materials in the *Diagon Alley*. The seventh one is after the quidditch match. The eighth one is when Hagrid is taking the students to the Castle. The last scene is when Hagrid takes the students Harry, Hermione, Malfoy and Ron, to the dark forest following professor McGonagall instructions as a punishment for being outside late at night.

## 2.1 Hagrid meets Dumbledore in the private street

The first time Hagrid appears both in the novel and in the adaptation is when he is bringing the baby Harry to Dumbledore at a private space, in order to take him to his future family, he says;

No problems, were there?

No, sir — house was almost destroyed, but I got him out all right before the Muggles started swarmin' around. He fell asleep as we was flyin' over Bristol (ROWLING, 1997, p.10).

No problems, I trust, Hagrid?

Hagrid: No, sir. Little tyke fell asleep just as we were flying over Bristol. Heh. Try not to wake him. There you go. (Columbus, 2001).

The excerpts above are examples of cutting words in adaptations. Even though the scene in the plot is the same, Hagrid's speech is quite different in terms of content and language usage. For instance, in the novel, Hagrid gives more details, saying that Harry's parents' house was almost destroyed when he arrived there. However, in the adaptation, at the same time he is briefer, because he only mentions that the little boy fell asleep halfway through the quick trip, he also says something that is not present in the novel, which is when he begs Dumbledore not to awake the baby,

When it comes to Hagrid and his way of speaking using the language, it is clear that it is a dialect. Santika Rika (2016) explains the reasons why J. K. Rowling gave the character a specific dialect from the region where she was born, which is the west country, an area found in the southwest of England. It is important to state that the dialect is more explicit in the novel than in the movie. The author says that probably the reason was because Hagrid was a bright character, his loyalty towards Dumbledore and Harry, and besides his physical appearance and the way he speaks, what matters after all is to be a good person.

Moreover, regarding the use of language, it is clear that in the novel, his way of speaking is way more informal, there are contractions, as in *swarmin and flyin*. Besides that, the definite article "the" is missing in his speech in the novel and in the movie. However, on the other hand, in the movie, the language used sounds more *standard*, there is no use of contractions, which is a feature always present in the novel, even though, Hagrid when referring to the baby Harry, says: *the little tyke* without mentioning the definite article *the*, which somehow, shows a sort of spontaneous use of the English language.

Furthermore, it is still possible to notice that in the story, Hagrid's speech is more detailed. He explains the situation by adding much more information than the way it is in the movie, which somehow, reflects one of the main characteristics of adaptations, the art of changing and adapting, especially considering that time length is an important element in films.

The choice of leaving some parts out, illustrates Hutcheon's (2006) idea of adaptation as a process of recreation, in which there is a reinterpretation, consequently bringing changes

## 2.2 Hagrid arrives at the hut where Harry is with his parents.

The second scene of our analysis is when Hagrid arrives at the hut where Harry and his "family" are. They are quite similar, except the part in which Hagrid says that Harry has his mother's eyes. The sequence of the dialogue is different: in the novel, first, Hagrid arrives at the hut, sits on the sofa, look at Harry and make some comments about how he looks like his mother and father, then Hagrid is interrupted by Harry's uncle screams, so Hagrid takes the gun out of his hand, throwing it away into a corner of the room. After that he looks at Harry again and gives him a cake as gift for his birthday:

An' here's Harry! said the giant.  
Las' time I saw you, you was only a baby, said the giant. "Yeh look a lot like yer dad, but yeh've got yer mom's eyes.  
I demand that you leave at once, sir!" he said. "You are breaking and entering!  
Ah, shut up, Dursley, yeh great prune, said the giant; he reached over the back of the sofa, jerked the gun out of Uncle Vernon's hands, bent it into a knot as easily as if it had been made of rubber, and threw it into a corner of the room.  
Anyway — Harry, said the giant, turning his back on the Dursleys, "a very happy birthday to yeh. Got summat fer yeh here — I mighta sat on it at some point, but it'll taste all right. (Rowling, 1997, p.32).

However, in the movie this sequence is totally different, and not all the speeches are similar. First, Hagrid arrives at the hut and right away he is interrupted by Harry's uncle, who says that Hagrid is "breaking and entering", yet, he goes towards him and takes the gun off his hands, crushing the gun barrel, but the gun is still in the hands of Harry's uncle.

After he says some words to Vernon, such as "Dry up, Dursley, you great prune" and then, looks for Harry, nevertheless he confuses himself and ended up talking to Harry's cousin, making comments about his body, saying how Harry got fat, which is an information not presented in the novel. Right after, Harry shows up, Hagrid gives him a cake as a birthday present and finally sits on the sofa.

I demand that you leave at once, You are breaking and entering!  
Dry up, Dursley, you great prune;  
I haven't seen you since you was a baby, Harry; You're a bit more along than would have I expected, particularly here in the middle;  
Well, of course you are! Got somethin' for yeh. 'Fraid I might have sat on it at some point, but I imagine it'll taste fine just the same. Ahh.  
Baked it myself, words and all (Columbus, 2001).

Regarding the linguistic aspect of the language used by Hagrid, both in story and in the movie, it is possible to observe that there are some differences between them. For example, in the first excerpts of the novel, it is possible to notice that some words are not completely written, the last letter is missing, as in *an*(and) and *las* (last).

Moreover, there is the presence of the dialect in the phrases "Yeh look a lot like yer dad", "but yeh've got your mom's eyes", "got summat fer yeh", and "I mighta sat on it". It is possible



to observe that the personal pronoun *You* and the possessive form *your* are written the same way, “Yeh”

In such a manner, it is only possible to understand the meaning through a context.

The preposition *for* is *fer*. The pronoun *something* is *summat*, and finally, an ungrammatical word is used when Hagrid is talking to Harry “You was only a baby”. All these details that illustrate differences between these two different uses of the English language can help readers, either native or non native English speakers in general, enrich their learning process, by helping them to learn and to be able to understand the different aspects of the language they are studying.

In other words, it is important that people acquire not only the linguistic knowledge of a certain language, but also to become more familiar with different cultures. Which is something very important, once through that experience they will know when, how and where they can use these variations to communicate with other people, whether by speaking or writing.

Furthermore, regarding Hagrid and his personality, it is understandable that the writer of the novel chose to create a character and give him a specific accent, because it is an accent used by people where she came from. This way, this attitude has a symbolic value that adds to the development of the story as a whole.

Nevertheless, none of the observations illustrated above can be applied to the movie adaptation, once all Hagrid’ speeches are free of misspelling, following basic grammar rules of the standard English, with only a few exceptions such as the absence of the definite article “the” in some clauses; some word contractions, and a certain level of informality brought by the dialect as in *haven’t, got somethin’ for yeh*, and *’fraid I might have sat*.

Ultimately, it is understandable that Hagrid’ speeches tend to be more developed in the novel, considering that there is much more space to do that, while in adaptations, besides the fact that there is a decreased on Hagrid participation, because time is a keyword, the presence of the dialect that is very clear in the novel, it is something subtle in the adaptation, in a way that it almost does not show up.

In addition to that, it is important to state that adaptations communicate meaning through physical image, in a way that all information is being presented simultaneously, while literature creates meaning through mental image. Nevertheless, once again, it is relevant to state that no one is better than that other, they are only different (Stam, 2004, p. 2).

### 2.3 Hagrid and Harry in Diagon Alley

There is something interesting about the dialogues below involving Hagrid and Harry. In the novel it happens when Harry and Hagrid are still in the hut, where Harry and his family are, however, in the adaptation it takes place in a totally different scenario.

But what happened to Vol-, sorry — I mean, You-Know-Who?  
Good question, Harry. Disappeared. Vanished. Same night he tried ter kill you. Makes yeh even more famous. That’s the biggest myst’ry, see... he was gettin’ more an’ more powerful — why’d he go? (Rowling, 1997, p. 44)

What happened to You know who?  
Well, some say he died. Codswallop in my opinion. Nope, I reckon he’s out there still, too tired to carry on. But one thing’s absolutely certain. Something about you stumped him that night. That’s why yer famous. That’s why everybody knows yer name. You’re the boy who lived (Columbus, 2001).





In the adaptation this dialogue takes place when the giant and Harry are far from the hut, where Harry's family stayed for a time, after they buy all the things for Harry. They go to a place, aiming to buy something to eat, where they stay for a short time and right after, they go to the train station.

Therefore, a dialogue that was in the beginning of the novel, when Hagrid arrives at the hut where Harry is with his family, the producers created a whole different scenario to this interesting conversation, which is something that illustrates the creative nature of adaptations, considering that many things may be changed from one genre to another.

In addition to that, thinking about the effects caused by the two different scenarios. In the novel, the conversation takes place in the very first contact between Hagrid and Harry, in a way that, besides the fact that they are not familiar with one another, Harry's family is hearing all their conversation, besides interfering on it.

However, once in the filmic adaptation the dialogue takes place when they had spent a good amount of time together, they are not strangers to one another anymore, their conversation is more private, and even more symbolic. First for Hagrid, who loves the boy and the task given to him by Dumbledore, the Hogwarts's headmaster, and second for Harry, once it is through that conversation with Hagrid that he learns about his parents, who died, and also about the wizard world in which he is going to live from that on, and a bonus for him, because he will have the opportunity to live part time, far from the people that used to mistreat him.

Furthermore, regarding the linguistic aspect, in the movie there are some speeches that are not present in the novel, they were added to the adaptation, which is something really interesting, considering that it goes beyond the novel, and also because it goes on the opposite way, in comparison with the majority of the speeches analyzed in this article, that were left out from the adaptation. The phrases added are *nope, I reckon he's out there still, too tired to carry on; something about you stumped him that night; that's why yer famous; that's why everybody knows yer name, and you're the boy who lived.*

The interesting thing about that is due to the fact that in the novel, Hagrid does not say all these things, he only says *makes yeh even more famous*. In general, the meaning expressed in all these sentences are the same, though they are constructed differently, and many words are not used in Hagrid's speech in this passage of the novel.

That example illustrates a very interesting thing about these two genres. Novels tend to be longer and more contextualized than adaptations. Nevertheless, in this specific case, Hagrid's speech was much more extensive than the same passage in the novel, and as it is possible to see, some speeches were created and added to the story, instead of being left out.

Alterations in the sequence of the dialogues such as the one above, illustrate, besides adapters' ability to reinterpret and create new things, adding them to the story, their autonomy to change the plot, as in the quote below:

Adaptors are much like the sculptor Michelangelo, who, when asked how he was able to carve such a beautiful angel, replied, "The angel is caught inside the stone. I simply carve out everything that isn't the angel (Seger, 2011, p. 12).

As it is possible to understand by the speech above, creating an adaptation is not a simple task, especially when it comes to the challenge of taking a bestseller book, turning it into a movie, which is something that implies changes considering the genre adaptation. It is fair to think that most of the time, adapters have to reflect, and plan a lot about before cutting



something from the prior work and adding others. Creativity and organization are, without a doubt, keywords in the area.

Regarding the language used, there are some comparisons between Hagrid's speech, they are quite similar, yet, there are some differences. For example, in the novel, Hagrid says, referring to Voldemort, one of the bad wizards in the story, *same night he tried ter kill you, makes yeh even more famous, that's the biggest myst'ry, and he was gettin' more an' more powerful*.

It is noticeable the presence of the dialect in his speeches, as in *ter*, and *yeh*. Considering that when the words are not in the contracted form, they are different from the way it is in the movie, with the exception of a few word contractions as in *you're*, and *that's*, and the personal and possessive pronoun *yeh*, that is written the same way as in the novel.

The dialect in his speech, thus, is more explicit in the novel, as in "*fer*" and "*yeh*", instead of preposition "*for*" and the personal pronoun "*you*". However, in the movie, through this specific speech, it is only possible to notice that Hagrid uses the possessive pronoun "*yer*" instead of "*your*". All the other words follow the standard English. Which is something that makes Hagrid closer to the other characters, once his way of speaking is similar to theirs.

Moreover, concerning the second phrase in the novel, it is possible to observe many word contractions, as in "*gettin*", that is missing the last letter, and the same happens with the word "*and*", however, in the adaptation the words are complete, there is no case of letter missing. It is important to state that these are not isolated passages, these features of the West country dialect spoken by Hagrid, are starkly illustrated in many other speeches throughout this analysis; and they are very useful allowing readers to compare both aspects of the English language, observing their individual features.

## 2.4 Hagrid puts a spell on Harry's cousin

Connecting the previous part with another one, the spell that Hagrid puts on Dudley. In the novel, Hagrid shows some regret for doing so and gently, asks Harry to not mention the incident at Hogwarts. After that, Dudley and his parents go to other room and keep themselves there, in a way that Hagrid and Harry stay and sleep in a sort of living room:

Shouldn'ta lost me temper, he said ruefully, but it didn't work anyway.  
Be grateful if yeh didn't mention that ter anyone at Hogwarts, he said. "I'm — er — not supposed ter do magic, strictly speakin'". (Rowling, 1997, p. 42).

I appreciate it if you didn't tell anyone at Hogwarts about that, strictly speaking  
I am not allowed to do magic (Columbus, 2001).

Regarding the two excerpts above, the first one is not explicit in the movie, once Hagrid does not say "*shouldn'ta lost me temper*", even though his facial expression shows some regret about what he has just done. This way, it is possible to observe, and reasonable to state that, even though some speeches present in the novel are not delivered by Hagrid in the same way, as in the verbal language, some of them, like the one above, are delivered through physical images.

The excerpts above are a summary of a moment in the story when Hagrid and Harry talk about Hogwarts, considering that he does not know anything about it, and Hagrid is teaching him some things, which is something totally understandable once it is important that Harry learns everything about his future school and home.



Nevertheless, all that information is not presented in the movie, and Harry goes to Hogwarts knowing almost nothing about it, only a few things such as who Dumbledore is, and his future professor Quirrel. The quantity of words suppressed is impressive: in the novel, there are thirty four words, while in the film, only twenty one.

Furthermore, concerning the differences in the language used. In the novel there are some specific words linked to the dialect spoke by Hagrid, as in, *Be grateful if yeh didn't mention that ter anyone, and I'm, er, not supposed ter do magic, strictly speakin'*. The personal pronoun you is placed as yeh; the preposition to is place as ter, and the word *speakin'* is lacking the last letter.

There is another interesting comparison between Hagrid's speeches. In the novel, he says *Be grateful if yeh didn't mention that ter anyone*; however, in the adaptation this sentence is different, he says *I appreciate it if you didn't tell anyone at Hogwarts about that*. This way, it is possible to verify that in the novel, besides the omission of a personal pronoun in the beginning of the phrase, and possibly a modal verb to auxiliar the construction of the sentence, Hagrid uses the adjective grateful, while in the movie he uses the verb appreciate.

On the one hand, these observations in the novel portray Hagrid as a unique character, the dialect is something that distinguishes him from the other characters. On the other hand, in the adaptation he is more similar to the other characters, once the language used, follows the standard English. Hagrid speaks as a different person, the difference from the story to the adaptation is very interesting.

The way he talks illustrates the life of someone that had not the opportunity to study, that is, the access to a good upbringing, in a way that he could develop the basic skills such as reading, speaking, and writing. Because in the story it becomes clear that he does not know how to write appropriately, when he tells Harry that he cannot spell the name Valdemort.

However, the fact that he speaks using a dialect must not be devalued, once the real purpose of a language is to communicate, and since that goal has been achieved, the given language has fulfilled its role. Furthermore, it is relevant to mention that, even though the movie takes place in a school, the character Hagrid is stereotyped as someone not worthy to study at the school anymore, in a way that his only choice is to work there, which was a proposal given by the headmaster Dumbledore, that Hagrid promptly accepted, because he loved to be in the place, nevertheless he did not have many friends to keep him company.

## 2.5 Hagrid and Harry leave the Leaky Cauldron

It is possible to observe more differences in the dialogues involving the novel and the adaptation when Hagrid is helping Harry to buy his school materials in the Diagon alley:

Told yeh, didn't I? Told yeh you was famous. Even Professor Quirrell was tremblin' ter meet yeh — mind you, he's usually tremblin'.  
Is he always that nervous?

Oh, yeah. Poor bloke. Brilliant mind. He was fine while he was studyin' outta books but then he took a year off ter get some firsthand experience... They say he met vampires in the Black Forest, and there was a nasty bit o' trouble with a hag — never been the same since. (Rowling, 1997, p. 50).

The excerpts above, taken from the novel, exemplify a difference in the focus of the dialogue involving Hagrid and Harry, right after leaving the Leaky Cauldron. Nevertheless, in the movie it happens in a different way, as it is shown below:



See Harry? You're famous.  
But why am I famous, Hagrid? All those people back there, how is it they know who I am?  
I'm not sure I'm exactly the right person to tell you that, Harry. (Columbus, 2001)

As it is possible to observe, in the novel, the focus of the dialogue between Hagrid and Harry is on Harry's question about the professor Quirrell that they met at the Leaky Cauldron.

In the movie, their short conversation is not about professor Quirrell's reaction to meeting the boy Harry, because they do not even mention his name. The focus is on Harry's question about the reason why he was famous. This difference in the focus can pass the idea that, in the novel, Hagrid is interested in up-dating Harry about many things he needs to know from that on, while in the adaptation he seems to be more worried about showing Harry that he is someone important, famous, and that is why many people know him, and appreciate that simple fact that he is alive.

That example also illustrates how "adaptation has become an independent satisfying system", the new "Seventh art" (BONILA, 2015, p. 132) with authority to recreate, cut some things, leaving them out and adding others, in this case, even the focus of a certain conversation can be changed.

Once again, by analyzing his speech in the novel, it is possible to notice the use of *yeh*, replacing the personal pronoun *you*, as in *told yeh, didn't I?* The preposition *to* is used as *ter*; and there are many word contractions such as in *tremblin*, *studyin*, *outta books*, and *o'*. However, it is not possible to notice the presence of the dialect in Hagrid's speech in this passage of the movie, in a way that all these observations cannot be applied to the movie.

Another interesting observation is in the phrases "told yeh was famous" and "See, Harry? You're famous". In the first phrase, related to the novel, there is a statement made by Hagrid. The thing is, it is in the simple past tense, however, in the adaptation this phrase is written differently, because it is in the simple present tense. In the first phrase all the verbs are in the past, while in the second they are all in the present. That example shows to the audience that, in the novel, Hagrid was confirming something already said to Harry, while in the movie he is emphasizing the fact that Harry is still famous, which is related to a more current discourse.

In such a manner, it is possible to observe that, even though the phrases have the same meaning, semantically, they are different in terms of words and even verbal tense. For instance, in the novel, the speech is following the past simple, which can indicate that something has finished, however, in the adaptation, the very same speech is in the present simple, indicating that something is still true, once it is part of a moment in which they are talking to one another, which also brings the sense of a current information.

This way, it is clear that if the phrase is written in a certain way in the novel, it does not mean that it will be portrayed in the same way in the adaptation.

Once again, the use of dialect by Hagrid is present in many passages throughout the novel; nonetheless, in the movie it does not happen so often, only in some scenes. However, there is another thing to take into consideration, which is the decision to make him more similar to the other characters, closer to them, considering that in the movie his speeches are more homogeneous, compared to the other characters.

## 2.6 Hagrid and Harry walk Through London.



It is possible to observe that Hagrid has a sense of proudness whenever he is in charge of some things, especially when he is walking with Harry through the Diagonal Alley, helping him to buy his school materials:

Gringotts is the safest place in the world fer anything yeh want ter keep safe — ‘cept maybe Hogwarts.  
As a matter o’ fact, I gotta visit Gringotts anyway. Fer Dumbledore. Hogwarts business.” Hagrid drew himself up proudly. “He usually gets me ter do important stuff fer him. Fetchin’ you — gettin’ things from Gringotts — knows he can trust me, see.  
Can’t, Tom, I’m on Hogwarts business, said Hagrid, clapping his great hand on Harry’s shoulder and making Harry’s knees buckle.  
An’ I’ve also got a letter here from Professor Dumbledore, said Hagrid importantly, throwing out his chest. It’s about the You-Know-What in vault seven hundred and thirteen.  
Can’t tell yeh that, said Hagrid mysteriously.  
Very secret. Hogwarts business. Dumbledore’s trusted me. More’n my job’s worth ter tell yeh that.” (Rowling, 1997, p. 44- 52).

These four excerpts are also present in the filmic adaptation<sup>1</sup>. However, there are differences between them, for example, in the novel, Hagrids' speeches are more developed, which is something different from his speeches in the movie, since he is brief, as illustrated down bellow:

Well, there's yer money, Harry. Gringotts, the Wizard Bank. T'ain't no safer place, not one. 'Cept perhaps Hogwarts.  
No, thanks Tom, I'm on official Hogwarts business, just helping young Harry here buy his school supplies.  
Oh, and there's something else as well. Professor Dumbledore gave me this. It's about You-Know-What in the vault You-Know-Wh ch.  
Can't tell you Harry, Hogwarts business, very secret. (Columbus, 2001).

In the novel, Hagrid is portrayed as someone who enjoys telling other people that he is doing some things for Hogwarts and how Dumbledore trusts him. In the adaptations it happens in a more subtle way, it is so true that the second part of the first and last excerpt is omitted, and in the movie, for example, the camera does not focus on him when he says those things, which means that there is no focus on Hagrid, but in the action itself.

Once again, the language used is very different. It is possible to observe that each excerpt, individually, is different, comparing the one from the novel to the one from the adaptation. In the novel, for example, Hagrid's speeches are way more informal than in the movie, and besides that, the quantity of information present in the novel is much higher in comparison with the adaptation. For example, in the novel, Hagrid uses the words: *fer*, as the preposition “for”; *an’* as the conjunction “and”; *yeh*, as the personal pronoun “you”; *ter*, as the preposition “to”; *‘cept*, *o’*, *ter*, *fer Fetchin’*, *gettin’*, *More’n*, which emphasize the presence of the West country dialect.

However, not all of these observations can be noticed in the adaptation, once the language used is clearly the standard English. For example, in the novel, it is possible to observe that, instead of saying *Gringotts is the safest place in the world fer anything yeh want ter keep safe — ‘cept maybe*, Hagrid says *T'ain't no safer place, not one. 'cept perhaps Hogwarts*, which illustrates in a very clear way how the same thing can be said in different ways.





The word *perhaps* in the phrase '*cept perhaps Hogwarts* is different from the one in the novel '*cept maybe Hogwarts*. In general, as the reader can observe, both speeches have the same meaning, however, it is also important to state that in the movie, this speech ended up being much more informal than the novel, which is quite different from the majority of the speeches analyzed in this article.

## 2.7 Hagrid discuss with Harry, Hermione and Ron

In the novel there is a dialogue between Hagrid, Ron and Hermione, after the quidditch match, in which Harry had his broomstick enchanted, that means, bewitched, considering that someone was trying to injure him.

It was Snape, Ron was explaining, Hermione and I saw him. He was cursing your broomstick, muttering, he wouldn't take his eyes off you. Rubbish, said Hagrid, "Why would Snape do somethin' like that?"

I found out something about him," he told Hagrid. "He tried to get past that three-headed dog on Halloween. It bit him. We think he was trying to steal whatever it's guarding. "How do you know about Fluffy?" he said. (Rowling, p. 153).

Just Nonsense, why would Snape put a curse on Harry's broom? Who knows? Why was he trying to get past that three headed dog on Halloween? Who told you about Fluffy? Fluffy? That thing has a name? (Columbus, 2001).

Regarding the excerpts above, the first thing that is clearly illustrated is the amount of words, which is much superior in the novel.

Secondly, another thing is about the linguistic aspect, for example, it is possible to see some word contractions in Hagrid's speech in the novel, as in *wouldn't*, *it's* and *somethin'*. In such a manner, it is primordial to state that this situation is very frequent, once it happens in the majority of the other speeches analyzed in this article. Hagrid's speeches in the movie do not have such a level of informality, which is something that distinguishes these two genres in a very clear way.

Moreover, another difference between the novel and the movie is due to the fact that in the first, this conversation between Hagrid, Harry, Hermione and Rone, happens when all of them are at Hagrid's hut, nevertheless in the latter, they are walking outside the castle, and their speeches are a bit different.

In the novel, the conversation starts at Hagrid's hut, with an explanation made by Ron that a professor called Snape was trying to curse Harry's broomstick, but Hagrid intervenes, saying that it is *rubbish*, asking the reason that would lead the professor to do some sort of thing.

However, differently from the novel, in the movie, the first thing that is possible to observe is that Hagrid, Harry, Ron, and Hermione are not at Hagrid's hut, but walking outside the castle. There is a cut in Ron's speech, in a way that the first voice to be heard in the short dialogue is from Hagrid, who says *just nonsense*, instead of saying *rubbish*. Besides that, unlike



the novel, Hagrid questions the reason why professor Snape would put a curse on Harry's broom, in a more direct and explicit way in comparison with the same passage in the novel.

After that, Harry questions the reason why the professor Snape tried to get past a three headed dog on Halloween, then Hagrid appears again asking Harry who told him about *Fluffy*, the dog, which shows that his speech is similar to the way it is in the novel; Ron repeats the dog's name as asking a question, and finally, Hermione takes part in the dialogue by making a rhetorical question: that *thing has a name?*

In such a manner, it is noticeable that in the novel there are only two voices in the conversation, while in the movie, four voices appear. Ron takes part of the dialogue in the novel, however, in the movie his voice almost does not appear. Harry and Hermione, who do not appear in this specific part of the dialogue in the novel, have a speech in this part of the movie.

That example illustrates in a very clear way, how adaptation can go beyond the novel and create new things to add to the story. On the one hand, it is possible to give more space to some characters to talk, just as with the example of Hermione, who do not speak at all in this specific dialogue extracted from the novel, while on the other hand, the opposite can happen, as well, and some characters that participate more in the novel, might have their speech suppressed, decreased in the adaptation, as it happens with Ron's participation.

In addition to that, something interesting is related to Harry's speech. In the novel he speaks by making a statement, while in the movie he asks a question, and even though the content of his speech is the same in both, there is a clear difference between the verbs “to state” and “to ask”. In the novel he is quite sure about what he knows, however, in the book it shows otherwise, once his speech gives the impression that he is trying to collect information from Hagrid.

### 3.8 Hagrid welcoming students at Hogwarts' train station

The eighth time that Hagrid appears is when the students are arriving at Hogwarts's train station. The gamekeeper takes them and guides them to the Castle, where professor McGonagall is awaiting:

C'mon, follow me — any more first years? Mind yer step, now! First years follow me! The first years, Professor McGonagall, said Hagrid.  
Thank you, Hagrid. I will take them from here. (Rowling, 1997, p.80-82).

Right, then! First years! This way, please! Come on, now, don't be shy! Come on now, hurry up! Hello, Harry. Hey, Hagrid. Ron: Whoaa!  
Hagrid: Right then. This way to the boats! Come on, now, follow me (Columbus, 2001).

In the speeches above, there is a difference in the end. In the adaptation, Hagrid, in fact, takes the students to the Castle, yet, he does not appear talking to professor McGonagall, he probably stayed back to organize the boats or welcome another group of students. However, that information is not present. Anyways, in the novel there is a short dialogue between McGonagall and him, but in the movie it is not illustrated, in other words, that part was left out, since students arrive at Hogwarts castle door on their own.

Hagrid's speech in the adaptation is quite similar to the novel in terms of content and meaning, however, some words are different. For example, in the movie, instead of saying *c'mon, follow me*, he says *right then, first years, this way, please*. It still sounds imperative, but



besides specifying to whom he is talking, it sounds more polite. Moreover, in the novel Hagrid asks if there are students left, but in the movie he does not ask that, assuming that all of them are together.

In the adaptation, instead of saying *firs' years follow me*, Hagrid says *first years, don't be shy*, and then there is another speech that is not present in the novel, which is related to a short dialogue between Hagrid, Harry and Ron: *Hello, Harry. Hey, Hagrid. Ron: Whoaa! alright then, this way to the boats, come on, follow me.*

Therefore, differently from the majority parts analyzed so far, this is one of the speeches in which Hagrid speaks more in the movie than in the novel. Moreover, Hagrid talks with the students when they get out of the train, which is something that shows that he is closer to them, someone that is well wished, but this does not happen in the novel, and the fact that Hagrid was in a hurry cannot be taken as an excuse, considering that novels usually have much more time and space to develop the plot than adaptations.

In such a manner, it is possible to infer that that part is somehow, connected to Hutcheon (2006) idea of adaptation as a process of creation, in which there is a reinterpretation, and then a recreation; that means, adaptation is not only a repetition of a prior work, but a new work, that aims, in many cases, to preserve a rich heritage, redirecting it to a new audience in a creative way, using different strategies and tools.

## 2.9 Hagrid takes students to the Dark Forest

The last scene in which Hagrid has the space to talk is when he is taking the children, Hermione, Malfoy, Roney and Harry to the forest. There is a dialogue between Hagrid and a man called Filch, Hogwarts's caretaker and after that, there is a short dialogue involving Hagrid and Malfoy. Some excerpts are organized below:

Abou' time, he said. I bin waitin' fer half an hour already. All right, Harry, Hermione?

I shouldn't be too friendly to them, Hagrid," said Filch coldly, "they're here to be punished, after all.

That's why yer late, is it? said Hagrid, frowning at Filch. "Bin lecturin' them, eh? 'Snot your place ter do that. Yeh've done yer bit, I'll take over from here." Malfoy now turned to Hagrid.

"I'm not going in that forest," he said, and Harry was pleased to hear the note of panic in his voice.

Yeh are if yeh want ter stay at Hogwarts," said Hagrid fiercely. "Yeh've done wrong an' now yeh've got ter pay fer it.

(Rowling., 1997, p. 180-181).

Concerning the language used, it is explicit the presence of the dialect spoken by Hagrid, there are word contractions that illustrate the level of informality in his speeches, as in *abou' time, I bin waitin' fer, that's why yer late, bin lecturin' them, eh? snot your place ter do that, yeh've done yer bit, yeh are if yeh want ter stay, and yeh've done wrong an' now yeh've got ter pay fer it*. However, as some of the other excerpts, these speeches are not present in the movie, once the dialogue is different. In the movie, what happens is a short dialogue between Hagrid and Filch, and then between Filch and Malfoy:

A sorry lot, this Hagrid. Oh, good God, man, you're not still on about that bloody dragon, are you?



Norbert's gone. Dumbledore sent him off to Romania to live in a colony.

Hermione: Well, that's good, isn't it? He'll be with his own kind.

Hagrid: Yeah, but what if he don't like Romania? What if the other dragons are mean to him? He's only a baby, after all.

Filch: Oh, for God's sake, pull yourself together, man. You're going into the Forest, after all. Got to have your wits about you (Columbus, 2001).

The conversation, differently from the novel, starts with Filch, trying to help Hagrid to get over a hard situation for him. Then, Hagrid explains that he is sad because his dragon was sent to live in a colony. Even Hermione appears in the conversation, which is something that does not happen in the novel, which is something common to happen, as was observed in the previous speech analyzed in this article, considering that some characters can participate much more in a novel, but have their participation suppressed in a the adaptation, or vice-versa.

For instance, Malfoy's speech about his indisposition of going to the dark forest was left out, it is not included in the adaptation. When it comes to the features of the West country dialect, it is noticeable that it is not present in this specific part, except by the word contraction *don't*, used to refer to the third person singular, which is not aligned with the standard English.

These passages illustrate the difference between the novel and the adaptation, as it is clear, in the first one there is a dialogue involving Hagrid, in which he is very rude, not only with another adult, but also with the children. However, in the movie it does not happen, they left that dialogue out, changing the focus of the conversation, and that choice portrays Hagrid as a kinder person.

Changes like that in a character's behavior can make people wonder, considering that the same character can be portrayed differently in the novel and in the movie, a different character into two different genres. In one he is rude, in the other he is kinder; in one he acts, and appears many times, and in many situations, in the other his participation is suppressed, decreased, even though his presence is very important to the construction of the plot.

## Final remarks

It is intrinsic that there are many differences between literature and cinema, and they are necessary, once they are two different genres. In such a manner, it is important to state that the effects caused by the changes in the adaptation in comparison with the novel might represent, as in many other examples, a drastic decrease in Hagrid's participation throughout the movie. In the novel, he has many speeches, participates much more, however, in the adaptation it is different, the majority of moments that he appears is inferior.

Moreover, there are many excerpts, as in the first, and in the fifth speech analyzed in this article, that are in the novel, yet, they are not present in the adaptation, which is something very frequent throughout the story. However, the other way around is also possible to observe in this analysis, once the second and the eighth speeches are present in the movie, yet, they are quite different in the novel, which represent them as exceptions.

In the last speech analyzed, for instance, the changes illustrate, in a very clear way, the meaning of the word adaptation. Taking into consideration that besides the fact that the focus of the dialogue is different, comparing the novel with the movie, because in the first, the focus is on the dark forest and the boy Malfoy, who declines going there, however, in the movie the focus is on Hagrid's sadness due to the fact the his dragon was sent to live far from Hogwarts.



Secondly, it is clear that the character Hagrid has a different personality and mood. In this specific speech from the novel, he sounds very rude, yet, in the adaptation it does not happen, because in the movie he is always kind. All these differences illustrate what Hutcheon (2006) very well states: “Adaptation can be repetition, nevertheless, repetition without replication”, and it became clearer the difference, as well as the importance of cutting, adapting and adding new information to recreate a story.

Furthermore, when it comes to the linguistic differences between Hagrid's speeches throughout this analysis, it became clear that in the novel, the predominant dialect spoken by Hagrid, is from the West country, a region in England, and it is tightly linked to his way of speaking, to his accent, pronunciation, and of course, to his identity, because, interestingly, he is the only character who speaks using the dialect, either in the novel, more frequent, or in the movie, appearing with less frequency.

In addition to that, it is also noticeable that, in the novel there are many word contractions. Moreover, Hagrid's speeches are much more informal than in the movie, while in the novel the dialect is always present in his speeches, the same does not happen in the movie, in a way that when it appears, it is not in a considerable amount, once the majority of Hagrid's speeches follows the basic rules of the standard English.

Moreover, it would be understandable to say that, in the novel, Hagrid is portrayed as a more unique character, since he is really different from the other ones, his way of speaking distinguishes him from the other characters. However, in the movie this uniqueness is decreased, because, even though there is still a glimpse of his essence from the novel, he is more similar to the other characters around him.

Ultimately, another thing that must be taken into consideration is regarding the differences in the focus of the dialogues. Through the comparisons made between the novel and the adaptation, it was possible to observe that even if in the novel there is a focus on a specific subject, it does not mean that in the movie it will be portrayed in the same way, or the focus a certain dialogue would be the same, taking the dialogue between Hagrid and Harry leaving the Leaky cauldron, as an example.

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