Novel-to-Film Adaptation Analysis of Young Adult Fantasy Novel *The Chronicles of Narnia: Prince Caspian*

A Research Paper in Literature

Submitted by:

Dina Mahmoud Ismail Hafeez

(|Researcher in English Literature

Dr. Gehan El Margoushy

(Assistant Professor of English Literature En glish Department Faculty of Women

Dr. Rania Samir Youssef

(Associate Professor of English literature College of Language & communication Arab Academy for Science &Technology

Abstract

Young adult fiction has been heavily investigated in the literature to date in relation to several genres not excluding fantasy novels. In this respect, a number of scholars have studied blockbuster fantasy series. Within this field of study, many researchers shed light on film adaptation theory and its critical analysis. In light of the aforementioned, this research analyseshow the novel,*The Chronicles of Narnia*: *Prince Caspian* (1951) by C.S. Lewis is film adapted into the movie, 'Prince Caspian' (2008), using the elements of analysis of film adaptation theory. Following an eclectic approach, the researcher employs film adaptation based model in order to answer the following question: How does the application of film adaptation theory serve the polarization of certain ideologies in 'Prince Caspian'? The study pursues studies of different disciplines; film adaptation studies, fantasy novels, and young adult fiction.

Keywords:*Film adaptation studies, ideologies, fantasy novels, young adult fiction.*

1. Introduction

Film adaptation of young adult novels, particularly fantasy novels, has been explored in literature since the start of the production of cinema. Over the years, several scholars from different disciplines contribute to the study of this genre from different perspectives. Literary figures as well as researchers are inclined toward the application of film adaptation theory to a number of fantasy novels and films. Since the beginning of the twentieth century, children's and young adult's fiction have an essential role in shaping the minds of new generations, not only through reading literature but also through watching its adaptations. This literature is significant on the individual, educational, academic, communal and commercial level. They provide a room for discovering new ideas, thoughts and philosophies. It is a means of developing language, pedagogical and intellectual skills and it is an available and inexpensive source of entertainment.

Film adaptation of classic and widespread novels attracts mass audiences, ranks in the box office and gains massive revenue. Robyn McCallum, a researcher in ideologies presented in young adult and children's literature, states in *Screen Adaptations and the Politics of Childhood: Transforming Children's Literature into Film* (2018), "[f]ilm and television adaptations of literary texts for children play a crucial role in the cultural reproduction and transformation of childhood and youth and hence provide a rich resource for the examination of the transmission and adaptation of cultural values and ideologies" (1). She continues that the adaptation of classic or popular texts is a gigantic commercial product in literature and film productions. Hence, at the beginning of the twenty first century, film adaptations of children's and young adult novels play a pivotal role in the culture formation. Moreover, she asserts that these adaptations "have also played and continue to play, a crucial role in the cultural wars of the late twentieth and early twenty-first centuries" (1). As a result, film adaptations of young adult fantasy novels are rich material for academic studies.

1.1 Young Adults Literature

Young adult literature has invaded the best-selling novels in the last two decades, as it has been popular and additionally the internet makes it easily more prevalent. For example, novels like *Twilight, The Hunger Games, Divergent, The Maze Runner,* and *The Fault in our Stars* have widely been read among teenagers, translated into many languages, and adapted into movies as well.

Pamela Cole states in her book *Young Adult Literature in the 21st Century* (2008)that the characteristics of young adult literature; the characters age ranges from 12 till 20, the protagonist struggles to solve his/her problems, the narrator of the novel is a young adult, parents rarely appear in the novels and all themes are related to the problems of young adults (49). Young adult fiction also includes themes such as absent parents, alienation, coming of age discoveries, and conflicts with rules and adult control.

1.2 Fantasy Novels

Fantasy is a genre that is now popular in children's literature, young adult literature and even adult literature. Novels like *The Lord of the Rings, Twilight, The Vampire Diaries, The Hobbit, Harry Potter, The Chronicles of Narnia*, *AWizard of Earthsea* and *Game of Thrones*are very popular among readers. Joyce G. Saricks states in *The Readers' Advisory Guide to GenreFiction* (2009) that "[f]antasy novels create specific landscapes. These are world-building books, and it is important that readers be able to see, hear, and feel the worlds in which the authors place them". She continues that fantasy novels create a full series of events; hence they depend on the talent of the author to craft a magical world which is full of fantastic creatures and characters to impress and overwhelm the reader (265).

Furthermore, Saricks demonstrates the characteristics of fantasy novels; the novel describes a different world that doesn't exist or is invisible to normal people. The theme of fantasy novels is the war between good and evil and the protagonists are always struggling to defeat evil characters or forces. The titles of the novels are often designed to be a series of titles as the story is told through a number of books. The mood of the novel is often dark and gloomy but the story is optimistic and good always prevails. Characters have superpowers or gifts and,

throughout the novel, the character improves his/her ability to use them; also characters are classified as good or bad. Moreover, Saricks adds "[c]haracters may include mythical creatures—dragons, unicorns, elves, wizards—as well as more familiar ones" (267). Language in the fantasy novels is descriptive and rich so the reader can visualize the picture in his/her mind.

Fantasy novels are not just an entertaining genre, but they are advocates of a certain ideology and this ideology is getting clearer in the adaptation of the novel. Gerold Sedlmayr states in *Politics in Fantasy Media: Essays on Ideology and Gender in Fiction, Film, Television and Games* (2014) that, according to Roland Barthes, all sorts of discourse from pictures to talk shows can be mythical and this ideology are employed to control and manipulate people. In other words, everything that is presented, verbally or visually, is introduced to serve a hidden ideology. This means that the film maker, the writer, the advertiser, the cinematographer or even a politician when they introduce something, they may persuade people to buy it or believe in it, they hide a distorted image behind a fantasy and make people watch it as a common truth without knowing that they are acquiring an ideology. He adds "[t]he reason for people to accept this "distorted" representation of reality is that myth works via the principle of naturalization." Finally, this discourse does not introduce people to a certain reality but rather a "picture of reality" (139). This paper focuses on the implicit ideologies in the novel *Prince Caspian* and how they are presented in their film adaptations.

1.3 The Novel under Study

The Chronicles of Narnia is a fantasy series written by Clive Staples Lewis known as C.S. Lewis between 1950 and 1956. It is a series written in seven books and only film adapted into three movies so far. *The Lion, the Witch and the Wardrobe* is the first book in the series and it was film adapted in 2005 while the second adapted novel in the series is *Prince Caspian*, which has been adapted into a movie using the same name in 2008. Despite the fact that *Narnia* was written in (1950-1956), it has only reached its ultimate popularity in our contemporary world after its first adaptation in 2005. The new versions of the book with the poster of the film have immensely affected the selling of the book.

2. Theoretical Framework

As contemporary culture tends to adapt, adaptation has gradually run amok in recent years. It is noted in *Adaptation Studies: New Approaches* (2010) that from 1995 till 2008 almost half of the sixty-fivefilms, which are nominated in the Academy of Motion Pictures for best pictures, were adaptations and eight of them won this award (11-12). This verifies the success of the adapted works nowadays. Adaptations are considered part and parcel of Hollywood movie industry, nowadays, it is hard to say that adaptations come as secondary works of art compared to their adapted texts. Adaptations are on the move; they popularize, add to and enrich the adapted texts. Jack Boozer states in *Authorship in Film Adaptation*(2008) that **"**[a]daptations of both classic and popular literature have consistently dominated the world of Hollywood's award-winning films" (13).

2.1What is Adaptation?

Adaptation is defined as "a work in one medium that derives its impulse as well as a varying number of its elements from a work in a different medium" (Konigsberg 6). In other words, a novel in its verbal medium, including all its elements like characters, themes, setting and dialogue, will be transferred to the verbal medium; the film. John Ellis in *The Literary Adaptation: An Introduction* (1982) defines adaptation as "a process of reducing a pre-existent piece of writing to a series of functions: characters, locations, costumes, actions and strings of narrative events. Adaptation for cinema assumes a concentration of narratives into a short length" (3). Adaptation minimizes the experience of reading a whole novel into a two-hour experience of watching a film.

2.2Film Adaptation Theory

Film adaptation theory is a link between integrated literature, linguistics and media. Gordon E. Slethaug in his book *Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA* (2014)notes that adaptation theory has "incorporated tropes of linguistic and semiotic analysis, post structural and postmodern enquiry, textual reproduction, and cultural criticism to indicate that adaptations have value, validity and integrity not dependent upon the originals and able to say interesting and unique things about language and culture" (3). Slethaug here denotes that while applying adaptation theory to a certain written

work of art, several linguistic and literary theories are utilized. This means that adaptation is a rich form of linguistic, cultural, semiotic and literary application.

Although adaptations used to be considered inferior or secondary, they have always prevailed. They have invaded Hollywood, movie awards and even nominated to Oscars. To exemplify, "Gone with the Wind" (1936), "To Kill a Mocking Bird" (1962), "Mary Poppins" (1964), "The Color Purple" (1985), "The Silence of the Lambs" (1991),"The English Patient" (1996) and finally "The Danish Girl" (2015) are all film adaptations that won the Academy Awards.

Accordingly, critics have agreed that the finest way to study adaptations is to consider film adaptation as one form of an intertextual practice among other forms like games, parks, and websites, etc. This paper aims to study adaptations using Linda Hutcheon's theory of adaptation because she has presented a model of analysing film adaptations by asking six main questions about each adaptation mentioned in the following approach.

2.3. Hutcheon's Approach

Linda Hutcheon demonstrates the main objective of her book*A Theory of Adaptation* (2006) which is to make a theory out of practice, she says "[m]y method has been to identify a text-based issue that extends across a variety of media, find ways to study it comparatively, and then tease out the theoretical implications from multiple textual examples" (XII). Hutcheon tries to theorize adaptations through presenting a plethora of case studies and introducing a non-judgemental critical analysis of adaptations in various media including film, television, theatre, opera, music, video games, and amusement parks.

Furthermore, adaptations may vary from the novel according to different and important reasons. The reasons of slightly changing the written work while adapting are as follows; the first reason is that, Hutcheon says,"[t]he contexts of creation and reception are material, public, and economic as much as they are cultural, personal, and aesthetic" (28). This means that adaptations are affected by many factors such as financial aspects, the target audience because they are affected by culture, the films makers themselves and the artistic aspect. The second reason is the change of the national setting or the time of the story may lead to a major change in how ideologically and artistically the adapted plot has

been interpreted (28). In other words, the change here might be because the time of the novel has changed from a classic novel to a modern one, for example, *The Chronicles of Narnia* series, or ideological change such as amplifying some ideologies in *Harry Potter* series.

Hutcheon asks six questions in her attempt to theorize adaptations. Her approach is to study an adaptation by answering these comprehensive questions The six questions are: What gets adapted?, Who is the adapter?, Why do they choose certain works of art? How do they adapt? Where and when does the adaptation take place? Each of these questions will be thoroughly investigated in the following paragraph and applied to the novel under study.

2.3.1 What gets adapted?

The first question means what the adapter chooses from the novel that will be transposed into the film, as the film is a different medium and has different characteristics; hence, the elements of the film will be differently presented in a new medium. These elements can be divided into narrative elements, aural elements and visual elements. Some of the narrative elements are narration, description, point of view, inner thoughts, emotions, time and characterization. Moreover, the aural elements are music and soundtrack. As for the visual elements, they are Mise-en-Scene, costumes, actors. For example, should the opening scenes be the same in the novel as in the movie? These details may be changed according to different factors in the adaptation process.

2.3.2 Who is the adapter?

It is very relative to answer the question 'who is the adapter?' as the film is a very complicated work of art that needs loads of collaborative work and every stage the film goes through might change some aspects in it. The adapter may be the author, the screenwriter, the director, the composer, the editor or even some characters.

2.3.3. Why do they choose certain works of art?

Hutcheon introduces several questions concerning the motivation and reasons beyond adaptation. She wonders why someone would choose the dilemma of adaptation and accept being compared with the imagination of people's interpretation of the source text. One of her questions is why an adapter would "risk censure for monetary opportunism" (86). One of the reasons of adapting a novel is the love people have for the novel. Because adapters admire the novel or the story they read just like the readers do, they seek bringing it into life in the visual medium that they are experts in and they are granted the opportunity to transfer this story to a mass audience(Snyder 201).

Filmmakers decide on the works for manifold reasons: economic, legal, cultural, and educational. Sometimes adapters rely on a famous novel to guarantee the success of the adaptation due to its former success as a novel. There is a rationale for adapters' selection of renowned or best-selling novels that is to guarantee box office success and significant revenue growth. As for legal reasons, filmmakers prefer works that are "no longer copyrighted" (Hutcheon 29).

2.3.4 How do they adapt the work of art?

In answering the question how they adapt a certain work of art, Hutcheon states three issues: the knowing and the unknowing audience, the modes of engagement revisited and the pleasures of adaptation. Firstly, the knowing audience are aware that they are watching an adaptation and have a preconceived knowledge about the adapted film through reading the source text. The unknowing audience are those who don't know that they are watching an adaptation or haven't read the adapted text before. In the adaptation process, both the knowing and the unknowing audience must enjoy the adaptation in order for this adaptation to be successful.

For legal constraints, film adapters should clearly pronounce at the beginning and the end of the movie that this film adaptation is based on or adapted from a novel or a play for copyrights protection. While watching a film adaptation, the audience must not expect to experience an imitated novel on screen with all its details and without differences, but they will experience the adapters' interpretation that resulted in creating an independent creative film

based on the novel. The more attached the readers are to the novel, the more frustrated they are from watching the adaptation. In other words, when a reader starts reading a detailed fantasy series, for example *Harry Potter,* they live every single detail in the novel and imagine it, so they expect to experience the same imaginations of the novel (Hutcheon 123). Hence, filmmakers must meet the high expectations of the knowing audience through fulfilling their demands and also try convincing them that they are watching a new movie. Besides, they should satisfy the expectations of the unknowing one through making them enjoy what they are watching (Hutcheon 128). Also, while adapting, filmmakers take into consideration the medium difference between the novel and the film.

2.3.5 Where? When do adaptations take place? (Context)

Hutcheon deals with the questions when and where adaptations take place saying that "[an] adaptation, like the work it adapts, is always framed in a context—a time and a place, a society and a culture; it does not exist in a vacuum" (142). In simple words, adaptations must be placed in a certain setting dealing with specific elements such as costumes and mise-en-scene. Consequently, costumes are not independent, they are context related and cannot be separated from the setting and the time of the adapted work. Some adapters deal with this issue by updating fashion with the updated adaptation. Changes in the source text are inescapable in the process of adaptation. The adaptation is sometimes repeated but differently due to the change in the form and the mode, the adapter's interpretation, audience's reception and the concept of creation (Hutcheon 142).

Adapting to a different culture does not only mean to merely transcode the words into screen but it should be adapted culturally. It has to stick to the regulations and traditions of the adapted culture. An example of this can be traced in 'Nahr ElHob' (River of Love) which is the famous Arabic adaptation of Leo Tolestoy's *Anna Karenina*. Anna Karenina discusses a main issue in the Russian culture, which is the difficulty of divorce. However, when it is adapted into the eastern culture it discusses the same issue but with a twist which is that only men are allowed to divorce and that women are not granted this right. In addition to the change in the age itself and consequently, the costumes have changed.

3. Analysis of *The Chronicles of Narnia: Prince Caspian*

"A long time ago, I opened a book, and this is what I found inside: a whole new world."

"At nine I thought I must get to Narnia or die."

(Laura Miller)

In this analysis, many points are used including; titles, opening scenes, narration, description, point of view, inner thoughts, emotions, time, characterization, aural elements that are classified into music and soundtrack, visual elements like mise-en-scene, costumes and actors. Excluded scenes, modified scenes, and invented scenes are also included. All of these elements are to show what the filmmakers want to present in their adaptations either to amplify a certain ideology or to hide another.

In *Media and Translation: An Interdisciplinary Approach*, it is noted that in a survey made by the BBC, *The Chronicles of Narnia* series is granted the ninth place in the best 100 English children's books. The film, which Disney produced after 50 years of its novel publication, gives the novel its utmost fame. Disney has produced three films only in the series so far. "The Lion, the Witch and the Wardrobe" was produced in 2005, "Prince Caspian" was produced in 2007 and "The Voyage of the Dawn Treader" was produced in 2010. The first adapted part has made children and young adults search for the novel and the whole series of this film written by Lewis.

In the process of adaptation, the novel has changed from a religious allegorical children story to an ideological epic film. Accordingly, plentiful changes have been made. Andrew Adamson, the director of the movie, states that after reading Narnia for the second time he discovers that it is "much smaller than I remember it… and I really wanted to make the movie as epic as that memory" (*Stratyner* 85).

Robyn McCallum analyses the movies in comparison to the novel in her book *Screen Adaptations and the Politics of Childhood.* She says that the fact that *The Chronicles of Narnia* is rather short is considered "a challenge for any film-maker working within the generic conventions of what has now become a dominant mode for making live-action-oriented-blockbuster-style adaptations of classic and popular fantasy texts." That is why various chase and battle scenes are added or amplified in the two films to cope or to adapt with the contemporary action-oriented films (69).

Who is the adapter?

Film adaptation is a collaborative work that goes through many phases to get to the final product. "Prince Caspian" is directed by Andrew Adamson in 2008 released by Walt Disney Pictures. It is worth noting that the director, Andrew Adamson, participates in the process of screenwriting of the film besides the two main screenwriters: Christopher Markus and Stephan McFeely.

As for the huge cast participating in the movie, all the characters chosen are British to fit in their roles and to keep the British accent genuine in the movie. The role of Peter is performed by the actor William Moseley, Lucy is played by Georgie Henley, Edmund is acted by Skandar Keynes and Susan is performed by Anna Popplewell. As for the Narnian characters, Aslan is portrayed in CGI (Computer-Generated- Imagery) and his voice is recorded by the Irish actor Liam Neeson. Prince Caspian, the main character, is acted by Ben Barnes. The character of Miraz, the evil character, is played by Sergio Castellitto. Other important characters are Doctor Cornelius who is acted by Vincent Grass while the two dwarfs Trumpkin and Nikabrik are performed by Peter Dinklage and Warwick Davis respectively.

Why do they adapt a certain work of art?

There are many reasons for adapting *The Chronicles of Narnia* series, for example: the huge success of other adaptations, financial revenue and educational or pedagogical. Presenting ideologies in the film adaptation is one of the key reasons.

Ideology

Introducing ideologies in a movie is what gives it the real meaning, and increase its cultural value. McCallum states in *Screen Adaptations* that "[f]ilm adaptations of classic texts, alongside retellings and reversions in general, can make those texts more accessible to modern children, and have a function in the initiation of children into a social and cultural heritage" (37). Hence, most of retellings and reversions positively affect adaptations and make them more contemporary and this is what adaptations are for: to adapt in a different medium, a different time, or a different purpose.

Moreover, McCallum continues that, "[t]he significances attributable to classic texts reproduced by the contemporary culture industry are also tied up with assumptions about social formations in contemporary society, and stand in some orientation towards areas of social change and social contestation, especially attitudes toward ethnicity and race relations, and gender" (38). For example, the participation of Susan and Lucy in the final battle is added to "Prince Caspian" as a break free from gender roles in Lewis's novels.

Another important added ideology in the film is the participation of Susan and Lucy in the final battle. Megan Stonerin her essay in*Fantasy Fiction* says, "[o]ne other noteworthy intrusion of modern sensibilities into the action scenes is the presence of both Lucy and Susan on the final battlefield, and their active participation in the fight" (Stratyner 78). Moreover, McCallum comments on this issue in *Screen Adaptations* saying that this is a vital addition to the movie and a strong contribution to its characterization when Susan fights in all battles of the film and when Lucy pulls her dagger trying to kill Nikibrik (67). However, Adamson's addition of this ideology is against Lewis's beliefs and concepts as his beliefs obviously indicate that it is ugly when girls participate in battles but it is added only to keep the adaptation going with the contemporary world it is adapted in.

The significances of contemporary culture industry are the epic battle scenes and the grand heroic scenes. People judge a movie by its battle scenes and even compare battle scenes in different movies. Also, another technique used by film makers to make the film more interesting is changing a children's novel to a

young adult movie. Consequently, filmmakers in adapting *The Chronicles of Narnia* have two main ideologies: amplifying battle and chase scenes and producing a young adult film by adding young adult themes.

The movie has added two main aspects that do not exist in the novel; the first aspect is the rivalry between Peter and Caspian while the other one is the romantic theme between Susan and Caspian. In the film, Peter and Caspian have met far earlier than their meeting in the novel just to add these two themes in the film. In the novel, Peter and Caspian are supposed to respect and appreciate the existence of one another as they even address each other by 'Your Majesty.' However, in the film, their first encounter is a duel, Peter to protect Lucy, and Caspian to protect the Minotaur, before they know each other. Robyn McCallum states in *Screen Adaptations* that, "[t]he two boys' rivalry is indicated through dialogue, with Caspian suggesting that he thought Peter 'would be much older', and through gestures and scornful glances (72-73). The rivalry is pretty much heated specially after the castle battle and the heated argument between Peter and Caspian afterwards.

Moreover, from the first encounter between Caspian and Susan, the romantic glances have started. McCallum calls Susan and Caspian scenes 'flirting scenes' as Caspian does a "double-take on Susan (that adds a further layer of meaning to his 'not what I expected'), which is followed by an eye-match reverse shot from Susan's point of view" (72-73). Another scene that adds to the romantic theme in the film is when Susan is attacked by a group of Telemarine's soldiers, she tries to save herself but when she fails, and exactly before getting killed, Caspian heroically appeared to rescue her.

McCallum comments on the addition of the battle castle saying that,"[t]he failed siege is a significant addition to the plot and serves in part to provide more action, spectacle and arresting imagery to an under-plotted narrative, but it also contributes to the film's exploration of male heroism, as the rivalry between Peter and Caspian is played out"(3). Moreover, Adamson also states that Peter's enthusiasm is a trial to demonstrate his former power and kingship over Narnia. Hence all his decisions are motivated by his ego without proper thinking. It is clear in Susan's comment 'Who are you doing this for?, Susan accuses Peter that

he is only doing this for the glory of his kingship. All these quarrels and accusations do not exist in the novel.

Finally, 'Prince Caspian' is full of added ideologies that do not exist in the novel: the rivalry between the male counterparts, the romance as well as the battle scenes and female participation in those battles which adds to the value of the movie.

How do they adapt?

Choosing target audience while adapting *The Chronicles of Narnia* series is an important task yet an easy one. There are two types of audience; the first type is people who have read or watched it before and they are nostalgic about it. This type of audience may be old people, young adults or children who have read the novel or have watched the former adaptations at any time. The second type is children and young adults who have never read the novel or watched any adaptation. The important thing is that the adaptation has to meet the expectations of all types of audiences in order to be considered a successful adaptation.

Leslie Stratyner and James R. Keller in *Fantasy Ficton into Film* comment on Megan Stoner's essay saying that Adamson has transformed Lewis's religious allegory series to contemporary young adult and "lengthy action sequences rather than dialogue and narrative subtlety, Adamson has diminished the religious allegory of Lewis' books and replaced it with chase and battle scenes" (3). Adamson's changes are to target various kinds of audience and his changes are a successful addition to the film.

Where and When do adaptations take place?

The privilege of adapting a fantasy novel is that filmmakers do not have to stick to a certain place mentioned in the novel because all the places are imaginary so they only choose a place that can be readied to host this fantastic location. As for "Prince Caspian", it is also shot in New Zealand, Czech Republic, Poland and Slovenia in 2007-2008. Barrandov Studios has hosted the sets of the film; it is located in the Prague suburb of Hlubocepy as stated in the website "Movie-Locations".

What gets adapted?

This question is answered using many points of analysis and elements to show what gets adapted and why film makers choose certain scenes to amplify, to exclude, to modify or to add certain ideologies or scenes to the film. Other elements are used in the analysis like opening scenes, narration, description, point of view, inner thoughts, emotions, time, characterization, and visual and aural elements.

- **Opening Scenes**

The opening scene in *Prince Caspian* is different from the novel. The novel starts with the four Pevensies in the train station and their sudden transference to Narnia. However, the movie starts with the story of Prince Caspian. Caspian's story is mentioned in the novel in chapter three when the dwarf recites to the Pevensies the history of Narnia and the story of Prince Caspian. This leads to a difference in the sequence of events in the whole movie.

- **Narration, Description and Point of View**

The novel is not omniscient and the film is totally omniscient. In the novel,the story line and the whole story of Prince Caspian, including his childhood and his escape from his uncle Miraz, is recited from Trumpkin's point of view. He continues "[n]ot until the thirteenth chapter does the narrator intrude, by explaining that it was stranger for the Prince to meet the great kings out of the old stories than for them to meet him. The narrator becomes omniscient only later in that chapter when reporting King Miraz's manipulation by his advisers into accepting Peter's challenge to single combat" (175).However, in the film, all events are viewed omnisciently.

Lewis starts his novel giving a brief account on the first book of the series in a paragraph. However, in the film, there is no flashback technique to remind us of what happened in the first adapted film. Moreover, Lewis is not only directly addressing the reader in *Prince Caspian* but also encouraging the reader to read the first book saying, "Edmund had had no gift, because he was not with them at the time. (This was his own fault, and you can read about it in the other book.)"

- **Time**

Time is one of the interesting elements in *The Chronicles of Narnia*both in the film and the novel. The fact, that time just stops whenever they enter Narnia; they age there but when they return to real-life outside of the wardrobe, they are the same age, is really interesting to the readers and the audience. In the world of Narnia, there is no time, no months and no years. However, in the real world, the audience can anticipate the year or the decade from the world war and the costumes of the characters

In *Prince Caspian*, the four Pevensies enter Narnia after only one year from leaving it and they find out that hundreds of years have passed. Edmund says regarding this issue "once you're out of Narnia, you have no idea how Narnian time is going. Why shouldn't hundreds of years have gone past in Narnia while only one year has passed for us in England?" (94). Hence, time in Narnia is very different from time in the real world.

- **Characterization**

One of the main characters in *Prince Caspian* and the one who gives much appeal to the film is Reepicheep. Paul Karkainen states in *Narnia: Unlocking the Wardrobe* that Repicheep is "a merry and martial mouse with a tiny rapier at his side and a habit of twirling his whiskers like a mustache" (Ch.4). He is very courageous, chivalrous and has a great sense of honour and dignity.Moreover, Repicheep's sense of humor comes from his exaggerated sense of honour and his courage.

Reepicheep is given much more credit in the film than in the novel. A whole chase scene is added to introduce his character and his courage in killing many of Miraz's soldiers and saving Prince Caspian from death. Karkainen adds, "Reepicheep gets his chance to be brave and useful in the last battle with Miraz's army. While all the others are fighting four or five feet in the air, Reepicheep and his followers are at ground level, sticking pins in the Telmarines legs" (Ch.4). Reepicheep is the most injured in the battle; even after Suzy saves him he has already lost his tail, which represents his honour. Eventually, Aslan gives him back his tail.

- **Aural Elements: Music and Soundtrack**

The aural elements are very important in an adaptation or in any movie in general. Music and soundtracks are crucial for making the audience interact with the movie as music is an essential element to express meaning because it is an emotional stimulant. Terrence McNally states in that *The Full Monty* (2002) "[m]usic adds such an enormously new dimension to a piece, it's enough for any audience (or critic) to absorb at one hearing. If the characters and situation are familiar, listeners can relax and let the music take them somewhere new and wonderful" (24).

The main composer of The Chronicles of Narnia films is Harry Gregson-Williams as mentioned in *The Routledge Companion to Screen Music and Sound*. He composed a variety of soundtracks for famous movies like Kingdom of Heaven, Shrek films, Sinbad and The Rock. In an interview with the composer called "The Musical Wardrobes of Harry Gregson-Williams", he said that he had to read the book twice as well as the script and see the first cut of the film as the film is rather different than the book in order to "get under the skin" of the film, so he had to live the plot in order to compose the soundtrack of the movie.

- **Visual Elements: Mise-en-Scene, Costumes, actors.**

The movie industry focuses on the following elements in order to be successful: creativity and art, commercialism and consumerism, techniques and effects, good story telling, celebrities and entertainment as mentioned in *Media Mindfulness: Educating Teens about Faith and Media* (2007). One of these techniques used in the film "The Lion, the Witch and the Wardrobe" is Computer-Generated-Images (CGIs) that improve storytelling and the spectator's filmic experience (60).

The castle battle is intentionally added to provoke the emotions of the audience, as they have made the Narnian's defeat so depressing. McCallum comments on some of the techniques used in this scene saying, "[t]he use of slow motion shots, arresting scenes and point-of-view shots heightens the emotive impact of the sequences in which they go into battle and then fall back" (73). The situation is very gloomy and depressing, the animals are dying because Miraz shoots the minotaur holding the gate they are escaping from, and the bridge is

being removed "a series of shot reverse shots of Susan and a centaur looking back to Peter who looks back to another centaur behind the gate, who then turns away, as Peter jumps in slow motion across the moat. This is followed by an aerial shot of the courtyard piled with bodies, from Edward's viewpoint as he is flown over the castle by a gryphon" (73). This battle has added loads of artistic and cinematic values to the film.

- **Excluded Scenes**

There are not many excluded scenes from the novel. However, there are some excluded characters and details and several compressed scenes. In *Prince Caspian*, there is an excluded scene and character, the nurse who is replaced by Professor Cornelius. This part of the novel is when Caspian tells his uncle that the nurse tells him stories about the talking animals, Aslan, the two girls and two boys who killed the White Witch. Accordingly, his uncle sends her away without saying good bye to Caspian.

- **Modified Scenes**

Filmmakers play a vital role in compressing the scene or adding to it. Scenes are sometimes compressed due to many reasons. The first factor is the length of the scene and the attention given to it according to its significance to the course of events. The second reason is that adapters need to add more action to the movie and not just recite details of the novel. In the case of "Prince Caspian",all the modified scenes are for the sake of adding chase scenes and amplifying battle scenes and compressing the over-detailed parts.

Moreover, in "Prince Caspian", the two stories of the four Pevensies and Prince Caspian are presented interchangeably to link the two stories with each other and to make the audience indulge in the two stories equally. The events of the novel are completely resequenced in the film; the opening scenes are different and the film starts with the story of Prince Capsian while the case is different in the novel which starts with the four Pevensies entering Narnia and discovering that hundreds of years have passed there while only one year has passed in their real life.

- **Invented Scenes**

There are various modifications in the sequencing of events as well as in the chronological order of many of them. The story of the four Pevensies, on one hand, and the story of Prince Caspian, on the other, synchronize with each other in the film, not as separately as they are in the novel, in order to make the audience aware of all events and not to be bored by only one perspective. However, in the novel, Prince Caspian does not meet the Pevensies until the suggestion of resurrecting the White Witch. All the part from the first meeting of the Pevensies and Prince Caspian is invented in the film including the castle battle.

Filmmakers add two important scenes to turn the film into a young adult movie. The first scene is when a colleague of Susan approaches her and she tries to reject him by not saying her real name to show that Susan has become a teenager and is approached by her colleagues. The second scene is when Peter is quarrelling with his colleagues. These two scenes show the problems of teenagers and young adults. Peter cannot stand, after being a king in Narnia for years and years, to be an average student in his school while Susan refuses to be approached by a nerd in her school after being a queen in Narnia. This shows how the adaptation turns the genre of the film into a young adult film.

Another invented scene is the kiss of Prince Caspian and Susan as there is no existence of a relationship between Susan and Prince Caspian in the novel. However, in the movie, there is mutual admiration between them since the first glance. This admiration ends with a romantic farewell kiss at the end of the film. In *Screen Adaptations,* McCallum says that "[t]he romance strand is a minor subplot within the narrative comprising a few brief shots and sequences in which Susan and Caspian exchange amorous glances and flirtatious dialogue, culminating with Susan's kissing of Caspian in the penultimate scene" (74). This emphasizes the idea of transforming the novel into a young adult movie.

One of the most important invented scenes is the scene of the castle battle, or the siege, proposed by King Peter. This scene adds numerous artistic features to the movie. It is stated in *Screen Adaptations* that "[t]he outcome of the siege also fuels the rivalry between the two boys, revealing the extent to which what is

at stake here is each boy's capacity to lead" (73). It is a complete battle scene with a very powerful soundtrack and all the techniques of the war are used. Moreover, Edmund's torch plays an important role in this battle. Filmmakers give special attention to Reepicheep and his companions; they enter the castle to open the gate through eating the ropes. Also the minotaur plays a crucial and a tragic role in this battle because the two minotaurs who bravely fight and save the others are both tragically killed by Miraz. McCallum asserts that "[t]he addition of the siege sequence heightens the 'darker' themes of the film, but also ascribes it with modern sensibilities—as Adamson comments, he felt it was 'important that battles had a reality and jeopardy to them. There are consequences to decisions' (Director's Commentary)" (73).

Prince Caspian, in the film, did not know that Miraz killed his father until this battle while in the novel he knew that from the very beginning. The fact that he knows this in the battle is crucial and a turning point in this battle because he decides to take revenge instead of sticking to the plan and opens the gate on time. As a result, this piece of information is the reason why they lose in this battle. Filmmakers shrewdly reveal this piece of information in the right time.

Finally, the last confrontation between Peter and Miraz is inserted into the film. Before Miraz's treacherous death by his followers, he provokes Peter saying "what's the matter boy, too cowardly to take a life' and Peter responds 'it is not mine to take' and he lets Caspian take his revenge from his uncle but Caspian decides to spare his life saying "keep your life but I am giving the Narnians back their kingdom'. McCallum adds "[t]he exchanges are clichéd in terms of film genre, but they engage dialogically with modern discourses around heroic masculinity" (74). This kind of rivalry makes the incidents more intense.

Conclusion:

Fantasy is a special genre that makes the reader indulge in the events and totally escape real life. Fantasy novels that target young adults have extensively spread in the last two decades to reconstruct the minds of young adults and reshape the cultural discourse. As a result, Hollywood box office is full of the new trend: fantasy films, comics, re-makings, and sequels. All of them are thematised by good vs. evil and they target youth in general because young adults form the majority of audience who visit cinemas. Another reason for producing more and more fantasy films is that they are raw material for implicitly adding ideologies in a fantasy world to the audience. This presents raw material for researchers to analyse such films and adaptations and reveal the implicit ideologies in such films.

This research finds by answering Hutcheon's questions that the film is not a mere replica of the novels and the changes in the movies add to their cultural impact on the audience. The findings of the paper concerning "The Chronicles of Narnia", the findings are that film adapters present magnified chase scenes and battle scenes that are not apparent in the series in order to introduce a more action-like movie to go along with the contemporary films. Hence, they have turned *Narnia* from an allegorical novel into an action-like film for young adults by adding young adult themes to the film; to exemplify, the romance theme between Susan and Prince Caspian and the rivalry theme between Prince Caspian and King Peter.

In light of the aforementioned, this research serves in analysing the polarization of certain ideologies and binary in the film adapted from the novel under study by applying Linda Hutcheon's approach through answering the aforementioned six questions and utilizing the abovementioned points of analysis. All the ideologies and the implicit agendas in the novel reflected or even amplified in the films are what make them successful and this richness, added to film adaptations,leads to the flourish of academic research and studies. This paper has pursued research in various disciplines: film adaptation studies, young adult novels, and fantasy novels.

Works Cited

Abend-David, Dror. *Media and Translation: An Interdisciplinary Approach.* Bloomsbury, 2016.

Albrecht-Crane, Christa, and Dennis R. Cutchins. *Adaptation Studies: New Approaches*. Fairleigh Dickinson University Press, 2010.

Boozer, Jack. *Authorship in Film Adaptation*. University of Texas Press, 2008.

Cole, Pamela Burress. *Young Adult Literature in the 21st Century*. McGraw-Hill Higher Education, 2008.

Ellis, John. *The Literary Adaptation: An Introduction*. N.p.: n.p., 1982.

Hailer, Gretchen, and Rose Pacatte. *Media Mindfulness: Educating Teens about Faith and Media*. Saint Marys Press, 2007.

Hutcheon, Linda. *Theory of Adaptation*. N.p.: Taylor and Francis, 2006.

Karkainen, Paul A. *Narnia: Unlocking the Wardrobe.* Fleming H. Revell, 2007.

Konigsberg, Ira. *The Complete Film Dictionary*, Second Edition. New York: Penguin Putnam Inc., 1998.

Lewis, C. S. *Prince Caspian: the Return to Narnia*. HarperCollins, 2005.

... .*The Chronicles of Narnia*. HarperCollins Childrens Books, 2015.

McCallum, Robyn. *Screen Adaptations and the Politics of Childhood: Transforming Children's Literature into Film.* Palgrave Macmillan UK, 2018.

Mera, Miguel, et al. *The Routledge Companion to Screen Music and Sound*. Taylor & Francis Ltd, 2017.

McNally, Terence, and David Yazbek. *The Full Monty: The Complete Book & Lyrics of The Hit Broadway Musical*. Applause, 2002.

Saricks, Joyce G. *The Readers' Advisory Guide to Genre Fiction.* Chicago: American Library Association, 2009.

Sedlmayr, Gerold, and Nicole Waller. *Politics in Fantasy Media: Essays on Ideology and Gender in Fiction, Film, Television and Games*. McFarland & Company, Inc., Publishers, 2014.

Slethaug, Gordon. *Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA*. London: Bloomsbury, 2014.

Snyder, Mary H. *Analyzing Literature-to-Film Adaptations: A Novelists Exploration and Guide.* New York: Continuum, 2011.

Stratyner, Leslie, and James R. Keller. *Fantasy Fiction into Film: Essays*. McFarland, 2007.