



Aspects of Intertextuality in Fantasy Adaptation through *The Lord of the Rings*, *Harry Potter* and *Game of Thrones*

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Received: 06/10/2021

Accepted: 04/10/2001

Abstract:

In an epoch saturated with alleged innovativeness and novelty, intertextuality confuted these assumptions by giving a new roadmap to the intersection and interaction of different texts. Though its initial concentration had been oriented towards literary texts, the theory has set a massive step in the cinematic realm with a myriad of motion pictures. Cinema on the other hand, has proved to imitate the pre-existent social and literary poetics tremendously, conceptualizing a patent intertwined and intertextual relation with previous texts, movies, and discourses. The fantasy genre with its different borrowed hints and nodal images is no exception. Therefore, as a subject of scrutiny, this paper seeks to investigate the intertextual utterances utilized in most major fantasy blockbusters.

Article info

Received
...../...../2020

Accepted

...../...../2020

Keyword:

- ✓ *Intertextuality;*
- ✓ *Cinema;*
- ✓ *Discourse;*
- ✓ *Adaptation;*
- ✓ *Fantasy Genre ;*

1. Introduction

Literature as a versatile human expression has always been a melting pot of various theories, discourses and genres, as well as a patchwork of distinct influences and references. Intertextuality, one of its cornerstone theories, has revolutionised the literary sphere since its genesis. Nevertheless, though in an autological fashion it concerns itself with textual works, in later years, it has deviated from the exclusive concentration on literary texts and artefacts and migrated towards the immersive realm of cinema and the silver screen.

While literature plays an essential role in conjuring up the social reforms in our society, Cinema, in a distinct line of view, has proven to be a paramount means of recreations of such stories, as it engages into a perspicacious interpretation and projection of deep and abstract ideas enhanced in literary works into the screen as accurately as literature itself.

As far as fantasy literature is concerned, acclaimed fantasists have always taken the path of whimsical writing that set its foundation from mythological tales, *legendarium*¹ and early fanciful collections; this has inevitably led to a ubiquity presence of imitations fashioned as hints and nodes of allusions and references within the fantasy literary scope. Despite the constant devaluation of the genre in the literary canon, it has gained significant attention in the cinematic world and led to the creations of blockbuster franchises. This paper attempts at presenting an overview of the notion of intertextuality and its utility in some acclaimed fantasy screen adaptations like *Harry Potter* (2001-2011), *Lord of the Rings* (2001-2003), and *Game of Thrones* (2011-2019). Furthermore, it aims at studying the intertextual allusions and parodies in its cinematic adaptation.

2. Intertextuality

Since the dawn of the literary art, there has always existed a debate of originality and inventiveness as audiences tend to believe in the absoluteness of the textual sources, that works are grounded within their period instead of being constant shifting texts entangling conversations with other texts. Hereafter, this is the essence of the concept of intertextuality. It is a myriad of texts that perpetually exist in constant dialogue with diverse texts, almost never standing on their own (Kristeva, 1986, p. 34-61), entailing that every author alludes to another work of another author yet employing his/her words in a fashion that is appropriate for his/her work (Mouro, 2014, p.25).

2.1. Scope and Origin

Despite the fact that Julia Kristeva has coined the theory in her seminal work *Word, Dialogue and Novel* (1966) and then in *The Bounded Text* (1966-67), intertextuality has found building grounds by virtue of the Bakhtinian notion of the interrelatedness of discourse and dialogism suggested in his momentous essay *The Dialogic Imagination* (1975).

¹ A body or system of myths, legends, stories concerning or relating to a particular fictional world. (*Oxford Dictionary*)

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The sparkles of the theory of intertextuality can be tracked down to the work of the 20th-century French Linguist Ferdinand de Saussure, as he pointed out that signs are arbitrary and exist in an all-encompassing system where their meaning is produced through their similarity to distinctions from other signs (Saussure, 1998, p. 833). Thus, the conception of an author is not a mere allusion to one single “theological” connotation but is present in a system of varied meanings (Simandan, 2010, p.19). In accordance with Roland Barthes, he argues in his seminal work *the Death of the Author* that the moment an author utilizes a particular utterance, it does not convey a sole meaning but generates into a matrix of possible discourses that arise from various perspectives giving floor for intertextuality beyond the bounds of the authorial intention (Barthes, 1977, p. 146).

On those grounds, a text is not merely a set of semantic patterns glued together haphazardly to produce meaning but a collection of intertwining discourses forged from already existing meanings. In other words, the text is a by-product of the influence that the past keeps exercising on the present; in the narrow sense, in Umberto Eco’s *The Name of the Rose* (1980), the narrator named Adso of Melk aesthetically contemplates intertextuality describing it as a joyful conversation between authors, readers and books. It enhances the analysis of how a book comes to be re-purposed and recycled into another genre, another period, another style and given a new breath through this monologue:

Until then I had thought each book spoke of the things, human or divine, that lie outside books. Now I realized that not infrequently books speak of books: it is as if they spoke among themselves. In the light of this reflection, the library seemed all the more disturbing to me. It was then the place of a long, centuries-old murmuring, an imperceptible dialogue between one parchment and another, a living thing, a receptacle of powers not to be ruled by a human mind, a treasure of secrets emanated by many minds, surviving the death of those who had produced them or had been their conveyors (p. 168).

For aeons and aeons, the dilemma of the omnipresence of cultural history within a text was essentially abridged to the question of influence, that of a predecessor over his successor. The influence had been regarded as the key marker of the presence of tradition within a text. However, the very notion of "influence" has proven to be thoroughly vague and embedded more issues for scholars than it solved (Iqani, 2009, p. 3).

Nevertheless, to this extent, it has been settled that all texts are socially implanted and contextualized; they do not exist in vacuums; they emerge from, are moulded, determined, used and interpreted within the diverse and unique social contexts of many types of everyday life in many cultures. It is strictly the general approval of the centrality of textuality to daily life, its socialness that provokes a vocabulary for explaining how texts are continuously connected to and inter-referenced with other texts (Iqani, 2009, p.3).

2.2 Genus and Types of Intertextuality

Succeeding Kristeva's assertion that "any text is constructed as a mosaic of quotations" (Kristeva, 1986, p.37) has invaded the literary realm, a male contemporary of hers; Gerard Genette with the same cast of mind, set foot in her field. Taking it one step further, he diverged from her terminology and adopted "transtextuality" as a new connotation for the concept that he defined as a text and its earlier referrals. On the other hand, Intertextuality he amends as "the relationship between two texts according to their co-presence", and it was one kind amongst the six categories he identified, namely; "architextuality", "paratextuality", "metatextuality" and "hypertextuality" owning their subcategories respectively. However, the most salient ones are intertextuality's subcategories that include quotation, plagiarism, and allusion (Mirenayata and Soofastaei, 2015, p.533).

In the narrow sense, plagiarism fits the implicit intertextuality arena and the deliberate appliance of other works as it is the utilization of non-permitted or properly referenced texts. However, the intertextual purpose and motive rule it out from this category, as it merely uses a portion of another text and alters its meaning, positioning it in a distinct context. Agnes Callard casts light on this matter saying that "plagiarism rules protect the interests of the powerful, that no harm is done through plagiarism, that no one is entitled to gratitude for their work, and that single authorship is a myth" (cited in Stahl, 2019, para 3).

A quotation is the literal reproduction of an anterior text, whether wholly or partly in a later text (Miola, 2004, p.17). With regard to the notion of quotation in films, Eco points out that the function of intertextuality relies on both the clarity of the "quotation marks" and the viewer's cultural frame of reference. In his words, "these invisible quotation marks are not so much an aesthetic artifice as a social one that rewards the happy few (of which one hopes that there are millions)" (Eco, 1983, p.129).

Allusion, likewise, reflects intersections in an implicit and explicit fashion as Frye et al. argue that an allusion is "a meaningful reference, direct or indirect." and they go further to explain it as a sort of a quote of widely regarded phrase or utterance with no proper acknowledgement and a variance in the context (cited in Hogan, 2014, p.119). On that account, an allusion is an intertextual device utilized prominently in movies; cinematic works allude to other movies, series and literary texts to pay homage to an influence or source of inspiration and echo them thematically. For this purpose, this paper centres on them; on allusions as a literary and aesthetic device for film analysis.

3. Film Theory

Intertextuality within time started to be embedded in studies of painting, music, architecture and photography aside from the film genre, to mention a few, but paying a peculiar interest in motion pictures. Henceforth, in the fullness of time of producing movies, they have been habitually predicated on written works. In the light of this account, film theory has proven to be palimpsests like the case of all written works. It encompasses the footprints of previous theories, adjacent discourses, ample with mementoes of longer histories of reflection and debate (Stam, 2000, p. 10) for it must be regarded as a "part of a long-standing tradition of theoretical reflection on the arts in

general” (p. 10). It is, by this token, a fertile ground for the seeds of a reflective theory such as intertextuality.

3.1. Intertextuality in Cinema

It is pertinent to note that the notion of intertextuality, despite its initial exclusiveness to the study of interrelated literary texts, has gone beyond the horizons of the literary tradition to gain significance in other fields as mass media. It had graciously transpired towards the cinematic sphere, enabling the process of multiple allusions and apparent references to earlier films and art forms; as pre-existent cinematic fragments are reframed to beget a set of aesthetic and narrative characteristics for the genre which, in turn, will present a particular diagram for subsequent productions. In an endeavour to hint at the intertextual nature of films, the film theorist Christian Metz argued that films are a textual system that is complete within itself and the author, if at all present, is only a part of the system (Shakib, 2013, p. 3). Whether adapted or not, Films have indeed borrowed from social practices, literary traditions, and other films.

For a meaningful reflection of the theory of intertextuality on film production, it is of paramount importance to regard movies as texts that communicate stories by their nature; this is the idea that Robert Stam (2000) supports, highlighting that text analysis in films guides to the path of auteurism and text writing. That is more than a mere “random slice of life” but rather a structured discourse (p.186). The idea of film’s textual analysis has been the after-effects of various theories influences such as structuralism, narratology, and psychoanalysis.

Ever since the nascence of cinema as a narrative form of art, it had a ceaseless intertextual relation with literature, with countless cinematic hints, allusions and remakes of characters and contexts; from Shakespeare’s plays, Swift’s *Gulliver Travels* or Jane Austen’s works of fiction as there is an indisputable track of myths, epics and legends in blockbusters fantasy movies. In accordance with this, film theorist Christian Metz takes the view that “all films are mixed sites deploying both cinematic and non-cinematic code” (cited in Stam 2000, p.188). He explains cinematic codes as the camera movement and off-screen sound while the extra cinematic codes entail “the ideological binarisms on nature-culture”; therefore, no film is framed solely on cinematic codes basis, but instead they constantly address something (Stam, 2000, p. 188).

Drawing on the aforementioned strand, André Bazin, a French film theorist, draws on the idea that all films are undoubtedly, in their essence, works of authors who at a given period in time, with a given technique and aesthetic methods, had been able to produce a particular, distinctive cinematic artefact (Shakib, 2013, p.4). In this regard, Metz adds that “film, picture, color, sound, motion, and adaptation from literature, whether technological or mechanical, make film a sort of technical intertextuality” (cited in Shakib, 2013, p.4).

On the other side of the spectrum, intertextuality as a theory has been used analogously in non-literary arts such as cinema. This strand echoes the views of Keith A. Reading with what he refers to as the star system. In this sense, “the star system relies on the similarities and differences between one film and another, and even on the correspondences between the characters’ lives on screen and

the actors' lives off screen" (cited in López et al. 2008, p.1), as the 2002 Academy Award-winning animation feature *Shrek* is an amalgam of well-known fairytales and other features (Nurmayana, 2019, p. 248).

There are similarities of film directors and literary authors that can be pinpointed and scrutinized with connection to distinct genres as Keith Reader proceeds about *Dr Jekyll and Mr Hyde* by Jean Renoir that was first adapted as a television drama, then in distinct artistic mediums with a myriad of other referrals to other films (Reading, 1990, p.178). With regards to film directors, one of the most esteemed filmmakers of this epoch is Quentin Tarantino, a leader in subtle intertextual filmic references as the majority of his features from *Pulp Fiction* (1994), where he recreates scenes from films of the 50s and 60s to *Once Upon a Time in Hollywood* (2019) that is an artistic fusion of the horrifying crimes of the Manson family with his over the top dramatic events. Tarantino's movies are anagrams of his life, background, experiences and movies he admired; in this matter, Erik Toth noted about Tarantino's former movie that it thrives with film references, pop-cultural allusions saying that: "intertextuality leaks through every scene" (Toth, 2011, p.18). His higher goal has always been to pay tribute to the cinema; therefore, Tarantino's purpose of crafting *Pulp Fiction* was that "anyone watching this movie could look for and recognize several allusions, connections, references – a practice which, for the pop-cultural audience, seems highly entertaining" (Toth, 2011,p.18).

In addition, it is salient to state that cinema can never be seen and interpreted on a single lens since "in the intertextual tradition, we should state that no film can ever be reduced to a single reading, or in speaking to any simple framework, or a single point within existent referential systems" (Manonne, 2015, p. 9). A film does not merely document an event, but is only a single unit of an endless number of plausible representations. Therefore, all texts existing in media are a representation of reality (Chandler, 2007, p. 67). It is, therefore, the audience duty to recognize the explicit and implicit hints and allusions:

No-one today - even for the first time - can [...] watch a famous film without being conscious of the contexts in which the text had been reproduced, drawn upon, alluded to, parodied and so on. Such contexts constitute a primary frame which the reader cannot avoid drawing upon in interpreting the text (Chandler, 2007, p. 201).

Filmmakers credit their audience with the requisite experience to make sense of the author's allusions and afford them the joy of recognition, which is a remarkably self-aware sort of intertextuality. Adaptation has been undoubtedly one of the most dominant forms of film-making that greased the wheels for the possibility of intertextual readings in film features.

3.2 Intertextuality at Variance with Adaptation

Intertextuality, as defined previously, is the apprehension that orbits around the idea of the artefact as an amalgam of others; that is, the artistic recast of prior works. This latter has come in clash with the notion of adaptation, which analogously denotes the translation of textual discourses into visual mediums. In this sense, Ilana Shiloh certifies that "adaptation may signify an artistic

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composition that has been recast in a new form, an alteration in the structure or function of an organism to make it better fitted for survival, or a modification in individual or social activity in adjustment to social surroundings” (Shiloh, 2007, para.1).

At the centre of the adaptation process lies the so-referred “palimpsestuous intertextuality” as contemplated by Linda Hutcheon in her book *A Theory of Adaptation* (2006). Focusing on the adjective Palimpsestuous, Ermarth (2001) refers to it as works that are ceaselessly haunted by their adapted texts. If one has a clear idea of prior texts, he can sense a constant shadow on the experience. Hereby, it pinpoints the fact that “When we call a work an adaptation, we openly announce its overt relationship to another work or works” (cited in Hutcheon, 2006, p. 6).

Hutcheon’s avowals were backed up by Thomas Leitch (2007) as he asserts that nowadays, one has passed through the literary horizons and went towards a “post-literary adaptation” era (pp.257-79), insinuating that movies have become progressively adapted from visual mediums as comic books, video games and theme parks more than literary written texts. Ian Olney emphasizes this set of ideas, adding that “a great many mainstream movies being made now are essentially ‘adaptations’ of other movies, as the seemingly endless parade of sequels, prequels, remakes, and reboots emerging from Hollywood attests” (Olney, 2010, p.167). In this sense, all adaptations “exist on a continuum of intertextual relations. All adaptations obviously are intertexts” (cited in Rahmoun, 2018, p. 220).

Henceforth, put otherwise, adaptations are a variety of replications, intertwining together the comfort of ritual and recognition with the delight of surprise and novelty. These repetitions are seasoned with differences, spicing up familiar ideas with new interpretations. Arguably, adaptation is to be regarded as an unhindered interconnection between film and literature, otherwise stated as a “multileveled negotiation of intertexts” (Stam 2000 p. 67). However, adapting the story from pages to the screen takes another stance. As Deborah Cartmell, senior lecturer in English, writes, “An adaptation is undeniably an appropriation of the text, and although the plot remains the same, the telling ‘or the interpreting of it’ radically changes from one generation to the next” (Cartmell, 1999, p. 33).

For films and novels do not operate their narrative elements in a similar manner considering that novels are texts that rely predominantly on a set of words to deliver their narratives as a form of verbal texts, while films, on the other hand, make use of a synthesis of specific series of images, sounds and discourses that formulate their narration. In this respect, any interchange of narratives and fictions in between these frames demand some significant modifications and alterations in their mutual narrative techniques; these changes especially impact films as they are conditioned with a concern of time, funds, productions and several exterior aspects that hinder their communicative efficiency (Shafer, 2016, p.6). This is the core of Rachel Carroll’s discussions as she explains that:

The commercial motivations at work in recreating a work with an established audience or readership [like the Potter novels], and its apparently derivative relationship to a prior cultural production, have served to cast into doubt the artistic integrity of these

genres; where originality and creative autonomy prevail, the remake and the adaptation tend, by definition, to be found wanting (Carroll, 2009, p.35).

Fantasy is defined in the *Oxford English Dictionary* as “a spectral apparition, phantom; an illusory appearance” (Fantasy, 1989). It is a literary genre that academia has overlooked as an attempt to shelf it with children’s literature. However, these awe-aspiring narratives have positioned a pivotal founding urge in film. In this sense, David Butler asserts that:

Fantasy films represent hopes and desires for better or alternative worlds, and through the technical developments required to portray those worlds, they have contributed significantly to the development of cinema and how we experience it. For many, fantasy films are typified by formulaic products—fairy tales for children and heroic quest narratives in magical pseudo-medieval realms for adolescents—but the range of fantasy films is remarkable, taking in popular mainstream “classics” (Butler, 2009).

The in-pouring of fantasy feature films produced in the aftermath of the tremendous success of *The Lord of the Ring* (2001-2003) and *Harry Potter* pictures (2001-2011) have infused a rather “global hunger” for fantasy cinema. Therefore, David Butler and other film critics have laid the floor for a debate over the increasing consciousness and eminence of this cinematic genre, in accordance with the growing softened reaction of academia towards the legitimacy of fantasy cinema (Butler, 2009).

4. Fantasy on the Big Screen: Context and Overview

Fantasy fiction is vastly reminiscent of Arthurian Legends and Medieval epics. Nevertheless, modern fantasy has been revolutionized by a single author, J. R. R. Tolkien, who raised the bar for fantasy literature widely. In this light, Pike asserts that “Tolkien did not give birth to fantasy, but rather forced it to mature out of its infancy into a young adult reaching for the height of its manhood” (Pike, 2003, p.8).

Therefore, *The Hobbit* and its successor, the *Lord of the Rings*, is a story that involves men, wizards, elves, dwarves, and most importantly, hobbits. They recount the tales of a fellowship that goes on a mission to protect the sacred ring. In Middle Earth, the forces of good struggle against the dark lord Sauron and his evil army of orcs. The main characters' quest (most significantly Frodo and Sam) is to destroy the Ring of Sauron, which beholds extraordinary power but eventually corrupts all who would attempt to wield it. Unfortunately, the only place the Ring can be unmade is in the heart of Mordor, the land of Sauron. Thus, the heroes must journey to Mordor, bearing the Ring and evading Sauron’s army, who want nothing more than to yield the ring back to their master. This story served as a mould for several acclaimed fantasy series.

A first instance is the HBO TV show *Game of Thrones*, adapted from a multi-volume fantasy series, and written by George R.R. Martin. Much analogous to its precedent, the story is set in the imaginary medieval-like continents of Westeros and Essos, as the characters from different storylines struggle to claim the “Iron Throne”; a metonym for the chair that enables them the ruling

of the seven kingdoms while being threatened by white walkers, creatures made of ice that live beyond the north wall and pose a significant danger to the kingdoms.

Even though the world of Middle Earth varies considerably from Hogwarts, however, an insightful introspection can disclose some notable parallels. The seven *Harry Potter* novels penned down by J.K. Rowling entail the story of a scarred, spectacled orphan that transpires the world of magic paved the way for a series of Warner Bros film productions later on for a multitude of different adaptations, parodies and theme parks. It was argued by many that these novels are, in fact, the author's biography in disguise, as it is heavy with anecdotal references from her life. For, a myriad of her characters' birthdays and salient events coincide with her memorable dates. For instance, she shares the same birthday as Harry Potter. In addition, the wizardly books were an echo of her inner trauma and struggle as Rowling sees one of her darkest creations, the Dementors, as a reflection and personification of her depressed state of mind (Rowling, personal communication, July 13, 2000).

Nevertheless, the series of books is not merely an autobiographical reflection of the author's life experiences but is in the guise of various other literary productions, a reference guide that overlaps varied aspects of culture, language and literature. She draws directly and indirectly from different literary texts embellishing her work with an intertextual flavour.

These narratives floating within the borders of the fantasy genre and established on magical themes have been borrowed heavily from medieval literature and mythical tales. One of the earliest literary texts that *Harry Potter* gives node to is *The Epic of Gilgamesh*,² which narrates the accounts of a hero deriving from the same name that undertakes a journey into wilderness seeking power and immortality. This is in parallel hinted at in the *Harry Potter* books, as the main villain Voldemort's primary drive is to become immortal by reaching the sorcerer's stone "that transform any metal into pure gold. It also produces the Elixir of Life, which will make the drinker immortal." (Rowling, 1999, p.75). In the same line of thought, the same theme of hunger for immortality has been previously showcased in *The Lord of the Rings*, for Sauron as well attempts to pursue the ring for the only purpose of immortality.

4.1. Intertextual Reading of Fantasy Cinema

The analysis of explicit and implicit intertextuality in fantasy cinema relies on examining the way references, quotations and the process of allusion operate as a part of storytelling by deconstructing the aesthetic effect of scenes recreation and how characters make use of references. On this respect, intertextuality in films functions through inserting sequences from pre-existing films and re-molding stock characters. *Strictosensu*, intertextuality in the film genre is typically linked to the film's characters and mise-en-scène.

4.1.1. Scenic Recurrences

²epic poem from ancient Mesopotamia written in Akkadian language about Gilgamesh, the King of the Mesopotamian city-state Uruk(Britannica).

Even though *Harry Potter* movies are set in the make-believe magical world of Hogwarts, it makes several allusions to the history of the United Kingdom and in particular to the Royal Family. For instance in *Harry Potter and the Sorcerers' Stone* (2001), there is a painting of Anne Boleyn, Queen consort of England between 1533 and 1536, the second wife of the infamous King Henry VIII, and mother of Queen Elizabeth I of England (Columbus, 2001, 1:00:57). This scene plays a significant role in hinting at the mythical speculations spread and popularized by the contemporaries that the Queen was a witch and ensnared King Henry VI into marriage. Anne Boleyn's sinful reputation has been a part of classical historical narratives and acclaimed contemporary cinematic portrayals, hereby forcing the desire in making her a part of the Hogwarts magical universe.

A similar reference can be alluded to in the same movie in terms of aspects of film scenery. In the *Sorcerers' Stone*, there is a shot where the main characters; Harry Potter, Ron Wisely and Hermione Granger, have to go through a massive chessboard in the Chessboard Chamber used in order to guard the philosopher's stone, they start playing with the live chess game by taking the roles of the missing pieces. While Harry takes the empty bishop square, Hermione the queenside castle, Ron rides with the knight as a way to overcome the obstacles and grant a pass (Columbus, 2001, 2:00:51-2:06:10). The filming of this scene, as challenging as it has been, the premise of the scene can be found in an earlier work, the adaptation of the well-known fantasy book by Lewis Carroll *Alice Through the Looking Glass*. Like Harry and his companions, Alice throughout the whole novel and its subsequent adaptations must cross and win the chess game in order to pursue her adventure. However, on the contrary to Harry, she takes the place of a pawn and advances, as things progress, to be the Queen at the end of the story (Henderson, 1998).

On a further note, the allusions to Alice adventures do not end here. The mirror plays a paramount role in the events of Harry Potter as in the *Sorcerer's Stone* (2001), Dumbledore explains in a scene that the Mirror of Erised in the world of Hogwarts is a magical mirror that can reflect "the deepest, most desperate desire of our hearts" on the other side (1:34:56- 1:36:40). Later on in the movie, Harry is able to gain the sorcerer's stone through the looking glass and defeat Voldemort in a heroic manner (2:09:15- 2:13:00). From this standpoint, this can be considered a straightforward innuendo to the mirror in *Alice through the Looking Glass*, through which she transposes to a different, dream-like world where she learns lessons of tremendous value.

Harry Potter's adaptation and other fantasy pictures certainly owe everything to *the Lord of the Rings* adaptation. The characters and settings represented in the movies are intrinsic in the fantasy sphere. After the success of the movies, praise has rained over *The Return of the King* that was brought to screen by Peter Jackson. It has influenced cinema in general and the *Harry Potter* and *a Song of Ice and Fire* adaptations in particular.

It is an intertextual consuetude that fantasy movies conjure up to a consolation after long and life-threatening quests. A salient part of these resolutions is a farewell that carries an enormous sentimental magnitude. In the closing movie of *The Lord of the Ring* franchise, *The Return of the King*, (Jackson, 2003, 3:55:14), Frodo and the Hobbits, after completing their mission, part ways while Pippin, Merry and Sam take the road back to the Shire, their home. Frodo sails to the Undying

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Lands with Gandalf, leading to an ardent and tearful goodbye that halts their precious fellowship. This scene is similarly alluded to in the *Game of Thrones* series, as in the last episode in the season finale when Jon Snow prepares to leave King's Landing embarking to the Night's Watch; he bids his siblings a despaired farewell rupturing the bond of the surviving members of the Stark pack (Benioff et.al, 2019, 57:24-1:00:18).

In the same line of view, within the fantasy works mentioned above, one can encounter other illustrations of intertextuality by citation, as in the much-acclaimed third episode of the eighth season of *Game of Thrones*. A magnanimous battle has transpired in Winterfell, bringing the armies of all the kingdoms of Westeros including the Dothraki against the army of the dead lead by the infamous Night King. Though the shooting of the battle had taken an extremely long time, by the aid of visual effects, it highlighted the main characters emotional struggle and winded up with a mind-bending ending. By the same token, this is an oblique reference to a similar and influential battle scene executed in 2003 on the set of the *Lord of the Rings* movie. In *The Two Towers*, the battle of Helm's Deep, there is a major clash of the remnant troops from opposite lands and confrontation of all main characters. In point of fact, Miguel Sapochnik, director of *The Long Night*, has confessed that he conducted an insightful study of Helm's Deep battle scene during the conception of his vision (Daswick, 2019, para 2). Making the former battle a replica of the latter with the execution of wide shots and the climaxed surprise of Arya killing the night king, thus defeating the whole army of the dead (Benioff et al., 2019, 1:12:37- 1:13:17); that scene evens the epic arrival of Rohirrim in *The Two Towers* (2003, 2:32:35- 2:36:24).

4.1.2. Intertextual Shaping of Characters

On the other side of the spectrum, some of the crucial deliberate allusions made in fantasy works are utterly centered on archetypical characters in fantasy worlds. In fact, close intertextual parallels exist amidst fantasy's conventional characters and their Jungian archetypes, where each type exists "with its own distinct attributes and mannerisms" (Pike, 2003, p.52). To strengthen the argument, in his book *Engaging Characters* (1995), Murray Smith reviews the emotional reflexes to films by blending them into a "theory of engagement" with characters in cinematic fiction. He attests that, with the attempt to provide details about characters, explicit intertextuality can enhance identification rather than diminish it (cited in Haastrup, 2014, p.91).

It is in this spirit that some intertextual allusions regarding characters are studied in the aforementioned cases. At the outset, the leading characters of both fantasies are the sole persons charged with the ultimate mission. Frodo, a loner and outcast orphan living with his uncle, forced with the task of protecting and then destroying the dark power of the ring. In the other fantasy world, Harry is born to two famous wizards who have passed away, adopted by his aunt and compelled by destiny and heritage to confront and defeat the dark lord. Yet, in these quests, both grow emotional maturity. It is salient to consider that casting had played a pivotal role in the matter since Daniel Radcliff; British actor portraying Harry Potter is almost physically indistinguishable from actor Elijah Wood who plays the part of Frodo Baggins.

In this context, another fictional archetype ought to be discussed; that is, the mentor; as for the purpose of the self-searching heroes of Quest Fantasy, who are to travel into the fundamentally psychological and wondrous landscapes, “the guidance of the self-knowing fantastical archetype mentor figures becomes paramount” (Lima, 2017, p. 17). By this token, the most forceful wizards in both worlds of Middle Earth in *Lord of the Rings* and Hogwarts in *Harry Potter* interthread in a particular fashion, as Gandalf (portrayed by Ian McKellen) is Frodo's mentor and the leader of the fellowship, whereas Dumbledore (portrayed by Richard Harris – Michael Gambon) is Hogwarts' headmaster. Gandalf's physiognomy in the movie is rendered in a manner that promptly denotes his status as a powerful wizard, with the demeanour of an old white-bearded wise man. Gandalf the grey's screen persona rejects power by avoiding the Ring, fearing that it will take over him; his downright conscious character has turned into an emblematic paradigm that mirrors the figure of the supreme master and father figure. In a common direction, Albus Dumbledore is habitually mistaken for the previous character as it is closely founded on the characterization of Gandalf due to their conspicuous identical external appearance. In addition, Dumbledore, in his turn, renounces responsibility and power and is the sole one aware of Voldemort's secret. In fact, both characters are mighty wizards with striking magical power and serve the ultimate function of the guard and the protector of the protagonists in the respective works they derive from.

Concerning the archetypal characters in fantasy movies, Campbell argues that modern and past fantasies and works that follow the hero's journey share the familiar characters of the protagonist, helpers and conquering evils (Campbell, 2008, p. 23). In this sense, there is always a fragile, unsightly figure. This description epitomizes Gollum from *Lord of the Rings* and Dobby from *Harry Potter*; the ritual of utilizing such deformed characters in fantasy stories to broadcast the dominant hegemony of society, handing the victories for the appealing knights and kings (Zipes, 2006). While Dobby had a strange appearance and odd pattern of speech, he is an elf who served as a slave to humans; his only way to be free was to receive a piece of clothing from his master (Columbus et al. 2001-2011). In the same fashion, Gollum had a peculiar mien with an unusual way of interaction and likewise was a slave to the ring (Jackson, 2001-2003). Both characters sought precious items that symbolize freedom for them. These synonymous characters are harmonious on further grounds than their features and demeanours, as they are both cathartic characters in their corresponding narratives.

5. Conclusion

This paper aimed at deciphering the significance and specificity of the postmodern concept of intertextuality as a tool for fantasy films analysis. The all-encompassing post-structuralist theories of intertextuality have served as a utensil to conduce the transmission of information about characters, plots and themes of fictional narratives. The primary target of this paper was to display how cinema and fantasy movies, in particular, are quintessentially using intertextuality with its explicit and implicit strategies.

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Drawing on the afore-discussed movies, it goes without saying that fantasy works have an undeniable and invisible string that ties them together, whether it is their otherworldliness, the resemblance of their pseudo-medieval settings, the pattern of the utilized archetypical characters or the singularity and nonconformity of the literary genre. It is their projection in the screen which has enabled authors and directors to invent worlds outside the confines of the ordinary universe. This nevertheless, has engaged into a matrix of intertwined references and innuendos. As reminiscence, it is fair to assert that intertextuality is a prevailing instrument in mainstream storytelling and a cultural cast of references shared by audiences across the globe.

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