# CHAPTER I

# INTRODUCTION

## 1.1. Background of the Research

Nowadays, literary work no longer remains within a book. The popularity of a certain literary work allows it to be transformed into another work and, moreover, another medium. *Harry Potter* is one example of a literary work that was first published as a book and is now available in different mediums. Currently, the story can be enjoyed through words within the books, through visuals and audio in the films, and even by involving more immersion by visiting *The Wizarding World of Harry Potter* theme park.

The *Harry Potter* series is written by J.K. Rowling, which follows the story of a young boy named Harry Potter who lived with his relatives and later discovered his true identity as a wizard. His journey to defeat the Darkest Wizard, Lord Voldemort, is packed into seven novels, published from 1997 to 2007. The global popularity of the seven novels eventually led to the books' film adaptations. The *Harry Potter* movie series can be considered one of the most successful movies that are made based on a literary work, as evidenced by all seven movies being included in the Top 101 Lifetime Grosses list of IMDbPro's Box Office Mojo ("Top Lifetime Grosses"). Not stopping there, the works are adapted into theme park attractions. These parks offer fans a chance to experience the wizarding world in the most immersive environments that bring the books and movies to life.

Susan Gunelius in her book entitled *"Harry Potter: The Story of a Global Business Phenomenon"* compiled *Harry Potter*'s theme park journey. It was on May 31, 2007 that Warner Bros. signed an agreement with Universal, allowing

Universal City Development Partners to establish a Harry Potter theme park, beginning with the opening of Hogsmeade and Hogwarts Castle replicas as seen in the movies at the Universal Orlando Resort located in Orlando, Florida, USA, on June 18, 2010 (107). The park was a huge success, with attendance numbers soaring to the highest levels Universal had seen in a quarter since the park's founding in 1990 (Garcia). Since then, the business has been growing. Based on their official website, wizardingworld.com, at present, *The Wizarding World of Harry Potter* theme park can be found at four sites: Universal Orlando Resort in Orlando, USA (opened on June 18, 2010); Universal Studios Japan in Osaka, Japan (15 July 2014); Universal Studios Hollywood in Hollywood, USA (7 April 2016); and the newest Universal Beijing Resort in China (20 September 2021).

All four theme parks are composed of areas based on the movies' Hogsmeade and Hogwarts Castle, with identical details of attractions, rides, and services offered at all four theme parks. Visitors can ride *Flight of the Hippogriff*, buy interactive wands at Ollivanders, and chug the non-alcoholic and the newest non-dairy Butterbeer. However, this research limits the focus on the theme park area located at Universal Orlando Resort in Orlando, USA, based on two reasons: 1) the theme park at Universal Orlando Resort has the most detailed and comprehensive digital documentation in English, which assists this research's method of library research; and 2) all four theme parks have identical attractions, but the Universal Orlando Resort has an additional replica of Diagon Alley, meaning it has more attractions that can be analyzed.

In studying adaptation, film has been a major interest in research. Still, it is not possible to conduct an adaptation study on other mediums. According to MLA

International Bibliography, there are publications studying theatrical/dramatic adaptation (4,048 publications), video game adaptation (162 publications), and even photography adaptation (20 publications), among other topics, in 2020 (Elliott 25). Adaptation studies are not limited to the discussion of whether one is faithful to the original work or not. Linda Hutcheon views adaptation as a work of repetition but not a replication (7). This study, then, aims to investigate the change and alteration of the original novels that can be found in the theme park adaptation of *Harry Potter* novels by focusing on *The Wizarding World of Harry Potter* theme park located in Universal Orlando Resorts, Orlando, Florida, United States.

The different mediums between novels, movies, and theme parks encourage differences between the three works. When books present their world-building, narration, and sequences of events with wordplays, films do the jobs by using lighting, costumes, properties, decoration, action, performance, and camera position, framing, and angle (Gibbs 15–36). Furthermore, theme parks use a far more complicated combination of elements to build a story and experience, such as specific architectural design, technology, and human resources (Baker 26). Since readers can recognize a story they are familiar with while still being excited about the change, these differences between adaptations and their source material comfort them rather than deter them (Woltmann 5). Adaptation works will absorb some of the original work's features and, in the case of remediations, add some elements unique to their own medium (Hutcheon 52).

In discussing the transformation from novels to theme parks, this study regards the works as a different medium by referring to Linda Hutcheon's three modes of engagement: telling, showing, and interacting. Telling refers to the original work of

novels; showing refers to the movies; and interacting refers to the theme park. This study, entitled **"From Book to Theme Park: An Analysis of *Harry Potter* Adaptation,"** analyzes the transformation from the novels' settings of places and characters into theme parks' attractions and how each work concentrates on the unique features of their own medium.

## 1.2. Identification of the Problems

Settings and characters exist in both novels and theme parks. Nevertheless, the medium differences cause changes in how each work employs the elements. The additions and removals of settings and characters and differences in point of view all result in theme differences. This research seeks to find these alterations of characters and settings as seen in *The Wizarding World of Harry Potter* theme park adaptation of *Harry Potter* novels and how each work focuses on aspects that are unique to their medium. In the analysis process, the film adaptations of *Harry Potter* novels are taken into consideration since the theme park bases its visual aspects on the ones depicted in the films.
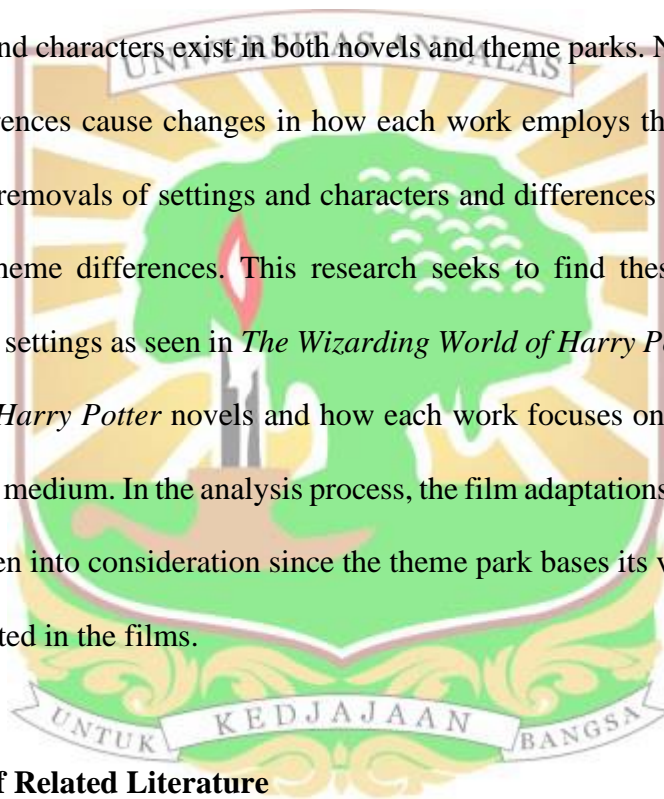
## 1.3. Review of Related Literature

Several studies have been done in regards to this research's main topics that are adaptation, medium specificity, *Harry Potter* novels to theme park adaptation as a process of creation, and literary tourism study. In total, the writer compiled 15 previous studies.

There are numerous adaptation studies that have been done by employing Linda Hutcheon's adaptation theory, one of which is by Elsa Rahmadani.

Rahmadani (2018) in her thesis entitled "From Watching to Reading: A study on Film Adaptation of Antoine de Saint Exupery's *The Little Prince*" (A diploma thesis of Universitas Andalas) employs Hutcheon's adaptation theory in comparing Antoine de Saint Exupery's *The Little Prince* and its film adaptation directed by Mark Osborne. She discovers that there are extra characters in the film who plays important part in the story development. Themes differ as well. While the novel concentrates on the theme of finding love's value, the film focuses on a contextual one by allowing the audience to finish the riddle by reading the source work, the book. Rahmadani's study gives insights into the employment of Linda Hutcheon's theory on remediation in adaptation study focusing on form.

There are three modes of engagement which includes telling, showing, and interacting. The three different mediums, if concentrated on elements specific to their own medium, bring the best experience to audience as showcased by Franinta Egia Dwi Rizky Br. Sembiring's research. Franinta (2020) with her thesis entitled "Alteration of Racial Discrimination in Novel into Film *The Hate U Give* by Angie Thomas" (A diploma thesis of Universitas Andalas) conducted a study employing Linda Hutcheon's adaptation theory of form and medium specificity. She compares Angie Thomas' *The Hate U Give* novel with George Tillman's 2018 film adaptation of the novel by focusing on the way each work depicts racial discrimination and how the changes affect the message of the story. She concludes that each medium has their own specificity from the way the two works depict racial discrimination. The novel uses words while the movie emphasizes strong visual opening and ending that lead audience to understand the main issue. Consequently, they cause different moral messages. This thesis gives useful insights into the analysis of adaptation

between two different mediums, a novel and a film, and how the changes influence the story's themes and messages.

In adaptation from telling to interactive medium, changes tend to be much greater. Edria Sandika (2020) with his article entitled "Medium Specificities of *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson: Marvel Comic, Video Game, and Korean TV Drama" (*VIVID: Journal of Language and Literature,* Vol. 9, No. 2) studied three adaptations of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, one of which is its video game adaptation. The adaptations fulfill Hutcheon's argument that adaptation works should be a repetition, not replication. Toho's video game adaptation presents an entirely different storyline and with an additional 'Psycho-wave' power, which serves as the medium specificity of game as an interactive medium. With Psycho-wave power, players are interacting with the storyline, which cannot be done in telling medium. Moreover, the game introduces new characters, Miss Milicent and the monsters, which serve to support the storyline's development of the game.

The next study still related with remediations involving interactive medium is Samuel Anggi Prasetyo's (2023) thesis entitled "Medium Specificities in *Star Wars: The Force Unleashed* the Novel Adaptation by Sean Williams and the Video Game: An Adaptation Study" (A diploma thesis of Universitas Andalas). He discusses *Star Wars: The Force Unleashed* 2008 video game and its novel adaptation entitled *The Force Unleashed* by focusing on the medium specificity. Prasetyo employed Linda Hutcheon's adaptation theory in analyzing the objects. His findings suggest that even though the novelization cannot retain the interactivity aspect of the game, it focuses on the elements best to their own medium that is to

create a deeper story and world-building and focus on the interaction between characters. Sandika's article and Prasetyo's thesis give valuable insights into the understanding of medium specificities and how each adaptation works bring their distinct feature while keeping the main idea of the original storyline exist. Additionally, they suggest the importance of interactivity aspect in interactive medium.

The fifth review is an article analyzing remediations entitled "Austen Approved: Pemberley Digital and the Transmedia Commodification of Jane Austen" (*Women's Writing*, Vol. 25, No. 4, pp. 512-524), a study conducted by Stephanie Russo (2018). Russo examined Austen novels adaptations produced by Pemberley Digital through multiple digital platforms. Throughout this descriptive analysis, Russo regarded transmedia adaptation as a mean of gaining more profit. Focusing on Pemberley Digital's *Emma* adaptation called *Emma Approved*, Russo evaluated Pemberley Digital's adaptation characteristics. She found that *Emma Approved*, unlike most Austen adaptations, do not focus on romance but rather on consumerism and social class aspects. Additionally, *Emma Approved* indicates two things: it presents interactive experiences to audiences using multiple digital platforms linked to one another and it is driven by Austen's cultural capital to reach particularly women audience. This article gives insights into the comprehension of medium specificity and adaptation from one medium to another medium and in this case, from novel to digital works.

In adaptation from novels to tourism sites, numerous studies have been done. Tourism site take references on the original story, mostly in their settings. Additionally, literary works and tourism destination have positive influence

towards each other in the form of popularizing the tourism destination and the other way around. These two studies done by Anggaraputra and Wulandari, and Rebecca N. Mitchell and Marty Gould, showed how settings are a very important element that tourist sites tended to adapt.

Anggaraputra and Wulandari (2022) explored Sumatran folklores and tourism sites established by referencing those particular folklores and identify their purposes with their article entitled "Destinasi Wisata Sastra dalam Cerita Rakyat dari Sumatra, Kajian Sastra Pariwisata" (*Jubah Raja (Jurnal Bahasa, Sastra, dan Pengajaran),* Vol. 1, No. 2, pp. 33-47). There are seven Sumatran folklores that they studied: *Pulo Kemaro, Batu Gantung Legenda Kota Parapat, Asal Mula Danau Toba, Asal Usul Danau Maninjau, Malin Kundang, Siamang Putih,* and *Putri Ayu Nyimas Rahima.* Their findings show the adaptation of Sumatran folklores into tourism sites focuses on adapting the original story's settings. Furthermore, the popularity of the selected folklores allows the visitors to be interested in visiting the folklore's settings as seen in tourism sites.

Rebecca N. Mitchell and Marty Gould (2010) studies Dickens World with their article entitled "Understanding the Literary Theme Park: Dickens World as Adaptation" (*Journal of Neo-Victorian Studies*, Vol. 3, pp. 145-71). They find that rather than commercializing elements inside the novels, the shops and retails focus on selling Dickens' novels and goods sold during the Victorian era. "To have Victorian authentic experience" was what Dickens' world aimed to do. In achieving this, theme park concentrates on bringing the settings of Victorian London era to life. Not only settings, characters in theme park contributes in creating the

interactive experience for visitors. In Dickens World, a group of actors in costumes walk around the space and engage with visitors (Mitchell and Gould 152).

For years, literature and tourism have roles in complementing each other. The existence of a literary work can promote a chosen tourism site, as seen in research done by Simanihuruk et al (2022) entitled "Peran Toba Dreams dalam Pengembangan Destinasi Wisata Danau Toba: Pendekatan Sastra Pariwisata" (*Geram*, Vol. 10, No. 2). Simanihuruk, Surbakti, Putra, and Setia conducted qualitative-interpretive research to investigate the role of *Toba Dreams* novel by Silalahi on the development of Lake Toba tourism destination, North Sumatra. Their findings suggest the mutualism aspect between the novel and tourism site, with the novel having a dual function that are as a story medium and promotional medium. This study shows the positive influence that literary work and tourism site have on each other.

Fang Li (2018) with a study entitled "Study of Development and Utilization of Literature Tourism Resources" (*Advances in Social Science, Education and Humanities Research (ASSEHR),* Vol. 300, pp. 22-26) suggested the positive impact of adapting literary work into a tourism site to create good social and economic benefits. The findings provide a framework on how to utilize literary resources into a physical destination, which includes the planning, marketing and development steps.

Similar studies but using a case study have been done by Hermintoyo and Nugroho (2022) entitled "*The Legend of Rawa Pening* as a Potential Literary Tourism Destination" (*E3S Web of Conferences*, Vol. 359, pp. 1-4). They conducted a study on the possibility of a folklore to become a literary tourism

destination. By analyzing The Legend of Rawa Pening and Bukit Cinta tourism site located in Rawa Pening, Semarang Regency. They proposed ways to develop the tourism site by including boats, adding photo spots, providing stages for art performance, exhibition room, souvenirs, and selling unique culinary products.

Moreover, similar studies done by Aulia Normalita (2021) entitled "Upaya Pengembangan Wisata Sastra Berbasis Foklor Melalui Wisata Religi Makam Mantingan di Jepara (Kajian Sastra Pariwisata)" (*Magistra Andalusia: Jurnal Ilmu Sastra,* Vol. 3, No. 2, pp. 51-60). She proposed ways to develop folklore-based literary tourism by analyzing Mantingan Tomb religious tourism in Jepara. Her findings suggest that in Mantingan Tomb site, there is a constant involvement of folklore done by the employers in which every time visitors came, they tell the stories of Ratu Kalinyamat and Sultan Hadirin, as well as the history of the mosque. Normalita proposed the creation of neither oral or written literature to promote religious tourism of Mantingan Tomb.

The three studies by Fang Li, Hermintoyo and Nugroho, and Normalita makes the writer understands the important components that must be utilized in establishing a literary tourism place. While literary places should focus on creating a unique and immersive space based on a literary work, they must also tourists' needs. give understandings of the important components that must be utilized in a literary tourism place. These components include good management steps, unique experience involving stories, and that the site must be dynamic and constantly evolving. While literary places should focus on creating a unique and immersive space based on a literary work, they must also tourists' needs.

A comparison of different tourism sites based on a literary work and film has been done by Xiaoyu Zhang and Chris Ryan (2022). The title of the article is "Cultural or Film Tourism? An analysis comparing Hobbiton (New Zealand) and Daguanyuan (China)" (*International Marketing Journal of Culture and Tourism (IMJCT),* No. 1, pp. 63-95). It compares Dagguanyuan (based on *Dream of the Red Mansions* novel) in Beijing, China and The Hobbiton (based on *The Lord of the Rings*) in Matamata, New Zealand. The findings show that both locations were built to serve as a filming adaptation of popular novels and the components were faithful to the novels. They serve as the physical representations of fictional locations. Visitors also have similar motive for visiting the two locations that is curiosity about the books and visual representations. While the films and TV series are one of the most important reasons for visitation to the sites, they are not the sole reasons for site visitation. Instead, the main reasons are the sightseeing and relaxation for Daguanyuan visitors and the natural scenery for The Hobbiton visitors. From this article, the writer understands that the visitors to the tourist sites do not visit solely on the purpose of wanting to see the physical location to live. Visitors also visit literary tourism sites to sightsee and enjoy the scenery, despite it being adapted from a fantasy space. It implies that the visitors are not only fans who have known the original story, but also people who do not engage in either the novels or films in advance. It suggests that the establishment of tourism sites is not only for commercial reasons, but also to introduce a literary work underlying the physical space to people who are unfamiliar with the story.

Additionally, it is possible to conduct a literary tourism study by utilizing library research method, as done by Metah Aprilia Ardian (2021) with her research

entitled "Destinasi Wisata Sastra dalam Cerita Rakyat Provinsi Jawa Barat: Kajian Sastra Pariwisata" (*Seminar Nasional SAGA #3*, Vol. 3, No. 1, pp. 206-212). She discusses the folklores of West Java and their relationship to the tourism destinations. The folklores are *Tangkuban Perahu, Asal Mula Kota Cianjur, Karang Nini, Legenda Situ Bagendit* and *Raung Sangon*. Her study finds that the settings of folklores became the tourism sites in which the settings are created as the result of a cause-and-effect process. Additionally, there is a positive relationship between folklores and the tourist destinations. Ardian's article suggests the possibility of conducting a literary tourism analysis by using library research method. It also gives valuable insights into the understanding of the aspects being adapted from literary works to tourism site, as well as the relationship between the original works and tourism sites associated to the story.

Not only folklores can become tourism destination based on a literary work. Maria and Nikolaos (2021) through their research entitled "The Children's Literature as a Carrier of Entertainment and Education at Theme Parks" (*International Journal of Management Studies and Social Science Research*, Vol. 3, No. 2, pp. 37-43) viewed the importance of children's literature as a carrier of entertainment and education at theme parks by analyzing Pinocchio, Asterix, Popeye, and Harry Potter. He highlighted the possibility of success in adapting a child's heroes' characters into a themed area, considering the global popularity of the characters present by previous medium. This includes *Harry Potter* and its theme park adaptation, *The Wizarding World.*

Previously, the study on *Harry Potter* novel to theme parks has been done by Stefani Klaric (2012) entitled "Narrative Brought to Life: The Wizarding World of

Harry Potter" (a Master thesis in Art History of The University of Western Ontario). She described and analyzed the production process of the literary theme park Hogsmeade's establishment and how it allows the visitors to have immersive experience. After visiting and exploring the park, Klaric finds that the properties' details, shops and retails, as well as the rides and attractions that are faithful to the source work become the main contribution to visitor's immersive experience. Klaric's findings and thorough analysis help to shape this research's understanding on *The Wizarding World of Harry Potter*, Orlando theme park through the Directors' and consumer experience's lenses. Still, this study complements Klaric's findings by examining updated theme park's attractions that did not exist in her study, and by concentrating on aspect of medium specificity between the novels and theme park which previously have not been done.

### 1.4. Research Questions

1. What are the transformations from *Harry Potter* novels to its theme park adaptation, as seen in their settings of places and characters?
2. How is the medium specificity of the theme park adaptation different compared to the *Harry Potter* novels?

### 1.5. Scope of the Research

This research employs Linda Hutcheon's adaptation theory to answer the research questions and limits the analysis to *The Wizarding World of Harry Potter*'s attractions at Universal Orlando Resort in Orlando, USA due to its extensive English language documentation and an additional Diagon Alley area. Even though

other area is still explored briefly, this study concentrates on the two elements: characters and setting of places.

This study uses *Harry Potter* novels re-published by Bloomsbury on November 15, 2014. For *The Wizarding World*, this study relies on audiovisual digital materials obtained from Universal Orlando Resorts' websites and user-generated content from YouTube of their experience upon visiting the park uploaded within the period of 2019-2023, which can be regarded as a limitation. Used references of the vlogs and documentation will be presented. Supporting sources include books, journals, essays, and theses related to adaptation studies. Despite the fact that data was not collected in the field, this study provides solid data since the documentation obtained is exact and detailed and thorough observations of the documentation were conducted.

## 1.6. Objectives of the Study

1. To analyze the transformations from *Harry Potter* novels to theme park, concentrating on the settings of places and characters.

2. To analyze the medium specificity of the theme park adaptation as compared to the *Harry Potter* novels.