How the Social Context is expressed in the Film Adaptations of Tolkien’s The Hobbit

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Sammendrag

Making a film adaptation of a novel is a process called medial transposition. The director and the writers face several challenges in this process. Which parts of the book are they going to transposition to the screen? What kind of adaptation should this be? What intentions motivate the making of an adaptation? These are questions that are important within the academic field of literary adaptations. In this paper discuss how Nichols' (2010) social context is expressed in two adaptations of Tolkiens’s classic The Hobbit from 1937. The 1977 Cartoon TV movie, and Peter Jackson’s Trilogy (2012-2014). I also discuss how the different approaches in making these adaptations makes them different types of adaptations according to Geoffrey Wagner’s three categories of adaptation. I am also discussing how social issues such as prejudice, stereotypes and racial discord is portrayed through the social context of the adaptations. The social commentary in these adaptations are expressed in how certain characters are designed and voiced, or through the addition of subplots and characters to address the issues in question.
Lovers of Tolkien's world were warned a couple of years ago that material was going to be added to the movies (originally two, now three), based on additional Middle-earth lore, primarily from The Silmarillion. The movie met those expectations and now many of us have firsthand experience of the fact that Peter Jackson's Hobbit is, in many ways, not Tolkien's. Does that make it bad? First of all, the movie adaptation has to be a good film. Some adaptations are so faithful that they become dull (like the PBS examples I mentioned above). Secondly, the movie has to keep the major elements of the book's plot, character, and tone intact. The Hobbit's own history suggests some ways in which this argument is both true and false. Tolkien tale isn't as great as LOTR, but better for tweens. Read Common Sense Media's The Hobbit: An Unexpected Journey review, age rating, and parents guide. The parents' guide to what's in this movie. Positive Messages. As in The Lord of the Rings, the message of The Hobbit is that even the smallest person can make a huge difference. Gandalf even says "it's the small things that keep the darkness at bay" in reference to Bilbo's involvement in the dangerous mission. Gandalf advises Bilbo that it's not knowing how to take a life that takes courage but knowing when to spare one. The first authorized adaptation of The Hobbit was a stage production by St. Margaret's School, Edinburgh in March 1953.[1] Subsequently, The Hobbit has been adapted for a variety of media including stage, screen, radio, board games and video games. Several of these adaptations have received critical recognition of their own, including a video game that won the Golden Joystick Award, a scenario of a war game that won an Origins Award, and an animated picture nominated for a Hugo Award. American film producer William L. Snyder obtained the rights to the novel from the Tolkien estate very cheaply while it was still largely unknown, with the proviso that he produce a "full-colour film" by 30 June 1966, and immediately set about producing a feature-length film, with screenplay by Deitch.