LUMEN ET VIRTUS

"There and back again...": An appreciation of film adaptations using social network analysis

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ABSTRACT

In recent years the film industry has been achieving high box office rates with its released films, many of these films being adaptations of works consecrated in literature, such as The Lord of the Rings, in addition to the income obtained directly from the adaptation, the industry also gains from products derived from this adaptation, and thus becoming a promising market with great opportunities. From these precepts, this study aims to carry out a comparative analysis of the sociability of the universe present in the book The Hobbit written by J. R. R. Tolkien and in its film adaptation, directed and produced by Peter Jackson. And so answer: How can the adaptation of literary works for the cinema create changes in the original work? This analysis will take place through the analysis of social networks, in order to demonstrate the possible changes made by the adaptation and understand how such mutations can impact the film market. The data collection was done from the Reading of The Hobbit and the reading of the scripts of the film trilogy of The Hobbit (An Unexpected Journey, The Desolation of Smaug and The Battle of the Five Armies). After identifying the network of both the book and the films from the reading of their scripts, and with the comparative analysis of the networks identified with the graphs of the social networks, it showed how the adaptation tells in a different way the story transmitted by the original, thus achieving the objective of this work, and the ways in which this affects the market.

Keywords: Lord of the Rings, The Hobbit, Cinema, Adaptation, Social Network.

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INTRODUCTION

The first public presentation of products from the film industry was held in France, in the nineteenth century, at the initiative of the Lumiers brothers (DE AMORIM, 2010). The activities of this industry were initially marked by the manufacture of equipment for the production and recording of films, with Europe being the greatest power in the export of equipment and in the production of works. After the beginning of the conflicts on the European continent, triggered by the First World War, the United States began its consolidation in America as a center of the film industry, thus characterizing the stability and hegemony of Hollywood cinema (COSTA, 2006).

From this period on, the film market matured, generating the need to reorganize its production, distribution, export and exhibition processes, and with the advent of technology, it became an important world industry (COSTA, 2006). The organizations that make up this sector, as well as the vast majority of organizations in several other segments, have the purpose of obtaining profits through the sale and distribution of their products, which in this case can be understood as films and their other complementary products. Every year, the production chain of world cinema moves a high amount, configuring the constant development of this industry, given the capacity to produce profits that this cultural workshop can generate (BOLAÑO; SAINTS; DOMINGUEZ, 2006).

In this context, several international cultural policies have been established to ensure the safety and integration of cultural products between different parts of the globe, and these products are shown in contemporary society as important economic and social factors (GEERTZ, 1973; BOLAÑO; SAINTS; DOMINGUEZ, 2006). According to Araujo and Chauvel (2014), the film industry reproduces a significant influence on the customs, habits, morals and consumption of its viewers/consumers, and, therefore, is a reason for great interest of private and public companies that aim at the development, improvement and commercialization of cinematographic products.

The production of feature films built from original scripts has a wide space in the international market. However, in recent decades, works adapted from literature to cinema have achieved box office records and, consequently, developed the market for secondary products to cinematographic works (BRUNO, 2016). As an example, we can mention the adaptations of the works *Harry Potter*, *The Lord of the Rings*, *The boy in the Striped Pyjamas*, *Alice in Wonderland*, *Cinderella*, among others, which obtained collections that reach billions of dollars, constituting a promising market.

According to Hutcheon (2013), adaptations are part of the daily life of individuals, not configuring the fidelity and exact copying of original works, but rather the reproduction of the adapted text, being, therefore, the repetition of literary works without the intention of replication. Also according to the author, the adaptation of literature to cinema can be understood through three

aspects, namely: the transcoding of a work, where new interpretations of stories already formulated are presented; the creation or recreation of texts, using reinterpretation; and finally in the elaboration of a new work based on different texts, facilitating the adaptation and dissemination of themes for the most different audiences. At this juncture, the important participation of literary adaptations in the world film market becomes evident, portraying a high range of new consumers of products derived from classic literature and bestsellers, and generating significant sources of profit.

Therefore, this study aims to carry out a comparative analysis of the sociability of the universe built in the book The Hobbit written by J. R. R. Tolkien and the film trilogy directed and produced by Peter Jackson with the respective subtitles The Hobbit An Unexpected Journey (2012), The Hobbit The Desolation of Smaug (2013) and The Hobbit The Battle of the Five Armies (2014) through analysis of social networks, in order to demonstrate the possible changes made by the adaptation and understand how such mutations can impact the film market. Thus, it seeks to answer: How can the adaptation of literary works for the cinema create changes in the original work?

To achieve the objective of the research, the following specific objectives were stipulated: a) to identify a social network from the dialogues of the book The Hobbit by J. R. R. Tolkien; b) identify a social network from the dialogues of The Hobbit trilogy adapted by Peter Jackson; and c) to compare the social networks created from the works studied.

This research is justified by the need to understand how the world cinema market is configured, a theme that has become of great interest in academic research that seeks to identify the performance of these cultural products in the market and their influences on the economy, international policies, social aspects, marketing channels, the competitiveness of the global market, in Brazilian tourism, among others (MICHEL, 2011; UCHÔA; DIAS, 2013; AHMAD; CHAUVEL, 2014; FLEMING et al, 2015; SANTOS JÚNIOR; GOMES, 2015; LEE; WALNUT. BAPTISTA, 2017).

Likewise, it seems pertinent to seek understandings about the dynamics of commercialization and production of literary adaptations for cinema, and this close relationship between the two fictional works can encourage the consumption of cultural products that categorize a market in rapid growth. In this way, it is assumed that the dissemination of literary adaptations, in addition to contributing to the collection of voluminous amounts in the film market, can favor the attraction of new audiences that seek curiosities and details in the original works (books), forming a feedback cycle of consumption (BRUNO, 2016).

This study is organized in five main parts, and in addition to this introduction, there is the theoretical framework, where questions are presented about the theme studied, the methodology, where the methodological procedures used are outlined, the analysis and discussion of the results, and finally the final considerations of this study.

THEORETICAL FRAMEWORK

This section presents the theoretical framework addressing the considerations of the literature about the theme studied. It brings a contextualization about art and the cinematographic market, a brief biography about the works studied and their author.

ART, THE MARKET, AND FILM ADAPTATIONS

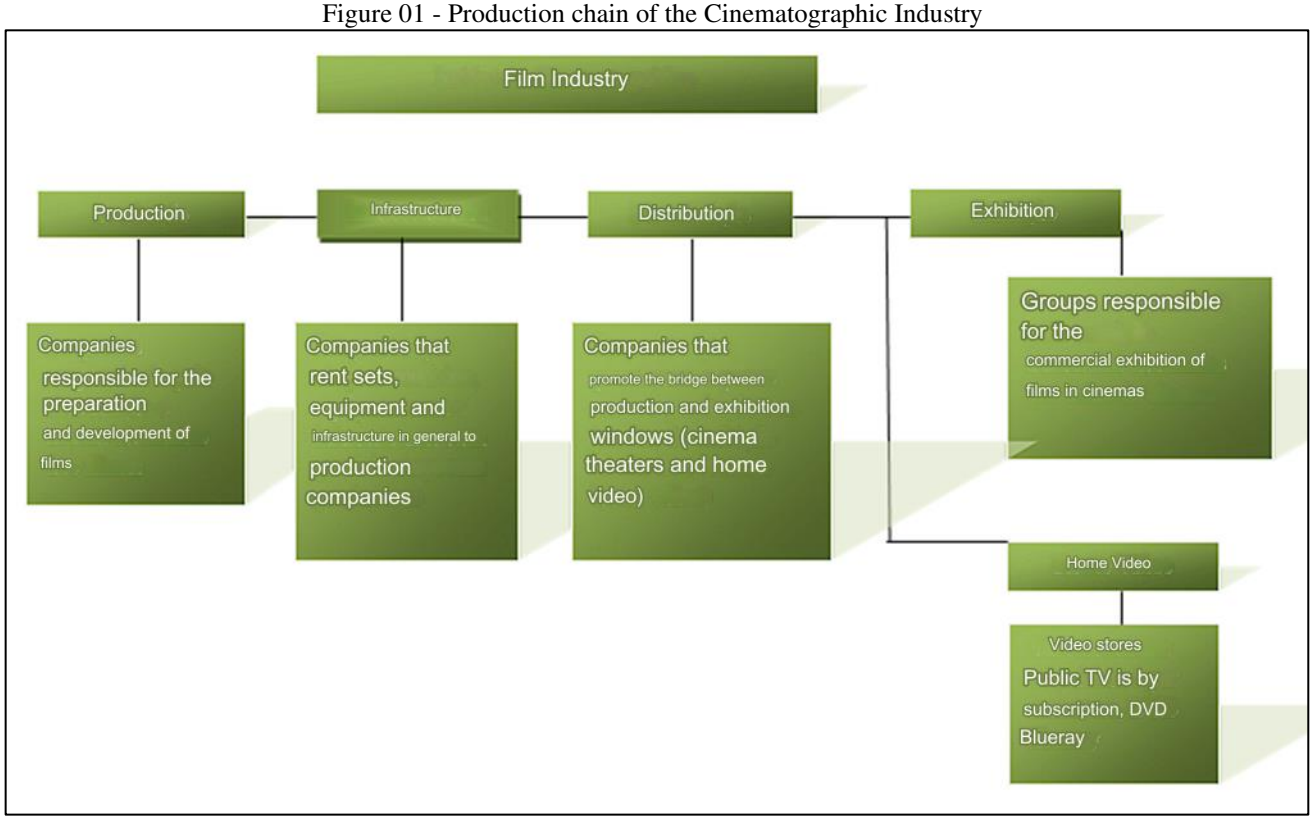
The beginning of the film industry and market can be considered to date back to the end of the nineteenth century (MACHADO, 2009). The emergence of small film industries in Europe is marked by the growth of the Seventh Art and the gradual development of technology. However, with the advent of the First World War, this industry ended up weakening its processes and, especially, its production stages. With the conflict experienced in Europe, the American countries observed a possibility of increasing their participation in the cinema market, given the advantages acquired with the purchase of virgin films and equipment from the European continent (MACHADO, 2009).

With the European continent devastated by war, the expansion and monopolization of the production, distribution and exhibition of works developed in America began, especially in the United States, where the way was given to the great Hollywood film production companies (MACHADO, 2009). This fact is also due to the support given by the American government to film production companies in the late twenties and early thirties, with the stock market crash and the great American depression, the Federal Government intervened and supported different types of industries with the intention of leveraging the economy, as Sklar (1975) explains;

> Send movie tapes to foreign peoples and get ready to receive, in a short time, orders for clothes, automobiles and appliances; This logic led Congress in 1926 to allocate $15,000 to the creation of a film section in the Foreign and Domestic Trade Division, under the direction of Secretary of Commerce Hebert Hoover. Its goal was to promote the rental of American films and the sale of overseas film equipment [...] (Sklar, 1975 p. 254 apud MACHADO, 2009, p.83).

Currently, the Hollywood film industry is already consolidated, constituting a production chain that, according to (MICHEL; AVELLAR, 2014), range from the production to the delivery of the home video. The production stage is responsible for identifying the products to be produced, as well as the creation and elaboration of the scripts of the cinematographic works, the other stages concern the basic issues for the infrastructure and recording of the films, the distribution and exhibition channels, the marketing and dissemination teams of the products and the final delivery of the products to the media distribution centers, as can be seen in Figure 01.

Figure 01 - Production chain of the Cinematographic Industry



Cast iron: Michel; Avellar (2014).

The film industry often makes use of already established works such as musicals, books, plays, video games, among others, to create new cinematographic products. This is because, through adaptation, you can have a greater guarantee of success and good financial return for the new films by attracting fans of the original works to the adapted works. Hutcheon (2013) portrays that even though it appears to be a simple idea, adaptation has a great complexity to be defined, because the word "adaptation" is used in an ambiguous way, to deal with both the product and the process, about which the author argues that (HUTCHEON, 2013, p 11):

> In summary, the adaptation can be described as follows: 1) a declared transposition of one or more recognizable works; 2) A creative and interpretative act of appropriation/recovery; 3) An extensive intertextual engagement with the adapted work.

Rey (1989) points out that adaptation requires a more demanding plan, as it implies a responsibility, and as this responsibility becomes much greater if it is a known work, it is likely to bring several conflicts if poorly managed. It is up to the screenwriters to understand and better manage the ways in which such adaptations will occur, ensuring the best understanding of the public, the authors of the adapted works and especially their fans.

The products developed from some literary adaptation are sources of voluminous collections in world cinema, since the transformation of a book into a film affects an extremely curious audience interested in the stories and ways in which their favorite literary works will be recreated in the cinema. On the other hand, the production of films adapted from books allows the movement of the

literary market by attracting new viewers in order to acquire the literary works seen on movie screens (BRUNO, 2016). For the author, citing as an example the literary adaptation of Harry Poter, it is possible to understand that often the production of films derived from books establishes an incentive for those who watch them in the cinema, as well as the process can be carried out in the opposite way.

Another important factor concerns the range of complementary products created as a proposal for dissemination and marketing of the adaptations that reach the cinema, established as a process of relaunching stories already previously published.

In the next chapter, a brief bibliography of the author of the literature studied will be presented.

JOHN RONALD REUEL TOLKIEN – BIOGRAPHY

John Ronald Reuel Tolkien, born January 3, 1892 thousand eight hundred and ninety-two and died September 2, one thousand nine hundred and seventy-three. He lost his parents very early, and with that he and his brother were under the care of a Catholic priest, Father Morgan, who began to awaken the taste for knowledge of languages by little Tolkien, because in addition to Greek he learned Latin, French and German. He was Professor of Anglo-Saxon at Oxford, and Professor of English Literature. As a basis for his creations, Tolkien as a deep admirer and connoisseur of European mythologies such as Norse and Celtic mythology on which he based his works. Thus becoming the author of classics of modern fantastic literature such as The Hobbit, The Lord of the Rings and The Silmarillion. (KYRMSE, 2003).

THE HOBBIT AND ITS FILM ADAPTATIONS

The Hobbit was published in nineteen hundred and thirty-seven, the idea to write the story began when one monotonous afternoon correcting tests, the teacher finds a blank sheet where he writes; "In a hole in the ground lived a Hobbit" (TOLKIEN, 2009 p.1). By the end of that year, all fifteen hundred printed copies of the book had been sold. In Nineteen Thirty-Eight, a year after its release in Europe, the work was published in the United States, and achieved the same success both in sales and critics, winning the award for Best Children's Fiction from the New York Tribune. In addition to having written the work, J. R. R. Tolkien was also responsible for creating all covers, maps, and other illustrations of the book.

Tolkien's work had its film adaptation scripted and directed by the same director of the Lord of the Rings trilogy (2001, 2002 and 2003), the New Zealander Peter Jackson. With the adaptation, the director won several awards, including seventeen Oscars. In the years 2012, 2013 and 2014, The Hobbit trilogy was released, being the second time that Peter Jackson brought to the world of cinema

the universe created by Tolkien, creating a great appeal for fans of the Lord of the Rings franchise and other works set in the universe of Middle-earth (OLIVER, 2012).

METHODOLOGICAL PROCEDURES

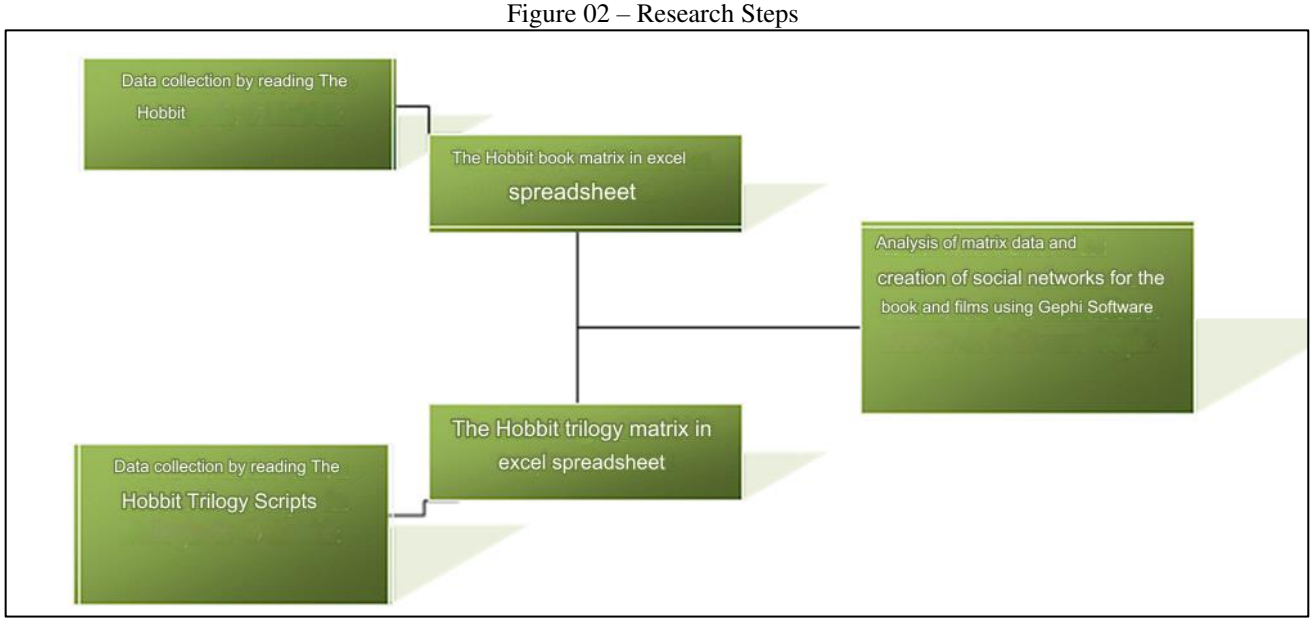
From this chapter, the methodological steps used to achieve the purposes of the research are addressed, containing the type of research, the method, the population and the sample and how the data will be collected and analyzed.

TYPE OF RESEARCH

In academia to understand something we base ourselves on many researches, which will serve as a basis for the beginning of our project, for Gil (2010 p.1) gives as definition and research "The rational and systematic procedure that aims to provide answers to the problems that are proposed.", with this understanding, this work aims to answer the question raised previously in the research problem which is: How can the adaptation of literary works for the cinema create changes in the original work?

As a research that will use statistical data for the assembly of social networks, this will be a research with a quantitative approach, as it is a study that aims to describe a behavior of a group, measuring this relationship through numbers, it will have the first part of the research as documentary, for using the scripts of the films and the original book and a second part as descriptive, because it will describe the behavior and relationships of the characters on social networks, now Ana next figure we show the step by step of the research.

Figure 02 – Research Steps



Source: The Author

CHOSEN METHOD

And thus, defining the objectives, both general and specific, a descriptive research was chosen:

> Descriptive research observes, records, analyzes and correlates facts or phenomena (variables) without manipulating them. It seeks to discover, as accurately as possible, the frequency with which a phenomenon occurs, its relationship and connection with others, its nature and its characteristics. (CERVO; BERVIAN; SILVA, 2007, p.61).

As stated in the objectives, it seeks to describe through the construction of social networks the relationship between the characters and the differences arising from the changes in the products of the film trilogy The Hobbit, with secondary data, obtained through the script of the trilogy The Hobbit and the book original work, we also deal with a documentary research, which for Gil (2010) that even having many similar points with the bibliographic research, Since both use data that already exist, the difference is that in documentary research, it uses all kinds of documents that may be useful to the work.

DATA COLLECTION TECHNIQUE

In this research, secondary data were used, which, in the opinion of Hair etal. (2005, p.96) are "information recorded with the intention of representing facts". The secondary data that will support the research are the scripts of the films and the book The Hobbit, as they are already existing data, these data will be a documentary part of the research, after all the data obtained, in the descriptive part and where the data will be analyzed and after the analysis through social networks, the behavior and relationship of the characters will be described through social networks.

DATA ANALYSIS TECHNIQUE

The analysis of Social Networks was the chosen methodology, a comparative analysis of the sociability of the universe was carried out in the book The Hobbit written by J. R. R. Tolkien and the film trilogy directed and produced by Peter Jackson.

> What the SRA seeks to do is to establish an objective means of identifying connections (ties or relations) and points (nodes or actors) within a given system (a personal or total network, for example) and, in this way, to represent structural patterns of relations that may be more or less constant, or totally unpredictable and non-linear (emergent relations). (FAZITO, 2002, p. [Sn]).

Table 01 - Indicators of Centrality in ARS

Indicators	Definitions
Degree Centrality	Centrality is measured by the number of ties an actor has with other actors in a network. Such a measure reveals only the local centrality of the actors. Outbound Centrality: measure of the number of connections that an actor establishes with other actors in the same network, indicating expansiveness.

Centrality of Proximity	Measures based on an actor's proximity or distance from other actors in a network. It measures the global centrality of actors. The more central the actor is in the network, the lower its index, and the closer an actor is to all the others in the network, the higher the its centrality.
Intermediation Center	An actor is an intermediary if he links several other actors who do not connect directly. This centrality addresses the issue of control that these intermediary actors have on those actors who depend locally on this intermediary.
Centrality of Bonacich	A measure that takes into account the number of direct connections that an actor has within the same network and, simultaneously, the centrality of the actors neighboring it. This centrality demonstrates the importance of evaluating not only the number of actors that relate to each other, but the status of these actors in the network

Fonte (Bastos, Loiola e Regis (2015) apud Knoll et. al. 2016).

For this work, the metrics of Centrality, degree, centrality of proximity, centrality of intermediation and centrality of Bonacich (eigenvector) will be used, because this analysis of social networks can allow to unveil in a modern way the levels of relationship of the individuals involved in the group. (MARQUES, 2000 apud KNOLL et. al. 2016).

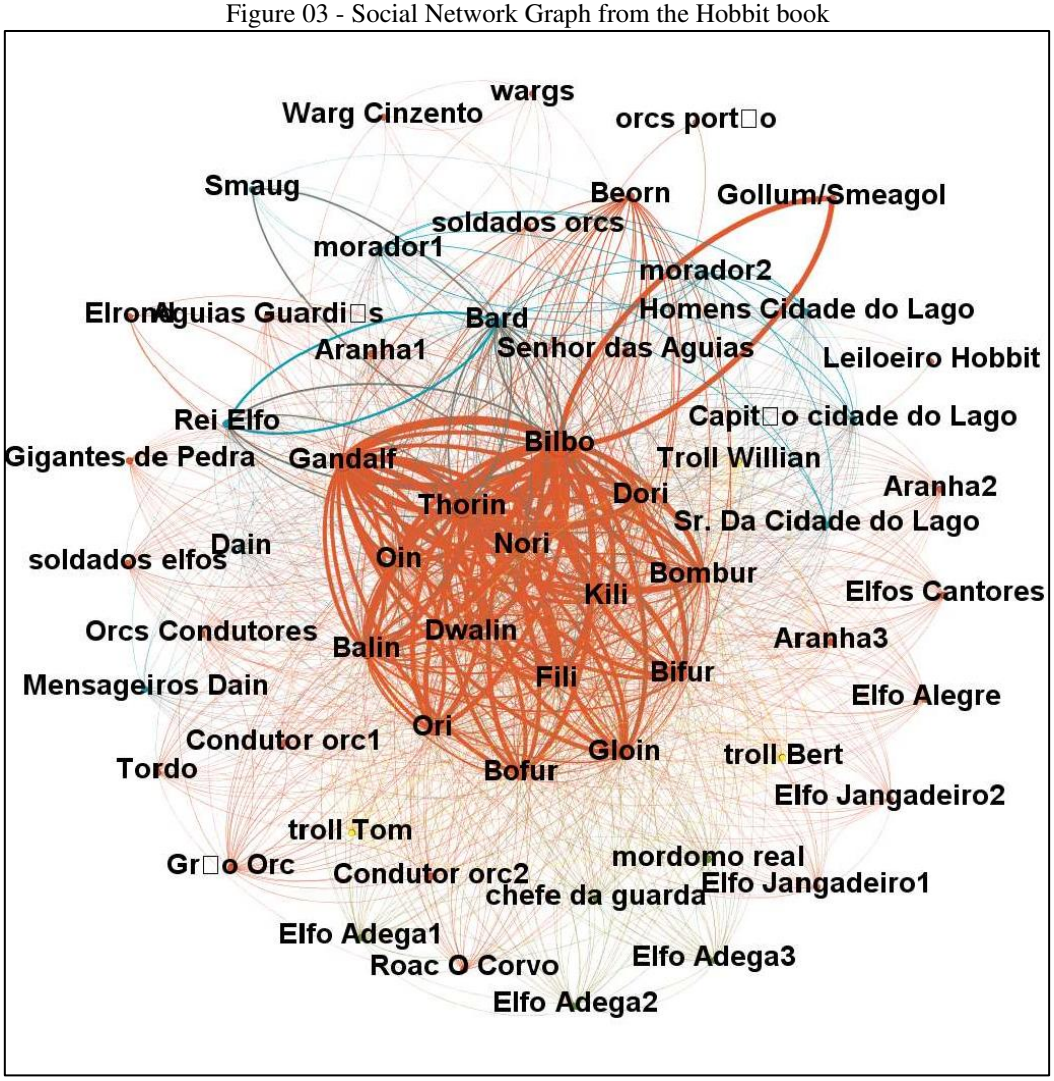
RESULTS

After the end of the data collection, made from the Reading of The Hobbit and the scripts of the film trilogy of The Hobbit (An Unexpected Journey, The Desolation of Smaug and The Battle of the Five Armies), the information obtained on both platforms was analyzed through the Microsoft Office Excel® software, where the nodes and edges of the network were analyzed separately. For sociometric analysis, the Gephi Platform was used, in which the visualization of the networks through graphs was made. With a net raised from the book and movies, the book with the total of fifty-nine characters (Us) and the movies with sixty-nine characters. For the sociometric analysis, the Fruchterman-Reingold algorithm was used, a graph visualization algorithm that leaves the nodes evenly distributed, minimizes the link and makes the distance between the edges homogeneous, reflects dependent symmetries, and leaves the graph conforming as available space, in addition to facilitating the visualization of the groups formed within the network (Recuero; Bastos; Zago, 2015).

To differentiate the groups formed by the nodes, we use the modularity metric, showing the clusters contained in the network structure (Recuero; Bastos; Zago, 2015). As we can see, the group with the greatest connection to each other, having the strongest color tone is formed by the main core of the story Bilbo, Gandalf and the thirteen dwarves, with less striking colors are the other groups in the network with their connections to the other clusters in the network. In the film the main core remains the same as in the book as the group with the strongest modularity, in addition, we notice how strong the relationship between the central group is with that of the characters included in the film Tauriel, Legolas, Azog, Radagast, Alfrid, (OLIVER, 2012). And to highlight the strength of the relationship between the nodes, we calculate through the metric of the weighted degree, with the knots differentiated by size, the strongest with a larger size than the weakest. They were the metrics

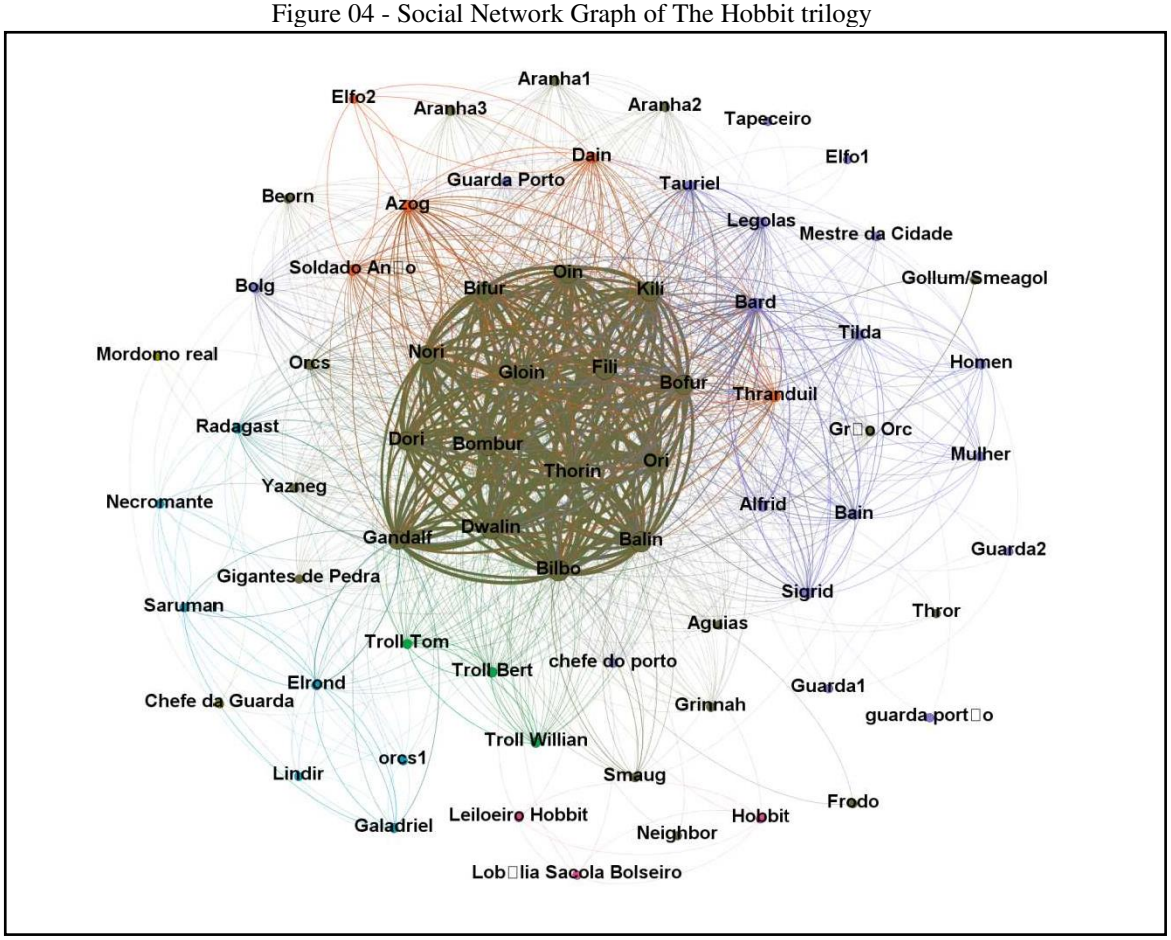
chosen because they best showed the differences between the original work and its film adaptation, in addition to making it easier for the reader to identify and differentiate.

Figure 03 - Social Network Graph from the Hobbit book



Source: Author

Figure 04 - Social Network Graph of The Hobbit trilogy



Source: Author

With the film market making use of adaptations to achieve large amounts in its revenues and in the number of viewers (HUTCHEON, 2010), the differences presented in the adapted work compared to the original work can be perceived by critics and fans who already have knowledge about the plot of the story. In this way, it can be said that the inclusion of characters such as Frodo, Saruman and Legolas, elements that exist only in the sequel to The Hobbit, configure an attractive appeal for fans. This is because, by illustrating existing characters in different literary works by the same author, an incentive is created for fans and curious people of other works to seek contact with the new films.

Based on the above and according to the analyses carried out in this study, which in addition to the inclusion of characters from the previous trilogy, a factor that caused changes throughout the story, Jackson included another character, the Elf Tauriel. The participation of this character in the plot of the film caused an acceptance by the public called girl power, which demonstrates the care and complexity that involves the process of film adaptations (REY, 1989). In this way, even though there are these viewers who do not know more about the story, many seek to know more about the character and seek to buy books that gave life to the adaptation and more products from cinematographic works, such as games, notebooks, action figures, books telling the making of, and the entire process involved in MICHEL adaptations; AVELLAR (2014). Thus forming a movement

in the economy around the sale of products related to characters and titles and the heavy marketing that revolves around the adaptations (BRUNO, 2016).

Now we will see the behavior of the two works according to the Social Network Analysis metrics.

Table 02: Degree of Knot and Intermediation

Book The Hobbit		**Trilogy The Hobbit**		**Book The Hobbit**		**Trilogy The Hobbit**	
Knot	Degree	Knot	Degree	He	Betweeness	He	Betweeness
Bilbao	110	Bilbao	102	Bilbao	516.213851	Bilbao	1075.89911
Balin	99	Thorin	94	Gandalf	202.288808	Gandalf	366.292125
Wires	99	Wires	90	Thorin	116.615133	Thorin	233.993611
Kili	99	Kili	90	Balin	88.263851	Legolas	277.731725
Gloin	99	Bofur	90	Wires	88.263851	Alfrid	215.891799
Want	99	Dwalin	90	Kili	88.263851	Bard	204.586301
Dwalin	99	Balin	90	Gloin	88.263851	Balin	144.472667
Dori	99	Dori	88	Want	88.263851	Wires	108.123696
Oin	99	Gloin	88	Dwalin	88.263851	Kili	108.123696
Bofur	99	Oin	86	Dori	88.263851	Bofur	108.123696
Bombur	99	Bombur	86	Oin	88.263851	Dwalin	97.834234
Or	99	Or	86	Bofur	88.263851	Dori	82.482191
Bifur	99	Want	84	Bombur	88.263851	Gloin	82.482191
Thorin	98	Bifur	84	Or	88.263851	Tauriel	82.200346
Gandalf	72	Gandalf	78	Bifur	88.263851	Oin	72.507683
Bard	47	Bard	66	Orc Soldiers	53.867332	Or	71.532554
Elf King	38	Legolas	64	Bard	21.800756	Bombur	70.763748
Orcs soldiers	38	Tauriel	60	Lord of the Eagles	17.338596	Bombur	69.740132
resident1	37	Alfrid	58	Guardian Eagles	17.338596	Azog	69.646920
resident2	37	Azog	55	resident1	7.25	Elrond	66.885617

Source: Author

With the Degree of the Degree, we can show the number of connections of the character with the others, that is, the higher the degree, the more central the character will be with the network as a whole, and the Betweeness Intermediation Degree measures who most served as a connection between different groups in the network (Recuero; Bastos; Zago, 2015). In the Degree of knot of both the book and the trilogy, the node with the highest Degree, that is, the most central in the network is the character Bilbo Baggins, but however soon after Bilbo we already notice differences, in which the character Thorin in the network of the trilogy is the second most central node It is noticed that characters that belong only to the film adaptation Legolas, Tauriel, Alfrid, Azog, even having the low knot degree in the table above, stood out from the other characters that belong to the original work (OLIVER, 2012).

In the Betweeness intermediation analysis, that is, the nodes that most served as a link between the other groups in the network (Recuero; Bastos; Zago, 2015). where we see the characters of the trilogy that overlapped with characters from the book.

Table 03: Proximity and Centrality of Autovector:

Book The Hobbit		**Trilogy The Hobbit**		**Book The Hobbit**		**Trilogy The Hobbit**	
He	Closness	He	Closness	He	Characteristic	He	Characteristic
Wargs Cinzento	0.438462	Guard 1	0.39645	Bilbao	1.0	Thorin	1.0
wargs	0.438462	Guard2 Gate	0.39645	Thorin	0.976896	Dwalin	0.994992
Gollum/Smeagol	0.495652	Guard	0.39881	Balin	0.973963	Wires	0.993945
Orcs Gate	0.495652	- Tapestry	0.4011S98	Wires	0.973963	Kili	0.993945
Smaug	0.508929	Elfo1	0.401198	Kili	0.973963	Bofur	0.993946
Hobbit Auctioneer	0.508929	Galadriel	0.429487	Gloin	0.973964	Balin	0.988309
Elrond	0.513514	Saruman	0.432258	Want	0.973965	Dori	0.986011
Dain Messengers	0.890625	Orcs1 Thor	0.435065	Dwalin	0.973966	Gloin	0.986012
Spider 2	0.564356	Necromancer	0.440789	Dori	0.973967	Bilbao	0.977904
Soldier Elves	0.564356	Frodo	0.440789	Oin	0.973968	Or	0.977291
Elf Raftsman 1	0.564356	Neybor	0.449664	Bofur	0.973969	Oin	0.976932
Elf Raftsman 2	0.564356	Galloon/Sme	0.449664	Bombur	0.973970	Bombur	0.976670
Roac The Raven	0.564356	Agle	0.449664	Or	0.973971	Want	0.967950
Spider 1	0.57	Mordomo	0.452703	Bifur	0.973972	Bifur	0.967950
Spider 3	0.57	Real	0.452703	Gandalf	0.731779	Gandalf	0.816276
Captain Lake City	0.57	Chief of the	0.455782	Bard	0.558093	Bard	0.764046
Mr. From Lake City	0.57	Lobelia	0.614679	Elf King	0.525471	Legolas	0.763748
Men of Lake Town	0.57	Guard	0.632075	Captain Lake City	0.518218	Tauriel	0.736676
Thrush	0. 57	Baggins	0.638095	Mr. From Lake City	0.518218	Alfrid	0.695453
Singing Elves	0.575758	Azog Tauriel	0.656863	Men City Lake	0.518218	Azog	0.693502
		Alfrid					
		Legolas					

Source: Author

In the degree of proximity Closness, we can see how close a node is to the other nodes in the network and how susceptible it is to the influence of the other nodes, And the centrality of the eigenvector eigenvector does not only consider the connections of the node, but also considering the connections of the nodes connected to it, with this metric we can evaluate the influence of a given node in the network (Recuero; Bastos; Zago, 2015). The degree of proximity of the book, the nodes with the highest indices were gray Warg followed by wargs and Gollum/Smeagol and in the metric resulting from the trilogy's network we have five characters, three are characters from the adaptation, namely, Tapeceiro, Galadriel and Sarumam. In the centrality of the self vector of the Book Bilbo, in addition to being the most centralized node of the network, He proved to be the most influential actor in the network, followed by Thorin, Balin, Bifur and Bofur, the change occurs in the network of the film, that Thorin is the node with the greatest influence, being the character with the greatest power of influence in the trilogy and Bilbo being below the top five.

FINAL CONSIDERATIONS

After identifying the network of both the book and the films from the reading of their respective scripts and with the comparative analysis of the networks identified through the films, it showed that the adaptation has its own way of telling the same story only differently Hutcheon (2013). In this way, it is understood that the objective of this study was achieved, demonstrating the changes that occurred in this adaptation, and the changes that may influence the consumer market of these works, and influence the other markets that also profit from the adaptations.

In the analysis of the network in graphs made the visualization of the changes easier to be understood and to verify how the characters created behaved and if they played an important role in the adaptation, with new characters, existing in the adaptation the film market aims to attract a larger audience, not only fans of the work, but as people who sympathize with that Actor, that he played the same character in another film and he will be part of the adaptation or that by allegory he may represent a subject that is in vogue at the time of the release of the adaptation and is of interest to the viewer who ends up consuming the film. The film industry nowadays does not expect to gain only from the film but to gain from licenses coming from the brands created on the films, and thus making a cycle in which not only the film industry wins, but the entire industry involved behind it, such as the Publisher that has the rights to the literary work, the studio that will make the film game, and with the other products from the adaptation, future research, can use the same methodology to analyze other works by Tolkien, or other works adapted for the cinema and see if their behavior is similar to that studied.

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