

Problems and Countermeasures of Film and Television Adaptation of Literary Works in the New Era

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ABSTRACT

Due to the influence of Western film and television works, the ideology of Chinese film and television literary creation has changed in recent years. For the creation of literary works in the new era in China, the influence of film and television adaptation cannot be underestimated. From 1992 to 1993, the novel "White Deer Plain" was serialized in a magazine method, which aroused a strong response in the literary world, and the public gave it a high evaluation. Nowadays, literary works has been adapted into the same series of movies and TV series many times, which has caused many controversies of mixed praise and criticism. This article puts forward the integration of film and television creation and literary works on the adaptation of the classic contemporary literary novels, and carries out analysis on this issue.

Keywords: *Adaptation, Integration, Literary works.*

1. INTRODUCTION

Nowadays, most film and television works in China are adapted from classic literary works or Internet IP. Selected materials from traditional literary classics are collectively referred to as "classic adaptations". For example, the film "Red Sorghum" is adapted from the novel of the same name by the writer Mo Yan, and the film "Alive" is adapted from Yu Hua's classic novel. On the other hand, film and television works are also based on Internet IP, and the TV series "A Smile Is Beautiful" is adapted from the famous Internet IP. With the prevalence of film and television works, more and more excellent literary works are favored by film and television adaptations, and they continue to develop in a benign direction. The vitality of a large number of traditional literary works has been tested by time, as well as by film and television adaptations. At present, the focus of film and television creation in China is to integrate with the spirit of traditional culture. At the same time as film and television literary creation, the spirit of literary works needs to be sublimated through film and television works.

2. GAINS AND LOSSES OF "WHITE DEER PLAIN" FILM AND TELEVISION ADAPTATION

From the aspect of art history, it can be seen that Balazs affirmed the film adaptation and made suggestions. He believes that in the field of art, the adapted film and television works can also obtain high value. In the mid-1990s, the "Eastern Expedition of the Shaanxi Army" had a huge impact. The novel "White Deer Plain" won the Mao Dun Literature Award in 1997 and attracted people's attention. "White Deer Plain" has received much attention from opera, movies and TV, and has been continuously adapted. After years of polishing, the ancient Shaanxi local opera, Shaanxi Opera, finally put the novel "White Deer Plain" on the official stage. Shaanxi Opera "White Deer Plain" seems to be more inclined to show the character's style and features. There are more historical descriptions in novels, especially the projection of history on the characters is difficult to be reproduced in depth.

First of all, the adaptation of literary masterpieces into film and television works is in

line with the trend of the new media era. Due to different forms of artistic expression, the volumes of novels, TV series and movies are different. In the novel "White Deer Plain", the plot and the relationship between the characters are more complicated, telling the story that happened between two big families. The film and television drama "White Deer Plain" has shortened the length and performed the most contradictory plot in the story. Compared with the text, the images and sounds in the film and television are obviously more attractive to the audience, which is in line with the modern audience's concretization of the characters in the novel. For example, readers cannot listen to the Shaanxi Opera by the novel text, but there is a large section in the film and television drama that shows the charm of Shaanxi Opera. In view of the influence of film and television works after they were released, the broadcast of film and television dramas also attracted more interested audiences to read the original works carefully, which is also conducive to the popularization of literary works, so that the humanistic spirit and rich connotation of literary works can be passed on. Because film and television dramas have a broader sense of space than literature, there will be more space to enrich their content. For example, the description of Tian Xiao'e in "White Deer Plain" is flatter, but the characterization of this character in the movie is fuller. Through the shaping of Tian Xiao'e in the film "White Deer Plain", it also shows the female tragedy of an era.

Secondly, Chinese research on film and television adaptation is relatively slow. At present, the earliest adaptation method proposed in China appeared in "Talking About Adaptation", which also created a precedent in Chinese adaptation research. In this article, the author Xia Yan puts forward some detailed methods and concepts of film and television adaptation: which type of literary works should be selected and which literary works are suitable for adaptation. [1] In the early years, there were many absolutely loyal audiences who were too harsh on the adaptation of the text. They believed that if the film and television creation did not comply with the original, it would be a failure of the adaptation. With the passage of the times and the increase in audience tolerance, adapted dramas have become more and more mature in China. A large number of adapted films have made great achievements and breakthroughs, breaking the bottleneck, but there are still problems. In the adaptation of "White Deer Plain", the biggest problem is the space limitation, and most

adaptations have this problem. Due to space limitations, netizens commented that the film and television version of "White Deer Original" did not match the original. In order to highlight the focus of the film and television version, the creator tried to avoid the shortcomings caused by the limited creative space, and deleted many details in the novel. The director of the movie version made drastic choices on the original characters in the adaptation process. In fact, the many characters in "White Deer Plain" and the connections between them do bring great difficulty to the film and television narrative. The TV series version of "White Deer Plain" has 85 episodes, which increases the creative space and reduces much of the difficulty compared with the movie version. However, there are still audiences who think that the film and television version has not conveyed the story core of the novel.

3. THE TENDENCY OF FILM AND TELEVISION ADAPTATION OF LITERARY WORKS

The themes of Chinese literary creation are all-encompassing, including historical themes, revolutionary themes, family ethics, etc. Director Zhang Yimou once mentioned, "Most of the good Chinese movies are almost adapted from literary works, which also represents the history of the development of Chinese film". [2] Compared with the prevailing film and television cultural industry, literary creation is relatively low-key and quiet, but classic literary works are always the source of film and television adaptations. The craze for adaptation of classic literary works continues, and many popular film and television dramas also allow audiences to revisit literary classics. The excellent film and television works currently on the market are all adapted from traditional literary works: "Postman in the Mountains", "Coming Home", "Furong Town" and so on.

On the one hand, the homogenization of adaptations is relatively prominent. There are many types of literary works, but due to the limitations of the Chinese film and television creation environment and commercial value considerations, film and television adaptations are often limited to a few literary fields, showing a more obvious herd mentality. After a certain type of film and television works becoming popular, they will obtain high commercial value, causing many producers to purchase works of this type or similar themes for adaptation, and there has been a phenomenon that

similar themes of film and television dramas may show on the screen in the same period of time. According to the history of film and television adaptation, nowadays, film and television adaptation is more inclined to choose literary works with the themes of feudal revolution. For example, "Raise the Red Lantern" directed by Zhang Yimou is adapted from Su Tong's novel "Wives and Concubines". The background of the story is a series of contradictions between the wives and concubines of a family during the Republic of China. The theme of the movie is the tragedy of the times caused by traditional feudal customs.

On the other hand, in the new historical environment, the rights movement has become a profound part of social culture. The attention to the details of realistic characters and the reassessment of the social value system behind them has created a new perspective on film and television themes. The gender tendencies in film adaptations are also more obvious. In recent years, in the selection of themes of film and television adaptations in literary works, the characteristics of female inclination are more obvious, and it has become a trend of the times to use the patriarchal background to show women's themes. In the adaptation of the film "White Deer Plain", Tian Xiao'e, the key female character in the novel, was used as the main line of the film and television. Although it satisfies the male audience's prying sense of female psychology, it replaces the dominant position of Bai Jiaxuan in the novel, and the description of female characters is too long and too thin, which is far from the original content. In the literary and film circles, it has caused a huge controversy called "Tian Xiao'e Biography". Then, in the film adaptation, the "historical" female characters need to use contemporary subversive thinking to explain the causes of history and show the respect for women's personal values due to the overall social environment. The character image of Tian Xiao'e in the film and television works shows a group of women in a special historical background. Therefore, it is not enough to dig into the role of Tian Xiao'e, and the plump and three-dimensional female image should be more prominent.

In the context of media fusion, more and more literary works will produce more or less derivatives in the process of adapting to film and television. From the level of the exploration of works of the same genre derived from film and television, it can be understood that film and television works and literature are interoperable and mutually successful, and each should give full play to their respective

advantages in film and television creation. At present, literary creation and film and television adaptations are ushering in a good turning point of development. Classic literature is still an important supporting ability for film and television. Both film and literature need to cooperate with each other. There should be the standpoint and courage to sublimate, as well as the adaptation of drama tension, so that the plot can be more compact, the characters in the drama can be fuller, and the art of creation can be insisted on with strength.

4. SUGGESTIONS ON THE INTEGRATION OF LITERARY WORKS AND FILM AND TELEVISION ADAPTATIONS

The fusion of literary works and film and television has experienced changes of the times. Nowadays, the most important thing in literary works is to provide a kind of literary art, ideological value and artistic conception. First of all, creators should pay attention to the typological differences between film and television and literature. Excellent literary works can provide a good storyline and a certain audience base. However, excellent literary works are not the same as excellent film and television works. The key to the success of the film and television works lies in the level of the scriptwriter and the director, the recreation and the control of the core spirit of the original work. Some audiences have preconceived impressions of the original literary works and have a certain emotional basis, but "whether it is completely consistent with the original work" is not enough to evaluate the pros and cons of an adaptation of a work. The audience must have a certain degree of thinking and judgment. An excellent adaptation may be born out of the original in some respects, which can also become the highlight of the adaptation. Under these differences, the dialogue with the original needs to be truly realized, and the original needs to be re-interpreted and re-created.

For example, Hollywood has an obvious Hollywood style in the adaptation of the film "Pride and Prejudice". The original work describes four marriages. The narrative space of the text is large. The focus of the film is to show the emotional changes between Darcy and Elizabeth. It can be seen that Hollywood regards film and television adaptation as an important part of the film industry. Using mature scenes and atmospheres and attractive storylines to play the greatest role of

adaptation, reflect stable artistic characteristics in the theme, creative orientation, and creative techniques can also realize commercial realization. In the final analysis, the treatment and standards of artistic treatment have never changed. [3]

Secondly, the standards for fine art works are common. Fans' pursuit and the market are not the same as high-quality works. Excellent works can be widely recognized across circles. The core lies in respecting the laws of artistic creation. Readers of the original works can provide a large number of transformable audience resources for film and television adaptations; some literary works have narrative closeness to film and television art, focusing on stories, highlighting typified writing, and emphasizing the characteristics of drama and conflicts; traditional literature's booming library of works brings a continuous source of content resources for film and television creation. For example, in the film "Life of Pi" adapted from the novel of the same name, director Ang Lee incorporated other themes on the basis of the original novel, enriched the storyline, and increased the audiovisual impact and emotional appeal, which also contained the director's personal thinking and style characteristics. Some scholars put forward: "Life of Pi" is an excellent film full of personality and thinking. This is also the reason why it can be recognized and loved, not because it conforms to the original work." [4]

Thirdly, regardless of the adaptation of any literary work, the film and television adaptation should focus on the promotion and progress of the cultural structure and the exploration of the spiritual world. The adaptation of literary works into film and television works must not only show the essence of the story, but also be more favorable to the public in the form of popular expression. It is also necessary to take spreading mainstream values and refracting the spirit of the times as the main purpose to enhance the existing structure and space. Excellent works are often inseparable from the careful production and unique discovery of film and television workers. [5] The related workers also need to continuously cultivate the core elements in literary works. Mainstream values such as patriotism and human civilization can more arouse the audience's spiritual resonance. As the national culture becomes more and more prosperous, film and television art workers are also constantly exploring and looking for the true meaning of art from the history and culture of the motherland and human life, which also fully shows that adaptation works in China are gradually becoming stable and

mature, and actively seeking deeper ideological realm and higher cultural connotation. [6]

5. CONCLUSION

Generally speaking, today's film and television adaptations still need the support and bearing of traditional literary works. On this basis, continuing to create film and television works with Chinese spiritual core, and making full use of the inexhaustible cultural connotation and story material of excellent literary works in China can also become the source of motivation for the creation of film and television works, which is also an important way for Chinese film and television works to be exported. Every time of the adaption market to get rid of the stale and bring forth the fresh, it is the result of the collaboration of value orientation, storyline, and artistic innovation. There is no end to the research on the adaptation of film and television art. It is still necessary for art creators to make full preparations, always insist on innovation and creation, ensure excellent standards, and welcome the new wave of adaptation development.

AUTHORS' CONTRIBUTIONS

Yijing Chen wrote the manuscript, Guicheng Zhuang contributed to revising and editing.

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