

## NOTEWORTHINESS OF FILM STUDIES AND ADAPTATION IN LITERATURE

*Sarvinoz Rakhimova Tolibovna**Webster University in Tashkent Master's student in TESL.*

**Abstract:** This article discusses the importance of film adaptation in literature, explores researches done on the subject.

**Key words:** postmodernism film theory, historical, thematic, allusive films, literature.

### Introduction

Since the turn of the twentieth century, film has become a popular medium. The development of the internet and streaming media has revolutionized movies and television in general and made movies and TV shows available to a far wider audience. Film has established itself as the most effective medium for conveying stories and narratives in the modern world. Film and literature have developed a reciprocal relationship that strengthens one another in society rather than becoming rivals. Thus, just like the novel, short story, and drama, film has emerged as a significant narrative medium. As a result, philology researchers began to focus on film and adaptation studies. Although cinema and adaptation studies are not entirely identical, they both heavily rely on film as a whole and should therefore be analyzed together.

Film should be recognized as an art form in the same way that books, music, and painting are. It is important to note that not all movies are creative creations or have artistic elements, but this is also true of writing, music, and visual arts like painting. Books, plays, poetry, songs, and paintings are all usually regarded as forms of art, albeit not all of them are equally rich in artistic merit. Rudolf Arnheim stated that film is not a mechanical copy of any particular item but rather an aesthetic process that goes beyond mechanical functioning as early as the 1950s. Arnheim continued by saying that elements of a movie like depth, lighting, color utilization, the space-time continuum, and how well montage is handled give movies an artistic validity (1957: 26). In a nutshell, film does not refer to a simple, mechanical capture of frames but rather the result of a difficult process requiring extraordinary artistic skill and discernment.

The new postmodernism film theory has its foundations in the sociology, as opposed to the humanities, where empirical-phenomenological film theory has its origins (in literature, philosophy, art history, and aesthetics) (anthropology, sociology, psychology, economics). While the humanist film theorist-critic aims to comprehend the work of art in its own terms and in relation to how it affects the spectator, the post-structuralist film theorist-critic seeks to comprehend insofar as it exposes (and hides) the

cultural perceptions that generated it and the cultural desires it supports (Winkler, 2009: 59).

These words are still true today even though they were penned almost fifty years ago. Since its initial publication, hundreds of philological experts around the world have embraced and applied film philology. Mast continues to refute the claim that "Film 'contains' nature in a way that no other medium" (possibly with the exception of still photography) does (1974: 374). Film thus captures nature because nature is where its core is found. Overall, each of the aforementioned traditions are still relevant and practiced today. In contrast, Jon Solomon divides movies into 3 groups: historical, thematic, and allusive (2010: 443). Allusives are movies that don't fit into the previous two categories but are linked to other movies. Ancient movies are ones that are modeled after earlier eras, thematic movies emphasize specific topics, such the Oedipus story, and ancient movies are those that do (Solomon, 2010: 443-444). Due to category overlap and ambiguous film classification, this categorization, however, proven to be problematic. Additionally, Solomon asserts that the individual most suited to analyze movies that are based on classic pieces of literature is a classic scholar (2010: 346).

### **Creating Links Between Literature and Film: Adaptation/Film Studies**

Adaptation and film studies have long been regarded as an intriguing literary subgenre. This outcome did not, however, come about easily as intellectuals have long refused to embrace adaptation/film within literature. Every new idea and product was met with skepticism; the photograph was seen as a possible foe of paintings, the car as a rival to horses, and the movie as a rival to books (Cartmell, 2014: 1). Some even went so far as to assert that film studies posed a threat to literature and the entire human race (2014: 2). As natural as it may seem at first glance, the scepticism towards adaptation and film manifested itself in the sphere of literature as well. Despite the long-term existence, the fields of adaptation/film studies still find themselves in a position of defence. Although it is difficult to define, Linda Hutcheon defines adaptation as "An announced and extensive transposition of a particular work or works, a creative and an interpretive act of appropriation/salvaging and an extended intertextual engagement with the adapted work" (2013: 7-8). This process of "transcoding" requires a transfer of medium or genre and thus context to generate a completely distinct interpretation (2013: 8). Hence, each adaptation is a transfer of medium and a creative reinterpretation of the adapted literary work.

Adaptations also include certain advantages. One advantage is that adaptations are frequently seen as having a "democratic" influence on society; they make literature available to the general public and to the masses, engaging to the majority rather than the minority (Cartmell, 2014: 3). This crucial role of adaptation not only made sure that literature reached a wider audience, but it also helped some literary works become more well-known. Thus, as a result of its democratic nature, adaptation increasingly gained

recognition in academic circles. Even now, it is easy to see how literature and movies are interconnected. Other adaptations of classic works of literature have carried on the heritage of these legendary works of art, while some novels/stories have become famous following the release of their adaptation. Accordingly, the relationship between the two is reciprocal: "The novel may help us comprehend the film more fully, much as the film may help us understand the novel more fully and inspire us to see the book in new ways" (Desmond & Hawkes, 2006: 99).

The most effective storytelling tool and the main conduit for narratives that are seen by millions of viewers is film. The artistic merits of film and its relationship to literature, especially through adaptation, sustain the popularity of the genre. The main driving force behind the study of adaptation and film in philology departments is the intertextual/interdisciplinary nature of films. So I'd like to encourage philology researchers to tackle original articles in adaptation/film studies. This is crucial in order to do preliminary study and reveal hidden messages included in the subtexts of movies. However, the study of movies is by no means a recent area of study. Researchers from the radio, television, and film departments of the Faculty of Communication have been studying movies for years. The bulk of film academics perform their research in their native language and use film theory as the primary theoretical framework. In order to achieve this, film philology offers the chance to analyze films using literary theory as the primary theoretical framework. Making film analyses based on the broad range of literary theory is therefore likely to produce ground-breaking research that reflects intellectual and artistic variety.

#### References:

1. Arnheim, Rudolf (1957). *Film as Art: 50th Anniversary Printing*. Los Angeles: University of California Press.
2. Cartmell, Deborah (ed.) (2014). *A Companion to Literature, Film, and Adaptation*. New York: John Wiley & Sons
3. Desmond, John M. & Hawkes, Peter (2006). *Adaptation: Studying Film and Literature*. Boston: McGraw-Hill Humanities Social.
4. Solomon, Jon (2010). "Film Philology: Towards Effective Theories and Methodologies". *International Journal of the Classical Tradition*, 17(3): 435-449.
5. Winkler, M. Martin (2009). *Cinema and Classical Texts: Apollo's New Light*. Cambridge: Cambridge University Press.