



## FILM PHILOLOGY: THE VALUE AND SIGNIFICANCE OF ADAPTATION/FILM STUDIES IN LITERATURE

Film Filolojisi: Edebiyatta Uyarlama/Film Çalışmalarının Değer ve Önemi

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### ABSTRACT

Adaptation/film studies receive a growing interest in literature as more scholars take up articles to produce authentic research. Due to its interdisciplinary and inter-textual nature, adaptation/film studies provide scholars of humanities the means to create preliminary works never published before. This article articulates the importance of adaptation/film studies in literature and calls upon philologists to become actively engaged in the field of adaptation/film studies. Initially, the study defends the view that film is a form of art, no different from works of literature. The article also examines adaptation/film studies with the intermediary function of building bridges between literature and cinema by looking into forerunners and analysing the mutual relationship between these two spheres. The study then scrutinises adaptation/film studies in western academia by exploring the most influential names and tendencies. Finally, the article draws a brief outline of adaptation/film studies in Turkish scholarship and delivers a concise overview of the most productive scholars and their works in this area of research. The research concludes by highlighting the importance of adaptation/film in philology and urging scholars of the humanities to become involved in generating film analyses particularly through the critical lens of literary theory. All in all, the article advocates the necessity and widespread application of film philology in literature.

**Keywords:** adaptation studies, film studies, film philology, literary theory, Turkish scholarship.

### Öz

Edebiyat alanında uyarlama/film çalışmalarına, daha çok araştırmacının özgün makaleler üretmesiyle birlikte artan bir ilgi gösterilmektedir. Disiplinlerarası ve metinlerarası doğasından ötürü uyarlama/film çalışmaları, beşeri bilimlerdeki araştırmacılara daha önce yayımlanmamış öncü araştırmalar ortaya çıkarma imkânı sunmaktadır. Bu makale, edebiyat alanında uyarlama/film çalışmalarının değer ve önemini vurgulamakta ve filologlara uyarlama/film çalışmalarına aktif olarak dâhil

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olma hususunda çağırıda bulunmaktadır. Makalenin ilk bölümünde filmin, edebiyat eserlerinden farklı olmayan bir sanat türü olduğu görüşü savunulmaktadır. Çalışma, aynı zamanda edebiyat ve sinema arasında köprüler kurmaya yönelik aracı bir işleve sahip olan uyarlama/film çalışmalarına ait öncüleri irdelemekte ve bu iki alan arasındaki karşılıklı ilişkiyi analiz etmektedir. Çalışma daha sonra Batı akademiyasındaki uyarlama/film çalışmalarının en etkili isimlerini ve eğilimlerini mercek altına almaktadır. Son olarak makale, Türk akademiyasındaki uyarlama/film çalışmalarının bir çerçevesini çizmekte ve bu alandaki en üretken araştırmacılara ve onların çalışmalarına kısa ve öz bir bakış sunmaktadır. Araştırmanın sonucunda filoloji alanında uyarlama/film çalışmalarının önemi vurgulanmakta ve beşeri bilimlerde çalışma yapan araştırmacıların film analizleri yaratma konusunda aktif olmaları, özellikle edebiyat kuramları aracılığıyla film analizleri üretmeleri teşvik edilmektedir. Sonuç olarak makale, edebiyat alanında film filolojisinin gerekliliğini ve buna ilişkin araştırmaların yaygınlaşmasını savunmaktadır.

**Anahtar Sözcükler:** uyarlama çalışmaları, film çalışmaları, film filolojisi, edebi eleştiri, Türk akademiyası.

## **Introduction**

Film has been a popular medium since the beginning of 20<sup>th</sup> century. The invention of the internet and streaming media have revolutionised films and television in general and have provided widespread access to films and TV productions around the globe. In today's world, film has proven to be the most influential story-teller and conveyor of narratives. Rather than becoming competitors, film and literature have constructed a reciprocal relationship, reinforcing one another in the society. Thus, as it is the case with the novel, short story and play, film has become another major form of narrative. As a result, film and adaptation studies were taken up by scholars of philology as well. Although film and adaptation studies are not fully identical, both of them rely on film at large and for this reason are worthy of analysis in the same context.

This study's main purpose is to defend and promote the importance of adaptation/film studies in literature and argue the necessity of film and adaptation from the perspective of humanities. The article disputes that film and adaptation provide benefits to the sphere of films as well as to literary scholarship. The first section of the study explores the artistic value of films and discusses that film is a form of art. The second section takes a closer look into film and adaptation studies and reveals the dynamic interconnections between film and literature with references to various texts and scholars. The article then scrutinises exemplary sources related to film

and adaptation in western scholarship and concludes with a brief survey of film and adaptation studies in Turkish academia. As a growing field of study in Turkish scholarship, adaptation/film studies seems promising but ought to be encouraged to sustain bonds between literature and film and to put forward innovative, authentic research. Specifically, the article insists on the analysis of films in light of humanities and literary theory.

### **Film as (is) a Form of Art**

As a form of art, film ought to be acknowledged in a similar manner to literature, music and painting. It is worth noting that not all films are works of art or bear artistic qualities but the same is the case for literature, music and painting as well. Surely, not all novels, plays, poems, songs and paintings are equally rich in artistic value but nonetheless they are commonly regarded as forms of art. As early as the 1950s, Rudolf Arnheim argued that film is not a mechanical reproduction of any given object but an artistic process that exceeds mechanical functioning (1957: 9-11). Arnheim went on to assert that components of film such as depth, lighting, use of colour, space-time continuum and the effective handling of montage provide artistic justification of films (1957: 26). To put it briefly, film does not signify a basic, mechanical capturing of frames but the outcome of a complex process which necessitates tremendous artistic skill and insight.

A person who provided immense contribution to the study of films within philology is scholar of classical studies Martin M. Winkler who published various works including *Classics and Cinema* (1991) and *Classical Myth and Culture in the Cinema* (2001), he edited basic commentaries on *Gladiator* (2004), *Troy and Spartacus* (2006), *The Fall of the Roman Empire* (2009) and also published his major book, *Cinema and Classical Texts: Apollo's New Light* (2009) which remarkably combines classical myths with contemporary films (Solomon, 2010: 438). Winkler belongs to the list of few scholars who successfully integrated films with philology, setting forth new prospects and alternative analyses. In this influential book, Winkler conveys significant quotations from influential figures related to the connection between art and cinema:

Cinema is the art of light—Abel Gance, There are so many ways you can use light to tell a story—Sven Nykvist, A film is writing in images—Jean Cocteau, A film is never really good unless the camera is an eye in the head of a poet—Orson Welles (Winkler, 2009: xiii).

Moreover, in his ground-breaking work, Winkler professes that “The cinema is a modern Apollonian art form, the most important heir of painting, sculpture, and literature” (2009: 2). Through this argument, Winkler not only establishes the connection between film and other forms of art but also points out that cinema represents the continuation of a long tradition of art. In *Ulysses’ Gaze* (1995), director Theodoros Angelopoulos depicts Apollo as the God of cinema and as the spiritual protector of the most powerful modern medium of art and communication (Winkler, 2009: 3). In addition, Winkler emphasises the bond between cinema and Greek antiquity by illustrating that *theatre* is derived from the Greek term *theatron* (viewing space) which is based on *theân* (to see), drama comes from *drân* (to do, act) and finally cinema is what brings together theatre and drama altogether to combine the visual and verbal arts into one, as well as other means of expression such as music, song, and dance – all of which were important in the progression of archaic and classical Greek culture (Winkler, 2009: 11). Cinema grants artists the ultimate instrument for accomplishing a previously unachievable goal: the presentation or representation of the world of human experience in a *Gesamtkunstwerk*, a work that incorporates all of the arts (2009: 11). More specifically, Winkler’s book regards films as visual “texts” which may be subjected to the rigorous scrutiny that classical philologists are qualified to do (2009: 13). Hence, Martin Winkler called for *Film Philology*, a new branch of study which analyses interconnections between texts and visual arts.

Another author, scholar and film historian, Gerald Mast conducted profound research on film theory and criticism. The scholar identified two main traditions in film criticism:

While the roots of empirical-phenomenological film theory lie in the humanities (in literature, philosophy, art history, aesthetics) the roots of the new poststructuralist film theory lie in the social sciences (anthropology, sociology, psychology, economics). While the humanist film theorist-critic seeks to understand the work of art in its own terms and in its effect on the viewer, the poststructuralist film theorist-critic wishes to understand in so far as it reveals (and conceals) the cultural attitudes that produced it and the cultural interests which it serves (Winkler, 2009: 59).

Despite the fact that these lines were written almost half a century ago, they remain valid today. Since its first publication, film philology has been taken up and applied by hundreds of scholars of philology throughout

the globe. Mast goes on to dispute that “Film ‘contains’ nature in a way that no other art (except perhaps still photography) contains nature itself” (1974: 374). Hence, film captures nature as its essence lies in nature. All in all, both of the before mentioned traditions are requisite and observable today. On the other hand, Jon Solomon distinguishes films into three categories: ancients, thematics and allusives (2010: 443). Ancients are films modelled after the past epochs, thematics are those that accentuate particular themes such as the Oedipus myth which are mostly appropriate for thematic analysis and lastly allusives are films that do not fall into the first two categories and are connected to other films (Solomon, 2010: 443-444). However, this categorisation proved to be problematic due to the overlapping of categories and the unclear classification of films. Solomon also asserts that the classic scholar is the person who is best equipped for analysis of films related to classical works of literature (2010: 346).

Furthermore, Mast, Cohen and Braudy purport that from the early stages of the western society, the idea that art is an imitation of nature has been accepted and cherished by the visionaries of the antiquity such as Aristotle, other literary figures like Shakespeare and the artists of the Renaissance who have followed this tendency (Mast & Cohen, 1985: 3). With the invention of the motion picture camera, the representation of nature remained no more a simple illusion: “If the ideal of art is to create an illusion of reality, the motion picture made it possible to achieve this ideal in an unprecedented way” (1985: 3). Though this statement was made 37 years earlier, it is still valid today and will count for many years to come. Film is a unique combination of a complex process of “photographic realism and dramatic illusion” (1985: 6). As a consequence, the artistic value of the motion picture ought to be recognised by the academic community, specifically by the scholars of philology. The following section of the article will take a closer look at adaptation and film studies.

### **Building Bridges between Film & Literature: Adaptation/Film Studies**

Adaptation and film studies have for long been considered an interesting sub-genre of literature. Nonetheless, this result did not come to existence easily as for many years, intellectuals have rejected to accept adaptation/film within literature. Every innovation and newly created concept/product was received with suspicion; the photograph was regarded as potential enemy of paintings, the car of horse and the film of the book (Cartmell, 2014: 1). Some even went as far as to claim that studying film was a threat for literature and the whole world (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.

In the early 20<sup>th</sup> century, the first film adaptations of literary classics were produced in Hollywood: *Romeo and Juliet*, *Aladdin and the Wonderful Lamp*, *The Stocking Scene from Naughty Anthony* were titles mentioned on the Internet Movie Database (IMDb) as “faithfully representing well-known art masterpieces” (Cartmell, 2014: 2). The basic purpose of adaptation is thus identified as the reproduction of artistic works through which film producers believed a reliance on literature and “sublime art” would ameliorate film’s reputation (2014: 2). However, many renowned authors disagreed on this and asserted that this relationship would deliver damage to both literature and films. One of these was Virginia Woolf who stated that:

So many arts seemed to stand by ready to offer their help. For example, there was literature. All the famous novels of the world, with their well-known characters, and their famous scenes, only asked, it seemed, to be put on the films. What could be easier and simpler? The cinema fell upon its prey with immense rapacity, and to this moment largely subsists upon the body of its unfortunate victim. But the results are disastrous to both. The alliance is unnatural. Eye and brain are torn asunder ruthlessly as they try vainly to work in couples (Woolf, 1950: 168).

Woolf obviously did not approve this relationship as she labelled it *unnatural* and *terrible* for both parties. It is probable that in the first half of the 20<sup>th</sup> century, Woolf believed that the combination of literature and cinema would bring catastrophic results and that the two were not destined to co-exist together. Time proved Woolf wrong as brilliant adaptations were released which not only strengthened the tie between film and literature but also encouraged the production of new adaptations. Some of the most well-known adaptations are: *To Kill a Mockingbird* (1962), *A Clockwork Or-*

ange (1971), *The Godfather* (1972), *One Flew Over the Cuckoo's Nest* (1975), *Schindler's List* (1993), *The Shawshank Redemption* (1994), *Sense and Sensibility* (1995), *Fight Club* (1999) *The Lord of the Rings* (2001), *Blade Runner* (1982–2017) and *Dune* (2021). These adaptations provided great fame and success to their original works of literature, some of which came into spotlight after the release of their adaptation.

Adaptations also incorporate certain benefits. One benefit is that they are often identified to have a “democratic” impact on the society; adaptation makes literature accessible to the people while also making literature accessible to the masses, thus appealing to the many rather than the few (Cartmell, 2014: 3). This essential function of adaptation not only ensured the expansion of literature to the masses but also the popularisation of some literary works. Thus, thanks to its democratic nature, adaptation gradually became more and more acknowledged in scholarly circles. This reciprocal relation between film and literature is clearly visible even today. Some novels/stories have obtained fame after the release of their adaptation whereas other adaptations of classical works of literature have continued the legacy of these legendary works of art. Hence, the mutual relationship: “The novel may help us understand the film more thoroughly, much as the film may help us understand the novel more fully and guide us to see the book in new ways” (Desmond & Hawkes, 2006: 99).

Moreover, the interdisciplinary field of adaptation studies ensures a certain level of inclusion and diversity, bringing together a diverse range of academic subfields such as film, literature, history, languages, creative writing, media, music, drama, performance art, visual art, and new media; however, its inherently fractured nature can also signal division and conflicting interests (Griggs, 2016: 1). This interdisciplinary nature of adaptation provides advantages as well as drawbacks. Due to this, adaptation studies has been considered a trespasser in both literature and film departments (2016: 1). For an adaptation to be considered successful, it should not deviate too much from the original literary work which it is adapted from and unless this is not the case, it is likely that the viewers label the adaptation as “unfaithful” to the original work (Cahir, 2006: 100). To this end, Linda Costanzo Cahir identifies four basic features which determine the success of an adaptation:

1. The film must communicate definite ideas concerning the integral meaning and value of the literary text.
2. The film must exhibit a collaboration of filmmaking skills.
3. The film must demonstrate

an audacity to create a work that stands as a world apart, that explores literature in such a way that a self-reliant, but related, aesthetic offspring is born. 4. The film cannot be so self-governing as to be completely independent of or antithetical to the source material (2006: 99).

Hence, these four principles mark the groundwork for a successful assessment of film adaptation from literary works. Gökşen Aras debates that what producers accomplish is not simply imitation, but rather the creation of a unique piece of art and that literature acts as a means of inspiration for filmmakers by introducing them to fresh perspectives and views (2017: 39). To conclude, adaptation carries out an essential intermediary function between literature and film that ought to be valued and respected in accordance.

In addition to adaptation, film studies have also come a long way. Until the beginning of the 20<sup>th</sup> century, books maintained their position as the primary source of medium which was taken over by film in the following period (Kayaoğlu, 2016: 5). Film is regarded as a medium received by extremely large masses that exerts a serious impact on the construction of human reality and socialization through the interpretation of the world and the creation of myths (2016: 5). Therefore, the vast impact of films on society is undeniable. Film possesses the mission of being the “carrier of culture” (2016: 5). Moreover, film shares the function of storytelling as much as literature due to its powerful potential of conveying narratives. In accordance with literature, films are produced as a result of the need for storytelling in the society and possess an aesthetic structure (2016: 6). Thus, it is essential for philologists to analyse films from the wide perspective that literature offers in order to create awareness to the potential covert meaning and to facilitate the realisation of intertextual and intermediary relationships (2016: 7). As a consequence, film analysis deserves scrutiny not only by film scholars, but by philologists as well. Films are eligible to systematic and theoretical analysis in equivalence to works of literature. In this respect, film studies in philology enable a much deeper analysis and ensure the revelation of the covert meaning(s) behind a film production. Specifically, this is possible via a theoretical interpretation of films. From structuralism to post-structuralism, psycho-analytic criticism to Marxism and eco-criticism, the widest scope of critical theory is suitable for the analysis of films which will result in authentic perusals never written before. Therefore,

a theoretical analysis of films is valuable and indispensable as it ensures alternative interpretations in addition to film theory.

In relation to literature and humanities, the intertextual and interdisciplinary origin of film is worth discussing. Both forms share certain similarities as both employ similar narrative techniques in the process of construction and both art genres are involved in a difficult aesthetic development process, with each having its own unique style (Aras, 2017: 35). Another parallelism between films and literary texts is that each art form is founded on a careful examination of the construction and editing process in terms of images, words, film shots, and paragraphs (2017: 35). Additionally, Aras contends that both types of art share a consistent constructional pattern in which bits and parts are combined together in a coherent attempt to build a unified and meaningful whole (2017: 35). Another common aspect is that both films and literature are stimulating for the imagination but works of literature are more stimulating due to the fact that literary texts employ words on the paper whereas film uses both audial and visual aspects on the screen to engage the audience (Aras, 2017: 36).

In spite of these similarities, there also exist some fundamental differences between film and literature. Firstly, the author is the sole creator of a literary work while on the contrary; a film is the collective creation of a group/team of people (2017: 36). In addition, a literary work of fiction only has text as its medium whereas a film possesses multiple media such as sound, performance, music, images etc. and by appealing to the viewer's aural and visual senses, film builds a multidimensional engagement with the audience (2017: 36). Another basic difference is that films are more compact and compressed forms of media that carry the obligation of conveying their narrative in a limited period of time whereas for the novel, any sort of time limitation does not exist (2017: 37). Hence, film does not provide the same amount of freedom and opportunity as works of literature.

As a result, film and literature are interconnected in various ways and the existence of one consolidates the well-being of the other. As it is the case with literature, all films carry historical, political, cultural, psychological, social and economic meanings and make many references to the world in which they are created (Ryan & Lenos, 2020: 7). Therefore, films (regardless of being adaptations) reflect the social environment and problems of the period they were produced in a similar manner to novels and other literary works. To give some examples, *RoboCop* (1987) by Paul Verhoeven draws an interesting portrait of America's 1980s Reaganomics era. Similar-

ly, *12 Years a Slave* (2013) delivers a realistic account of the pre-civil war era of the United States in the mid-19<sup>th</sup> century. Thus, countless examples could be provided of films that reflect the social realities of their periods. Films and literature share a reciprocal relationship by supporting and consolidating one another. A film adaptation can seriously contribute to the popularisation of a literary work while on the other hand, the adaptations of renowned/canonical literary works usually result in unforgettable, legendary film productions. (*Lord of the Rings, Game of Thrones, Harry Potter*) Hence, this mutual relationship is one that benefits both literature and film. Therefore, film and literature should not be regarded competitors to one another. Analysing adaptations/films does not bring a depreciation for literature. Nor does it make literary works less preferable or less worthy of scrutiny. Having outlined the major aspects of adaptation/film studies, the following section will present an overview of adaptation/film studies in western scholarship.

### **Adaptation/Film Studies in Western Academia**

For quite a long time, adaptation studies has been ignored by film scholars because their approach devalued the film method and by philologists due to films were regarded as a simple alternative to literature which was negatively received by scholars (Cartmell & Whelehan, 2014: 3). However, the actual event that maintained a breakthrough for the field were the adaptations of canonical works of literature such as Shakespeare and Austen whose various film adaptations provided major contributions since the 1940s (2014: 3). Today, the success of literary works are not only measured by the citations it received or how much time passed after the death of its author but also by the number of film adaptations the work has instigated (2014: 3). For this reason, only the most successful works are the ones adapted many times. Nowadays, adaptation is no longer considered as a fixed process that involves a transformation from text to film and is under no circumstance limited to canonical works of literature (2014: 5). The pioneers of adaptation studies are George Bluestone, Linda Hutcheon, Brian McFarlane, and Deborah Cartmell. The major scholarly associations are the Literature/Film Association, and the Association of Adaptation Studies. The most prestigious journals are *Literature/Film Quarterly*, *Adaptation* (Oxford Academic) and *Journal of Adaptation in Film & Performance*. Finally, many international conferences have been organised such as Pascal Nicklas' and Oliver Lindner's "Adaptation and Cultural Appropriation Conference" at University of Bayreuth (Germany) in February, 2010 (Dovey, 2012: 162-163).

Today in the UK, many scholars are involved in the field of adaptation such as Shelley Cobb, Natalie Hayton, Kamilla Elliott, Jamie Sherry and many others. While the popularity of adaptation is rising by the day, various scholars in many countries are taking up the challenge to pick up articles within the field of adaptation. As a field of growing interest in the humanities, it is very likely that adaptation studies will find itself more often in the spotlight in the future. In the UK, The Association of Adaptations Studies<sup>1</sup> is a community dedicated to academic activities in the area of adaptation including conferences and publications. In the US, on the other hand, the Literature/Film Association<sup>2</sup> has been devoted to scholarly research on film and adaptation since 1989.

In addition to adaptation, the origin of film studies goes back to the early 20<sup>th</sup> century. Various scholars and theorists most of whom were from Europe took up film studies to formulate their own contributions to the area of research. Some of the most prominent film theorists are André Bazin, Christian Metz, Rudolf Arnheim, Siegfried Kracauer, Gerald Mast, Leo Braudy, Jean-Louis Baudry and François Truffaut. These theorists were involved in the foundation and/or development of several film schools including film semiotics, psychoanalysis, gender studies, cognitive film theory, feminist film theory, Marxist film theory, formalist film theory, philosophy and literary theory. The most prevalent and influential scholarly journals in film studies are *Cinema Journal*, *Film Quarterly* (University of California), *Historical Journal of Film, Radio and Television* (Routledge), *Journal of Film and Video* (University of Illinois), *Critical Studies in Television* (SAGE), *New Review of Film and Television Studies* (Routledge), *Screen Journal* (Oxford UP) and *Journal of Popular Film & Television* (Routledge). Among some of the well-known film studies conferences are International Conference on Media, Film and Cultural Studies (ICMFCs), International Film Study Conference, International Conference on Film Studies, Theory, History and Industry (ICFSTHI) and International Conference on Contemporary Media and Film Theories (ICCMFT).

### **Adaptation/Film Studies in Turkish Scholarship**

Adaptation and film studies have also prospered in the Turkish academia during the last decades. What used to be considered “taboo” or “of lower value” among scholars of literature is now commonly acknowledged

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<sup>1</sup> The Association of Adaptations Studies official web-site: <https://www.adaptation.uk.com>

<sup>2</sup> The Literature/Film Association official web-site: <https://litfilm.org>

by the majority of the academic community. Scholars have accepted that films carry meaning and transfer narratives just as works of literature do and are thus worthy of critical scrutiny. As the rise in interest is satisfying, more research ought to be carried out to provide more authentic works of intellectual and creative capability. Some of the Turkish scholars affiliated with literature departments who conduct research in adaptation/film studies are Defne Ersin Tutan, Cem Kılıçarşlan, Buket Akgün, Fatma Kalpaklı and Cenk Tan. This division includes a selection of representative articles by Turkish scholars who are actively involved in adaptation/film studies.

A scholar who deserves special recognition in adaptation/film studies is Laurence Jonathan Adrien Raw (1959–2018). Ardent scholar and renowned publisher of books, Raw was a British born citizen who spent most of his professional life at Turkish universities, mostly in Ankara. Raw was an influential scholar and a pioneer of adaptation/film studies in Turkey and around the world. Before passing away<sup>3</sup> in 2018 at age 58, Raw published extensively on adaptation/film studies. Some of his books include, *Adapting Henry James To The Screen: Gender, Fiction and Film* (2006), *Adapting Nathaniel Hawthorne To The Screen: Forging New Worlds* (2008) *The Ridley Scott Encyclopedia* (2009), *Redefining Adaptation Studies* (2010), *The Pedagogy of Adaptation* (2010), *Translation, Adaptation and Transformation* (2012), *Adaptation Studies and Learning: New Frontiers* (2013), *The Adaptation of History: Essays on Ways of Telling the Past* (2012, with Defne Ersin Tutan), *Character Actors in Horror and Science Fiction Films, 1930–1960* (2012). Laurence also contributed to issues 33–34 dedicated to adaptation by the *Journal of American Studies of Turkey* in 2011. Despite his grave illness, Laurence did not refrain from attending academic conferences as he attended the “Theory, Criticism, Pedagogy Conference” held by the University of Osijek (Croatia) in February, 2017.

In *Adaptation Studies and Learning: New Frontiers*, Laurence Raw and Tony Gurr identify the aim of adaptation as “to learn how to make connections between ourselves and the people around us, analysing problems and their causes and finding solutions while engaging critically with various texts in different walks of life” (2013: 1). The authors stress the interdisciplinary essence of adaptation that covers the many diverse expressions of convergence culture, which include, but are not limited to, films, graphic

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<sup>3</sup> Many associations have posted in memoriam, one of which is The Association of Adaptation Studies.

novels, theme park attractions, television, literature, merchandise, and computer games (2013: 4). As all these genres are interrelated and convey narratives, the importance of narrative construction is emphasised as well. In addition, Raw and Gurr put forward that adaptation poses various benefits in terms of education as it incorporates communication (between interdisciplinary media), valuing (cultural values), social interaction (cooperation) and aesthetic engagement (ability to identify works of art) (2013: 5). Hence, the authors convey that studying adaptation has multiple benefits for students and learners altogether.

In the edited volume, *Redefining Adaptation Studies*, Laurence Raw and Sevgi Şahin consider how the theories of Leitch, Vygotsky, and Giroux may be integrated into adaptation studies pedagogy through a case study incorporating our own teaching experiences (Şahin & Raw, 2010: 73). The authors then continue by exploring the different models of teaching adaptation at different Turkish universities. The scholars end their inquisitive chapter with the following statements:

We do believe that this account of our teaching experiences attests to the value of a Vygotsky-inspired approach to collaborative learning, in which students and teachers alike engage in a process of discovering not only how texts can be reshaped but also more about the contexts in which they live and work. By “doing” adaptation studies— writing, creating, and discussing—we forged a mutual bond, while simultaneously learning to understand one another better (Şahin & Raw, 2010: 82).

Thus, Şahin and Raw point out to the versatility of adaptation which enables students to engage in critical thinking, producing and reflecting. Its interdisciplinary nature also allows pupils to draw connections between different genres and comment on particular versions of adaptations.

In a review he wrote about Nicholas Rombes’ *Cinema in the Digital Age* in 2010, Raw discusses how and in what ways the digital age has altered film and puts forward that Rombes demonstrates how technical advances such as the DV camera, the iPod, and YouTube have transformed the way films are created and viewed. “Perhaps the conventional boundary between filmmaker and audience no longer exists: we all control the flow and substance of a fictional story, but in diverse ways” (Raw, 2010: 911). In this influential book, Rombes points out that films undergo serious change in the digital age: “With our postdigital age, movies continue to migrate. Freed

from the seductive confines of the movie theatre, films are dispersed, for now, across time and space, existing like all other information: in the cloud” (2017: xvii). Raw also published another article advocating adaptation to be conducted from the theories of Jerome Bruner. In this article, Raw defends that adaptation is not limited to the humanities and that Bruner contributes to the field in terms of transformation (redefining oneself to deal with different conditions), the power of narrative and telling stories and the potential of creating stories (Raw, 2014: 91-99). For these reasons, Raw calls for an application of Bruner’s theories to adaptation studies. All in all, Laurence Raw delivered immense contributions to the domain of adaptation and film studies. There is no doubt that Laurence Raw’s legacy will persist in adaptation and film studies.

A former colleague of Laurence Raw, Defne Ersin Tutan has proven to be one of the most creative and productive scholars engaged in adaptation/film studies in Turkish academia. Together with Laurence Raw, Tutan published the edited volume *The Adaptation of History: Essays on Ways of Telling the Past* in 2012. In this book’s introductory section, the editors advocate that all historical records ought to be considered adaptations (Raw & Tutan, 2012: 11). To this end, history includes a set of contradictory narratives which expose the way people have adapted to a specific event or events (2012: 12). In 2017, Tutan published “Adaptation and History” in *The Oxford Handbook of Adaptation Studies*. In this chapter, Tutan looks into the relationship between adaptation and history and contends that “All historical representations are radically adaptive and that the ways in which these alternative representations are conceived and perceived tell us more about the present than about the past they refer to” (2017: 577). In this respect, Tutan argues that each film, historical novel or history textbook incorporates some personal involvement (2017: 579). The author concludes her chapter by claiming that all will continue to rewrite history, and adaptations will continue to occur indefinitely (Tutan, 2017: 585). The edited volume is a multifaceted and interdisciplinary work with contributions of various prominent international scholars.

In addition, Cem Kılıçarslan is also a scholar who contributed to film studies with the 2009 article “The Masculinist Ideology and War-Combat Films: Reassertion of Masculinity in Hollywood” where he discussed that even films with evident anti-war sentiments transmit a specific masculinist ideology through different techniques adopted by the filmmakers in the post-Vietnam War period, according to Hollywood war-combat films re-

leased in the post-Vietnam War period (Kılıçarslan, 2009: 101). The scholar determines that despite having a critical outlook on the American presence in Vietnam, these films serve to fulfill the essential ideas of American cultural hegemony, which attempts to perpetuate the status quo and further the goals of an imperial ambition by continuing to wage war (2009: 119). Kılıçarslan's most recent research is entitled "The Reel Indian or The Real Indian?: The Three Modes of Representation of Native Americans in Western Movies" which focuses on the specific representations of Native Americans in films and identifies three modes of representation: "external (by non-American Indians), internal (by American Indians) or by proxy (directors using American Indian stereotypes to represent non-Native American peoples)" (Kılıçarslan, 2020: 107). The scholar puts forward political and ideological reflections towards the depiction of Native Americans via specific references to well-known films.

Additionally, Buket Akgün, researcher in English literature is mostly interested in films, mythology, manga anime and literary adaptations. Akgün's creative article "Posthuman Female Identities and Cyborg Alices in Orphan Black" analyses the reception of *Alice in Wonderland* and *Through the Looking Glass* in light of feminist and posthuman literary theory (Akgün, 2018: 51). The scholar affirms that "The references to the Alice books are a source of symbolism and structure for the series" (2018: 59). Having a special interest in Japanese manga and anime, Akgün published the article "Mythology moe-ified: classical witches, warriors, and monsters in Japanese manga" in 2019. This article examines the intertextual connections between contemporary Japanese manga and classical mythological narratives (2019: 1).

Another researcher of literature who displays interest in adaptation and film studies is Fatma Kalpaklı. Her most recent article "A comparative approach to deer motif in the movies, *The Red Deer* and *The Deer Hunter*" is an intriguing research in Turkish which provides a comparative study between the Turkish film *Red Deer* (1969), adapted from Yaşar Kemal's trilogy, *The Three Anatolian Legend* and *The Deer Hunter* (1978) adapted from James Fenimore Cooper's *The Deerslayer* (1841) (Kalpaklı, 2021a: 1097). The study concentrates on the depictions of deer in general and with reference to *The Red Deer* and the *Deer Hunter*, discusses how literary works and films are utilized to preserve endangered deer species alive and boost the total population of deer species (2021a: 1097). In the same year, Kalpaklı also published "Health and Healing in *Patch Adams*: Patch Adams, The Wound-

ed Healer” which, in relation to the sequence of events shown in Patch Adams, examines Adams’ recovery process and his healing practices in the area of medicine as well as the ability of movies to create awareness about health concerns in our global society (Kalpaklı, 2021b: 53-54). The author concludes by asserting that the essential elements in healing are not technological innovations but simple human feelings such as love, compassion, friendship and hope (2021b: 67).

Lastly, Cenk Tan is another scholar of the humanities who displays enthusiasm to publish in the area of adaptation/film studies. The scholar published “Rebellious women in men’s dystopia: Katniss and Furiosa” in 2017 followed by “The Many Faced Masculinities in A Game of Thrones” in 2018 which explored the various types of masculinities in the renowned TV series. In 2020, he published “Between Green Paradise and Bleak Calamity: Elysium and Avatar” where he explored two canonical science fiction films in light of postcolonial ecocriticism. In this article, the scholar marks *Elysium* and *Avatar* as critical dystopias and proclaims that both films highlight colonialism’s destructive impact on the environment and promote hope via their open ending (Tan, 2020: 320-321). In 2021, Cenk wrote “A Posthuman Vision in the Shadow of Dehumanisation, at the Service of Corporatism: *RoboCop*”, an article in Turkish criticising Paul Verhoeven’s iconic *RoboCop* from the perspective of dehumanisation, posthumanism and technocapitalist corporatism. Finally in the same year, Cenk published a preliminary article entitled “A Jungian & Nietzschean Approach to Todd Phillips’ *Joker*” in Istanbul University’s *Litera Journal*. This article argues that a Jungian and Nietzschean reading of Todd Phillips’ *Joker* is essential and “concludes that the protagonist’s nihilistic delusions are the ultimate cause of the events leading to the supremacy of the shadow in *Joker*” (Tan, 2021: 423). All in all, these are some of the representative articles published in Turkish scholarship so far. As the interest in adaptation/film studies is flourishing, I share the aspiration that more and more scholars dig into this area to come up with genuine research.

### **Conclusion**

Film is the most powerful medium of storytelling and the foremost conveyor of narratives that reaches millions of people. Film’s artistic qualities, its interrelation with literature, particularly via adaptation ensures the popularity of the genre. The intertextual/interdisciplinary nature of films is the major motivation for the study of adaptation/film in departments of philology. For this reason, I would like to make a call for scholars of philolo-

gy to take up authentic articles in adaptation/film studies. This is of the utmost importance in order to produce preliminary research and to expose covert messages embedded in the sub-texts of films.

However, the study of films is by far not a new field of research. Faculty of communication's scholars of radio, TV and cinema departments have been conducting research on films all along. Most film scholars employ film theory as the main theoretical framework in their research and the majority of these scholars produce research in their native tongue. To that end, film philology provides the opportunity to analyse films relying on literary theory as the main theoretical framework. Thus, generating film analyses from the vast scope of literary theory is likely to result in unprecedented research, equivalent to intellectual and creative diversity. For this reason, I call for scholars of philology departments to delve into the domain of adaptation/film studies not only to create authentic works, but also to unveil inter-textual tendencies between different genres. In this respect, the broadest context of theoretical approaches including literary theory, psychology, philosophy and sociology are eligible for adaptation/film studies. While adaptations continue to form bridges between film and literature, adaptation/film studies will establish innovative research that unveil the covert sub-texts of films and maintain connections of the public opinion with literary theory. On the whole, it is evident that the intersection of adaptation/film studies with humanities will enhance both spheres of film and literature.

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