

Aesthetics Strategies of Films Adaptation from Chinese Children Literature

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ABSTRACT. *In recent years, Chinese children literature has been constantly adapted for the screen, telling stories in different forms, which brings joy to both adults and children. We can see the shadow of Chinese children's literature works from whether animated or non-animated films. The reason why Chinese children's literature works can be adapted into movies is that they have unique and irreplaceable narrative discourse which conforms to children's psychological world. This paper mainly introduces the aesthetics strategies of films adaptation from Chinese children literature, hoping to provide reference for the relevant personnel.*

Keywords: *Chinese Children's Literature; Film Aesthetics; Strategy; Children's Film*

1. Introduction

Children's literature is highly individual. Its narrative discourse which is of great significance to enrich children's spiritual world is filled with fun. As the seventh art, the artistic charm of film is undeniable. It has a large child audience. Therefore, the adaptation of children's literary works belongs to a very normal phenomenon. It can re-create children's literary works so that these works can be re-presented in a unique narrative space and artistic horizon, bringing different visual experience to audience of children and the adult audience.

2. Moralization and Aesthetic Compromise

One of the aesthetic strategies for adapting Chinese children's literature into movies is to coordinate the relationship between moralization and aesthetics. Children are the main readers of children's literary works. Accordingly, part of the

audiences are inevitably children when they are adapted into movies. Therefore, based on the obligation to guide the development of children's moral character, it is still necessary to integrate some content about moralization to the film and reduce the negative content in literary works. This principle of adaptation belongs to one of the important principles of adapting Chinese children's literature works into movies. But on the other hand, if moral education seriously restricts film adaptation, then Utilitarian Aesthetics which belongs to an aesthetic compromise exists. For example, when the literary work *My Memories of Old Beijing* was adapted into a film, parts of them are censored in order to conform to the principle of aesthetic compromise of the film.

Of course, we also need to realize that the adaptation of literary works which are close to the moral bottom line will affect the aesthetics of the original works. However, considering the communicating effect of the film, we need to adjust and change reasonably to ensure the artistic effect. On another level, when changing Chinese children's literary works, there will also be contents which have weakened moral consciousness. For example, the adapted film *One Can't Less* weakened the morality of teachers which was emphasized in the novel to make the characters could not be farther from life.

3. Disseminating the Play-spirit

When adapting literary works from the level of moralization, we mostly have to make changes after considering the social impact. Then developing the play-spirit belongs to a film adaptation strategy catering to the market, which enables the entertainment function of films can be played most incisive. In fact, children's literary works have certain comedy with enough of fantasy. Therefore, this feature should also be highlighted after being adapted into movies. Playing games as a favorite activity in the childhood can make children more involved in films on the condition that it can be present in them. Of course, in practice, there are also adapted films which are produced entirely and ultimately only for entertainment.

However, many Chinese literary works lack the gaming aspect while they are interesting to some extent. When adapting this kind of literary works, the emphasis is on the film plot. Through enriching the plot, enhancing the vision effect and

improving the entertainment, children can have a better viewing experience. For example, *The Secret of the Magic Gourd*, which well embodies the play-spirit, makes children feel happy and find something useful throughout the movie.

4. Retaining Children's Subjectivity

Since it is the aesthetic strategies of films adaptation from Chinese children literature, the subjectivity of children should be retained. Children's subjectivity should be highlighted in movies to prevent the problem of excessive adultification. Chinese films pay more and more attention to the embodiment of children's subjectivity, which makes the balance between educational role of art and literature and the needs of audiences better. The adaptation strategy which puts a high value on children's subjectivity makes the film itself interesting and can also make the plot attractive. There are many excellent works in Chinese children's literature, so adapting them into movies can expand their influence. Compared with books, the communication effect of movies is better. When children's subjectivity is retained, the market will grow, and the influence of the original works will also enhance because of the enthusiastic response of movies. For example, in the movie *Naughty boy Xiaotiao Ma*, the hero is a typical bad and naughty child. His behavior is consistent with the behavioral characteristics of children at his age, so it gives some colour of truth to the film. The audience and orientation of the film will affect the overall aesthetic effect. When connected with Chinese literary works, the subjectivity of children in literary works needs to be preserved in order to make the film more in line with expectations. China's rapidly growing film market hastened the birth of more and more adaptation of Chinese children's literary works. Correspondingly, the aesthetic strategies of adaptation become increasingly mature. In practice, we need to maintain a correct attitude, continue to grasp the connection as well as difference between films and Chinese literary works, and then form a more scientific adaptation system. Through these efforts, we hope to promote the development and progress of Chinese children's films and the whole film market; We hope to ensure that the influence of the original works of Chinese children's literature gradually expands after the release of films; We hope that the continuous methods and forms of optimizing adaptation can make our country's films creation level higher and higher.

Conclusion

With the development and progress of modern media industry, film development has also accelerated. The adaptation of literary works into film has become a major form of film creation which actually deepens and re-creates literary works, forming different artistic forms. Applying aesthetic strategies to the process of films adaptation from Chinese children literature can guarantee the artistic value of films and live prosperity for long.

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