Novel To Movie – Digital Challenges

DR. P NARAHARI MURTHY

ASST. PROF OF ENGLISH

GOVT. DEGREE COLLEGE, ZAHEERABAD

Introduction:

Fiction is an important and effective genre in literature through which ideas and themes can be potently streamlined for the reader to bring in the necessary response. Literature, in general, expresses its inherent themes in n audacious manner. There are various literary genres are present across the temporal dimension of the existence; poem, short story, fiction, drama, biography, autobiography etc.,. Among all theses, fiction exercises the privilege of having a complex plot and possessing enough space to accommodate variegated structures of a story line. Fiction genre is present in all the cultures across the globe irrespective of their time line and peaks of civilizations. In English literature beginning of Geoffrey Chaucer to modern day writers fiction has provided plenty of scope for literary explorations. Fiction has been streamlined into different varieties like historical fiction, science fiction, mystery fiction, realistic fiction, post modern fiction, children's fiction and fan fiction etc., all these varieties give a complete representation of imagery narrative in its thematic expressions. As components of a fiction, character, plot, setting, point of view, style, symbols, motives, images fulfill the voids present in the artistic rendering of the story lines. Characters are classified into round character and flat character as per their progression during the advancement of the plot, if a character comes to matured realization it is termed as a round character in which one can notice dramatic changes and its contribution to the story line is clearly visible. Flat characters lack any change during the course of the story progression. The plot is an intricate part of any fiction. The main plot represents the dominant story line of the fiction and subplots vary in number and quality from novel to novel. After the invention of camera recording, feature films dominated the time occupancy of a reader. Instead of spending time at reading table, people rather started to incline towards watching movies enjoying comforts of a theatre. The digital technology of the modern era has brought drastic changes where virtual reality rules the private space leaving little scope for reading habit. Technology adopted by masses rules the arena. Digital age posits vivid opportunities in rendering fiction into movie where the audience can reap the benefits of the literary flavor the writer wanted to bring into it.

Key terms: Digital world, Sci-Fi, Subjective-Objective, Epic theatre, Shorts, Mini-Digis

Time tested transmigration of paper to film:

Making feature films is not a sudden invention of post modern times of our contemporary era. The world famous movie 'The Shchindlers List' was made from a novel based upon the genocide of Jews during the Second World War in concentration camps, the novel was written by Thomas Kaneally. The story of the novel was not so popular until it was made into a feature film. The scientific fiction 'Jurassic Park' was written by Michael Crichton which was experimentation in the stream of scientific fiction of re-discovering the past bygone era of giant creatures which have trodden the earth. It has become a blockbuster when it was rendered into a feature film. J R R Tolkien's novel 'The Lord of The Rings' has open up a new vista for blending medieval setting with extreme imagination. The movie 'Lord of the Rings' has set a new world record in its collections at box office by firing the imagination of its audience to its extreme levels. The movie 'Jaws' has become very successful in grabbing the attention of the audience at the eerie representation of the ocean creatures at their crude behavioral representation. In recent times J K Rowling has created a history in the international literary field by penning Harry Potter series of novels which has made the author world's the richest earning writer and the movie Harry Potter and Sorcer's stone which is based on her novels hit the box office by attracting wide audience from different walks of life. In the likewise manner many famous novels are made into feature films and they laid robust effect on their audience in developing awareness in relevant issue raised in those fictions besides working as an entertainment modules.

The Problem of Subjectivity/Objectivity:

When a novel is turned into a movie, we cannot confirm that it is the exact rendering of that artistic craftsmanship which is exhibited during the penning of that novel; instead, movie is a new creation. When setting and scenes are created with the help of a camera under the directions of an apt director, the spectator, otherwise reader, would be guided, rather unnoticeably to feel and to sense the setting according to the director's screen play flow. In the place of watching the movie, if a reader starts to read the source text, reader himself would create the feeling and sensing according to his own concept of understanding the significations present in the text. Here the subjectivity rules the cognizance of the reader rather than readily provided setting by some other self. The comparative vision between subjective experience and objective induced experienced differs from each other in various ways. The written text provides the reader with infinite space for imagination which creates a sense of attachment because the reader himself becomes the creator of the textual meaning. As Roland Barthes says in his essay 'The Death of the Author', that the death of the author is the birth of the reader. It is true when in it is visited in the context of the relation between the reader and the text. But when a fiction is made into a movie, the audiovisual creation takes its toll on the imaginative field of the reader. The thematic expression through setting, atmosphere, flashback and flash forward techniques remain limited to objective perception only. In the age of digital revolution, the sound, and visual effects are carrying the spectator to the brink of self extinction.

Epic Theatre: An exploration of 'Witnessing'

Alienation effect of the 'epic theatre', as it is termed by the eminent theatre art exponent Bertolt Brecht, creates an atmosphere of critical attitude by the spectator. The peril of losing the sense of critical perception lies. One of the main reasons for the human progression and the fight against exploitation is the vibrantly present critical faculty in human beings. Once it becomes obliterated, servitude rules the world. In the times of digital dominance, the alienation effect shall be duly revived using relevant gaps in the flow of a film through which the audience can retain their evaluative perception. In epic theatre, audience can become an instantaneous actor without any premeditative act of submission. Sudden and consequential participation by the members of the audience group envisages a setting in which the dividing line between self and other becomes clear thereby leading the spectator towards the self analysis. As William Shakespeare notated 'entire world is a stage', the stage becomes a world in itself for the time being. The creation of ideology is an important tool for the change; the ideologies are not just created by a passive whiteness but by active participants in the play of varied forces in the society.

The era of mini-digi films, shorts:

The time is important element in rush of modern life. We seek more pleasure in less time, more comfort in a limited time frame, enough pleasing in a few seconds. As the development of information technology catches its momentum, human beings have been enslaved to time. Mini movies and shorts enables all types of film makes with a set of humble digital gadgets to go for movie making with much ado. It is like democratization of movie making field. With a little investment, a freelancer can make an influential mini movie or short to evoke desired response from the spectator. Mini movies and shorts have become so popular that the much money invested films have to go for self introspection about their method of film making. Satyajit Ray, a famous Bengali-Indian film makes believed in the long takes and utilizing natural light for his films. But in today's rushing world, long single takes are not appreciated. Immense emotions shall be aroused in a shortest possible take. Digital technology empowered the filmmakers to take a single shot in different angles by mixing different sounds in Dolby mode.

The perimeter of monetization:

The aspect of monetization is the primary motto of many freelance filmmakers on different internet audiovisual channels. The more the numbers of the viewers the more chances are there get monetized quickly and attain the level of self help. In the scenario of monetization and earning income through filmmaking on online, the film maker focuses on the interests and tastes of his audience rather than going for the ideals. Many filmmakers are focusing what the audience likes rather than what should be shown or not shown. Mini film making has entered into many fields like politics, financial marketing, digital marketing, science and technology, entertainment etc., It emerges as a promising field for the budding film makers across the different sections of the society without demanding any qualifications or experiences, moreover, it guarantees no accrued financial loss. Fair quantum of training in this field skyrockets the talent of the filmmaker.

The Pastiche and peril:

Digital humanity is merging as promising future for those who can channelize their talent and interests for solving the problems of humanity. When the marriage of technology and art takes place in leads the blossoming of creativity and curiosity of an individual. Pastiche is a most modern method of creative expression especially in writing. It is the creation of an art form by utilizing diverse sources as parts of a particular form, it works as if broken images of different structures coming together and forming a single form. It relies on artistic talent which could decide which part fits where. But in today's digitized expressions it is leading personal exploitations marauding individual dignity at market place. The term 'morphing' evolved with the evolution of digital technology where destructive tendencies of the antisocial elements played with the lives of common people. There is no creativity but morbid obsession underlies these acts of dark realities. Therefore due surveillance in place is necessary for rightful use of digital technology for creative art forms. When it comes to audiovisual platforms algorithms, individual right privacy is at stake. The algorithm identifies the sequence of chosen audio video streams by the user and continuously prompts the user to go for the similar content repeatedly as if no other opposing content is available on network. This creates a mental servitude to a particular ideological frame work from which escape becomes very difficult and often painful. This leads to violence and an increase in crime rate in the society. Intolerance is also an outcome of the biased content on net which is being repeatedly showcased with different types expressions. The truth can easily be turned into untruth and untruth can be hailed as undeniable fact.

Conclusion:

Digital humanity is an emerging field, it is a promising area in which sophisticated technology can be applied to humanities to create record, preserve and innovate art forms, literary genres, and varied forms of documentation process can be done with feasible amount of time and resources. Yet at the same time, much caution shall be exercised while applying the digital technology to art and literature as it creates undeserving results which can maraud the serenity of art and literature.

References:

1. Hirsh, D Brett. *Digital Humanities: Pedagogy, Practices, Principles and Politics*, Open Book Publishers, 2009. Print
2. Callahan, Viki. *Reclaiming the Archives: Feminism and Film History*, Wayney State University Press, 2004. Print
3. Reiff, Janice. *Structuring the Past: the Use of Computer in History*. American Historical Association press. 1991, Print
4. Rockwell, Jeffrey. *Defining Dialogue: From Socrates to Internet*, Humanities Books Publications. 2003, Print
5. Chion, Michel. *Audio vision: Sound on Screen* Translated by Claudio Gorbman. New York. Columbia University Press, 1994.
6. Mc Kernan, Brian. *Digital Cinema: The Revolution in Cinematography*. Mc Graw Hill- Education Press. 2005, Print
7. Newton, Dale. John Gaspard. *Digital Film Making*. Michel Wiese Productions, 2001. Print
8. Ohnian Thomas, Natalie Philips. *The Changing Art and Craft of Making*, Tylor & Francis Publications. 2013, Print