

## CINEMATIC MEDIA: LITERATURE, CULTURE & ART OF CRAFTING NARRATIVE STRUCTURES

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### ABSTRACT

Cinema and Literature are two distinct but equally extraordinary works of art. Literature is looking for new ways of unfolding the plot, building text space, cinematography, new ways of interpreting the stories and developing a verbal layer of cinetext. Cinema becomes a way of transformation, of recognition, of perception of a person, by the method of familiarising the individual with a cultural layer. Through screening, Cinema not only indirectly acquaints a person with the texts of literary classics, but also participates in the development of literary text preventing its necrosis.

Literature is becoming more and more pictorial and has been a way of artistic expression for centuries. Literature takes its readers on a journey of imagination that is away from the real world while cinema shows such an imaginative world before the audience and they do not have to put much pressure on their minds to delve into their imaginations. Literature is an art which is developed through writing while Cinema brings to life those writings to life through sound, music, visuals, and actors. Cinema is a filtered version of reality and it truly reflects society. Films are frantic and really look forward to connecting with their audiences, trying to fulfil what society truly desires. Cinema is the most popular of cultural practices reflecting a plethora of social, economic and cultural phenomena in modern society.

**Keywords:** Literature, Human Psyche, Cultural Studies, Movie Interpretation and Motives.

Literature is an art which is developed through writing while Cinema brings to life those writings to life through sound, music, and visuals. Literature has all the meanings hidden that are used to develop a film. Though both are somehow interdependent both need to be studied in order to completely understand a movie based on a piece of literature. Cinema becomes a way of transformation of recognition of the perception of a person, of his way by the method of familiarising the individual with a large cultural layer of the country.

Through screenings, the cinema not only indirectly acquaints a person with the texts of literary classics, but also participates in the development of the literary text itself, preventing its “necrosis”. Literature is becoming more and more ‘pictorial’. At the same time, it should be said that neither the theory of cinema nor literary criticism has developed a scientific analysis apparatus that contributed to a competent and objective analysis and comparison of two texts, literary and cinematographic. Thus, there is a task in developing methodological grounds for comparing the screen version of literary works and their primary sources as well as determining the degree of mutual influence of literature and cinema. Film and literature inspire and enrich each other. They also enable the human mind through motion, images, words and replicating the life of human beings.

Adaptation of literary genres for filming is not a new phenomenon but an old one. It is no secret that some of the most popular and enduring movies are based on classic literature. From Shakespeare to Jane Austen filmmakers have long been inspired by the great works of literature. Movies are also more intense and have a lot of special effects. They are much easier to understand and they do not take us as much time as books do, Books are sometimes too detailed and just go on and on about this one little thing forever. One never has to flip a page in a movie. A pre-existing work that has been made into a film. Adaptivity is often literacy or theoretical works, but musical theatre, best-selling fiction and non-fiction, comic books, computer games, children’s toys and so on have also been regularly adapted for the cinema.

Cinema is a reflection of its own society. Movies are important to society because they reflect culture, change culture, and stimulate economic growth. Movies reflect a culture in so many ways. Cinema can be used to reach a wide audience to inform and inspire change through engaging audiences and reflecting society. Social film drama unites people in a common sense of humanity and shared responsibility, which gives it added power to help faster positive change. It can have an impact far greater than first imagined. They can influence culture, politics, laws and more importantly, they can change the course of history. Movies are great resources for visual harness because they enable them to understand concepts without the barriers that hinder learning. Just like books, movies allow students insight into the lives of different characters, how their perspective differs and how they handle certain situations.

Cinema is a filtered version of reality and it truly reflects society. Films are fanfic and really like forwarding to connecting with their audiences, trying to fulfil what society truly

desires. Films contradict societal morality by showing us the world through the eyes of storytellers. When our prevalent beliefs and ideologies are challenged in films, we are able to watch movies and understand the cultures of faraway communities. In the future, movies can have a good impact on the minds of our youngsters if they learn to catch all the good aspects like learning new things about our history and culture, gain social awareness about the real scenario occurring around us or take the vulgarity and bad things. With reduction in the physical and temporal distances, Indian Cinema is only one of the factors shaping our fashion to lifestyle; it is more of a mirror reflecting our culture. Popular culture of any society seeks to build.

Cinema is the most popular of cultural practices reflecting a plethora of social, economic, and cultural phenomena in modern societies. It is the most complex and powerful art form in the present world. Social issues such as untouchability, farmers suffering domestic violence came to limelight through more meaningful cinema about the period when time India was experiencing economic and social reforms, alongside the struggle for freedom, which provided the themes to the movies.

Filmmakers may use their movies to influence cultural attitudes toward certain social issues. Literature expresses social sympathies; naturally it is bound to exercise some positive influence on our mind and altitude. Society reacts to literature in a living way. The advent of cinema in the early 1900's and a period that is often suffered to as the classic cinematic period. Although the relationship between film and fiction has been largely beneficial, often resulting in increased recognition for novels that were previously unpopular, critical study of the convergence has frequently focused on the drawbacks of this adaptive and interpretive partnering. In recent years, the tie-in between literature and cinema has had an intense and sustained revival.

Society was very patriarchal during earlier times. Men were in control of all monetary assets. Moreover, there is a strong tendency towards the impact of cinema on setting new trends in literature. Along with the traditional "literary work-scenario-screen version." Since the cinema has developed its own language to place itself at the rest of the narrative or representative arts, the influence of the cinema on literature is known to be demonstrated and applicable through a comparative methodology which includes two big groups of cinematographic codes. Cinema 'steals' from literature and afterwards, it is literature who steals from cinema, adapting to its own demands some phenomena which are specific to the new media

and able to reabsorb and improve subsequently. The establishing narration as the point in common, yet, adds that other factors leading to the definition of the nature of both types of text are not being considered, namely, the style, the language, purpose, or intention of an author have been relegated to second place.

A book as a film, is made of a  
Story but also of a certain style,  
Language, an intent and purpose  
Which are extracted from the  
Complexity of a culture and the  
Relation each author tries to  
Establish with his/her audience (1)

Literature has had a superior cultural status with regard to cinema from its very beginnings. This fact was an obstacle for cinema requiring for decades the development of a theoretical framework to be finally considered an Art and culture. This influence of Literature over the Cinema did not impede that several lines of thinking have developed categories and models which have led to the understanding of Cinema as a discourse created by means of its own language and expressed through diverse heterogeneous codes. Thus, Narration is the point in common shared by both these means of expression i.e., Literature and Cinema. A film might be enlivened by literary work, however it uses an alternative vehicle through which to recount its story. Films are visual and aural and they are expended inactively in an aggregate domain for pursuing the most part in a cine complex with a crowd of people, yet additionally in the home, regularly within the sight of loved ones. Preserving includes a functioning procedure of disentangling words and making visual pictures in the creative mind. From the acts of pursuing, it will stay a single and individual movement.

The distinction between the procedures of getting a charge out of every classification, in any case, does not accept that the perusing is essentially preferred or more terrible over watching its variation. They are totally various exercises and the wellspring of diversion should be decided by an alternate arrangement of rules. It is said that on the off chance that somebody is heading out to see a film dependent on a magnum opus of writing, he imagines that perusing is worth it, yet he should peruse the book first. In the wake of watching variation, he can never pursue the book with the equivalent creative responsiveness. Therefore, critics begin to challenge the idea that literary work holds an essence:

in fact, there is no such transferable core: a single novelistic text comprises a series of verbal signals that can generate a plethora of possible readings, including even readings of narrative itself... The text feeds on and is fed into an infinitely permuting intertext which is seen through ever-shifting grids of interpretation. (2)

Writing imparts to film the capacity to utilise the structures and gadgets of story. Arrangement of pictures on screen recounted to a story and this is proportionate to the succession of words on pages. The utilisation of language in film set up immovably the associations with the writing. The movie chief could show the most joyful second with fabulous music, happy giggling, energised discussion and a wide range of commotion, however what the creator could do is utilising quiet words. In this way it is sensible to state that the multilayered film is significantly more remarkable in making the novel. According to another perspective, the feeble purpose crafted by writing can be an extraordinary preferred position. It is only the quiet subjective nature of the signs crafted by writing that gives boundless space to the user. Thus, every user could make the most incredible and creative 'film' in their brain.

Cinema is one of the most significant innovations of the nineteenth century. From a basic improvement of high difference photos, it has transformed into a film with talk and sound and after that with the headways in science and development film has gotten a handle on another look and presentation with refreshed sound and visual effects. Film acknowledges an exceptional spot in the hearts of Indians – in a country where life is a step by step budgetary fight for the ordinary Indian and a nice lifestyle in every way that really matters boundless, films are the appearance they had consistently needed, of the lives they may ideally need to live, and from time to time their own one of a kind impression experiences, accounts of various and interesting stories that ascent up out of a social surface that is encountering massive and brisk change and dealing with the troubles of riding custom and progression simultaneously. Different individuals feel that film takes after an appeal to relate stories in various courses at various conditions. As requirements be, the movement and progressions in film keep making it entrancing and secure. Through the columns of Times of India, Dheeraj Kumar says:

We, Indians, have made cinema an integral part of our lives. It's not just the kids in the millennium era who find it fascinating but the tradition of cinephile was present since its inception. (3)

India is a youthful market that has gotten a handle on quick imaginative changes and has ascended as a noteworthy market for advanced substance. This youthful market is hopeful and prepared to attract new advances. The continuous noticeable quality of web courses of action is pulling in various studios and supporters similarly as mechanised associations to save more state-of-the-art kinds of describing. The Indian film industry has always been a source of entertainment and it can be considered as one of the pillars of the Indian Economy. It produces a lot of films over the year and creates a lot of job opportunities. Indian Films raise the social evils and spread awareness among the people against the odds of the society. It is also considered as the mirror of society as it reflects Indian customs and traditions through its climatic presentations. People also learn about the hidden aspects of different elements and themes that are present in our society.

The recent, faithful adaptations seem mostly devoid of any cultural references that mark them out as Indian products. In the freewheeling, non-faithful adaptations of the pre to mid-1990s, India's mythological tales, and the epics The Ramayana and The Mahabharata, are often invoked by the film makers, which lend to these releases a cultural specificity. Literature has kept supplying cinema with material to tell stories, and shall, doubtlessly, continue to do so in the years to come. Director or screenwriter ought to adapt a literary work, and by extension, the question of what constitutes a good adaptation, shall vary from one person to another, and there shall, possibly, never be a universal consensus on the matter. Rather than fixate on the subjective question of whether an adaptation has done justice to the book it is based on, it is better to turn one's attention to understanding why that film has adapted its literary source in the way it has.

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