

Role of Mass Media in Literature

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Abstract - The growing concord among literary researchers is that the meaning of literature cannot be adequately researched or understood apart from the specific environment in which it is transmitted and stored. This achievement may be seen as a revolution in literary studies, and its basic offshoot is the confluence of literary studies and theory with media studies and theory. The areas of media studies and media theory are devoted to the analysis and comprehension of the myriad of media through which information is disseminated. Under the influence of these domains, the means of communication of literature are no longer regarded as secondary to literary content or form, but requiring special attention in itself. In addition, literary content and form may and often are profoundly influenced by the media of their transmission, and the particular forms of media that prevail when and where they are produced. Literary reception may be influenced by mainstream media forms.

INTRODUCTION

The media are the different material ways in which information is disseminated. The areas of media studies and media theory are devoted to the analysis and comprehension of the myriad media by which information is conveyed. Under the influence of these domains, the medias by which literature is conveyed are no longer regarded as secondary in terms of literary content or form, but should be given special attention. As well, literary content and form can and often are frequently strongly influenced by the media of its transmission, and the specific forms of media that prevail at the time and where they are produced. Literary reception may also be influenced by mainstream media. The theory of the media theory of the operation of the media and its influence on perception. Field media studies are designed to examine and analyze the variety of media humans use to transmit and archive data.

Marshall McLuhan, widely regarded as the father of media studies, launched the revolution in media studies with his statement that "the medium is the message." Though it was not the only academic

practice to do so, McLuhan's emphasis that the medium be considered a primary rather than a secondary analysis has been a key factor in an overall move in the humanities and social sciences to shift attention to the process, social context, performance, and other seemingly secondary or non-essential aspects of texts or artefacts. Recent media theory, as well as literary theory, has been inspired by this movement and has given greater attention to the material conditions of acts of communication, from historical studies on writing technologies to more up-to-date research on new media phenomenology and how engagement in new media influences our global experience. For instance, the very influential work of German literary theoretician Friedrich Kittler taught a generation of scholars to consider literature as a sub-genre of media. The historicist approach he has adopted concentrates mainly on literature as a way of producing data production essentially determined by the reproductive and archival technologies within its historical and cultural context.

Much of the New media theory focuses media that rely on digital technology as opposed to analog technology. Digital technology is a technology which uses binary code for transmitting or record data. The data which has been stored or transmitted in this form is then reconstructed into a format, or interface, adapted to the needs of an end-user. Analogue technology, on the contrary, transmits and stores information without converting it into code, even though the information material can actually be modified. For example, a phone using analog technology converts vibrations into air from a vocal cord of the speaker in an electronic model which then recreates these vibrations in a receptor at the other end of the line. A phone or computer using digital technology gets the same effect by encoding these models into binary code and then rebuilding them with a suitable interface at the other end.

A large part of new media theory has focused on demonstrating that the transition from analog to digital

technology represents a fundamental shift in the way humans organize knowledge and view the world. New media theoreticians preoccupied with literature argue that this fundamental shift is also entrenched in the kind of literature that is written, and in the way how literature is read. Moreover, it was not long before film theorists realized that the revolution in communication technologies has had an equally profound impact on cinema. Indeed, most of today's Hollywood productions contain a certain amount of computer animation hardware. The story of literature and the different means employed in its transmission is extensive, but some examples of varied cultures and historical moments may help to illustrate the deeply complex relationship between media and literature.

Cultures have historically been divided into predominantly oral or literate cultures. Oral culture is a culture that is unfamiliar with writing or that does not make generalized use of it. Literacy is a culture where writing and reading are widely distributed. The outstanding work of Milman Perry and his pupil Albert Lord changed the way researchers think of the works which have always been behind western and literate culture. More precisely, the epic poem of Homer, although still supposed to have been memorized and recited by the poets, was also considered as having been written by a man prior to its broadcast. Perry traveled to what was in the ancient Greek day of Homer, and is now Kosovo, where he studied and recorded the guslars, frequently illiterate singers who compose their songs using phrases remarkably similar to the style of Homer's epic poetry. He became convinced that, rather than being the written work of a single man, epic poetry such as the Iliad was composed orally by interpreters who transmitted their stories to generations. Newer studies have begun to question the simplicity of the distinction between verbal and literacy, however, arguing that the specificity of the medium used to convey information transmission is more fundamental than whether or not the culture engages in written practice.

The pictogram is a writing system where information is conveyed using pictorial figures. The first known pictograms were used in Mesopotamia, and were able to become the cuneiform inscriptions of the Sumerians in the fourth millennium before our era, while some researchers claim that the first forms of writing come from accounting systems, not pictograms. Although technically a pictogram is similar what it intends to

transmit, in practice pictograms may be rather abstract, and are the foundation of more complex pictorial forms of writing such as ideograms and hieroglyphs. Ideograms are figures which represent ideas, and hieroglyphics, primarily associated with the early Egyptians, are symbols which contain both ideographic and alphabetical elements.

As writing systems expand, symbols associated with a specific object or idea start to function under the rebus principle, and representing a phonological component in the spoken language. Since this phonological element can be combined to represent many ideas, alphabetical systems tend to have greater flexibility compared to pictorial systems. It is reasonable to assume that pictorial systems like those of pre-Columbian Mesoamericans also contained phonetic elements. Some researchers pointed out that most Mesoamerican civilizations were conscious of the potential of phonetic writing systems, but chose not to develop them, finding them depleted in relation to a well-developed pictorial system. Entirely pictorial and ideographic writing systems are however strongly dependent on the context.

The literature produced in cultures that are mainly dependent on pictographic writing systems will therefore of necessarily be based on forms of that are very specific to the culture. This makes pictographic writing systems much harder to decipher than one would expect. The discovery in 1799 of the Rosetta stone, for example, which juxtaposes the same passage in two ancient languages (Egyptian and Greek) was to be expected on the basis of three different writing systems (Demotic Egyptian, Hieroglyphic, and Greek), that the significance of hieroglyphics has been revealed.

While there is some controversy about the nature of the information provided by the khipu, it was undoubtedly a basic means of communication in pre-Columbian Andean civilization. A series of colored strings tied linked in conventional node patterns, the khipu was likely used primarily for accounting purposes, but could also have been used to transmit more complex information, from short messages to historical narratives. There are a number of alphabetical texts from the colonial period that claim to be transcripts of khipus.

The researchers analyzed these stories and concluded that the content and form were unique, and that there was probably a dialogical relationship between the

content and style through the specific means of the khipu and the communication practices of civilization and world-wide experience. More precisely the centrality of the khipu can have instituted a predominantly numerical way of thinking about stories and narration, which in turn influenced alphabetical renditions of Andean historiography in the colonial era.

A manuscript is any medium that conveys information written by hand on paper or parchment, though other materials have also been used. It stands out from inscription, which refers to stamping letters or figures in a malleable surface with an instrument, and printing, where letters or figures are printed on a surface by means of blocks or movable characters, enabling them to be reproduced continuously. Manuscript exists since thousands of years in many different cultures, and obviously continues to be a viable support today. That said, the era of domination of the script because the exclusive or even the most important form of communication is long gone.

In Europe, handwritten culture started to disappear with the introduction of the printing press in Germany in the 1450's by Johannes Gutenberg. however, it is not true that Gutenberg invented the printing press. Mass printing has existed in Europe and Asia for hundreds of years, and innovation of mobile type, which allows a much quicker organization of pages, dates at the beginning of the fifteenth century in China. Medieval literature and culture experts believe that the use of manuscripts for archival and knowledge transfer has led to specific practices and assumptions. For example, to be distributed, handwritten information would have to be copied by hand.

As part of this process, the copied text would accumulate minor and major changes and comments, between a specific manuscript and its production context, along the work of several authors, in a phenomenon called by scholars of medieval French literature mobility. Due to the movement, as well as the close connection between a specific manuscript and its context of production, the text at the time the of the manuscript had a much less independent relationship to its diverse material manifestations than is broadly accepted to be the case today, after centuries of progressive abstraction and independence because of the evolution of the media.

It is partly because of this close material relationship between something handwritten and the content of the

writing that manuscripts and other hand-written media have had in the past and continue to have a strong link today with religious practice and feeling. In many cultures hand written words have a certain power, even magical properties, which would not be associated with the print. For example, in medieval Europe, words scratched out of hand-written parchment could have magical effects when consumed as a potion, and even today, the autograph of a well-known or admired person is highly desired.

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