

Technology and its Revolutionary Impact on Literature

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Abstract:

History has witnessed that humanity went through several revolutions. The latest one is the revolution of information and communication technology. This revolution caused a rupture between everything that is old. What is considered new today is quickly turned into an old tomorrow. Because of these evolutions, the demand for the technology has been increased. Therefore, the technology has become the most vital used resource compared to classical resources. Every technological breakthrough tends to be accompanied by anxious announcements of its destructive effect on literature. Nowadays, TV or tablet computers

or smart phones threaten the book's cultural authority, shatter the attention or destroy reading. Social media has made it simpler for people to discuss books and literature. Book Twitter, book blogs, Book tube, all of these are previously unimaginable methods of sharing books. This ties in with the idea of the Internet breaking down boundaries on a single website like Twitter. In this article, we will discuss the technologies and its revolutionary impact on literature and how we perceive these changes.

Keywords: Technology, methods, twitter, internet

Introduction:

When we talk about information technology, it comes to people's mind that "information technology (IT) is the use of any computers, storage, networking and other physidevices, infrastructure and processes to create, process, store, secure and exchange all forms of electronic data. Typically, IT is used in the context of enterprise operations as opposed to personal or entertainment technologies. The commercial use of IT encompasses both computer technology and telephony." Today's world is considered as a small village because of information technology. The process of communication and transmission of information has become so fast that it has spread worldwide, and has greatly affected human life and brought about a radical change. Information technology has made the education process more effective and productive. It has increased the well-being of the students. Developed methods of education have made this process easier, such as the replacement of books with tablets and laptops. Moreover, the emergence of e-learning platforms allows students to learn from their homes. One of the main impacts, technology has had on society and culture in general is breaking down boundaries, making it both easier and harder to find things that were previously obscure. So mubeen written about how much easier it is to find information now, via than the Internet, than it ever was before. The most significant impacts of the technological revolution on literature are that it's made the latter more accessible to the majority of readers. One way that literature has been impacted—there are so many books and stories and poems available, and it can be overwhelming sorting through them. With plenty of choice, it has been called, having too many choices just paralyzes us. This is one of the reasons why one wind up with 'Best Of' book lists that consist of the same familiar names. As readers, all of those choices tend to blur together. It's really hard to know what is good and what's worth reading, and so one stick with old favourites. It is fact that new communication technologies very often produce new frameworks that adjust the ways in which literature appears: the page, the screen, the website, the file window. The innovation of the printed book itself is a very good example, a technology considered dangerous by many elites when it first appeared for its ease of reproduction and dissemination. From the telegraph and the gramophone to cinema and cyberspace, 20th-century literature frequently addressed the wondrous and weird nature of emerging technologies. Technology is playing a prominent role in modern education by enhancing students' learning experience. It provides interactive and engaging tools that make learning more cherishable and effective. This modern technology enables students to learn at their own pace, providing a personalized learning experience that caters to their needs and abilities.

Technology is a part of the learning experience. Every school has incorporated technology in many ways to enhance students' learning experience. Every school has adopted a blended learning approach combining traditional classroom and online learning to provide a comprehensive learning experience. The school's adoption of online learning platforms, interactive smartboards, and online assessments has enabled students to learn at their own pace, collaborate with peers, and acquire new skillsets. This integration of technology has encouraged students to be more productive during their classroom sessions. It has proven to be more retaining than traditional teaching and learning methods.

Every institution has adopted online learning platforms, such as Google Classroom, Edmodo, and Zoom, to enhance the learning experience of students during the times of COVID-19 to safeguard their students from the pandemic. These platforms provided a virtual classroom experience that enabled students to learn from anywhere. Online learning platforms provide students with access to learning resources such as PowerPoint presentations, videos, quizzes, and assignments, enabling them to learn at their own pace. School has also implemented digital access to a library, giving students access to a wide range of e-books, audiobooks, and digital resources. A digital library enables students to access learning resources from anywhere, promoting a culture of continuous learning. Along with this, each student is provided with daily newspapers to get along with the current affairs worldwide and develop their opinions.

Every technological breakthrough tends to be accompanied by anxious announcements of its catastrophic effect on literature. TV or tablet computers or smart phones threaten the book's cultural authority, shatter the attention or destroy reading. Each new technology is heralded by someone as the death of serious literature. In 1992, just as personal computers were becoming genuinely pervasive (although before the World Wide Web had been invented), Sven Birkets wrote *The Gutenberg Elegies*, in which he predicted that the printed book would rapidly decline and become merely part of a 'vestigial order', taking with it not just our sense of historical depth and continuity but our very selves as selfhood gets distributed intolimitless, random-access networks.

Grant Allen is actually a very good example of a late Victorian writer whose career was effectively invented by new technological platforms for print. A man of science unable to find a professional role, he started writing short pieces of science journalism for a rapidly expanding print culture of daily, weekly and monthly journals that thrived in part because of educational reforms but mainly by innovations in printing press techniques that pushed costs down. By the 1890s, reproduction of sketches and photographs were cheap and ubiquitous and a lavishly illustrated mass literature sold millions daily. Allen discovered almost by

accident that the new journals had created spaces for fiction in short forms (the term 'short story' was invented in this environment), and that they paid far better than factual reportage. He wrote ghost stories and Gothic horrors, despite his contempt for the supernatural, and accidentally helped invent the scientific romance. The famous H.G. Wells followed exactly the same trajectory from science education to journalism to fiction in the 1890s, and acknowledged a debt to Allen for his debut, *The Time Machine*, sometimes claimed as the first 'science fiction'. Allen and Wells were created by the modern mass market for literature. Genres like serial detective fiction with recurrent characters, spy fiction, or invasion fantasies were the result of the serial logic of huge selling magazines like the monthly *Pearson's Magazine* or the *Strand*. It was in the *Strand* that Arthur Conan Doyle began to publish his Sherlock Holmes short stories from 1891, establishing the enduring success of this serial form. Where Sherlock Holmes had been a modest success in the novella, *A Study in Scarlet* (1887), but the monthly serial stories became a major cultural phenomenon, alone securing the success of the *Strand*.

This was the new mass literature, but these developments also helped shape the form and structure of 'serious' literature as well. The new commercial forms for literature killed off the three-volume novel very quickly by 1894, effectively ending the main vehicle of Victorian Realism. The Decadent movement of the 1890s and the modernists that followed have often been understood as producing difficult, opaque literature to oppose the easy immediacy of mass modes. It is more complicated than that, but it is important to acknowledge the role of changes in the technology of print culture in the emergence of the modern distribution of 'high' and 'low' culture. We still call some literature 'pulp fiction' precisely because of the cheap acidic paper that it was printed on.

The late 19th-century literature that followed the revolution in electrical machinery produced a number of enduring fictions that addressed the weirdness of this emerging technology as content, not just form. A lot of these stories focus on uncanny phenomena. Arthur Conan Doyle's 'The Story of the Japped Box' (1899) finally reveals that the voice of the dead heard through the locked door every night is preserved on a phonograph. In fact, Thomas Edison first invented the machine in 1877 with exactly the purpose of preserving the living voice beyond death. The material trace of the voice through fragile wax cylinders of figures like Tennyson or Walt Whitman, digitised by the British Library's Sound Archive, still carry this unnerving sense of posthumous survival.

Rudyard Kipling's 'Wireless' (1902) is about early radio experiments communicating between ship and shore, but which slowly turns into an odd ghost story when a tubercular young man seems to accidentally tune in to the long dead spirit of another consumptive, the poet John Keats. Kipling explored the same shivery effect in relation to the cinematograph (invented in 1895) in his story 'Mary Postgate' (1915). A little later, Sigmund Freud explained his belief in telepathy – distant communication between minds outside

known channels of communication – using the analogy of the telephone. Tele-pathy and Tele-phony were conceived together and often theorised together in the 1880s. W T Stead, the great editor, journalist and new technology lover even set up ‘Julia’s Bureau’, a switchboard of psychic mediums that promised to connect mourners with the dead through their telephonic exchange. Bram Stoker’s *Dracula* (1897) foregrounds all kinds of new recording devices in its very form, turning into a ‘mass of typewriting’ all manner of telegrams, newspaper reports, wax cylinder voice recordings, case notes, travel diaries and data collection from handbooks and timetables. It is the superior information technology of Van Helsing and his team of modern professionals that will outpace and finally defeat the ancient cunning of the vampire.

This is a common logic: every new technology makes us think ‘magically’ about it, before it becomes integrated into normal experience. They amaze and creep us out in equal measure. Writers have produced an occult double for every major electrical technology, from the spirits that sped along the wires of the telegraph in the 1840s, or emerged as filmy presences in the photographic emulsion of the 1870s, to the ghosts that hide in the white noise of untuned radios or in the unexplored lower bandwidths used by mobile phones. At times when rapid technological change transforms our connections to our own bodies and to others, literary narratives can imaginatively investigate these uncanny consequences.

There is a celebrated moment in James Joyce’s *Ulysses* (1922) when Bloom ponders putting a gramophone in every grave to help remember the dead. But the technology with the most impact on early 20th-century modernism was undoubtedly cinema, since both came into being at the same time. Philosopher Henri Bergson was already using analogies from cinema for conceptions of mind and memory in the 1910s, and the psychologist Hugo Munsterberg produced the first theory of ‘photo-play’ in 1916, exploring the new grammar of close-ups, jump cuts and flashbacks as devices that echoed (but also helped define) the patterns of human consciousness.

The great Soviet innovator in film, Sergei Eisenstein, explained the idea of montage, the poetics of generating new meanings from the collision of images, by turning to Dickens’s novels and showing how they worked by breaking them into a rapid series of images and cuts. Dickens was proto-cinematic. For Eisenstein, the publication of Joyce’s *Ulysses* was a cinematic event rather than a novelistic one, since Joyce took the logic of montage to revolutionary extremes, wildly intercutting styles, voices, genres and modes into one mock-heroic epic.

Writers repeatedly exploit new technologies to break open literary form. In the 1950s and 1960s, for The reactions to the ongoing digital revolution since the advent of personal computing in the early 1980s make more sense with some of this history in mind. Famously, William Gibson coined the term ‘cyberspace’ in his novel *Neuromancer* (1984) about hackers and the internet before hackers and the internet really existed. Gibson’s work spawned a whole genre of ‘cyberpunk’, which mixed hard-boiled detective fiction with science fiction to convey a grimy near future of digital grifters and improvised solutions rather than the shiny happy people typical of glossier techno-futures. Gibson’s work has remained suffused with a melancholia about the accelerated digital world, often resisting it by exploring the old technologies of typewriters, chemical photography or analogue adding machines. This very early vision of digital cyberspace is haunted by ghosts of technology past. Nowadays, even the internet needs its historians to preserve digital erasure. The British Library Web Archive exists to collect and preserve freely available online publications long after the temporary platforms where they first appeared will have vanished.

The prose novel has survived the hypertext fad just fine, adjusting again to the new digital dispensation. It is possible to read many pronouncements on the death of literature or the publishing industry or the physical book with the rise of free internet content, self-authoring, e-readers, or the terrible effect of smart phones and tablet computers. Yet technology often has unpredictable outcomes (the internet itself being the accidental product of military research on linking computers together to hide nuclear launch codes from the enemy). A dialectical relation exists between new ventures in vast online bookselling and the wholly unexpected return of the small independent bookshop or the rise of small presses. It is now possible to find many classic literary texts online for free through the Gutenberg Project or print-on-demand almost anything from literature’s vast archive. Open access policy is transforming how to publish research, too. Through all these technological revolutions, literary fiction has been a sensitive recording device that both records these shifts and generates compelling narratives that make sense of them.

Of course, like a flood, eroded boundaries aren’t always for the best. In addition to getting and giving recommendations, social media has allowed writers and readers to connect more easily than they ever could before. While this sounds great in theory and actually is great in practice it also blurs the distinction between reader and writer. A common refrain in literary criticism is that the author is dead except the author isn’t dead, they’re vanity searching their name in Twitter to see what people are saying about them. Or a critic has tagged the writer in a particularly virulent review to get a rise out of them. And now that very-much-alive author feels the need to explain what they really meant, or to defend themselves, or whatever. While it has always been true that writers can’t control how readers react to their work, the Internet has made the

reader-writer relationship feel more like a back-and-forth conversation. Technology is advancing at a high pace and literature is changing with it. With the advent of social media, quick digital interactions appear to be the future of social communication. Because readers emotional, temporal, and spatial relationship with books is changing rapidly. The production and consumption of literature is also evolving to shorter and more frequent communications. Short-short digital stories are considered a new literary genre with different aliases such as flash fiction, mini-fiction, sudden fiction, hint fiction, mobile phone fiction, and twitter fiction.

As the names suggests, these stories are extremely brief mostly due to the character or word count restrictions. For example, twitter imposes a 280 characters limit for each tweet, which increased from 140 characters. It is not surprising that short-short digital stories lack the traditional elements of a story including setting, characters, plot, conflict, and resolution. Short-short digital stories also lack vivid description and articulate expressions of characters; therefore, readers connect with characters using their own experiences or the experiences of others.

The trend of sharing thoughts in miniature form is growing in demand mainly because of the diminishing attention spans of the readers. The authors main aim is to attract whatever amount of attention they can gather from readers with very little attention span. It is noted that writing extremely short stories is not a new phenomenon. Renowned authors had previously written both prose and poetry in extreme brevity. worn". Nevertheless, the popularity of sharing short-short stories has increased manifolds with digitalstory telling. In essence, technology has phenomenally affected both language and literature. Inevitably, language and literature will continue to evolve with further technology advancements and new dialects and literary genres will appear.

Today's world has become knowledge- driven and expertise-based. Efforts are on to make the life of man smooth running and comfortable. Consequently, it is endeavoured to touch each and every aspect of human life. The nature of problem has become multi-dimensional and multi-pronged involving knowledge of numerous disciplines and subjects. These specialties and peculiarities have added to the significance of multidisciplinary research. Therefore, it can be said that today Multidisciplinary has been evolved to stay.

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