

Literary Crisis in the Age of Film and Television: Starting from Postcolonial

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ABSTRACT

From the macro perspective of post-colonial, this paper explores the modern crisis of traditional literature in the era of film and television in which technology carnival and traffic are Paramount, and points out that literature will not die out in the era of technology, but will be accompanied by mass media towards consumerization and popularization.

KEYWORDS

Film and Television Era; Literature Flow; Post-colonialism.

1. INTRODUCTION

In 1913, Hungarian film theorist Balazs classified the birth of film art as a new form of visual culture. The visual culture represented by film art is opposite to the printing culture represented by paper literature and newspapers. With the blessing of modern techniques such as sound, light and electricity, the sensory stimulation and visual shock brought by visual culture pronounce the coming aesthetic revolution. In this revolutionary field, the impact of films, images and short videos on traditional paper literary texts is self-evident. According to Dennis Bell, "At present, the dominant position is the visual concept. Sound and image, especially the latter, organize the aesthetic and dominate the viewer "[1]. When traditional literature, which is characterized by seriousness, solemnity and depth, is faced with the consumption-based visual culture characterized by entertainment, recreation and relaxation, its discourse power and sense of existence seem to be gradually depleted along with the disappearance of aesthetic "dominance". In the process of trans-cultural and trans-national globalization and colonization, literary texts, or pure literature, faced with the grafting of art and non-art and the threat of "image logic", how should we understand the issue of "literary final conclusion" that has been soaring? And how should we recover the irreplaceable meaning of the text under the press of the mass media? How the traditional literature should be consistent, the author tries to distinguish this.

2. FLOW SOCIETY AND THE CULTURAL LOGIC OF FILM AND TELEVISION TIMES

At the present stage of cultural life, it seems that the channels for the public to receive information and appreciate art are gradually inclined to film and television. With the blessing of the Internet and modern technology, the visual impact and aesthetic enjoyment brought by film and television to the audience are far from being matched by plain text. Visual culture, as a new cultural form that is different from printed culture, is a new art category that is driven by digital technology, multimedia

technology and network technology, compatible with various communication media such as music, images and words, and based on "image" or "image" leading people's aesthetic psychological structure. It effectively challenges the dominant position of language in cultural communication with the efficient communication of image, intuition and common space and time. Just as Heidegger said, "Modern society is a" technology era "and" world image era "[2]. The encircling and suppression of traditional literature by the comprehensive art of visual culture is not only a technical devouring, but also lies in the choice tendency of the audience's psychology and aesthetics, and the change of the audience's aesthetic tendency more reflects the reform of social and cultural forms. Therefore, it is very important to clarify the social and cultural logic behind the aesthetic trend to analyze the crisis of literary texts.

Behind the aesthetic bombardment of the rise of visual culture, all kinds of consumer culture and commercial symbols are hidden. Mass media has expanded the previously limited audience to every corner of the world, which is not only the subjective need of market entertainment, but also the objective law of economic impetus dominating the commercialization of cultural products. However, in the era of consumption, film, television and visual cultural commodities are different from traditional physical commodities. They do not exist in the consumption process with practical, specific and fixed use value, but with the cognitive expectation vision and emotional value behind visual cultural products, and even simple aesthetic enjoyment. This kind of aesthetic enjoyment is more inclined to the sensory surface stimulation rather than the deep spiritual pleasure. When facing a movie or a short video, the audience's degree of psychological relaxation and the aesthetic spiritual cost are completely different from that of traditional paper literature books. The lowering of the aesthetic threshold must bring about the expansion of the audience. This is not only the innate advantage of film and television, but also the convenience of cultural commodities endowed by the consumer society. "The consumer society is different from the traditional society, the relationship between the consumer and the object has changed: he will not look at the object from the special purpose, but from its full meaning to look at the whole set of things" [3]. This means that in the consumer society, people not only consume the general use value of commodities, but also pay more attention to the complex cultural significance conveyed by commodities. To put it simply, the audience's consumer psychology and vision of expectations are different, and cultural consumption is more of a leisure pastime and entertainment, from which people do not expect to obtain substantive educational content or knowledge baptism. Even a large number of movie scripts adapted from literary works, although they have their literary nature, the movie released after adaptation is more commercial than aesthetic. The aesthetic shock of the image has naturally eroded the part of pure literature in the past. Rene Huges, a French thinker, said, "Although mental work predominates on the contemporary stage, we are no longer sane people, and our inner life no longer draws from literary works. The onslaught of the senses carries us to the nose and dictates our actions. Modern life rushes to us through sensation, benediction and hearing." [4]. The cultural logic behind this is the evolution of the public's consumer psychology towards cultural products in a consumer society.

3. THE CRISIS OF LITERARY DISCOURSE IN THE POST-COLONIAL FIELD

The important background of the rise of post-colonialism is the Birmingham School's emphasis on cultural studies. The Birmingham School shifted its emphasis from the study of literary classics and plain texts to the study of popular culture and mass media. Cultural studies focuses on the analysis of society, politics and ideology. Maintain a secular concern while focusing on theoretical progress. This background has revealed the decline of pure literary text value analysis. Pure theoretical analysis needs a new direction of cultural and social transformation in this technological era, which is a necessary condition for post-colonial cross-national and cross-culture.

Postcolonial literature tends to focus on the different ethnic elements and the ideological evolution of "Western center" generated by colonial literature under the influence of imperial colonial expansion. In *Culture and Imperialism*, Said almost talks about the relationship between pure literary narrative itself and the post-colonial process for the first time. He explicitly regards ideology and novel narrative as the driving force of imperialism: "My approach is to cluster as much as possible on specific works, read first by officers as great works of creativity or imagination, and then present them as part of the relationship between culture and empire. I do not believe that authors are mechanically determined by ideological, class or economic history, but I believe that authors are certainly present in the history of their society, have shaped history and their social experience to varying degrees, and have been shaped by that history and social experience." [5]. Said puts the shaping of history by literary narration before being shaped by history. Said's post-colonial thought is not only closely related to Foucault's "discourse" and "power", but more inclined to Gramsci's theory of cultural hegemony. Gramsci, starting from the distinction between civil society and political society, believed that because of the cultural hegemony of the bourgeoisie, civil society has formed a complex structure, which will not be changed immediately because of the political and economic revolution, and should pay attention to the "positional war" in the ideological field and establish the cultural leadership of the proletariat, which will lead to the complete success of the revolution. This kind of ideological hegemony broadly translates Said's literary narrative into an ideological height. It does not only analyze the cross-relations between individual Western novels or Eastern novels, but also puts it in the perspective of cultural domination and ideological propaganda, so as to construct the export and domination of the moral and spiritual fields across nations, regions and cultures.

As a result, in the post-colonial field, the narrative function of pure literature was gradually weakened, and replaced by the ideological function mixed with life style, political inclination and aesthetic taste. Such texts played an increasingly prominent role in the colonial and post-colonial process. However, the aesthetic function of pure literature gradually faded in this intersection process.

4. THE NEW LITERATURE IN THE AGE OF MECHANICAL REPRODUCTION

In the face of the entertainment and diversion of cultural consumption in the film and television era, and the disappearance of literary aesthetic function in the post-colonial field, how should traditional literature be self-consistent and how to find its own position? Is it completely secularized in line with market demand? Or to resist the pressure of film and television and to innovate on obscure plain text? Think back to Benjamin's judgment on technological reproduction: "In the age when a work of art is technically replicable, it is the aura of the work of art that has withered and withered. This development is symptomatic: its significance also extends beyond the realm of art. The technology of reproduction, to put it more generally, takes what is copied out of the realm of tradition. Now that the technique of reproduction makes it possible to reproduce on a large scale, works of art no longer appear in one piece, but on a large scale. Since the technique of reproduction allows the reproduction to cater to the operator in the specific situation, this gives the reproduction a fresh vitality." [6] Scripts in the film and television era are large-scale copies of literary texts. This kind of copies literature and literature by modern technical means, so that the copied works of art are no longer restricted by specific time and space, and even show new market values and aesthetic tastes apart from the original intention of the author. Films selectively clean up the traditional values in the cultural heritage and produce new social significance by exerting the power of *The Times*. When the traditional literature of paper is transformed into electronic text and film and television presentation, the unique authenticity of art gradually turns to the universality of modern reproduction, from the supremacy of aesthetic experience to the shock effect. We have no intention of attributing the decline of literature to the rise of film alone. There are many reasons for the end of literature. It is the result of many combined factors, the most important of which is the oppression of economic capital or objectifying society. Benjamin talked about the disappearance of "charm" with sadness, but he did not regard the

emergence of film as a devastating disaster of art, but as a major turning point in the history of art, a phoenix nirvana from "worship value" to "display value". The verisimilitude of the film gives itself an undisputed great competitiveness, thus relegating other arts that have had a history of thousands of years to a history that merely records the past glory. By legitimizing them as traditional arts and enshrining them, the cinema has made room for its own domination.

However, the new literature reproduced by technology does not mean the disappearance of traditional literature. In *The Crisis of Fiction*, Benjamin discusses the relationship between fiction books and storytelling. Benjamin believes that the loss of linguistic creativity in novel writing means the death of language, and he regards storytelling as the perfect successor of epic. Today, nearly one hundred years later, the novel that is considered a threat to epics is also threatened by the mass media, and the threatened epics or story-telling are not eaten by novels, most of the language communication is not through the text of novels, but through oral transmission. Benjamin's fears do not seem to have come to pass, and storytelling and the novel seem to coexist in harmony. According to this logic, mass media or film and television culture can coexist harmoniously with literary texts, which are still irreplaceable from the point of view of political forms and communication boundaries. Traditional art should die out, but not completely replace and disappear, but be replaced by a more adaptable and progressive art, which will retain the characteristics of traditional art to the greatest extent and adapt to the needs of the new era. Although society is not mature enough to make technology a mere means, and technology is not mature enough to grasp the natural forces of society, this trend is unstoppable. Literary texts are bound to evolve in the direction of consumerization and popularization in the era of film and television.

5. CONCLUSION

The flood of the film and television era and the process of post-colonization are inevitable, which is the demand of the technological era and the development of globalization. Literature is indeed facing a crisis of discourse power, but this crisis will not deny the significance and value of literary classics, let alone lead to the decline of literature. In today's market entertainment, the aesthetic value of literary works has been given more expectations, and the combination of literary text and film and television technology will certainly move towards consumerization and popularization.

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