

TWITTERATURE REVOLUTION IN INTERNET

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ABSTRACT

It was the best of times, it was the worst of times, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us...(Dickens 1).

The label “new media” is closely associated with the Information Society and with a particular vision of developments in the use of Information and Communication technologies. For economists who follow developments in digital ICTs, these terms are aligned with a vision where innovative ideas and technologies are expected to ‘fuel’ economic growth. The main goal of economists is to employ these technologies in ways that will contribute to productivity strategies that will stimulate economic growth. Digital information and new media content, produced at relatively low cost and circulated through global networks, are expected to provide the basis for this. This is the predominant expectation in our times. Research on new media from critical perspectives in the social sciences is often more concerned with power relationships and the unpredictable social outcomes associated with the situated nature of ICT-mediated human experience. This paper yields a mixed picture of the transformative potential of new media technologies, suggesting that we are living in both the best and the worst of times.

KEYWORDS: Twitterature, Literature

INTRODUCTION

Winds of change now sweeping across much of the world are paving the way for an open world environment. Today the advances that man has made in the area of communication technologies is so fundamentally transforming organized human life that many social scientists speak of the dawn of a new era –the Information Age.

With the twenty first century knocking our door, media has assumed significance which it had never witnessed before. Starting as an institutionalized approach to generate awareness and inform the masses, media has become instrumental in governing our lives. Rather than a form of cultural expression it has a culture of its own. It was supposed to report on the way of life of people, it has now become a way of life itself. Literature, culture and digital media is a humanities based interdisciplinary programme that focuses on the intersections of literature, the arts, culture and media in the context of technological change. In the cyberspace, the strong bond between language, thought, individuality, and social identity is expressed in written and spoken form as well as in print and electronic media through the tradition of globalization of English which satisfies the dictum “think globally act locally”. Our younger generations, in fact need knowledge through a precise linguistic medium which should also reflect the ingredients of their culture. Literature is firmly inserted into the machinic interconnections of a technological world of production, destruction, replication, malfunction, communication, transmission and reception. The picture that emerges is one which technological innovations and the increasing technologization of human culture and existence have had an inevitable impact on the literature of the

twentieth century in terms of its thematic concerns, its formal innovations and in what that literature is held to be. The diversity of texts, forms and movements engage with and explore technology across the twentieth century often considering the moral, ethical or social aspects of the technological imperative. Different writers take up the challenge posed by mechanical innovations, but the indirect influence of technology is apparent in texts that seem to have no direct investment in the topic. As it transforms culture, manifestly in new forms of communication, production or transport and implicitly by altering the human relationship to the material world, the effects of technology and its uncanny resonances profoundly alter literature.

Twitterature is the new creative outlet of cyberage. In this fast moving world people do not have much time to read classics. They prefer the lengthy works in capsule form. It is in this context that a recently originated phenomenon, where great literature and Twitter are combined into one new form, called Twitterature has become relevant. According to Urban dictionary Twitterature is a written work (or body of works) of a particularly humorous clever nature and artfully stated in 140 characters or less. Some of the greatest dramas of literature, like Shakespeare's *Hamlet*, Marlowe's *Doctor Faustus* are long and challenging. Twitterature makes huge books small and great stories are told in silly voices.

Twitterature is an amalgam of the words Twitter and literature. *Twitterature: The World's Greatest Books Retold Through Twitter* was published in 2009 by two precocious young writers Alexander Aciman and Emmet Rensin, students at the University of Chicago. Alexander's work, which has appeared in *The New York Times* and *The New York Sun* was bought by Penguin's John Siciliano, and the deal was brokered by Brian De Fiore at De Fiore and company. This book takes some of the greatest novels and converts it into a Twitter account. In it the authors squish the jewels of world literature including works by Dante, Milton, Shakespeare and J. K. Rowling – into twenty tweets or less, that is twenty sentences each with fewer than 140 characters. This paper is an effort is made to understand Twitter as well as the excellence of humorous reworkings of literary classics for the 21st century intellect in digestible portions of twenty tweets or fewer.

Alexander Aciman and Emmet Rensin identified huge literature as a crucial pillar for any generation. They said "We have embarked on an attempt to bring the two pillars of our generation together, once and for all". They studied the virtual world and studied the impact of social networking sites on youth and society and reflected their thoughts and feelings. Of their great genius there can be no question, but their genius was certainly shaped and enriched by external influences and cyber age.

Harry Potter is good example. Harry Potter emerged from the creative mind of Joanna Kathleen Rowling. The author published seven books in the Harry Potter series, as well as numerous complementary books.

Harry Potter and the Philosopher's Stone (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half blood Prince* (2005) and *Harry Potter and the Deathly Hollows* (2007). These are the books belonging to that series.

The books tell the story of a boy named Harry, who was raised by an abusive aunt and uncle from age 1 until age 11. On his eleventh birthday, he learns to his amazement that he is actually a wizard and that he will be attending Hogwarts School of witchcraft and wizardry. The books tell of his years at Hogwarts, one book for each of the seven years. As Harry learns more and more about his true identity, he also learns that he is part of a larger saga, an almost legendary

confrontation between good and evil between him, along with his friends and allies, and the greatest Dark wizard of the age, Lord Voldemort. Harry discovers his place in this great struggle as his years at Hogwarts go by and as he finds himself becoming enmeshed in battles and conflicts.

The story of the seven books is captured into an encapsulated form in Twitterature. How this enormous work has been changed into Twitterature shows the power of this modern language technique. In Harry Potter capital letters are used to show the characters' thoughts and feelings. New techniques and phrases like LOL, WTF, OMG, dude, last tweet are also included in the Twitterature version of Harry Potter. Reworking of Harry Potter series is shown here.

Hello everyone from under the stairs! Aunt and uncle threw me under here again. Gosh, life is so hard.

That fat fuck Dudley stole all my food! I wish something good or at least interesting would happen to me

OMG I'm WIZARD! And my parents are DEAD WIZARDS! Off to magic boarding school PEACE BITCHES!

OMG Hogwarts OMG I have two friends OMG magic OMG the Slytherins are Nazis OMG there is an EVIL WIZARD out to get me. Snape a douche! Dumbledore a wise man (but may be gay?) Voldemort tried to kill me! Flying broomstick! battle over magic crack –rock!

OMG the year's over. Time goes fast when you're having fun. Goes slow if you have to read seven books with lots of adverbs

Back to school! should be a great year! I hope nothing crazy happens like last time.

No! Voldemort is trying to wreck my shit up AGAIN!! I am TIRED of these MOTHERFUCKING SNAKES IN THIS MOTHERFUCKING CASTLE!

Back to school Again! This year definitely better! A dude who tried to kill me turned out OK. Something misunderstandings happen. LOL.

Oh man, big tournament at my school this year! PSYCHED! I hope nobody dies this year, and every year as if by clock work.

Competing in a tournament. Also: is it just me, or should they really have a tougher vetting process for Dark Arts Teachers?

OMG VOLDEMORT AGAIN. Don't worry. I have the hang of this by now. Plus there's a secret society out to protect me. Give up already LV.

I AM UNDERGOING A LOT OF ANGST RIGHT NOW. And this Asian girl is giving me a major hard –on. Blue balls suck. No magic potion for it either.

Don't believe anyone who says Voldemort isn't back AGAIN. I KNOW WHAT I SAW!

Big draw! at Ministry of Magic! Sirius is dead. Super-pissed. I just used the torture spell. Didn't I? I'm going to Azkaban now, aren't I?

Back to school! again! Boy, everything better go well this year or I'm going to eat a wand.

Hey! My friend's sister is totally hot for me. Feels a bit dirty, but yeah baby, you like my scar, don't you?

Wanna see my wand?

SNAKE KILLED DUMBLEDORE WTF WTF WTF WTF WTF? THIS IS LIKE HE BIGGEST CLIFFHANGER EVER!!!

Sometimes this guy, Tom keeps showing up. I don't want him around but I don't have the heart to tell him, because he killed my parents

NM last tweet. Kill him. Something about a prophecy. who cares? Last seven years have felt like same one, over and over. (P 38).

The popular impression created largely by the medias, is that the written language encountered on mobile phone screens and computer is weird. It has been labelled as 'textese', 'slanguage', a 'new hi-tech lingo', a 'hybrid shorthand', a 'digital virus'. It has been described as 'foreign', 'alien' and 'outlandish'. It is so much viewed as a new language that texters have been called 'bilingual'. It is also characterized by factors such as time pressure, by the affective nature of the content as well as by its socializing dimension. The formal characteristics of this form of language are thus orality, abbreviation and iconicity. Adolescents are conceivably communicating with their peers in a coded, lucid and discrete fashion, without their parents' knowledge, which enables them to elude monitoring and conserve their group and individual intimacy. The entire works of Shakespeare and John Milton have already been re-written in mobile phone text language.

The Internet creates new ways for citizens to communicate, congregate and share information of a social nature. Internet technology is rapidly and radically transforming the character of life and work. As the whole world of the "Information Super Highway" is a constant transition, so is the rule of the Internet on education, still being formatted, evaluated and in constant transition. Internet is making our language redundant. Our kids are not being taught the value of our language, they are certainly not being encouraged to embrace it, to value it, to use it. Ever since the days when chat forms became popular a thing called hash tags became a quick and easy way of referencing different few characters in text messages, online chat boards, tweets, and facebook.

English literature degrees are being infiltrated by films, television and other forms of media. Whole modules are conducted around the work of single film directors, and within a dissertation a student can compare novels with motion pictures whilst taking 'close readings' of both. As technology advances it appears that the meaning of the word 'literature' moves on. Literature has always relied on technology.

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