

MOVIES ARE ANOTHER DIMENSION OF LITERARY EDUCATION

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ABSTRACT: Acquisition of new ideas, concepts and language from the films is beyond entertainment. While reading a novel or a play it gives readers pleasure in the same way the readers' mind will construct a visual of the text when a single text read by multiple readers is equivalent to multiple visuals of a single text. Few filmmakers are genius and unique in story narrating as the authors have narrated in the text. The reading experience of a novel or a play is the same as watching the movies in a multi-dimensional way of understanding and learning. The role change happens when a reader of literature turns to the cinephile while watching a film. Few exemplary filmmakers like Stanley Kubrick, Christopher Nolan, Martin Scorsese, Mani Ratnam, David Fincher, Alejandro, Ridley Scott, Roman Polanski, Alfred Hitchcock, and Sam Mendes creations are learning only if the cinephile understands the movie from a different accepts especially in learning. This research paper focuses on a new way of active learning from the filmmakers. Learning from movies, along with the interest of reading books can put a student in another dimension of acquiring arts.

KEYWORDS: Cinephile, Dimension , Learning

I. INTRODUCTION

Acquisition of new ideas, concepts and language from the films of certain directors is beyond entertainment. One cannot say "Stanley Kubrick's classical *2001: A Space Odyssey* (1968)" is the greatest entertainment movie like *22 dresses* or *The proposal*. This art form can reach the mass audience. In a literature class a student learns the classical works, Language learning and theories it will be much more learning experience when media included. A student learns works, authors and interpretations; he/she can also learn from renowned directors around the world. Every filmmaker is unique in their story narration and picture, some may not. The film also contains the technique department, now the photography is considered as art in literature.

The script is the central part of a film, many scripts are being inspiration to the writers to script a great movie. The small numbers of movies gives the same experience of learning like reading a novel or a work of art. The role change happens when an ardent reader of literature turns to cinephile, a person can be both a cinephile and a book-worm. Few filmmakers' creations can be. A play on "Absurdism" or "Theatre of Cruelty", it can be an entertainment alone for the normal audience. But may not be productive for any interpretations and discussion on the theatrical basics. Movies have so many great aspects like visual effects, philosophies and concepts. It may be entertainment for one group and not for another. Christopher Nolan's masterpieces "Inception" and "Dark knight trilogy", his movies are unable to understand by the ordinary audience but it's a visual treat for buffs and it educates the literary circle philosophies, science, narration, the scriptwriting, construction of a plot and more. This research paper is focus on new way of active learning from the filmmakers. Learning from movies along with the interest of reading books can place a person in another dimension of acquiring art. This paper discusses about the learning aspects from the directors and their works. This learning aspect develops the interpreting and analyzing with the works of literature and philosophies.

II. MOVIES ARE ANOTHER DIMENSION OF LITERARY EDUCATION

David Fincher's most iconic philosophical movie "*Fight Club*" (1999), which has adopted from the book, "*Fight Club*" (1996) by Chuck Palahniuk. The movie has brilliantly scripted by Jim Uhis and well cinematograph by Jeff Cronelweth. The movie which can make our brain shake, our eyes captivated by the way the movie goes. A unique movie about a character being rebellious against everyday boring life in the clutches of the Capitalist, dissatisfied by his white-collar job in the car insurance company. The narrator's role has played by Edward Norton. The narrator's subconscious is the actual protagonist of this masterpiece, the subconscious of the narrators plays a very active role in the story, by creating an illusionary character named Tyler Durden (Brad Pitt) the antagonist in the movie. In his living surrounds with unwanted things; he is not a minimalist but he hates to be in control of things. "The workman of today works every day in his life at the same tasks, and this

fate is no less absurd. But I am tragic only at the rare moments when it becomes conscious". (*The Myth of Sisyphus and other essays*,121)

He has been sleepless for six months, he turns into an insomniac while flying his head always wishes for a plane crash or mid-air collision. In the flight he meets Taylor Durden, he has been introduced as a soup manufacturer, they meet and discuss the flight safety this scene is originally orchestrated by the narrator's subconsciousness, both the characters are the same person. The illusion is the main concept in the movie, the character suffers literally in the lifestyle of capitalism and the regular boring work for nothing.

"Illusion is the underpinning of Nietzsche's aesthetics. Art creates an aura of unreality; it generates an unworldly state. Yet one does not confuse this dream state with the real world. "Despite the high intensity with which these dream realities exist for us," comments Nietzsche, "we still have a residual sensation that they are illusions...." Still, we crave such revelry and delight in it. It is a panacea to life," from "The Existential vs. the Absurd: The Aesthetics of Nietzsche and Camus" by George F. Seller.

Ones themselves out of a bar fighting each other without a reason. Few spectators have watched their fight, later they have started the fight club in the basement of a building. So, they propagate the rules and regulations. Fincher is brilliant on-screen presents, Taylors face stitched frequently on the screen. The mind is full of Taylor Durden, the rebellious characters from his mind. Chuck Palahniuk says "The things you own end up owning you". A strange scene before the ending of the movie, the narrator wants Taylor to stop the project Maham, in the arguing shots the narrator realizes that Tyler is an illusion, When Taylor points out with a gun with illusion narrator exchanged into his hand. "The mind's first step is to distinguish what is true from what is false. However, as soon as thought reflects on itself, what is first discovers is a contradiction". Narrator says "Tyler, I want you to listen to me OK. My eyes are open" he shots in his cheeks, but the bullet hit the brain of Tyler. Now, he uses the illusion in his way by tricked a gun shot himself throw his mouth but the exit of the bullet was from the brain of Taylor Durden, he falls and the personality was doomed. The bomb they fixed during the project mayhem he can't stop the project and the narrator and Marla or on the top of the building. They view from the burst out and collapses all the credit card companies building so everybody's card starts again from zero. From this movie, one can learn the extremity of obsession, the world of Capitalist, human limitations, illuminations and different type of storytelling.

Stanley Kubrick a most influential filmmaker in cinematic history, who has influenced a great contemporary director Christopher Nolan. *2001: A space odyssey* (1968) based on the novel by Arthur C. Miller. The movie is considered to be the masterpiece of Stanley Kubrick. The movie is so strongly in visuals, deep philosophies, and forethinking. The film has a mysterious ending ever in any film. One can learn from the film from many great aspects like philosophies, science, AI concepts, and much more.

As a student of literature, one can learn many things from the film. Even many considered this movie is better than any science fictions; which got released in 1968 but still not outdated at all. The key thing in this movie that holds the attention of the audience is impressionistic. The evolution of the human being from man-ape to space travellers. In chapter I: The Dawn of Man, aliens from different planet send Monolith to the man-apes. When they were hungry and starving, the first Monolith landed on the surface. The monolith inspired the minds of the ape-man. "Moon-watcher" they innovate the first weapon from the bones, The moon-watcher fashioned the weapon man-apes hunger problem is solved and the language evolved civilization followed from knives to the present-day nuclear weapons. In the movie the outside mysterious forces contacting the humans for civilizations.

In *2001* the second monolith buried under the surface of the moon, So the US government organizes a team organized under to David Bowman (Keir Dullea) to land on the moon, the aliens are in a high alert that humans learned to do space traveling when they moving closure to the monolith it started to create a huge unbearable sound. This monolith sends signals to Jupiter maybe to the Aliens. On the board, the spaceship has HAL-9000 an AI supercomputer in the Spaceship, which has killed many members in the crew and in previous crew too. Computers are becoming smarter than humans so, Bowman manually turns of HAL-9000. "Weren't(humans) finished in our evolution", humans left the destination and they started a new one by travelling through a psychedelic "Star Gate", he finds himself in a decorated room almost a decorated prison. To study the life stages of Bowman, old man symbol embodying the ageing of all humankind. The life stages of Bowman are the alien study of humans. In a particular scene Elderly Bowman accidental knocks the glass (the glass symbolizes the body and the wine symbolizes the soul) the soul which can live outside of the body. "The Starchild a new era of more intelligence about God concept But not any traditional anthropomorphic image of God".

In dying stage of Bowman there comes the fourth Monolith (almost represent God-like), in a Bowman finger points towards Monolith as Michal Angelo's the creation of Adam. The Sistine Chapel has a part of artwork Adam points his indicator finger towards God. The reborn of the spirit is the star child (The room was a replica of the 18th-century French enlightenment or maybe a human zoo for the alien's study on the age transformation of the human being).

The star child maybe for the next to the evolution of the world this might remain us, "Jesus Christ". Maybe the star child will be an übermensch (superman). At last in the movie, Kubrick uses the theme of "Eternal of Recurrence" in the Nietzschean concept. The means "ultimate return" of everything, Kubrick was deeply influenced by Friedrich Nietzsche. The movie also has a classical link of Homer's *Odyssey*.

Homer's *Odyssey* pictured in spatiotemporal parameters, Bowman's character referred to Odysseus (The king of Ithaca) and (one red eye) flawed programming of a supercomputer named HAL-9000 represented Cyclopean. "A nostos", or homecoming was the ultimate one in the movie and the epic. "2001 is a nonverbal experience, out of two hours and 19 minutes of the film, there are only a little less than 40 minutes of dialogue. I tried to create a visual experience, one that bypasses verbalised pigeonholing and directly penetrates the subconscious with emotional and philosophic content".

Christopher Nolan a revolutionary director known for *The Dark Knight trilogy*, *Inception*, and *Dunkirk*. His upcoming movie "*Tenet*", a huge expectations over his film realise. Nolan has a unique way of storytelling and directing. He had his Master of Arts in English literature at University College of London. His style of writing along with his brother Jonathan Nolan teach us a great experience of cinema. The astonishing matter is Nolan brought out the actual image of his script from his mind to the screen. His other artistic talent of sketching the revolutionary "Joker" played by Heath Ledger.

Baradwaj Rangan's words in his review that "In tone too, these new films, like *The Dark Knight*, aren't comics so much as *novels*, with the weight of detailing and characterisation that are, well, novelistic. Everyone is tortured, everyone has a back story (even if it's merely a cooked-up back story as with the Joker, but then again, who can really tell?), and everything loops back to everything else, especially when repeatedly reminding us that cause and effect, good and evil are, yawn, two faces of the same coin – a premise that is literalised in the characters of Two-Face and even Batman, who is himself a Manichaeian manifestation of the day and night of the human soul.

Joker plays a more active role than Batman in this movie, a character is being a psychopathic and having a nihilistic attitude towards "Gotham" city. He is the master of creating chaos, killing his persons, burning the trillion dollars and smiling in his way to others.

Joker : "I need you right now when they don't they'll cast you out like a leper you see their morals their code it's a bad joke we've dropped at the first sign of trouble the only as good as the world allows them to be I'll show you when the chips are down these are these civilized people they'll eat each other see I'm not a monster". In the whole movie the character of Joker with his nihilistic attitude terrors, all he wanted to kill Batman if that happens then Gotham city will under his legs. Nolan was revolutionary in changing a comic character to a highly philosophical character. His character also inspired from Bacon's essay and his face make-up inspired by one of Bacon's *portraits*. Heath Ledger is the only actor, one person in history to receive a posthumous Oscar for a supporting role.

Taxi driver starring (Robert De Niro) mainly the plot flows on "loneliness and insomnia". A taxi driver named Travis Binkley's when he wants a motive in his life at first he wants to clear up the filthy city. He was preoccupied with the notion of "saving the world". He concludes murdering a candidate who stands for American presidential election. He transformed into a wired haircut and costume later he dropped the murder and run. But in the end, he rescued a 12-year whore (Jodie Foster) from adultery to a normal life. *Taxi driver's* plot may be simple, but in the visuals taken inside his room shows more absurd elements. To an extension of loneliness can make a person so wired. Especially the gun scene, he takes the pistol points out and put back, he repeatedly doing the same thing again and again. The absurd mind of Travis finds meaning rescuing a young girl from prostitution. The movie remains us the existentialism when one can't find the meaning in his own life, he can make meaningful of others life. The film is directed by the most influential and renowned film Martin Scorsese.

III. CONCLUSION

The Literature classrooms are always filled with the stories of classics, poetry, drama and theories. In contemporary art, the cinema occupies more than any other art form. When cinema comes into the class with the boundaries of analyzing with theories and ideas then learning will be much productive along with indept understanding.

One can understand the science fictions of Kubrick, Nolan and Ridley Scott only when a person has great involvement and basic knowledge of reading. The audience shifts from entertainment to learning Cinema (media) can be one of the best tools for the students to know visually. Cinema goes to all the types of the audience, but the written works only to reach a specific audience. If a cinema is worth watching even the audience enjoy non-verbal scenes and other language films because the feelings are maybe the same but ideas differ. Cinema can be another experience of dimensional learning selects the real work of art to enjoy, understand and interpret.

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I am M. Thommai Michael, I'm doing my M. Phil. in Sacred Heart College, Tirupatur. I have presented few papers in my post-graduation. I have published one paper in the Journal of Emerging Technologies and Innovative Research, titled "*Lili Elber's Psychoanalysis of Gender Transformation in the Danish Girl*". I am interested in interpreting movies along with the theories and philosophies to learning to analyse the art form. I'm working on my M. Phill thesis.