


Chapter 6

Narrative Flows in Digital Movies: The Effect of Digital Technologies on Non-Linear Storytelling

Semra Kotan

 <https://orcid.org/0000-0002-1583-3772>

Atatürk Üniversitesi, Turkey

ABSTRACT

This study examines the effects of digital technologies on non-linear narrative structures in cinema. With the rise of digital cinema, the flexibility provided in areas such as editing, camera use, visual effects and sound design in filmmaking processes has transformed traditional narrative patterns. Non-linear narrative is characterized by flashbacks, parallel plots and structures where events are not presented in chronological order, and where time is broken. Digital technologies play a decisive role in the creation of such narratives; they support the development of new narrative forms that question the perception of time and space and direct the audience through memory, perception and emotions. The study aims to present a theoretical framework through post-2000 digital film examples and academic sources with a descriptive literature review method.

INTRODUCTION

The rise of digital cinema has created a radical change in filmmaking processes and reshaped the narrative forms of cinema. Especially in recent decades, the opportunities offered by digital technologies have provided filmmakers with great flexibility in many areas such as editing, camera use, visual effects and sound design.

DOI: 10.4018/979-8-3373-1967-4.ch006

These technological developments have allowed new narrative forms to emerge by transcending traditional cinematic structures. Non-linear narrative refers to a structure in which time does not progress linearly and events are presented with breaks, flashbacks and parallel narratives (Bordwell, 2008). In digital cinema, such narrative techniques detach the audience from the flow of time and direct them more through abstract concepts such as memory, perception and emotional transitions (Mulvey, 2006). The role of digital technologies in this transformation has become evident with innovations in filmmaking, especially in the use of editing techniques and visual effects.

The use of digital cameras, speed and flexibility in editing, elements such as computer-aided visual effects and sound design allow themes such as the bending of time and emotional inner journeys to be processed more effectively (Elsaesser, 2015). However, the non-linear narrative form of digital cinema challenges the narrative boundaries of cinema by offering both a mental and emotional journey to the audience (Gunning, 2004). The continuous questioning of the perception of time and space in digital cinema has become possible, especially with technological developments. Thanks to Digital Editing, the breaking of time, transitions between past and present, and the interaction between parallel narratives have become easier. While digital technologies provide filmmakers with the opportunity to break the structure of the narrative and detach the audience from traditional perceptions of time and space, they also transform non-linear narrative forms.

This study is based on the descriptive literature review method, which is one of the qualitative research approaches. Descriptive literature review; It aims to systematically compile the existing knowledge on a specific subject and to reveal the basic trends, theoretical approaches and research gaps (Snyder, 2019, p. 335). In this context, in order to evaluate the effects of digital cinema on non-linear narrative structures, current academic literature, theoretical texts and post-2000 digital film examples were scanned. During the literature review, studies on what kind of transformations digitalization in cinema has created at technical, aesthetic and narrative levels were systematically analyzed. In addition, theoretical approaches and sample films that examine the role of digital technologies in restructuring the narrative in time and space were focused on. Through this method, a structured framework is presented on the existing knowledge, and the effect of digital technologies on the narrative structure is discussed both at the conceptual level and through applied examples. The study aims to compile the existing knowledge in the light of the information already in the literature and restructure it in a meaningful context.

The impact of digital cinema on non-linear narrative structures is a highly interdisciplinary topic, and different researchers have addressed this issue from various perspectives. Kinder (1999) argues that digital media enables multiple narrative layers, which questions the traditional linear story structure. In his work “Rewiring

28 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: www.igi-global.com/chapter/narrative-flows-in-digital-movies/389631

Related Content

Algorithms for ISAR Image Recognition and Classification

(2014). *Video Surveillance Techniques and Technologies* (pp. 115-140).

www.irma-international.org/chapter/algorithms-for-isar-image-recognition-and-classification/94131

"Virtual Reality" Reconsidered

Garfield Benjamin (2018). *Digital Multimedia: Concepts, Methodologies, Tools, and Applications* (pp. 395-419).

www.irma-international.org/chapter/virtual-reality-reconsidered/189484

Document Search Images in Text Collections for Restricted Domains on Websites

Pavel Makagonov, Celia B.Reyes E.and Grigori Sidorov (2012). *Quantitative Semantics and Soft Computing Methods for the Web: Perspectives and Applications* (pp. 183-203).

www.irma-international.org/chapter/document-search-images-text-collections/60121

Digital Video Broadcasting (DVB) Evolution

Ioannis Chochliouros, Anastasia S. Spiliopoulou and Stergios P. Chochliouros (2009). *Encyclopedia of Multimedia Technology and Networking, Second Edition* (pp. 391-401).

www.irma-international.org/chapter/digital-video-broadcasting-dvb-evolution/17427

Multi-Label Classification Method for Multimedia Tagging

Aiysha Ma, Ishwar K. Sethi and Nilesh Patel (2012). *Methods and Innovations for Multimedia Database Content Management* (pp. 43-60).

www.irma-international.org/chapter/multi-label-classification-method-multimedia/66687