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Transmediations

Communication Across Media Borders

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1 Transmediation

Some Theoretical Considerations

Lars Elleström

In this survey I will first place transmediation within the broader frames of intermediality and transmediality and then recapitulate some of my ideas on transmediation. I will also continually relate all the chapters in this volume to my conceptual framework and to each other. However, it is not my task here to indulge in in-depth discussions of the chapters; I will instead pick out some relevant features in them that make comparison and overview possible.

Transmediality

I define media products as those physical but not necessarily solid entities (objects or processes) that make communication among human minds possible. Intermedial relations can hence be understood as relations among different sorts of media products, in contrast to intramedial relations that are relations among similar sorts of media products. Intermedial relations can be found in all forms of communication. Although one does not always note their existence, they are ubiquitous and unavoidable. Without them, human communication would fall apart into a number of separate cognitive strata.

As intermedial relations are everywhere in all forms of human communication, I prefer to think of intermediality not as specific cases of communication but rather as a deliberate way of researching them with the aid of tailored theories and methods. Hence, intermediality, or intermedial studies, is not just any research on intermedial relations (which would mean that intermedial studies is virtually the same as communication studies) as it is research that applies certain perspectives and concepts that are designed to disentangle the complexity of intermedial relations.

Intermedial studies may be roughly divided using two main perspectives. The first is a synchronic perspective: how can different types of media be comprehended, analyzed and compared in terms of the combination and integration of their fundamental media traits? This viewpoint stresses an understanding of media as coexisting media types, media

products and more specifically media modes (such as various material, spatiotemporal, sensorial and semiotic modes that generate meaning together). The second is a diachronic perspective: how can transfer and transformation of media characteristics be grasped and described adequately? Media characteristics are understood here as those things that are represented by media (its “content”, in more casual parlance). This viewpoint stresses an understanding of media that includes the existence of a temporal gap among media products, media types and media traits. This temporal gap may either be actual, in terms of different times of genesis of media, or a gap in the sense that the perceiver construes the significance of a medium on the basis of previously known media.

In the chapters in this volume, the diachronic perspective dominates. However, the authors do not explicitly write in terms of diachronicity. Instead, the diachronic perspective on media interrelations is generally referred to in terms of transmediality. From the most wide-ranging perspective, the term “transmediality” can be understood as representing the general concept that different media types share basic traits that can be described in terms of material, or more broadly physical, properties and abilities to activate mental capacities. All media products, in somewhat similar ways, are physical existences that trigger semiotic activity and can be properly understood only in relation to each other. Thus, physical media properties and semiosis are transmedial phenomena. More specifically, different media types may, largely – although certainly not completely – communicate similar things. In other words, represented media characteristics may be transmedial to various degrees.

It is only a short step from the idea that represented media characteristics may be transmedial to various degrees to recognizing that media characteristics, because of their transmedial nature, can be understood as being transferred among different kinds of media. Inserting a temporal perspective, it very often makes sense to acknowledge not only that similar media characteristics are or may be represented by dissimilar media but also that media characteristics that can in some respect be understood as *the same* recur after having appeared in another medium. For instance, a written email describing the television news and spoken words retelling the story of a film both include a temporal gap between what might be called source and target media, but also the implicit notion of sameness. We find the relations between email and television news and between speech and film meaningful because the events and other things that they represent are not only similar but are in some respects the same – if one understands sameness as a pragmatic rather than a metaphysical quality – although it is evident that transfers among different media always entail changes. There are no media transfers that do not entail at least some degree of transformation; sometimes, media transfers necessarily involve a great deal of transformation – indeed, which can be an asset as well as a problem.

Transfers like these have of course not been unnoticed by research. Although Roman Jakobson was certainly not the first to dwell on diachronic media interrelations, his brief statement in a linguistic article on translation from 1959 that “intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems” could be viewed as the starting point of semiotically oriented research on diachronic media interrelations.¹ However, Jakobson was restricted by the one-sided perspective of “verbal” versus “nonverbal” signs and offered no theoretical tools for analyzing intersemiotic translation. Several decades later, in 1989, Claus Clüver developed the notion of “intersemiotic transposition”, which was an attempt to sketch a broader approach to transmedial relations than Jakobson’s.² However, Clüver’s approach is delimited by the misleading dichotomy of “verbal” versus “visual” texts that obscures the complex nature of overlapping media characteristics (some verbal media are visual, others not; some visual media are verbal, others not). Another similar approach can be found in Gunther Kress’s notion of “transduction”, from 1997,³ later developed in a publication by Dinda L. Gorfée.⁴

A few years after Kress’s idea of transduction was launched, Jay Bolter and Richard Grusin published *Remediation: Understanding New Media*, which has been important in highlighting the wide area of media transfers and transformation in contemporary media culture, although their all-embracing concept of remediation is not designed for analyzing the processes in detail.⁵ Just over a decade after that, Regina Schober used yet another term: “intermedial translation”.⁶ A later article published in 2011 clarified that this term should cover various types of “intermedial transformation processes”.⁷ Because the word *translation* provides strong associations with transfers among different verbal languages, I prefer to refer to the notion of “intermedial transformation processes” simply in terms of media transformation.⁸ “Media transformation” is thus for me an umbrella term referring broadly and indiscriminately to all forms of media diachronicity.

Transmediation and Media Representation

In my book *Media Transformation: The Transfer of Media Characteristics Among Media* (2014), in which I try to form a thorough conceptual framework that facilitates analysis of transfers of media characteristics among media, I initially establish a distinction between *transmediation* (repeated representation of media traits, such as a comic strip that tells a story that can be recognized from a song) and *media representation* (representation of another medium, such as a review that describes the performance of a dance show).⁹ To explain this in more detail requires the explanation of a few other concepts.

Media products are realized by what I call technical media of distribution, which should simply be understood as those solid or non-solid

physical entities of processes that harbour media products. Being a media product is, to be more precise, a *function* triggered within what one takes to be a communicative situation, and technical media of distribution are those physical entities or processes that enable the function of being a media product – in other words, the function of communicating among human minds.

I use the term “mediate” to describe the process of a technical medium of distribution that realizes presemiotic (potentially meaningful) *sensory configurations*. For instance, a piece of paper is able to mediate visual sensory configurations that are (once perceived and rudimentarily interpreted) taken to be a food recipe, a bar chart, a scientific article or a musical score. If equivalent sensory configurations (sensory configurations that have the capacity to trigger corresponding representations) are mediated for a second (or third or fourth) time and by another type of technical medium, they are *transmediated*. In our minds, some of the perceived media characteristics of the target medium are, in important ways, the same as those of the source medium, which allows us to think that the musical score that is seen on the paper is later heard when it is transmediated by the sounds of instruments. In other words, the score’s vital characteristics are *represented again* by a new type of sensory configuration (not visual but auditory signs) mediated by another type of technical medium (not a piece of paper emitting photons but sound waves generated by musical instruments).¹⁰

The concept of transmediation involves two ideas. Transmediation is not only *re*-mediation – *repeated* mediation – but also *trans*-mediation: repeated mediation of equivalent sensory configurations by *another* technical medium (please note that remediation should *not* be understood in the open-ended sense of Bolter and Grusin). Hence, the composite term “transmedial remediation” is more accurate for denoting the concept in question. However, for the sake of simplicity, I prefer the brief term “transmediation” (which has been used previously by Charles Suhor to refer to a similar but not identical concept).¹¹ In any case, this term should be understood to refer to notions of both “re” and “trans” – repeated mediation through another technical medium.

Transmediation is the first type of media transformation, and the second type is *media representation*. Media representation involves the notion of one medium representing another medium. Media representation is at hand whenever a medium presents another medium to the mind of a communicatee. A medium, which is something that represents something in a context of communication, becomes represented itself. Clearly, such a representation may be more or less accurate and more or less fragmentary or complete; similar to transmediation, media representation involves different degrees of alteration. Because I define media representation as a kind of media transformation, I understand it to involve different types of media. Thus, if one wishes, terms such as “transmedial

media representation,” “transmedial representation,” or “simply transrepresentation may be used to denote the concept that I prefer to call media representation.”¹²

Media representation, such as an autobiography describing a photograph, or a film depicting a person communicating through sign language, may involve the representation of what can be described roughly as both media form and media content; a verbal description of a photograph may focus on both its overall composition and its discrete parts, and a filmic depiction of a signing person may capture both vital interrelations between different body and hand movements and individual actions. Likewise, transmediation can involve both media form and media content (and what is perceived as content from one point of view may be perceived as form from another point of view, and this form contains other content).

Whereas transmediation is about “picking out” elements from a medium and using them in a new way in another medium, media representation is about “pointing to” a medium from the viewpoint of another medium. In other words, whereas in transmediation the “frame” is not included in the transfer from one medium to another, it is in the case of media representation. For instance, a film representing a theatre performance (a film that includes a theatre performance in its story) can be understood in terms of media representation; however, a film whose story closely resembles that of a theatrical play should instead be understood in terms of transmediation.

It is convenient to distinguish these two types of media transformation theoretically, as they emphasize two conceptually different forms of transfer among dissimilar media. However, they may well overlap in practice. What one perceives to be mainly a transmediation may include minor aspects of media representation. By the same token, a clear-cut media representation may certainly also involve transmediation: a simple written verbal description of a picture such as “I saw a nice drawing of a fishing boat this morning” is clearly a media representation, since it obviously represents another type of medium (a drawing), but because it represents for a second time a vital characteristic of the source medium (it mentions “a fishing boat” that was represented in the drawing), it is also a transmediation.

Transmediation: Adaptation

Just as there are many different forms of media and communicational situations, there is a plenitude of transmediation types. The study of transmediations is thus potentially an exceedingly broad field. However, research has only paid full attention and given names to very few forms of transmediation. In the context of art, the general term for transmediation of media products to other media products is “adaptation” (although

researchers such as Kamilla Elliott have argued that in effect adaptation studies must involve considerations of not only single media products but also characteristics of media types in general).¹³

Nevertheless, not all types of transmediation of specific media products tend to be called adaptations. For instance, transmediations from written, visual and symbolic (verbal) media products to oral, auditory and symbolic (verbal) media products – that is to say, the reading aloud of texts, or the other way around – are very seldom referred to as adaptation.¹⁴ The same goes for transmediations from non-temporal to temporal visual and iconic media products – from still to moving images¹⁵ – and for transmediations from written, visual and symbolic (verbal) media products to oral, auditory, iconic and symbolic media products – that is, the “setting” of text to music.¹⁶ Transmediations of media types such as libretti, scores and scripts are also generally excluded from the domain of adaptation.

Instead, the archetypical adaptation is a novel-to-film transmediation; however, the term has not been reserved exclusively for this specific type of transfer. Adaptation studies today also fairly frequently work with not only theatre, literature and film but also media types such as computer games, opera, comics and graphic novels. This is the case in, for instance, Linda Hutcheon’s *A Theory of Adaptation* from 2006.¹⁷ However, Hutcheon addresses only media with developed narration, which is a common way of implicitly delimiting the notion of adaptation. Indeed, all authors in this volume who use the notion of adaptation – Marie-Laure Ryan, Fátima Chinita, Doru Pop and Péter Kristóf Makai – also focus on narration in various media. Additionally, they all work with a broad concept of adaptation, including a plenitude of mainly artistic media types.

Transmediation: Transmedial Narration and Transmedia Storytelling

Mentioning narration in various media may lead one to think of a much-discussed phenomenon in modern popular culture: so-called *transmedia storytelling*. Allow me to frame the idea of transmedia storytelling through my notion of the broader concept of *transmedial narration*¹⁸ developed from Marie-Laure Ryan’s work on transmedial narratology.¹⁹ Transmedial narration should be understood as all varieties of transmediality and transmediation where narration is a media characteristic significant enough to be observed. In the most general terms, then, the concept of transmedial narration includes the notion that a wealth of dissimilar media types share traits that give them narrative capacities. In more specific terms, transmedial narration also includes the idea that the world is full of various sorts of more or less developed and complex narratives communicated by different media types.

In its most particular sense, transmedial narration can be understood as transmediation of narratives; the characteristics of narratives can be

represented again by different media types and yet be perceived to be the same despite the transfer. Transmediation of narratives is exceedingly common, not only in everyday communication but also in more complex and official systems of communication such as education, research and legal processes. It also flourishes in religion, art and entertainment.

The lion's share of this publication is permeated by considerations of transmedial narration, ranging from the more abstract notion that many media types have narrative capacities to actual cases of transmediation of narratives. They are prominent or at least feature to some degree in the articles by Marie-Laure Ryan, Fátima Chinita, Doru Pop, Miriam Vieira, Heidrun Führer and Anna Kraus, Péter Kristóf Makai, Jørgen Bruhn, Niklas Salmose and, to some extent, that of Agata Handley.

How, then, can transmedia storytelling be understood in the light of transmedial narration? Henry Jenkins's concept of transmedia storytelling captures the modern phenomenon of building large narratives as the sum of partial narratives distributed by different kinds of media such as films, comics, video games, novels and various forms of Internet-based media: "A transmedia story unfolds across multiple media platforms with each new text making a distinctive and valuable contribution to the whole".²⁰ In fact, this is an old and widespread phenomenon that can be observed in, for instance, Hindu, Greek and Christian mythologies, although historical and cultural differences can obviously be noted.²¹ Transmedia storytelling – narratives in different media types working together to form a larger whole – requires that narratives can be largely transmediated. It would simply not be possible to combine narratives or parts of narratives from different media types into a larger whole if they did not overlap. In effect, this means that one recognizes represented media characteristics in the different media as the same; thus, represented persons, environments, ideas, events and their interrelations can interlock. However, current research in transmedia storytelling does not engage what I consider to be the central questions of transmedial narration: how are such transmediations possible at all, and what are their limitations?²²

The first three of the contributions in this volume open doors between the more secluded research area of transmedia storytelling and the broad field of transmediation in general. Marie-Laure Ryan, Fátima Chinita and Doru Pop, who are among those who engage in discussion of the more general phenomenon of transmedial narration, also more specifically investigate transmedia storytelling. All three of them also connect the notion of adaptation to their discussions.

Media Representation: Ekphrasis

As in the case of transmediation, only a few forms of media representation have been described and named in existing research. However, in the field of art research there is one rich area of media-representation

investigations: the study of ekphrasis. Originally, the term “ekphrasis” referred to “a verbal description of something, almost anything, in life or art”.²³ During the twentieth century, ekphrasis was primarily understood as a symbolic (verbal) representation of an iconic representation – typically a poem representing a painting – but was also circumscribed in terms of other traditional art forms and, indeed, forms of communication beyond the artistic domain. Lydia Goehr labelled the modern type of ekphrasis “work-to-work ekphrasis” to distinguish it from the understanding of the notion in classical rhetoric as any vivid description.²⁴

Thus, the notion of ekphrasis has a long history and has been delimited in different ways, also within the modern outline of the work-to-work relation, and scholars have debated its proper delimitations. While a clear majority of the suggested definitions of ekphrasis have been constructed in terms of media representation, some also emphasize the importance of transmediation (because the representation of another media product also tends to include a re-representation of what it represents). Among the many academics who define ekphrasis mainly in terms of media representation, Siglind Bruhn is the person who has most radically expanded the modern notion: from a poem representing a painting to “a representation in one medium of a text composed in another medium”, indicating that both source and target medium may be of any type as long as they are not the same type.²⁵ In principle, then, Bruhn’s notion of ekphrasis covers the entire field of (complex) media representation as I have circumscribed it, although we conceptualize this field in dissimilar ways.

Even if one does not want the notion of ekphrasis to be extended that far for historical or other reasons, it must be acknowledged that representations of media products are possible, common and worthwhile to theorize about far beyond the more conventional modern borders of ekphrasis. All the chapters on ekphrasis in this volume, by Agata Handley, Miriam Vieira, and Heidrun Führer and Anna Kraus, move far beyond the more narrow borders of modern “work-to-work ekphrasis”. Furthermore, their contributions demonstrate that ekphrasis, as a form of media representation, normally clearly includes transmediation: representing a media product in general includes transmediating it to some extent. Ekphrasis would indeed seem quite pointless if the characteristics of the source media product were not represented again by the target media product. It may also be noted that all four authors writing about ekphrasis engage with issues of transmedial narration, too.

Transmediation of Media Products and Media Types

The most straightforward and easy-to-grasp form of transmediation (and media representation) involves a source media product and a target media product. Therefore, my way of explaining and discussing transmediation has so far privileged such a view. However, leaving many other

complications aside,²⁶ this notion must be expanded to cover transmediation involving media types, too, rather than only specific media products. To understand the idea of transmediation among particular media products is to understand only one part of the broad field of transmediation where new communication *re*-mediates and *trans*-mediates media characteristics not from or to certain identifiable media products, but rather from or to media types. For instance, recognizing that some idea, structure, story or experience has been communicated before in another form of medium does not necessarily mean that it stems from a particular media product; instead it may be that the recognized idea, structure, story or experience is a general characteristic of a media type – or more specifically a “qualified” media type.

This term calls for an explanation. I find it helpful to work with the two complementary notions of *basic media types* and *qualified media types*.²⁷ Sometimes one mainly pays attention to the most basic features of media products and classifies them according to their most salient material, spatiotemporal, sensorial and semiotic properties. One thinks, for instance, in terms of still images (most often understood as tangible, flat, static, visual and iconic media products). This is what I call a basic medium (a basic type of media product).

However, such a basic classification is sometimes not enough to capture more specific media properties. What one does then is to qualify the definition of the media type that one is after and add criteria that lie beyond the basic media modalities; one also includes all kinds of aspects of how the media products are produced, situated, used and evaluated in the world. One tends to think about a media type as something that has certain functions or begins to be used in a certain way at a certain time and in a certain cultural and social context. One may want to delimit the focus to still images that, say, are handmade by very young people – children’s drawings. This is what I call a qualified medium (a qualified type of media product). Qualified media types include categories such as music, painting, television programmes, news articles, visual art, messages in Morse code, sign language and email. Although they are normally construed on the basis that each includes one or several basic media types, and therefore may have a certain stability, the qualifying aspects are, of course, not eternally inscribed but formed by conventions.

Media products represent and transmediate both other media products and qualified media types. Whereas a novel may describe a particular piece of music, it may also discuss and, hence, represent music in general. A set of gestures may transmediate the characteristics of a specific musical piece (such as when hands rise and fall in symmetry with a certain melody, resulting in a new representation of the same motional structure) but it may also transmediate general musical characteristics (such as when hands move in a rhythmical manner suggestive of typical musical structures). Similarly, qualified media types may represent and transmediate

both other qualified media and media products. Qualified media, consisting of clusters of related media products, must be understood as accumulating phenomena: if a qualified medium exists that consists of a certain number of media products that considerably transmediate certain media characteristics, such as films that use narrative patterns associated with written literature, the qualified target medium may be said to transmediate characteristics of the qualified source medium.

However, when discussing individual examples of what is perceived to be transmediation and media representation, distinguishing clearly among general characteristics of qualified media types and properties that belong to a certain media product is obviously not always possible. There is no better way of demonstrating the breadth and complexity of transmediation processes than briefly summarizing the approaches of the contributions to this volume.

In “Transmedia Storytelling and its Discourses”, Marie-Laure Ryan, as the title of her contribution reveals, is first and foremost engaged in exploring transmedia storytelling, which primarily involves transmediation of a multitude of represented segments among several media products belonging to different qualified media types. These numerous media products may in turn be seen as together forming an overarching, major media product, such as *Star Wars*, discussed by Ryan, and this is made possible precisely because of a multitude of transmediations among several minor media products. Fátima Chinita also writes about transmedia storytelling in her contribution “Peter Greenaway’s *The Tulse Luper Suitcases* Project (2003–2005): Transmedia Storytelling as Self-Reference Multimediality”. Whereas the principle of transmediation in transmedia storytelling remains the same as in Ryan’s article, her example of an overarching, major media product is of a somewhat different kind: compared to *Star Wars*, Peter Greenaway’s art project *The Tulse Luper Suitcases* is more strongly commanded by one central communicator, Greenaway himself. The third author who discusses transmedia storytelling is Doru Pop. However, his chapter, “The Gamification of Cinema and the Cinematization of Games”, also deals with transmediation of media characteristics among qualified media types. Gamification and cinematization should partly be understood as transmediation of general media characteristics between computer games and cinema – in both directions. Yet Pop’s examinations also include transmediation among a variety of other media types and, additionally, more specific transmediations from, for instance, a particular computer game to a certain film.

The three articles that mainly focus on ekphrasis demonstrate an illuminating variety of transmediation approaches. In Agata Handley’s “The ‘Unflinching Gaze’ – The Representation of Suffering in Tony Harrison’s Film Poetry”, the author mainly deals with one specific target media product and several specific source media products: Tony Harrison’s film-poem “The Gaze of the Gorgon”, which represents paintings,

sculptures, pieces of architecture, press cuttings and documentary photographs. While these numerous media products are represented in the film-poem, their media characteristics are simultaneously transmediated. In contrast, Miriam Vieira's contribution, "Architectural Ekphrasis: Unveiling a Brazilian Wall-Less House in Contemporary Fiction", thoroughly examines two specific target media products and only one source media product: two different biographic novels representing the Brazilian modernist house "Samambaia" – and simultaneously transmediating its architectural characteristics to written verbal text. In contrast to both Handley and Vieira, Heidrun Führer and Anna Kraus set out to highlight the fact that transmediation is far from always a clear-cut, easily demarcated phenomenon. In their chapter "Leaving the White Cube of Ekphrasis: Gordon Matta-Clark's *Conical Intersection*", three performances in Paris by Matta-Clark are described as transmediation processes involving several interrelated media products; there is a series of collaborative performances realised by different media types that belong together – but they cannot easily be classified as either source or target media products. Although not stated by the authors, this communicative situation is probably not very dissimilar to transmedia storytelling.

Three more chapters also demonstrate different ways of approaching the broad phenomenon of transmediation in terms of media products vs. qualified media types. In "The Logic of Cutting Yourself: From Senseless Chaos to Signifying Order", Hans T. Sternudd unravels routes of transmediation in a series of closely interrelated media products of different sorts in the setting of self-cutting, from the initial cut to photographs of it being published on the Internet. In such a series of transmediations, the first target medium becomes the source medium of yet another target medium, and so forth. However, Sternudd's contribution also includes discussions of how these media products gain additional meaning in relation to certain qualified media types that are defined within specific sociocultural contexts. Péter Kristóf Makai's approach in "Three Ways of Transmediating a Theme Park: Spatialising Storyworlds in *Epic Mickey*, the *Monkey Island* series and Theme Park Management Simulators" is quite different. The overall idea is to investigate transmediation from theme parks to computer games. Generally, Makai demonstrates how, for instance, techniques, forms, social significance and the logic of immersion in the qualified media type of the theme park are transmediated to various qualified submedia (game genres) or to certain games. More specifically, he also examines how certain individual media products (whole theme parks or parts of them, such as certain rides) are transmediated to particular computer games. Yet another distinct approach is found in João Queiroz and Pedro Atã's chapter "Intersemiotic Translation as a Creative Thinking Tool – From Gertrude Stein to Dance". What the authors call "intersemiotic translation" here is circumscribed, I would argue, as a specific form of creative and artistic transmediation. Mainly,

but not exclusively, Queiroz and Atã scrutinize transmediation from certain source media products – Gertrude Stein’s experimental prose in general and more specifically certain characteristics of a handful of literary texts – to certain target media products: a pair of dance pieces.

The last three chapters in this volume are connected through their focus on representations of the Anthropocene, the idea that the human race has caused the advent of a new geological epoch. Jørgen Bruhn’s “‘We’re Doomed – Now What?’: Transmediating Temporality into Narrative Forms” has a very general approach and largely avoids discussing specific media products. Instead, the chapter unfolds ideas about transmediation almost exclusively among various qualified media types in order to map and clarify different common forms of representing the Anthropocene. Emma Tornborg chooses to be more specific in her contribution “Transmediations of the Anthropocene: From Factual Media to Poetry”. On the source medium side, she examines qualified media types such as scientific articles, documentaries and news programmes. On the target medium side, she analyzes how shared characteristics of the particular qualified media being discussed are transmediated to a couple of particular media products – more precisely, two poems. Finally, Niklas Salmoose exposes a broad-ranging chain of transmediations involving specific media products as well as qualified submedia types (genres). His chapter “Three Transmediations of the Anthropocene: An Intermedial Ecocritical Reading of Facts, Sci-Fi, PopSci and Eco-Horror” first demonstrates the transmediation of general characteristics of science fiction literature, comics, TV shows and particularly films of the 1940s and 1950s to Rachel Carson’s written and illustrated popular science work *Silent Spring*, before it shows how some specific media characteristics of *Silent Spring* are transmediated to eco-horror films of the 1970s in general – exemplified by a particular filmic media product: *Kingdom of the Spiders*.

We have now reached the end of this examination of transmediation, but this is certainly not the end of transmediation; rather, it is only the beginning. As the contributions to this volume will show, transmediation is a multifaceted yet clearly definable phenomenon that cannot be ignored by anyone trying to understand the intricacies of communication that involves dissimilar media types.

References

1. Jakobson, “On Linguistic Aspects of Translation,” 261.
2. Clüver, “On Intersemiotic Transposition.”
3. Kress, *Before Writing*.
4. Gorrée, *From Translation to Transduction*.
5. Bolter and Grusin, *Remediation*.
6. Schober, “Translating Sounds.”
7. Schober, *Unexpected Chords*, 77.
8. Elleström, *Media Transformation*.

9. Elleström, *Media Transformation*.
10. Elleström, *Media Transformation*, 20–7.
11. Suhor, “Towards a Semiotics-Based Curriculum,” 250.
12. Elleström, *Media Transformation*, 27–34.
13. Elliott, *Rethinking the Novel/Film Debate*, 113–32.
14. However, see Groensteen, “Le processus adaptatif,” 276–7.
15. As discussed by Dalle Vacche, *Cinema and Painting*.
16. Lin and Chiang, “Concrete Images and Abstract Metaphorical Extensions.”
17. Hutcheon, *A Theory of Adaptation*.
18. Elleström, *Transmedial Narration*.
19. Ryan, “On the Theoretical Foundations of Transmedial Narratology.”
20. Jenkins, *Convergence Culture*, 97–8.
21. See, for instance, Ryan, “Transmedial Storytelling and Transfictionality”; Mittell, “Strategies of Storytelling on Transmedia Television.”
22. Scrutinized in Elleström, *Transmedial Narration*.
23. Krieger, *Ekphrasis*, 7.
24. Goehr, “How to Do More with Words.”
25. Bruhn, *Musical Ekphrasis*, 8.
26. Explored in Elleström, *Media Transformation*, 46–61, 86–94.
27. Elleström, “The Modalities of Media.”
 1. I do not make a distinction between transmedial and transmedia. I used transmedial in my early work, but now I bow to the dominant usage and I use transmedia.
 2. Ryan, “Introduction,” 14.
 3. If Jenkins were familiar with the distinction made by the Webster dictionary, he may not talk about media as delivery channels but about media as means of expression.
 4. Jenkins, “Transmedia Storytelling 101,” n. pag., italics in the original.
 5. Jenkins, *Convergence Culture*, 2.
 6. Elleström, *Media Transformations*, 16.
 7. Jenkins, “The Aesthetics,” n. p.
 8. Transposition occurs in the weird new genre of the mash-up, represented by *Pride and Prejudice and Zombies*, a retelling of Jane Austen’s novel that blends its world with the world of horror stories.
 9. Phillips, *A Creator’s Guide*, xi.
 10. Bernardo, *The Producer’s Guide*, xviii.
 11. Dowd et al., *Storytelling Across Worlds*, 35.
 12. Jenkins et al., *Spreadable Media*, back dust cover. I regard Jenkins’ treatment of transmedia storytelling as more promotional than critical, and therefore as closer to industry than to scholarly discourse.
 13. Dowd et al., *Storytelling Across Worlds*, 31.
 14. Bernardo, *The Producer’s Guide*, 53.
 15. ARGs stands for alternate reality games. These are games in which clues to a fictional story are dispersed throughout the Internet and/or the real world, using various media and platforms. Players reconstruct the story by solving riddles, a task that often requires the sharing of information and the formation of player communities.
 16. Quoted by Jenkins, *Convergence Culture*, 149.
 17. See https://en.wikipedia.org/wiki/Star_Wars_canon.
 18. Jenkins, *Convergence Culture*, 95.
 19. This may, however, be a purely academic question because nearly all readers will have already seen the film, a fact that the author of the novel may (or may not) have taken into consideration.