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# Transmediations! Communication across Media Borders

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## *Abstracts*

Linnaeus University, Växjö, Sweden, October 13-15, 2016



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# Keynote I

Chair: Liviu Lutas

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### **Transmedia Storytelling and its Discourses**

**Marie-Laure Ryan**

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The term transmedia storytelling has gone viral in media studies. But to what extent does it label a truly new phenomenon, different from the older concepts of adaptation and transfictionality ? What does it really mean to tell a story through different media, and under what conditions is it desirable? In this presentation I will examine several types of projects that could be considered “transmedia storytelling,” and I will contrast three types of discourses associated with the phenomenon: the discourse of the industry, the discourse of the fans, and scholarly discourse, in the hope of distinguishing scholarly discourse from the other two and defining some of its goals.

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# Keynote II

**Chair: Lars Elleström**

## **Transmediation and Distributed Thinking-Tool as a Creative Pump**

**João Queiroz**

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According to the distributed and situated cognition thesis, humans modify the external space for better organization of thought. We do that by building thinking-tools that scaffold cognitive processes and increase the efficiency of problem-solving activities, simplifying choice, perception and internal computation. Our ability to extend the mind by plugging nonbiological devices and artifacts, merging mental activities with technologies, creates a distributed cognitive system -- ‘Mind is just less and less in the head!’, as Andy Clark has claimed. The research question here is: how is artistic creativity dependent on the exploration of thinking-tools? The idea defended here is that transmediation is a creative thinking-tool. It can be described as a “cognitive pump” designed and used to scaffold creativity in arts. This will be demonstrated by taking advantage of examples observed in different levels of description and time scales, from individual instances of literature-to-dance and literature-to-comics translations, to the influence of one-point visual perspective in the emergence of classical ballet in the XVIth century.

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# Keynote III

**Chair: Kristina Danielsson**

## **Naming and Doing: the Term and the Practice of “Transcription”**

**Gunther Kress**

University of London, United Kingdom

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The matter of *where* and *how* and *by whom* and *under what conditions* meanings are made – beyond the means of speech and writing - is becoming prominent at an astonishing pace. This is not the time to defend old framings nor to draw new boundaries. It will be some time before something resembling stable disciplines re-emerge, approximately around the time when “the social” recovers recognizable stability. In the meantime there is the prospect of rapid and ongoing fragmentation: not necessarily greatly productive in any terms.

Despite the pace of these developments – entirely connected into and driven by “the social” we might need to allow ourselves some little time for standing still and reflecting on *naming*. *Naming* has origins, and it has consequences. In the lecture I will raise the issue of origins of names - where do names come from - and of consequences of naming. Given my interest the approach will be a social semiotic one and the focus will be on some aspects of the contemporary world of communication. I will attempt to sketch the ‘reach’ of the names I use and their layerings and interrelations: describing the entirely provisional world of meaning as multimodal.

As an example I will ask how we can get – conceptually, theoretically, practically – from one means of making meaning to another, and with what consequences.

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## **Session 1A**

**Chair: Fátima Chinita**

## **Multimodality, Transmediality and Materiality: Empirical Interactions and Recursive Interplays**

**Daniela Côrtes Maduro and Janina Wildfeuer**

University of Bremen, Germany

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As demonstrated by N. Katherine Hayles (2002) and many others, the concept of materiality in the humanities has been reconfigured, thanks to the loosened canvas constraints (cf. Bateman, 2008) and a host of new communicative affordances enjoyed by modern media. Materiality nowadays is not only related to physicality and concreteness. It also spans the way media affordances are manipulated to convey ideas, narrate stories, and create meaning. These developments are at the heart of the phenomenon of transmediation, according to which previously isolated genres and forms of expression bleed into one another, allowing for the creation of new document types, media conventions, and communicative practices. As a consequence, we see every consideration of media texts closely connected to the notion of materiality, and, thus, we recognize a certain need to include aspects of its affordances and influences into the analysis.

This session, therefore, focuses explicitly on the connection between materiality and transmediality and the newly found freedom of expression. This freedom, powered by the natural trend towards transmediation, redefines old genres and spawns brand new ones as well, reimagining them as new “‘sites’ of interaction or ‘locations’ for communication[;] ‘ecosystems’ or ‘habitats’[;] discursive ‘structures’ [and] ideological ‘formations’” (Reiff, 2011: 207). In fact, we see this redefinition and re- imagination as a specific type of transmediation through which, thanks to creative and technological advancement, multimodal communication today creates artifacts that, regardless of their physicality, are quite tangible, experiential, immersive – and “real”, regardless of the specific medium’s material and presentation properties.

This session, therefore, explores how transmedial materiality is created or simulated via multimodal orchestration across several genres and media. Multimodality, as Ryan and colleagues have inferred from the rapidly growing body of research on multimodal analysis, is “a term that is currently replacing multimediality” (Ryan et al., 2014: 10). Thus, multimodal studies implicitly acknowledge the transmedial escapades of modern genres: as traditional borders dissolve, new communicative habits and affordances redefine generic boundaries we used to take for granted, and propose new experiences and materialities.

Empirically, we explore the recursive interplay between multimodality, transmediality, and materiality at the example of electronic literature, blogs, and music videos, all of which are relatively new and inherently transmedial genres with high degrees of modal density. By

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presenting short and methodologically well-grounded analyses following the Bremen school of multimodality, we cover genre-specific empirical developments and overall theoretical viewpoints on the multimodal construction of novel transmediations and elaborate on the power of mediality which nowadays habitually transgresses the borders of analog and digital, as well as physical and immaterial.

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### **Before our very eyes: Digital texts as shapeshifting surfaces (by Daniela Côrtes Maduro)**

A shapeshifter can be defined as a being who is able to change its form in response to the surrounding environment. Due to rapid information processing and storage capacity, the computer emerges as a reformulating surface of inscription that can assume different shapes and modes. This ability turns digital texts into mutable surfaces of meaning that challenge a conception of materiality as unavoidably linked to what is palpable and stable.

Interface has a particular impact on the comprehension and interpretation of a text. Lori Emerson has underlined the need for focus on the interface and emphasized the necessity to refrain from considering it as fundamentally transparent (Emerson, 2014: 142). This paper will be concerned with electronic literature, a form that is read and created through the computer (Hayles, 2008: 3), and with the expressive or artistic use of computer medium's affordances. By focusing on interface and digital materiality, this paper will demonstrate how works of electronic literature can invoke multiple semiotic modes, genres, and forms of media along a transmediation process.

The aim of this paper is to handle several types of transformations a text may undergo during reading, while using the concept of "shapeshifting" to address texts that change before a reader's eyes. The process by which different types of media are appropriated to deliver a story or to depict an idea will be addressed during this presentation. The way meaning is conveyed and grasped by the reader will be analyzed while taking into account the means by which surfaces can reshape themselves or be (re)configured. In so doing, the term "shapeshifting" will be used to describe the transmediation process suffered by a text during a reading session, or the way transient (Aarseth, 1997: 63) and hybrid texts resource to digital materiality in order to produce a transmedial and multimodal reading experience.

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*Daniela Maduro is a postdoctoral fellow at the University of Bremen, where she is developing the project "Shapeshifting texts: keeping track of electronic literature" funded by the BremenTRAC program and Marie Skłodowska-Curie actions. Her research interests lie in the study of science fiction; storytelling and oral tradition; media studies; narratology; literary analysis; multimodality, as well as teaching, archiving and curation of literature.*

### **Digitized materiality and new semiotic resources? (by Janina Wildfeuer)**

This paper uses The Chemical Brothers' 'Wide Open' music video, directed by Dom&Nic (2016), as an example of new ways of expressing and manipulating materiality in digital media and at the same time transgressing the border between various sorts of media texts. It will discuss the use of specific digital effects such as the innovative 3D rendering of the main character in the video together with the tracking and match moving of her body parts and the light in the filmed environment as a multimodal orchestration of semiotic resources that create new affordances for the construction of meaning out of this audio-visual artifact as well as the outcome of transmediation processes playing with the possibilities of the various media.

By looking at the very details of the digital reconstruction and processing of the video, made available by the post-production company The Mill, London (cf. Failes, 2016) as well as McKenna (2016), the question will arise how these patterns can be analyzed from a materiality-focused, multimodal, and transmedial perspective and with regard to their functions as potentially new and not yet fully examined semiotic resources and - conceivably - modes. For this, the notions of semiotic resource and semiotic mode, as described in detail by Bateman (2011), will be applied to the example in question and with regard to their meaning-making functions in this specific artifact. In particular the concept of the material substrate (cf. Bateman, 2011) will be discussed in further detail and with regard to the digitized and immaterial texture of the character in the video – which is, at the same time, visualizing verbally expressed content of the song for which the music video was made.

The aim of the paper is thus to elaborate on the question of how materiality is created, or rather simulated, in this specific artifact, transmediating between audio-visual video/film and

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computer- generated imagery, and how this materiality changes our understanding of semiotic resources and modes.

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*Janina Wildfeuer is a Researcher in Multimodal Linguistics in the Faculty of Linguistics and Literary Science at the University of Bremen, Germany. She researches all sorts of multimodal documents within several projects exploring the notion of multimodal discourse, particularly focusing on (audio-)visual artifacts and their complex structures.*

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## **Session 1B**

**Chair: Liviu Lutas**

## **Superhero-Universes in Comic and Film: From Parodistic Aesthetics to Fluid Images in Neo-Baroque Aesthetics**

**Björn Hochschild**

Freie Universität Berlin, Germany

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In the past decade, the idea of the superhero-universe, which flourishes in the comic book since the 1960ies, made it's way into cinema. As no other film genre has shown such a substantial growth in popularity, the question arises: why now?

Based on the further development of Ole Frahm's theory of "parodistic aesthetic" in comics, I will argue how and why the superhero-universe emerged within this multimodal medium. The assumption here being, that the combination of a simultaneous display of word and image in comics, poses a pleasurable and never ending challenge for the reader, leading towards an appreciation of complex narrative structures such as the superhero-universe.

While film has very different basic conditions, I want to show that the transmediation of the universe-concept from comic to film is based on a conjuncture of three different factors:

- (1) An aesthetic of fluidity (Franziska Heller), creating images that dissolve the cinematic frame and remain in constant movement.
- (2) An aesthetic of the neo-baroque (Angela Ndalians), intensifying the dissolution of the frame and giving those borderless, always moving images a labyrinthine structure.
- (3) The rise of the digital image that introduces the possibility to turn the cinematic image into an endlessly modulatable surface.

This contribution aims to deliver a theoretical framework to analyze modern superhero-films, arguing that the aesthetic relation to the universe-structure should always be considered.

*Björn Hochschild, M. A. studied film, German philology and philosophy at the Freie Universität Berlin. In 2016 he started doctoring on multimodal spaces of thoughts and the word-image relations in film and comic. In his master thesis he worked on the understanding of history in cinematic superhero-universes.*

## **Rendering Transmedia Characters on Screen**

**Miquel Pujol**

Universitat de Vic, Spain

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The turn of the century coincided with the arrival of the era of convergence, a new scenario based on the digitalization and fluent circulation of content among media. In this context, transmedia storytelling has arisen as a new narrative means in which stories unfold across multiple media. Audiovisual media such as films or videogames are counted among the usual platforms where this transmedia storytelling develops. Provided their audiovisual nature, the contents in both media is transferred to the screen as a synchronicity of modes.

Taking these aspects into account, we recently completed a PhD thesis focused on the representation of characters through dubbing in films and videogames that belong to a transmedia storytelling. In this interdisciplinary study, which involved communication, narrative, semiotics, translation and film studies, we chose three characters of the story *The Lord of the Rings* and analysed a selection of meaningful fragments extracted from three feature films, two videogames and a fan-made short film, all of them obtained from the Spanish dubbed version. Considering that both films and videogames are transmitted in the screen through a combination of acoustic and visual channels, we analysed the dubbed fragments selected from the point of view of the signifying codes described by Casetti and Di Chio (1990), as these codes provide essential information on the audiovisual text.

This paper aims at sharing our conclusions on the study from a double perspective. On the one hand, it will present the findings as a comparison on the role of dubbing and the signifying codes in portraying specific traits of character representation such as physical aspect, personality, qualities or the character arc. On the other, we will describe the intertextual connections observed in the analysed fragments and how this intertextuality constrains the translation choices.

*Miquel Pujol is currently a lecturer in Translation Studies at the University of Vic (Spain) and has carried out research on audiovisual translation and intercultural issues. He has recently completed his PhD thesis, which deals with the use of dubbing in the representation of characters in films and videogames belonging to a transmedia storytelling project.*

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## **Session 1C**

**Chair: Anna Sofia Rossholm**

## **Embodied Rhythm**

**Lena Hopsch<sup>1</sup> and Eva Lilja<sup>2</sup>**

<sup>(1)</sup>Chalmers University, Sweden, <sup>(2)</sup>Gothenburg University, Sweden

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Here we will try an explanation to why it is so easy to transfer analytical tools from one medium to another. We have studied rhythm in sculpture compared with poetry. The inherent spatial rhythm is being perceived in time. The timely rhythm of a poem is being perceived spatially when looked upon at the book page. Rhythm patterns seem to be the same for spatial and temporal art forms. Gestalt laws have always been handled as significant for all types of art, spatial as well as temporal.

Rhythm in an art work signifies a play with temporal or spatial proportions within the perception of a gestalt. 'Rhythm' may be looked upon as a motion within the (perceived) Gestalt, a play of directions that includes reaching a focus. The very word 'rhythm' emanates from the 'rhythmos' of Ancient Greece, where it was used for 'ordered movement' of different kinds. Rhythm may also be considered to be bodily principles of order. Biorhythms work as models for aesthetic rhythm – like pulse, breathing, and walking. The shapes of biorhythms are dominating in the form schemas of aesthetic rhythm. Experienced rhythm patterns should be coloured with bodily reactions - the balance of walking, the joy or anger of a jump, the safety of regular heart beats, and so on.

Cognitive poetics may explain why form schemas are premodal. The so called image schemas (or cognitive schemas) shape the perception of impulses, the perceived relations between masses, stresses and deviations. In this process, the motoric patterns are most important. We presume that BALANCE is the schema specific for works of art.

Rhythm in an art work might be said to signify the play between balance and deviation from balance.

We will demonstrate these matters comparing analyses of one sculpture and one poem (Ann Sexton, "The Fury of Rain Storms", 1974).

Key words: Rhythm, embodiment, signification, inter media

*PhD, Docent/Associate Professor, Lena Hopsch, Senior Lecturer, Chalmers University of Technology, Department of Architecture, and affiliated docent/associate professor in Design, Faculty of Fine, Applied and Performing Arts, University of Gothenburg. Her research examines how design and design processes materialize by human experience in the fields of architecture, art and philosophy.*

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*She has published the results at international conferences, in books and scientific journals.  
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*Professor emerita, **Eva Lilja**, Department of Literature, History of Ideas, and Religion,  
Göteborg University. Her special field of research is aesthetic rhythm, especially in  
modernist poetry. Among other things, she has written Svensk Metrik (2006) on behalf of the  
Swedish Academy and, lately, Poesiens Rytmik. En essä om form och betydelse. Tollarp,  
Ariel, 2014. [eva.lilja@lir.gu.se](mailto:eva.lilja@lir.gu.se)*

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### **This is Not the Film; an Ethnographic Response to Transmediation**

**Eve Olney**

University College of Cork, Cork Center for Architectural Education, Ireland

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This paper critically frames the notion of *transmediation* within an ethnographic reading of an 80 minute multi-mediated arts experience entitled, *Hand Gestures: the event* (Cork, 10 November, 2015).

*Hand Gestures: the event* involved a collaboration between the National Sculpture Factory (NSF), (Cork) and Cork Film Festival, 2015, and presented Francesco Clerici's observational documentary film *Hand Gestures* (2014) across four screens embedded within the everyday working studio spaces of the sculpture factory. The film portrays the intricate and laborious 500 year old technique of bronze casting in a foundry in Milan. The Cork audience's attention is cast between the screens as well as a live performance of NSF artists reenacting part of the sculpting process.

My inquiry stems from the Festival programme proposing that the event will enable the observer 'to inhabit this film in a textured, interactive and sensory way'. I therefore propose transmediation as a method of identifying a critical field of co-existing, overlapping linguistic codes - performative, visual, auditory, spatiotemporal, mimetic, gestural - which come into play and create the illusion of a 'unitary language' albeit one that is in a constant dialogical state of enunciation and absorption.

Transmediative modes of reading the space is understood to be held within a chronotopic time/space configuration with its own sets of logic (Bakhtin, 1981) where the 'interpretative possibilities' within the movement 'across sign systems' (Hadjioannou and Hutchinson 2014) extends the meaning of modes of representation, conceptualizing an emergent 'third space' (K. Bhabha, 2004) held within the walls of the NSF. The 'connectedness' of the space is mediated 'across modalities' and embodied within the critical engagement of the audience.

This paper, therefore, explores how transmediative activities reveal alternative ways of contextualising/reading/conceiving aesthetic media-led events.

(Supported by audio-visual documentation of the event)

*Dr Eve Olney completed a BA (Hons) in Film and Photography at Napier University, Edinburgh, and her practice-led PhD at the Centre for Transcultural Research and Media Practice (CTMP) at Dublin Institute of Technology. Her doctoral project, entitled, Rodney's Archive: An ethnographic encounter with a private music collection and its collector (2012), is located within documentary practice, visual ethnography and cultural studies. Her current research involves an ethnographic study of The National Sculpture Factory as a 'living'*

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*archive which develops the media practice based methodological approach employed in my doctoral work within a public and more critically complex cultural context.*

*Eve Olney teaches across the Masters of Architecture (M.Arch) programme at CCAE (UCC/CIT) including modules: Contextual Studies; Design Studio; Designs Thesis as well as 4th Year Dissertation. Her research informs this role as she helps guide students in cultivating methodological approaches through their engagement with proposed design sites and look at how informed readings of socio-historical/cultural/material/spatial environments might naturalize an open attitude in terms of how existing environments may provide the terms of their own analysis.*

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## **Session 2A**

**Chair: Jørgen Bruhn**

**Written Worlds and Media Landscapes.**  
**Reconceiving Elleström's media modalities and Schröter's presuppositions**  
**of intermediality, as reciprocal analytic schemas, by analyzing *realMyst:***  
***Masterpiece Edition***

**Michel Ottens**

Utrecht University, the Netherlands

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I, Michel Ottens, am a student of the RMA program Media and Performance Studies at Utrecht University in the Netherlands. I've specialized by studying the architecture of computer game possibility spaces, as well as what intermedial or medial conceptual frames appear needed for the recognition of those compositions. Notably, I wrote a well regarded bachelor thesis on the former subject, and collaborated with prof. dr. Marie-Laure Ryan and others for an honors thesis on the latter topic. In this present project, dr. Chiel Kattenbelt supported my efforts to collate a logically coherent conceptual frame, for productively comparing and contrasting both mediality and intermediality, as being distinct yet complementary frames of reference, for our understanding of cultural artifacts.

With the aim of contributing to the *Transmediations!* conference, and following a preliminary survey of existing studies on intermediality and the case studies that might illustrate them, I've pursued what Iris van der Tuin calls a diffractive reading, or a creative comparison, between Lars Elleström's and Jens Schröter's explicitly distinguished analytic schemas, respectively focused on media analysis and on the study of intermediality. In line with Gilles Deleuze's and Félix Guattari's appropriation of Louis Hjelmslev's semiotic theory, this led me to a form of metasemiotics, which illustrated the influence that specific conceptions of media properties, or of distinct intermedial fields, might all have on one's capacity to recognize any or all alternative interpretations of one and the same cultural artifact.

More specifically, my concomitant case study of the computer game *realMyst: Masterpiece Edition* pointed out seemingly intentional direction of the player's attention between the material, sensorial, semiotic and spatiotemporal aspects of this game's presumably overriding medium. Supplementing these narratively functional shifts between media modalities, the game drew on various registers of intermedial discourse, variously shifting between those imposing expressions of cumulative media synthesis, or those intriguing and confusing juxtapositions of distinct media forms, for example. Within a single cultural artifact, a wide range of 'transmediations', or of possible translations within and amongst media forms, seemed to perform clear narrative and poetic functions, in a way that could productively be analyzed using my experimental metasemiotics.

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***Michel Ottens**, is a student of the RMA program Media and Performance Studies at Utrecht University in the Netherlands. Prior to this, his lifelong fascination, for analytically playing and discussing games, has led to practicing their development at a university of applied sciences, at various degrees of organizational complexity. He has taught workshops and classes on game design and creation. From this, he went on to study structural medium specificity and intermediality in games, as a cultural studies student.*

## **The Cinematization of Games and the Gamification of Cinema**

**Doru Pop**

Babeş-Bolyai University, Romania

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This paper is designed to overview the most recent transmedial exchanges between the film and games industries. Announcing the cinema versions of Angry Birds or Temple Run, Mass Effect or Warcraft, Assassin's Creed or The Final Chapter of Resident Evil, Hollywood seems more than ever taken over by gamification. And, since 2016 is a year with numerous movies ready to be released as adaptations of their game counterparts, the main question is how the transformation of the visual and narrative structures in games and their export onto the screens indicates a transformation of our cultural interactions. While Manovich described the new media culture as a “new cultural economy” based partly on the computer games logic, the premise of this research is that we are witnessing another type of relationship between the cinematic and universe of games. A process that began more than a decade ago with the adaptation of Doom (2005), where the narratives of action movies dominated the game-world, we are now beyond the simple transfer of content from one medium to another. Using the most recent examples of games transformed into movies, the paper will discuss the final amalgamation of the two cultural mechanisms. By looking at another classical example in which the gamification process and the cinematic are mixed – as it is in Final Fantasy: The Spirits Within (2001) – the premise of this research is that the mixture of cinema and machines should be seen in a reversed manner. The concept of “machinima” is no longer applicable. We can describe new “cinemachines”, new mechanisms that allow the game worlds to take over our visually practices. This brings us to one possible conclusion: our visuality and our cultures are not simply gamified or cinematized anymore, we are gradually turning into cinemachines ourselves.

*Doru Pop is professor at the Faculty of Theatre and Television, Babeş-Bolyai University in Cluj in Romania, where he researches visual culture and media studies. He has an MA in Journalism and Mass communication from the University of North Carolina at Chapel Hill (2002) and a Ph.D. in the philosophy of visual culture from Babeş-Bolyai University (2003). He was Fulbright junior fellow (1995-1996), Ron Brown fellow (2000-2002) and Fulbright Senior fellow (2012-2013). In 2012 he taught at Bard College, New York, where he presented a course on the Romanian recent cinema. His most recent book is Romanian New Wave Cinema: An Introduction (McFarland & Company, 2014).*

## **Celluloid and Gigabytes: The Evolving Participation of Film Adaptation via Fan-Edits**

**Damon Blalack**

Queen's University, Northern Ireland

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The nature of transmediation in cinema has been explored since film's inception, with much thought and exploration behind original media sources being adapted into movies. However in the new technological age with the democratisation of filmmaking via digital media, the previous considerations of transmediation within film adaptation is now greatly-compounded. With affordable and sophisticated computer editing software and web-platforms such as Bittorrent, YouTube, and Vimeo making anyone's professional-level edits of major film releases freely-accessible by millions, the line defining the original director's intent becomes muddled. With these fan-edits being many people's introduction to classic film characters and series, there is a new-level of discourse about the fidelity to not only the primary sources (novels, games, comics, plays), but to the films as they had been originally released in theatres, on home-formats, or on television.

Though many directors have released their own differing cuts of their same-films, notably Ridley Scott, Oliver Stone and George Lucas, it is new-territory to have critics' cuts, or as many different-cuts of a film as one desires. The film experience is more fluid than ever, suiting the unique tastes of each participant. This complication within the studies of film narratology and translation studies illustrates the ever- evolving technological relationship of culture and interpretive communities in relation to transmediation.

I am exploring what is lost or gained for traditional film presentation in this new media culture. Surely the auteur theory (assuming that a single-author is behind a film work), is rendered-obsolete in such context, and many iconic screen narratives are profoundly different than their original creators could have ever imagined. How will this technology affect the future of classic films for modern audiences? There are many theoretical considerations at-play within this changing landscape of transfer and transformations from one media form into a film, into endless new interpretations.

*Damon Blalack is a first-year Ph.D. candidate at Queen's University, Belfast, focusing on the Creative Expression route in Higher Degree by Research and Thesis in Film Studies, under the guidance of Dr. Gary Rhodes. As an active filmmaker and arts administrator, his primary focus has been on the exploration of new media and hybrid convergences, particularly in the area of film adaptation. His Master's thesis explored this area with a two-hour hybrid documentary, and his current research and dissertation work at Queen's University Belfast is concerned with the nature of the "fan-edit" phenomenon, as it relates to*

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*the philosophical and practical approach within the evolving nature of differing media being reinterpreted into an infinite-host of film versions from the audience's point-of-view; also, what questions this raises about the fidelity of a single-author's vision, and how media is thus democratised via emerging technologies.*

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## **Session 2B**

**Chair: Annelie Ekelin**

## **Peter Greenaway's *Tulse Luper Suitcases* Project (2003-2004): Transmedia Storytelling as Self-reference Multimediality**

**Fátima Chinita**

Lisbon Polytechnic Institute, Portugal

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In a keynote speech, entitled “Transmedia Storytelling: Myth or Reality?”, delivered in October 2013 at the Sapientia Hungarian University of Transylvania, Marie-Laure Ryan concluded that there are very few examples of deliberate top-down transmedia storytelling. I argue that Peter Greenaway’s project “Tulse Luper” (2003-2004) is one of those rare cases. The project is composed of 5 films, all of them written and directed by Greenaway: three of them form the “Tulse Luper Suitcases” trilogy, in which the project is anchored - *Part 1 - The Moab Story*; *Part 2 – Vaux to the Sea, 2004*; *Part 3 – From Sark to the Finish*. Parts II and III may be considered sequels, and although they can be watched separately, they are not autonomous from the main framework of narration. Also part of this framework – or story world depicting historical events – are *The Tulse Luper Suitcases: Antwerp*, which is a parallel film to the trilogy, inserted between Parts I and II, and *A Life in Suitcases*, a condensed version of the trilogy. Even though all the films are intermedial, exhibiting properties of all the arts in a *Gesamtkunstwerk*-like fashion typical of Greenaway referencing Richard Wagner, in themselves they are cinematic products, but multimedial according to Ryan’s threefold conception of media: (1) semiotic conception; (2) technological conception; (3) cultural conception. The “Tulse Luper” project, however, also includes two books, authored by Greenaway - *Tulse Luper in Turin* and *Tulse Luper in Venice* – as well as specific sites and other digital products, thus becoming a deliberate transmedial architecture. This way the story world is expanded in several different artistic avenues.

I strongly reinforce the artistic/art house (*cinéma d’auteur* in French) approach of this project, situated in the cultural antipodes of the transmedia storytelling blockbuster project *The Matrix*, more geared towards commercial profit. *Tulse Luper* is the creation of a visionary author intent on proving a point - the power of cinema as medium and language - and does not constitute a marketing strategy per se. If something is successfully marketed in this process is Peter Greenaway himself and his cinematic authority as an established art house filmmaker. Therefore, I would dispute Ryan’s comment that “From an aesthetic point of view, spreading a story across as many media as possible is not a valid goal”.

I wish to prove this in Henry Jenkins sense of transmediality (“[...] integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience”, Jenkins, “Transmedia 102, online, 2007), which for me is a sort of “centrifugal transmediation”, since the artifact is externalized differently. However, I also wish to go further and propose another sense of

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transmediation, that I call “centripetal transmediation”. In this case the work being transmediated is itself part of a larger design, of which every part of the project is an instance. It is pointless to speak about gaps that need filling because the interpenetration of different objects is higher and works in a different manner than in commercial transmedial franchises. It just so happens that *The Tulse Luper Suitcases* trilogy is a self-reflexive film trilogy, containing excerpts and direct references of other works by Greenaway, including some of his installation art and exhibitions. By assuming to be a compendium of Greenaway’s, *oeuvre* the Tulse Luper project is much more than a franchise, albeit an artistic one. It becomes a privileged point of entry into Greenaway’s oeuvre, whose recurrent motifs and themes are obsessively spread throughout a variety of artifacts, most of them nowadays accessible in DVD, internet, or print catalogues. Moreover, the characters of “Tulse Luper” and “Cissie Colpitts” have been present, one way or another, from early on in Greenaway’s cinematic career. To conclude, I would like to compare this process of centripetal transmediation to a metaphorical hyperlinking activity, not in the technological sense of Lev Manovich, but as an inbuilt multiple viewing and marketing strategy where the viewer decides which Greenaway product to consume next on the basis of availability and aesthetical arousal of interest.

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## **Medievalism and Nationalism in Modern Transmediations of the Encounter between Sigurd the Crusader and the Byzantine Emperor**

**Helena Bodin**

Stockholm University, Sweden

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The story of the Norwegian Sigurd the Crusader (King Sigurd I; Sigurd Jorsalfare, ca. 1090–1130) was first narrated by Snorri in *Heimskringla* (ca. 1230). The episode in which Sigurd during his crusade 1108–11 is received in Miklagard (Constantinople) by the Byzantine emperor is famous in Scandinavian culture but never mentioned in Byzantine records. The aim of this paper is to trace the many modern Scandinavian transmediations of this episode as well as of the character of King Sigurd, in order to discuss their ideological bases and possible impact with regard to medievalism and nationalism.

There are several examples: Bjørnson's play *Sigurd Jorsalfare* (1872) was set to music by Grieg (Op. 22 and 26), and Grieg's music has later on been re-arranged as modern jazz by Jormin (1984). Besides posters for didactic purposes and illustrations of the Norse sagas (1880-90's), there are the monumental tapestries designed by Munthe in 1900, representing King Sigurd's travel to Jorsal (Jerusalem) and Miklagard. King Sigurd is furthermore found in Norwegian, often unconventional historical novels by Øksendal (1970), Steen (1999), and Morten (2014). "Sigurd Jorsalfare" was lately the alias in cyberspace of Anders Behring Breivik, convicted for mass murder and terrorism in Norway 2012. Moreover, nowadays there are guided tours at the excavations of the medieval and recently rediscovered Kungahälla (north of Gothenburg, Sweden), where King Sigurd resided.

How are these transmediations interrelated to each other? Which sources are used and how do earlier transmediations affect later ones with respect to their multimodal traits? How do the transmediations reflect differing views on Byzantium? In what ways may the chosen media be ideologically imbued?

The study is pursued as a part of the Swedish research programme "Cosmopolitan and Vernacular Dynamics of World Literature" (RJ 2016-21), in which I participate with a subproject on literary representations of Constantinople. In this particular work I am collaborating with art and media historian Tonje Haugland Sørensen, University of Bergen.

*Helena Bodin* (PhD 2002) is Associate Professor and Senior Lecturer in Literature (litteraturvetenskap) at the Department of Culture and Aesthetics at Stockholm University and at the Newman Institute in Uppsala. As a lecturer, she has for some years been specializing in intermedial studies. Her research is primarily concerned with the connections between modern literature and the Byzantine Orthodox Christian tradition from various theoretical perspectives. Her most recent monograph is an intermedial study of Orthodox

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*iconography and literary ekphrasis, Ikon och ekfras (2013), and she has lately published articles on different aspects of cultural identity – on Ilon Wikland and exile (2015), on Sophie Elkan and Orientalism, nationalism and literary canon (2015), and on the notion of Byzantinism from French, Russian, and Greek points of view (2016).*

## **Transmediation and Narrative Patterns: Analysing Character Developments Across Media Borders**

**Chiao-I Tseng**

University of Bremen, Germany

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This paper investigates the hypothesis that the phenomenon of transmediation can be effectively elucidated by application of a significant category of narrative analysis, namely, character developments. In particular, this paper unravels just how patterns of character developments are mobilized beyond the boundaries of media and function to guide narrative prediction. The narrative dimension of character developments is often regarded as the driving force for viewers/readers' attention and engagement regardless of the medium involved. Average viewers and readers are concerned largely with the events in which characters are involved and with the goals the characters pursue. From the perspective of emotion, readers/viewers' understanding of characters' roles, actions and intentions constitutes the cognitive basis that sympathy and other empathetic emotions ride upon (Smith, 1995; Tan, 1996).

The paper critically examines different levels of meaning abstraction in the analysis of transmedial communication and proposes that distinguishing the levels of materiality and discourse in the analysis of transmedial narrative can effectively uncover just how embedded meaning patterns change dynamically or remain robust in the process of moving from one medium to another. Drawing on this distinction, the paper will articulate a multimodal discourse approach to character developments (Tseng 2013a, 2013b), which can be used to analyse the action and event progression of characters across their instantiations in differing media.

The paper will in particular first exemplify the analytical method of character developments and then apply the method to transmedial comparison of thriller and drama in the three neighboring media – cinema, comics and TV series. The analysis will show how the patterns of character developments are mobilized beyond media boundaries, thus exhibiting media convergence. Moreover, the paper will also show how these patterns function at the level of discourse distinguished from, but supported by, the lower level of materiality and how these patterns represent social cultural categories that shape our knowledge in narrative expectations.

Finally, the transmedial analysis presented in the paper will also shed light on the perennial issue of genre, unraveling just how discourse patterns across these media have some shared generic identity, fitting into well-entrenched generic categories or incorporating similar forms of genre hybridity. I conclude the paper with further thoughts to the contribution of this multimodal comparative approach to future directions in empirical transmedial studies.

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*Dr. Chiao-I Tseng is a research fellow in the Faculty of Linguistics and Literary Sciences, at the University of Bremen, Germany. She is the author of the book Cohesion in Film: Tracking Film Elements (2013, Palgrave) and several journal articles and book chapters on multimodal discourse analysis, narrative coherence, authorship, genre analysis, film space, digital materiality in film.*

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## **Session 2C**

**Chair: Ulf Pettersson**

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### **Transmedial and Transnational (re-)contextualisation: *The Atlas Group Archive* as an Instance of Traveling Memory**

**Hannah Ackermans**

Utrecht University, the Netherlands

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Walid Raad's *The Atlas Group Archive* (1989-2004) is a transmedial, fictional 'archive' which supposedly encompasses donated testimonies on the war in Lebanon (1974-1991), including diary logs, photographs (some of which contain notes), and videos, archived on [theatlasgroup.org](http://theatlasgroup.org). In this case, the fictionality of the archive creates an archive where no real archive exists. The entire archive is transmedially constructed, in which the layering of content in each image becomes the key feature. A document named "Let's be honest the weather helped" (1998), for example, contains a series of black-and-white images of buildings with colored dots on them, which supposedly signify various types of bullet hits (see fig. 1). The dots cover the whole area of bullet impact, so this media filter makes it impossible to verify if there were indeed bullet hits, and let alone which color the bullet tips were. The transmediality of the project is thus a means in conveying the impossibility of an archive and the unrepresentability of trauma. Medial borders are crossed through layering of content, reinforcing and destabilizing the truth value of testimony. Apart from being published on the website, Raad's project has been exhibited in different galleries around the world.

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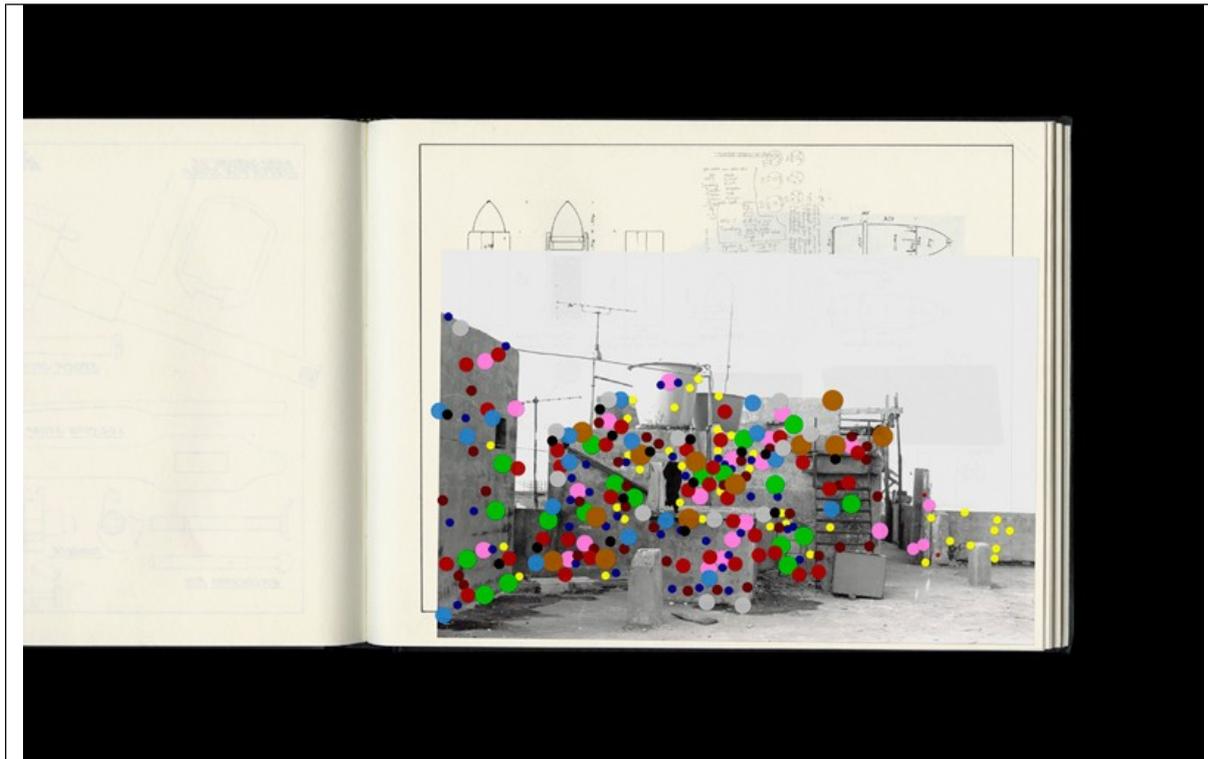


Fig 1. "003\_US\_Full\_Page5", third image in the document "Let's be honest, the weather helped", in "The Raad File", in Files Type A.

*The Atlas Group Archive* can be seen as an instance of 'traveling memory' (Erl1), a term to describe the dynamics of commemoration in the current age of globalization. Analyzing *The Atlas Group Archive* as an instance of traveling memory, I argue that the internal and external institutional context of the archive largely influences its ability to become a traveling memory which "has brought forth global media cultures" (Erl1). I compare the effects of the different interfaces in which this work has appeared. Apart from being published on a website, Raad's project has been exhibited in art galleries around the world. Academics have often pointed to the ways in which *The Atlas Group Archive* plays with the blurring of fact and fiction. I take this observation to the next level by reframing it as the engagement with decontextualisation and recontextualisation. In my analysis, each context becomes an integral part of the images, a layer of content providing meaning. In the online archive, the images function as an icon of the material notebook, and the black background of the images functions as an index, signifying that the images are uncropped and therefore authentic<sup>1</sup> (see fig.1). In the context presentation of the exhibition, however, these images function as icons and index primarily to show that absence of their referentiality (see fig.2). The notebook does not exist and the black background is part of the artwork. I analyze the project's narrative function's using Manovich's criteria for narrativity in databases: the distinction between 'text', 'story', and 'fabula'. Though highly transmedial and fragmented, *The Atlas Group Archive* accommodates to this model, as it uses multimedia (a 'text' across media borders) to narrate the Lebanese war

<sup>1</sup> Photographers generally use a black background to show that an image has not been cut out (cropped) of a larger photograph, thus validating the authenticity of its referentiality to the 'real world'.

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('story'), colored by narration of events experienced by actors ('fabula'), and together these three elements form an archival format. According to Benjamin, the opposition between information and storytelling resides in the fact that "while the [storyteller] was inclined to borrow from the miraculous, it is indispensable for information to sound plausible" (101). In the case of *The Atlas Group Archive*, these two categories are combined and, thus, the work constantly resides in an in-between space of media and meanings. The fabula is miraculous, but the contextualisation of text and story into information makes the unity plausible. *The Atlas Group Archive's* narrative functions by the virtue of fragmentation, which becomes an integral part of the content: it fills gaps while at the same time creating them.

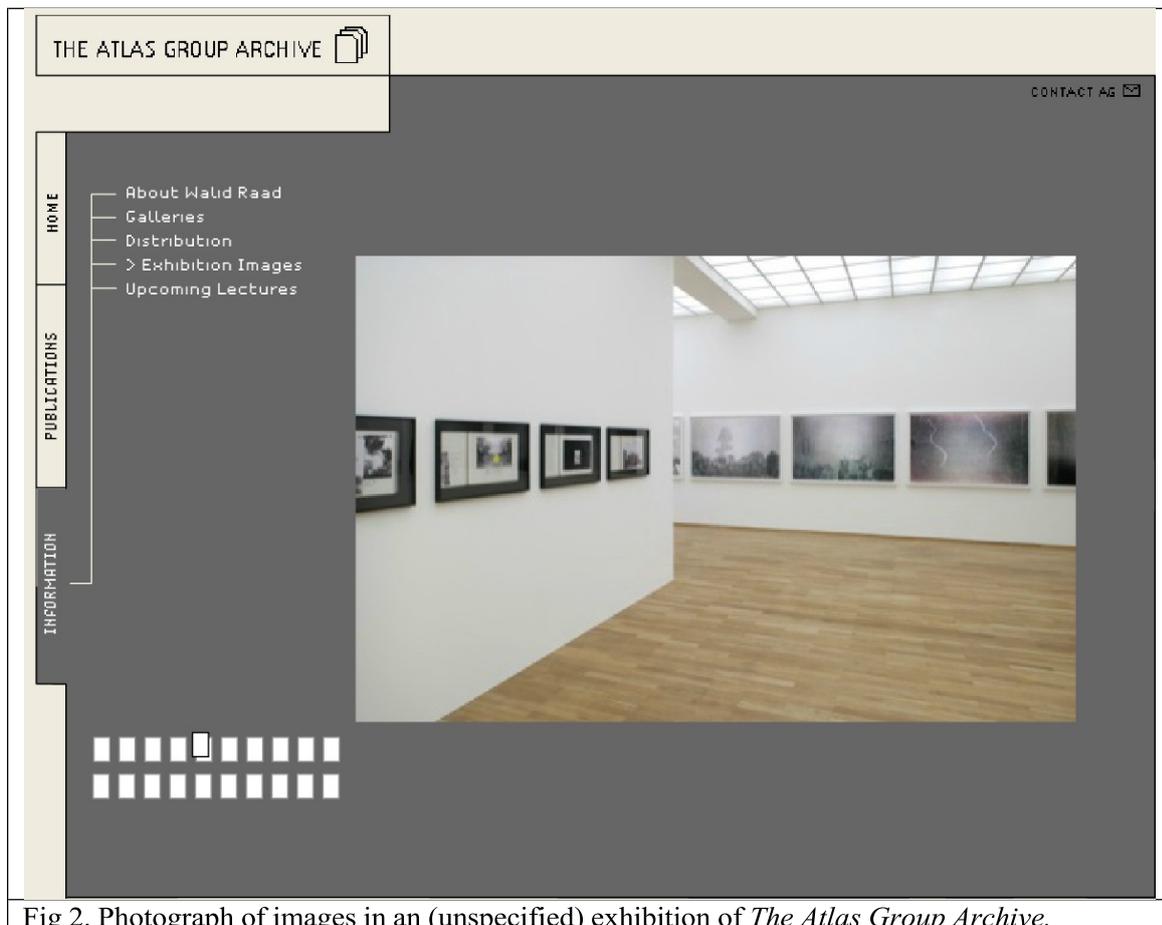


Fig 2. Photograph of images in an (unspecified) exhibition of *The Atlas Group Archive*.

**Hannah Ackermans** (1991) has a bachelor's degree in Comparative Literature and is currently enrolled in the Research Master Comparative Literary Studies at Utrecht University (The Netherlands). She is currently writing her MA thesis on generative literature and she works as a research assistant for the ELMCIP Knowledge Base at Bergen University (Norway). Her main research interests include materiality of books, intermediality, digital media, and print culture.

## **Space and Transmediality : The Transcanadian Highway as a Mediating Conjuncture**

**Marcello Vitali-Rosati and Servanne Monjour**

University of Montreal, Canada

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In our panel, we will analyze the space of the Trans-Canada Highway as an transmedial object or, to use a concept we're developing, as a mediating conjuncture. The Transcanadian Highway is a mythical road that runs through Canada from east to west. It has been the subject of many representations in literature, visual medias, cinema, but also on maps, in historical texts and more recently on the web (digital maps, wikipedia, etc.). In May 2016, the team of the Theolinum Laboratory (attached to the Canadian research Chair on digital textualities) will travel from Montreal to Calgary on Transcanadian Highway in order to add to all those mediations our own traveling experience. Through this experience, we intend to address the following questions: what is the nature of the Transcanadian Highway space ? What does this space represent, and how can we understand it?

Using a representational paradigm, we could be inclined to distinguish between, on the one hand, the space of the Transcanadian highway itself (the physical space, often considered as the « real » space) and, on the other hand, the different forms of remediations representing this « real road ». If we adhere to this paradigm, transmediality would refer to the ability to represent an object using multiple mediating processes.

The paradigm we would like to propose is quite different. Using the concept of mediating conjuncture, we would like to show that the Transcanadian Highway is nothing but the sum of all these remediations, none of them being original or derived from another. The mediating conjuncture includes all the different mode of existence of the space mediated in multiple ways. Our journey has thus two main objectives: first, we want to experiment physically the space of the Transcanadian highway, revising by doing so part of its literary, cinematographic, iconographic, and historical mediations. Second, we will document our trip through blog postings. This unique experience will thus ultimately add also participate to the transmedial construction of the Transcanadian Highway.

### **Space as a Mediating Conjuncture (by Marcello Vitali-Rosati)**

Vitali-Rosati will the present the theoretical basis of our analyzis in this first paper. He will argue that space has to be considered only as the result of a mediation. The Transcanadian space, for instance, is nothing but the accumulation of roads, roadmaps, houses, images, literary and cinematographic stories, digital data, etc., which lead to a kind of unstable and dynamic conjuncture. To talk about the « Tanscanadian » means to talk about this conjuncture: it's impossible to establish a distinction between those different layers of

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reality, and the idea of « one reality » that would be an original and non---mediated one. There is no « original » space in all these manifestations. The reality is the superimposition and the dynamic overlapping of these multiple conjunctures. And it is actually possible (or even probable) that these conjunctures are not coherent : one can contradict the other. Thus, space is always mediated by a multiplicity of mediations that we can interpret thanks to the concept of transmediation.

*Marcello Vitali-Rosati is an Associate Professor at the Department of French Literature of the Université de Montréal and holder of the Canada Research Chair in Digital Textualities. His research focus is to develop a philosophical re?action on digital technologies: the idea of digital identity, the concept of author at the time of the web, the forms of production, publication and difusion of contents online, and the notion of editorialization.*

### **The Transcanadian Highway: an Anamorphic Construction (by Servanne Monjour)**

In this second paper, Monjour will illustrate the concept of mediating conjuncture through a set of literary and photographic mediations that constitute the imaginary of the Transcanadian. Because the concept of *anamorphose* aims to grasp the superposition between different layers – what traditionally comes under « reality » and what comes under representation of reality –, Monjour will use this concept to reconsider the articulation between the « real » Transcanadian and its « representations ». Etymologically, the term *anamorphose* means « formed again » or « formed back » : since antiquity, we know that an architectural construction must be slightly curved in order not to look distorted from a viewer's perspective. During the Renaissance, anamorphoses transgress the rules of the classical perspective, in order to hide images into other images. Based on those definitions, anamorphose appears to offer an interesting structure to understand transmediation as a distortion operation (of an object, a text, a picture... by other objects, texts or pictures), that can be read as an original and a meaningful distortion. Considering the Transcanadian landscape through an anamorphic point of view allows us to circulate through its different layers – the roads traveled on our journey, the stories those roads produced, its postcards, etc. – without establishing any ontological distinction.

*Servanne Monjour is a postdoctoral fellow at the Department of French Literature of the Université de Montréal. She holds a PhD in French Literature (Université Rennes 2) and in Comparative Literature (U. de Montréal). Her dissertation was dedicated to the new mythology of images in the digital age, and her current research focuses on digital literature and editorialization.*

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## **Session 3A**

**Chair: Jørgen Bruhn**

## **Conceptual Space Transformation in Arts Through Intersemiotic Translation**

**Daniella Aguiar<sup>1</sup>, Pedro Atã<sup>2</sup> and João Queiroz<sup>2</sup>**

<sup>(1)</sup>Federal University of Uberlândia, Brazil, <sup>(2)</sup>Federal University of Juiz de Fora (UFJF),  
Brazil

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It is well known that several experimental artists who have creatively transformed their fields dedicated themselves to the intersemiotic translation of methods and aesthetic procedures from one sign system into another -- Gertrude Stein translated Cézanne and Picasso's proto-cubist and cubist approaches into literature; Kandinsky translated Arnold Schoenberg's methods into painting; Morton Feldman translated abstract expressionism's formal procedures into music; Paul Klee translated polyphony's music structures into painting; Augusto de Campos translated Anton Webern and *Klangfarbenmelodie* models into concrete poetry. Although we can enumerate several examples, as far as we know, intersemiotic translation has not been theoretically framed as a creative phenomenon. Here we approach a case of intersemiotic translation as a paradigmatic example of Boden's 'transformational creativity' category. To develop our argument, we consider Boden's fundamental notion of 'conceptual space' as a regular pattern of semiotic action, or 'habit' (sensu Peirce). We are interested in intersemiotic translation as a way to transform the target sign system or conceptual space by translating aspects, properties, or methods from the source sign system or conceptual space. We exemplify with Gertrude Stein's intersemiotic translation of Cézanne and Picasso's proto-cubist and cubist paintings. The results of Stein's intersemiotic translation transform the conceptual space of Modern Literature, constraining it towards new patterns of semiosis. Our association of Boden's framework with a philosophically robust theory of meaning to describe a cognitive creative phenomenon results in a cognitive semiotic account of intersemiotic translation. Our approach suggests, not only a description of the effects of transformational creativity, but also points intersemiotic translation as a possible semiotic operation to achieve such effects.

**Daniella Aguiar** ([https://www.researchgate.net/profile/Daniella\\_Aguiar](https://www.researchgate.net/profile/Daniella_Aguiar)) is a professor at the Institute of Arts, Federal University of Uberlândia, Brazil. She is a researcher of the Iconicity Research Group (<http://iconicity-group.org/>). Her academic interests include Intermedial Studies, Cognitive Semiotics, and Dance Theory.

**Pedro Atã** is a student at the Post-Graduate program in Languages, Culture and Arts at the Federal University of Juiz de Fora (UFJF), Brazil. He is a researcher of the Iconicity Research Group (UFJF) and assistant editor of the *Commens Encyclopedia* - [www.commens.org/encyclopedia](http://www.commens.org/encyclopedia). His interests include Intermedial Studies, Cognitive Semiotics, and Creativity Research.

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***João Queiroz** (<http://www.semiotics.pro.br/>) is a professor at the Institute of Arts and Design, Federal University of Juiz de Fora, Brazil. He is a director member of the International Association for Cognitive Semiotics (IACS), member (expert panel) of the Linnaeus University Centre for Intermedial and Multimodal Studies, Växjö (Sweden), and member of Group for Research in Artificial Cognition (UEFS, Brazil). He is co-editor of the *Commens Digital Companion to Charles S. Peirce*. His academic interests include Peirce's *Philosophy and Semiotics, Cognitive Aesthetics, Situated and Embodied Cognitive Science*.*

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### **Transmediation and Media Representation**

**Lars Elleström**

Linnaeus University, Sweden

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I will firstly sketch a fundamental distinction between representation (as a semiotic operation, creation of meaning) and *mediation* (as a prerequisite for representation in media), or, more specifically, between *representation of media and transmediation* (a transfer of the represented media characteristics from one mediation to another). After that, I will discuss media characteristics that can be called *transmedial*, meaning that they can be successfully transferred from one medium to another. My aim is to scrutinize the notion of transmediation from a primarily semiotic perspective in such a way that it can be used for analyzing all conceivable types of communicative media.

*Lars Elleström is professor of Comparative Literature at Linnæus University, Sweden. He presides over the Linnæus University Centre for Intermedial and Multimodal Studies and chairs the board of the International Society for Intermedial Studies. Elleström has written and edited several books, including Divine Madness: On Interpreting Literature, Music, and the Visual Arts Ironically (Bucknell University Press, 2002), Media Borders, Multimodality and Intermediality (Palgrave Macmillan, 2010), and Media Transformation: The Transfer of Media Characteristics Among Media (Palgrave Macmillan, 2014). He has also published numerous articles on poetry, intermediality, semiotics, gender, and irony. Elleström's recent publications, starting with the article "The Modalities of Media: A Model for Understanding Intermedial Relations" (2010), have explored and developed basic semiotic, multimodal, and intermedial concepts aiming at a theoretical model for understanding and analyzing interrelations among dissimilar media.*

## **Transmediative Contrasts as a Key to Past Communications**

**Jacobus Bracker**

University of Hamburg, Germany

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When Jon Snow in *Game of Thrones* (Season 4, Episode 9, 2014) is holding the dying Ygritte in his arms or when Neytiri in one of the last scenes of James Cameron's *Avatar* (2009) is holding Jake immediately ancient images of Achilles and the dying Penthesilea i.a. on Greek vases or Roman sarcophagi come to mind (see figures attached). Endings of stories, gender roles, meanings in general may be changed but still the figuration of an unequal pair from different worlds is the same. These are just some of many examples where narrative images are transmitted, varied, and actualised across times and cultures. The basis are transmedia receptions of astonishingly persistent myths which communicate varying concepts of cultural identity.

For archaeologists, cultural or art historians looking at the material remains of long past communication processes it is crucial to decode the deeper meanings and functions attached to specific pictorial configurations in their socio-cultural contexts. However, when taking into account current receptions a lot of differences in iconography, sign systems, media implementation and sensual addressing can be noticed which provide for contrasts. These transmediative contrasts not only bring to light which modalities of communication have been preferred or left out at certain times or in certain cultures but also the historicity and relativity of present scholarly categories.

For example, when looking at certain types of images like relief, sculpture, or film it becomes apparent that different sign systems through different sensual addressings are chosen to convey a certain narrative meaning. Images elicit and channel certain sensory responses of their viewers. They accentuate specific parts of the socially and culturally created sensorium in which the communication situation is embedded. It follows that a change in the sensory qualities – for example when a still image is referenced in a moving image – may change the perceived meaning and viewers' responses. The valuing of certain sense expressions over others in a certain culture which is reflected in the images' sensual properties becomes visible through the transmediative contrasts.

Therefore, it will be argued that transmediative contrasts have a key function in understanding the socio-cultural aspects of narrative images. Especially the dimensions and relations of varying signification, sensual addressing, and reception practices are relevant for the constitution of meaning. Analysis needs to observe and integrate methods from different disciplines, especially semiotics, sensory studies, and narratology. Concepts of semiotics and

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phenomenology have to be integrated to better understand processes of meaning constitution in past or long-term past-to-present communications.



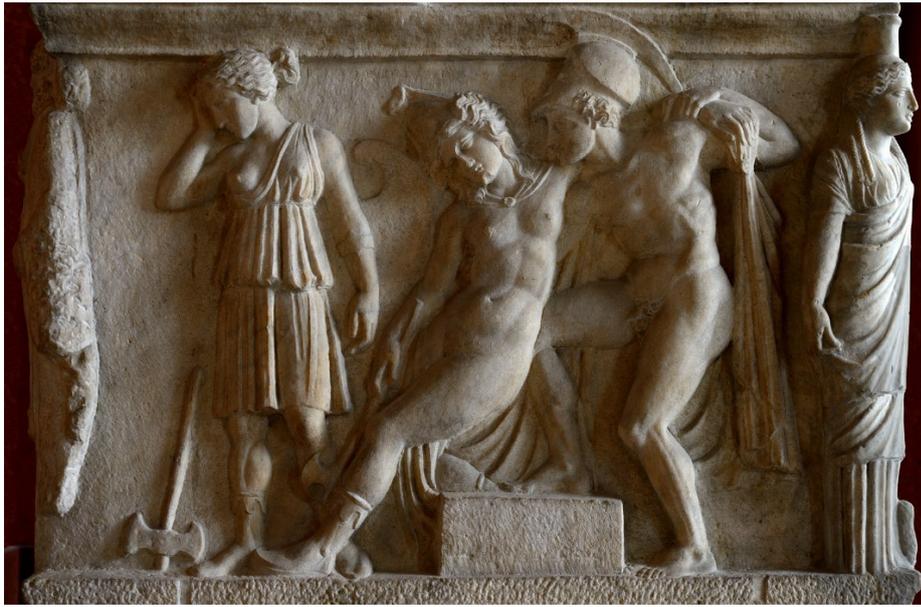
Ygritte and Jon Snow in *Game of Thrones* (season 4, Episode 9, 2014)



Neytiri and Jake in *Avatar* (2009)

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Achilleus and Penthesileia on a sarcophagus from Thessaloniki, Louvre Ma 2119, ca. 180 CE.



Achilleus and Penthesileia in the tondo of an Attic red-figured kylix, Staatliche Antikensammlungen Munich 2688, ca. 470-460 BCE.

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***Jacobus Bracker** is a research assistant with the Archaeological Institute at the University of Hamburg and works on his PhD-project “Mythosformeln. Erzähltheorie für antike Bilder” (Mythos Formulae. Narratology for Ancient Images). He studied classical archaeology and prehistory at the University of Hamburg and received his MA with a thesis on “Der Blick aus dem Bild auf griechischen Gefäßen” (The Gaze at the Viewer on Greek Vessels). He is co-editor of the open access online-journal Visual Past.*

## **The Ethics of Transmedia Storytelling: Blurring Boundaries and C.S. Peirce**

**Renira Rampazzo Gambarato**

National Research University Higher School of Economics, Russia

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Transmedia storytelling, a term coined by Henry Jenkins (2003, 2006) denotes a process in which installments of a story are spread across multiple media platforms to create an integrated experience that promotes audience engagement. In recent years, numerous studies have focused on transmedia storytelling, its definition and praxis (Bernardo 2014a; Gambarato 2013; Jenkins 2003, 2006, 2011), however, the study of transmedia production from an ethical perspective is still in its early stages.

This paper is about the specific ethical issues of transmedia storytelling through the conceptualization of ethics developed by Charles Sanders Peirce. Peirce proposes an immediate connection among aesthetics, ethics, and logic, which enriches and enlarges the approach to ethical issues in the realm of transmediality. Peircean ethical actions transcend the individual sphere in favor of collectivism and apply perfectly to transmedia storytelling in the sense that one of the pillars of transmedia strategies is the communities created around the transmedial storyworlds. Peirce places a dynamic form of interpretation at the heart of his ethics.

A key aspect of the design and scripting of transmedia texts is to establish parameters for interpretation, which can have ethical implications. In this context, we propose two particular dimensions: 1) blurring, disclaimers, and disclosures and 2) author and audience ethical involvement. The first dimension, *blurring, disclaimers, and disclosures*, refers to the audience's ability to discern the blurred lines between fact and fiction and the need (or not) for disclaimers or disclosures in each media platform involved in a certain transmedia project. The second dimension, *author and audience ethical involvement*, deals with potential deception, disappointment, endangering, and actual consequences for the audience and the transmedia authors and producers resulting from the blurring boundaries between factual and fictional aspects.

We discuss the literature review of the particular ethical issues of transmedia storytelling, especially Phillips' (2010) considerations to minimize ethical issues and guide the design and writing process of transmedia stories and we add our own complementary propositions. Furthermore, two case studies are presented—the transmedia projects *The Truth about Marika* (Sweden) and *Final Punishment* (Brazil)—to analyze to what extent the two cases comply with Peircean ethics and to enhance the discussion about ethical issues within transmedial worlds.

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*Economics, in Moscow, Russia and teaches transmedia storytelling. Originally from Brazil, she has studied and worked also in Germany, Canada, Qatar and Estonia. Her Post-doctorate in Film Studies is from Concordia University, Canada. Her recent researches and publications are concentrated on transmedia storytelling analysis and complexity of transmedial experience.*

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## **Session 3B**

**Chair: Fátima Chinita**

## **The Graphic: Object of Study and Analytical Tool in Cross Disciplinary Research**

**Sonya Petersson and Karoline Ugglå**

Stockholm University, Sweden

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We would like to take the conference as an opportunity to explore ‘the graphic’ (think of, for instance, information- and computer graphics, graphic art or typography) as a phenomenon that transgresses disciplinary frameworks. Recognized as such it may also be enriched – thus transformed – by perspectives from different disciplines. The issues we would like to highlight evolve around, on the one hand, notions of the graphic, and, on the other hand, material instances of the different notions, and how cultural artefacts from different times and places function aesthetically and epistemologically due to their specific graphic properties.

We especially invite discussions about the interdisciplinary possibilities of creating a graphic and transmedial object of study.

### **The Significance of the Graphic Mark: Nineteenth-Century Illustrations in Theory and Pictorial Practice (by Sonya Petersson)**

This case explores the category of the graphic in nineteenth-century art theory and illustrated literature in three interrelated ways: As a historical concept, as a material property of both word and image, and as a strategy for studying word- and image-interactions. As a historical concept in nineteenth-century graphic art theory, it has, surprisingly enough, been historiographically neglected. Here, it is pursued for clarifying the concept of illustration, with attention to its ability to act as an abridgement between word and image just like between the related ‘oppositional’ pair of thought and mark. This line of thought needs, however, to be further elaborated – expanded, criticized – by use of pictorial examples or illustrated texts. The traditional way of treating word- and image-relations in illustrated work is seeking for a transmission of content from the verbal to the pictorial medium (sometimes the other way around), which is an interpretative model that was institutionalized and popularized in the later nineteenth century. It is characterized by turning to the story and the motif as privileged units of analysis. But in turning to the graphic mark as a point of departure, material traits of word and image are studied as partaking in the production of meaning, or as adding significance to story and motif. Lastly, as an analytical concept, the graphic can be described as sidestepping ideas of media purity and polar opposites. But how? And with which methodological implications?

*Sonya Petersson received her PhD in Art History in April 2014 with the thesis Konst i omlopp: Mening, medier och marknad i Stockholm under 1700-talets senare hälft (Art in Circulation:*

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Meaning, Media, and Market in Eighteenth-Century Stockholm). *Since then she has been lecturing in Art History and she is currently, since February 2016, full time working on a postdoctoral research project entitled Graphic Illustration: Image and Concept from the Point of View of Mechanical Reproduction in Nineteenth-Century Print Culture. Her postdoctoral appointment (Feb. 2016– Feb. 2018) is funded by Forskarskolan i estetiska vetenskaper at Stockholm University.*

### **The System Laid Bare – 'The Graphic' as a Strategic and Artistic Tool (by Karoline Ugglå)**

The French artist duo Bureau d'Etudes (Léonore Bonaccini and Xavier Fourt) have for the last decade created complex maps of the world. Grounded in extensive research, drawing from information available in the public domain, these maps expose liaisons within and in-between global economic, social and political systems. This is mapped out as vast networks of multinational corporations, public and private institutions, think-tanks and media conglomerates, which are represented in a heraldic manner. In for instance *The World Government* (2003) an image of the world functions like a real-time system, fixed at a specific point in time. However, my aim here is to focus on how information is represented visually through the medium of graphics. This process comprises of several transmediations: from initial data gathering, compilation and design which starts in a digital environment to the possible material outputs: the maps can be spread digitally and/or printed from the website, or make up large posters in a gallery room. One point of departure is that the concept of the graphic – seen both as a concept and a visual form – constitute specific forms of knowledge.

*Karoline Ugglå received her PhD in Art History in December 2015 with a thesis titled *Konst och kartläggning kring 1970. Modell, diagram och karta i konstens landskap, on the map as motive and mapping as an aesthetic process in conceptual art.* She is currently lecturing in the field of art history and visual culture at the Department of Culture and Aesthetics, Stockholm University.*

## **Transmedia Design: Deepening the Concept**

**André Luiz Sens**

Universidade Federal de Santa Catarina, Brazil

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A practical (or project-related) perspective of transmediation can be associated to identify strategies, processes and phenomena of building articulated narrative universes between multiple media aimed at experiential deepening of public. In this case, is evident finding meetings with the design area, as already pointed for some researchers as Lupton (2004), Dena (2009) and Pratten (2015). This intersection between design and transmediation happens because transmedia projects involve naturally messages joints, aesthetic representations and interactions between humans, industries and media platforms.

At the same time, it's possible to notice the presence of some design practice specificities in transmedia scenario. One of them may be located in the multimodal and multisensory nature of a transmedia project, that offers particular challenges on coordination and articulation of different information, languages and aesthetics on distinct platforms, different affordances and various representation systems.

Another point is the dependency on the active participation or engajament of viewers, users or consumers, who concurrently assume the role of players, producers, performers or even designers.

Despite the adoption by some authors (Dena, 2009; Norman, 2010; Nielsen, 2011; Ciancia, 2015) of "transmedia design" term, it wasn't found a substantial theoretical study on this idea. This work aims to defense and deepen this concept. For that, the article relates systematically Dena's (2009) distinct media concept with the Schneider's (2010) definition of design. Based on that, the results consist on a proposal of a refined transmedia design concept, that confirms the idea of a type or a scope in design responsible for articulating messages in multiple media, considering three different approaches: (a) marketing and industrial strategies, (b) informational and communicational issues, and (c) experiential and aesthetic atributes.

*André Luiz Sens has a Master in Design with emphasis on Hypermedia by the Universidade Federal de Santa Catarina (Brazil). Currently also PhD student of Media Design in the same institution. Professor, consultant and researcher in design, branding, television aesthetics, interactivity and transmedia culture. Also with a large experience as graphic designer in the IT industry, especially in the areas of identity, motion and interface. Owner of Televisual site and IdeaFixa blog contributor.*

## **Visual Transmediation in Newsrooms**

**Yiyun Zha**

University of Lapland, Finland

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The interest in visual transmediation in newsrooms has emerged against a backdrop of multimodality change in design practice. Visualization in news web site can be described as having new requirements and considerations of transforming written news. In this article I consider the narrative potential of visual modes, and combine it in discussion how collective effects are made in newsrooms. Empirical materials of the contextual factors in professional design practices are collected from two Finnish newsrooms, respectively Helsingin Sanomat and Lapin Kansa. Considering the media convergence in newsrooms, I focus on an elaboration on the visual transmediation in the two newsrooms with ethnographic research tools. In doing so I reveal some of the limitations and possibilities emerged from the transfer from print to digital visualization in newsrooms.

*Yiyun Zha is currently a doctoral candidate in the Faculty of Art and Design at the University of Lapland in Finland, where her research interests focus on visual journalism, cultural differences and visual communication. In addition, she has worked in Scandinavia as a freelance designer in organizations such as the United Nations Office for Project Services. She completed her bachelor's degree in China and master's degree in Finland.*

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## **Session 3 C**

**Chair: Anna Sofia Rossholm**

## **Interlingual Subtitling: Dialogic Mediation Between Sign Systems in Film Drama**

**Lova Meister**

Stockholm University, Sweden

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This presentation will focus on the medial nature of interlingual subtitles and explore how stylistic markers in subtitled film drama can be understood as meaning-making resources within a dialogic framework (cf. Linell 2009). Interlingual subtitles exist in a highly complex polysemiotic context as they are added to films already complete with image, graphics, sound, and dialogue. They are extradiegetic to the fictive world, but for the viewer they are intrinsic to the understanding of the film (cf. Pedersen 2011). Subtitles interact simultaneously with all the sign systems that create meaning in the film and are shaped by the possibilities (such as semiotic integration) and limitations (such as time and space) of this audiovisual context.

Most translations cross linguistic and cultural boundaries, but subtitles also cross the boundary between the spoken and the written. To complicate matters, the dialogue in film drama is usually “written to be spoken as if not written” (Gregory & Carroll 1978, 42), a feature that has been referred to as *prefabricated orality* (e.g. Banos-Pinera & Chaume 2009). If the film is an adaptation of a book, additional layers of intermediality are introduced. What influence do the medial embodiments of language have on subtitles and how do stylistic markers in subtitles interact with other sign systems in the film to mediate meaning?

Examples are drawn from an empirical analysis of the film *Great Expectations* (2012), based on the novel by Charles Dickens and subtitled into Swedish.

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*Lova Meister is a PhD student in translation studies at the Institute for Interpreting and Translation Studies at Stockholm University, where she is currently working on a dissertation on style in subtitling.*

## **Representation and Re-representation in the Primary Science Classroom**

**Kristina Danielsson<sup>1</sup>, Fredrik Jeppson<sup>2</sup>, Ragnhild Löfgren<sup>2</sup>**

<sup>(1)</sup> Linnaeus University, Sweden, <sup>(2)</sup> Linköping University, Sweden

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In science education research, there is a growing body of studies focusing on the role of multiple representations (Tang et al., 2014). In addition, metaphors and analogies has been proposed as a method, within science education research, for students to learn about a new subject, in terms of representing and projecting prior knowledge to a new often unfamiliar, abstract and complex knowledge domain. (e.g. Aubusson & Ritchie, 2006). In our talk, we will present a planned interdisciplinary project involving researchers in linguistics and science education. One aim of our project is to explore the use of different semiotic resources in different semiotic modes and media when students in primary school science classrooms interact with a scientific phenomenon (e.g. phase transitions of water or heat conduction).

Here we are specifically interested in how the scientific content is represented and re-represented in the classroom communication (i.e. transformations between representations), and what signify the scientific phenomenon in the different representations, including metaphors and analogies. Since different modes and media, as well as specific semiotic resources, have different affordance for meaning making, two important concepts for our study will be *transformation* and *transduction* (e.g. Kress, 2010), i.e. re-representations within or across modes. These concepts will be discussed in relation to the concept of *transmediation*. Our theoretical perspective is social semiotics (Jewitt, 2009; Kress, 2010), and we will present examples from multimodal analyses made through the framework of *systemic functional linguistics* (SFL) where we have analyzed (re-)representations and interaction around the production and use of representations through the ideational, textual and interpersonal meta-functions (Halliday and Matthiessen, 2014). We want to discuss our preliminary results in relation to processes of transmediation, the pedagogical affordances of the different representations (see, e.g. Airey and Linder, in press) as well as possibilities and limitations of using the SFL framework for multimodal analyses.

## **Transmedia Storytelling in Strategic Disability Communication; Practices and Audiences**

**Annelie Ekelin and Britt-Marie Ringfjord**

Linnaeus University, Sweden

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Several (in parallel or subsequent) mediations of an ideological message of equal opportunities for people with disabilities can be presented in various forms with the aim of reaching a broad audience. Different media types are utilized in order to reach a global audience. A basic ideological message could be shared through transmedia storytelling over multiple technical platforms. Disability policies are thus represented in media in many different ways; in the form of accessibility models, a UN declaration on equal rights, policy documents, an instruction movie, an interest groups postings in Facebook, a standardization formula; or spread over web based platforms exposing videos, photographs and non- professional stories produced by ordinary people, describing how it is to live with different forms of disability. Transmedia storytelling has become a natural part of policy implementation and legitimization of policies, thus also transgressing the traditional borders of official strategical communication. Questions of interest to discuss concerning embodiment of strategical transmedia storytelling in communication on disability, could draw on Eder's (2014) typology; choice, reception and appropriation. How is an ideological text or source message, intended for public communication, adapted when transformed into marketing campaigns (choice), entertainment, edutainment or art (reception), or expressed as fan culture, criticism and parodies (appropriation)?

The suggested presentation is empirically grounded and draws upon empirical material gathered in focus groups interviews and through content analysis of different sources. The analysis uses content analysis and media elicitation with selected groups, discussing three perspectives; 1) how the practice of embodiment of stories in different transmedia forms are received by the audience; 2) what role interaction plays in transmediation and 3) what changes/ reinforcement of the original message is discernable in the different adaptations. However, the overall aim of the study is to open up a discussion on what role transmedia storytelling plays/could play in public strategical communication.

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**Annelie Ekelin** is a senior lecturer and researcher at the Department of Media and Journalism at Linnaeus University. She has professional background as journalist and a PhD in human work science with a specialization in participatory digitization of work and use practices. Her expertise includes competence on interaction, accessibility, participatory design, ICT-development, media and communication. She has experience from several national and international collaborations. She is currently acting as co-investigator in the REGPRESS Project (The Regional Press Project) funded by the Barometern Foundation and LNU. She has also been part of several EU projects i.e. within development of e-governance (e-participation) and recently also on integrated journalism development in Europe (IJIE-project). She was also an appointed member of the Swedish government's National Forum on accessibility and usability between 2012-2015, and participates in the newly created Linnaeus University Centre for Excellence in Intermedial and Multimodal studies (IMS) at LNU.

**Britt-Marie Ringfjord** is a lecturer and researcher in Media- and Communication studies at Linnaeus University. Her research interests include how gender identity and Sport journalism relate to media use in contemporary culture and lived experiences. She has experience of fieldwork, research interview and ethnographic methods. She is currently part of the newly created Linnaeus University Centre for Excellence in Intermedial and Multimodal studies, especially in the project Transmediation as an aid for sensorial and cognitively impaired persons. This connects to her commitment to gender and equality issues such as democracy and citizenship in which the Media plays an important role and contribute to support for community engagement and participation.

## **This is Not (Only) a Board. The wall of Data in Films and TV Series as a Metafilmic and Transmedial Device**

**Valentin Nussbaum**

National Taiwan Normal University, Taiwan

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For about two decades, Film and TV crime fictions have privileged more overt and performative representations of cognitive processes, using devices such as the wall of data – a board or wall covered with texts and images – as an ideal means to communicate to the audience what is happening in the “inner thinking” mind of the detectives. Absent in the reality from the standard operating procedure of police detectives, such montages or collages of paper clippings, photos, and diagrams have been “invented” by filmmakers to translate, both visually and conceptually, the intrinsic composite texture at work in the investigation. Though the presence of the wall of data in crime fictions take some distance with the reality, they showcase implicit mechanisms that are however highly relevant in the context of problem solving. It proposes a tabular and transmedial scenarization of the reasoning process.

In her anthropological study on the production of knowledge seen through the prism of criminal investigations, Camilla Hald has for instance underlined that the elaboration of scenarios from the different clues the investigators have at hand constitute a tactic and a technique essential to the investigative process. The recourse of storytelling helps to understand what may have happened in the reality. Clues and traces find in this context a coherence, a place, and a signification when they are regularly imagined and contextualised, in brief “tested” within chronological, narrative, and relational contexts. Spatializing visually the mental work on a tabular device constitutes in this respect a transmedial equivalent of the mental operations detectives activate when they imagine or discuss scenarios in order to explain the course of events that have led to a crime. This peculiar mode of transmediation is also metafilmic in the way it follows formally and conceptually the principles of storyboarding. The wall of data, as it appears in film and TV series, is a mirror of the way filmic fictions have developed throughout the last two decades. It can be seen as the synoptic model of the fiction planned by the screenwriters and film directors. Brett Martin has for instance underlined that the whiteboards in writers’ room, on which showrunners pin cards with themes, ideas, bribes of dialogues, as well as visual documents, such as photos, paper clippings, maps, etc. have to be considered as the characteristic tools of today’s television creation. The degree of transfer between the device used in scriptwriting and the wall of data in movies and TV series can be measured through incongruous details writers have let deliberately apparent on the fictional walls.

If the presence of the wall of data in films and TV series coincide with the advent of a new way of writing and producing fiction in these media, it cannot be reduced to the time and space of the writers’ room. Before it became a “tool” in films, the device has been above all a fantastic medium of creation and communication, the usage of which cross the borders of a single media.

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Its playful and open properties, which permit infinite combinations according to the display of its respective components, explain its success in creative circles, as well as its relative incompatibility in the context of real police procedures, where the policing and the monitoring of the possibilities matter more than their infinite expansion.

The novelty of the device in crime fictions shouldn't prevent us to question its intrinsic transmedial status. Its presence in other areas than movies and TV series, and this long before it has been appropriated by the film industry, must engage us to rethink the different stages of transmediations that have taken place in the history regarding its usage by artists, designers, and scholars such as Picasso in his pasted papers, Aby Warburg in his *Mnemosyne Atlas*, Charles and Ray Eames in their multi-screen projections, the Independent Group with their tackboards, or William S Burroughs in his Cut-ups and its re-appropriation by fictional detectives in films. The "heuristic fecundity" of the device – to paraphrase George Didi-Huberman – has found a multiplicity of applications that deserve a transmedial analysis.

*Valentin Nussbaum, Associate Professor in Western Art History at the Graduate Institute of Art History of National Taiwan Normal University since 2009, studied art history linguistics and musicology at the University of Fribourg (Switzerland) where he received his PhD in 2005. He has published different articles on portraiture and the issue of identity in paintings and movies. His latest contributions deal with the representation of the artist as a criminal and the motif of theft and appropriation in art. He is currently preparing a book on the imaginary of forensics in cinema.*

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## **Session 4A**

**Chair: Lars Elleström**

## **Media as Process: an Anti-substantialist Account of Meaning and Transmediation**

**Pedro Atã and João Queiroz**

Federal University of Juiz de Fora (UFJF), Brazil

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The conceptualization of media according to a processist approach reframes the study of transmediation. More processist or more substantialist approaches take either processes or substances as basic explanatory tools. Processes are coordinated and systematically linked occurrences of changes. Substances are independent and durable bearers of properties and subjects of change. In a more substantialist trend, meaning is composed of conceptual units, media are topographically described 'territories', and transmediation is the transference of units of meaning across media borders. Differently, we formulate a processist approach which takes meaning as semiosis, media as sets of organized, distributed and situated constraints which guide and grant relative stability to the action of signs, and transmediation as a semiotic process which develops across various sets of constraints. As possible theoretical tools to model media and transmediation, we present Salthe's hierarchical multi-level model, and Niche Construction Theory applied to distributed cognition. We explore and compare implications of each of these theoretical tools.

*Pedro Atã is a student at the Post-Graduate program in Languages, Culture and Arts at the Federal University of Juiz de Fora (UFJF), Brazil. He is a researcher of the Iconicity Research Group (UFJF). His interests include Intermedial Studies, Cognitive Semiotics, and Creativity Research*

*João Queiroz (<http://www.semiotics.pro.br/>) is a professor at the Institute of Arts and Design, Federal University of Juiz de Fora, Brazil. He is a director member of the International Association for Cognitive Semiotics (IACS), member (expert panel) of the Linnaeus University Centre for Intermedial and Multimodal Studies (Vaxjo, Sweden), and member of Group for Research in Artificial Cognition (Brazil). He is co-editor of the *Commens Digital Companion to Charles Peirce*. His academic interests include Peirce's Philosophy and Semiotics, Cognitive Aesthetics, Situated Cognitive Science.*

**Triangulating Transmediality:  
a Multimodal Semiotic Framework Relating Mode, Genre and Media**

**John A. Bateman**

University of Bremen, Germany

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Many accounts of the fact that communicative acts allow remediation, or re--presentation across distinct media, can be compared to attempts to solve a set of simultaneous equations in three variables using only two equations. Discussions beginning from the perspective of mediality commonly talk of the need to see how media and their materialities offer distinct ways of affecting cognitive processes; discussions beginning from multimodality often talk of materiality, sensory distinctions and communicative functions. In short, transmediality often includes only relatively oblique reference to modality, while multimodality employs only relatively straightforward notions of media. As Elleström (2010) argues, however, it is necessary to provide more principled definitions that interrelate these constructs if phenomena of trans/inter-mediality are to be understood. To further this aim, I set out a framework establishing definitions and interrelations for the three core concepts of semiotic modes, media and genres, showing that no definition of any one of these constructs can be successful without appropriately capturing its interdependencies with the others. It will be argued that the framework reveals differences and similarities across media and media artefacts in a more fine-grained manner than that possible within previous models. This is achieved by providing a formalized account of the semiotic properties of multimodality. Semiotic modes are defined bringing an augmented version of the full Peircean semiotic model to bear, including a direct connection to materiality building on Peircean iconicity in all its generality, a socio-semiotic reinterpretation of Peircean legisigns, and a dynamic discourse semantic reconstruction of semiosis (Bateman 2013, 2016). Media are defined as 'biotopes for semiosis' (following Winkler 2008) that dynamically group semiotic modes into socioculturally and historically situated configurations. Genres are defined as more or less stabilised methods for achieving sociocultural/embodyed communicative aims with respect to adopted media (Bateman 2014). Narrative, and particularly transmedial characterisations of narrative, will be used as a powerful example of the effectiveness of the model, drawing on our own previous empirical work tracking both static visual (such as comics) and dynamic audiovisual (such as film) narrative across media. Transmediation is then revealed as a necessary property of the model supported by blending principles operating across modally-specific discourse semantics (Kutz et al. 2015).

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*John A. Bateman, PhD, has been a full professor in the Faculty of Linguistics and Literary Sciences, at the University of Bremen, Germany, since 1999. His research interests include functional linguistic approaches to multilingual and multimodal document design, semiotics, and theories of discourse and he was a member of the Bremen/Freiburg collaborative research center on Spatial Cognition for 12 years. He has been investigating the relations between language and other semiotic systems since the mid-1990s. Published books include Multimodality and Genre (Palgrave, 2008), Multimodal Film Analysis: how films mean (with K.H. Schmidt, Routledge, 2012) and Text and Image: a critical introduction to the visual/verbal divide (Routledge, 2014). Relevant articles on the empirical analysis and semiotic foundations of multimodality have also appeared in journals such as Semiotica, Visual Communication, the Journal of Pragmatics, and the German Zeitschrift für Semiotik.*

## **On Shaping and Describing Modes and Media. A Synthesis of Kress's/van Leeuwen's and Elleström's Approaches**

**Daniel Buehler**

Braunschweig University of Art, Germany

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In their book *Multimodal Discourse* (2001) Gunther Kress and Theo van Leeuwen describe how they think in our contemporary society modes, like language, images, etc., are used in order to communicate. Modes, they argue, are based on certain materials and realized through media. Modes are historically and socially shaped and constantly transformed. Media become modes when they become *grammaticalized* and abstract.

Kress's and van Leeuwen's approach sometimes is said to lack a clear analytical framework. For example, it is said that it remains unclear what a mode, a medium and their material are. Lars Elleström states in his paper *The Modalities of Media* (2010) that this is a common problem for most studies of media and intermedial relations. Elleström proposes an analytical framework that is based on fundamental characteristics shared by all media. For that reason, he argues, his framework can be used for the detailed description of all media. Although Elleström introduces *qualifying* aspects of media, his framework does not further address the question of how media are historically and socially shaped and how they are used in communication.

In my paper, I argue, the aforementioned approaches are, in fact, very similar – although they have different foci. I propose a synthesis of the two approaches and some terminological adaptations and clarifications. I differentiate, e.g., between the material of a technical medium and the material which is perceived by our senses, e.g., the glass of a tablet screen which we touch and the pressures waves in the air produced by a loudspeaker. I argue that a synthesis of the two approaches can be used as a powerful tool for the detailed description of *multimedial configurations* and at the same time for the reflection on how modes and media are shaped and meanings transmediated.

Finally, I use an example from a current research project, i.e. photobooks by Magnum Photos Agency, to show how the synthesized framework can be used to describe how modes and media, i.e., images, typography, language, and paper, are differently used in these books in order to communicate. Furthermore, I reflect on how the mode/qualified medium of photography is differently shaped in different social groups, e.g., fine art photography and photojournalism, and how in the photobooks the supposedly culturally shared, media specific notion of photographic truth is transmediated.

*Daniel Buehler is a Ph.D. candidate with the German Research Foundation's Research Training Group 'The Photographic Dispositif' at Braunschweig University of Art. In his Ph.D. project he investigates multimodal discourses on photographic truth after the emergence of*

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*digital technology. Daniel holds a M.A. in Art Theory and Design Studies and a M.F.A. (equiv.) in Photography and Video, both with honors. Daniel is interested in Photography Theory, Media Theory, Visual Perception, (Multimodal) Discourse Analysis and (Social) Semiotics. He has contributed to international symposia and publications and received various merit scholarships, e.g., by the German Research Foundation, the Friedrich Naumann Foundation and the state of Rhineland-Palatinate. In 2016 he co-edited the volume, *Valenzen fotografischen Zeigens* which is going to be published by Jonas Verlag, Marburg, Germany.*

## **Translating Solipsism? Considering the Implications of John Deely's Philosophy of Semiotics for Conceptualising Development**

**Kobus Marais**

University of the Free State, South Africa

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In his magnum opus, *Four seasons of understanding*, the American philosopher/semiotician John Deely (2001) argues that semiotics has since the beginning of Western philosophy held the potential to conceptualize human understanding and reality in a relational way, though this line of thought was only developed fully by CS Peirce. In fact, Deely argues that relationality is at the core of postmodernity, overcoming the idealist-realist debate.

In this paper, I investigate the notion of relation, in particular as it pertains to the semiosis underlying development. For this, I shall consider the work of Peirce himself as well as that of Peircean scholars. My argument is that Peirce (1994) (CP 4.127) himself used the term 'translation' to conceptualise the process of semiotics, what the conference theme calls 'transmediation', i.e. the ability continuously to create new *interpretants* in different media (see also Marais & Kull (2016)). In this kind of Peircean thinking, the process of translation underlies the emergence of society and culture (Deely, 2009; Merrel, 2003) from the physical (Deacon, 2013).

My particular interest is how the notion of relation pertains to the notion of development as conceptualized in development studies. Conceptualising development projects or actions in semiotic terms, I intend to explore development as the creation of *interpretants* in different media such as buildings, social institutions and the whole scope of cultural products (Latour, 2007). This includes the translation of degenerate *interpretants* (Merrel, 2003). In particular, I pick up on the thoughts of Peter Westoby and Gerald Dowling (2013) on a dialogic approach to community development. In the paper, I explore the implications of relational thinking, in particular meaning-making as relational, to provide a different scope for development studies than the current, mainly technicist or neoliberal, development theories. To my mind, a better understanding of the notion of relation as inherent in semiotics provides scope to conceptualize development in a truly human way as a meaning-making endeavour, in particular a meaning-making endeavour that entails the continuous remaking of meaning in different material media. The reason is that semiotics allows one to straddle the material/culture divide by means of relational thinking and to explain the process of cultural creation from a translation perspective, i.e. as a process of transfer and of creating *interpretants* in new media.

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***Kobus Marais*** is associate professor in translation studies at the Department of Linguistics and Language Practice of University of the Free State, South Africa. In 2014, he published a book titled *Translation Theory and Development studies: A Complexity Theory Approach*, which was awarded the UFS book prize for Distinguished Scholarship. In this book, he examines, amongst other topics, the relevance of complexity thinking for translation studies, the links between translation and development and the role of the informal economy for translation studies.

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## **Session 4B**

**Chair: Emma Thornborg**

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### **Transmediating the Anthropocene?**

**Jørgen Bruhn**

Linnaeus University, Sweden

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Following upon numerous political initiatives and alarming reports in media, more and more people are acquainted with the term “the Anthropocene” (referring to the geological periodization concept that describes human influences on planet earth). And even more people are familiar with some of the threatening consequences of the Anthropocene, like global warming or the decreasing biodiversity.

However, very few people read scientific reports or attend academic conferences, and instead, most people “meet” or “experience” these relatively abstract but never the less extremely important scientific facts by way of all sorts of aesthetic products, from political speeches or discussion on the news, and to aesthetic representations in feature films, children’s books or novels. All these media products are aesthetic transmediations of the scientific discourse.

In his presentation, Jørgen Bruhn, who is participating in a research group at Linnæus University that investigates these questions from an intermedial point of view, intends to discuss some of the underlying theoretical problems surrounding the attempts to investigate these aesthetic transmediations of the Anthropocene. A basic question is: what exactly is being transmediated into aesthetic representations of climate change: to put it differently, what is the medial source behind, for instance, a so-called climate change novel like Ian McEwan’s *Solar*. And furthermore: when analysing this material, will it be possible to learn from other, perhaps more well-known transmediation processes like the adaptations of novels into film?

*Jørgen Bruhn is professor of Comparative Literature at Linnæus University, Sweden. His main focus areas are literary theory and criticism, intermediality and media studies, and adaptation studies. In 2013 he edited (with Anne Gjelsvik and Eirik Frisvold Hansen) and contributed to *Adaptation Studies: New Challenges, New Directions* (Bloomsbury). His most recent book is *Intermediality and Narrative Literature – Medialities Matter* (Palgrave Macmillan 2016).*

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### **Transmediations Across the Period of the Anthropocene (19th Century Literature to Contemporary Cinema)**

**Anna Sofia Rossholm**

Linnaeus University, Sweden

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The proposed paper offers a reading of transmediations of representations of man and nature across two key periods within the period of the Anthropocene, namely the 19th century (in the wake of the industrial revolution) and the contemporary “post- industrial” period of ecological awareness. The analysis combines adaptation theory with eco-criticism/theories of the Anthropocene. It focuses on the relation between 19th century modernity criticism and today’s critique of the Anthropocene.

I will select two representative case studies of 19th century literature (fiction and non-fiction) where the relation between nature and man plays a key role and analyze how the stories are transmediated in contemporary cinema. How is the relation between man and nature changed when transferred into moving images of our time? Is there a change towards an eco-centric perspective in contemporary cinema or is nature more alienated in contemporary representations compared to the precursors of the 19th century?

The case studies are: Henry David Thoreau’s Walden appearance in the Swedish film *Man tänker sitt* (Burrowing, 2009), and Andrea Arnold’s adaptation of Emily Brontë’s *Wuthering heights* (2011). Via these case studies I will discuss when classical representations of nature as a “wild origin” or untouched in its pure state are transposed into a period when the dichotomy of nature and man is highly problematized.

*Anna Sofia Rossholm, senior lecturer in Film studies. Rossholm’s research focuses on the relationship between film and other forms of art or media, such as adaptations across film and literature and screenwriting. She has published numerous essays and a book on intermedial and transcultural relations in European cinema. Her forthcoming book (2016) deals with the aesthetics and function of the screenplay as a creative process in film-making with Ingmar Bergman as case study. Rossholm’s current research develops methods for teaching about film, literature and other media in school.*

## **Children's Films as Transmediations of the Anthropocene**

**Liviu Lutas**

Linnaeus University, Sweden

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As has been stated (Gaard 2009 and 2011), children's literature and films have "tremendous potential for communicating messages about ecosocial justice, community empowerment, and strategies for ecodefence" (Gaard 2011:47). But, Gaard claims, this potential is not really used as well as it could be. The examples she chooses to illustrate this failure are, among others, two recent American children's films where the Anthropocene occupies a major role: *Happy Feet* (2006) and *Wall-E* (2008). Gaard finds, in her criticism, that both these films follow a certain traditional narrative trajectory "of heterosexual romance" in order to tell stories about the consequences of global warming. Typically too, claims Gaard, there is a happy ending, and a naïve trust in technical progress and a naïve belief that "simply learning the facts about environmental devastation is sufficient to inspire action" (Gaard 2011:48). As in adult American (Hollywood) films, Gaard concludes, it is apparent that fiction does not keep the pace with the developments in science and politics about the Anthropocene.

In this paper, I will have a second look at one of the films discussed by Gaard, namely *Wall-E*, in order to see how the scientific discourse on the Anthropocene (exemplified in popular sources transmediating the scientific notions) is transmediated and used. I will compare this to another children's film, also animated, but from a totally different cultural context: Hayao Miyazaki's *Ponyo* (2008), from Japanese Studio Ghibli. I will especially concentrate on the narrative structure to see if the happy ending, the naïve trust in technical progress and the traditional heterosexual romance are at work in the same ways. Finally, in a "reversed" comparative move, I will compare these films with a more scientific publication for children: the Geological Society's resources pack on the Anthropocene.

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*Liviu Lutas is associate professor of French Literature at Linnaeus University, Sweden. He is conducting his research in the framework of the The Linnæus University Centre for Intermedial and Multimodal Studies, and his special interest there is the transmedial aspect of certain narrative devices, such as especially metalepsis, syllepsis, description and ekphrasis. Liviu Lutas has published several articles about metalepsis (eg. "Storyworlds and Paradoxical Narration: Putting Classifications to a Transmedial Test" Routledge 2015, "Narrative Metalepsis in Detective Fiction" De Gruyter, 2011) and syllepsis (eg. "Sur la syllepse narrative – Un concept théorique négligé" in Poétique 2012). He has presented papers at several international conferences on narrative questions and on intermediality. For a more complete list of his work, see: <http://lnu.se/employee/liviu.lutas?l=en>*

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### **Nature vs Culture: A Transmediation from Rachel Carson's *Silent Spring* (1962) into The Nature-on-a-Rampage Film Genre of the 1970s**

**Niklas Salmose**

Linnaeus University, Sweden

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Joshua David Bellin argues convincingly that Rachel Carson's early environmentalist book *Silent Spring* (1962) was highly influenced by both the nuclear threat of the 1950s and popular science fiction from the same decade, most prominently the Big-bug and alien invasion films (146). Carson's seminal work of popular science is "as much a work of science fiction as of science fact," writes Bellin (145). This leads Bellin to investigate a classic Big-bug film, *Them!*, in order to trace, backwards, how *Silent Spring* grows out of common ideological concerns of the 1950s. In this paper, I will take this method a step further and study how *Silent Spring* (as a representative of popular science), mainly in its critique of the pesticide industry, influences the nature-on-a-rampage film genre of the 1970s. One chapter in *Silent Spring* is called "Nature Fights Back" and both the 1950s Big-bug and the 1970s nature-on-a-rampage films demonstrate a nature retaliating against culture. The main difference is that in the 1950s films the fighting back is predominantly represented by a single, giant mutated animal (nuclear threat), whereas in the 1970s films animals attack in enormous masses but in realistic size (pesticides). This paper will monitor the transmediation of certain key components and tropes of *Silent Spring* into two nature-on-a-rampage films: *Tarantulas: The Deadly Cargo* (1977) and *Kingdom of Spiders* (1977). *Silent Spring* is clearly contextualized, and contextualizing, ideas of dystopia, apocalypse, evil science, technophobia, human mastery of environment, as well as advocating modern environmentalism. I will look into these aspects of the source text and explore how they are transmitted to the target films. Are the dichotomies between culture and nature really as stable as one might think? Furthermore, I will also speculate on reasons for why spiders in particular are so apt to represent threats to humanity, as in the two films mentioned. Finally, I will take Bellin's words seriously and look into how popular science also promotes, within its own structures, science fiction. What are the dialogical and transmedial consequences between scientific discourse and aesthetic media? Analyzing the relationship between a scientific discourse and aesthetic media almost half a century ago will illustrate a relationship and feedback process that hopefully illuminates how these relationships function today when it comes recent issues within the anthropocene: global warming and climate change.

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*Niklas Salmose is associate professor in English Literature, a member of the Linnæus Center for Intermedial and Multimodal Studies and specializes in multimodal questions related to affect and the sensorium in literature and cinema. He has internationally published and presented extensively on structural transformations of nostalgia into literary experiences and other intermedially relevant areas. Recent publications include an essay about transmediations from the 1960s discourse of pesticides into Animal Horror films in the anthology *Animal Horror Cinema: Genre, History and Criticism* (2015, Palgrave) and the article “Multimodal Modernism” (KU Leuven, 2015).*

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## **Session 4C**

**Chair: Ulf Pettersson**

## **The Power of Nothing: A Comparative Study on Gaps in Literature and Film**

**Karin Aspenberg**

Karlstad University, Sweden

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In reader-response theory, a central notion is that gaps are constitutive of literary works. Launched by Roman Ingarden in the 1930s and systematized by Wolfgang Iser in the 1970s, this notion rests on a constructive approach to nothingness, enabled by the influence of phenomenology. Because of the ontological foundation, the gap has an aesthetic, cross-border character. In many art forms, besides literature, the gap is an implicit potential for an artistic whole in the subject-object encounter. In the humanities, the gap has been noted in various disciplines. In media studies, for example, it has been identified as vital for understanding the viewer's relationship to serial narratives. However, research in general has taken little interest in the concept as such and its aesthetic implications in different media forms.

In this paper, I shall briefly discuss the theoretical and aesthetical aspects of gaps in literature and film. For the sake of clarity, I focus on film adaptation. When it comes to transmediation, it is a given that gaps in the literary work must be interpreted and filled by the film creators. Yet, gaps still occur in the film. Are they different? Do we perceive them differently? Could their form of appearance have an impact on our aesthetic response to various media? In the light of phenomenology, a hypothesis examined in this paper is that the materiality of the gap in the reading activity, which affects the resistance and readability of the work of art, can be linked to a metaphysical experience that interacts with visual culture forces.

***Karin Aspenberg**, PhD, is a senior lecturer in comparative literature and director of studies at Karlstad University. Her dissertation *Strindberg's world* (2012) explores August Strindberg's poetic universe by applying the method of thematic criticism. Currently, she is developing a collaborative project on gaps in art from an aesthetic-phenomenological perspective.*

## **In the Eye of the Beholder: Transmedial Criminal Characters Under Scrutiny**

**Mirjam Beck**

Karl-Franzens-University, Austria

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The scope of this dissertation project is to analyze the transposition of child, male, and female criminal characters from Anglo-American literature into film.

Is it true that many of the chosen filmic revisions tend to justify their protagonist's criminal tendencies by supplying them with new and/or different motivations (i.e such as a backstorywound)?

Is Tom Ripley as described by Patricia Highsmiths the same character as the one performed by Alain Delon or Matt Damon? Where are the changes and how do they occur?

The project proposes to give a systematic analysis of a set of chosen characters comparing the semiotic and cognitive dimension of their description through different media.

Analyzing the impact of conventions or devices (denoting the different techniques of storytelling in prose fiction and film) and affordances (a fundamental layer in the construction of meaning in a specific medium such as casting, editing, lighting, etc.) as well as gender and age differences to inform on the methodology of production followed by this special branch of the adaptation industry.

***Mirjam Beck**, born 1979 in Zürich had a bilingual upbringing German/Italian first in Vienna and later in the Swiss Canton Ticino. In 2008 she got her Master of Art from the University in Zürich where she wrote her Master thesis supervised by Prof. Dr. Elisabeth Bronfen. For some years she worked for various film festivals, production companies and also in theaters. Since 2014 she lives in Vienna and is writing her PhD thesis supervised by Prof. Dr. Nassim W. Balestini the Director of the Centre for Intermediality Studies at the Karl-Franzens-University in Graz.*

## **Intermedial Ontolepses: Robert Coover's Kinekphrastic Fictions**

**Juha-Pekka Kilpiö**

University of Jyväskylä, Finland

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In recent transmedial research, and transmedial narratology in particular, the notion of storyworld has become increasingly prominent. Instead of just one world being extended across platforms, however, different intermedial practices can bring about more radical ontological crossings, disturbances, and transgressions, with affinities to the ontologically-oriented poetics of postmodernist fiction (as theorized by Brian McHale). Hence, I shall focus on intermedial *ontolepses*, to use Raine Koskimaa's word for leaking ontological boundaries in fiction.

According to Lars Elleström's typology, the two basic types of media transformation are transmediation and media representation (typically exemplified by adaptation and ekphrasis, respectively), but in (artistic) practice the two are often combined. I examine what happens when different forms of intermediality merge and interfere with one another and, as a result, different storyworlds become entangled.

As a test case, I shall analyze Robert Coover's short story collection *A Night at the Movies or, You Must Remember This* (1987), which mixes, on the one hand, transmediation, more precisely novelization, and, on the other, media representation, or *kinekphrasis* – my neologism for the verbal representation of cinema. Such a fusion may not be uncommon as such, but in this case it is metamedially transposed to the structure of the storyworld(s). *A Night at the Movies* expands, for instance, the storyworld of *Casablanca* (an adaptation to begin with) but at the same time comments on the ontological disturbances that such an expansion causes. And since the "fictions" (notably in plural form) in the collection are about the ways of constructing worlds and the clashes between them, they also abound with political potential.

*Juha-Pekka Kilpiö* is a doctoral student in literature at the University of Jyväskylä. His thesis is about the representation of cinema in U.S. postmodernist fiction and poetry.

## **Texting Sherlock – Transmedial Processes in a TV-Show**

**Silja Wendt**

Lund University, Sweden

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The BBC TV-Show *Sherlock* can be read as a version of an often transmediated story constituting a certain materiality (Miller). My hermeneutical analysis proposes that the inclusion of intra-diegetic text in a rather unusual way contributes to an increased feeling of immersion and influences the positioning of the perceiver.

Concerning the specificity of this new media product, I focus on how the use of multimodality conveys aspects of the crime-fiction genre and digital communication, therefore transmediating and reproducing modern cultural conventions, while at the same time staying authentic to the original story's character.

The process of transcribing fragments from different sources into one medium will be analysed by relating Elleström's ideas of transmediation and Benjamin's thoughts on translation. My approach reflects on the multimodal process of communication with respect to the role of the sociocultural background of the expected viewer, drawing on Karen Barad's text on performativity (2003).

By applying ideas of ethnography, mostly thoughts on interpretative and representational choices within transcription by Mary Bucholtz (2000) and Willim & O'Dell relating this to senses (2013), I will reflect on issues regarding the researchers influence on the process of transmediating knowledge.

*Silja Wendt did her undergraduate studies at Lunds University with a major in Intermedia Studies and some complementing courses in Advertising, Project Management, Visual Anthropology and Strategic Communication, finishing her bachelor with a work on Intermediality in January 2015. After an inspiring world-trip, she is now back in Lund, enrolled in a Master programme in Applied Cultural Analysis. Silja Wendt has a strong interest in combining the knowledge she gathers from different disciplines in order to build up a distinct but diverse knowledge about how culture is produced, perceived and lived and how to make use of it, especially in processes of every day communication.*

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## **Session 5 A**

**Chair: Lars Elleström**

## **Critical Stepwise Formalisation: Transmediation as a Research Strategy**

**Øyvind Eide**

University of Cologne, Germany

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Modelling and model based thinking are research strategies known from many disciplines. They have a prominent position in digital humanities. The paper will describe a specific modelling technique called critical stepwise formalisation. As a research method it uses conceptual modelling as a tool for better understanding media expressions. It involves creating expressions in one medium based on a source in another medium through a series of intermediate modelling stages.

Critical stepwise formalisation involves transmediation, but it operates at a different level from research into media transformation, such as adaptation studies. Studying an adaptation is to study a media product and its relationship to another media product, for example a film and the book on which it was based. In the case of critical stepwise formalisation, no pre-existing media transformation is the object of study. Rather than doing research based on media transformation theory this is a research method which in itself can be seen in the light of such theory. So rather than studying media transformations, critical stepwise formalisation is performing them.

The paper will present examples of critical stepwise formalisation and show how not only the method but also modelling more generally can be better understood in light of current media transformation theory.

*Øyvind Eide holds a PhD in Digital Humanities from King's College London and is currently acting professor at the University of Cologne. His research interests are focused on transformative digital intermedia studies, using critical stepwise formalisation as a method for conceptual modelling of cultural heritage information. This is used as a tool for critical engagement with media differences, especially the relationships between texts and maps as media of communication. He is also engaged in theoretical studies of modelling in the humanities as well as beyond.*

## **Transmediation as Cultural Autocommunication**

**Maarja Ojamaa**

Tallinn University and University of Tartu, Estonia

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Transmedia has predominantly been conceptualised as an innovative communicational strategy inherent to contemporary convergent media culture. Alternatively, it has been described as an ages-old phenomenon whereby texts get creatively transferred into a variety of new (meta- and inter-)texts in different media or sign systems. This paper represents the latter viewpoint and by combining media studies with Juri Lotman's framework of cultural semiotics, it approaches transmediation via two key notions.

First, the concept of cultural autocommunication refers to what Lotman has claimed to be the most universal trait of all human cultures — namely, culture's communication with oneself in order to understand oneself. The capability for autocommunication presumes the usage of different simultaneously existing sign systems (e.g. verbal, visual, etc.) and this diversity somewhat paradoxically raises cultural coherence.

Second, processual aspects of cultural texts are discussed under the premise that any text in culture comprises a repository of meaningful growth. The latter is realised in contacts with other sign systems and leads to new versions of the previously existing text or its fragment (e.g. a cinematic adaptation of a novel). In (cultural) memory the different versions balance between existing as separate units and as a new mental whole.

The theoretical discussion is followed by an empirical example of the processual existence of an immensely popular novel *Old Barny or November* (2000) by Andrus Kivirähk through transfers into different media in Estonian cultural space. Considering the novel within a network comprising preceding and following texts (incl. folkloric, operatic, cinematic, and digital), it is demonstrated that transmediation is the main mechanism which ensures that a cultural text maintains its communicativity and relevance in changing medial (material) and sociocultural (mental) contexts.

*Maarja Ojamaa* (b. 1983) holds a PhD from the University of Tartu. Her thesis examined the transmedial aspect of cultural autocommunication. She is currently affiliated with the Tallinn University Centre of Excellence in Media Innovation and Digital Culture and with the Department of Semiotics at the University of Tartu.

## **Towards a Non-Linear Model of Intermediality**

**Jeff Thoss**

Free University of Berlin, Germany

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There is a tendency in intermediality studies to conceive of relations between media in linear terms. Adaptation is described as the transformation of a medium product A into a medium product B, with a clear chronology and causality in place. Ekphrasis is likewise theorized as the re-presentation of A in B (even with “notional” ekphrasis, where A does not materially exist, a fictional A is assumed to precede its reproduction by the actual B). And, lastly, in cases of media combination, C is decomposed into A and B so that  $A + B = C$ . Clearly, such notions are insufficient for explaining the complexity and creativity inherent in intermedial phenomena: adaptation is a highly dynamic and multi-dimensional process, ekphrasis creates its own A (or A’) regardless of whether it is notional or not, a media combination is always more than the sum of its parts. I would like to suggest that intermediality studies turn towards cybernetics and systems theory, specifically towards concepts such as emergence and relationality, in order to conceptualize intermedial relations more accurately. Emergence can be detected in any kind of media combination as higher-level entities (e.g. the emblem) cannot be reduced to their constituent parts (word and image) without a loss of properties (semiotic synergies and “surplus” effects). Similarly, emergence serves to understand how, in the case of adaptation or ekphrasis, what is there “before” is incommensurable with what is there “afterwards”. No set of transformation rules lead one mechanistically from A to B. Rather, adaptation and ekphrasis are self-organising, feedback-driven processes which produce unpredictable results. Finally, relationality helps us to see how there are, in fact, no media before intermediality, that it is the network of relations which creates and perennially reconfigures the fluctuating entities referred to as media in the first place.

*Jeff Thoss is a lecturer in English at the Free University of Berlin. He completed his doctoral dissertation in transmedial narratology at the University of Graz and is currently working on ekphrasis, pictorialism and the paragone in English literature. His research interests comprise narrative theory, intermediality studies and comics studies. Publications include When Storyworlds Collide: Metalepsis in Popular Fiction, Film and Comics (Leiden: Brill/Rodopi, 2015), a chapter on adaptation and media rivalry in Storyworlds across Media: Towards a Media-Conscious Narratology (ed. Marie-Laure Ryan and Jan-Noël Thon, Lincoln: U of Nebraska P, 2014) and a forthcoming essay on ekphrasis and cartography in Word & Image (spring 2016).*

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## **Session 5 B**

**Chair: Liviu Lutas**

**Reading as a Transmediating Activity.  
The Screenplay of *Checchina's Virtue***

**Carla Cariboni Killander**

Lund University, Sweden

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The screenplay written by Italian screenwriter and film director Massimo Franciosa in 1995 and freely based on the short story *Checchina's virtue* (1884) by Italian novelist and journalist Matilde Serao (1856-1927) is an example of those submedia "designed especially to be transmediated", according to Elleström (2014, 26). The transmediation never occurred however, since the film never came into being, due to financial problems. The typewritten screenplay lies at the library of the national film institute in Rome, with its transmedial potential practically unexploited.

Elleström's remark that "both material and mental aspect must be included when theorizing about media" (2014, 49) invites me to focus on the mental representation triggered by the "sensory configuration" of this screenplay. In my contribution I argue that the transmedial potential of the screenplay is ideally realized through reading and that the cognitive import for the reader will supposedly not be the same in the case of the screenplay and of the short story, not even for the parts of these two media products that are very similar or literally identical.

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*Carla Cariboni Killander* is assistant Professor in French and Italian at the Department of Languages and Literatures, University of Lund, Sweden. She has previously worked on description in Julien Gracq's novels (PhD thesis) and on the iterative (articles in *Poétique and Orbis litterarum*). Her present interests include intertextuality (articles in *Poétique and Revue romane*) and intermediality (articles in *Ekphrasis*). See <http://www.sol.lu.se/person/-CarlaCariboniKillander>

## **The Transmediation Makes the Script – the Screenplay’s Journey to Exist**

**Ana Sofia Pereira**

Nova University, Portugal

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In 1947, The Hollywood Ten were cited for contempt of Congress, arrested and blacklisted because they were Communists and Hollywood was afraid Communism would spread through films. Though this happened many years ago (and remembered in 2015 in “Trumbo”), the blacklists and Hollywood’s history comes to show us just how important cinema’s communication has been regarded: cinema has the potential to indoctrinate audiences. Interestingly enough, of the Hollywood Ten, nine were screenwriters. It seems that in 1947, the importance of the screenplay as a screenplay, pre-transmediated (and since many screenplays were adapted, post and pre-transmediated) was acknowledged. Nowadays, the screenplay has been almost completely reduced to a technical blueprint that is rarely taken into consideration because “film scripts, screenplays, and the like crave transmediation” (Lars Elleström).

So, film scripts, and the like, don’t really communicate anything directly, they aren’t finished works of art (or works of art at all), they aren’t literature, they aren’t anything until they are transmediated – the transmediation makes the screenplay. But is it really so? Is the screenplay on the page continuously waiting to be completed by a film? Does the reading of a screenplay give it its body (as it would a novel)? And what about film adaptations – when a book is transcoded into a screenplay that is transcoded into a film, is the screenplay just a transitional medium between transmediations, or does it have its own place that needs studying?

Trying to understand the transcodings a screenplay does and allows and its almost mythological journey (as Joseph Campbell would put it) to exist, we crave to understand where the screenplay stands as an object of communication and transmediation – is it an object in itself, or is it an object that only works when transmediated and that, at its essence, is incomplete?

*Ana Sofia Pereira is currently doing her PhD on the topic "Women Screenwriters: A Dynamic Definition of language in the Feminine in American and Portuguese Cinema" at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, and she won a scholarship from FCT.*

*She completed her degree Cum Laude in Sound and Image at Universidade Católica Portuguesa in 2006, specializing in Screenwriting. After graduating, she taught a Screenwriting Class at her Alma Mater, and a class on History and Trends of Multimedia for the Multimedia Masters degree at FEUP. Meanwhile, she created a Production Company with 3 other partners, Cimbalino Filmes.*

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*Currently, she resumed her teaching job at her Alma Matter.*

*Having started her PhD project in 2012, in 2015 she started attending conferences and publishing papers. She presented and published her paper “Unraveling the mysteries of the screenplay: creating culture and prejudice from the 1920's on?” in Avanca | Cinema, International Conference 2015. She has also presented her paper “The Disappearing Act of the Women Screenwriters in Film and Screenwriting History” in the 8th SRN International Conference, London, and she has attended several international conferences both in Portugal and in Europe (with publications pending).*

## **The Silence of the Page: Transmediation in Aaro Hellaakoski's *Hiljaisuus***

**Veijo Pulkkinen**

University of Helsinki, Finland

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When the Finnish poet Aaro Hellaakoski (1893–1952) commented upon his typographically experimental poetry collection *Jääpeili* (Ice mirror, 1928) he stated that: "a poem is a print product nowadays." (Hellaakoski 1964, 61, 63) In other words, poetry is a multimodal art where both aural and visual senses play a part in the production of meaning. The interplay between various sensory modalities appears also in the content level of his poetry. For instance, Hellaakoski makes use of phenomena such as synaesthesia and sensory substitution.

Combining genetic criticism with a media studies approach, this paper investigates the transmediation of the concept of silence in Hellaakoski's collection *Hiljaisuus* (Silence, 1949). The focus is in the iconic representation of silence in the typography of the work. In Finnish, blanks (i.e. the typesetting material that is used for the unprinted areas of the page) are called "sokeisto" which translates roughly as "blinds" (cf. *blindmateriel* in Swedish, *blinded Material* in German). Moreover, it has been argued (Saenger 1997) that the development of silent reading is connected with the adding of space between words. The white space of the page can thus be thought as an analogy of silence in more than one sense.

Hellaakoski bought a typewriter in the early 1940s in order to get his manuscripts as finished as possible before sending them to the printer. Accordingly, the corrections of the text of the proofs of *Hiljaisuus* mainly concern typesetting errors. However, Hellaakoski made considerable changes to the layout of the text. It seems thus that the blanks or the "silence" of the page was somehow more difficult to communicate and transmediate from one medium to another than, for example, the choice of typefaces and type sizes that can be expressed symbolically.

*Veijo Pulkkinen is currently a Research Fellow at the University of Helsinki working on a study on the role of the typewriter in Finnish literature from genetic, medial, and thematic perspectives. He earned his PhD degree in Literature at the University of Oulu in 2010. In 2011–2014 Pulkkinen worked as Postdoctoral Researcher funded by the Academy of Finland at the Finnish Literature Society, SKS on a study of Aaro Hellaakoski's typographically experimental work Jääpeili (1928). He has published articles on visual poetry and the application of genetic and textual criticism to literary interpretation.*

*The most recent published article is "Bring the Artist to the Composing Room!" Text and Image in Aaro Hellaakoski's Concept of Book Arts, Scandinavian Studies 87: 3 (2015): 332–364. Pulkkinen's research interests relate to Finnish literature, genetic and textual criticism,*

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*media studies, cultural technique, intermediality, typography, visual poetry, avant-garde, and  
philosophy of literature.*

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## **Session 5 C**

**Chair: Anna Sofia Rossholm**

## **Transmedial Narrativity and Recorded Popular Song**

**Alexander C. Harden**

University of Surrey

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For several decades, musicology of the Western art music tradition has hosted spirited debate regarding the pervasive and longstanding association between music and the concept of narrative, particularly in works depicting an accompanying written programme. However, little narratological attention by comparison has been paid to recorded popular song or its similar transmedial approaches to narrativity by retelling or reframing elements drawn from other texts. In the field of popular musicology, David Nicholls has persuasively argued for the acknowledgement of popular song as a narrative media and accounted for several ways in which the components of a record could in combination instantiate complex narrative discourses. Following Nicholls' argument for the narrative capacity of popular song, this paper investigates the case of songwriters or producers that create works that incorporate elements originally communicated through other media.

In this paper, I present recorded popular song as a plurimedial narrative form in terms of its production, musical elements, and the mimetic representation of a singer. From here, I argue for the participation of songs within a broader cultural context and point to instances in which this is manifested through the incorporation of story elements from different media. These include, for example, the use of a textual programme in concept albums, and the liberal use of intertextual referencing in contemporary songs. Finally, I explore the uses of elements from Shakespeare's *Romeo and Juliet* in Taylor Swift's 'Love Story' and show how record production, musical discourse, and the vocal persona afford a form of narrativity peculiar to the medium of the recorded popular song.

*Alexander C. Harden is a postgraduate researcher in popular music analysis at the University of Surrey. Following training at the University of Birmingham in electroacoustic composition and sonic art, his research now investigates the applicability of narrative theory to the study of recorded popular song. Alex is particularly interested in hermeneutics, narratology, and digital musicianship, and has presented work on issues ranging from music production and temporality to use of songs as a form of social protest.*

## **Mozart in Space: Sound as Artifact in Transit**

**Heidi Hart**

Duke University, USA

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From the gramophone to the tape deck, and from earbud streaming to the sonic “translation” of colliding black holes on youtube, the recording and transmission of sound has never been direct – however immediate the beat or soaring melody may seem. Pressure waves meet equally material technology, with its built-in obsolescence. This ephemeral transmediation (and trans-materiality) is particularly notable in the time capsule, an ostensibly fixed collection of images, sounds, and data for future eyes and ears, or perhaps alien sense-receptors. The Voyager Golden Records launched into space in 1977 includes, among selections by Bach, Beethoven, Chuck Berry, and Bulgarian folk singer Valya Balkanska, the Queen of the Night’s famous revenge aria from Mozart’s Magic Flute. This paper examines the materiality of this recording and similar time- capsule soundforms as artifacts of the human age on Earth, with inherent limitations in how such sounds can be re-played as technology decays and transforms. Paradoxically, the act of transmediating an aria sung by a human voice into indirect, contingent material reveals more of the art form’s phenomenological “givenness,” in Jean-Luc Marion’s term, than it does of its potential to carry cultural information into the future.

*Heidi Hart is completing her Ph.D. in German Studies at Duke University in spring 2016. Her research ranges from intersections of music and politics to the spatial poetics of sound. She is also a singer currently giving performances of music by her dissertation subject, 20th-century composer Hanns Eisler.*

## **Cross-Cultural Transmediation in David Lean's *Ryan's Daughter***

**Heebon Park-Finch and Moonyoung Chung**

Keimyung University, South Korea

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This paper revisits *Ryan's Daughter*, Robert Bolt and David Lean's transformative screen adaptation of Gustave Flaubert's *Madame Bovary*, suggesting that when released in 1970, it was ahead of its time in terms of collaborative, intertextual, and cross-cultural adaptation. Although intended to be a loose adaptation of *Madame Bovary*, a relational reading shows emergence of themes, subthemes, and characters not only from the source text but also from Thomas Hardy's *Far From the Madding Crowd* and the uprisings of 1848 in France and 1916 in Ireland. In addition, it is argued that the ghostly presence of Flaubert and *Madame Bovary* haunted the film and its authors from inception to reception and was a significant factor in the fashioning of a transcultural adaptation that, having been largely undervalued for over four decades, deserves to be critically reappraised.

*Heebon Park-Finch* is Assistant Professor at the College of Liberal Education of Keimyung University in South Korea. She received a PhD in Drama at the University of Bristol and her research interests include modern British drama and screen adaptation of literature. She is currently serving as the International Liaison officer of the Modern English Drama Association of Korea. Email: [hbpark@kmu.ac.kr](mailto:hbpark@kmu.ac.kr)

*Moonyoung Chung* is Professor of drama in the Department of English Language and Literature at the College of Humanities of Keimyung University in South Korea. She received a PhD in English Literature from the University of Delaware. Her research interests include modern drama, screenplays, adaptation, and modern literary criticism. She is currently serving as the President of the Modern English Drama Association of Korea. Email: [mychung@kmu.ac.kr](mailto:mychung@kmu.ac.kr)

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## **Session 6 A**

**Chair: Ulf Pettersson**

## **Picturebooks from Codex to App: Understanding Transmediation by Looking at Both Texts and Readers**

**Aline Frederico**

Cambridge University, United Kingdom

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The transmediation of narratives for children is a phenomenon with a long history, from the transformation of oral folk tales into written tales by folklorists like Perrault or the Brothers Grimm, to the multiple retellings of these same fairy-tales and other classics of (children's) literature into plays, visual narratives (comics, wordless narratives), movies (animated or live action), video games, etc.

Picturebooks are multimodal texts that explore the affordances of the verbal and visual modes in addition to the affordances of the codex as a medium to convey narratives or information. Recently, many children's picturebooks have been made available for tablet computers and transmediated into a new artform often called picturebook or story apps. The affordances of the digital medium with the addition of sound, movement and interactivity and the material features of tablets and their touch-screens expand the possibilities of the picturebook narrative. On the other hand, these stories lose some of the affordances of the codex medium that are essential to their features as picturebooks. The result is a hybrid text that combines features of animated movies, video games and the codex into a new form of narrative where the participation of the reader is fundamental to the complete unfolding of the text.

This paper will examine picturebooks for children that were transmediated from codices into apps by not only analyzing the texts and how they are transformed by transmediation, but it will also consider the responses and interactions of 4 year-old children with both codex and app versions of these narratives. The reading events will be analyzed as multimodal texts through a framework that combines social semiotics, narratology, reader-response and picturebook theories.

*Aline Frederico is a PhD candidate at the University of Cambridge, researching story apps and preschoolers' meaning-making processes when engaging with these texts.*

## **Evolving Genres, Evolving Media: the Case of Digital Longform Journalism**

**Tuomo Hiippala**

University of Jyväskylä, Finland

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In this paper, I trace the development of two closely related genres, feature journalism and digital longform journalism, in two different media, monthly magazines and news websites, respectively. Although both genres draw extensively on written language and photojournalism for their expression, digital longforms can also include dynamic content, which is made possible by the underlying materiality - the screen. Because the longforms can embed videos, animations and dynamic maps into their multimodal structure, recent research has hailed them as a powerful way of journalistic storytelling (Dowling & Vogan 2015, Jacobson et al. 2015).

To examine how much digital longform journalism draws on the already established patterns of feature journalism, I compare their multimodal structure in the light of recent theories of multimodal genres, semiotic modes and media (Bateman 2014; Hiippala 2015). In particular, I focus on how digital longforms incorporate time-based modes, such as video and animation, into their mainly page-based structure, which enables them to deliver an immersive narrative experience. I characterise the novel features of the digital longforms, but also trace their roots back to older media, which I argue to serve the purpose of providing the reader with a point of reference for reinterpreting these features in new media.

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**Tuomo Hiippala** is a post-doctoral researcher at the Centre for Applied Language Studies, University of Jyväskylä, Finland. His current research interests include applying computer vision techniques in multimodal research, multimodal corpora and the structure of multimodal documents.

## **Movement for Real: Contemporary Motion Capture and Transmedial Scenarios of Authenticity**

**Andy Lavender**

University of Surrey, United Kingdom

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This paper examines motion capture in the twenty-first century, as a thoroughly transmedial and multimodal phenomenon, in order to see how it relates to wider currents in culture and communication.

The outputs of motion capture always transpose movement from one medium to another, figuring it according to the technologies available and prevailing aesthetic and cultural principles. In this sense, motion capture always entails movement(s) across media, but also relates to movements within cultural production.

I argue that current-phase (twenty-first-century) motion capture differs from previous phases in its concentration on recreating ‘real’ motion, as distinct from earlier interests in analysing movement or reworking it as a parallel mode of aesthetic expression. Contemporary motion capture technologies enable boundary-dissolving adjacencies of real-world and re-created bodies. Paradoxically, perhaps, motion capture is typically used in fictional (especially fantasy) and gaming scenarios, so that there is an inherent play between fabrication and authenticity in such work. It is frequently employed in contexts where another kind of transmediation (for example from novel to film, or comic book to computer game) is simultaneously in operation. Current-phase motion capture, then, is routinely transmedial: it operates across diverse cultural forms, and across digitally-enabled modes of recording that are re-realised in cinematic, televisual, console and online settings. It also evidences modal transposition, whereby specific modes of communication operate across media in new configurations.

I discuss instances of motion capture in Hollywood movies (for example *Avatar* and the *Planet of the Apes* franchise), crossover entertainment (such as *Death Knight Love Story*), and video/ computer games (for example *FIFA 16* and *Call of Duty*) in order to explore the kinds of transmediation in play. I consider how these relate to a wider cultural history of motion capture – and specifically, here, a turn to experience, encounter and actuality in contemporary entertainment and consumption.

*Andy Lavender* is Professor of Theatre & Performance and Head of the School of Arts at the University of Surrey, UK. Recent writing includes the monograph *Performance in the Twenty-First Century: Theatres of Engagement* (Routledge, in production [due to be published in April 2016]), and articles for *Contemporary Theatre Review*, *Studies in Theatre*

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*& Performance and (addressing Lars Elleström's account of media intermultimodality)*  
Theatre Journal.

*Andy is currently co-editing a special issue of CTR on digital theatre and performance (for 2017), and is co-editor of Making Contemporary Theatre: International Rehearsal Processes (Manchester University Press, 2010) and Mapping Intermediality in Performance (Amsterdam University Press, 2010). He is an associate editor for Theatre, Dance and Performance Training, a member of editorial board of the International Journal of Performance Arts and Digital Media, and a member of the UK Arts and Humanities Research Council's Peer Review College. Andy was co-convener of the IFTR's Intermediality in Theatre and Performance working group from 2010-13.*

## **Geographies of the Language or Alternative Forms of Human – Machine Transmediation**

**Nikoleta Kerinska**

Federal University of Uberlandia, Brazil

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This paper discusses the different forms of transmediation by analysing two art projects: *LIA* and *Human-Machine Story Telling*, developed by Nikoleta Kerinska and Rafael Carlucci. The first project is an automaton fond of reading and writing that creates images from its interaction with the public. Developed in a webpage format, its' interface is composed of a text field and seven buttons, designated by seven verbs. The public is invited to write a sentence in the text field, which in its turn, is used by the automaton to create a new image. *LIA* distinguishes each letter by its unique geometry, and the combination of letters in a sentence inspires it to create. The second project is an intelligent virtual environment, designed to hear, to collect and to store the human voice, transforming it into three-dimensional images. The virtual environment evolves as the visitor keeps talking. In this way, the spoken words generate new 3D images. In a few seconds a view camera is activated, visualizing the landscape of a visitor's speech. The common feature of these proposals is the desire to go beyond established borders in the communication between human and machine. These projects provide a poetic exchange between the public and the computer, using natural language as the means of communication, and also transferring and transforming the language message into a visual experience.

*Nikoleta Kerinska is an artist, researcher and professor at the Federal University of Uberlandia (UFU). PHD in Plastic Arts, Aesthetic and Science of arts at the University of Paris I Panthéon-Sorbonne, her line of research concerns the use of artificial intelligence in the computer art projects, having as inspiration the similarities and differences in the human-machine communication and exchanges between natural language and image.*

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## **Session 6B**

**Chair: Niklas Salmose**

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### **Fact and Fiction in Anthropocene Poetry**

**Emma Tornborg**

Linnaeus University, Sweden

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In my presentation I discuss the notions of fact, fiction and truth claims in poetry that transmediates basic tenets related to the scientific theory of the Anthropocene and the problems it is associated with, such as pollution, climate change and the destruction of the oceans. What happens with these notions when the Anthropocene is transmediated from one media product, for example a research report, to another media product, a poem? With examples from the work of the Swedish poet and environmental activist Jonas Green, I will investigate how a scientific content is affected when it is transmediated into a genre that traditionally is not associated with science, facts and truth claims. Is the credibility lost in transmediation or is it possible for poetry to represent the Anthropocene in a believable way? If that is the case, can poetry be seen as an alternative to scientific media when it comes to inform an audience about the pressing issues of the Anthropocene?

*Emma Tornborg, PhD, has expertise in intermediality, poetry, and mental imagery. Her interdisciplinary research focuses on several media types and combines knowledge from literary studies, cognitive linguistics, and cognitive psychology. She has been published in international peer reviewed publications focused on intermediaity, as well as in Swedish anthologies on popular fiction and on children's literature.*

## **Transmediations of the Anthropocene – Climate Change and Its Effect on the Relation Between Man and Other Species in Children’s Picture Books**

**Anette Almgren White**

Jönköping University, Sweden

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The aim of this paper is to investigate transmediations of the Anthropocene discourse into two picture books from the northern hemisphere, both published in 2007, *I skogen* (In the wood) by Eva Lindström and *Winston of Churchill: One Bear’s Battle Against Global Warming* by Jean Davis Okimoto. The analysis is focused on how the combined pictorial and verbal narrative transmediate scientific media of climate change and its threat to biodiversity. The focus is on how the representation of man as a species is transmediated as well as its relation to other species of fauna and flora. In the Anthropocene discourse nature is no longer a passive and static context for human actions. (Crutzen 2002). Rachel Carson was among the first to state that the human control of nature is an illusion born in an age “when it was supposed that nature exists for the convenience of man”. (2002)[1962]. Since Darwin man is defined as one species among many and since the rise of Ecology man is defined as a species subsumed into an ecosystem. Ecologist Tormod Valaand Burkey sketches an ethics where economy and man’s practices and values must adapt to a larger ecological context (2013). In this paper I will direct my attention to how man is depicted in relation to other species of fauna and flora from an ecological perspective. The analysis will concentrate on attitudes, actions and ethical values shown by protagonists when dealing with climate change in relation to an Anthropocene ethics where human rights are closely knit with animal rights and biodiversity.

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***Anette Almgren White**, PhD, Assistant Senior Lecturer in Swedish Language and Literature at Jönköping University, Sweden. Her thesis, *Intermedial narration i den fotolyriska bilderboken. Jean Claude Arnault, Katarina Frostenson och Rut Hillarp (2011), defended at Linnaeus University, examines photopoetry, books with poetry and photographic images. The thesis explores the interaction between text and image from a semiotic perspective and also incorporates theories from picturebook research. Her interest in multimodal narratives has resulted in a combination of intermedial research with children's literature studies. She has published articles in journals, e.g. Tidskrift för Litteraturvetenskap and lately in Nya läsningar av Astrid Lindgrens författarskap (2015). She is a member of the Linnaeus University Centre for Intermedial and Multimodal Studies and is involved in two projects: the Anthropocene in aesthetic media and transmediations in and of trials.**

## **Children's literature as Transmediations of the Anthropocene**

**Corina Löwe**

Linnaeus University, Sweden

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One of the foremost characteristics of the Anthropocene is the climate change, which has been widely discussed in scientific publications for children and which has also created an echo in children's fiction literature.

In literature for children and young adults the climate crisis is commonly portrayed not simply as a warning for the future but as a vivid element of present existence, enacted on the world's most vulnerable people and landscapes. One example is Jostein Gaarder's 2013 published novel 2084 – Noras Welt (in English The World according to Anna). Gaarder places the story in Norway and describes how the world might be after passing the "tipping point".

In this paper I want to compare Gaarder's novel with a radio program "Radio Mikro – das Magazin für Kinder", in which the scientific notions of the Anthropocene and climate change are explained for children: my aim is to trace the transmediations between the scientific discourses and children's literature: Which facts about the climate change are highlighted? Are there some problem solving solutions presented? Furthermore the paper investigates how the choice of medium influences the presentation of scientific facts.

I will especially focus on the narrative structures and try to answer the question if there is a frequent climate change rhetoric used both in the more scientific oriented and in the aesthetic discourse.

### **Radio Mikro:**

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*Corina Löwe, who holds a PhD in German Literature from Stockholm University, is currently Assistant Professor at the Language as well at the Film and Literature Department at Linnaeus University. She specializes in literature for children and young adults. Löwe's research focus on interdependencies between society, nature and literature, between space and place. Another field of interest is the teaching of literature in language education. Using intermedial theory she has analyzed illustrations in books and film adaptations and published articles in anthologies with renowned global book publishers. Löwe has a strong international network and has published articles in three languages.*

## **Icebreaker? Cinematic Transmediations of Climate Change Discourse**

**Anne Gjelsvik**

Norwegian University of Science and Technology, Norway

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Summing up the current state of affairs when it comes to awareness on climate change, author Eugene Linden states that climate warnings are ‘heard, but not listened to’ (Linden 2015). In this paper I will discuss if and how *watching* depictions of climate change can make a difference. I base my discussion on three different examples of cinematic transmediations of scientific discourse, namely three films about the research on the effect of rising temperatures on glaciers in the Arctic.

The first is the one-minute video *I am Ice*, in which famous Hollywood actor Liam Neeson gives voice to ice, as part of the campaign “Nature is Speaking”. The other two are the documentaries *La glace et le ciel* (2015) and *Chasing Ice* (2012), focusing on a glaciologist and a photographer respectively, and how they have been researching and documenting the climate change in the Arctic.

I will discuss if or how the scientific discourse can be “translated” into film and the consequences of such transmediations, in particular I will discuss the role photography plays as scientific proof in these films, and the phenomenological influence such documentation can have on viewers.

*Anne Gjelsvik, Professor in film studies, Department of Art and Media Studies at Norwegian University of Science and Technology, Trondheim Norway. She has worked on media theory, adaptation, popular cinema, film violence and the representation of gender in the media. Gjelsvik has published several books both in English and Norwegian, and a large number of articles in journals and anthologies on these topics. She is currently doing research on intermediality and mediation of terror and trauma, and is project leader for “Face of Terror. Understanding Terrorism from the Perspective of Critical Media Aesthetics.” (2016-2019), funded by the Research Council of Norway.*

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## **Session 6C**

**Chair: Fátima Chinita**

**“Transmediation as Strategy”**  
**Öyvind Fahlström’s Performance “Kisses Sweeter than Wine”**

**Pär Bäckström**

Karlstad University, Sweden

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A central feature of the 20th century avant-garde movements were their constant transgression of all borders fencing in aesthetics and media. Their main aim was to bring out the processual and performative dimensions of art, and their use of transmediation as strategy entailed a fundamental questioning of the transmediation process as merely a transfer of meaning from one medium to another. The practices played out by the avant-garde raise several issues. *Is meaning transferrable between media? And even more fundamentally, what is “transmediation”, “media” and “meaning”?* If Duchamp’s urinal is defined as a medium, as such it remained unchanged when transferred from the public restroom to the art salon, whereas its meaning changed dramatically. When Schwitters used *objet trouvés* for his collages, new media emerged from the combination of existing ones. Neither of these cases is about the transfer of meaning of one medium to another; instead, different media were used to create a new medium and invest it with meaning.

I will use Öyvind Fahlström’s multimodal neo-avant-garde performance “Kisses Sweeter than Wine” (1966) for a discussion of re- or transmediation as an avant-garde strategy. The audience experienced a rather chaotic mix of live performances and recorded and live media. As performers in one scene were dancing onstage, the wall behind them was filled by a projection of Robert Rauschenberg, filmed head on with a close-circuit camera in an adjacent room while enacting an autistic 18th century man. Hence, both the script and the live performance were transmediated and in the process charged with new meaning.

The aim of the paper is to argue for the fundamental impossibility of transporting meaning in a simple sense from one medium to another: in the very process of transmediation, meaning shifts and changes into something else. Further, the potential of theories on play, performance, and performativity will be explored in order to open for a deepened understanding of transmediation as a crucial avant-garde strategy for the creation of new meaning.

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*Per Bäckström is full professor in comparative literature, Karlstad university, Sweden, since 2010; and he worked as an associate professor at Department for Culture and Literature, University of Tromsø, Norway; 1996–2010. He was chair for the membership commission of the European Network for Avant-Garde and Modernism Studies (EAM) 2007–2011. He took his PhD in comparative literature 2003, at the University of Lund with the thesis Aska, Tomhet & Eld. Outsiderproblematiken hos Bruno K. Öijer (Ash, Emptiness & Fire. The Outsider in Bruno K. Öijer, Ellerström 2003), and has since then published the monograph Enhet i mångfalden. Henri Michaux och det groteska (Unity in the Plenitude. Henri Michaux and the Grotesque, Ellerström 2005); which has been rewritten and translated into French as Le Grotesque dans l'œuvre d'Henri Michaux. Qui cache son fou, meurt sans voix (L'Harmattan 2007). His latest books are Vårt brokigas ochellericke! Om experimentell poesi (On experimental Poetry, Ellerström 2010); Norsk avantgarde (ed., Norwegian avantgarde, 2011); and Decentring the Avant-Garde (ed., Rodopi 2014). He has worked as a literary critic, and has published several studies of Mikhail Bakhtin, media, avant-garde and neo-avant-garde. For the moment Per Bäckström studies the cross-aesthetic art of Öyvind Fahlström.*

## **Astrid Lindgrens Värld – How the Writer's Famous Characters are Lifted from the Page and Come Alive in a "Total Work of Art"**

**Iris Guske**

Kempton School of Translation and Interpreting Studies, Germany

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Astrid Lindgren's World, a theme park in the writer's native Vimmerby in Sweden, welcomes almost half a million visitors each year. It offers no spectacular rides nor major multimedia activities, but instead staged theatrical enactments of scenes from her books, impromptu interactions with the actors staying in character throughout, and self-directed play, e.g. in a replica of the Villa Villekulle that was used for the Pippi films.

The ensuing multi-level role-play scenario not only characterises, but rather constitutes ALV, where the lines between the visitors', Astrid Lindgren's stories and their film versions blur. Swedish actors and international visitors become imaginative co-creators of old and new stories – not least of their own self-narratives – as framed by Astrid Lindgren and her characters (Goffman, 1959). Obliterating the boundaries between art and life and synthesising a variety of art forms (Führer, 2008), ALV allows visitors to transcend historical, geographical and cultural boundaries and thus reconcile past and present as well as Astrid Lindgren's real and Pippi's or Emil's semi-fictional Sweden with their own childhood places across the globe.

Tour guides and travel blogs playing on the yearning for the iconic Swedish idyll of a "happy, innocent childhood in an endless, safe summer" (Economou, 2010). In my paper I attempt to investigate whether this "total work of art" (Führer, 2008) succeeds in not framing the readers of Lindgren's books as "foreign visitors", but taps instead into their positive a priori identification in order to make their fictional childhood companions, who are clearly anchored in time, space, come alive in the here and now (Economou, 2010).

Comparing the expectations that are raised in the relevant travel literature with visitors' reactions to the re-created "origins" of their favourite stories and the transposition of their favourite characters as reflected in their reviews on Tripadvisor will give us an idea whether Astrid Lindgren's childhood myths (Steene, 2007) are successfully transmediated each summer.

*Dr. Iris Guske is the Academic Director of the Kempton School of Translation & Interpreting Studies, with applied linguistics and intercultural communication at the heart of her teaching and professional activities. Her major research interests are socio-/psycholinguistics and developmental psychology. She has published books and articles about German-Jewish child*

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*refugees, non-professional language mediation, as well as experiential learning, and has co-edited books on global educational issues.*

**Transmediating Verdi Transmediating Shakespeare:  
Performing Theory in *Macbeth***

**Carlo Allemano and Kate Maxwell**

University of Tromsø, Norway

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In the reworking of Shakespeare's *Macbeth* for Verdi's opera, a number of the protagonist's soliloquies were condensed into shorter sung texts that carried pertinent meanings for the Milanese political situation of the time. One of these is Macbeth's response to the news of his wife's death – which in Shakespeare's play is a pivotal speech which sees the protagonist, now fully 'in blood', descend into nihilism just as he comes face to face with his own death.

The tenor Carlo Allemano and researcher-composer Kate Maxwell seek to re- address this moment in Verdi's depiction of Shakespeare's Scottish hero-turned- villain. What makes this experimental performance project unique, however, is its focus on the theoretical foundation of the resulting performance. Both Maxwell's newly composed music, and Allemano's interpretations thereof, are grounded in social-semiotic theory and Derridean philosophy (grammatology, de(re)construction). Verdi's changes in the story were due to transmediations in time and place: can these be re-(trans)mediated in the more fluid media and gender landscapes of the 21st century? Can the border between art and research be traversed when theory is performed through the medium of opera?

In this talk – itself a transmediation – we put forward the theoretical background which governs the composition, together with a performance and analysis. The work is both historical (Verdi's use of Shakespeare's text read from a transmedial perspective) and current (the composition and performance in the making). Where do the boundaries lie between art and exercise? Is it possible to communicate academic research through art?

*Carlo Allemano is professor of operatic song at the University of Tromsø. He is an internationally renowned operatic and concert tenor whose repertoire includes Verdi, Mozart, Handel, and more.*

*Kate Maxwell is associate professor of music history at the University of Tromsø. Her research (which includes composition) focuses on multimodal and visual communication in music and performance, particularly on the page.*

## **Transmediality in Gopala Davies' *Barbe Bleue*: A Story of Madness**

**Catherine Makhumula**

Universidade Federal de Santa Catarina, Brazil

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This paper investigates transmediality in Gopala Davies' *Barbe Bleue: A Story of Madness*, a theatrical production that employs digital media and projection mapping. Even though the performance is intermedial in that it integrates various media into a coherent whole, *Barbe Bleue* also thematises a tale's transmediality as it experiments with multiple narration strategies.

Artists from across national borders and historical periods have been intrigued with the tale of Bluebeard. Originating from the European oral tradition, the first surviving, and most famous, written version of this tale is Charles Perrault's "La Barbe Bleue". Like all fairy-tales Perrault's Bluebeard tale has been retold, retranslated and adapted in many versions and is encountered in print, on screen, and in performance. The tale has also been constantly altered, transformed, and tailored to fit wide ranging cultural contexts. In this instance, the tale of Bluebeard crosses time and space to 21st Century South Africa and is used to explore personal themes relevant to Gopala Davies, the director of *Barbe Bleue*, such as marital abuse and mental illness.

This paper argues that Davies regards the tale of Bluebeard's transmediality as his point of departure in his artistic inquiry; capitalising on the tale's capacity to be realised across a variety of media. Davies thematises the transfer and transformation of media traits in the retelling of the tale of Bluebeard. He simultaneously employs the auditory, pictorial, moving image and corporeal narrative strategies to explore treatments of space and time; employing the technique of time delay, syncing and forward time in the virtual and physical performance space. Out of the play's 7 episodic scenes from the performance, 3 scenes are theatrical enactments of the tale of Bluebeard by actors on stage (in pantomime and dance), one is a visual and auditory illusion of a storybook narration of the tale (made possible by projection mapping), two are "documentary" videos re-interpreting the tale and the final scene is a video re-enactment of the tale. *Barbe Bleue* is thus a staging of the disjunctive and non-linear processes of re-mediation and representation of media in front of a live audience. Davies effectively employs the conventional and unconventional – techniques, and ways of looking and hearing – from a wide variety of media to expose new modes of presentation, and to explore new tools for the stage.

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## **Session 7 A**

**Chair: Jørgen Bruhn**

## **Transmediating Corruptive Beauty: William Blake’s “The Sick Rose” in Modern Times**

**Thaís Flores Nogueira Diniz**

Universidade Federal de Minas Gerais, Brazil

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William Blake’s work is known from its intermedial aspects. His books titled *Songs of Innocence* and *Songs of Experience* reflect the poet’s discontent with the poetical tradition of his time and his search for new forms and techniques. In these books the artist – at the same time the author, the designer, the printer, and the editor – establishes a contrast, either explicit or implicit, between the two states – innocence and experience – as two modes of perception. This paper intends to analyse the process of transformation that occurs when the hand-coloured print of Blake’s poem “The Sick Rose” is transformed into the installation created by David Burrows titled “Sick Rose”.

The poem, which deals with the opposition rose (symbol of beauty and purity) versus worm (symbol of evil and darkness), both belonging to human experience, serves as a denouncement against corruption. Burrows’s work, shown at the 2005 *Cloud & Vision* Exhibition at Lambeth Garden, in London, transmediates Blake’s accusations of his time (implicit in his work) into the ones of the XXth Century. Contemporarily, the fact that one journal in Brazil, *Letras*, has now issued a volume dedicated to Blake’s work gives us hint that the poet’s radical denunciation against corruption is still valid.

*Thaís Flores Nogueira Diniz is an Associate Professor, specializing in Comparative Literature and Literatures in English at The Universidade Federal de Minas Gerais, Brazil, where she received her PhD. She has published in in the Brazilian context, and abroad and guest-edited journals and books dedicated to Intersemiotic Translation and Intermediality. Her main interests are film adaptation, Shakespearean films, intermedial studies, intersemiotic translation, myth and literature, modern theater and drama. She was a Fulbright scholar at Indiana University, Bloomington, Indiana, and carried out research on Film Studies as a post-doctoral researcher at Queen Mary, University of London. At present she coordinates a research group dedicated to Intermedial studies.*

## **The Russian Doll's Reality, or The Space's Difference**

**Erwan Geffroy**

University of Montreal, Canada and Rennes 2 University, France

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I'm pleased to submit you this paper, as empirical investigations based on theoretical considerations. It will explore part of the *mediating conjuncture theory* (Vitali-Rosati) from an art installation created for the creative activities of the *Laboratoire sur les récits du soi mobile* (Literary and audiovisual research/creation laboratory of the department of literatures and World Languages of UdeM). *À l'occasion...* (2015) is an audiovisual production inspired by Gabrielle Roy's novel, *Bonheur d'occasion* (1945), whose plot takes place during World War II in the heart of the Montreal's district St-Henri. The short-film, first part of the project, mixes read excerpts from the novel with visual shots of the now St-Henri, in a transmediatic approach of the depiction of this space. It was projected on the St-Henri's walls to becoming an ephemeral installation during an outdoor screening in October 2015, at the exact place of filming (of the short-film), in the heart of the diegetic space's referent of the novel.

The mechanisms of the installation are of abstraction and layering of meaning, mediums, time and especially spaces – real and fictional – dephasing this apparent dichotomy through mediation. With this work, the paper will question the notion of space. From the read fictitious space of Gabriel Roy – which has guided the eye of the director in the space whose he was seeking the reality, while, already, he was creating it with his camera – to the space in which the spectator will discover the short-film, creating nested layers of mixed realities.

The transmediation movement, from the novel to the screen, from the screen to the physical space, reveal that our perception of space is not only a biological perception *hic et nunc*, but also a mediating conjuncture, a reactivation in present of past mediations.

Indeed, during the event was knotted, in a fleeting moment, the physical space of St-Henri's Place, where was its church, the read Gabrielle Roy's description of this building and, finally, the projection of 2015's shots of this same space, without the church. The physical space became the quantum theater of itself which is and is not, both at once; creating layers of spectral and media realities whose resonances gave a feeling of a harmonic spatiotemporal imaginary; making resonate the *differant* (Derrida) St-Henri's places – literary, filmed, concrete, fictional, dreamed, past, actual – in the same space-time.

With this way of thinking, the perception of a place, of a locale, could be considered as a mediation, as repeated transmediations. Translation of our multimediatic experiences related to a place would define our perception of this one, *hic et nunc*.

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*He's a student member of the Center of Intermédial research in Arts, Literatures and Technologies (CRIalt), student member of the Canada Research Chaire in Digital Textualities, research assistant for the Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ) and coordinator of the Laboratoire sur les récits du soi mobile.*

*He's graduated from a Diplôme National Supérieure d'Expression Plastique (Master in Visual arts) obtained at the EESAB (France) in 2011. His artistic practice, strongly linked to his theoretical research focuses on the notions of abstraction, deciphering and interpretation. For this, he uses mainly to the installation and performance.  
<http://erwangeffroy.com/>*

## **Your Exhibition Will Soon Be Virtual: Transmediating Museums into the Digital Sphere**

**Martin Siefkes**

Chemnitz University of Technology, Germany

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Contemporary museum exhibitions are abundantly multimodal, combining material artefacts with verbal labels, images, sound, haptic experiences and interactive devices. The talk will show how a textual perspective on exhibitions allows us to apply the analytical tools of multimodal linguistics: the curators of an exhibition write a text with multiple semiotic resources, and the museum visitors read, interpret, and interact with it.

The basic textual layer of an exhibition consists of the exhibited artefacts imbued with meaning by their original cultural context. Additional meanings are added through selection of some objects over others, exhibition theme, thematic arrangement, verbal descriptions, museum maps, handheld guides, etc. Importantly, exhibitions are texts that are read communally, with visitors influencing each other through their movements, their attention, and comments.

All of this becomes relevant in the new practice of online exhibitions. Increasingly, museums digitize their collections and exhibit part of them online; an example is the “Digital Belvedere”. For online exhibitions, spatiality, context, presentation, sightlines, path-taking decisions, lighting, and visitor interactions can be partly re-created with different media.

### **Keywords**

museum, online exhibition, museum visitors, artefact semantics, curator, digitisation, participation

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*Martin Siefkes is Research Associate at the University of Technology Chemnitz. His research focuses on multimodal linguistics, discourse analysis, and digital humanities. From 2011 to 2013, he was a Humboldt Foundation Research Fellow at the University IUAV in Venice.*

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*Since 2015, he is editor of the Zeitschrift für Semiotik (founded in 1979). Projects and publications: <http://siefkes.de/en>, <https://tu-chemnitz.academia.edu/MartinSiefkes>*

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### **Learning from Transmediation**

**Hans T. Sternudd**

Linnaeus University, Sweden

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The point of departure of this paper is the notion of affect, an intensive and chaotic experience that need to be terminated. For the individual it is necessary to transform the intense experience to feelings or emotions, both social communicable qualities. Transformations are made possible through semiotic systems, like language. It is tempting to understand transformation as transmediation but, as affect is “something” chaotic and thus, by definition impossible to frame in a semiotic system, no mediation is at hand in the first place (which is required for a transmediation). When individuals are mediating affective experiences through transformations they gain knowledge, as mediation according Säljö is a process of learning.

These mediations can either connect to already established articulations or be renegotiations of these. Focus in this paper will be on the transformations of the mediated affects.

Mediations of mental distress (understood here as affect) will be used as a case in point, mediations that can take shape of bodily configurations, for instance self-injury.

Representations of these mediations transmediated as, for instance photos, drawings or poems are often published on internet by those experiencing mental distress. Arguably they can through these transmediations and publications obtain additional knowledge of their experience. The purpose with this paper is to discuss how different modes, media and mediums, with their particular capacities, can make various kind of knowledge possible for individuals experiencing mental distress. It will suggest a theoretical framework for the articulatory process from affect to transmediation, passing the mediating stage.

*Docent **Hans T Sternudd** is a Swedish art historian interested in visual cultures in relation to articulations of gender, corporality and affect. He is a working at Linnaeus University where he also is a member of the Centre for Intermedial and Multimodal Studies.*

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## **Session 7B**

**Chair: Emma Tornborg**

## **Ekphrasis and Transmediation**

**Heidrun Führer<sup>1</sup>, Miriam Vieira<sup>2</sup> and Dominika Bugno-Narecka<sup>3</sup>**

<sup>(1)</sup>Lund University, Sweden, <sup>(2)</sup>Universidade Federal de Minas Gerais, Brazil, <sup>(3)</sup> Catholic University of Lublin, Poland

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Grounded on the transfer of information and interwoven with what one understands of media, the concept of transmediation proposes a reworked model for the transfer of information and communication. A less general notion, in this contest, is ekphrasis. Thought in ancient rhetoric as a process of intensive signification, ekphrasis aimed at making “something” absent present. As broadly conceptualized by many modern scholars, ekphrasis is likely to fit into the idea of media transfer from one artefact (also called qualified media product) into another, for example when a description of a photograph reproduced in a newspaper is able to provoke its visualization. Ekphrasis is only completed when a complex mental response is triggered in the recipient, a response that is dependent on the significance given to contextual and cultural factors inherent to its source(s). Yet, dependent on the context, a process of ekphrastic signification might even be traced beyond a specific source of a representative artefact, if it brings alive material, inanimate “stuff” (Boscagli 2014), “evocative objects” (Turkle 2007), events or immaterial dreams (Rockelmann 2014). Thus, we but ask: (a) Can ekphrasis be taken as type of transmediation? (b) What are its implications? (c) What do we gain? (d) What do we lose?

This session proposes to elaborate on these questions by dialoguing the already broadened concept of ekphrasis with architectural theory, performance and performativity, imagination, aesthetics, and the concept of Deleuzian fold.

**Keywords:** Ekphrasis, transmediation, performance, performativity, architecture, myth, Deleuzian fold.

### **Ekphrasis - the Transmediation of Aesthetic Experience? (by Heidrun Führer)**

Conceptualisation of an open-ended human/object interactions causes more disorder than on a clear subject-object dualism which seems inherently inscribed in the ekphrasis discourse. Taking a case study, A. S. Byatt’s *The Matisse Studies*, as a starting point Führer will explore an expanded ekphrasis concept by highlighting its creative intensity and processual potential and starts from the emblematic form of the paratext. Byatt’s ekphrastic passages combine the “materialities of communication” with the presence of immaterialities (Gumbrecht 2003). Starting from descriptions of distinct qualified media products such as the paintings by Matisse, ekphrasis, as developed in Byatt’s short stories, embraces paintings as a source.

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However, by drawing on Buci-Gluckmann's account of modern aesthetics and the nature of imagination, fantasy and desire (Turner 1994), ekphrasis also embraces descriptions of alternative "stuff" (Boscagli 2014), performative actions, and immaterial memories, contemplative sights, and magical epiphanic experiences. Thus, instead of being reducible to the transfer or to the enactment of information between acknowledged media (or even to representational sign systems), ekphrasis becomes a communicative tool that favours the ambivalent, creative and aesthetic aspects of aesthetic performance and performativity in communication (McAuley 2007, Fischer- Lichte 2009). The aim of this paper is to show how playing with the fetishing of art and aesthetics, the dynamic of the changed construction of the ekphrasis-concept relies both on techniques of symbolisation (Zizek 1989, Velten 2011), and on "somatization" (Krämer 2004, 21), that is, an embodied performance in an aestheticized space .

**Keywords:** Imagination, enargeia, representation, media, frames, aesthetics, sublime

*Heidrun Führer is Associate professor at the Department of Arts and Cultural Sciences at the University Lund, Sweden. Her intermedial research field embraces literary and performative studies, ekphrasis, drama, adaptations, emblems, advertising and modern culture. Her publications are in the field of baroque aesthetic, drama, intermediality in literature, the modern aesthetic of the total work of arts. The work of her ekphrasis project will be concluded with the forthcoming edition of "Making present the absent", a collection of articles with an overview of history of ekphrasis.*

### **Transmediating Architecture (by Miriam Vieira)**

Architecture offers astonishing capability of the interaction between media and human being that may challenge some communication and media models. According to architect Steen Eileen Rasmussen, "it is not enough to see architecture; you must experience it [...] you must dwell in the rooms, feel how they close about you, observe how you are naturally led from one to the other" (RASMUSSEN, 1957, p. 33). Therefore, an architectural site only accomplishes its purpose when physically experienced. An architectural ekphrasis, in its turn, demands an active mental movement of the recipient. Ancient rhetoric called this imaginative exploration periegesis. Space, time and the embodied experience of a created environment renders a significant and evocative referential frame that is verbally performed to fulfil an epistemological purpose and elucidate people about edifications they perhaps hadn't seen before.

*Samambaia* is a modernist house located in the outskirts of Rio de Janeiro, Brazil, created by the self-taught architect Lota de Macedo Soares, the life-partner of the poet, Elizabeth Bishop. In two novels – *The More I Owe You* (2010), by (American) Michael Sledge, and *Rare and Commonplace Flowers: The Story of Lota de Macedo Soares and Elizabeth Bishop*

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(1995), by (Brazilian) Carmen Oliveira – the house is revealed by means of architectural ekphrasis, enhanced by periegesis. Hence, taking into account that reception plays a major role in medial transformation processes, Vieira will develop on the following questions: (a) how may material and mental space be experienced, by means of periegesis, within the architectural ekphrases of *Samambaia*? (b) what role do cross-cultural aspects play within this crossing of borders between literature and architecture?

**Keywords:** literature, architecture, architectural ekphrasis, periegesis.

*Miriam Vieira is currently a Substitute Professor at The Universidade Federal de Minas Gerais (UFMG), Brazil. Doctor in Literary Studies and major in Architecture, specializing in Comparative Literature and Literatures in English. Member of the research group Intermídia: Estudos sobre Intermidialidade (Intermedia: Intermidiality Studies) chaired by Prof. Thaïs Diniz, UFMG, Brazil, and Prof. Claus Clüver. Her current research interests are in the field of Intermediality: Literature, Painting, and Architecture; ekphrasis; cinematographic adaptation; and Intermediality Pedagogy.*

Please find her main publications available at: <https://ufmg.academia.edu/MiriamVieira>

### **Transmediating Arcadia, Enfolding Media (by Dominika Bugno-Narecka)**

The paper aims to explore how the ancient motif of Arcadia, a primarily mythical and utopian vision, is re-written and re-introduced into contemporary culture by means of different media and the process of transmediation. The starting point for this reflection is the word/text: the verbal account of Arcadian pastoral idyll. The target point is also a text: the novel *In Arcadia* written by Ben Okri. The reflection on Arcadia, however, gradually moves away from the mythical idleness to the famous and ambiguous visual interpretation of the myth by Nicolas Poussin known as *The Arcadian Shepherds* or *Et in Arcadia ego* and to an even more ambiguous re-interpretation in the form of a documentary film described in the process of its making by Ben Okri in his 2002 novel. Not without meaning is the fact that the ekphrastic discourse meets different media as sources of its inspiration: the myth, the painting and the the moving picture/film in Okri's novel. The presence of ekphrastic descriptions and intertextual references to both the painting (static image) and the film (motion picture) together with the personal experience of the characters which can be read in terms of cognitive theory of art as well as individual interpretation(s) of the myth, influence the way Okri's verbal narrative communicates the idea and the modern image of Arcadia to the reader.

In her discussion of ekphrasis and transmediation of the notion of Arcadia, Bugno-Narecka will apply the Deleuzian concept of the fold to indicate not the binary opposition of word and image, be that static or moving picture, but a smooth transition between the media.

**Keywords:** ekphrasis, Deleuzian fold, literature, painting, film, Arcadian myth.

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***Dominika Bugno-Narecka** holds degrees in English Studies (MA) and Culture Studies (BA), obtained at John Paul II Catholic University of Lublin. Currently she is working on a doctoral dissertation concerning modern ekphrasis. Her work focuses mainly on the dynamic relationships between word and image in the context of neobaroque, melancholy, theatricality and/or gender. She has participated in numerous international conferences in Poland and abroad, which resulted in several publications. When not working on ekphrasis, she attempts to read Pynchon's fiction.*

## **Transmediation as Epistemic Practice in Photobooks**

**Leticia Vitral and João Queiroz**

Federal University of Juiz de Fora, Brazil

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In this research, we suggest that transmediation in artistic artifacts (specifically photobooks) is an epistemic practice (Knuuttila, 2005), which provides us with new information about semiotic systems and the objects they signify. Transmediation is approached here as a spatiotemporally distributed and situated process. The epistemic function of transmediation processes in artistic artifacts depends on: (i) a set of relations in a target system producing semiotic effects analogous to those produced by a set of relations in a source system; (ii) a multi-sensorial manipulation that must occur according to specific rules that are dependent on the material constraints of each semiotic system; (iii) the co-dependence interaction between several different semiotic systems in each artifact. We identify these three points in two examples of photobooks: *Palast der Republik*, by Christoph Rokitta, that recreates the demolition of the homonymous building in Berlin; and *Domesticidades*, by Renata Marquez and Wellington Caçado, that recreates a walk through the Brazilian city of Belo Horizonte. We generalize our conclusions to other kinds artistic artifacts.

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*Leticia Vitral is a graduate student at the master's program in Arts, Culture and Languages at the Institute of Arts, Federal University of Juiz de Fora (UFJF). She is a researcher in the Iconicity Research Group (IRG). Her interests include art and science, photobooks, intermediality, Peirce's Semiotics.*

*João Queiroz is a professor at the Institute of Arts and Design, Federal University of Juiz de Fora, Brazil. He is a director member of the International Association for Cognitive Semiotics (IACS), and member of Group for Research in Artificial Cognition (UEFS, Brazil). He is co-editor of the Commens Digital Companion to Charles S. Peirce. His interests include Peirce's Philosophy and Semiotics, Cognitive Aesthetics, Situated and Embodied Cognitive Science.*

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## **Session 7 C**

**Chair: Liviu Lutas**

## **Gwendolen's Afterlives: the Twenty-First Century Heroine-Centric Adaptations of George Eliot's *Daniel Deronda***

**Anna Gutowska**

University of Kielce, Poland

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The paper presents a case study of two recent adaptations of George Eliot's novel *Daniel Deronda*, with special emphasis on the presentation of the female protagonist. My presentation will provide an interdisciplinary analysis of the adaptations, using combined approaches of adaptation studies, gender studies and cultural studies.

Published in 1876, *Daniel Deronda* is George Eliot's last, most complex and most critically divisive novel. It contains two skilfully interwoven narratives, focusing on the lives of the two protagonists: the titular Daniel Deronda, and his possible love interest Gwendolen Harleth. The paper will analyse Gwendolen's story arc in the BBC adaptation of *Daniel Deronda*, released in 2002 and directed by Tom Hooper, and in a 2015 novel entitled *Gwendolen*, which is a part-retelling and part-sequel to Eliot's *Daniel Deronda*, and constitutes a novelistic debut of the award-winning biographer Diana Souhami.

Whereas Hooper's *Daniel Deronda* at first glance may seem to be a typical "prestige production," a relatively straightforward case of novel-to-screen adaptation, a closer look reveals that the changes introduced by the filmmakers are highly purposeful and consistent. As it is often the case with screen adaptations of Victorian multi-plot novels, the television series focuses heavily on the romantic plot and excludes many important themes present in the original text. The transmedial shift and the decision what to include and what to omit creates therefore a new version of the story, differing from the original novel in several crucial aspects. Among these differences, the most significant one is making Gwendolen's point of view more central and diminishing the role of the eponymous hero. Thus, Hooper's adaptation can be called a "re-functioning" of the original (to use a term proposed by Bertold Brecht and applied to the field of adaptation studies by Peter Brooker.) The BBC *Daniel Deronda* presents a new version of Eliot's narrative, updating Eliot's gender politics and imbuing Gwendolen's story with "an invigorated social and artistic purpose" (Brooker 2007:114).

The case of Souhami's novel is even more thought-provoking and complex. This recent rewriting of Eliot's novel is not transmedial in the strictest sense. Souhami's *Gwendolen* is a novel-to-novel adaptation that possesses features of literary appropriation, pastiche, retelling and sequel. In my presentation, I would like to analyse *Gwendolen* as a case of "remediation," a type of adaptation described by J. David Bolter and Richard A. Grusin in *Remediation: Understanding New Media* (2000). Crucially, Souhami's novel is meant for a

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different readership than George Eliot's canonical novel. *Gwendolen*, with its retro-nostalgic chick-lit cover, can be called "Daniel Deronda Lite" and is marketed to appeal to middlebrow female readership, including fans of the BBC adaptation. Just as in the case of Hooper's television adaptation, Souhami's retelling focuses on the romantic plot, which is one of the hallmarks of middlebrow literature. The shift in intended readership between Eliot's and Souhami's novels can therefore be seen as yet another illustration of Nadine Boehm-Schnitker and Susanne Gruss' (2014) cogent remark that whereas the twenty-first century readers' engagement with Victorian literature is often exclusive, engagement with Neo-Victorian literature tends to be inclusive.

*Anna Gutowska is an Assistant Professor of English Literature at the University of Kielce. She completed her PhD in 2011 at the University of Warsaw. Her dissertation focused on the use of popular literature tropes in selected novels by George Eliot. Anna Gutowska also holds two M.A. degrees, in English Literature and in Sociology. Her academic interests include nineteenth-century women writers, Victorian popular fiction (especially sensation and the New Woman fiction,) adaptation studies, Neo-Victorian fiction and reception of the nineteenth-century British literature in Poland.*

## **Transmedia for Transideology: Anatomy of a Civic Community**

**Adriana Mihai**

University of Bucharest, Romania

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The present paper aims to investigate the extent to which environmental justice movements manage to attract support, engender participation and create mobilization within an ideologically heterogeneous public, by using transmediality as a method of communication. Expanding upon Lina Srivastava's concept and use of „transmedial activism” (2009, 2016), I will look at the transmedial strategies employed by the United We Save (*Uniți Salvăm*) Facebook community in Romania, a „transideological community of persons, informal groups and organisations” founded as a civic reaction to governmental decision-making in public interest projects of natural and mineral resource exploitations. Although the community officially supports more general principles of participatory democracy and values such as solidarity, tolerance, the rule of law, dialogue, transparency and freedom, it has been mainly active in three cases of activism: a gold exploitation project in the Roșia Montană mountains proposed by Canadian company Gabriel Resources, a shale gas exploitation project by American company Chevron and forests logging by Austrian company Holzindustrie Schweighofer. While the cases share a common gist, the exploitation of resources by foreign companies, they are also stories of a system with various actors, implications and criteria. By conducting a comparative semi-automatic content analysis of the three transmedial campaigns promoted by the United We Save community between 2013 and 2015, I firstly follow the narrative expansion through the use of media, modes and comments by the members of the community, and secondly, the incorporation of verifiable data and of multiple perspectives into the storyline. Which story branches, media or modes of expression attract most user interactivity? How is emotion triggered, expressed and instrumentalized for mobilisation purposes? And, last but not least, can transmedia storytelling lead to a wider exposure to a story's ecosystem than the one created within a single "echo chamber" (Quattrociocchi, 2016)?

*Adriana Mihai is a PhD candidate and member of the Center of Excellency for the Study of Cultural Identity (CESIC), Faculty of Foreign Languages and Literatures, University of Bucharest, as well as a member of the International Society for Intermedial Studies. Her thesis examines the extent to which cultural policies of democratization permeate cultural memory within the field of digital (re)production. She is an affiliated researcher at Median Research Center, Bucharest, where she co-authored the first decision-making analysis of a public interest project in Romania, in collaboration with eGovlab, Stockholm University.*

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### **Liminal Art: Tony Harrison's Film/Poems**

**Agata G. Handley**

University of Łódź, Poland

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According to Tony Harrison there is an underlying connection between verse, poetry and film. Metrical beat and cinematic scansion are parallel prosodies. Harrison's film poetry, a form which makes use of this affinity, is rooted in the experience of a man who came out of the working class of Leeds and who, avowedly, became a poet and a stranger to his own community. From the moment he began his formal education at Leeds Grammar School thereafter he has never felt fully at home in either the world of eloquence or the world of his working class background and chose to continually transgress their boundaries which meant being subjected to perpetual change and making cross-cultural (mis)communication the main creative force of his poetic craft. This may be the reason why Harrison's liminal voice is perhaps most convincing when he uses transmediation as a creative method.

Referring to the work of theoreticians and practitioners such as Maya Daren and Hans Richter and in the context of thought of such thinkers as Jean Baudrillard and Zygmunt Bauman, the paper discusses several film/poems created by Harrison specifically for television broadcast: *Loving Memory, The Gaze of the Gorgon, The Blasphemers' Banquet, Black Daisies for the Bride and Prometheus*.

The main aim of the analysis is to define the way in which the theme of liminal identity whose ongoing re/creation remains one of the most persistently reoccurring themes of Harrison's poems, is constructed by means of transmediation and to answer the question about the place of poetry, one of the oldest arts, in the new world of "convergence culture" to use Henry Jenkins words, where collision of old and new media gives rise to new realms of human expression.

*Agata G. Handley works as a lecturer and a researcher at University of Lodz. In 2014 she completed her PhD entitled Constructing Identity: Continuity, Otherness and Revolt in the Poetry of Tony Harrison under the supervision of prof. Jerzy Jarniewicz and is currently continuing her research on British contemporary poetry. The main areas of her academic interest are: Contemporary Culture, British Literature and literature translation. She is a member of the editorial team of Text Matters: A Journal of Literature, Theory and Culture.*

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## **Session 8A**

**Chair: Annelie Ekelin**

## **Transmedia Storytelling, a Proposal to Rethink Media Practices Beyond Learning Contexts**

**Núria Molas-Castells**

University of Barcelona, Spain

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Transmediation is related to a vision, a product, a process or an experience based on the creation that goes beyond isolated practices and contexts. The idea of transmediation related with new media has arisen as a result of the progress of the digital society itself, the interconnection between media and the technological and distribution possibilities. These processes of transfer between media implies deep changes in the way that people communicates and develop the construction of meanings. The idea that underlies transmediation has been used in education for many years. The teacher traditionally used different semiotic modals, even media or materials to success in the teaching-learning process. But nowadays this idea has also imbued education in all its scope. Codes of signification and communication, how students learn and use media and in generally new socialization processes have changed the way to understand, dialogue, memorize, among others.

The borders of the learning contexts tend to be expanded and the ubiquity of learning offers new achievements on the context limits. Transmedia storytelling emerges as a proposal to implement new educational communicative and cultural forms characterized by new patterns of production, distribution, consumption and participation, with special emphasis on the complex and critical multimodal codes use. Moreover, it offers an opportunity to understand better cultural practices that student's do in their everyday life, which are refused by formal education. This proposal highlights the need for a better articulation between scenarios and educational practices, not considering them formal nor informal. Transmedia storytelling promotes activities that go broader, so cultural and social practices can be defined as multicontextual due to emerge in a relational way.

An empirical investigation has been done in two secondary schools to verify the interest of transmedia storytelling concept. Results show than the existence and relationship of both internal context (diegesis) and every day reality of users have determined the purpose and usage of media. The distance between in and out school has been reduced and the meaning construction done by students can be explained as a result of the combination of modes of signification in digital media and traditional media.

## **To Place a Space in Time: Standing Epithets as an Aid in Audio Description**

**Ulf Pettersson**

Linnaeus University, Sweden

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Audio description (AD) is a special kind of audio-visual transmediation helping blind or visually impaired people to follow, for instance, a film at a cinema or in television. AD, which is a common phenomenon today, uses either a prerecorded extra narration or a live description in the cinema. This extra narration “translates” visual scenes in the film into words, hopefully resulting in adequate mental imagery in the mind of the receiver.

Although connected to ekphrasis, “the verbal representation of visual representation”<sup>1</sup>, this form of modal transformation, dealing with moving images, dialogue, music and sound effects, also has to be very swift and to the point not to interfere with the ongoing drama on the screen.

Anna Matamala and Aline Remael<sup>2</sup> states that “effect-driven narratives require carefully timed and phrased ADs”. Anna Maria Ibañez<sup>3</sup> underlines that in AD the film “undergoes a process of deconstruction and selection by the describer”.

In my presentation I will connect these findings with linguistic and semiotic theories about the syntagmatic and paradigmatic axes<sup>4</sup> in language, dealing with the positioning and substitution of words, proposing that the use of standing epithets, known from Homer and others, can be seen not only as a tool to reach an AD that effectively deals with the limited time available for narration, but also as a device for developing the most adequate mental imagery in the receiver.

*Ulf Pettersson, PhD, is working as lecturer in comparative literature and intermediality at the Linnaeus University, Växjö, Sweden. His research deals with relations between text and image and is currently directed towards audio description, an audio-visual “translation” helping blind and visually impaired people to follow, for instance, a film at a cinema or on television.*

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<sup>1</sup> Heffernan, James A. W., *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*, Chicago: University of Chicago Press, 1993

<sup>2</sup> Matamala, Anna, Remael, Aline, “Audio-description reloaded: An analysis of visual scenes in 2002 and Hero”, in *Translation Studies*, Vol. 8, No. 1, 2015, 63-81

<sup>3</sup> Ibañez, Anna Marzà, “Evaluation criteria and film narrative. A frame to teaching relevance in audio description”, in *Perspectives: Studies in Translatology*, Vol. 18, No. 3, 2010, 143-153

<sup>4</sup> Jacobsen Roman, *Poetik & Lingvistik. Litteraturvetenskapliga bidrag valda av Kurt Aspelin och Bengt A, Lundberg*, Kontrakurs, Stockholm: Pan/Norstedts, 1974; Saussure, Ferdinand de, *Course in General Linguistics*, eds. Charles Bally and Albert Sechehaye, trans. Roy Harris, La Salle, Illinois: Open Court, 1983

## **Pushing Media Boundaries: An Intermedial Analysis of YouTube Vloggers and their Autobiographical Self-Help Books**

**Silke Jandl**

University of Graz, Austria

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YouTube vlogger is the new dream job for many (pre-) teenagers<sup>1</sup>; in fact, over the past decade YouTubers have rapidly become prominent role models and their highly subjective advice is avidly sought after. The vlog (video blog), the format YouTubers most commonly employ, is certainly a powerful reason why their personality and opinions are so popular on the platform. Vlogs, in which the camera is predominantly focused on the face of the vlogger, emulates face-to-face communication and often suggest an authentic intimacy usually associated with friendship. The virtual communities that consequently evolve around YouTube vloggers have proven rather lucrative: in 2015 numerous books published by YouTubers have flooded the bestseller lists across the globe.

In my presentation I will focus on the interplay between YouTube videos and (audio-) books that influential Anglophone YouTubers have published since late 2014. I will be especially interested in the implications of the transference of certain media-specific characteristics from one medium into the other; e.g. how the conversational style prevalent in videos is adapted into the books, how videos are included in the books via ekphrasis, how passages and chapters from books are adapted into YouTube videos and how meta-reference is handled in either medium.

Drawing on Linda Hutcheon's scholarship in adaptation studies, Marie-Laure Ryan's work on new narratologies, Henry Jenkins' inquiries into the field of transmedia storytelling and a range of intermedial scholars including Irina Rajewksi, Werner Wolf and Lars Elleström I will venture to explore the possibilities and limitations that the transmediations between YouTube vlogs and autobiographical/self-help books afford. Thus I hope to show how a limited number of YouTubers indeed push the boundaries of audio-visual, auditive and written media in their transmedial output.

*Silke Jandl received her BA and MA in English and American Studies from the University of Graz, Austria. As part of her alma mater's Joint Master's Degree Programme, she studied at the University of Roehampton, London, for one semester. During the 2013/14 academic year, she served as a Teaching Assistant at the University of Minnesota. She enrolled in the Ph.D. program in English and American Studies in the fall of 2014. In March 2015, she assumed a part-time position at the Centre for Intermediality Studies in Graz, and began teaching*

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<sup>1</sup> See for example: <http://www.huhmagazine.co.uk/7754/the-dream-job-for-young-british-people-is-now-a-youtube-vlogger>, or <http://www.dailymail.co.uk/femail/article-2777511/Forget-footballer-actress-young-Brits-dream-job-YouTube-star-judging-teen-vloggers-success-s-hardly-surprising.html>

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*classes in the American Studies department at the University of Graz. In October 2015 she was awarded the dean's prize of the University of Graz for her peer reviewed publication entitled "The Lizzie Bennet Diaries: Adapting Jane Austen in the Internet Age".*

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## **Session 8B**

**Chair: Emma Thornborg**

## **Transmediating Narration in and of Crime Trials**

**Gunilla Byrman, Corina Löwe, Beate Schirmacher**

Linnaeus University, Sweden

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A trial offers an excellent chance to gain insight into transmediation and its consequences for communication. Trials are a complex medium to gain knowledge about an event (a crime) which cannot be accessed directly, only by transmediations. The event is represented in several oral narratives from different perspectives and involving different modalities and media (oral and written language, body language, images). However, every transmediation transforms the narrative. Our aim is to discuss the impact of transmediation in interdisciplinary collaboration, both in a multimodal analysis of the courtroom situation and by analysing the impact of media characteristics in transmediation of crime trials in film, literature and news media. Although narratives of the trial may differ widely from narratives in trials regarding their function and relation to truth claims, once again the modalities and the media characteristics will transform the narrative. In the papers we will present some of the project's key aspects and focus on crucial points where transmediation most noticeably transforms narration.

### **Paper 1: Oral Narration and Transmediation in Court**

Paper 1 will focus on how oral narratives in court are transformed by plaintiffs, suspects and witnesses and if delivered via video streaming or telephone or supported by evidence mediated by photographs, text messages, etc. These layers of transmediation are seldom explicitly noticed during the trial. We will focus on transmediation from oral speech to other media, and discuss what causes changes in narratives and how different parties contribute to the story created during the trial. The analysis will focus on a trial with a criminal case of assault, where both the abuser and the abused were too drunk to remember what happened on the scene of the crime. In this criminal case it becomes relevant to study how the legal officials, prosecutors, defender and judge, handle the flimsy evidence available in this crime case and how truth claims are brought forward. The following questions are asked: How do the parties in the trial patch together the story of the crime and by which media is it transmediated during the trial? How does the court handle the truth claim, i.e. what is the official true story of the crime in the written verdict?

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### **Paper 2: Reporting and Witnessing: Live Blogs in Court Journalism**

Transmediations of the trial have to cope with the challenge to transmediate the complex multimodal situation of the trial into written language, images and film. This paper will explore how the evolving journalistic genre of live blog is used in news coverage from ongoing trials. In the continuous updating of rather short messages, the reporting journalist refrains from pursuing a certain angle or narrating a story. At the same time, the live blog enables a live coverage of a trial which at the same time considers journalistic ethics and editing. The followers' reactions and questions also reveal how the understanding of a trial may be influenced by transmediations of trials in film and literature.

### **Paper 3: Didactics or Carnival: Transmediation of Trials in Children's Literature**

While a documentary coverage of the trial tries to transmediate the trial as comprehensively as possible, in fictitious transmediations only some prominent parts of a trial are integrated in a narrative, others are down-played or simply left out. In fiction for adults, trial scenes are often used to discuss ideological dysfunctionalities of the legal system, while in children's literature the legal system is not questioned; e.g., in detective novels the transmediation of trial scenes has a more didactic purpose. Meanwhile in the fantasy genre, mock trials transmediate a carnivalistic perspective on the trial. With two texts, selected from detective novels for children and the fantasy genre, the paper aims to shed light on the presentation of trials and their function in children's literature. In comparison with papers 1 and 2 the paper will investigate what parts of a trial are integrated in the narrations. Furthermore which aspects of trials are foregrounded and which have lost their importance during the transmediation process into fictitious narratives?

*Gunilla Byrman is Professor of Swedish, a linguist with text analysis as research field, member of LNUC for Intermedial and Multimodal Studies at Linnaeus University, Växjö. Currently she is working in a project that examines transmediations in crime cases.*

*Corina Löwe, PhD, Senior lecturer in German Language and Literature at the Language Department of Linnaeus University, Sweden. In 2011 she defended her thesis at Stockholm University, Von jungen Pionieren und Gangstern: Der Kinder- und Jugendkriminalroman in der DDR on East German detective novels for children.*

*Beate Schirmacher, PhD: Since 2014 Senior Lecturer in Comparative Literature at Linnaeus University and postdoctoral researcher at Stockholm University, PhD at Stockholm University in 2012 doctoral thesis Musik in der Prosa von Günter Grass.*

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## **Session 8 C**

**Chair: Niklas Salmose**

**Media Pride and Prejudices of Transmedial Traffic.  
Enacting Jane Austen with Zombies**

**Mihaela Ursa**

Babeş-Bolyai University, Romania

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This paper is an empirical part of a larger study on intermediality and on the hybridity of intermedial objects in literary research. It investigates the multiple levels of transmedial translation in the case of a series of objects related to Jane Austen's novel *Pride and Prejudice*. Although Jane Austen's books have quite a few adaptations for screen, one of them has a particular relevance for the study of transmedial developments. Starting from a zombie parody of the novel, published in 2009 by Seth Grahame-Smith, who acknowledges Austen as co-author, a series of adaptations for different other media appear. The graphic novel *Pride and Prejudice and Zombies* is published a year later, an interactive ebook version is produced in 2011. A video game based on the same *Pride and Prejudice and Zombies* is released for iPod Touch and iPhone in 2010. The main argument of the present paper focuses on the recently released movie (2016), under the same title. The analytical level of the paper consists in the description and evaluation of the transformations of media-specific features in this movie (such as linguistic messages, visual and audio add-ins). The transmediality of media-non-specific features (such as narrative, dialogue, fiction or description) is analyzed in counterpart. A theoretical frame is offered for the analyses, since the main concern of the paper is how we can teach and study such objects in scholarly contexts. *Pride and Prejudice and Zombies* is used in the paper as an example of multiple media fusion and as an illustration of the main challenges of transmediality when dealing with the classics of literature.

**Mihaela Ursa** (author name of Mihaiela POP) teaches comparative literature and cultural studies at the Faculty of Letters, Babeş-Bolyai University of Cluj, Romania. She authored seven books in Romanian language on comparatism, critical theory, fictionality, gender studies, and erotic literature. Co-author of several collective volumes. Published over 500 articles, studies, reviews, essays on cultural studies, literary theory and criticism. Most recent research stages in: Caen, Rome, Bard College (New York). Awarded prizes for her books by The Romanian Association of Comparative Literature and The Romanian Association of Writers.

**Transmedial Interfiguralty:  
On Character Identities, Cognitive Constructions and Cross-Media Travel**

**Essi Varis**

University of Jyväskylä, Finland

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From Aristotle onwards, many literary scholars and classic narratologists have held that a fictional character is merely a cog in its story's machinery. Some of them go as far as to claim that two different machines – different plots, character constellations or word choices – cannot produce the same exact character. Others have attempted to anchor character identities to authorship or copyrights, to repeated signs or essential and inessential character traits. The increasingly transmedial methods of storytelling are, however, starting to reveal that none of these theories can satisfactorily explain the complex ways fictional characters are actually read and used by fans and media companies.

In my presentation, I will employ an alternative, cognitive model of fictional characters in an attempt to explain how and to what degree characters can retain their identities as they jump from author to author and from medium to medium. I will propose Heinrich Müller's term of *intefiguralty* (1991) as a viable starting point and consider how the concept would fit into cognitive and transmedial frameworks. Simply put, interfiguralty means "interrelations between literary characters" or, more broadly, how different intertextual phenomena manifest through characters. From cognitive and transmedial viewpoint it is perhaps more fruitful to talk about degrees of sameness, of how one can identify a character, or residues of a character in different medial and semiotic environments. Reader-viewers' cognitive constructions of characters seem to be the malleable hubs around which different stories and signs are gathered and organized, to form different versions of, or references to, those characters. Yet, several important questions remain unanswered: how exactly are these character schemata arranged, both internally and in relation to each other, and how deep in the very idea of fictional characters is their transmedial potential rooted? Being a comics researcher, I will draw most of my examples from graphic novels and their adaptations.

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*Essi Varis* (b. 1988) works as a comics researcher and a graduate student in literature at the Department of Art and Culture Studies of the University of Jyväskylä. Her compilation dissertation *Graphic Human Experiments: Functions and Cognitive Logics of Characters in Comics* is set to be published in the fall of 2017. Varis began her inquiry into the workings

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*of comic book characters in her licentiate's thesis A Frame of You: Construction of  
Characters in Graphic Novels (2013)*