

(Inter/Cross/Trans)Mediality, Appropriation and Subjectivity: Translational Approaches to Transmedia Storytelling

(Inter/Trans)Midialidade, Apropriação e subjetividade: Opções tradutivas em Transmedia Storytelling

VANESA CAÑETE-JURADO*

PALAVRAS-CHAVE: Narrativa transmídia, Tradução, Apropriação, Transmidialidade, Disseminação, Adaptação.

KEYWORDS: Transmedia storytelling, Translation, Transmediality, Media, Dissemination, Adaptation.

Towards a definition of transmediality

In recent years, the ubiquitous development of intricate and challenging narratives across a variety of proliferating platforms and formats has attracted the attention of significant studies focusing on a wide variety of implications for audiences' perceptions, media transformations, and market segmentation (Jenkins, 2006; Freeman, 2016; Yilmaz / Erdem / Resuloğlu, 2018). The increasingly expanding practices of juxtaposing and weaving different media to augment meanings and narratological devices allows for an exploration of alternative viewpoints on hybridization, authorship, and cultural production in a broader sense. The success and notoriety of modern examples such as *The Walking Dead*, *The Lord of the Rings*, *Harry Potter*, or *The Matrix*, highlight the relevant role that cohesive narrative experiences spread across multiple media environments play in contemporary culture. The proliferation of adjacent, yet differentiated theoretical perspectives that have emerged to explore these phenomena, such as intermediality (Rajewsky, 2005; Wolf, 2008) or crossmediality (Trifonas, 1998), have given an insight into the intricacies and complexities revealed by any transmedia occurrence. Whilst appreciating the fruitfulness and enriching debates surrounding such explorations of mediality, recent studies (Dusi, 2016; Thon, 2016) have called for a broad, integrative

* Department of World Languages and Cultures, University of Nevada Las Vegas (United States).

approach with the capacity to encompass this multiplicity of interdiscursive practices: “the current screen culture of intermediality, transmediality, crossmediality and remediation requires a reconfiguring of divergent theoretical approaches (...) in order to explore the convergence of perspectives that are currently often segregated, separated by virtue of different objects of investigation” (Verhoeff, 2012, p. 16).

In line with this current of thought, the concept of transmediality has been defended by a number of scholars (Kalogeras, 2014; Freeman, 2016) as an encompassing theoretical construct through which the different interests at stake can be explored and analyzed. Despite having been subject to a plethora of greatly varying definitions since Marsha Kinder (1991) first introduced the term to allude to the existence of “commercial transmedia supersystems” (p. 38) in children’s entertainment, consensus exists amongst contemporary scholars who conceive transmedia storytelling, as defined by Henry Jenkins (2007), as “a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience”. As such, the emergence of new media technologies in recent decades has paved the way for innovative ways to create narrative content whilst exponentially increasing engagement and participation on the part of audiences and consumers. Furthermore, Alfonso de Toro (2018) defines transmediality as “a) a hybrid phenomenon of friction and tension, b) an aesthetic-operative concept, c) a process in which the media involved each remains autonomous and visible, d) a process in which the reciprocal relation is not functionalized or subordinate to other media, e) a process that serves to interrupt the fictional illusion, and that also serves f) as a metamedial function, helping reveal the media processes and steer the attention of the spectator to the construction of the artefact” (p. 52). Considering such enumeration of criteria, it could be argued that diverse manifestations of transmedia experiences could be found throughout history (Scolari / Bertetti / Freeman, 2014; Thon, 2016). Nonetheless, the unprecedented conjunction of new media, expansive technologies, market trends, and cultural tenets in today’s society brings to the forefront the sociological relevance of contemporary transmedia projects as epitomes of representation and adaptation against the background of marketing practices and cultural citizenship, particularly if we consider the itinerancy that such products experience when transferred to a new target culture and language via translation, and how this new communicative context may impact the audience’s experience.

Translating transmedia experiences

Despite the acknowledgement of the complex array of mechanisms of influence and control exercised by the cultural industry in the production of transmedia projects and their international distribution, the possibility of developing a theoretical framework to explore different approaches to the translation of transmedia narratives has remained relatively unexplored until recently. Contrarily to this, the increasingly participatory role of audiences and fandom in the expansion of narratives is affecting the dynamics of cultural dissemination and translation strategies that are needed in order to face the challenges of an ever-changing industry (Remael, 2010).

Scholars have repeatedly acknowledged the multidimensional role that audiences can adopt in the today's media landscape, not only as consumers, producers, or even prosumers, but also as products (Fuchs, 2010; Napoli, 2010). This rethinking of audience participation has spawned an interest to reevaluate mainstream engagement initiatives in juxtaposition with concepts such as access or interaction (Carpentier, 2011) in an attempt to better understand the interrelationships between distribution channels, modes of production, and consumption patterns. The transformative potential of media divergence is shaped by audience intervention in fluid, participative environments (both analog and digital), which could be reminiscent of Zygmunt Bauman's (2000) explorations of "liquidity" in contemporary society, where mobility, transformation, and fluidity are inexorable.

Similarly, the strategies developed in the media marketplace in order to expand and enhance the involvement and engagement of the audience underscore the complex network of interrelationships among a network of media industry stakeholders (users, providers, investors, institutions, influencers, etc.). The participatory nature of transmediality is intrinsic to the proliferation of communication channels where creative reworkings of a certain story can be produced, developed, shared, and exchanged so as to provide audiences with completely tailored cross-channel platforms designed to maximize engagement and media consumption, regardless of the languages and contexts of production.

The very restrictive assumption of invisible "translation" generally presumed in the cultural industry runs counter to contemporary thinking in Translation Studies, which has moved away from analyzing translation on the basis of strictly linguistically motivated equivalences. By contrast, contemporary research has paid increasing attention to the broader cultural, social, and political contexts in which translation takes place, as well as the reception,

function, and historical conditioning of translation in the target culture, especially in the case of processes of transculturation and appropriation. If, as Sherry Simon (1992) argues, “translation is not only the appropriation of previously existing texts in a mode of vertical succession; it is the materialization of our relationship to otherness, to the experience –through language– of what is different” (p. 160), any decision made to convey the meaning of a source text in a different language will invariably result in self-representation. In the case of transmedia storytelling, attention has shifted to the idiosyncrasies of each medium in question, with special emphasis being paid to audiovisual translation (Abend-David, 2014; Esser / Smith / Bernal-Merino, 2016), literary translation (Kerchy, 2018), and game localization (O’Hagan / Mangiron, 2013).

Concepts such as “patronage” (Lefevere, 1992), “polysystem” (Even-Zohar, 1990), “domestication”/“foreignization” (Venuti, 1995) have been long established in Translation Studies to acknowledge the effect of distinctive participants (publishers, production companies, developers, agents, publishers, etc.) in the manipulation (intentional or not) of the final product during the translation process. However, such assessments have so far been developed within medium-based taxonomies of translation. In a certain way, this approach mirrors professional attitudes in the cultural industry, which stresses heavily the importance of very practical issues related to timely delivery, consistency, efficiency, and technological constraints.

Transmedia translation in Spain and the United States

The hegemonic role of the United States as primary media and content producers seems to have been contested in recent years due to a significant shift in export patterns within the international mediascape (Bielby / Harrington, 2008; Gershon, 2013; Thussu, 2018). Although US-produced content continues to occupy a privileged position in the global marketplace, emerging domestic markets have of late begun to reconfigure the paradigms of consumption by diluting the salience of national borders.

The bilateral circulation of media content between the United States and Spain can illustrate the mediating factors that influence the global circulation of transmedia products in translation. Although domestic productions have boomed in the Spanish territory in the last decade, the audiovisual market in Spain is still by and large dominated by foreign fiction, imported mostly from the United States (Francés i Domènec / Llorca Abad, 2012). Spanish audiences

have grown accustomed to enjoying transmedia franchises in a wide range of translation modalities (subtitling, dubbing, closed captioning), up to the point that it is already possible to speak of a “canon” of transmedia fiction (Scolari, 2014, p. 73), especially in the case of major titles.

In such a scenario, the translated work can be analyzed as a product in itself that has already been integrated into the target polysystem. This approach to translated transmedia content in Spain eliminates the traditional perception that any translation is an inferior, derivative copy and helps to broaden transmedia research horizons since it underlines the need to incorporate the translated products into the study of any transmedia world.

The success of modern transmedia franchises in Spain could be explained by the complex design techniques that production companies implement with the aim to ensure user engagement and participation both intellectually and emotionally. This delicate negotiation in turn calls for translators’ creativity in conveying the right message while they operate under a set of restrictions, further exacerbated by the ever-present time pressure. Despite the temporality factor (i.e. not all the elements in transmedia storytelling may be released at the same time), the final experience of a transmedia franchise is defined not only by the sum of its elements, but rather as a “constellation of texts and works” (Gioagnoli, 2011, p. 77) that requires the development of “emotional links between brand and consumers by means of interaction, interactivity and long term communication” (Tosun / Donmez, 2018, p. 351). This premise provides translators with unexpected levels of creative freedom to tackle technological and narratological challenges that are not commonly found in technical translation (Mangiron / O’Hagan, 2006, p. 20).

For instance, when George R. R. Martin’s saga *A Song of Ice and Fire* (1996–) was first brought to Spain, the translation project was commissioned to Cristina Macía, sole translator of the epic novels published until now. The translator has freedom to make any amendments to canonical names as she deems necessary in order to enhance the reader experience. The character of Gilly, a windling girl and daughter of the abusive Craster, maintains her name, whose name derives from “gillyflower”, is known as Elf in the Spanish translations in reference to “alhelí”, potential equivalent of gillyflower into Spanish. Since a glossary containing the translated terminology used in the novels (toponyms, anthroponyms, among others) was produced and available, the creative team in charge of dubbing and subtitling the TV show *Game of Thrones* (HBO, 2011–) into Spanish, Francisco Vara and Antonio Villar, translator and director, respectively, have incorporated those decisions on screen.

In conjunction with more traditional translation strategies, such as borrowing (Vinay / Darbelnet, 2004, p. 129) or transposition (Vinay / Darbelnet, 2004, p. 132), a new range of approaches such as versions or remakes (Loock / Verevis, 2012; Heinze / Kramer, 2015), more aligned with active mediation and intervention, has gained ground in recent decades in the transmedia arena. This emancipation from the strict impositions of literality, while not entirely exempt from criticism, has given rise to a number of debates calling into question the translator's agency in the contemporary media market.

Redefining translation agency

In direct opposition to the expectation of invisibility detected by Lawrence Venuti (1995) within a system that rewards domestication, new paradigms have brought to the forefront the role that translators have as active decision-makers. Pierre Bourdieu's notion of "agency" in particular has been useful to raise awareness about the social and cultural nature of translation as well as the cultural, historical and political specificity of translation practices. In this particular context, "translating (...) becomes a matter of being conscious of the links between knowledge and power, between words and things, between processes of text production and their meanings, between translation and authorship. Translators and interpreters must fix ethical political itineraries that question the dominant power without themselves becoming centres of power" (Vidal Claramonte, 2005, p. 271).

On the other hand, the complex dynamics associated with any transmedia project questions the very nature of the figure of the translator as a single entity. Taking into account the intricate conglomerate of corporations and enterprises that intervene in the creation and development of a specific universe, the notion of translator-as-individual increasingly ceases to be relevant and is slowly evolving into a collective body comprised of different stakeholders (project managers, editors, engineers, etc.). Indeed, sociological approaches to translation have highlighted the significance of broader factors at stake in the dynamics of translation as a collaborative endeavor (Cordingley / Frigau Manning, 2016).

A good example can be the translation J. K. Rowling's saga of Harry Potter books in Spain. Although the different volumes in the series were translated into Spanish by different individuals (Alicia Dellepieane Rawson, Nieves Martín Azofra, Adolfo Muñoz García, and Gemma Rovira Ortega), Emecé Editores/ Salamandra was the publishing house responsible for ensuring terminological

consistency inasmuch as possible, which in certain cases diffculted translation decisions as the universe was expanding (Valero Garcés, 2006). It must be noted that such rigorous oversight can be the result of applying strict agreements of marketing, trademark, and licensing. For example, once the Harry Potter film franchise started, Warner Brothers decided to stipulate in the translators' contracts the requirement to include the already-established names of characters and places in each country so that the company could "distribute the films, computer games and other merchandise all around the world with the names everyone recognizes" (Fries-Gedin, 2002, as cited in Brøndsted and Dollerup, 2004, p. 58).

Moreover, fidelity to pre-existing translations is not always a deciding factor in transmedia universes. The names of Marvel/DC comic book characters were originally translated in Spain in the 1960s through transposition or word-formation mechanisms. Thus, *The X-Men*, series published in the United States since 1963, was known in Spain as *Patrulla-X*. Once the film franchise was launched by 20th Century Fox in 2000, characters were only known as X-Men in Spain henceforth. Similar were the fates of Doctor Strange (originally known as Doctor Extraño), Avengers (Los Vengadores), or Hulk (La Masa). Among the possible reasons for this change, in addition to marketing techniques and globalization, Isabel Balterio (2010) identifies online fandom, since avid fans "are very likely to have access to the original version even before it is translated (...): as can be observed from forums, readers are waiting for the appearance of further issues from their favourite characters" (p. 49).

Arguably, the issue of agency in transmedia products should incorporate the active engagement of fans, users, and consumers through participatory initiatives that have proliferated lately thanks to the advent of collaborative platforms and social networks. The impact of user participation in the development of transmedia storytelling is twofold. Firstly, the audience is now able to become active contributors in the unfolding of transmedia narratives across different platforms. This, in turn, exposes the product to new levels of collective engagement in the milieu of "co-creative media", where "neither developers nor players can be solely responsible for production of the final assemblage regarded as 'the game', [since] it requires input from both" (Morris, 2003, as cited in Dovey / Kennedy, 2006, p. 123). The TV show *Mad Men* (2007-2015), broadcast by AMC, released in 2015 "The Complete *Mad Men* Fan Companion", an online marketing tool designed to promote its last season that enabled viewers to "discover the real story behind some of the most memorable ad campaigns and relive characters' most defining moments with imagery and

quotes” (Clark, 2015). Besides being a reference platform where fans could unlock previously unexplored plotlines, the site enabled users to enjoy a fully immersive experience where they could “relive” rather than simply “watch” certain events. On the other hand, the agency of audience members can be understood in terms of “user-generated translation” (Perrino, 2009, pp. 62-63), which would include communities, wikis, glossaries, volunteer websites, etc., run by active networks of users in order to produce translations in different languages of their beloved products, or “crowdsourcing” (Jiménez-Crespo, 2017), “a practice firmly grounded in the participatory nature of the Web 2.0 (...) used by businesses, organizations, institutions, or collectives to harness the wisdom of the crowd (...) to accomplish any given task” (p. 13). What these new initiatives highlight is that translation practices are continuously growing and evolving in order to better respond to the intertextual challenges posed by cross-platform cultural practices.

Final considerations

Similarly to the ways that transmediality challenges our preconceptions of what a storyworld entails, the translation of transmedia products invites us to reconsider the role and responsibilities of translators today. Collaboration, interdependency, and self-reflection have become crucial to navigate successfully the rapidly changing world of media and cultural entertainment.

The emergence of transtexts have offered the possibility to increase the visibility of the different agents involved in the production and dissemination of stories through immersion and augmentation. If this is to be achieved on an international scale, however, new approaches are needed to ensure that proper translation and localization strategies are methodically implemented with the aim to respect both the peculiarities of each medium involved and the idiosyncratic universe created. Consequentially, the development of future translation training programs will have to be readdressed “to prepare the profession for a dynamically changing (...) entertainment field in which media boundaries are increasingly blurred” (O’Hagan / Mangiron, 2013, p. 75).

Bibliographical References

ABEND-DAVID, D. (ed.). (2014). *Media and translation: An interdisciplinary approach*. London/New York: Bloomsbury.

- BAUMAN, Z. (2000). *Liquid modernity*. Cambridge: Polity.
- BIELBY, D. D. / HARRINGTON, C. L. (2008). *Global TV: Exporting television and culture in the world market*. New York: New York University Press.
- BRØNDSTED, K. / DOLLERUP, C. (2004). The names in Harry Potter. *Perspectives*, 12(1), 56-72, DOI: 10.1080/0907676X.2004.9961490.
- CARPENTIER, N. (2011). *Media and participation: A site of ideological-democratic struggle*. Chicago: Intellect, The University of Chicago Press.
- CLARK, C. (2015). *The complete Mad Men fan companion is here*. URL: <https://www.amc.com/shows/mad-men/talk/2015/04/the-complete-mad-men-fan-companion-is-here/>.
- CORDINGLEY, A. / FRIGAU MANNING, C. (eds.). (2016). *Collaborative translation: From the Renaissance to the digital age*. London: Bloomsbury.
- DOVEY, J. / KENNEDY, H. W. (2006). *Game cultures: Computer games as new media*. New York: Open University Press.
- DUSI, N. M. (2016). Intertestuale, intermediale e crossmediale, e il gusto dell'inatteso, in *Breaking Bad. Between*, 6(11), 1-47.
- ESSER, A. / SMITH, I. R. / BERNAL-MERINO, M. Á. (eds.). *Media across borders: Localising TV, film and video games*. New York/London: Routledge.
- EVEN-ZOHAR, I. (1990). Polysystem Theory. *Poetics Today*, 11(1), 9-26.
- FRANCÉS I DOMÈNEC, M. / LLORCA ABAD, G. (eds.). (2012). *La ficción audiovisual en España: Relatos, tendencias y sinergias productivas*. Barcelona: Gedisa.
- FREEMAN, M. (2016). *Historicising transmedia storytelling: Early twentieth century transmedia story worlds*. New York: Routledge.
- FUCHS, C. (2010). Alternative media as critical media. *European Journal of Social Theory*, 13(2), 173-192.
- GERSHON, R. (2013). *Media, telecommunications, and business strategy*. London/ New York: Routledge.
- GIOVAGNOLI, M. (2011). *Transmedia storytelling: Imagery, shapes and techniques*. Pittsburgh, PA: ETC Press.
- HEINZE, R. / KRAMER, L. (eds.). (2015). *Remakes and remaking: Concepts, media, practices*. Wetzlar: Transcript Verlag.
- JENKINS, H. (2006). *Convergence culture: Where old and new media collide*. New York: New York University Press.
- JENKINS, H. (2007). Transmedia storytelling 101. *Blog confessions of an aca-fan*. URL: http://henryjenkins.org/2007/03/transmedia_storytelling_101.html.
- JIMÉNEZ-CRESPO, M. A. (2017). *Crowdsourcing and online collaborative translations*. Amsterdam/Philadelphia: John Benjamins.

- KALOGERAS, S. (2014). *Transmedia storytelling and the new era of media convergence in Higher Education*. New York: Palgrave Macmillan.
- KENNEDY, H. W. / DOVEY, J. (2006). *Games culture: Computer games as new media*. New York/London: McGraw Hill.
- KERCHY, A. (2018). Translation and transmedia in children's literature. *Bookbird: A Journal of International Children's Literature*, 56(1), 4-9.
- KINDER, M. (1991). *Playing with power in movies, television and video games: From 'Muppet Babies' to 'Teenage Mutant Ninja Turtles'*. Berkeley: University of California Press.
- LEFEVERE, A. (1992). *Translation, rewriting and the manipulation of the literary fame*. New York/London: Routledge.
- LOOCK, K. / VEREVIS, C. (eds.). (2012). *Film remakes, adaptations and fan productions: Remake/remodel*. Basingstoke: Palgrave Macmillan.
- MANGIRON, C. / O'HAGAN, M. (2006). Game localization: Unleashing imagination with a "restricted translation". *JoSTrans: The Journal of Specialised Translation*, 6, 10-21.
- NAPOLI, P. M. (2011). *Audience evolution: New technologies and the transformation of media*. New York: Columbia University Press.
- O'HAGAN, M. / MANGIRON, C. (2013). *Game localization. Translating for the global digital entertainment industry*. Amsterdam/Philadelphia: John Benjamins.
- PERRINO, S. (2009). User-generated translation: The future of translation in a Web 2.0 environment. *JoSTrans: The Journal of Specialised Translation*, 12, 55-78.
- RAJEWSKY, I. O. (2005). Intermediality, intertextuality, and remediation: A literary perspective on intermediality. *Intermédialités: Histoire et théorie des arts, des lettres et des techniques*, 6, 43-64.
- REMAEL, A. (2010). Audiovisual translation. In Y. GAMBIER / L. VAN DOORSLAER (eds.), *Handbook of Translation Studies* (pp. 12-21). Amsterdam: John Benjamins.
- SCOLARI, C. A. (2014). Narrativas transmedia: Nuevas formas de comunicar en la era digital. *Anuario AC/E de Cultura Digital* (pp. 71-81). URL: https://www.accioncultural.es/media/Default%20Files/activ/2014/Adj/Anuario_ACE_2014/6Transmedia_CScolari.pdf.
- SCOLARI, C. / BERTETTI, P. / FREEMAN, M. (2014). *Transmedia archaeology: Storytelling in the borderlines of science fiction, comics and pulp magazines*. New York: Palgrave Macmillan.
- SIMON, S. (1992). The language of cultural difference: Figures of alterity in Canadian translation. In L. VENUTI (ed.), *Rethinking translation. Discourse, subjectivity, ideology* (pp. 159-176). London: Routledge.

- THON, J. N. (2016). *Transmedial narratology and contemporary media culture*. Lincoln: University of Nebraska Press.
- THUSSU, D. K. (2018). *International communication: Continuity and change*. London: Bloomsbury.
- TORO, A. de (2018). Virtual and visual spaces. Flaubert – Borges – Meier – Tantanian. In S. KRAUS / H. FLAGNER (eds.), *Räume und Medien in der Romaniam/ Space et média dans les cultures romanes / Spații și în culturile romanice*. *Passagen*, 16, 31-78.
- TOSUN, N. & DONMEZ, M. (2018). Use of transmedia storytelling within the context of postmodern advertisement. In R. YILMAZ, R., M. N. ERDEM, & F. RESULOĞLU (eds.) *Handbook of research on transmedia storytelling and narrative strategies* (pp. 350-372). Hershey, PA: Information Science Reference.
- TRIFONAS, P. (1998). Cross-mediality and narrative textual form: A semiotic analysis of the lexical and visual signs and codes in the picture book. *Semiotica*, 118(1-2), 1-70.
- VALERO GARCÉS, C. (2006). Y sigue el fenómeno Harry Potter: *Harry Potter and the Half-Blood Prince* traducido al español en versión on-line. In M. P. BLANCO GARCÍA / P. MARTINO ALBA (eds.), *Traducción y multiculturalidad* (pp. 237-248). Madrid: Instituto Universitario de Lenguas Modernas y Traductores, Universidad Complutense.
- VENUTI, L. (1995). *The translator's invisibility: A history of translation*. New York/London: Routledge.
- VERHOEFF, N. (2012). *Mobile screens: The visual regime of navigation*. Amsterdam: Amsterdam University Press.
- VIDAL CLARAMONTE, M. C. Á. (2005). Re-presenting the "Real": Pierre Bourdieu and Legal Translation. *The Translator*, 11(2), 259-275.
- VINAY, J. P. / DARBELNET, J. (2004). A methodology for translation. In L. VENUTI (ed.), *The Translation Studies reader* (pp. 128-137). New York/ /London: Routledge.
- WOLF, W. (2008). The relevance of mediality and intermediality to academic studies of English literature. In M. HEUSSER (ed.), *Mediality/intermediality* (pp. 15-43). Tübingen: Gunter Narr Verlag.
- YILMAZ, R. / Erdem, M. N. / Resuloğlu, F. (2018). *Handbook of research on transmedia storytelling and narrative strategies*. Hershey, PA: Information Science Reference.

TITLE: (Inter/Cross/Trans)Mediality, Appropriation and Subjectivity: Translational Approaches to Transmedia Storytelling

ABSTRACT: In transmedia storytelling, media-content providers develop texts across several technological platforms, thus taking advantage of each platform's specific qualities and abilities. According to Jenkins (2006, p. 21), transmedia storytelling is "the art of world making". This article explores the translation of transmedia products in multilingual and multicultural contexts in an attempt to contextualize the complex network of linguistic, sociolinguistic and sociocultural factors that may play a dominant role during the translation process. Particular attention is given to examine the phenomenon of agency to explore critically the challenges posed by user engagement and alternative practices of translation, using as illustrations particular examples of contemporary transmedia franchises in the United States and Spain. The interdependent relations between source and target texts will be analyzed to investigate how translation choices subtly convey different epistemological positions or ideological sympathies in an attempt to shed light on the underlying dynamics of dissemination and influence of ideas through transmedia storytelling.

TÍTULO: (Inter/Trans)Midialidade, Apropriação e subjetividade: Opções tradutivas em Transmedia Storytelling

RESUMO: Na narrativa transmídia, os provedores de conteúdo de mídia desenvolvem textos em várias plataformas tecnológicas, aproveitando as qualidades e habilidades específicas de cada plataforma. Segundo Jenkins (2006, p. 21), a narrativa transmídia é "a arte de fazer mundo". Este artigo explora a tradução de produtos transmídia em contextos multiculturais e multilíngues, na tentativa de contextualizar a complexa rede de fatores lingüísticos, sociolingüísticos e socioculturais que podem desempenhar um papel dominante durante o processo de tradução. Atenção particular é dada para examinar o fenômeno da agência para explorar criticamente os desafios colocados pelo engajamento do usuário e práticas alternativas de tradução, usando como ilustrações exemplos particulares de franquias transmídia contemporâneas nos Estados Unidos e na Espanha. As relações interdependentes entre os textos de origem e de destino serão analisadas para investigar como as opções de tradução transmitem sutilmente diferentes posições epistemológicas ou simpatias ideológicas, na tentativa de lançar luz sobre a dinâmica subjacente de disseminação e influência das idéias através da narrativa transmídia.