

Introduction

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When we study culture, especially the contemporary one, as researchers and scholars we have a certain duty – the duty of capturing and describing with precision any fashion or phenomenon. This is all the more important as it will bring us to become “the annalists of upcoming changes”, and allow for appearing new impacts among the cultural texts. Thus, it is crucial to observe, describe and define transformations within the culture, the technological ones too, because they can shape it. Undoubtedly there is a need of closer observation of popular culture as a resonator of new trends.

Cognitive and transmedial narratology has grown out from an opposition to so called textocentric paradigm, according to, among others, Polish researcher, Katarzyna Kaczmarczyk:

Within the understanding of the transmedial narratology, the narrative is not only the language representation of causally associated events but also their mental representation, „a cognitive conception” which can be activated by different signs. This approach makes narratology independent from the language paradigm and the narrative itself places on the transmedial level as the category which is not connected just with one vehicle and vulnerable to adopting different shapes. It makes the relations between narrative and medium, with their possibilities and limitations, a very important matter (Kaczmarczyk 2017: 5).

The mentioned textocentric paradigm unfortunately lies at the basis of multiple duplicated belief of impossibility (or the lack of sufficient methodological motivation) when it comes to inclusion of comics, computer games or even TV-series or animation movies to the discourse. In this perspective it should be considered as a thing worth emphasizing, that in *Transmedial*

Narratology published in 2016 by Jan-Noël Thon, which is a kind of literary theory manifesto in the spirit of transmedial narratology, there are examples that mainly come from comics, computer games and science fiction and fantasy blockbuster movies.

This results from the fact that in the latest narratological reflection there is no place for any valuation – narrations circulate around different media as bodily fluids and just manifest themselves differently depending on demand of the specific medium.

Literary medium can better encourage multimodal experiments with textual tissue, medium of film empathizes the attractiveness of presentation of visual message, medium of opera, musical or rock-opera – on connecting visuality and audio-layer, and medium of computer games – on intensifying the impact on audience by stimulation of kinesthetic sensory due to increasing the share of interactivity.

Contemporary „media-conscious“ (Ryan & Thon 2014: 4) literary theory shows that there is a real basis for agreement between fascinations of fans and academic discourse, while looking at the subject without neither positive nor negative emotional attachment. This theory would have, as Ryan in her *Storyworlds Across Media* notes indicates, grown up of the reflection over the meaning of medium in the modern culture. Furthermore:

In the introduction to *Storyworlds Across Media: Toward a Media-Conscious Narratology*, Marie-Laure Ryan and Jan-Noël Thon propose to pivot the reflection on transmedial narrative strategies around the post-classical narrative concept of storyworld. Storyworlds here are defined as representations that transcend both media boundaries and the ‘native’ territory of language in narrative fiction – which allows for abandoning what Linda Hutcheon associated with the ‘realist imperialism’ of classical narrative studies, that is their dependence on exclusive real-world reference as well as Barthesian ‘having-been-there of things’ principle for constructing narrative meaning (Koskimaa, Maj & Olkusz 2018: 7-8).

About the advantages of transmediality in the view of TV-serials writes, among others, Elisabeth Evans:

Transmediality plays with this central construct of a fictional world in terms of what Matt Hills has called a ‘hyper-diegesis’, or ‘the creation of a vast and detailed narrative space, *only a fraction of which is ever directly seen or encountered within the text*’ [...]. With moments of transmedia storytelling new media platforms such as the internet or mobile phone are used to provide access to the parts of the text that are not available through the television episodes.

Transmedia storytelling makes particular use of fictional worlds, exploiting the fact that the viewer only sees part of that world and will be encouraged to subsequently seek out information on those hidden parts via the extensions onto multiple platforms (Evans 2011: 11).

All this testifies to the real need of conducting research to the large scale, in which the authors of articles published in this issue of „Facta Ficta Journal of Theory, Narrative & Media” participate too. The variety of topics in their research illustrates the „media-conscious” position towards the described phenomena as well as their media representations. What is more, the completion of the transmedial subject is an extensive interview with Thomas Elsaesser.

However, the issue „Facta Ficta Journal of Theory, Narrative & Media” is important because it also summarizes the Facta Ficta Research Centre’s conference project *Expanding Universes. Transmedial & Transfictional Ways of World-building*¹ which was created in 2016 by Krzysztof M. Maj. For this reason one of the „International Journal of Transmedia and Literacy” issues has been published.

Works cited

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- Koskimaa, Raine, Krzysztof M. Maj, Ksenia Olkusz (2018), ‘Introduction to Expanding Universes Exploring Games and Transmedial Ways of World-building,’ *International Journal of Transmedia and Literacy*: 4, pp. 7-17.
- Ryan Marie-Laure, Jan-Noël Thon (2014), ‘Introduction,’ in: *Storyworlds Across Media. Towards a Media-Conscious Narratology*, Marie-Laure Ryan, Jan-Noël Thon (eds.), London: University of Nebraska Press, pp.1-21.
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¹ It is worth adding that it was during this conference that a lecture was held by Marie-Laure Ryan. It’s available online: <https://factaficta.org/wyklady/#ryan>.