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BA English Honours | Semester VI | ENG6EJ303

Adaptations in Literature

Module 3: Transmedia Storytelling, Graphic Novels, and Video Games • Comprehensive Notes

Chapter 3: Graphic Adaptations, Convergence, and Ludic Media

In the digital age, narratives migrate beyond single media into complex transmedia universes encompassing graphic novels, comic books, television spin-offs, and interactive video games.

3.1 Henry Jenkins and Transmedia Storytelling

Media theorist Henry Jenkins defines **transmedia storytelling** 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. Each medium does what it does best (e.g., a film introduces the world, a comic book explores backstories, a video game allows participatory exploration).

3.2 Graphic Novels as Adaptive Medium

Adapting literary classics into the graphic novel format (e.g., Art Spiegelman's *Maus*, graphic adaptations of Franz Kafka or Mary Shelley) leverages the simultaneous juxtaposition of image and text, panels, gutters, and visual pacing to re-examine historical trauma and psychological alienation.

Advanced Critical Theory, Hermeneutics & Literary Praxis

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Critical inquiry into Module 3: Transmedia Storytelling, Graphic Novels, and Video Games reveals how textual forms construct meaning through complex aesthetic strategies and structural choices:

- **Structuralism and Semiotic Deconstruction:** The organization of signs, tropes, and syntactical structures establishes narrative authority while simultaneously revealing internal fissures. Binary oppositions embedded within the discourse—such as center versus margin, tradition versus modernity, and subjective interiority versus objective reality—are systematically problematized through textual slippages and ambiguous signifiers.
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experience, domesticity, and public agency are mediated across divergent historical moments and cultural landscapes.

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2. Historiographical Context and Reception Theory

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3. Comparative Aesthetic and Thematic Matrix

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