



***Don Quixote of La Mancha:* Transmedia Storytelling in the Grey Zone**

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Transmedia storytelling is one of the most interesting phenomena emerging from the contemporary media ecology. In this article, the focus moves from contemporary transmedia productions to a literary classic: *The Ingenious Gentleman Don Quixote of La Mancha*, written by Miguel de Cervante from 1605–1615). Inspired by the conceptions of Henry Jenkins and Jesús Martín-Barbero, this article first reflects on the relationships between participatory culture, the media industry, and popular cultures; second, the article analyses from a narratological perspective a corpus of productions published between the 19th and 20th centuries in Spain that expanded the narrative universe of Cervantes' masterpiece. The research specifically focuses on the *auques*, a series of peripheral graphic productions situated in a grey zone between Cervantes' official narrative (the canon) and user-generated content (the fandom).

Keywords: transmedia, storytelling, Don Quixote, participatory culture, mediation

Introduction: Toward An Archaeology of Transmedia Storytelling

When researchers, students, and professionals hear about transmedia storytelling, they immediately think of Star Trek, The Matrix, Star Wars, or Lost, but transmedia storytelling is not a new phenomenon: age-old narratives like the story of Christianity, which goes far beyond the Bible, demonstrate that transmedia storytelling has been present for many centuries. But now, at the beginning of the 21st century, transmedia narratives have entered a new dimension and become more visible. What do we mean by a "new dimension" for transmedia storytelling?

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In the last 20 years, the media ecology has undergone profound changes characterized by more media, more platforms, more narratives, and more interactions. Today, social networks cross the world and the audiences are global, even if they are more fragmented. The same may be said about fan communities. In the contemporary media ecology, transmedia storytelling is not just more visible, it is one of the most interesting phenomena for media researchers and professionals.

The objective of the article is twofold: (1) to reflect on the status of transmedia storytelling, especially concerning the relationships between the media industry and user-generated content (UGC), and (2) to analyze from a semio-narratological perspective a corpus of peripheral productions that surround a classic work: *Don Quijote de la Mancha* (Cervantes, 1605–1615/2004). The first section introduces a sociocultural context for understanding transmedia storytelling: These new narrative formats should be considered as a cultural practice that opposes media industry strategies and user tactics. The section is primarily based on the contributions of Jenkins (2003, 2004, 2006, 2007) and Martín-Barbero (1980, 1987/1993). The second section presents a set of semio-narratological categories necessary for analyzing a transmedia textual corpus (Genette, 1992, 1997a, 1997b; Scolari, 2009, 2012, 2013b). The description and analysis of the textual pieces is developed in the third section. As already indicated, the research specifically focuses on a series of productions situated in a grey zone between Cervantes' official narrative and UGC.

This article is situated at the crossroads of three key concepts—culture, text, and narrative—and their relative research fields—cultural studies, semiotics, and narratology. A few words about this interdisciplinary approach: The article reflects on the relationships between participatory cultures, the media industry, and popular cultures from the perspective of a contemporary phenomenon: transmedia storytelling. In this case, the reflection is based on a semio-narratological analysis of a set of texts mostly produced in the late 19th century in Spain. As transmedia storytelling is expressed in social and textual practices, in this specific case the study of a textual corpus will lead to an exploration of a hybrid area between the media industry and user practices.

There has been a great deal of study of the tensions between the narrative and the media in the last decade (i.e., Elleström, 2010; Grishakova & Ryan, 2010; Ryan, 2004). It is almost impossible to summarize in a few paragraphs the ongoing and unresolved debates these studies have generated. From a narratological perspective, the debates discuss the many tensions related to the (in)dependence of the narrative from/on the media. If the structural theories defended the existence of an autonomous narrative system that can be transposed from one medium to another without losing properties, other approaches have suggested that any retelling or representation alters the story told. Researchers such as Herman (2004) went beyond these oppositions to suggest that "stories are shaped but not determined by their representational formats" (p. 54). Considering the complexity of the field, the present article will focus on only one specific narrative corpus to explore and reflect on an early experience of transmedia storytelling in the 19th century. In any case, this exploration could be included in what Herman defined as a "post-classical narratology," that is, a narrative analysis that encompasses storytelling practices across media and integrates concepts not included in the early narratologist's toolkit (Herman as quoted in Biwu, 2011).

A couple of definitions before continuing: According to Jenkins *transmedia storytelling* is a process whereby the elements of a fiction are dispersed systematically across multiple media for the purpose of creating a unified experience. Transmedia storytelling integrates two dimensions: (1) the construction of an official narrative that gets dispersed across multiple media and platforms (the canon), and (2) the active participation of users in this expansive process (the fandom). User participation may adopt different forms: simple viral reproduction of content, manipulation of a text (remix, parodies, etc.) and redistribution, active participation in fan communities, creation of narrative extensions, and so on (Jenkins, 2006, 2007, 2009).

Any transmedia storytelling experience proposes the creation of a "transmedial world." According to Klastrup and Tosca (2004), what characterizes a transmedial world is that "audience and designers share a mental image of the 'worldness' (a number of distinguishing features of its universe)" (p. 1). A transmedial world is more than a specific story, although its properties are usually communicated through storytelling. For example, Tolkien's Middle Earth is more than a book trilogy: It includes the films, the board games, the videogames, the landscapes painted by graphic artists, the fan fiction, and so on.²

Jenkins also highlights these characteristics of transmedia storytelling:

Most often, transmedia stories are based not on individual characters or specific plots but rather complex fictional worlds which can sustain multiple interrelated characters and their stories. This process of world-building encourages an encyclopedic impulse in both readers and writers. We are drawn to master what can be known about a world which always expands beyond our grasp. This is a very different pleasure than we associate with the closure found in most classically constructed narratives, where we expect to leave the theatre knowing everything that is required to make sense of a particular story. (Jenkins, 2007, para. 5)

Transmedia storytelling therefore can be seen as a social narrative practice while transmedial worlds are a social text-based interpretative construction situated at a cognitive level. Both concepts will be applied in the following sections, especially in the analysis of *Don Quixote*.

Mass Culture/Popular Cultures/Fan Cultures

Two practices converge and, at the same time, challenge each other in transmedia storytelling: the strategies of the media industry and the tactics of users and fans. The relationships between these

² Even if the author agrees with Klastrup and Tosca's conception of the *transmedial world*, he prefers to keep at a safe distance from other assumptions of theirs (e.g., when they say that "we must thus approach transmedial worlds exactly as worlds, not as a 'texts' or any given sign system, but as imaginary constructs shared by the cult audience with an interest in the universe, or twisting Foucault a bit, thinking of them as transdiscursive entities" (2004, p. 4). Without discarding Foucault's and many other possible contributions, in this article the transmedia worlds will be considered as textual networks that, obviously, generate cognitive constructions.

opposite actors are not simple: If the media industry is looking to make a profit, then, in contrast, the fans are inspired by collaboration. To produce their creations, users consume the textual content coming from the media industry; on the other side, when a user's content catches the attention of the audiences, the industry tries to integrate it into its profit-making machine. In the middle, between the industry and the user territories, there is a large grey zone populated by different kinds of hybrid textual species, economic actors, and cultural practices.³

This section, as already indicated, will be approached along two complementary paths: one starts in Latin America and the other in the United States. The driver, in the first case, is the Spanish-born scholar Jesús Martín-Barbero, one of the main references in Latin American cultural and media studies; the second driver will be Henry Jenkins, who is perhaps the scholar who has most enlarged the discussion about media and culture in the last decade.

Jesús Martín-Barbero and the Popular Culture Way

Since the early 1980s, the *liaisons dangereuses* between mass culture and popular cultures have been analyzed in the specific context of Latin American media studies by scholars like Martín-Barbero (1980, 1987/1993) and García Canclini (1982/1993, 1989/1995). In a groundbreaking article published in 1980, Jesús Martín-Barbero described a series of challenges to communication research in Latin America. In this article, Martín-Barbero proposed a reconfiguration of media reception studies. The critical tradition had often considered subjects as accomplices of domination; for Martín-Barbero, they should also be considered as decoders that rebel against the domination discourses (Martín-Barbero, 1980, p. 11). In other words: In the reception space, there is room for domination and, at the same time, for resistance and re-signification. The new mapping of the relationships between popular culture and mass culture should be considered one of Martín-Barbero's most important theoretical contributions:⁴

³ The antagonism between mass culture and popular culture has been one of the key oppositions in British cultural studies. According to Hartley, there is a double political ambiguity in this field. First, there is ambiguity about the source of popular culture. (Is it imposed by media corporations or derived from people's experiences?) Second, there is ambiguity about the power of it. (Is it a powerless and subordinate class position, or an autonomous and potentially liberating force?) For Hartley (2002), "these ambiguities have an important bearing on the study of popular culture, since they make it very hard to specify an easily agreed object of study" (, p. 179). These questions and tensions are particularly present in Martín-Barbero's mediations model. Scholars like Hartley and Fiske (1989) could also have been interlocutors in the conversation between Martín-Barbero and Jenkins proposed in this article.

⁴ If traditional media studies in the United States homologated "popular" and "mass" culture (usually they are considered synonyms), in Latin America "mass culture" refers to the homogenized cultural industry—in the sense of Adorno and Horkheimer (2002)—while "popular culture(s)" relates to the folkloric, pre-industrial cultures, and/or the culture of the subaltern classes. This opposition has been one of the key elements of many academic and political discussions during the second half of the 20th century. This debate spanned from Adorno's (1941) and Macdonald's (1962) apocalyptic approaches to positive visions of mass culture (Shills, 1957). Researchers such as Eco (1964) expressed a vision beyond the traditional intellectual criticism of mass media. In this context, Martín-Barbero's innovative

- Popular culture is a memory of a forgotten matrix that includes resistance, replication discourses, and silences. More than a folkloric recuperation of the past, popular culture is constructed in opposition to a dominant practice (Martín-Barbero, 1980, p. 20).
- Mass culture denies popular culture. The former is industrially produced "for the masses"; it homogenizes popular culture(s) and dissolves their differences (Martín-Barbero, 1980, p. 21).
- Mass culture needs and reappropriates popular culture. In other words, mass culture reconfigures the "popular taste" (*gusto popular*). According to Martín-Barbero, there is a "historical mediation" between mass culture and popular cultures.

In conclusion, the relationship between popular and mass cultures should never be reduced to mutual exclusion: *rejection* and *hybridization* operate together. The two cultures blend into each other but, at the same time, they also show negation movements.

How can these contributions be applied to the contemporary media ecology and specifically to transmedia storytelling? Martín-Barbero's theory of mediations was built around the experience of broadcasting and the active popular responses to it. In the 1980s, the media ecosystem was founded on analog technologies, the media content was mostly organized in linear textual structures, and the audiences were seated in front of their TV set. The introduction of digital technology facilitated the manipulation, reproduction, and exchange of information in a global network (from one-to-many to many-to-many). Digital technology also enhanced the creation of more complex textual structures (from text to hypertext) and the confluence/hybridization of different languages (from monomedia to multimedia). In the broadcasting era, the different actors of the system (professionals, companies, researchers, etc.) thought in a monomedia mode: The audiences were classified and the transmission strategies were organized around single media (radio, television, cinema, etc.). Now "transmedia" seems to be the magic word. Nowadays, it is almost impossible to develop production or research strategies without taking into account the relationships between media in the context of the media ecology.

With appropriate adaptations, the research program outlined by Martín-Barbero in the 1980s remains useful:

What is important is that which structures the specific conditions of production and the ways the productive system leaves marks on the formats. Thus, the focus is on the ways in which the television industry, as a productive structure, semanticizes and recycles the demands coming from the various "publics" and the uses of television by these publics. (Martín-Barbero, 1987/1993, p. 221)

conception of the relationship between mass and popular cultures reconfigured a field based on irreconcilable Manichean oppositions (mass vs. popular culture, serious vs. popular music, etc.).

In any case, some changes in the theoretical appropriation are needed. In the 1980s, Martín-Barbero's theory of mediations described the rejections and mutual appropriations of mass culture and popular culture. Even if the basic dynamic is similar, today the researcher must focus on the rejections and mutual appropriations of mass culture and participative culture, a new experience that Jenkins (2004, 2006) defined as "convergence culture."

Henry Jenkins and the Convergence Way

What is media convergence for Henry Jenkins? The tensions between the industry and the participatory culture of prosumers are at the center of Jenkins' reflections on media convergence and transmedia storytelling (Jenkins, 2003, 2004, 2006; Jenkins, Ford, & Green, 2013). Media convergence is more than simply a technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres, and audiences. Convergence "refers to a process, but not an endpoint" (Jenkins, 2004, p. 34).

And what about the new audiences? In the last 20 years, audiences have mutated. In the 1980s, the receiver of communication was considered a critical, rebellious, and counter-hegemonic subject. Now this receiver is a prosumer who actively participates in the creation/manipulation of texts and feeds the social networks with new content. The new coordinates of media consumption practices are remixing (Lessig, 2008) and postproduction (Borriaud, 2002). The traditional viewing or reading experiences have also been transformed: Today, users deal with highly interactive interfaces that go beyond the traditional TV channel surfing or printed page browsing. According to Jenkins, audience researchers should abandon their romance with audience resistance "in order to understand how consumers may exert their emerging power through new collaborations with media producers" (2004, p. 36). If Martín-Barbero presented the relationships between mass and popular cultures as a complex field crossed by different types of processes—from hybridation and reappropriation to mutual rejection—for Jenkins, the relationships between the industry and the collaborative culture of prosumers are not so different:

Convergence is both a top-down corporate-driven process and a bottom-up consumer-driven process. Media companies are learning how to accelerate the flow of media content across delivery channels to expand revenue opportunities, broaden markets and reinforce viewer commitments. Consumers are learning how to use these different media technologies to bring the flow of media more fully under their control and to interact with other users. They are fighting for the right to participate more fully in their culture, to control the flow of media in their lives and to talk back to mass market content. Sometimes, these two forces reinforce each other, creating closer, more rewarding, relations between media producers and consumers. Sometimes, these two forces are at war and those struggles will redefine the face of American popular culture. (Jenkins, 2004, p. 37)

Strong associations connect Martín-Barbero's reflections on mediation in the 1980s and Jenkins' ideas around media convergence in the 2000s. Both of them are talking about the complex relationships that can be established between the media industry and consumer culture, although in different societies

and at different historical moments. Today, the situation is different from that of the 1980s, but the contradictory relationships between the two worlds are still there, on the desktop of the media researcher.

What is in the middle of these two worlds? The grey zone. A no-man's-land where any kind of textual production may be found: user-generated products looking for commercial success, such as *Pardillos*, products discarded by the media industry waiting to be appropriated by the users and returned to the commercial circuit, such as the story of Sugar Man, or professional videos created with a low-cost, fan style that reach millions of viewers on YouTube, such as the productions of the Fine Brothers.⁵ Could these texts be considered as mainstream industrial content? No. Are they user-generated productions? Sometimes they look like user-generated works, but they are not supported by the ethical spirit of collaboration and sharing—perfectly described by Jenkins in his works—that characterizes fan productions.

The texts emerging from the grey zone are hybrid productions made by skilled amateurs or small artisan ventures that often break the rules of copyright like any fan community producing fanfiction or remixes of their favorite transmedial narrative world. In the grey zone, it is possible to find commercial productions created for earning money without paying rights, works distributed for free and pushing the user to pay for the premium content, and UGC that aspires to be mainstream one day. The textual pieces analyzed in the following pages are situated in this grey zone between the media industry and the consumers' playground, that is, between the canon and the fandom.

The grey zone could also be understood from a different perspective. According to Lobato, Thomas, and Hunter (2010, p. 900), UGC is a category typically "defined in relation to its normative opposites: the professionally produced content that is supported and sustained by commercial media businesses or public organizations, and the purportedly docile and passive modes of consumption associated with mass analog media." In this context, UGC is often imagined as a disruptive and creative force, spontaneously emerging from the users. To avoid these limitations, Lobato, Thomas, and Hunter propose a different opposition—formal/informal—and present them as a continuum:

There are many forms of UGC, ranging from political blogs to fansubbing networks, which exhibit high levels of tacit or extra-institutional coordination, rationalization, and professional scrutiny—all qualities which are not usually associated with amateur media. The field of UGC is therefore not only internally heterogeneous, but also engaged with, and reliant on, a variety of industrial and institutional media systems and governmental forces. (Lobato, Thomas & Hunter, 2010, p. 900)

⁵ *Pardillos* is a parody of *Lost* produced by the Spanish student Carlos Azaustre. This comic, originally distributed online for free, was printed and can be bought in the largest cultural stores of Spain (Scolari, 2013a, 2013b). *Searching for Sugar Man* (2012) is a documentary directed by Malik Bendjelloul that tells the story of Sixto Rodriguez, a relatively popular singer from the 1970s who was rediscovered 30 years later and turned into a worldwide star (like the old members of the Buena Vista Social Club from Cuba). Finally, the Fine Brothers are two young creators who produce widely distributed videos on YouTube and, at the same time, create content for major television networks proposing very creative low-cost videos (Scolari, 2013a).

Scholars such as Hartley (2002) have also explored different phenomena in the grey area, such as power viewing (for hyperactive audiences such as fandom, “viewing is turned into a further creative or critical practice,” p. 220), bricolage (“Western consumer society was taken to be a society of bricoleurs,” p. 23), and interactivity (“the concept of the user displaced that of the audience . . . DIY culture describes a more interactive relation between centralised institutions and individual people or groups” p. 76).

Transtextualities and Narrative Strategies

Before exploring the textual production emerging from the grey zone, it is necessary to present a couple of narratologic categories that will be applied during the analysis. In this specific case, the analysis will orbit around two categories: transtextuality and transmedia narrative strategies.

Transtextuality

G erard Genette is the analyst who perhaps has paid the most attention to the relationships between texts. Through three books—the transtextual trilogy made up of *The Architext: An Introduction* (1979/1992), *Palimpsests: Literature in the Second Degree* (1982/1997a), and *Paratexts: Thresholds of Interpretation* (1987/1997b)—this French researcher developed an exhaustive taxonomy of the textual networks that surround every written production. In the early 1980s, Genette proposed a taxonomy of the relationships between texts. The main category was *transtextuality*, a general class that included any kind of manifest or secret relationship among texts. According to Genette, “the subject of poetics is transtextuality, or the textual transcendence of the text” (1997b, p. 1).

Genette identified five subcategories: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. If intertextuality is based on the literal presence of one text within another, the paratext is the “vestibule” or “threshold” that offers the reader “the possibility of either stepping inside or turning back” (1997b, p. 2). Paratexts may be introduced before, during, or after the main text; they can be official (accepted by the author and/or the publisher) or unofficial (or semiofficial, like interviews, conversations, etc.). The metatext, for its part, is a comment or review of a text; this is the critical relationship par excellence. Hypertextuality is a superimposition of a later text onto an earlier one (for Genette, any writing is rewriting). Finally, architextuality is the most abstract of the categories: This relationship of inclusion links each text to the various kinds of discourse of which it is representative (e.g., genres). The following table summarizes the full taxonomy:

Table 1. Genette's textual taxonomy (Genette, 1992, 1997a, 1997b).

Transtextuality	Intertextuality	Relationship of co-presence between two or more texts. Examples: quotation, allusion, plagiarism, etc.
	Paratextuality	Liminal devices and conventions, both within (<i>peritext</i>) and outside it (<i>epitext</i>) that mediate the book to the reader. Examples: titles, subtitles, forewords, dedications, epilogues, afterwords, etc.
	Metatextuality	Relationship that links a commentary to the text it comments on without necessarily citing it. Example: a book review.
	Hypertextuality	Any relationship uniting a text B (<i>hypertext</i>) with an earlier text A (<i>hypotext</i>). Examples: imitation, pastiche, parodies, stylistic transformation, translation, versification/prosification, reduction/augmentation, amplification, transmodalization (adaptation), etc.
	Architextuality	Designation of a text as part of a genre or genres.

All of these "are not separate and absolute categories without any reciprocal contact or overlapping" (Genette, 1997b, p. 7): They are connected in different ways that Genette illustrates through many literary examples.

Transmedia Narrative Strategies

Transmedia storytelling is not only about narrative expansions: It may also include compressed texts such as trailers, recaps, sneak peeks, and the like (Pezzini, 2006; Gray, 2010). Any map of transmedia narrative strategies should include processes like textual expansions and compressions (Scolari, 2012, 2013b). Since the time of classical rhetorics, the four fundamental operations—the so-called *quadripartita ratio*—have been addition (*adiectio*), omission (*delectio*), transposition (*transmutatio*), and permutation (*immutatio*). These four operations can be very useful for classifying textual units considering their function in the transmedia storytelling strategy.

Table 2. Transmedia Narrative Strategies (Scolari, 2013a, 2013b).

Transmedia strategy	Addition	Expansion of elements	Interstitial texts: mobisodes, webisodes, etc. Prequels, sequels, and parallel stories Alternate endings Any other expansive textual format
	Omission	Subtraction of elements	Recaps Trailers, promos, and sneak peeks Introductions (<i>Previously on . . .</i>) Any other compressed textual format
	Transposition	Changes in the normal order or arrangement of the elements	Flashbacks and flash-forwards Synchronizations (parallel editing)
	Permutation	Substitution of elements	Parodies Recut trailers Mashups Alternate endings

This schema can be very useful for identifying not only expansion strategies, but also narrative compressions; at the same time, these four rhetorical operations should not be reduced to transmedia strategies (they could also be applied to single-media narratives). As already indicated, this article will focus on just a small part of the transtextual universe of *Don Quixote*. The analytical tools presented in this section (transtextual typologies and transmedia narrative strategies) will make it possible to study from a transmedia perspective a part of the textual forest that surrounds *Don Quixote*.

Don Quixote and Transmedia Storytelling

Beyond Don Quixote

The Ingenious Gentleman Don Quixote of La Mancha was published by Miguel de Cervantes Saavedra in two volumes (1605–1615). In 1614, an author, who still remains anonymous, published a spurious Part Two under the pseudonym Alonso Fernández de Avellaneda. In an intelligent and certainly (post)modern transtextual movement, the second part by Cervantes—published as a direct consequence of Avellaneda’s book—included many references to the fake continuation. In this context, Cervantes’ two volumes should be considered the original corpus (canon) of this narrative world.

As the reader may imagine, it is almost impossible to describe the textual influence of *Don Quixote* on Western culture (and beyond): For more than four centuries, it has served as an important thematic source for all kinds of artistic and popular expressions. Many artists, from Pablo Picasso to Richard Straus and Orson Welles, have ended up trapped in *Don Quixote's* textual net. In Cervantes' masterpiece, the external narrator of the novel "manipulated with unusual technical skills the fictional and narratological procedures that will be imitated and exploited, subverted and recreated over the four centuries of history of the genre" (Paz Gago, 1996, p. 6).

Could *Don Quixote* be considered an example of transmedia storytelling? At first glance, the answer cannot help but be negative: It was a monomedia production that in the successive editions only added images, like the fabulous illustrations created by Gustav Doré in 1863. But the incorporation of images is not enough to make a work a transmedia production (in this sense the illustrated versions of *Don Quixote* are not transmedia works). On the other hand, Cervantes never wrote a third part of *Don Quixote* for the theater or an opera about the childhood of Sancho Panza, but . . . another creator may do it.

As soon as researchers enter the world of *Don Quixote*, they will discover narrative expansions and compressions coming from different territories of the cultural production. This is the transmedia dimension of Cervantes' romance: *Don Quixote's* transmedia narrative world starts in a couple of books, but ends up in the outer planets of the textual system. In 400 years, a huge mountain of paintings, illustrations, theater plays, songs, and all kinds of textual material has been created around Cervantes' masterpiece. As it is impossible to embrace even a small portion of this universe, this article will only focus on a geographically and temporally limited production situated in the grey textual area between the official canon and the UGC.

What kinds of texts are in the grey zone? As explained earlier, the grey zone includes textual pieces that do not belong to the canon and, at the same time, are not produced by users. Created by artisans and small business ventures situated at the periphery of the media industry, these texts are based on the logics of free appropriation that characterizes user-generated products; however, as they have commercial objectives (they seek economic benefits), these textual pieces could never be considered as an emergent production of the free collaborative culture of prosumers. The corpus presented in this article includes a heterogeneous set of textual components produced in Spain (specifically in Barcelona) between the 19th and 20th centuries.

Where does this textual corpus come from? In 1946, Juan Givanel Mas and Agustí Calvet (Gaziel) (1946) published *Historia Gráfica de Cervantes y del Quijote*. The book was divided into three sections: The first one focused on the graphic representations of Miguel de Cervantes Saavedra. The second one examined the images of Don Quixote and Sancho Panza from the 17th to the 20th century. The third section was titled *The Quijote del Pueblo (The Quixote of the People)* and was dedicated to the popular representations of Quixote's narrative world: ceramics, cartoons, fans, matchboxes, tram tickets, decals, candy wrappers, stamps, playing cards, and other pieces that, following Gray (2010), could be defined as "peripheral texts."

One of the most relevant issues concerning this third section of the *Historia Gráfica de Cervantes y del Quijote* is that Givanel Mas and Calvet did not write it: It was written by Joan Amades, an eminent Catalan ethnologist and folklorist. According to Grau and Serés (2005, p. 15) the origin of this third section is a document known as *El Quixot dels Analfabets* (*The Don Quixote of Illiterate People*) or *El Quixot dels Ignorants* (*The Don Quixote of Uneducated People*). Amades, a Republican intellectual punished by Franco's dictatorial government, was constrained to working as a ghostwriter for other authors. This article is based on Amades' (2005) recently recovered original version, *El Quixot dels Ignorants*.

The Don Quixote of Illiterate People

The textual production situated in the grey zone is almost infinite. It was not easy for Amades to reconstruct this textual territory: For example, he could not identify a copy of famous engravings (more than one million copies!) produced in France at the end of the 18th century (Amades, 2005, p. 24). Most of the productions identified by Amades could be compared to contemporary commercial appropriations of mass-culture characters made without official permission of the copyright holders. Fake *Star Wars* merchandise would be a good point of reference for interpreting the role of these productions created in the shadow of *Don Quixote* in the Spanish cultural industry between the 19th and 20th centuries.

This article analyzes just a small portion of this unlimited textual universe: the *aleluyas*, or *auques* (Catalan pronunciation: 'awkəs—In singular *auca*: 'awkə) (Figure 1). The auques are a traditional Catalan format similar to that of a book of saints. In its original form, the book of saints looked like a modern comic without text. These books presented the lives of saints for illiterate people even before the diffusion of the Gutenberg printing press in the 15th century. The auques presented the same kind of graphic narrative, but they were printed on a single page. They were one of the most popular media in Spain before the arrival of the mass press and the spread of literacy in the 20th century. According to Amades (2005, pp. 29–30), the auques used to be connected to gambling and clairvoyance; later they transformed into powerful didactic media for illiterate people. These pedagogic auques—usually made up of 48 vignettes—included a short text to complement the visual story. During the 19th century, the auques introduced new themes (moralizing fables, stories, biographies, plays, etc.). Adults read and discussed the auques, and children played with them. They also became important for publishing business in cities such as Barcelona.

Amades described different auques. One of them (*Historia de Don Quijote/Story of Don Quixote*) was originally engraved on wood and did not respect the narrative lineal sequence of the original work. Some of these auques were hand painted, and Amades states that painting auques was a very popular entertainment (2005, p. 36). Another *auca* produced in Madrid was a compression of *Historia de Don Quijote*; it only included 24 vignettes selected by the editor. The text that complemented the images sometimes demonstrated that the creators of these printings had never read the original novel. In other cases, the reductions showed secondary events of the original story—the ones with the most impact for a popular reader—and left out key scenes of Cervantes' work. Even if the name of the publisher and the publication year are not so difficult to identify, in most of these auques it is not easy to recognize the artists behind the production.



Figure 1. Auca de Montserrat (1923).

Source: http://upload.wikimedia.org/wikipedia/commons/7/78/Auca_de_Montserrat.jpg

One of the most popular auques was published in Madrid in 1869 by Josep M. Marès i Roca (*Aventuras de Don Quijote de la Mancha/Adventures of Don Quixote of La Mancha*) (Figure 2). This auca used a slightly different model, with only 40 vignettes presented in a rectangular format (the vignettes were usually square). Amades reproduced some of the verses written under the vignettes. Usually these verses were compressed into two lines:

*By the same host, he is knighted.
Attack, blind, a herd, causing much damage.
When they entered Barcelona,
the boys whistled at them. (Amades, 2005)*



Figure 2. Aventuras de Don Quijote de la Mancha (1869).

As Don Quixote was actually welcomed when he entered Barcelona in the second part of the romance, Amades believes that this auca demonstrates that sometimes the authors were not familiar with the original novel.

One of the most interesting auques from the perspective of transmedia storytelling was published in Madrid and was dedicated to the *Vida del Gran Sancho Panza (The Life of the Great Sancho Panza)*. Amades described it from a genuinely contemporary narratological perspective:

This funny auca tells the adventures of the great Don Quixote through the life of his servant Sancho Panza, and tends to present it from a comical perspective and related to the donkeys. The auques we've seen so far do not escape from the plot of Cervantes' novel. We may consider them as a reduction, a graphic transposition of the novel that does not invent anything and which is limited to showing and explaining the scenes of the novel. This document presents something else: it describes the birth of the protagonist, a fact which Cervantes never mentioned. (2005, pp. 43–44)

Like the previous auques, this one is not balanced: Many important scenes have been left out, and the authors only show the moments that demonstrate the rusticity, goodness, and materialism of Sancho Panza. Other auques reproduce the same narrative operation—a reduction based on a specific selection of events and a reorganization of the story—to make evident Don Quixote's nobility and madness.

The adventures of Don Quixote were so popular and well integrated into the social imaginary that the creators of the auques could play with the structure of the story when they made reductions or adaptations. An auca published in Madrid—*Nuevas Aleluyas de Don Quijote Dibujadas por Sancho Panza (New Auques of Don Quixote Drawn by Sancho Panza)*—reproduced the main scenes of Cervantes' novel, and in a certain vignette the author represented Sancho Panza going to the rescue of Dulcinea, although this last character had not yet been introduced in the auca. In semiotic terms—in this case, following Umberto Eco's contributions (Eco, 1995)—it could be said that readers already had the textual competences in their encyclopedia to interpret the auca. This specific auca also introduced a change in the enunciation level: The auca has been "drawn by Sancho Panza" (Figure 3).



Figure 3. Nuevas Aleluyas de Don Quijote Dibujadas por Sancho Panza (n.d.).

Another auca that introduced radical changes into the sequential order of the facts was published in Barcelona in 1928 (*Història de Don Quixot de la Mancha—Story of Don Quixote of La Mancha*). Amades was really surprised because the publisher (Joan Baptista Batlle) and the production director (Josep Sunyer) were specialists in *Don Quixote*; Sunyer had even published a book about the mistakes in the different editions of Cervantes' most famous novel. Even if this auca was created for a highbrow reader, Amades concluded that the low quality of the images and text, added to the already mentioned narrative errors, were not worse than other popular auques already in circulation. This auca also included a vignette that had never been published before: the visit of Don Quixote to Sebastian de Cormellas' printing factory in Barcelona, a scene described by Cervantes in Chapter LXII of the second part of the book.



Figure 4. Historia del Nuevo Don Quijote (n.d.).

Historia del Nuevo Don Quijote (*Story of the New Don Quixote*), also published in Barcelona, was an auca that had no relationship to Cervantes' novel (Figure 4). This auca by Bosch was a parody published in a journalistic context. It tells the story of an immoral political character of the second half of the 19th century. Amades also described a couple of auques also produced by Bosch for children's games:

Lotería de los Setenta y Dos (Lottery of the Seventy-Two) and Juego y Lotería Alfabéticos (Alphabetic Game and Lottery) (Figure 5). Both auques, the first composed of 72 vignettes and the second by 28, included images of Don Quixote and Sancho Panza among other human characters and animals and in different kinds of situations.

JUEGO Y LOTERÍA ALFABÉTICO. 67

1 **A**RDIL bravo lo aceptasteis
bajo una ramba frondosa,
impulso, así ganasteis.

2 **A**RDO, queito sacasteis
al teatro en alta amon.
porqué cobrós ganasteis.

3 **A**RDILLO: siempre aprovecho
lleva a quien lo posee,
gasta diez, para satisfacer.

4 **A**RDENAR se ve bien
tal como el hano se pierdo,
su pierdo cuatro barbero.

5 **A**SRACES: en cascadas,
ganas te hacen perder diez,
cuos por diez empiezas.

6 **A**LETANTE: qualis estompi?
apartes sólo unigo mío,
lo caute en la tiempo.

7 **A**RIOL: como no otro has tratado
de cuat' tres, no te estira
barco: el fante lo almirado.

8 **A**LLAN: nocturno modo
de almorar a las negro,
porqué te has ganado todo.

9 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

10 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

11 **A**MBIO: pues queito ois,
has das perdido mas que diez.
paciencia, que está veis.

12 **A**LENDAS, por te fortuna.
Moros el ando, y gaza zis
porqué exanica la tigo.

13 **A**RO: jilico no lo, que susas
en la salida de campo
lo pierdes todo y se jesso.

14 **A**VE: hano, como rito
la herva siempre cantiga,
que es ganancia como vis.

15 **A**RIOL: como no otro has tratado
de cuat' tres, no te estira
barco: el fante lo almirado.

16 **A**LLAN: nocturno modo
de almorar a las negro,
porqué te has ganado todo.

17 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

18 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

19 **A**RIOL: como no otro has tratado
de cuat' tres, no te estira
barco: el fante lo almirado.

20 **A**LLAN: nocturno modo
de almorar a las negro,
porqué te has ganado todo.

21 **A**LLUM: lo que, como al campo
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lo que oco el has ganado.

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23 **A**LLUM: lo que, como al campo
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25 **A**LLUM: lo que, como al campo
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26 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

27 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

28 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

Modo de jugar

Consiste, este, en que el niño toma un pollo, ó cualquier otro objeto que termine en punta, y vuelvo de espalda á la ruota, que estará estendida sobre una mesa, ó el suelo, dará vueltas á su capricho por el centro de la ruota, ó cuáquente. Cuando le parezca bien se parará y mirará en que número le ha hecho. Salido esto, lanzará el igual en las 30 láminas que la circuyen, y en esta encontrará expresado lo que pierda ó gane.

REGLAS.

Hoy te vuelva y se para al número 25 y encuentra la lámina que me dice:
Reclamase al Sultán
como es de que pierdas cuatro;
fortino dice cual basta.

Así sucesivamente con los números y otros en que sea.

29 **A**RIOL: como no otro has tratado
de cuat' tres, no te estira
barco: el fante lo almirado.

30 **A**LLAN: nocturno modo
de almorar a las negro,
porqué te has ganado todo.

31 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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se mudo, con tres amigos
lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

56 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

57 **A**LLUM: lo que, como al campo
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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

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lo que oco el has ganado.

71 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

72 **A**LLUM: lo que, como al campo
se mudo, con tres amigos
lo que oco el has ganado.

Barcelona.—Se halla de venta en casa los sucesores de Antonio Bosch, calle deBou de la Plaza Nueva, n.º 43, tienda.

Figure 5. Juego y Lotería Alfabéticos (n.d.).

The description of the textual corpus ends here. Although Amades described many other popular formats—postcards, playing cards, ceramics, and so on—the analysis here will be limited to the auques. This short list of texts offers enough material to start reflecting on the transmedia storytelling practices in the grey zone.

Transtextuality

From Genette's perspective, most of the auques presented in the previous section should be classified in the category of hypertextuality. As already explained, hypertextuality includes operations like parodies, stylistic transformation, translation, versification/prosification, reduction/augmentation, amplification, and transmodalization (adaptation). Many of these processes are present concurrently in the auques:

- Translation: Many auques produced in Barcelona translated Cervantes' original story into Catalan (e.g., *Història de Don Quixot de la Mancha*); the auques printed in France were obviously produced in French (e.g., *Historie de Don Quichotte*, etc.) (Figure 6).
- Versification/prosification: Although the original work by Cervantes was written in prose, the auques that included short texts often versified them. In general, auques included two verses, but on certain occasions they had three:

*Don Quixote in his foibles,
started reading,
books of chivalry.
(Anades, 2005)*

- Reduction/augmentation: Auques obviously shortened the length of the original romance. As already seen in the previous sections, the reduction process allows different possibilities. In general, the reductions were characterized by a lack of equilibrium: Sometimes the main scenes from the novel disappeared, but secondary aspects were included in the auca. On the other hand, auques like *Vida del Gran Sancho Panza* also expanded the original story by including new episodes of Sancho's life. This textual trait confirms that "narratives are like bellows that incorporate a double expansion/compression movement" (Scolari, 2013b, p. 19).⁶

⁶ This double movement is not new in semiotics. In their *Semiotics of Passions*, Greimas and Fontanille introduced the concept of *sensitization*. In language, sensitization "is manifested either by condensation, thanks to the lexicalization of meaning effects, or through expansion, in the form of syntagma that include one of the generic terms of the nomenclature and a succeeding series that enunciates a behavior, an attitude, or a doing" (Greimas & Fontanille, 1993, p. 95).



Figure 6. *Historie de Don Quichotte (n.d.)*.

- Adaptation: Auques, finally, are adaptations from one semiotic system (the written novel) to another, mixed semiotic system composed of textual and iconic components. From a narrative perspective, the creation of an auca poses the same challenges as producing a feature movie based on a novel or comic: They are both processes that involve intersemiotic translations from one semiotic system to another. Should adaptations be included in the field of transmedia storytelling? According to Jenkins "it is a matter of degree—since any good adaptation contributes

new insights into our understanding of the work and makes additions or omissions which reshape the story in significant ways" (2009, para. 11). Furthermore, adaptations are a basic textual component of transmedial narrative worlds and therefore cannot be excluded from the analytical research corpus.

Can other categories such as paratextuality or intertextuality be applied to the auques inspired by Don Quixote? It would not be an exaggeration to also consider the auques as a paratext that introduced the novel to a mainstream readership. Although the literacy level of readers was not very high—often their only contact with Cervantes' narrative world was through popular texts like auques—from a textual perspective, auques could be similar to trailers and other paratexts that surround the original work. Like trailers or recaps, auques selected specific scenes—not always the most representative ones—to introduce the reader to Don Quixote's universe. The big difference is that trailers are free, persuasive texts trying to entice people to the multiplex cinema while auques were merchandise to be sold. Recaps, for their part, can be produced by media corporations to promote commercial content or by fans. In any case, recaps, trailers, and auques can all be considered as paratexts. Intertextual relationships emerge in certain auques such as *Lotería de los Setenta y Dos* and *Juego y Lotería Alfabéticos*, both of which include references to Don Quixote and Sancho Panza in a completely different textual context. This fuzziness of Genette's categories confirms that, as the French scholar put it, they maintain reciprocal contacts and overlappings.

Transmedia Narrative Strategies

From the perspective of transmedia strategies, the auques include interesting examples of the different narrative operations. In the auques presented in the previous section, it is possible to identify cases of addition, omission, transposition, and permutation. Table 3 presents a synthesis of narrative strategies.

It is apparent that the different categories and taxonomies applied in this article are not perfect: Many textual pieces can be placed in different categories. For example, the same auca can be considered both as a hypertextual and paratextual experience, and in the case of the narrative strategies, a single auca may add and subtract components at the same time. Textual researchers should assume this limit of supposedly formal taxonomies: The textual networks and the narrative processes are so multifaceted and fluid that it is almost impossible to freeze them and put them into a single classificatory cell. In any case, these taxonomies are necessary for mapping a textual territory and constructing an initial picture of its liquid topography.

Table 3. Transmedia Narrative Strategies Applied to Don Quixote's Auques.

Transmedia strategy	Addition	Expansion of elements	<i>Vida del Gran Sancho Panza</i> expanded the original story to include the birth of the character. In contemporary narratological terms, it should be considered as a prequel to the novel.
	Omission	Subtraction of elements	All the auques presented in the article are reductions of the original novel. As already indicated, the reduction process privileges specific scenes and discard others. In contemporary terms, many auques should be considered as a recap of Cervantes' romance.
	Transposition	Changes in the normal order or arrangement of the elements	A couple of the auques described by Amades modified the narrative sequence of the events. These manipulations of the temporal axis of the story can create new interpretations or generate contradictions to Cervantes' official narrative.
	Permutation	Substitution of elements	The auca <i>Historia del Nuevo Don Quijote</i> published by Bosch was a parody of the life of an immoral politician who took the place of Don Quixote in the narrative.

Conclusions

Martín-Barbero and Jenkins described the tensions between the media industry and other cultural production logics (popular cultures and collaborative culture, respectively). Transmedia storytelling is a phenomenon that emerges at the center of these tensions. From the narratological perspective presented in this article, it could be said that transmedia storytelling is a tool for creating fictional worlds. What are transmedial worlds made of? They are made of textual networks. Each text, as every transmedia professional knows, works as a door to the fictional world. Young consumers may arrive at the Indiana Jones transmedial narrative world through the movies, the TV series, the books, the videogames, or the Lego toys.

And what about *Don Quixote*? Like the transmedial world of Tolkien's Middle Earth, which embraces more than the book trilogy called *The Lord of the Rings*, the transmedial world of *Don Quixote* is more than Cervantes' novel because it embraces a huge textual network that includes the auques and

many other narrative pieces. As Amades put it in the 1940s, "the image is one of the factors that contributes to the cultural formation of illiterate people. Many ideas arrive to illiterate people through engravings, a means to knowledge that could not be assimilated through the written word" (Amades, 2005, p. 21). For centuries, before the diffusion of mass literacy in the late 19th century, for millions of nonreaders *Don Quixote* was a transmedial narrative world diffused in a myriad of peripheral graphic textual pieces.

The auques analyzed in the present article are situated in the grey zone between the media industry and UGC. If we consider that the nucleus of the media industry in the 19th century was the publishing business (newspapers and books), auques were low-cost commercial productions situated on the periphery of that industry. Small publishers, unknown artists, and not particularly skilled artisans made these productions. They never cared about copyright and other legal issues concerning the property of *Don Quixote*: Auques were far from the core business of the media industry and very close to the cultural practices of the popular classes. Auques were consumed, painted, cut, and used in many ways by the proto-prosumers of the 19th century. Auques, in other words, were a typical hybrid product that emerged from the grey zone. Lobato, Thomas, and Hunter (2010, p. 900) defined informal media systems as those that "fall largely or wholly outside the purview of state policy, regulation, taxation, and measurement". From this perspective, auques should be considered productions closer to the formal media systems as they had higher levels of regulation, labor organization, and rationalization.

The textual analysis of auques demonstrates a couple of important issues for the researcher of transmedia storytelling:

- Formal textual taxonomies are too rigid to contain the complexity and fluidity of the narrative flood. However, they are useful maps that orientate the researcher in the extended textual territories that characterize transmedial narrative worlds.
- Many readers may have remained for their entire lives in the peripheral textual area that surrounded the two volumes of *Don Quixote*, but for other readers the auca may have worked as a doorway to reading the book. In this context, auques should be considered as a hypertextual phenomenon, but, like a trailer, they also work as a paratext of Cervantes' romance.
- Auques confirm that narratives are like bellows that can expand and compress, occasionally at the same time. But narratives are not only bellows: They are like Lego blocks that can be put together, mixed with other blocks, and then put together again over and over (transposition/permutation).

To conclude, it is possible to add one more lesson that has emerged from the analysis of *Don Quixote's* auques: It is quite easy to determine where a transmedial narrative world starts, but it is impossible to establish where it ends.

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