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DEPARTMENT OF ENGLISH STUDIES

Good Omens: Translation across media in the context of transmedia
BA thesis

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ABSTRACT

Adaptation has become the staple buzzword of the 21st century, and alongside it, there has emerged a plethora of theories and terms which after two decades of research are still relevant in discussion. One term which has been excluded from previous research or included in discussions on related theories piecemeal is *transmedia*. It is imperative for detailed research to be done on this subject as previous studies showcase transmedia storytelling is to be defined as a notion on its own right.

Although collocated frequently with other closely related terms such as *intermedia* or assumed to be synonymous with the term adaptation, this thesis aims to present a cohesive definition to distinguish the concept of transmedial media.

The theoretical section is for a comprehensive overview of relevant literature and to help define transmedia theory, alongside separating it from interrelated terms. It also highlights the connection between transmedia theory and adaptation.

The empirical section attempts to explore one case of transmedia through the analysis of a singular character Death in two types of media by contrasting the original book *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch* (Gaiman, Pratchett: 1990) and its corresponding adaptation, the Amazon Prime Video television series *Good Omens* (Gaiman: 2015). Following it is an analysis of findings from the perspective of transmedia theory. The thesis concludes with implications for future research.

Keywords: transmedia, transmedia storytelling, transmediation, transmedial media, adaptation, transmedial character

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1. INTRODUCTION

Adaptation, or translation between different media is a well-known and used practice especially during the 21st century. This practice is related to transmediality, a concept in which different media share similar basic properties (Elleström 2019: 5). Within this century, especially in the last few decades, there have been a plethora of adaptations one from media to another, in case of which the aforementioned concept and its reception can be discussed. It is thus necessary to address the theory of transmediality within the current day media, as a majority of adaptations are either films or series based on books or other similar texts.

The original novel *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch*, was co-written by Neil Gaiman and Terry Pratchett and published in 1990. A set of characters is introduced, all of whom play a part in either bringing about or stopping the forthcoming apocalypse. The *dramatis personae* includes a cast of supernatural beings, apocalyptic horsepersons or the Four Horsemen, human characters, the Them – a group of kids including the Antichrist – and Dog belonging to the latter. The fates and relationships of these characters intertwine into a complex network as they try either achieve or reverse the apocalypse in the modern day UK.

The Amazon Prime film adaptation of the novel, *Good Omens* (2019), is a miniseries with six episodes, each compiling scenes from several chapters of the novel. It is an audio-visual representation of the original text, with Neil Gaiman as a screenwriter. Terry Pratchett contributed as well, but due to his untimely demise Gaiman took charge of directing the production.

The character Death, the one I am concentrating on, is one of the Four Horsemen, alongside Famine, War and Pollution. ‘Death’ was chosen for a transmedial analysis since he is a more prominent and established character, compared to the other Horsemen. He also

provides an adequate amount of lines and representation in both the novel and the corresponding film adaptation.

The theoretical part is dedicated to several key authors in the field of transmedia, including Elleström, Rajewsky, and Harvey and will aim at defining the concept of transmediality by comparison of the different definitions the aforementioned authors offer. The theoretical chapter will also define and explain different terms related to my analysis, such as intermediality, since such terms are often closely related to each other.

In the empirical part of the thesis, I will dissect the character of Death, comparing the depiction of him in the Amazon television series to the original text, *Good Omens*. My aim is to show how a single character translates from the book page to the movie stage. This part is built upon the descriptions of one character in two media, viewed through the theoretical concepts of transmedia using quotes from both the novel as well as the movie series.

The final paper has to do with the theory of transmedial storytelling, as opposed to the term of adaptation. This is due to the latter being associated at large with the production of adapted works, which are not changes of media from the theoretical aspect. Altogether, my final project is for showcasing the concept of transmedia theory in *Good Omens* through the recurring character Death.

2. METHODOLOGY

In this thesis, I will examine Neil Gaiman and Terry Pratchett's novel *Good Omens* and Amazon Prime television series by the same name from the perspective of transmedia theory. The construction of the character of Death in both media is explored using a transmedial approach. My aim is to compare and highlight the different aspects of the character 'Death' to see the constructional principles of a character in different media (written text and audio-visual movie) and its transmedial transfer. In order to examine the character, I will focus on the appearance of 'Death' and the existing characterisations in both media.

A literature overview encompassing the research done thus far is followed by the description of the character 'Death'. This includes the representation of the chosen persona in both the novel by Gaiman and Pratchett from 1990, and the corresponding film adaptation from 2019. I have chosen several passages from the novel and equivalent scenes from the series, which are the introduction of Death, a scene of a diner where the Four Horsemen of the Apocalypse meet, and a few other highlights.

As in the novel there are no quotation marks used whenever Death is speaking, I have resolved to adopting single quotation marks in my text. This is for avoiding confusion and to help separate dialogue from the rest of the text in the thesis.

The thesis concludes with the findings in a contrast and compare format from the perspective of transmedia theory, followed by implications for possible further research.

3. LITERATURE REVIEW

Adaptation has become the staple buzzword of the 21st century, and alongside it, a plethora of theories and terms has emerged which after two decades of research are still relevant in discussion. When considering adaptation as a term, it is to be noted that the concept of *transmedia*, or *transmediality*, is attached to it (Parody 2011: 210). Other keywords mentioned here are *transmediation*, *transmediality*, *transmedial narration* and *transmedia storytelling* [italics mine]. In order to view a transmedial character in the empirical part of my thesis, the term *transmedia* has to first be elaborated upon. It is a fairly new term used in the context of adaptations, meaning that an original text – such as a novel, a play, a comic book etc. – has been transferred to another type of media, such as a play, movie, or a television series. However, this notion differs from that of an adaptation. If the latter is defined by the original text being adapted so as to best suit the function of the target media, then transmedia can be described as an original text and its correlating adaptation showcasing particular similarities, i.e. qualities that exist simultaneously in both pieces of media - thus the usage of *transmedia* (Parody 2011: 211). Many researchers, including the authors whose works I will discuss in this section, have over time proposed their own definitions for and commented on the theory of transmediality. They do so either by approaching the topic from a specific angle and using specific examples, or by suggesting a general narrative.

It should be noted that although Elleström (2019), Harvey (2015), Rajewsky (2013), Scolari (2009), Bertetti (2014), Freire (2020) and Parody (2011) all use them differently terms in their respective works, the aforementioned list of terms is still one concept worded in several ways; any one writer has simply decided to adopt one of these notions in their writing. The following overview of relevant literature is an introduction to the theory, which

has been compiled as a theoretical aid to help introduce and define recurring key terms. I aim to employ these terms in the empirical part of the thesis further on.

3.1 The concept of transmedia storytelling

Defining transmedia as such is unanimously seen by Freire (2020) and Rajewsky (2013: 18) as narrative content that can be found in different types of media. Freire (2020) takes a detailed look into transmedia storytelling comprises: convergence, independence, connections between multiple media, fiction and expansion. *Convergence* refers to material moving across different types of media, alongside industrial collaboration and assemblance of consumers “/.../ who search anywhere for desired entertainment experiences.” (Freire 2020: 3). Thus, increasingly different kinds of media are used in relation to one another. *Expansion* indicates media furthering the narrative. As a consequence, there are *connections* made *between multiple media*. *Fiction* is an umbrella term which covers sub-genres, e.g. science fiction or fantasy. Despite sharing a narrative, a source text such as a novel and an adaptation produced off of it are both *independent* pieces of work that hold meaning on their own (Freire 2020: 10) [italics author’s].

On the other hand, Rajewsky (2013: 22) introduces intermediality in her study so as to ‘/.../ distinguish between *intermediality* as relations *between* media /.../ and *transmediality* as pointing to phenomena that appear *across* media’ [italics author’s]. By doing so she highlights the research gap in transmedia studies, which has spun over the last 20 years. According to Rajewsky (2013: 19), this is tied to the ongoing problem of not being able to designate a term for the existing definition of intermediality, which can be seen as a predecessor for transmediality. Thus, more effort is needed to identify both concepts in order to gain a better understanding on how to put these theories to practice. This can be done by including them in university studies or independent research for one.

Elleström (2019: 5) approaches transmediality via a comparison to intermediality as well, by elaborating on their connection – ‘...[t]ransmediality is evidently a central part of *intermediality* /.../’. He also introduces the term *transmediation*, which is defined as ‘/.../ a transfer of media characteristics /.../’ (Elleström 2019: 5) [italics author’s]. It is the recurrence of certain characteristics in what he calls target and initial medium – that is, the source and the adaptation (Elleström 2019: 6). Thus after watching, for example, a television series based on a novel the sameness is perceived in the characteristics of a narrative, despite the change in medium. In general terms, the narrative does not change in the course of adaptation.

Rajewsky (2013: 17-36) notes the ambiguity in defining transmedia: ‘different conceptions of transmediality, and those who participate in it attribute transmediality with particular potentials that define it against intermediality’ (Rajewsky, 2013: 17). This brings up the issue of pinning the two related terms against one another; though certainly not interchangeable, these notions cannot and should not be strictly bordered, for they do overlap. Although difficult, it is not impossible to formulate a definition for neither trans- nor intermediality; according to Rajewsky (2013: 22), intermediality refers to ‘/.../ relations *between* /.../’ and transmediality ‘/.../ to phenomena that appear *across* media’ [italics author’s]. Thus, we can call a text that travels between media an intermedial text and its transference i.e. translation process a transmedial translation.

Four years prior to Rajewsky, Scolari (2009) has similarly brought attention to the overwhelming number of different terms used to denote similar concepts, including *transmedia* [italics mine]. He observed that not only the media used but also the language within a particular medium changes with transmedia storytelling, a stance that Freire (2020) also discusses in her work under the transliteracy section. Thus transmedia can be said to be a change of mediums, and different media have different corresponding languages at their

disposal, such as written, visual, auditory etc. Transmedial analysis provides an opportunity to conceptualise shifts in the presentation of narrative, characters or settings through these different languages of transmedial storytelling.

Harvey (2015) explores the notion of transmedia through two similar genres – science fiction and fantasy. He, like Rajewsky, states that transmedia storytelling should be defined in broad terms as there is overlap with ‘/.../ closely related phenomena /.../'. Harvey indicates that transmedia ties in with intermedia at times, and that the technological advances impact the storytelling of contemporary transmedia, both for better and for worse. He also argues that the scale of the transmedia project does not matter in terms of impression on the general public.

Parody (2011) interprets transmedia storytelling as the same narrative extended in different types of media, and as a world within a story alongside its inhabitants which has been ‘/.../ built-up over time from repeated remakes, reimaginings, and remediations of one or more fictional texts and objects /.../'. Each new adaptation therefore attaches new details to this previously existing narrative.

Transmedia as a concept existed before the definition was termed, with both Bertetti (2014) and Rajewsky (2013) identifying transmediality as it is known today early on in the 19th and 20th centuries. It can then be argued that transmediality existed even before the concept as such was explored in the late 20th and early 21st centuries. In Ancient Greece, stories were written before being adapted into plays. The need for the concrete terms to distinguish different interrelated phenomena comes from the modern era adaptations of comic book heroes into movie characters, such as Marvel and DC superheroes in the 20th and 21st centuries. This raises once again questions on the seemingly slow progression in coming up with concrete designated terms to separate inter-and transmedia storytelling.

Then again, with even the perspectives of some of the authors at hand colliding, if even by little, it can be near impossible to make dictionary type definitions until scholars can come to an agreement regarding the borders between the two terms and other related notions.

Although these authors all approach transmedia from different perspectives, their shared view on the subject is that it is and for a long time has existed as a concept on its own and deserves to be discussed as much as any other interrelated term, such as *intermediality*. The latter and transmediality are two closely related yet differing terms and need more concrete definitions. By no means should, as such, any individual author's definition be taken as concrete, since distinct contexts imply slight variations in theories. It is also important to distinguish between transmedia storytelling and adaptation, as the latter has to do with putting the theory of transmedia to practice, in particular the process of, for example, writing up a screenplay for a movie based on a novel.

Taking into account the research done by different authors, transmedia theory can then be defined as the same narrative expanded in a variety of media, with shared characteristics; each new adaptation contributes new details to the whole narrative, but the latter does not itself change. This can be applied to research on how one distinct character manifests in a chosen source text and the corresponding adaptation.

4. THE TRANSMEDIAL ANALYSIS OF ‘DEATH’ IN *GOOD OMENS*

The empirical part of this thesis aims to analyse the transmedial shifts in the formation of character ‘Death’ both in the *Good Omens* television series and the original novel by Terry Pratchett and Neil Gaiman. Transmedia theory can then be explored via comparing and contrasting the character Death’s appearances in the two different media. Focusing on a single character allows a better inspection of the specific ways the transmedia theory allows two different media to complete each other rather than the original competing with its adaptation. In the interest of dissecting a character following a brief description, I will be using *transmedia theory* for referring to the notion discussed in the theoretical part of this thesis. Parallels will be drawn as well to the representation of Azrael, the angel of death, in Islam and Judaism to help describe Death as a character both in the book and the television series.

One of the main differences between a novel and its film representation is the fact that the narrative is presented via different channels. A reader watching an adaptation of a narrative into a film has a set of expectations towards the characters: their appearance, voice, behaviour, etc.

4.1 The character of Death in the novel *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch* (1990) by Neil Gaiman and Terry Pratchett

The character Death first appears in the book on page 198 as the last of the Four Horsemen to be introduced. This character is immediately set apart from the other three by a different way of introducing him. Unlike the others – Famine, Pollution and War – who were introduced by Pratchett and Gaiman via receiving parcels, he receives a simple message: ‘No package, I’m afraid, Mister...uh, Sir. It’s a message’ (Gaiman, Pratchett: 1990). In addition to that, his speech is given consistently in capital letters throughout the

book, which would suggest authority. This can be seen in the first example of him speaking to someone else: ‘YES, agreed a voice from behind his left shoulder /.../’ (Gaiman, Pratchett 1990: 198). There are also no quotation marks used whenever he speaks, which also differs from any other mono- or dialogue in the book, making his speech sound empty and devoid of any emotion. This is amplified further by his voice being described as ‘/.../ a dark echo from the night places, a cold slab of sound, grey, and dead,’ (Gaiman, Pratchett 1990: 274). Here, alliteration is used with ‘/.../slab of sound /.../’, with the phrase referring to something mysterious – which Death, as an abstract concept, is. The terms used to describe Death like dark, cold, grey and dead imply that Death as a character is, in this novel, emotionless. This can be seen, for instance, on page 356 in the lines ‘IT HAS BEEN DONE, said Death. /.../ It was hard to tell if he was surprised,’ and on page 340 in the lines ‘WE GO IN, WE DO THE JOB, WE GO OUT, WE LET HUMAN NATURE TAKE ITS COURSE /.../’ (Gaiman, Pratchett: 1990).

From the actions he takes in the course of his journey from a random highway to the Upper Tadfield Air Base, Death appears calculative and calm-headed to the reader. His only goal is to bring about Armageddon. This is all well reflected in the following lines on page 357: ‘I DO NOT UNDERSTAND, he said. SURELY YOUR VERY EXISTANCE REQUIRES THE ENDING OF THE WORLD. IT IS WRITTEN.’ There are two lines in the original novel that were omitted from the script of the 2019 adaptation: THANK YOU and I MUST COMMEND YOUR DEVOTION TO DUTY (Gaiman, Pratchett 1990: 198). These are simple, yet indicate directly that the personality of Death is benevolent and gentle. This, in turn, imbues him with a certain aura as he first appears and converses with a minor side character.

Famine, Pollution and War all seem to recognize him being their de facto leader, e.g. Famine refers to Death as *lord* when speaking to him (Gaiman, Pratchett 1990: 274). This showcases that the other Horsemen respect him as a personae. He also takes the lead by assuming control of situations. For example, when the Four Horsemen had to ask for directions on how to get to the Upper Tadfield Air Base, Famine gets flustered after a heavy monologue from a local character: ‘I, uh, I’m not sure I got that.../.../’ (Gaiman, Pratchett 1990: 333). Death answers by saying that he remembered the directions instead, and asked the others to follow him: ‘I DID. LET US GO,’ and a little later on ‘JUST FOLLOW ME, /.../’ (Gaiman, Pratchett 1990: 333).

He says in the novel that he is ‘AZRAEL, CREATED TO BE CREATION’S SHADOW /.../’ and that he thus cannot simply be gotten rid of because ‘/.../ THAT WOULD DESTROY THE WORLD’, (Gaiman, Pratchett 1990: 359). As opposed to God, who created the world and its people, Azrael is, in Islam and Judaism the angel of Death, who is ‘/.../ responsible for releasing the human soul from the physical body at the moment of death’ (Webster 2009: 28). Therefore their powers are in balance with one another, one cannot exist without the other. Azrael saying he is the shadow of creation, or of God, means here that he is ever-present and omnipotent. Creation is inevitably followed by Death. Unlike War, Famine and Pollution, Death was not created by man and thus cannot cease to exist.

Death is described as wearing a black helmet with a reflective visor, but underneath it is just a skull. This is revealed with his first appearance as he is described to have ‘/.../ a grin on his face, but then, given the face, it couldn’t have been anything else’ (Gaiman, Pratchett 1990: 198). Later on, towards the end of the book, Death reveals his wings ‘/.../ not of feathers. They were wings of night, wings that were shapes cut through the matter of creation into the darkness underneath, in which a few distant lights glimmered /.../’

(Gaiman, Pratchett 1990: 359). In Jewish and Islamic lore, Death is described with ‘/.../ four thousand wings and four faces that are covered with a million veils. His body is made up of as many tongues and eyes as there are people living on earth’ (Webster 2009: 28). It would seem that the authors of the novel have made Death appear almost human, perhaps more comprehensible as opposed to the religious description of him. He is later also described as a tall ‘/.../ individual in a black coat.’ (Gaiman, Pratchett 1990: 269).

4.2 The character of Death in the television series *Good Omens* (2019) by Neil Gaiman

Death first appears in the television series in episode four titled *Saturday Morning Funtime*, where he, similarly to the character in the novel, receives a message instead of a parcel. This part of the episode largely follows the dialogue between the delivery man and Death and the exposition of Death as a character in the book. The narrative stays consistent and many lines mirror those appearing in the book. However, some changes were made in the deliverance of the aforementioned dialogue; these can be minute at times. For instance, ‘YES, /.../’ (Gaiman, Pratchett 2019: 198) has been changed to ‘I’m afraid so’ (Good Omens: 2019). Subduing this line makes Death seem a hesitant character, while in the book he is depicted as stoic throughout.

The addition to the lines in a script of an adaptation, which in this case is a television series, does not change here the style, plot or theme of the novel overall. In fact, by Death saying ‘It’s a call to action. War and Famine. Pollution and Death. Today, we ride’ (Good Omens 2019: 4) as an addition to the dialogue adapted from the book, it emphasises what is to take place in the near future and ascertains the roles of the Four Horsemen – including Death.

Furthermore, when Death’s appearance is discussed briefly in the source text, there is a section which describes his eyes as ‘/.../ two spots of blue, that might have been eyes,

and might have been distant stars' (Gaiman, Pratchett 1990: 198). This is approached in a different manner in *Saturday Morning Funtime*. Instead of appearing in between lines delivered by Death, as it is in the book, a scene of outer space unfolds after the entire dialogue and the stars of the night sky form the word 'DEATH' to emphasise the almightiness of his character, and the weight of his name. His physical appearance is in a monotone black, from his closed helmet with a reflective visor and biker jacket, to his biking gloves and army boots – closely resembling the appearance described in the novel.

The scene of the Four Horsemen reuniting in The Happy Porker diner, conversing with local bikers and subsequently gaining The Other Four Riders of Apocalypse to follow them for the first section of their journey was changed in the film adaptation. The Four Other Riders, introduced at the beginning of the scene in the novel, have been edited out. This leaves the viewers with the dynamics of the Four Horsemen, from their initial arrival at the Diner, to their brief conversation between each other. Here, a big change is an added line from Death, as he answers Pollution's 'But now we ride.' with 'Yes, now we ride,' (Good Omens: ep 5). These lines emphasise the motivation for gathering, and Death confirms their obligations. If before he was shown to be hesitant, this line contrast that image and similarly to the novel makes him apathetic.

In addition, there is the added detail of Death's motorbike shown in a scene before he walks over to the three other Horsemen within the Diner. Instead of traditional horses, Pratchett and Gaiman decided to provide the Four Horsemen with modern vehicles of equal value, in both the novel and the television series. Contrary to the other Horsemen's motorbikes, which are depicted as normal and each with a different tone and build, Death's is a black skeleton in the shape of the body of the machine. A few pieces of metal that cover the torso of the motorbike are designed to resemble a human ribcage. It is a symbolic visualisation of Death in the form of a machine, particularly noteworthy as the details of this

particular motorbike are not described in the novel as Death first enters the scene in the Diner.

5. *GOOD OMENS* AND TRANSMEDIALITY

Following the overview of Death as a character in the two different media – a novel and a television series – transmediality can be explored through these depictions. Words are interpreted differently from visuals. Watching a movie, or a television series is a direct participation in the stimulation of different senses – we can hear and see characters moving in a world full of colour. It is important to acknowledge that by adopting a source text, changes will inevitably occur.

The adaptation at hand, the *Good Omens* Amazon Prime television series, does not fundamentally alter the dynamics between the rest of the Horsemen and the character Death. Nor are there modifications made to the context of the original text. It does, however, make a change in the personality of Death with a few lines for at least a period of time within the Amazon Prime television series (*Good Omens*: 2019). In the case of the film adaptation, two methods were applied to contribute to the narrative with partly differing dialogue and new details.

It is apparent that the dialogue from within a novel cannot be applied to an adaptation in its entire capacity. Literary language in a source text does not function equivalently to oral conversational language in a television series. This is owing to the co-dependency between literary dialogue and accompanied narration, which a character such as Death is built up of. Regarding film dialogue, narration is typically replaced with visual representation; whereas minor changes to dialogue add information, they do not change the whole of the narrative. In both the novel by Gaiman and Pratchett (*Good Omens*: 1990) and the Amazon Prime series (2019), Death as a character assists in bringing about Armageddon while, on the way, guiding souls of the dead to the afterlife.

A conversation with a minor side character displays it effectively. With the aforementioned sentence ‘It’s a call to action. War and Famine. Pollution and Death. Today,

we ride' (Good Omens: 2019), the viewer is affirmed of the consequent actions these characters will take. The Four Horsemen rode their motorbikes together both in the book and in the television series, thus the narrative does not change. All of the Horsemen, including Death, assume their predestined roles.

6. CONCLUSIONS

The novel *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch* (Pratchett, Gaiman: 1990) and its television series adaptation *Good Omens* (2019) provide groundwork for examining the theory of transmedia through the singular character Death. After examining several notable researchers and providing my own definition for the term *transmedia theory*, I have explored the function of transmedia theory by comparing and contrasting Death as a character in the two different media.

My research indicates that although the narrative itself does not change in the course of adaptation, upon further inspection a single character's attributes can change through additional or removed details. Thus one character involved in at least two different type of media acquire new characteristics. This is further explained by applying transmedia theory to the research, which supports the practical process of adaptation and proves the relationship between two types of media through shared narrative.

Additional research would allow for confirmation of present findings and new angles of approach. This could be done by means of inspecting other characters, and introducing a comparison between them and Death, or by contrasting transmedia theory directly with, for instance, *intermediality*. As a relevant topic in the 21st century when adaptations and independent interrelated pieces of media continue to be consumed in masse, it is important to highlight the term through further investigations. This would assist in bridging the existing gap in transmedia research of the last two centuries.

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RESÜMEE

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

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Good Omens: Translation across media in the context of transmedia
“Head Ended”: meediaülene tõlge transmeedia kontekstis

Bakalaureusetöö

2022

Lehekülgede arv: 24

Annotatsioon:

21. sajandil on mõistest *adaptatsioon* saanud pidevalt kasutatav termin, koos hulgaliselt vastatikkude seotud teooriate ja mõistetega, mis pärast kahte sajandit kestnud uurimistööd on endiselt aktuaalsed teemad. Üks varasematest uurimustest välja jäetud või seotud teemadest arutledes osaliselt kaasatud termin on *transmeedia*. Selle teema kohta on vajalik läbi viia üksikasjalik uurimus, kuna varasemad uurimistööd tõendavad, et transmeedia loojutustust tuleks määratleda kui eraldiseisvat mõistet.

Kuigi transmeedia esineb sageli koos teiste tihedalt seotud mõistetega, näiteks terminiga intermeedia, või adaptatsiooni sünonüümina, on käesoleva bakalaureusetöö eesmärgiks esitada transmeedia mõiste ühene määratlus.

Teoreetiline osa koosneb põhjalikust ülevaatest teemakohasest kirjandusest, panustades transmeedia kui teooria määratlemisse ning eraldades seda muudest seotud terminitest. Sealjuures on pandud rõhku ka transmeedia teooria ja adaptatsiooni vahelisele seosele.

Bakalaureusetöö praktiline osa koosneb Surma kui ühe individuaalse tegelase analüüsimisest transmeedilises vaatenurgast, vastandades originaalteost ”Head Ended” (Gaiman, Pratchett: 1990) ja samanimelist Amazon Prime’i televisioonisarja (Good Omens: 2019). Sellele järgneb transmeedia teooriat rakendades saadud tulemuste analüüs, uurimistöö järeldused ning võimalused järgnevateks uurimusteks.

Märksõnad: transmeedia, adaptatsioon, transmeediline tegelane, transmeedia loojutustus

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Eda Edovald,

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose

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