

CONFERENCE PROPOSAL

Symbiotic Cinema: Confluences Between Film and the Other Media
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Title: *The experience-in-network: a new analysis on the transmedia storytelling ecosystem of "The Matrix" (1999-2009)*

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Abstract:

We seek to investigate the hypothesis of the experience-in-network in transmedia storytelling universes, resulting from dialogues between collective experiences and individual experiences dialectically established by several heterogeneous audiences among themselves in digital Internet networks, when in contact with new contemporary media universes.

To this end, we intend to show the empirical research carried out by systematic qualitative-quantitative intertextual analysis on a corpus of the transmedia storytelling ecosystem of "The Matrix" franchise (officially started in 1999 and ended in 2009 by The Wachowskis), permeated by a multiplicity of languages, meaning and media systems, by revealing a complex dialogic synergy between the various niches of publics in the networks, in function of the potentials of media symbiosis between 46 different stories dispersed in different media.

The corpus of our analysis consists of:

- 1) 12 units of the cinematic language group: 3 live-action films and 9 animated short films (condensed in 1 animated feature-length);
- 2) 33 units of visual-graphic language group: 1 conceptual art book and storyboard and 30 comics;
- 3) 3 units of ludologic language group: 3 games (2 offline and 1 online).

The analysis was based on 2 Major Topics:

Topic 1 - "Diegetic Transmedia Relationship Between Units", divided into 5 Orders, with several Criteria of combinatorial analysis:

- a) Diegetic Temporality - 8 possibilities;
- b) Diegetic Space Environments - 3;
- c) Musical Soundtracks - 4;
- d) Characters of Trilogy - 23 & Archetypal Characters of Trilogy - 16;
- e) Diegetic Elements: Diegetic Objects - 14 / Actions of Characters - 15
& Art Design - 3

Topic 2 - "Invitation to Collaborative Participation among Niches of the Public", divided into 1 Order of the "Narrative Loose Ends", based on Characters, Open Information or Spatio-Temporal Contexts, implying, internally, the plots of the "The Matrix" franchise. This unique order is subdivided into 2 Criteria of analysis:

- a) Direct "Narrative Loose Ends" to the feature film trilogy: stories that dialogue directly with the trilogy;
- b) Indirect "Narrative Loose Ends" to the feature film trilogy: parallel stories to the trilogy that dialogue transversally with each other.

Through this survey of tabulated data in graphs of percentages of narrative occurrences, based on our systematically collected annotations, we perceive the recurrence of several patterns of diegetic elements in narrative symbiosis in our corpus of analysis.

Through the case study of this canonical example in transmedia storytelling emerged at the turn of the 20th to the 21st century from a symbiotic new point of view - the universe of the franchise "The Matrix", which in 2019 completes 20 years of existence - we seek indications to the confrontation of the new hypothetical category of experience-in-network, from the systematization of this tool of intertextual analysis that can be useful to the analysis of other universes in transmedia storytelling already existing or to become.

In order to broaden the understanding horizons of this media narrative phenomenon, the analysis of the research does not close on its own results, but opens up for new problematizations to the related fields.

Key-words: *transmedia storytelling, experience-in-network, Matrix (franchise), storytelling ecosystem, combinatorial analysis*

Short Bio:

João Pedro Mota is researcher, filmmaker and poet. Master in Media and Audiovisual Processes, School of Communication and Arts, University of São Paulo (2015-2017). Graduated Bachelor in Film and Audiovisual by Fluminense Federal University (2009-2014). International exchange in the Lisbon Theatre and Film School (ESTC), Portugal (2012-2013). Professionally, he signs with the pseudonym "Yan Tibet", acting as producer, screenwriter and editor in the areas of Cinema and TV since 2009. His areas of interest are: cultural studies; media culture; new media; transmedia storytelling; films; animation; comic books; philosophy; rhizomatic systems; the concept of experience in Walter Benjamin; narrative diagrams; big data; emotion measurement technology; interactive data visualization; design narratives; Matrix (franchise). Lattes: <http://lattes.cnpq.br/4956419069896673>