

G. Yu. Sumarokov

**TRANSMEDIA NARRATION AND INTERTEXTUALITY
IN THE UNIVERSE OF WORLD OF WARCRAFT
AND IN THE NOVELS OF JOHANNA SINISALO
(FINLAND)**



The article examines the technique of transmedia narrative and intertextuality on the material of the game universe of World of Warcraft² and in the novels of the Finnish writer Johanna Sinisalo (J. Sinisalo). The term “transmedia narration” is analyzed, its meaning in relation to literary criticism is discussed, and examples of the use of this technique are given. The author comes to the conclusion about the wide potential of using transmedia narration in game universes and intertextuality in the literature of fantasy of Finland and in the works of Sinisalo. The conclusion is made that both fantasy and game worlds use intertext to go beyond a single text in order to create a strong connection with the reader, to convince them of the existence of the fantasy world. Sinisalo aims to remove the limitations of one type of media platform by creating references to other media within the text. To do this, the author places references to Internet websites, documents and articles inside her work, which are distinguished from the overall style of the fiction text.

Keywords: transmedia, narration, intertextuality, media, fantasy, World of Warcraft, Finnish literature, J. Sinisalo.

DOI: 10.35634/2224-9443-2022-16-1-72-82

New and evolving forms of media and transmedia storytelling pose methodological challenges to narratological approaches in the study of literature. According to a study conducted by the USC Annenberg School for Communication and Journalism, surveyed marketers and PR professionals from around the world believe that storytelling through digital media will be the leading communication trend over the next five years [<http://mediabitch.ru/pr-trends-golin>].

The modern domestic media market needs high-quality scientific research aimed at the theoretical understanding of transmedia storytelling; therefore, such research can help to manage various transmedia projects. Literary scholars prove to be mediators in the study of transmedia issues, because one of the traditional media can be a fiction text as well as literature in general.

The modern entertainment industry is gradually moving beyond just movies, books, games, etc. Many well-known film and game universes have found an echo in the mass consciousness, reaching

¹ The study was carried out with the support of the Russian Foundation for Basic Research within the framework of the scientific project No. 20-012-00171\21 Mutual attraction and mutual repulsion in the literature of Russia and Finland in the second half of the XXth and beginning of the XXIth centuries in the conditions of the border.

² The World of Warcraft game universe is the universe created for computer games in the Warcraft series. Over time it has also been developed in many books, comics, movies, and various souvenir products. The World of Warcraft universe describes a fantasy world with a mix of steampunk, European culture and some elements of Eastern culture. The universe tells the story of the world of Azeroth, which includes the Eastern Kingdoms, Kalimdor, Northrend, Pandaria, the Split Islands, Zandalar, and Kul-Tiras. The history of the universe describes the confrontation between the Alliance and the Horde and their fight against the various forces threatening Azeroth.



the mass viewer or reader through movies, fiction texts, computer games, and fan art. Many of these universes are the object of study by philologists, marketing experts, and journalists. [Thon 2009; Deterding, Zagal, 2018; Tenderich 2013; Al-Hanaki 2017]

The term “transmedia narration” comes from journalism and is fairly new to literary studies and narratology.

The Russian scholar A-N. Al-Hanaki writes in his work on transmedia narrative [Al-Hanaki 2017, 35] that the first scientific studies of transmedia cycles in mass culture date back to the 1990s. For example, in 1991, Marsha Kinder, a professor at the University of South Carolina, analyzed the reasons for the success of the then most popular children's animated series worldwide: “Ninja Turtles”, “Garfield and his friends”, “Dinosaur Dink” and several others. The author of the study drew attention to the fact that “expanding entertainment super-systems” are formed around their characters [Kinder, 1991, 1–2], thus creating a combination of “transmedia intertextuality” and interactivity.

In this connection, it seems appropriate to dissect the semantic content of the term “transmedia narration”. The phrase includes two notions: narration and transmedia. The noun “narration” in this combination is identical to the words “description, story” [Timofeev, Turaev 1974, 749–750], and the adjective “transmedial” indicates the peculiarity of this object. Consequently, it seems logical to first give an explanation of what is meant by “narration” and then explain what is meant by “transmedia”, breaking it down into the concept of media and transmedia.

FROM NARRATION TO TRANSMEDIA

Modern American literary scholar and critic M. L. Ryan [Ryan, 2013, 3], based on the classic work of U. Labov and J. Waletzky [Labov, Waletzky 2003, 12–44], they suggested that the minimum conditions for the emergence of narratives, which she called narrativity, (i.e. the ability to evoke story in the minds of the audience), should be defined by the following elements:

1. The events of the work take place in a fictional, possible, or real world inhabited by the characters and objects of that world (e.g., J. R. R. Tolkien's Middle-earth, F. M. Dostoevsky's Petersburg, etc.)
2. The world must be subject to change due to unintentional or intentional actions of sentient beings (Bilbo puts on the ring of Omnipotence, which prompts Sauron to act; a student kills an old lady and her sister).
3. The above-mentioned actions entail a chain of events, which, are linked by cause-and-effect relationships.

Considering the set of these elements of the narrative formulated by M. L. Ryan and recognized by many scholars, we can note that these elements form the factual side of the narrative, i.e., events, actions, consequences in their cause-and-chronological sequence, which in science is commonly called “the plot” [Timofeev, Turaev 1974, 1048–1050].

Three components of the narrative can be distinguished: the method, the process, and the result. The method of narration is a tool for organizing the universe; it reflects the process of development of the universe from the inception to the death of the universe and the result as the final product. The way and the process – because transmedia storytelling is not a one-time, one-shot act of communicating a story, but the telling of a larger story over time, using different types of narrative.

The word “media” also has several meanings. Media, first of all, is understood as the media or “means of mass information”, in this meaning this word can be found everywhere, for example, in the laws of the Russian Federation [<http://base.garant.ru/10164247/1/#100>].

The Oxford English Dictionary as well as the Macmillan Dictionary offer more translations of “media”: way, means, mediator, medium, etc. [https://www.oxfordlearnersdictionaries.com/definition/english/medium_2; https://www.macmillandictionary.com/dictionary/british/medium_1].

In this case we are interested in media as a method, i.e., a set of specific techniques and procedures through which information can be delivered to the recipient. The concept of media is often used in the sense of a “channel”, i.e., a transmitter or media platform as a medium [Meyrowitz, 1993, 3].



The concept of “media” is also present in Finnish, which is syno to convey nymous with both Russian and English. The Finnish explanatory dictionary, as well as the online dictionary of the Ministry of the Finnish language, indicate the following meanings of “media”: mass media, medium of information, mediator, means of information transmission. The transmedia storytelling has gained a foothold in the Finnish language, which literally speaks of a way of telling a story through different platforms. [Haarala 1992; <https://www.kielitoimistonsanakirja.fi/#/media?searchMode=all>]

It should be noted that media refers to any means by which an author can tell his or her story. The list of media can include art materials (e.g., paint, stone, thread, etc.), various musical instruments, and even the human body when it comes to the art of the stage.

Nevertheless, each medium has its own unique expressive capacities, influencing the choice of which story will be conveyed, which platform will be accepted, and how the author's dialogue with the audience will take place. For example, the printed image does not convey sound or moving image, and the radio airwaves are unable to convey an image. Interestingly enough, technically it is possible to transmit an image of text on television, and the text can describe the sound of music, which generates a new and unique experience for the audience.

Today's entertainment industry seeks to reach as wide an audience as possible. Mass culture really begins to be perceived as mass culture when you can spend dozens or hundreds of hours exploring a universe you are interested in while surrounding yourself with various products with symbols and characters, going to a themed café while speaking the language invented for that universe. Many giant companies are beginning to master transmedia storytelling, seeking to grow their brand through skillful and well-planned delivery of content to audiences across multiple media platforms.

One of the most common definitions is that of G. Jenkins [http://henryjenkins.org/2007/03/transmedia_storytelling_101.html]. Transmedia storytelling is a process in which all fragments of a story are distributed across multiple media platforms in order to create a coherent narrative and compositional space. Ideally, each medium makes its own unique contribution to the unfolding of the story being told.

In both literary studies and marketing, transmedia means going beyond one medium. Literature can go beyond its medium to give the reader a new experience. An example of such a phenomenon can be seen in the numerous novels of collective authorship circulating on the Internet. For example, Dmitry Glukhovskiy's novel *Metro 2034* began as an online collective authorship project, where the author was invited to post chapters on the Internet and provide texts with atmospheric music, making the reading process also the act of listening to music, and if desired, the reader could easily become a co-author. And marketing, in turn, reaches a wider audience and ultimately increases the profits of the work. In other words, it became clear to the entertainment industry that by going beyond a single medium, it would be possible to tell a story in a more interesting and original way and, as a result, sell it to a larger number of readers.

TRANSMEDIA IN GAME UNIVERSES, INTERTEXTUALITY IN LITERATURE

Today, modern fantasy universes have in front of them an incredible list of tools through which they can grow and develop. Blizzard Entertainment is one of the giants in the entertainment market for more than 30 years. Warcraft Universe celebrated its 15th anniversary last year. The universe has its origins in the real-time strategy genre, which gained unprecedented popularity in the 1990s. Continuing to release strategies, in 2004, the company decided to bet on the then actively developing genre of online games, releasing one of the most successful MMORPG (Massively multiplayer online role-playing game) in the history – World of Warcraft (WoW).

The development of the plot of the universe takes place through books (chronicles, encyclopedias), comic books, in-game clips shot in the game engine, fully-fledged cinematic clips, music.

The lore of Warcraft universe includes over 48 print titles, over 12 hours of in-game clips, over 300 musical compositions, one cookbook, and countless unofficial creations.



The technique of transmedia storytelling is familiar to marketers and various game universes make active use of it to increase interest in their products. It is not uncommon for them to include literature, and as a result, the game universe gets a literary embodiment in the form of many books united by the same theme.

The same technique of transmedia narrative can also be seen in the Russian online industry. One of the largest projects in the MMORPG genre in Russia is the Allods universe, which has existed for 20 years. The Allods universe has 5 books, a lot of comics and animated cartoons, several tabletop and computer games in different genres. Transmedia storytelling is one of the key techniques in the development of the universe, which we can see in one of the interviews with the founder and president of Nival Network Sergey Orlovsky. Speaking about the fusion of games and movies, Sergey says that transmedia is the representation of a media product simultaneously in a large number of media and that games will increasingly merge with other media. [Spiridonov 2012]

At present, fiction is developing and functioning in close connection with the processes familiar to media sphere under the conditions of digital and sociocultural globalization. Literary texts, like media texts, are subject to the influence of constantly accelerating information exchange, involved in complex mechanisms of commercialization and content monetization. The literary process of recent decades is characterized by the emergence of new themes, genre forms and fictional text formats. [Zezulevich 2019, 178].

ODYN, HODIR AND TYR AND THE OTHER KEEPERS

Thus, between 2016 and 2019, World of Warcraft has been enriched by 3 encyclopedias that narrate the mythological foundations of the world, the cosmic forces and cosmology in general. In the context of a literary study, only an intertextual analysis of these books will be given, but this does not negate the phenomenon of transmedia narrative in game universes, on the contrary, intertextuality can act as part of such narrative.

Over the years, different authors have constructed complicated fiction by incorporating texts by other writers, allusions to scenes from films, legal documents, radio broadcasts, etc. This phenomenon is also typical to WoW universe. Since this universe is a fairly mass-produced product, having a clear and somewhat familiar fantasy world cosmology acts as a plus in the strategy of developing a game brand. The various references to familiar mythological systems, evoke in players a subconscious sense of belonging to this world, where every element of the story refers to a real myth.

According to H. Söderberg [Söderberg 2019] the origin of the keepers of WoW is clearly influenced and based on Greek mythology. But the Keepers are based on different kinds of mythologies, primarily Norse mythology.

The story of Azeroth begins with the explanation of the universe as a whole:

The Great Dark Beyond represents the physical universe. It is an infinite living realm composed of innumerable stars, worlds, and mortal civilizations. Azeroth – the World of Warcraft – is merely one of the countless worlds drifting through the vast reaches of the Great Dark Beyond [Metzen, Burns, Brooks 2016, 12].

No one knows why Aman'Thul the first titan woke from his slumber. Aman'Thul was certain he was not the only one of his kind, setting out to search the Great Dark Beyond for other titans. On his search, he discovered sleeping titans inside worlds [Metzen, Burns, Brooks 2016, 19]. These titans are known to players in WoW as the Pantheon:

The titans are colossal godlike beings composed of the primordial matter from which the universe was born. They roam the cosmos like walking worlds, imbued with the raw power of creation itself. The titans use this incredible force to find and awaken others of their kind – others who still slumber within the far corners of the Great Dark [Metzen, Burns, Brooks 2016, 13].

The latest world soul the Pantheon has found, is sleeping inside the world of Azeroth. The Pantheon Aggramar found this world on his search for others of his kind, sadly that was not the only discovery he made encounter with in Azeroth. The world was infected by the Old Gods, servants of the



void lords, who had built a temple trying to poison the titan sleeping inside. The Pantheons were too big to fight or to engage the Old Gods themselves without risking destroying Azeroth. The Pantheons created an army instead of the resources on Azeroth. They created two types of titans, the Aesir and Vanir. The Aesir was created from metal and was given the power of the storms. The Vanir was created from stone and had power over the earth. The Pantheon selected a few of the Aesir and Vanir and infused part of their own power to them. These infused Aesir and Vanir became the titan-forged, which are more commonly known as the Keepers of Azeroth. In time the Keepers developed their own personalities, like Keeper Odyn, Thorim, Loken and Ra. The Keepers won the war and the Pantheon left Azeroth for the Keepers to guard to continue their search for others of their kind [Metzen, Burns, Brooks 2016, 28–42].

Regarding Norse mythology at the small-scale level names can be found which are very similar to the Gods of the Norse mythology, such as Thorim, Sif, Loken, Freya, Hodir, Tyr and Odyn. These characters have their own backstory in the chronicle which is very close to that of the old Norse gods. The Norse mythology is dominant in WoW, but not the only one. While analyzing, interpreting and searching for allusions, Scandinavian motives and original sources of myths, many of the different works of scholars were analyzed [Andrén, Jennbert, Raudvere 2006; Kure 2006; Raudvere, Schjødt 2012; Andrén 2014; Hermann, Mitchell, Schjødt 2017; Knutson 2019; Toporova 2021].

In the game, Odyn is a titan keeper who rules the Halls of Valor. In the chronicle he and Tyr battle and defeat the fire lord Ragnaros. Odyn has been awarded the title of Prime Designate for his leadership, determination, and courage. Odyn creates Halls of Valor by asking Helya a sorceress Odyn sees as his adoptive daughter, to use her magic to raise part of Ulduar up in the sky. Odyn is creating an army to defend Azeroth from danger, his plan entails creating wraithlike servants cursed to exist as phantom beings for all eternity. He calls his new servant race Val'kyr's. Helya does not agree with Odyn about creating the Val'kyr's, they fight and Helya was defeated. Odyn twists her soul and Helya becomes the first Val'kyr. The Val'kyr's duty is to guide fallen warriors who had died a glorious death in battle to the Halls of Valor. [Metzen, Burns, Brooks, 2016, 47–48].

The Val'kyr is most likely based on the Valkyrjor (Valkyries) in the Norse mythology. Valkyrjor were servants in Valhalla and Odin sent them to every battlefield to choose who was to die and decide who should be victorious. Looking at intertextuality from the Norse mythology regarding the character Odyn, small-scale and large-scale comparison can be found. The name Odyn is based on the Norse god Odin. The large-scale comparison between the mythology and WoW is the concepts of Halls of Valor and Valhalla. All fallen men who died in battle from the beginning of time would go to Odin in Valhalla [Sturluson 2005, 291–294].

Hodir is a titanic watcher placed in Ulduar to guard Yogg-Saron. Hodir is associated with the race frost giants called the Sons of Hodir. The name originated from the time Hodir spent in the area called the Storm Peaks before taking his position in Ulduar. When interacting with the giants in Storm Peaks they refer to Hodir as their creator and father [Metzen, Burns, Brooks 2016, 31–32]. Hodir is most likely based on the frost giant Hymir in the Norse mythology. [Sturluson, 2005 313–315].

The Pantheon Aggramar infused part of his strength and courage into **Tyr**, who would be the greatest warrior of the keepers. The keeper Tyr is similar to the Norse god Tyr. They share more than just names, both of them have lost one of their hands. The Norse God Tyr lost his hand when the gods shackled the wolf Fenrir [Sturluson 2005, 313–315]. Tyr lost his hand battling a proto-dragon, Galakrond, who had gone mad by eating other proto-dragons and replaced his lost hand with a silver forged hand, which is of most significance in WoW [Metzen, Burns, Brooks 2016, 43].

The losing of hand and replacing it with a forged hand is something that can be found in both the Harry Potter and Game of Thrones universes. Peter Pettigrew a servant to Lord Voldemort and Jamie Lannister the kingslayer of Westeros shares the same story of losing one of their hands and replacing them with metal. The intertextuality in WoW interlaces to more than just mythologies. Intertextuality both in the game and books includes several connections to popular fictional universes that might inspire the reluctant reader to read similar texts of the same nature.



WEB-SITES, KALEVALA AND ARTICLES ON EUGENICS

A striking example of the use of intertextuality is the modern literature of Finland, although with some exceptions. Many Finnish authors at the turn of the 21st century have chosen science fiction and fantasy as their genres. By making this choice, they tried to move away from the dominant realistic description of reality in literature. However, they faced the problem of creating a world, even if it is fictional, but still plausible. Finnish authors have been quite ingenious in the ways in which they make the reader believe in the existence of fictional worlds.

In Finland, the fantasy genre has become particularly popular, due to the Finns' disposition to embrace the mythological tradition (the epic Kalevala, the Elder Edda, the Younger Edda). The historical memory of the Kalevala runes and the Skaldic tradition is still a part of the general Finnish culture in Finland and Sweden, it's also a part of the Finnish consciousness. Finnish writers build their fantasy worlds on the many myths that are somehow familiar to Finnish readers. When placing the narrative in a real-life city, it is sufficient for the author to introduce several images that immediately refer the Finnish reader to the folklore associated with that image.

There are several types of supernatural beings in Finnish folk tales. According to M. Haavio's classification [Haavio, 1942 10–11], supernatural beings are divided into two groups: the first includes the dead and ghosts, and the other includes so-called natural beings. Moreover, natural beings can be divided between those who love solitude and those who are socially active. A lonely being in Finland is usually an elf (*haltija* = keeper) who takes care of a certain place: a house, a mill, a lake or a forest. Almost every place has its own elf, but each place can have only one elf. In contrast, trolls are social creatures. They are very much like humans; they have families, and they live the way humans used to live.

At the beginning of the novel "Troll" ("Ennen päivänlaskua ei voi") we see the main character, Angel, who finds an injured baby troll next to a garbage can and takes it home to be cured. Angel is a successful commercial photographer from Tampere, Finland. Already in the first pages of the work we see an attempt to go beyond one text – we are greeted by a website page printed on the paper page of the book.

HTTP://WWW.SUOMENLUONTO.FI
PEIKKO 1. TROLLI (vanh. myös HIISI, RIETTA), *Felipithecus trollius*. Heimo KISSA-APINAT (*Felipithecidae*).
Panskandinaavinen petoeläinlaji, jota esiintyy vain Itämeren pohjoispuolella ja Länsi-Venäjällä. Hävinnyt metsien katoamisen myötä täysin keskisestä Euroopasta, mutta tarustosta ja historialähteistä päätellen on ollut vielä keskiajalla kohtalaisen yleinen. Virallisesti löydetty ja tieteellisesti luokiteltu nisäkäslajiksi vasta 1907, sitä ennen oletettu kansanperinteessä ja saduissa esiintyväksi myyttihahmoksi. [Sinisalo 2000, 15].

HTTP://WWW.SUOMENLUONTO.FI
PICTURE 1. TROLLI (old. also HIISI, RIETTA), *Felipithecus trollius*. The tribe CATTAPRIMATE (*Felipithecidae*).
A pan-Scandinavian predator species, found only north of the Baltic Sea and in western Russia. It has disappeared completely from central Europe due to deforestation, but according to legend and historical sources it was still fairly common in the Middle Ages. Officially discovered and scientifically classified as a mammal species only in 1907, before which it was assumed to be a mythical figure in folklore and fairy tales.

Such a technique, typically used in WoW transmedia narration, extends the boundaries of the book, creating in the reader the illusion of the plausibility of the events described. By naming the site Animals of Finland and providing it with the typical information the reader would expect to see in such an article, Sinisalo immerses the reader in the world of his work, making it more real. The reader has a desire to check whether such a site really exists and thus goes beyond just the book, perhaps this will motivate the reader to do his research and the author will be able to hold his attention and interest in the subsequent development of events.

Angel browses websites devoted to rare animals and reads articles about them, visits the archives of the city library to learn more about trolls – what they eat, where they live, and why his troll keeps

looking unhealthy. Eventually, he finds a cure for the parasite that causes the disease, and the troll is cured. Angel becomes emotionally attached to the animal and even names him Pessi, after the troll from the children's book.

Sinisalo's novel draws on a number of fiction and popular science sources as Angel explores the biology of trolls and their place in the world. Angel reads articles from websites and newspaper archives, as well as books on biology, mythology, and folklore, which are reproduced in the pages of the novel as sections distinct from the characters' narratives.

Intertextuality involves going beyond one text into the information field of another. As the authors of the Warcraft universe, Johanna Sinisalo takes a similar principle and applies it to the pages of her media – fiction text. Thus, in the pages of the novel *Troll*, we see insertions from other types of text, created with all the scrupulousness and respect for the original source. Sinisalo includes in his work fragments of Internet sites, newspaper clippings, articles from popular science magazines, fragments of the national epic of Finland – *Kalevala*, created by all the laws and stamps of these types of text. Among other things, it uses really existing documents and works but always modifies them.

Ei ollut sitä mestässä, jalan neljän juoksevata, koivin koikkelehtavata, ku ei tullut kuulemahan, iloa imehtimähän. Oravat ojentelihe lehväseltä lehväselle, tuohon kärpät kääntelihe, aioillen asettelihe. Hirvet hyppi kankahilla, ilvekset piti iloa. Heräsi susiki suolta, peikko paasien periltä, nousi karhu kankahalta petäjäisestä pesästä, kutiskosta kuusisesta. [Sinisalo 2000, 38–39].	Every creature in the forest, All the beasts that haunt the woodlands, On their nimble feet came bounding, Came to listen to his playing, Came to hear his songs of joyance. Leaped the squirrels from the branches, Merrily from birch to aspen; Climbed the ermines on the fences, O'er the plains the elk-deer bounded, And the lynxes purred with pleasure; Wolves awoke in far-off swamp-lands, Bounded o'er the marsh and heather, Troll arisen from the passes, And the bear his den deserted, Left his lair within the pine-wood, ... Now he climbs the fir-tree branches That he may enjoy and wonder, ... [Kalevala 2019].
--	---

The intrigued reader can play a game with the author and try to check, but is there really a troll in *Kalevala* Rune 41? The underlined fragment devoted to the troll is absent in the original Rune 41, but Sinisalo managed to fit this image into the national epic organically. The presence of troll among other animals looks natural and does not stand out from the general style of *Kalevala*, which further strengthens the world created by Sinisalo in the reader's imagination and immerses us more. [Kalevala 2019].

Johanna Sinisalo gives the reader the opportunity to go beyond a single text by referring us to an epic, which leads to a change in established genre boundaries in her work. Pursuing the same goals as the authors of the Warcraft universe, the author provides the fiction text with inserts that refer to sources outside of it. H. Samola and H.-R. Roine consider a similar tendency in Sinisalo's work [Samola, Roine 2014, 27–35], because the genre of urban fantasy, to which the researchers refer “Troll” by J. Sinisalo. Sinisalo, as well as other genres, invites the reader to enter into communication with the work of art, its author and the tradition with which the work itself connects us.



The action of “The Core of the Sun” (“Auringon ydin”) takes place in the Eugestocratic Republic of Finland (Here and below the author's translation from Finnish). This name of the state characterizes the new form of government invented by Sinisalo herself. Thus, the inhabitants of the Republic of Finland are divided into 4 groups: women Eloi and Morlock, men Masco and Minus. The novel tells the story of a society that lives by the laws of eugenics and selective reproduction. The women of Eloi include those who have a submissive character, a beautiful body, a round head, and other typical feminine traits. These women are interested only in what can prolong their beauty, and their knowledge of the laws and structure of the world around them is severely limited by their own interests. Their role in society is to care for men, raise children, and take care of home. Those women who do not fit the aforementioned criteria are Morlocks. Morlock women devote themselves entirely to various jobs, they appear to the reader as intelligent and sensible, but they are forcibly deprived of the possibility of having children.

The society described in the work is somewhat reminiscent of contemporary Finnish reality, and Tampere, a city in western Finland, is also the setting for the novel. In addition, there are texts in the work that are extracts from newspapers, books, etc. For example, the text includes an article from the women's magazine “Home hearth” (Kotiliesi), which is based on actual excerpts from such magazines. [Jalas, 1935].

<p>Vuodesta 1926, jolloin valtioneuvosto asetti komitean perinpohjaisesti selvittämään kysymystä, olisiko suotavaa, että maassamme saataisiin säädetyksi laki, joka tekisi yhteiskunnan laatua heikentävien henkilöiden sterilisoimisen sosiaalisista ja yleisinhimillisistä syistä mahdolliseksi, on tämä kysymys sekä yleisesti että yksityisesti ollut pohdinnan alaisena. Yhteiskunta ei enää vapaudu heikoista yksilöistä luonnollisen itsesäilytysvaiston avulla, joka vaisto määrää heikomman väistymään vahvemman tieltä, ja sen vuoksi sen säilyäkseen täytyy turvautua muunlaisiin toimenpiteisiin ja tässä lähinnä heikkojen yksilöiden syntymisen ehkäisemiseen. [Sinisalo, Auringon ydin, 252–253]</p>	<p>Since 1926, when the Council of State set up a committee to study in depth the question of the desirability of enacting a law in our country which would make it possible, for social and general human reasons, to sterilize persons who are detrimental to the quality of society, this question has been under consideration both generally and privately. Society can no longer be rid of weak individuals by the natural instinct of self-preservation, an instinct which orders the weaker to give way to the stronger, and therefore, in order to survive, must resort to other measures, and here mainly to the prevention of the birth of weak individuals.</p>
---	---

This article was published in 1935 in “Home hearth” (“Kotiliesi”) magazine and excerpts from it are reproduced in the text almost without change. The article justifies the forced sterilization of people for racial and social reasons. Such discourse took place during the period when eugenics ideas dominated the minds of scientists in the real world. Sinisalo, however, was able to center the world of her work around these ideas and weave reality into the fabric of the Eugestocratic Republic of Finland.

There was also room in the novel to imitate the scientific style, Sinisalo included a passage from a history monograph:

<p>Naisten domestikaation lyhyt historia. Naisten domestikaatioon liittyvä juvenilisaatio tai pedomorfismi on luonnontieteellisesti selkeä, voisipa melkein sanoa väistämätön prosessi. Juvenilisaatio on luonnon tapa peräytyä evolutiivisesta umpikujasta, mihin naisten liiallinen itsenäisyys ja itsemäärääminen oli</p>	<p>The Short History of the Domestication of Women. The vernalization or pedomorphism associated with the domestication of women is a process that is scientifically clear, one could almost say inevitable. Vernalization is nature's way of backing out of the evolutionary impasse to</p>
--	--

johtamassa. Älyllisesti ja fyysisesti heikomman naaraan on etsittävä itselleen myös elättäjä. Tällöin lapsenomaiset ja suojelunhalua herättävät piirteet toimivat urosten suhteen parhaiten. [Sinisalo, Auringon ydin, 268–269].	which women's excessive independence and self-determination had led. The intellectually and physically weaker female must also find a provider for herself. In this case, childlike and protective traits work best in males.
--	---

The satirical mood of the work manifests itself in the presence of fictitious authoritative documents in the text, scientifically confirming certain features of the author's world. The presence of such documents, which go beyond the fiction text and have their own structure within the work itself, is Sinisalo's attempt to create an information field around the work, serving to provide a deeper immersion in the author's fictional world.

CONCLUSIONS

The Warcraft universe is certainly an example of transmedia storytelling, since it uses both the quite traditional medium of fiction text and a number of other media, including movies, comics, computer games, etc. Hundreds of people work on this universe every day, trying to add as much detail as possible to this fantasy world. One of the key media when dealing with multiple media platforms is a text itself. Blizzard Entertainment has worked skillfully to develop its game universe by producing encyclopedias and touching on the origins of the fantasy world. The mythology of the World of Warcraft is steeped in various references to various cultural phenomena, including the mythology of Scandinavia, Ancient Greece and, for example, Howard Lovecraft.

By using the technique of transmedia narrative, we can see that transmedia implies a wide distribution and interaction of any subjects, images and forms in the most different spheres of artistic culture. This phenomenon is typically used in game universes, but Sinisalo uses this model as a strategy to develop her work, doing so within a single media platform. Using this technique in literature, Sinisalo blurs the genre boundaries of her works by breaking up the composition of her text and saturating it with details that complement the author's picture of the world and stimulate the reader to play with the author. Based on Johanna Sinisalo's desire to grapple with established genre norms and experiment with the form of her work, she is unlikely to limit herself to one medium in the near future.

REFERENCES

- Al-Hanaki A-N.** *Principles of Transmedia Narrative in News Stories*. Moscow, 2017. 219 p. In Russian.
- Andrén A.** *Tracing Old Norse Cosmology: The World Tree, Middle Earth & The Sun. Archaeological Perspectives*. Lund: Nordic Academic Press, 2014. 247 p.
- Andrén A., Jennbert K., Raudvere C.** *Old Norse Religion in Long-term Perspectives, Origins, Changes and Interactions*. An International Conference in Lund, Sweden. June 3–7 2004. Lund: Nordic Academic Press, 2006. 416 p.
- Barabas E.** *Transmedia Storytelling in the Warcraft Universe: the Role of Intermediality in Shaping the Warcraft Lore*. Dublin, 2020. 76 p. Available at: <https://www.scss.tcd.ie/publications/theses/diss/2020/TCD-SCSS-DISSERTATION-2020-002.pdf> (access date: 19.07.2021).
- Bernauer L.** "Elune be Praised!" World of Warcraft, its People and Religions, and Their Real World Inspiration. *Literature & Aesthetics* 19(2). December 2009. P. 315–327. Available at: <https://core.ac.uk/download/pdf/229421217.pdf> (access date: 19.07.2021).
- Deterding S., Zagal J.** *Role-Playing Game Studies: Transmedia Foundations*. Games & Activities, 2018. 484 p.
- Haarala R.** *Suomen kielen perussanakirja*. Kotimaisten kielten tutkimuskeskus 2. osa: L-R. Helsinki: Valtion painatuskeskus, 1992. 699 p.
- Haavio M.** *Suomalaiset kodinhaltijat*. Helsinki: WsoY, 1942. P. 10–11.
- Henry J.** *Transmedia Storytelling 101*. Available at: http://henryjenkins.org/2007/03/transmedia_storytelling_101.html. (accessed: 07.11.2020).



Hermann S., Mitchell St. A., Schjødt J., Rose A. J. (eds.). *Old Norse Mythology – Comparative Perspectives*. Publications of the Milman Parry Collection of Oral Literature, 3. Cambridge MA: Harvard University Press, 2017. 397 p.

How PR will change in the coming years: the results of the Global Communications Report study. Media Bitch: *Independent Journal of PR*. April 25. 2017. Available at: <http://mediabitch.ru/pr-trends-golin/> (access date: 19.05.2019).

Jalas R. *Muutama sana steriloimisesta ja sterilisoimislaista*. Kotiliesi, 1935. S. 270 ja 291.

Kalevala. Edited by M. Shaginyan, translated by L. Belsky. Moscow, 1977. 574 p. In Russian.

Kalevala. The Epic poem of Finland by J. M. Crawford, 2019. Available at: <https://www.globalgreybooks.com/kalevala-ebook.html> (accessed 07.12.2020).

Kielitoimiston sanakirja. Available at: <https://www.kielitoimistonsanakirja.fi/#/media?searchMode=all> (accessed: 24.02.2021).

Kinder M. Playing with power in movies, television, and video games: from Muppet Babies to Teenage Mutant Ninja Turtles. *Univ of California Press*, 1991. p. 1–2.

Knutson S. A. The Materiality of Myth: Divine Objects in Norse Mythology. *Temenos* 2019. Vol. 55. Issue 1. P. 29–53.

Kure H. Hanging on the World Tree. Man and Cosmos in Old Norse mythic poetry. Old Norse religion in long-term perspective. Andrén J. & Raudvere (eds.). Lund: *Nordic Academic Press*, 2006. P. 68–71.

Labov W., Waletzky J. Narrative analysis: Oral versions of personal experience. *University of Washington Press*, 2003. P. 74–104. Available at: <https://www.ling.upenn.edu/~rnoyer/courses/103/narrative.pdf> (accessed: 20.12.2020). In Russian.

Law of the Russian Federation of December 27. 1991. Available at: <http://base.garant.ru/10164247/1/#100> (accessed: 07.12.2020) (In Russian).

Macmillan Online Dictionary. Available at: https://www.macmillandictionary.com/dictionary/british/medium_1 (accessed: 24.02.2021).

Metzen C., Burns M., Brooks R. *World of Warcraft: Chronicle Volume 1*. Dark Horse Books, 2016. 184 p.

Metzen C., Burns M., Brooks R. *World of Warcraft: Chronicle Volume 2*. Dark Horse Books, 2017. 201 p.

Metzen, C., Burns, M., Brooks, R. *World of Warcraft: Chronicle Volume 3*. Dark Horse Books, 2018. 225 p.

Meyrowitz J. Images of media: Hidden ferment-and harmony-in the field. *Journal of Communication*, 1993. № 43(3). Available at: <http://faculty.tamucc.edu/ethompson/courses/newmedia/meyrowitzimages.pdf> (accessed: 24.02.2021).

Oxford Advanced Learner's Dictionary. Available at: https://www.oxfordlearnersdictionaries.com/definition/english/medium_2 (accessed: 24.02.2021).

Raudvere C., Schjødt J. *More Than Mythology: Narratives, Ritual Practices and Regional Distribution in Pre-Christian Scandinavian Religions*. Lund: Nordic Academic Press, 2012. 287 p.

Ryan M. L. Defining media from the perspective of narratology. Handelshøjskolen i Århus. *Institut for Sprog og Erhvervs kommunikation*. VÆRK, 2013. Available at: http://pure.au.dk/portal/files/7562/M-L_Ryans_paper.pdf (accessed: 11.06.2020).

Salnikova E. V. The epoch of transmedia. *Artistic culture*, 2018. № 4(26). P. 102–127. In Russian.

Samola H., Roine H.-R. Discussions of Genre Interpretations in Johanna Sinisalo's Auringon ydin and Finnish Weird. *Fafnir*. Vol. 1. Iss. 3. P. 27–35.

Sinisalo J. Auringon ydin. Helsinki: Teos, 2013. 300 s.

Sinisalo J. Ennen päivänlaskua ei voi. Helsinki: Kustannusosakeyhtiö Tammi, 2000. 268 s.

Söderberg H. *Reluctant readers and game literature: An intertextual analysis of World of Warcraft: Chronicle I*. Linnéuniversitetet, Institutionen för språk (SPR), 2019. Available at: <http://urn.kb.se/resolve?urn=nbn:se:lnu:diva-88080> (access date: 19.07.2021).

Spiridonov M. Man will act in multiple realities that will merge into one game. *Forbes online magazine*, 2012. Available at: <https://www.forbes.ru/techo-opinion/internet-i-telekommunikatsii/80732-chelovek-budet-deistvovat-vo-mnozhestve-realnostei-> (access date: 19.05.2020). In Russian.

Sturluson S., Sigfusson S. The Elder Eddas of Saemund Sigfusson and the Younger Eddas of Snorre Sturleson, Project Gutenberg, 2005. Available at: <https://www.gutenberg.org/files/14726/14726-h/14726-h.htm> (access date: 19.07.2021).



Tenderich B. Design Elements of Transmedia Branding, 2013. p. 1–10 Available at: http://www.edee.gr/files/white_papers_cases_articles/design%20elements%20of%20transmedia%20branding.pdf (access date: 19.05.2020).

Thon J-N. Computer Games, Fictional Worlds and Transmedia Storytelling: A Narratological Perspective. *The Philosophy of Computer Games Conference*, Oslo 2009. P. 1–6.

Timofeev L. F., Turaev S. V. Dictionary of Literary Terms. Moscow: 1974. P. 749–750. In Russian.

Toporova T. On the mythological songs of the “Elder Edda” as a system. *Scandinavian Philology*, 2021. Vol. 19. Issue 1. P. 71–84. <https://doi.org/10.21638/11701/spbu21.2021.105>. In Russian.

Received 19.07.2021

Sumarokov Gleb Yurievich,

PhD student,

Institute of Linguistics, Literature and History

of Karelian Research Centre,

Russian Academy of Sciences,

11, Pushkinskaya ul., Petrozavodsk, 185910, Russian Federation,

e-mail: fantastic617@mail.ru

Г. Ю. Сумароков

**ТРАНСМЕДИЙНОЕ ПОВЕСТВОВАНИЕ И ИНТЕРТЕКСТУАЛЬНОСТЬ
В ИГРОВОЙ «ВСЕЛЕННОЙ ВОЕННОГО РЕМЕСЛА» (WORLD OF WARCRAFT)
И В РОМАНАХ ЙОХАННЫ СИНИСАЛО (ФИНЛЯНДИЯ)**

DOI: 10.35634/2224-9443-2022-16-1-72-82

В статье рассмотрен прием трансмедийного повествования и интертекстуальности на материале игровой вселенной «Военного ремесла» (World of Warcraft) и романов финской писательницы Йоханны Синисало (J. Sinisalo). Охарактеризован термин «трансмедийное повествование», говорится о его эквиваленте применительно к литературоведению, приводятся примеры использования данного приема. Автор приходит к выводу о широком потенциале использования трансмедийного повествования в игровых вселенных и интертекста в литературе фэнтези Финляндии. Сделан вывод о том, что оба фэнтезийных мира используют интертекст, чтобы выйти за рамки одного текста с целью создания прочной связи с читателем, для большей убедительности существования фэнтезийного мира. Как и создатели вселенной Warcraft, Й. Синисало ставит перед собой задачу снять ограничения одного типа медиа-платформы, создавая внутри повествования отсылки к другим медиа и текстам. Для этого Й. Синисало включает ссылки на интернет-сайты, документы и статьи в художественный мир произведения.

Ключевые слова: трансмедийность, повествование, интертекстуальность, медиа, фэнтези, World of Warcraft, финская литература, Й. Синисало.

Citation: Yearbook of Finno-Ugric Studies, 2022, vol. 16, issue 1. P. 72–82. In Russian.

Поступила в редакцию 19.07.2021

Сумароков Глеб Юрьевич,

аспирант,

Институт языка, литературы и истории

Карельского научного центра Российской академии наук,

185910, Россия, Республика Карелия, Петрозаводск, ул. Пушкинская, 11,

e-mail: fantastic617@mail.ru