



Las heroínas transmediales de Alba Cromm, de Vicente Luis Mora, y La muerte me da, de Cristina Rivera Garza [

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text (article)

Analítica

In recent years, a growing number of projects, objects, programs, artifacts, works and texts belonging to the cultural sphere have, at one or at all stages of the production process, some transmedia component. Practically, there are no actors in the culture and communication fields "who are not thinking about their production in transmedia terms, from fiction to documentary, through journalism, advertising and political communication" (Scolari, 2014). Regarding the audiovisual industry, for example, "transmedia" has become the "magic word" of any project; in fact, "in some moments it seems as if something could not be done in a single medium" (Tubau, 2011). The literary system has also integrated transmedia as an element or an aesthetic process. The story, but also a similar aesthetic, rhetoric or theme, extend beyond the margins of the literary text to other media, each of which does not lose its autonomy and specificity. In turn, transmedia also articulates "modes of reciprocal and procedural affectation between media, languages and technologies", which strongly destabilize their origin spaces (Kozak, 2015): literary texts, which often function as start windows, change in the transmedia process. The following article will analyzed how transmedia functions in two contemporary novels written in Spanish: *La muerte me da* (2007), by Mexican author Cristina Rivera Garza; and *Alba Cromm* (2010), by Spanish author Vicente Luis Mora. In addition to describing the transmedia system, the article will emphasized on how transmedia establishes as a core component in the conformation of the novels' heroines

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Lengua: Spanish

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