

Lost in translation: *Level 26* and the interactive digital literature

Perdidos na tradução: Grau 26 e a literatura digital interativa

MARINA CAVALCANTI TEDESCO*

Universidade Federal Fluminense, Departamento de Cinema e Vídeo, Programa de Pós-graduação em Estudos contemporâneos das Artes. Niterói-RJ, Brasil

PEDRO PEIXOTO CURTI**

Universidade Federal Fluminense, Instituto de Artes e Comunicação, Programa de Pós-Graduação em Comunicação. Niterói-RJ, Brasil. Escola Superior de Propaganda e Marketing. Rio de Janeiro-RJ, Brasil

ABSTRACT

Level 26: Dark Origins (Anthony E. Zuiker e Duane Swierczynski, 2009) is defined, on its cover, as the first interactive digital novel or digi-novel. Its target readers are young people worldwide. It combines the paper book (which is the starting point) social community and short films that may be accessed over the internet. The objective of this paper is to investigate: 1) how the relationship between the different Media on *Level 26: Dark Origins* is built; and 2) possibilities and limits concerning interaction among readers/ internet users /Brazilian viewers.

Keywords: Convergence, interactivity, limitations

RESUMO

Grau 26 – a origem (Anthony E. Zuiker e Duane Swierczynski, 2009) é definido, em sua própria capa, como o primeiro romance digital interativo ou digilivro. Voltado para o público jovem mundial, integra leitura em papel (que é o ponto de partida), redes sociais e diversos microcurtas que podem ser acessados via internet. O presente estudo tem por objetivo investigar: 1) como são construídas as relações entre as diferentes mídias acionadas em *Grau 26 – a origem*; e 2) possibilidades e limites da interatividade para os leitores/internautas/espectadores brasileiros.

Palavras-chave: Convergência, interatividade, limitações

* PhD in Communication and professor of BA in Film and Audio-Visual and in the Post Graduation Program in Contemporary Art Studies of UFF. E-mail: ninafabico@yahoo.com.br

** PhD candidate in Post Graduation Program of Universidade Federal Fluminense and BA professor in ESPM Rio. E-mail: pedrocuri@gmail.com

INTRODUCTION

THE PUBLICITY OF a cultural product aims to present it in the most favorable way to its target public. It is also to be developed before or along with the creation of the product, as it should greatly influence it, especially when it comes to books destined to be consumed in large scale.

The previous paragraph shows the reason why this article is going to start with the self-definitions of *Level 26: Dark Origins*, as they are believed to be quite revealing when analyzed, not only concerning the cultural product, but also its matters related to the contemporary media and its target audience.

It is possible to say that *Level 26: Dark Origins*, simultaneously, brings two major selling arguments. The first is that *It is the world's first interactive digi-novel*, as seen on the book cover. On its flaps appears the explanation to such a decisive proposition:

Level 26: Dark Origins can be read anywhere with no digital access... but where the traditional story starts, exclusive for the readers, at www.grau26.com.br. You are given the option to watch a cyber-bridge, three minutes of motion-picture footage, with actors from famous movies and series. Before your eyes, the characters will come to life and details of the crime scene will explode from the screen. An extreme revolution of CSI.

However, if you connect you will discover that the “world’s first digi-novel” not only combines writing with audiovisual. There’s also a social community. So, you can read more about the vicious killings in <<http://grau26olivro.blogspot.com>>, follow it on Twitter and interact with it on Facebook and Orkut¹, or even access its channel on Youtube.

As important as being the “first interactive digi-novel” is the fact that its author, Anthony E. Zuiker, is the creator of CSI (Crime Scene Investigation), which is a TV series created in 2002 and, after eight seasons, has formed a big and solid community of fans. Based on the complicated process of investigating and solving atypical crimes committed by capable criminals, it has become a big hit all over the world, yielding franchises in different states of the United States.

Behind both products, what you can see is the construction of an extremely current image that relies on the knowledge of its potential buyers from the previous cultural products, trusts in the convergence of media and how effective they are when grabbing the so-called Generation Y² – which is the priority target of *Level 26: Dark Origins* and, the foremost, combines all these elements to create a product that follows the logic consumption of that public. A productive consumption that uses tools and interactive logic so as to read a

1. Google, owner of Orkut, took the social network offline in September 30th, 2014, after ten years functioning.

2. Those who are born between 1977 and 1997 and also “have multitasking skills; cherish the present; like many different styles and have idiosyncratic consumption relations, becoming more exigents. They also interact with the media in the same way they relate to the world, specially after the coming of games and internet. Technology is an important part of their lives” (Krüger & Cruz, 2011: 3).

text and, also, to create new ones with the help of readers, who will do it either from the consumption itself or from experience shared with other consumers.

The article *Level 26: Dark Origins* tries to focus on the media convergence in a global context of youth marketing, to ponder on the products brought by this logic and the limits, challenges and possibilities of their consumers.

NEW PRODUCTS FOR A NEW PUBLIC

If today it is possible to talk about a consumer-producer, term coined on the studies of fans, it is crucial to remember that this concept has gradually changed throughout the years and has been tackled in many ways by critics and the common sense.

Since the origin of this concept, fans have been commonly defined by the stereotype of obsessed and hysterical individuals, treated as victims of a disease (Jenson, 1992). Dissonantly, they have been considered dangerous. Little by little, the Academic discourse has allowed fans to be seen differently. Lately, they have not been seen as victims of a massive culture, either as individuals with no desires that would get, without hesitation, anything offered to them (Storey, 1996).

With the development of the studies of reception and a more profound notion of the idea of public, the image of the fan started to change.

Going against the *frankfurtian* idea that “to have fun means to agree” (Freire Filho, 2007: 32) the Cultural British Studies, after the second half of the 70s, propose that the communicative process is conceived as a continuous system, leaving aside the understanding that consumption is smaller than production, and, after a bigger interest for manifestations once considered vulgar, present to academic circles themes such as pop music and the subcultural youth (Monteiro, 2007; Storey, 1996).

The formers Stuart Hall and Paddy Whannel (1964) said that the image of young and innocent individuals exploited by the music industry was too simplified and pointed out that musical consumption was also a process of identity formation. From the idea that a group’s selective appropriation of what the market offers would define this group, pop music has been a fertile ground to examine how the subcultures have built their identities and reproduced culturally distinguishing them from other social groups. Styles created within subcultures are a way to differentiate them from the rest of society and to communicate through consumption. These subcultures embezzled cultural goods of the dominant culture in such a way as to provide them with new meanings. Punk, for example, which had as motto *do it yourself*, well characterizes this form of ownership (Storey, 1996; Hebdige, 1979, Hall and Jefferson, 1976; Shuker, 1998; Freire Filho, 2007).

Consumption is seen as both a critical step to these processes and an active task from the moment you realize that the codification of the message in production is linked to its decodification at reception. A text will not carry itself all meanings that it could, nor can it guarantee the effects it may generate. Every text may be understood in various ways by different readers, depending on how they are interpreted and on which interpretative tools have been used (Grossberg, 1992).

Michel de Certeau suggests that reading is a poaching operation, where readers are presented as invaders who “circulate in outside lands, nomadic hunting on their own through the fields that they did not write” (1994: 269-270). The text would be a rental property, where the reader would live temporarily, adapting it for his comfort.

De Certeau proposes to analyze the representations - images that appear on television, for example - and consumer's behavior. Besides, attention should be given to what they produce from the images they see after hours in front of the TV set (1994: 39). In this case, all production would correspond to a secondary production, and quietly dispersed, classified as consumption, characterized not only by its own products, but by ways of using the products consumed. The existence of codes and standards of use does not determine how a product will be handled by the consumer. By analyzing the use of these products, it is possible to identify the differences and similarities between an official and a secondary production.

Henry Jenkins, inspired by De Certeau's work, developed the idea that the fan is a producer who appropriates the texts it receives to create new meanings and products. Influenced by the reflections of Cultural Studies, Jenkins was one of the first to say it would be a mistake to think of fans exclusively in terms of consumption rather than production, and going against that traditional discourse on the fan, he defined them as “consumers who also produce, readers who also write, spectators who also participate” (1992: 208).

Jenkins's ideas differ from those given by De Certeau on two points. First, while De Certeau presents readers as individuals isolated from each other, whose meanings are created quietly and discarded when they cease to be useful or desirable, to Jenkins, this process is social. Through this, individual interpretations of the fans are shaped and reinforced after discussion with other readers. These discussions expand the experience of the text beyond the initial intake. Thus, the meanings created are integrated into the lives of readers.

Second, taking fandom into account, no distinction is made between readers and authors, since fans not only consume stories that circulate in the market, but also create their own stories and put them into circulation in the

communities to which they belong. The fans are different from ordinary consumers when they start producing their own marginal culture. By assuming their taste for what is marginal, they show to be opposing to what is dominant, and also differentiate and create for themselves, a new culture, although they still use the standards of the dominant logic to build this culture. The fan culture makes the secondary production described by De Certeau the source for the production of artifacts themselves (Jenkins, 1992; Storey, 1996).

NEW MARKETS

If the convergence of different media becomes a strategy of large corporations, this happens because consumers have learned new ways to interact with the content they find. According to Jenkins (2008, p. 44), convergence is “both a top-down business process and a bottom-up consumer process”, “the corporate convergence coexists with alternative convergence” (Ibid.). Technological tools not only affect the dissemination and reception, but also the production and interaction among users. The technology is accomplice in the generation of products made by fans (Hellekson & Busse, 2006). The same technologies that made possible the participation of consumers in media content also changed consumption patterns, allowing the formation of participatory culture that supports this media convergence and creates demands that some studios are still not able to meet.

In the late 1990s, products targeted to the young audience were a complex mixture of different media, including films, television programs and music videos. Certainly, the youth culture was already characterized by the association of different texts, musical numbers of famous artists that have been aired and integrated soundtracks by personalities to young idols who have appeared in quite a few products since the 1950s. The practice of running an entertainment product through multiple media, to explore different markets, highlights an important strategy for the U.S. cultural industry in the late twentieth century: synergy (Davis & Dickinson, 2004).

In *Convergence Culture* (2008), Henry Jenkins presents synergy as an economical opportunity represented by the ability to own and control content presentation by different distribution systems. Along with the extension - attempts to expand the potential markets with the movement of content through these systems - and the franchise - “coordinated efforts in printing a brand and market the fictional contents, under these conditions” (Jenkins 2008, p. 45) - synergy would be the key to the convergence culture.

Jonathan Gray, in his book *Show sold separately: promos spoilers and other media paratexts* (2010), supports the idea that movies and television programs

are only a small part of the massive and extensive presence of texts about movies and television in the environments we live in and it is impossible to scrutinize these texts and their cultural impact without considering its various proliferations. In addition, Gray uses the term synergy to talk about the materials that are built and circulated around a media text. These materials aim at promoting these texts and at creating a universe around them. Appropriating Gerard Genette's words³, Gray decides to call them paratexts.

LEVEL 26: DARK ORIGINS

A significant part of *Level 26: Dark Origins* is built through a writing that explores the many features literature can share with the audiovisual. It is not intended to identify here which comes from this or that (a discussion that talks very little about the concept of interactive digital novel, because he thinks the media in a fragmented way), but to further convergence between the media that occurs in the formal level.

The prologue and the 107 chapters of the book often present at the beginning a spatio-temporal location, something required in roadmaps. It may be quite vague as "somewhere in southern California - several hours later" (Zuiker & Swierczynski, 2009: 316) or extremely accurate: "Malibu Beach, California - Tuesday / 6 o'clock - West Coast" (Ibid.: 71).

However, at times, none of these references is provided. This usually occurs in excerpts of greater suspense. If the reader has already been informed about where and when the action is happening, there's no need to add elements which act as unnecessary interruptions. As it establishes a parallel with movies, a general plan isn't frequently used every time a new scene begins in a familiar environment (in television productions, generally series, it works differently, because we cannot assume that the viewer who has watched a certain chapter has also watched the others).

Another aspect of the narrative style of *Level 26: Dark Origins* to be highlighted is the predominance of short phrases (long periods, such as those that compose the detailed description of Sqweegel's hideout are exceptions). On each point we can actually sense the change. Were it to be a television series or a movie, one of the central features of its language would be the constant change of plans.

It should be noted, though, the significant recurrence of paragraphs, such as point of view shots that are devoted to exactly what certain character saw. "For the first time the agent saw the face of the monster. Two eyes that seemed marbles gazed into a face without expression, as if someone had erased all of its facial features with a hot iron...except for the eyes" (Ibid.: 17).

3. GENETTE, Gérard. *Paratexts: Thresholds of Interpretation*. New York: Cambridge University Press, 1997.

So far we analyzed *Level 26: Dark Origins* from a specific aspect, the book (or “written portion” of) *Level 26: Dark Origins*. From now on will be make an effort to relate all that has been discussed with the videos that are part of the interactive digital novel in question.

On average every twenty pages, always at the end of a chapter, you will find a password with which you can watch them. Twenty short films altogether, whose length is around three minutes – only the last two are about five minutes, all of which were scripted and directed by Anthony E. Zuiker, They are called cyber-bridges.

It is essencial to visit the website <<http://www.level26.com/>> and change the language from English to Brazilian Portuguese⁴ in order to unlock the cyber-bridges (the other options available are: German, French, Italian and Dutch). The next step is to fill in a very simple form and wait for your confirmation email. This occurs by receiving a link that, when clicked, asks the user to fill out some more information.

After that, you create a profile on the social network of *Level 26*, whose interface is nearly identical to the new Orkut and Facebook, and may also be connected to the latter and Twitter. You start with three “friends”: Jason Matthews, site administrator, Kristine Huntley, literary and television critic, and, of course, Anthony E. Zuiker, the lead author of *Level 26: Dark origins*.

From there, it is possible to return to the home page and start watching the videos available⁵. The first, as noted on page 33, is one of the many recordings on 8mm Sqweegel has of himself attacking his victims that he, from time to time, likes watching as “a reminder of who he was and what he was capable of doing in the name of the Lord” (Ibid.: 32).

It begins with a countdown (start and beeper) that is slowly being deformed in both the imagery and the band sound. Before we reach the end, you go to an indoor area ill-lit by flames that produce red and smoke. To the sound of a song that is clearly meant to be scary, a metal door closes. It reads “death room”.

A long camera movement, very smooth (unlike the blurry images that tend to characterize scenes of tension in most audiovisual suspense / horror), describes the general characteristics of the environment: pipes through the walls, the precarious state of conservation, low and colorful light. Again we approach another door, located next to a sign that says: “Restricted area. High Voltage.”

The door opens and the viewer sees chains, hooks, water leaking through the ceiling, a light bulb flickering. Suddenly, it shows a woman’s foot. An overall side shot reveals that she is lying on a table, with hands and feet chained up. Beside her, there is a transparent box, where Sqweegel is. If until then four shots had consumed one minute and twenty seconds, now the language becomes more “chopped”.

4. The choice for the Brazilian Portuguese over another language like Spanish reveals a lot about the internet consumption habits in the country, despite of the huge problem of digital divide.

5. Currenttly, the process is much easier. Access <<http://level26.com/>>, click in Dark Origins Cyberbridges and choose, in a YouTube channel, what you want to watch.

Always with the same sinister background music of the beginning, they alternate open and colorful shots, in which the criminal torments the young blonde immobilized, with Sqweegel's point of view shots, with grainy texture (such as 8mm film), these are in black and white and work in a tighter range – in general first shots and close-ups.

At the end of the sequence he asks the woman “Do you want me inside you?”. She says no, which does not seem to help much. It is not shown what Sqweegel does, but the victim screams and one can gather that she is being jabbed by the knife that he was holding, without cutting, very closely to her skin.

It is a fragment that most of the time works with clichés of the narrative film genre, especially regarding the setting and lighting. At the same time, it is not predictable because it alternates what is being registered with the psychopath's sight – though this differentiation's made through textures and desaturation, something very common.

It is worth noticing how the point of view shots are presented not only in *Level 26: Dark origins*, but also in the cyber-bridges. They are used at the moments the psychopath attacks someone (first and fourth cyber-bridges, for example), as well as when he practices before taking his next steps – fourteenth cyber-bridge, among others.

We can also observe that, according to the style of the text, the predominance of many short shots after the location has been presented. They are only used three to see Sqweegel coming out of the box. On the other hand, it calls attention to the fact that the text is much more violent than the movie, as the former is more likely to present a great number of details.

In addition to the characteristics of form and content of the videos that are part of the interactive digital novel, it is relevant to analyze how they fit its structure. In other words, to ask what role they play within the work. All in all, for those who combine reading and movie watching, it anticipates what the reader and / or the characters are yet to discover, sooner or later.

In cyber-bridge 6, to quote one case, Sqweegel is at the doorway of Sibby Dark, wife of his primary stalker (not by chance this audiovisual is called “follow the intruder.”) Chapter 26, which contains the key to this access, ended with the information that the psychopath, after silently breaking into the window and going past the dogs, had walked towards Sibby's bed.

Still outside, Sqweegel looks at a woman who sleeps. Through a mirror that he takes from his white latex clothing he observes a surveillance camera. He gets himself ready and, sinuously, enters the room. He moves away and approaches the victim. Very slowly, he picks up a white cloth on the back of the cloak – an amazing closet because you cannot see any bumps on it when he turns his back.

A detailed shot of a hand that clearly turns the fabric toward the camera reveals a yellow stain. Sqweegel approaches Sibby, who wakes up when he is close to pressing the cloth against her face. She tries to fight, but ends up unconscious due to the effect of some substance. The monster quietly climbs the bed, studying the advanced pregnancy belly, and with a beam of red light, disables the surveillance camera.

In the following sequence Sqweegel crawls down an aisle, moving his legs over his arms, and his arms over his legs until turns right and disappears⁶. Steve Dark will only know that all of this happened twenty-six chapters later, when reviewing the material recorded by surveillance cameras from his home.

There is, however, some “exclusive” audiovisual content, which will not be shown throughout the book: Sqweegel’s fun when putting slugs in a salt maze, the content of the messages he sends to Dark by cellphone or e-mail. But none of this compromises the understanding of the story. As it was mentioned earlier in this article, *Level 26: Dark Origins* was designed only to be read, if so wished, it was the only option available.

Only one of the cyber-bridges is a transposition of a written excerpt to the screen. This is the 17, in which Sqweegel chases Sibby. Still, this scene is described in a chapter after when the video is recommended. So if the logic suggested was followed (find the password at the end of a chapter – watch the video – back to text), this situation would be seen before being read.

Chapter 92 is as follows:

The Technical Division panicked, trying to control the problem, but soon realized that the electric current was turned off and connected, turn on and off, as if a sudden storm had disarmed the breakers.

After a few seconds, however, the energy returned and a new image in black and white appeared on the monitors (Ibid.: 371).

The cyber-bridge shows Sqweegel putting a very old camera to a stick of light (composed of a light bulb). The image is recorded in black and white and has a terrible definition. The montage alternates between it and another, colorful, well lit and “clean” whose source, as in most audiovisual it is non-diegetic justified.

The psychopath, with a razor in his hand, moves toward Dark’s wife, makes her sit down and points her to look at the camera. Sibby screams. Then Sqweegel pretends that will cut her, but, surprisingly, she ends up freeing her feet from the bonds. The woman tries to hit his arm with her knee, which hits his face instead, and she runs.

6. The *Grade 26: the origin* text emphasizes the ability of this character to move like no other human being would. This feature is also worked in the videos, but rarely within a feasible context, as occurs in this sequence. In general, his agility, flexibility and body control are meaningless and only seem to be shown to draw the attention of the viewer, as the videos of his attacks were not enough. Thus, extremely artificial situations are constructed, as when Sqweegel scratches his head with his foot while preparing the salt maze to the slugs (ciberbridge 12), or as sewing a gunshot wound on himself using his foot (ciberbridge 14).

It begins a chase sequence that shows slow and very quick change of shots at the same time- generally a merging shot “captured by the old camera” with a record made by the camera “unidentified.” Finally, Sibby, who ran with great difficulty, falls down, and Sqweegel moves towards her. She begs him not to kill her. The psychopath raises the arm holding the razor. With a long cry from the victim, the sequence ends.

A very faithful filming of:

The mother’s ankles are released, she hits a knee to the face of the monster escapes from the hospital gurney, blind, limping, running, running, screaming ...

The picture shakes.

The mother yells at the camera, screaming at us, and we are the butcher who haunts her, knife in, to, jumping, running and chasing, running through the dungeon and a long corridor until he finally mastered...

The picture shakes.

The butcher lifts the razor in the air. Seems determined to tear the skin of that animal about to be sacrificed (Ibid.: 373-374).

The viewer, however, does not understand how, with that camera that he saw on the cyber-bridge, Sqweegel managed to broadcast Sibby’s persecution and attack on the internet...

The Internet is not only important for the development of history, it has a major role in the interactive digital book proposal, and it is usually associated with the processes of media convergence - whether they are related to infrastructure (digital television or radio, for example) or specific cultural products. For these reasons, their use in *Level 26: Dark Origins* demanded a detailed analysis.

“Books” is a section on the fixed menu of the site <<http://www.level26.com/>>. Clicking on it, you can access three main lines of discussion. The first, as would be expected, was about *Level 26: Dark Origins*. The other two were aimed at the book fans so they could debate with Anthony E. Zuiker ideas for characters and plots for books two and three of the trilogy – *Dark Prophecy*, released in Brazil in 2011, and *Dark Revelations*, yet unpublished here.

In the present article we will only talk about the one that refers to the book being studied (*Level 26: Dark Origins*). The conversations between the author and his audience, which probably greatly influenced the subsequent products are, without any doubts, very interesting. Nevertheless, the cut adopted will be addressed in future developments of this investigation.

By clicking “Join the discussion about *Level 26: Dark Origins*” (<<http://www.level26.com/books>>) the user is automatically directed to a set of topics “Forum”, another section of the menu set on the main page. The first problem

is what concerns the interactivity promised in one of the selling points: the vast majority of them are in English. The concern with linguistic accessibility, demonstrated in the book, the cyber-bridges and part of the site *Level 26* is left aside here.

THE PLACE FOR THE BRAZILIAN PUBLIC

The space designed for the exchange of the Brazilian public, that does not necessarily understand or express themselves well in that language, would be, therefore, the official blog? It took only one visit to discover that, ultimately, if that was the idea, it would not work. From November 2009 to May 2010 there were nine posts and three comments. With all content in Portuguese and a significant number of heavy users of internet in the country, how to explain the failure? An analysis of other social media might be instructive.

@Grau26 had at that time, 1,072 followers on Twitter (<http://twitter.com/Grau26/>). It goes without saying that many different events were included, businesses and institutions that believe they share part of the audience with the interactive digital novel, such as the event Viradão Cultural, Faculdades Integradas Hélio Alonso - FACHA and, of course, CSI. However, most of the followers are young men and women who somehow are interested in following the posting of the project.

These usually consist of *Level 26: Dark Origins* ads and promotions. In relation to advertising, we can say that it began as a teaser. On November 3rd, 2009 they “tweet” only “Level26 the book”. On the 6th of this month, it appears “Evil is Coming in its absolute degree”. There is one more post in this style, made on November 10 (“EVIL IS COMING IN ITS ABSOLUTE DEGREE”. “Soon”) Until the next day, they cleared the mystery: “Wait for the launch of the book Level 26 (from the creator of CSI)! The 1st Interactive Book! Soon”.

The strategy, from now on, is to alternate thought-provoking phrases with more information about the new product. On November 17th, 2009 (launch date in Brazilian bookstores), they provided a link to the first chapter of the book, and on February 19th, 2010, an image of its cover. From the beginning, also offer advantages for followers: “Great deals soon” (tweet from November 13th, 2009).

In this area where one can find “deals”, it especially noticeable that networks are being built by the people responsible for marketing. The first of these, for example, was not on Twitter. It was released there, but has in fact occurred on Orkut, only to participants of the official community (<<http://www.orkut.com.br/Main#Community?Cmm=95852034>>).

This choice is not surprising. Although Facebook was growing considerably in Brazil, Orkut followed with an unbeatable popularity. For this reason, when studying an interactive digital novel on which one of the three support pillars consists of social media, it is impossible not to analyze it.

As on the book's discussion forums on the official website, we have the feeling that once again the language barrier compromises much of the proposal. There are not many topics, and at least half of them exist only for promoting reasons. Among the ones created by the users, only "Qm (sic) já começou a ler?" (Who has started reading?) And "para aqueles que já terminaram" (for those who have already finished) there are thirty posts. For the others, most of the times there are no more than five.

If the Level26 user were Anthony E. Zuiker, not an institutional profile, the situation might be different. Hardly any comment would be left with no answer as the one transcribed below, entitled "Criticism [Spoilers]":

Well guys, I finished reading the book recently, I really liked the story, although Dexter's story is better (who knows it noticed that it was almost a "plagiarism"). However, I expected more of the videos, I hope the next book in the series evolves when it comes to interactivity. Maybe some action video! Among the 20 videos, I like 2 or 3 of them.

(<<http://www.orkut.com.br/Main#CommMsgs?cmm=95852034&tid=5437750732172925503>>).

In the other two social media that *Level 26: Dark Origins* intends to be present, Facebook and YouTube, the trends identified above were maintained during the study period. Participation, particularly on Youtube, was very low, basically around promos. Exchange of ideas, information and discussions are missing altogether, which helps us to understand the fact that both the community and the channel had no activity record for almost a month.

FINAL CONSIDERATIONS

Young Brazilians watch North American movies and sitcoms on television or through the internet, read books translated from English or the original and access sites with information about these products in different languages. Connected, they discuss with other young people from different nationalities, creating global communities of viewers.

However, even if they have access to the text translated from *Level 26*, for example, the Brazilian readers can't easily reach the existing paratexts. Therefore, Brazilian spectators, contrary to what many may think, don't have access to the entire universe of products they consume. Furthermore, they

often don't have easy access in the international community and aren't included in the logic created by the industry to American consumers, whether for the language or cultural differences.

Sunaina Maira and Elisabeth Soep (2005) located the youth in the center of globalization, characterizing them as the main target of the entertainment industry. Relying more on a social position structured by power consumption, creativity and citizenship than the biological age, they consider youth as a place of ideological conflict that evokes issues related to power in local, national and global contexts. In this sense, the youth culture have a lot to teach us about the production centers and margins of culture and help us understand how young people are placed in an ambiguous space between global markets and local practices. Usually when we talk about globalization, the youth enters the discussion just to talk about consumers in a global market, but it is helping to build and distribute products while negotiating their circulation in systems and complex communities (ditto).

With the rapid advances in distribution technologies, some researchers that focus their studies on fans culture fail to think of some products such as the imported ones and begin to characterize them as global, with audiences internationally dispersed (Harrington & Bielby, 2007). Gradually, according to this idea, reception studies focused on this approach of global media approach issues such as culture, power and ideology, and seek to provide a comprehensive study on global practices of fans.

However, when treating the media consumption as "perhaps the field that is the most immediate, consistent and widespread by which the 'whole' is experienced" (cited in Murphy & Kraidy Harrington & Bielby, 2007: 179), one gets the wrong idea that it is possible to consume entirely a product that is considered *global* from anywhere in the world.

By translating just the text content of *Level 26: Dark Origins* to Portuguese, without adapting its whole universe for that language, the interface with the public is compromised and, therefore, the premise of the project to be an interactive book. Without public support, *Level 26* doesn't work the way it was designed, it is necessary that it comes alive in social networks through participation of its audience.

There are many young Brazilian consumers who have the habit of reading books and websites in English and watch North American movies and TV shows. For them, the language is hardly an obstruction, despite being a restriction. The translation of a book, movie or TV show works in the current market as a mean of expanding the consuming public in addition to a small group of dedicated fans. If a reader masters the language and is able to access

content in English, he can also participate in international forums and be part of a stronger community.

In a world where speed and flow of information as well as cultural products are increasing, the market needs to be attentive to their customers. For a convergent product to work on a global scale it takes more than translating text or add captions. You must bear in mind the relationships established from this consumption, the products originated from it and strategies to facilitate and encourage these relationships and such participation. **M**

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