

EPILOGUE

It was July 2004 when the news that Microsoft had registered “the human body as an apparatus able to transmit electric current and data” with the American Patent and Trademark Office quickly spread its echo all over the world, evoking on the international press scenarios typical of science fiction (some media recalled the identity between medium and user of *precogs* in *Minority Report*, while some others mentioned the machine synthesizing connective intelligence in *Strange Days*). The corporate promptly explained that *only* the skin was to be considered object of such an operation – being an excellent conductor – as to connect the different devices which, in the future, could be plugged into the human body: mobile phones, music and video players...

The most frequent question in those days was if that was eventually to be the ultimate way the media would find to inhabit us- to crossbreed and interbreed with our imagery and emotions. Apart from all the possible provocations, a few years on and with platforms refreshing themselves on a monthly basis, the media we can count on today still fulfil sufficiently their tasks, and the actual digital revolution evoked around the world will be made on the territory of content and of the form, on their fruition.

The *genetic mutation of language* parallel to such a process is another factor leading new authors of contemporary narratives into being more and more transmedial. Hopefully, soon, also the spaces and the scenarios where to practically use the narrative techniques investigated in these pages shall widen up to include new territories of action: from scientific research to

cultural integration, from socially responsible activities to global knowledge re-distribution.

If the dream of a transmedia cooperation between world audiences still appears to be some sort of utopia, it is also a fact that within the meshes of the Net, some projects are starting to raise their voice, aiming at reducing the world gap in accessing the planet's resources or at enhancing social, economical and political integration of minorities, and the developing countries. On the one hand the technological conditions. So, the goal to be reached as for today is to make – day after day – the *mediasphere* a less violent and improvised territory, more able to reach the single user and interact with him or her. A place rich with respect and good stories, open and truly transmedia, not much to be depicted as a net and more similar to the breathable atmosphere of a planet. Or to its pollen. And this both in the case of transmedia achieving a more careful, selecting and moderate penetration in the next future, and in the case of it flooding the planet ahead like the unstoppable tsunami.

This is the reason why the hypothesis and the message with which I'm closing our journey and this book go even beyond the famous Microsoft patent. Hypothesis and message which tend to consider the human mind (both in its emotional and rational sides) as the real transmedia interface of the future, they consign into the hand of transmedia storytelling the ambitious challenge of learning to tell new stories for a better future, thus creating a new Esperanto, a new return to orality.

The mythopoesis of tomorrow's narratives already is going beyond the distance existing between perception and image Sartre was talking about, and, when this will come about, as Henry Jenkins following Marshall McLuhan's researches is pointing out, it will happen without the abolition of neither the narrative's primordial canons nor the necessity for media. During the course of human history, in fact, it was the instruments to access content, which died out, not the

means of communication. The latter get replaced, while the former evolve⁸⁵.

We will therefore need to keep our eyes wide open for the emergence of new narrative forms. Let us prick up our ears on today's metamorphosis of storytelling and narrative subverters, authors, users, fan and early adopters who do not give up the idea of contaminating or violating entertainment's and narrative sacred brands, with the aim of using multiplatform media in order to show us new modalities of self-representation and renewal of collective imagery. As the new "trilobites of narratives" living in techno-dramaturgical habitats of the future, they will be as a matter of fact the new owners of the "machine of dreams". Them, the new bards, pioneers of the next frontiers of transmedia storytelling.

⁸⁵ H. Jenkins, *Convergence...* cit. (2006).