Chapter 6
Tron and Tron Legacy, Flight Lines of Reality:
Deterritorialization of Human Beings From Places to Spaces

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ABSTRACT

This chapter describes how technology, progressing rapidly, and especially computer technology has become an indispensable detail in daily life. The act of playing games starting to become virtual has emerged as a progress. In these early years, when the line between place and space has started to become thinner and people began to recognize the lines of flight between the real world and the virtual world, the movie "Tron" made an attempt to explain this possibility of transitivity. 28 years after the first movie, the sequel "Tron Legacy" emphasizes that this possibility still exists. The individual, in this sea of possibilities, comes and goes between place and space and becomes distant to their temporal context, digitalized and goes through deterritorialization. The narrative of the fictional world, the game world in this fictional world, the real world and the game field in the real world will be discussed in terms of transmedia, and some assumptions will be put forward through people and therefore, the deterritorialization of the media.

INTRODUCTION

Technological advances which affect the whole world have been a medium for the beginning of digital effects age in cinema. This was the start of the camera and computer partnership, and this start has led to open up more space for hybrid storytelling examples as similar ones previously seen. In 2006, Henry Jenkins' mentioned for the first time in his book "Covergence Culture: Where Old and New Media

Collide" the concept of transmedia which involves the necessary definition and conceptualization for hybrid storytelling.

Transmedia storytelling is the art of world making. To fully experience any fictional world, consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels, comparing notes with each other via online discussion groups, and collaborating to ensure that everyone who invests time and effort will come away with a richer entertainment experience (Jenkins 2003, p. 21).

A few years after the definition of Henry Jenkins, Transmedia has now become a widely used concept. The concept has been expanded and has become a very important place for the field so that different thinkers have struggled to define transmedia.

A traditional definition of transmedia storytelling would be: telling a story across multiple platforms, preferably allowing audience participation, such that each successive platform heightens the audience' enjoyment (Pratten, 2011, p. 2).

Douglas Adams was a radio programmer and one day he decided to write a book about the stories he told on the radio show. As a result of these long efforts he succeeded in writing the famous book The Hitchhiker's Guide to the Galaxy. "The Hitchhiker's Guide to the Galaxy was, for example, first made for radio and broadcast on the BBC in the UK for the first time in 1978. The year after, it was published as a book by the same author, Douglas Adams" (Bolin, 2011, p. 245). This book, which is a successful example of showing a narrative in different fields, is just an example of the transmedia narrative. "It makes the customer (reader) dependent on not only one medium or means of consumption, but on several platforms in order to be able to appreciate the story in a comprehensible way" (Bolin, 2011, p. 246).

Thanks to different editing techniques, cinema, in the period even when it was first made, was able to open up the windows of a magical world. Through the technology, lots of stories that weren't transferred onto the visual world, started to be a part of the big screen. J.R.R. Tolkien's epic masterpiece "The Lord of the Rings", which was made into a movie in the early 21st century, was certainly the most remarkable among those. The movie was accepted as spectacular repaying the success of the book. However, with the technologies used in the 21st century that we are sure to recreate the technology again, yet, this technology was on a level that the people weren't sure of in the 80s. The people were extremely curious about these technologies, yet, they had difficulty in accepting technological advances. Computer and console games, which came along in the late 70's, caused people to welcome technology with open arms, because humans, by their nature, are creatures that like playing games, and this innocent introduction resulted in people opening up their doors to this colorful game world.

A good transmedia franchise attracts a wider audience by pitching the content differently in the different media. If each work offers fresh experiences, then a crossover market will expand the potential gross within any individual media. So, women may not play games, but women who like Lord of the Rings might experiment on a related game title. (Jenkins, 2003).

Particularly the 80's, in terms of this information, was a period of upcoming technological advances, and these colors that came in the late 70's were the signals of the possible advances in the 80's. Cinema was leaning towards the narratives of technological advances that could include people, and the market

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