CONVERGENCE CULTURE: WHERE OLD AND NEW MEDIA COLLIDE

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Convergence culture: where old and new media collide, Henry Jenkins, New York University Press, New York, 2006, ISBN-13: 978-0-8147-4281-5,308 Pages, Price. $29.95 USD

Since last two decades, media and communication technologies have evolved steadily but with the advent of new media including digital technologies it started advancing drastically transforming media and cultural landscape across the globe. Most theorists agree that in general terms convergence means 'coming together of two or more things', however a variety of different arguments have been put forward in an attempt to define what exactly is coming together (Grant and Wilkinson,2009). Henry Jenkins' *Convergence Culture* show his interests in gradually expanding power of media, with the advancement of new technologies, reflecting a huge shift in consumption of media content. The above mentioned book tries to comprehend how "new and old media intersect, where grassroots and corporate media collide, where the power of media producer and the power of the consumer interact." Moreover Jenkins explains media convergence as an ongoing process that should not be viewed as a displacement of the old media but rather as an interaction between different media forms and platforms. His idea of "convergence" changes from exploring the technological link that media contents will follow the crucial role that individual consumers play in forming shared intelligence and enhances a participatory culture that negotiates with gradually changing media technologies and mobilizes media content, impacting the socio-political fabric of a society.

The author comes out with the view of "black box fallacy," challenging the conventional notion that "old media are not being displaced. Rather, their functions and status are shifted by the introduction of new technologies" (14). Over the sequence of six chapters of the book, Jenkins

analyses across the broad range of media contexts each based on a case study explaining the means in which the political and cultural process seems to be transforming as an outcome of introduction of new technologies like the web, messengers, online games, blogs and other networking platforms.

Jenkins illustrates through *American Idol* how new media consumers have diminishing brand loyalty to networks which compelled specific media producers to restructure the reality TV show.

Chapter Three on the Wanchowski brothers' Matrixfranchise touches upon several issues with "transmedia storytelling" (96), elucidating the functioning of the Matrix, "both as a cultural attractor and a cultural activator". Jenkins describes the phenomenon as it "unfolds across multiple media platforms, with each new text making a distinctive contribution to the whole" (96). The next chapter on "Quentin Tarantino's Star Wars?" deals with amateur cultural production as "grassroots experimentation" by fans who are empowered to get absorbed into the mainstream media industry. The issue of Harry Potter conflict in Chapter Five focuses on the "struggle over competing notions of media literacy" (171) thereby emphasizing its impact on children pedagogy which further nurtures them to become a part of the new media culture. The last chapter moves its focus from popular culture transcending the realms of politics. It outlines the theories and understandings of Democracy with (in) these new media induced cultural practices across the world. As the author believes in the "politics of critical utopianism", the tone of the book certainly reflects the ideas of optimism that seeks to promote a participatory media culture.