Miriam Helga Auer

# Poetry in Motion and Emotion –

An analysis of the Forms, Functions and Effects of Intermedial References to Poems and Poets within Creative Products of Visual Culture

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1. Begutachter: Institut:	UnivProf. Dr. Jörg Helbig, M.A. Institut für Anglistik und Amerikanistik Alpen-Adria-Universität Klagenfurt
2. Begutachter: Institut:	UnivProf. Mag. Dr. Arno Rußegger Institut für Germanistik Alpen-Adria-Universität Klagenfurt

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For my 'social catalyst'

[...] I behold the picturesque giant and love him, and I do not stop there, I go with the team also.

In me the caresser of life wherever moving, backward as well as forward sluing, To niches aside and junior bending, not a person or object missing, Absorbing all to myself and for this song.

Oxen that rattle the yoke and chain or halt in the leafy shade, what is that you express in your eyes? It seems to me more than all the print I have read in my life.

My tread scares the wood-drake and wood-duck on my distant and day-long ramble, They rise together, they slowly circle around.

I believe in those wing'd purposes, And acknowledge red, yellow, white, playing within me, And consider green and violet and the tufted crown intentional, And do not call the tortoise unworthy because she is not something else, And the jay in the woods never studied the gamut, yet trills pretty well to me, And the look of the bay mare shames silliness out of me

~ Walt Whitman, Song of Myself, Section 13 (1855) ~

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Gratitude makes sense of our past, brings peace for today, and creates a vision for tomorrow.

~ Melody Beattie<sup>1</sup> ~

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<sup>&</sup>lt;sup>1</sup> Melody Beattie quoted from Brainyquote.com.

Edutainment' as my major criterion in the process of selecting primary texts and multimedial products I focus on in my thesis.

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for being my 'social catalyst' ~

Rhyme is a mnemonic device, an aid to the memory. And some poems are themselves mnemonics, that is to say, the whole purpose of the poem is to enable us to remember some information.

~ James  $Fenton^2$  ~

#### **Poetic Preface**

The following poem actually was the last presentation I gave in the doctoral programme, held in rhyme, summarising everything and introducing readers and other scholars to my academic project in a creative manner:

#### Poetry in Motion and Emotion: Plunging into an Intermedial Ocean

Since, in the doctoral programme, this is supposed to be my last presentation During which I'll explain and defend the topic of my dissertation I decided for myself, not too long ago: Miriam, just for once, go against the grain instead of with the flow. I am going to explain to you in a longer poem I decided to rhyme what in the past 1.5 years I did with my academic time. I have recently finished a fairly long research paper in my flat, sheets and books are still piling up, imitating a gigantic skyscraper Pages focusing on "Poetry in Motion and Emotion" have converted my academic workflow into a pretty poetic ocean. And now, for all of you who do not live inside my cerebral realm follows the specification in order to not overwhelm you with countless ideas, quotations and categorisations to allow you to understand why and when my train of thought stopped at certain stations. This is the title of my work in progress lines that have sometimes put me in a little distress: "Poetry in Motion and Emotion - An Analysis of the Forms, Functions and Effects of References to Poems and Poets within Creative Products of Visual Culture" [always in the Context of the 'Four E's of Edutainment'] it reads. It is thoroughly intertextual down to the core of all pretexts on which it feeds.

<sup>&</sup>lt;sup>2</sup> James Fenton quoted from Quoterature.com.

I am considering intermedial references, transmedial adaptations and multimedial convergence in movies and videogames primarily, but limitedly integrating the connections between visual art, song-lyrics and poems merrily. From the canon of pretexts from which I chose eventually some great connections to other medial realisations arose. Some fairly famous poems written ages ago still deserve attention, which is why I want my audience to know that the context of my dissertation decidedly ought to remain that of remediated poems that in their adapted version clearly serve to entertain. The original poems that were selected deal with sinister issues some bring tears to our eyes, so please bring the tissues. Their authors have quite often become icons over the years, like Byronic Anti-Heroes, whom many a person equally loves, pities, hates and fears. In a world deprived of empathy and the will to feel into other beings with a beating heart values like understanding and humanity seem to slowly fall apart. One day it'll all be too late – unless we soon come to realise – like a quote from the TV-series BEING HUMAN allows me to emphasise that "Humanity isn't a species – it's a state of mind" a 'mindset' that also academically is to be primed! Our future might still be wrapped in a distant, ominous cloud but even the tiniest prospect of an apocalypse should encourage us to want to get loud and raise our voices against all abuse before our powers that have turned against us might blow the last fuse! Even a little, personal everyday-apocalypse behind our four walls justifies the majority of all these calls for a better tomorrow, for empathy, for the readiness of me to feel into thee and of course vice versa and of course the call to free each creature with a beating heart, because I know it could have been me forced to live in a cage, an animal-testing laboratory, in a prison, a cellar, from which my thoughts would never have risen. My voice down there would have become weaker and thinner no more sunrises, sunsets, no more French Fries for dinner. In whichever way we might one day be enslaved or trapped in nuclear winter it is time to rise, to see clear, to draw from our eyes each sight-impeding splinter. Yes, this all is sad, but true. Let me tell you, the subtext of my paper is that a change of ways is due. but about it I need not be too explicit, as the poems and their multimedial adaptations

in the focus of my thesis speak for themselves, in all their multimodal realisations.

The texts invite us to read between each single line

and they do touch the heart of yours, and of mine.

So, despite all the bleakness in their meaning

the poems' transfer into other media did never mean their essential cleaning.

No, oh no, contrariwise

more meaning was added to allow old words to rise

with a fresh face and a new coat put on,

a new context of entertainment and sometimes even fun.

Experiencing a poem in a contemporary videogame

connects literature with ludic principles and is the opposite of lame.

And once a poem is featured in a movie,

it gives more depth, makes it more hurtful, more sad, funny or groovy.

Either way, it intensifies the audience's experience

and the strata of effect and meaning it also extends.

as there are layers to reality -

not everyone every connection between pretext and film or game will be able to see.

In discerning, categorising and analysing the forms, functions and effects

of poems in visualising media I demonstrate the tight interrelation between poets, media and texts.

And hopefully I manage to make people see what the synthesis can do

that has always as very important kept striking me, through and through.

New medial products of popular culture and literature that has been a recognised part of the literary canon for a long time already

are sometimes combined, converged to create something new, both inviting in changes and also wishing to become something steady,

to find a place in the canon as well,

without being condemned to linger on the borders between culture and empty, meaningless hell.

When put into another medium, a poem will

receive a new context, psychosocial, historic - and of course literary still.

We will still need to employ our hermeneutic interpretational abilities,

as audience reception and participation in the process of meaning making

lead to adapted poems' recontextualised, multimedial, ludic awaking.

Emotional reactions on the part of the viewers and gamers familiarised with poetic reciting

accompany the reception of these more or less transformed medial vessels for poetic writing.

Inner images are being evoked as the poems are moved into another medium than the written one

and consequently recipients are simultaneously moved emotionally owing to what is done

by the authors of a new age, being screenwriters, directors, game-developers and CGI programmers

who all know very well how to use their multiartistic, innovative, creativity-hammers which assist them in integrating extracts or even unchanged seemingly ancient poetry into a film or a game - to turn these artistic remediations into an utter novelty. In short: Poetry that is moved into another medial framework nowadays possesses the quality to move us emotionally in many ways. I can do this in this rhyme, but it would sound weird in academic writing: renowned written texts and popular remediations shouldn't be regarded as two entities fighting. The referential potential of popular and subcultural medial products such as films and videogames shot in the "conventional" manner and/or consisting of computer generated "postmodern" frames is equally significant and thoroughly high and when combined, the synthesis is even given wings to fly, to reach the heavens of multimodality and intermedia, leaving far beneath most uninspired entries to be found on Wikipedia. Multimodal means "realised in many ways" and these multifaceted forms of quotations from poems put the recipients at ease, because besides the messages to change one's wrong ways that are often conveyed, it makes films more intense to watch and games more fun to be played. The project is based on the conscious assumption that, far from being trivialising, today's visual culture is essentially a culture aimed at the power of "visualising", as words of poems often are synaesthetic, evoking images, from entertaining to pathetic, also an actual image beneath the surface might carry more meaning than it does at first sight. Sometimes we are encouraged to take a closer look at each movie-frame or at single images presented to us in a game. Pictures that lyric words in poems usually leave to our imagination are brought to life and supported, emphasised by their remediation. Thus, extracts from poems are embedded in other products with a particular intention, audience reception and deduction of meaning decide on the success of that reinvention. I came up with what I termed the 'Four E's of Edutainment' in my thesis, as a key-element of the criteria of text-selection that is, because the original poems I chose are all to be put in the contextual frame of topics that are metaphorically, psychosocially and historically "dark", emotionally laden, negative or bizarre. Where cognitive cultural studies and cognitive science made applicable to literature do connect with affect studies' focus on what happens in between all kinds of so-called "bodies" that interact, ETHICS, EMPATHY, ESCHATOLOGY and EPISTEMOLOGY come into play. Hooray! Because these Four E's enrich videogames and movies very much

and mirror that essential emotional touch

that humanity is a positive, a gentle state of mind,

showing us which behavioural patterns to abandon, which films that have become true to rewind.

Remember, a movie ought to move us, not only itself,

and beware, not only players play games and put pacifism onto a distant, hostile, dust-bitten shelf.

In terms of ethics I want to add that videogames and films may allude to important ethical concerns. Both art-forms foster empathy via the message conveyed using poems with a bottom line that burns. Eschatology - the final destiny of the world and each individual has always bothered world's religions, Which is why poems frequently focus on dystopian scenarios, devoid of signs of hope and dove-white pigeons,

and if these texts are then remediated, epistemological theory of cognition

serves - for adaptation - as a valuable spark of creative ignition.

These 'Four E's of Edutainment' also add a strongly didactic notion

to these seas, no, to this vast intermedial ocean,

one might notice the potential of references to poems and poets in other media

to develop further what I refer to as 'Intermedia Literacy', being the knowledge not only of trivia,

but also the ability to recognise, understand, interpret and recontextualise these references sensibly,

to join the dots, make deductions, collect information and become more interested, probably...

Surely, not all videogames and movies have educational relevance,

but some do - and make inner images in front of the eyes of language learners dance.

Potentially usable in classes in many a philology,

these medial products can - if chosen carefully -

definitely be most motivating - that is a reason for celebrating!

Imagine, a vivid group-discussion based on poems in films or games,

leading to the outcome that students know much more about the text than just the poets' names.

If literary implications of films and games are brought to the fore,

the result is likely to be knowledge in abundance, intermedia literacy galore!

This is why I advise to work with what is already here and there

as games and movies in many cases are not just plain and bare

if these references are embedded in a way that they are still presented explicitly,

they show no trace of intentional veiling, or covert duplicity.

However, people will consider them much harder to discern

if they require a priori in-group knowledge that people naturally will have had to earn.

Forms refer to the way these references look, the way they were designed to be.

whether abbreviated, changed in wording or order or intermediality's degree.

Those easy to find are said to be intermedially marked

gradual differences occur in the degrees of markedness on which in the thesis I embarked

Those strongly marked are easy to find more covert ones could demotivate recipients, make them voice a Nirvana-like: "Never mind". In terms of functions it holds true that character-emphasis in a movie or game is usually due: Protagonists or minor characters may be reciting particular stanzas from poems which emphasise their own emotional turmoil, dilemma, their happiness, love's or any other thorn's itch. The plot and the narrative are emphasised by integrating structural references, aesthetic imitation, visualised allusion and quotation, or several other forms of medial reimagination. Also messages and context are emphasised by references to poems in games and motion pictures that point to a certain message, often related to mannerisms, particularities, and quick tours through the list of all that one is expected to abandon right away to turn our collective tomorrow into one, maybe slightly more, happy day. The effects, as my hypothesis also suggests, they are where the meaning-making-chain usually ends, and become manifest as emotional reactions and didactic developments. Less common functions are those that are meant to veil, distract, or deescalate, to parody, to satirise, to ridicule those who always notice everything when it's too late. In videogames the functions we may be likely to see are that of a leitmotif, a red thread, a clue, or a verbalised map possibly. A short aside adding to effects is that all of these various emphasising functions result in affective emotional responses, like warning, shock, relief, fear of extreme unctions, depending on whatever is the intended effect of directed perspective-taking to contribute to meaning in the process of its making. A didactic effect like the increase of intermedia literacy, as already mentioned, helps to foster a certain sensitivity towards discerning intertextual and intermedial relationships with which the director or game-developer many a medial product equips. The epistemological effects include the understanding for the fact that research always requires ethics, that it is a truly responsible act. Binary oppositions like good versus evil or right versus wrong play an integral part in our thinking, dichotomies, antitheses help to make a point, get meanings across and understand their linking. There are various kinds of referential movies being made with a message, a meaning that owing to referential depth will never fade. Movies on the lives of poets with a more or less biographical orientation like SYLVIA on Sylvia Plath, BRIGHT STAR on Keats or HOWL on Allen Ginsberg's beat-poetic deviation are followed by those with an obvious occasion of delivery like FOUR WEDDINGS AND A **FUNERAL** 

where Auden's poem "Funeral Blues" is recited in an obituary, also dominating structure, over all:

"Stop all the clocks, cut off the telephone, Prevent the dog from barking with a juicy bone, Silence the pianos and with muffled drum Bring out the coffin, let the mourners come. Let aeroplanes circle moaning overhead Scribbling on the sky the message 'He is Dead'. Put crepe bows round the white necks of the public doves, Let the traffic policemen wear black cotton gloves. He was my North, my South, my East and West, My working week and my Sunday rest, My noon, my midnight, my talk, my song; I thought that love would last forever: I was wrong. The stars are not wanted now; put out every one, Pack up the moon and dismantle the sun, Pour away the ocean and sweep up the wood; For nothing now can ever come to any good."

Then, films in the tradition of DEAD POETS SOCIETY

are strongly dominated by poetry and poets, reflecting the main characters' struggle and anxiety, emphasising plot and characters in such a notable way,

it is a film that on the syllabuses of secondary and tertiary education really ought to stay.

Also triangular patterns of references may be created

as illustrated by APOCALYPSE NOW directed by Francis Ford Coppola which initiated the connection between T. S. Eliot's poem "The Hollow Men" that in the film is recited at the end and Conrad's *Heart of Darkness*, which the poem was based on, thus all into one film were sent. Other movies, like Szabó's MEPHISTO are coined by all the more complex allusions featuring numerous subtle, more covert, and only sometimes explicit poetic intrusions. Nevertheless, the strong connection to Goethe's *Faust* is also visualised by the protagonist who sells his soul to the National Socialist regime to play Mephistopheles, a number one antagonist. In THE SECRET LIFE OF WORDS, a translated extract from Dante's *Inferno*, being Canto Eight, is only shown for the fraction of a minute, being the direct representation, a representative "aid" for the viewers to relate it back to the tragic fate of Hannah during the Balkan Wars and that of Joseph, the man she is taking care of, who was hurt by a fiery explosion's force In the film, everyone has to go through their very own versions of Inferno, of hell, most of them too hurtful to translate into rhyming couplets and tell … Differently, one section of Alfred Tennyson's long poem "In Memoriam" was integrated into

the adaptation of a comic for the big screen, being THE GOLDEN ARMY: HELLBOY Two... Here, the context is provided by the romance unfolding between two fairy-tale fantastic creatures when their world is endangered, sadness mirrored in Romanticism's colour, blue, and other features.

"Be near me when my light is low,

When the blood creeps, and the nerves prick

And tingle, and the heart is sick,

And all the wheels of Being slow."

And then, there are those, like "Ozymandias", which I refer to as 'lyric protagonists', remediated, because Percy Shelley's poem on the statue of an ancient Egyptian ruler was, though years belated, reimagined as the villain in the graphic novel WATCHMEN and its movie-adaptation.

"I met a traveller from an antique land Who said: Two vast and trunkless legs of stone Stand in the desert. Near them, on the sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them and the heart that fed: And on the pedestal these words appear: "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!" Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away."

From historic person, statue, and pink power Ranger Ozzy, that lyric protagonist developed into a dark, a "cyborgian" villain with a suit that for fashionistas would still be more than taboo.

In videogames, and I have already told you that this is true,

poems might be integrated to function as a leitmotif, a map, red thread or a clue.

Since I just rhymed about another poem by Percy Shelley, a very prolific writer,

I will now tell you a little bit about how his *Prometheus Unbound* makes the path through a videogame a little brighter:

Seven extracts from that four-act lyrical drama written already in 1820

can be found as clues in L.A. NOIRE, enriching it with a realm of intertextual plenty.

Sometimes stanzas left as traces in the game

also are mirrored in the world presented in a sequence, scene or frame.

For instance, there is a fountain in a public square, featured most prominently here

and a family burnt to ashes, positioned in their house in a praying position, dead, still full of fear:

And ages ago already Shelley wrote

about where the spirit of the Earth has his secret abode:

"Looking in wonder up to Heaven, while yet

The music pealed along. I hid myself

Within a fountain in the public square,

Where I lay like the reflex of the moon

Seen in a wave under green leaves;"

In the open world of that videogame other allusions can be found,

tribute to the genre of film noir is paid and, to make that referential circle round,

the aesthetics of gangster TV-series and films are quoted, also visually, like KEY LARGO, for example,

which is even physically present as one of the collectible golden film reels, representing one sample. Direct references to the lyric drama are presented in the form of written notes

left for detective Cole Phelps, by no means a flawless character, to seek for criminals in their abodes.

There are several cases, substituting the levels one has to solve and complete,

to make the crime-rate of 1947 L.A. recede.

And, like Prometheus wanted to return fire to mankind,

Phelps sacrifices himself and liberates the truth, as justice should not be blind.

And last, but not least another videogame established a triangular intertextual pattern again

which surely deserves some considering then.

The third instalment of the FALLOUT series quotes from Sara Teasdale's "There Will Come Soft Rains".

This poem was composed already in 1920, before the invention of the atomic bomb and its pains. Thirty years later, in 1950, Ray Bradbury took up the title and integrated the poem in his short story where it is recited by a voice from a tape recorder in an automated house after incidents so gory caused by nuclear devastation that made everyone vanish, also the family that lived inside the house and a dead dog, an animal corpse removed by many a robotic cleaning mouse.

In the poem an allegorical spring wakes at dawn

to find out that mankind is long, long gone

and nature is slowly reclaiming its territory

as it will do also after the Bradbury story

after the radioactive glow will be gone, and earth the anthropomorphic home will devour

there'd begin another peaceful hour.

In the videogame, Bradbury's family McClellan, as mentioned in *Fahrenheit 451*, reappears, the poet is quoted by a robotic unit, "Mister Handy" in a room where a dead child decays, bringing some beholders to tears.

Like the voice on the tape recorder which survives the nuclear apocalypse, while human lives end,

also Mister Handy endured for 200 years, surviving most humans in the in-game wasteland

This is how the story of the poem goes,

when it all collapses and the acid rains come, nobody knows:

"There will come soft rains and the smell of the ground,

And swallows circling with their shimmering sound; And frogs in the pools, singing at night, And wild plum trees in tremulous white,

Robins will wear their feathery fire,

Whistling their whims on a low fence-wire;

And not one will know of the war, not one

Will care at last when it is done.

Not one would mind, neither bird nor tree, If mankind perished utterly; And Spring herself, when she woke at dawn, Would scarcely know that we were gone."

Together, poem, short story, and videogame

encode messages of eco-criticism, warn us about progress that once may set the world aflame.

Still, it remains a medial product for dedicated pleasure-seekers, their entertainment and fun,

nevertheless, it has the potential to change our thinking,

to motivate<sup>3</sup> pupils when learning about poetry, languages and their interlinking,

because poems have to remain a part of education

they are fresher, deeper, in their adaption and remediation.

This is also what lyrics with a bleaker content can potentially achieve:

All it takes from us is the best references to poems and poets to carefully retrieve.

Dark words can make us better persons in empathetic terms

if a close, ethically-aware method of reading medial texts each of us learns.

As paradox as it might seem -

not every sinister writing, song, film or game is as apocalyptic as at first we may want it to deem ...

Scholars, poets, gamers and young movie-makers

are presented as innovative movers and shakers

to whom the poem as a unique work of written art

means too much to let theirs and poetry's ways part

because death and mankind will always be connected

but between words and eternity no borders were erected.

May poets and words embrace until conventions are undone!

I want to close with the words of the writer Khalil Gibran:

"In the depth of my soul there is a wordless song".

I am not really tempted to here prove him wrong,

But sometimes I think my soul must have a different fill

since a perfect poem is my first and will be my last will.

For once, I hope that I will have truly found myself after years of struggling and of trying hard,

to end the wars raging in our minds, in world where a lack of empathy keeps tearing us apart.

<sup>&</sup>lt;sup>3</sup> Credit for my awareness of the need for motivational mediation of movies and other medial realisations in teaching-units for students, who may perceive what they are offered as an extraordinary manifestation of downright great motivation, goes out to my Professors Jörg Helbig, Arno Rußegger and Werner Delanoy for complementing teaching with multimedial methods and emphasising the importance of something to enjoy, in this case being the carefully initiated, appropriate integration of bi- or multimedial content into the framework of education.

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I do not ask the wounded person how he feels, I myself become the wounded person.

~ Walt Whitman, Song of Myself (1855) ~

#### Introduction: The Secret Life of Words

Walt Whitman's lines "I do not ask the wounded person how he feels, I myself become the wounded person" to be found in his poem "Song of Myself" in the collection *Leaves of Grass* serve to illustrate that this research paper is aimed at raising people's awareness of intermedial references to poems and poets that connect texts in different medial realisations, but also their crucial awareness of the need for empathy in our time and age.

This dissertation focuses on intermedial references to poems and poets in films, videogames, lyrics, and song-performances - and, in a narrower sense, on the enactment and the embodiment of words in music. The fact that Whitman's poem "Song of Myself" carries the word "song" and the associable musical features in its title already hints at the implications of possible subsequent convergence products to be derived from a poem and definitely proves that poetic language is often "multisensory" (cf. G. G. Starr, 2010), that it may have a musical quality or evoke certain feelings and create particular images. It calls our senses to the encouragement of immediate cognitive actions and it invites us to emotionally engage with lyric words. A written poem may appeal to our imagination and thus evoke images that unfold in front of our inner eyes and create sounds we almost miraculously believe to hear. A poem can be like a painting, but a poem may also be based on a painting. Additionally, a poem can be *like* music, too. However, a poem can also be in music, it can be embedded in songs, in their lyrics and therefore also in the performances of such poetically referential songs. Moreover, a poem can also set our imagination in motion, making it play like a movie that is shown in our head. Consequently, a poem can also be *in* a movie, just like it can be embedded in a song. And today, a poem may also find its special place in a videogame, within the ludic, interactively inviting games that visualise entirely new worlds and create new characters who the gamers emotionally engage with, as they assume control of these characters.

In this paper, academic light is shed on the forms particular references to canonical poetry take on when extracts are integrated, in a stronger or weaker modification, into films, videogames and the performances of song-lyrics. Such referential connections ought to be defined as being "intermedial", because, as a form of textual links, they connect one medium to another and their convergence creates a new version of the poem or reimagines famous poets who appear as characters in films, games or songs, after they have become icons. A relevant clarification of the major differences in the nature of media-contacts that exist when a poem appears in media that make use of visually realised moving images like a film, a music-video, or a videogame, but also in static manifestations like paintings or sculptures, is an integral part of this thesis.

These references demonstrably have a variety of functions which will be identified, named, explained and analysed in more detail. The categories I developed are loosely based on those functions that Werner Wolf (2006) attributes to medial "framings". The particular functions that emerged are often related to the elements of reception on the part of the audience.

Similarly, the effects of certain references that appear in different forms and function in various ways are also related to the manifestation of emotional impact on the spectators, viewers or gamers.

Apart from the references that are employed by filmmakers, everyone involved in the process of game-development<sup>4</sup>, and songwriters to be understood and appreciated by their respective audiences, I also make an effort to detect further, more covert relevant connections between all the texts in their various medial realisations. Some of them might not be easy to discern. Nevertheless, these references can frequently be detected by people who are aware of certain pretexts. I will comparatively analyse the potentially polysemic readings that affect audience-reception.

It is necessary to critically analyse the use of poetry in contemporary visual culture in a time in which "media literacy" or "multiliteracies<sup>5</sup>" are gaining importance. I want to demonstrate how new, intermedially referential products can increase *'inter*media literacy', which is the term I am using to refer to the sensitivity to discern, understand, contextualise, and interpret references to texts in various medial and modal realisations. These medial

<sup>&</sup>lt;sup>4</sup> In the following, the term "game-developers" will be used in order to give credit to all the differently skilled professionals involved in the development of a videogame (director, writers, programmers, CGI-artists, etc.)

<sup>&</sup>lt;sup>5</sup> The term was coined by the New London Group (1996) in "A Pedagogy of Multiliteracies: Designing Social Futures" as part of the "Harvard Educational Review", also available online:

http://wwwstatic.kern.org/filer/blogWrite44ManilaWebsite/paul/articles/A\_Pedagogy\_of\_Multiliteracies\_Design ing\_Social\_Futures.htm

manifestations, like films, games, and songs referring to poems and poets, are based on written poetry, but in their new medial environment they reach beyond that linguistic mode of printed texts, as they are rendered in the spoken or auditory, the visual, or the combinatory, multimedial manner. The connections have to be made comprehensible. When 'intermedia literacy' is developed further, the motivation to talk about intermedially referential films, videogames or songs in social groups is also fostered. Thus, public discourse is enriched, while institutionalised learning-environments begin to pay more attention to the new products that are there and start thinking about how to work with them in the best ways possible, as we have to start *working with what is* already *there*, because films, videogames and songs that are performed in music-videos or during concerts are an integral part of people's realities and they are here to stay. If the adequate, referentially rich products are chosen, we may learn a lot from them, especially if their narratives that are supported by quotations of poetry transport messages that increase empathetic engagement with the characters' fate as well as messages that call for a chance of ways to make the world a better place. It is definitely a rewarding research area and will prove distinctly significant through the use of academically valid elaborations on the opportunities for the development of 'intermedia literacy' and the subsequent improvement of understanding for ethics and empathy offered by references to poems and poets in this thesis.

Poetry may take on many forms. This statement may sound trivial, but essentially the remedialisations of lyric texts are the results of complex but also creative procedures related to the effectuation of contact between media. In my Doctoral Thesis I want to prove the interdisciplinary artistic qualities of remedialised poetry-references which, within scientific research-environments, have for a considerably long time been rather underestimated. Therefore, the field of poetry-references calls for elaborate work dedicated to these references, which has to consist of properly thought-out, well-researched, sophisticated demonstrations of poetry's multidirectional powers to affect all human senses and, above all, human empathetic emotions. The simply sounding, but entirely efficient method of *working with what is there* can, especially nowadays, counteract the endemic shortage of learning from and about poetry that has been remedialised in many an imaginable form. One may choose from a rich variety of media which single intermedial products were developed to correspond to in different ways.

In order to ensure the validity of my project, I integrated a comprehensible explanation of why and how I established the framework of the most crucial fields that research requires when it is carried out in an interdisciplinary realm, which I termed the 'Four E's of Edutainment' – being ethics, empathy, eschatology, and epistemology. As constituent elements of the theoretical framework for the practical part of my thesis, the coalescence of these 'Four E's' is essential, because it functions as the major criterion which determined my choice of both the pretexts from the literary canon and also the set of intermedially adapted new products of our contemporary visual culture. This visual culture to me is also a 'visual*ising* culture', which is the term I am using for the contemporary culture based on the ongoing process of adding actual, thus visually perceivable, imagery to serve the purpose of complementing words. Thus, their respective relevance for the 'Four E's of Edutainment' determined the selection of referential original poems, as well as of subsequently created artworks such as lyrics, paintings, songs, movies, music-videos, and song-performances which feature canonised poems like, to only mention a few, "In Memoriam" by Alfred Lord Tennyson, "Funeral Blues" by Wystan Hugh Auden, "Ozymandias" by Percy Bysshe Shelley, "The Rime of The Ancient Mariner" by Samuel Taylor Coleridge, and many more. Their capacity of multimodal adaptability has to be unveiled by means of analysis.

"Conventional" ways of producing, performing and perceiving a poem – like its being written behind closed doors, its often pathetic, theatrical recital by trained performers or the poets themselves, and its subsequent reception through listening and/or reading – are and will always remain an integral part of our cultural heritage. However, simultaneously creative and above all innovative referential systems and their manifestations in the form of movies, videogames and music-performances are on the rise, too. Their increasing significance for poetry needs to be emphasised and therefore determines my key-area of research.

As far as the current situation is concerned, one has to concede that in fact intermedial references are quite likely to be incorporated nowadays. Poems are being recited or referred to in films, episodes of TV-series or songs quite frequently. These combinations illustrate that those who express themselves artistically, such as writers, directors, musicians, painters and other artists who turn to various visualising methods, are not the hesitant ones. They welcome poetry into their sign systems, but academic research – not completely, but to a large extent – missed out on paying closer attention to these "fresh" perspectives opening for and opening up to poetry so far.

Furthermore, transmedial adaptations of poems or extracts add a notion of openness towards desirable changes to an ancient art and craft. One can, for instance, easily compose a painting inspired by a verse or, vice versa, write a poem when impressed by a painting. Moreover, words can be reinterpreted using video-art as a multimedial framework, meanings of words potentially might be veiled, blurred or inverted by the additional use of cryptic visualisations. Many more ways of transmedially adapting and modifying lyric source texts towards a certain target medium, in this kind of medial contact remaining the only one *present* – visibly and audibly – are still to be identified in this research paper.

Poetry also becomes manifest in the multimedial convergence of language, image and sound. Thus, the combinatory blending of linguistic, visual and auditory codes in movies, television series, and music-videos will feature prominently in this thesis to prove that their interplay may be utilised by various artists in order to lay emphasis on certain messages. Consequently, an analysis of the intermedial interrelation between poems and audiovisual and multimedial art-forms is indispensable to reintegrate poetry into media discourse and - if carried out properly - will help to reposition the art of lyric expression in the focus of scholarly attention.

Despite the fact that I will occasionally use "transmedial", especially when writing about adaptations, and "multimedial", primarily when the focus is on films, games and music-videos, I am going to explain in the first chapter, why I decided to mainly use "intermedial" to describe the referential products I am analysing.

In terms of structure and methodology the outline of collected ideas allows for a structuring of the thesis as follows:

To explicitly determine the scope of this dissertation, the first chapter is aimed at reviewing the most significant secondary sources I consulted while also putting them in relation to relevant definitions of the key-terminology, comprising the key-concepts of "intermediality", "multimediality", "multimodality", as well as *'inter*media literacy'. Furthermore, the 'Four E's of Edutainment' will be explained in detail before they are linked to intermedially adapted references to poems and poets as well as synaesthesia and multisensory imagery (G. G. Starr, 2010) employed as stylistic devices, and to medial synthesis as a method of intermedial convergence.

Special emphasis will be put on the significance of emotionally empathetic functions of multimedial products and on the importance of discernible syntheses of cognitive science that is applicable and/or effectively applied to literature studies (cf. A. Damasio (2000), S. Keen (2010)) with other fields. For instance, cognitive science applied to literature studies can be merged with the essentially "hybridised" cognitive cultural studies (cf. L. Zunshine (2010)) and also synthesised with affect studies (cf. M. Gregg & G. Seigworth (2010)). Once these

elements are brought together, they can be efficiently made to form an important, valuable connection which will be stressed in this research project.<sup>6</sup>

The next step is coined by the attempt to connect the main cases of media-contact to the poetics authored by various writers like "Poetic Manifesto" by Dylan Thomas (1951), "The Pleasure Principle" by Philip Larkin (1957), "Writing" by W. H. Auden (1962), "Feeling into Words" by Seamus Heaney (1974) and more. Here, the following question needs to be raised: Which ideas on intertextuality and on multimodal, intermedial references have previously been voiced by established poets? The more intermedially oriented ideas may have been allocated thoroughly, but subtly, and have yet to be made evident, which constitutes a perfect challenge for this research project with a focus on intermedial references at hand.

The second chapter concentrates on the various didactic implications of poetryreferences in institutionalised teaching- and learning-environments, implications that can be drawn from "poetry in motion" when it also appeals to human emotions and thus also helps young people to develop sensitivity for such references and develops their interest in interpersonal connections between poets, filmmakers, game-developers and musicians further. A number of practical examples will be mentioned briefly as examples here – e.g. poetry embedded in films, games and songs. They will be elaborated on further and with a more hermeneutical interpretative orientation in the pertaining chapters on poetry and films, poetry and videogames as well as poetry and song-lyrics that are performed.

Moreover, it needs to be exemplified that films, videogames and songs with a dystopian, ecotopian and thus eschatological concern provide us with messages that may bring about positive changes, will prove to be less paradox than it might seem at the outset. When these new multimedial manifestations of poetic references related to the 'Four E's of Edutainment' are perceived as the important features of young people's realities which they undoubtedly are, these recontextualised references may also be employed to alter motivation and can beneficially increase '*inter*media literacy'. The examples I am analysing will hopefully help to demonstrate the importance of considering references to poems and poets in various environments with a didactic dimension.

The third chapter deals with the various ways in which static visual art and poetry may interact with each other. In the context of visual culture, paintings inspired by poetry, as

 $<sup>^{6}</sup>$  This idea is basically rooted in the seminar-units on emotional narration in film provided by Dr Alexa Weik von Mossner, which I took part in the winter term 2013/2014, as well as in the subsequent talk we had on the differences between cognitive science and affect theory. I am truly grateful for her input and advice on secondary literature.

answers *to* or comments *on* poems, or vive-versa, meaning poems as verbalisations of paintings, go back as far as Horace's seminal statement "ut pictura poesis" and its impact. Before moving on to numerous contemporary expressions of the relationships between poem and painting, the Pre-Raphaelite Brotherhood, the "Painter Poets" after William Blake and around Dante Gabriel Rossetti will be discussed in the thesis, because their influence on poetry in visual media is actually paramount. "Lyric Ekphrasis" (cf. Valk, 2009), for instance, is one of the later realisations which constitute an interesting approach to complementing and describing as well as interpreting what is depicted *within* and indicated or alluded to *beyond* the framework of a painting. Furthermore, the idea of Paul Demets (2010) to view the work of a poet who is also painting and that of a painter who is also writing poetry as being "intermedial" will be critically commented on and then modified in the context of this dissertation. Also synthesised products of contemporary visualising culture will be introduced, such as "PoetryComics" (cf. Morice), because such forms, standing in the bandedessinée-tradition, also imply or sometimes imitate the movement of images.

The fourth chapter is dedicated to references to poems and poets integrated in films<sup>7</sup>. It needs to be investigated, how poems find their way into cinematographic fields of visualisation and how the poems are embedded in movies belonging to different genres. These poems are likely to affect the original lyric texts' perception in their remedialised forms, but also transform the films' respective atmospheres. Therefore, several categories of movies which make use of significant poetry to improve their empathetic emotional effects are introduced. Among the poems and films categorised and explained in relation to the poetryreferences in this chapter are Tennyson's "In Memoriam", which appears in HELLBOY 2: THE GOLDEN ARMY or Auden's "Funeral Blues" that is prominently featured in FOUR WEDDINGS AND A FUNERAL, and THE SECRET LIFE OF WORDS, the movie from which the title for the intermedially referential headline of this introduction was borrowed. The questions raised are: What is the effect of the integrated references on the plot, the atmosphere, the composition of frames, scenes, sequences? Which is the particular referential system active in each film featuring poems? How can one determine transmedial adaptations like films made by deducing impulses of meaning from poems without verbalising that source text? Analyses will be carried out and evaluated afterwards. This is done in accordance with the marked, less marked or unmarked type of media-contact that is noticeable, paying attention to technical and creative aspects. Also the relevance of the chosen examples for the framework of my 'Four E's of Edutainment' will be examined.

<sup>&</sup>lt;sup>7</sup> Such films actually present literally *and* metaphorically moving images to the audiences.

Another important aspect will be the portrayal of "the poet" in films, because especially iconic poets like the eccentric Lord Byron have become stereotypes, somehow fixed emblems, and when dealt with in film, clichés usually are prone to haunt the creation of these protagonists. By comparing poets who are the protagonists of the very different movies ETERNITY AND A DAY and GOTHIC, I want to demonstrate the need to consider the rich variety of poets who have been reimagined and fictionalised in a visualising medium, merging fact and fiction.

Furthermore, I want to explain particular 'lyric protagonists' and their role in movies. These characters are sometimes embedded in movies, be it hidden as homage or used as a personified antithesis. For example, Shelley's "Ozymandias", the "king of kings", appears in the adaptation of WATCHMEN for the screen. Yet, writers have created many more source texts where the protagonists, whether modelled after historic personalities or not, offer a great potential of adaptation.

The fifth chapter ought to demonstrate how videogames can potentially bring canonical poems back into public discourse and into their awareness. This way of "playin' it cool" has nothing to do with pretending anything. Rather, the expression has to be taken literally here, as it refers to the process of developing and playing videogames with references to poems and poets. Thus, videogames can help to make old poems "cool" again by returning them into the focus of attention. Most importantly, when poetry is integrated in videogames in a creative manner, interaction and empathetic engagement of the gamers with the characters and their emotional reaction to the narrative are fostered. The main examples in the focus of this chapter are FALLOUT 3, L.A. NOIRE and MASS EFFECT, which employ poems in different ways and forms, with varied functions and effects. The connection of these particular videogames the 'Four E's of Edutainment' is dealt with, too. In addition, some of the learning principles based on videogames that Gee (2007) extracted will be evaluated and the two extreme positions on the effects of videogames taken by Spitzer (2012) and McGonigal (2011) in their books on the topic have to be reconciled by finding the common denominator. Videogames do possess qualities, but also weaknesses and not all of them can be employed to develop 'intermedia literacy' further. A careful choice has to be made every single time.

In the sixth chapter, the connection of song-lyrics, music-performances and the 'Four E's' will be analysed in subcultural, visually emphasised remediations. Certain song-lyrics possess poetic qualities which undoubtedly render them significantly relevant for a consideration in the process of scholarly canonisation, especially if they refer to either the verses or the poets who wrote the original poems long ago. Yet, if they are performed in the

limelight, the potential of lyrics to contribute to a more open, well-meaning approach to integrating new forms and functions of poetry in literature as well as culture studies today is for the most part left in the dark. It is hard to maintain the reputation of something that in some cases goes unnoticed. This one important reason determining the topic of this chapter.

Songs belonging to the genres of Rock, Metal, and Gothic music with lyrics that have an eschatological dimension and are equipped with ethic, empathetic messages, are usually performed in music-videos and at live-concerts. Surely, canonised poetry may be found in many songs. Modified as well as unmodified verse is often used by musicians in lyrics in abbreviated, interpreted, extended, or reordered, reformulated manner. Some of the numerous multifaceted examples dealt with in this chapter are "The Rime Of The Ancient Mariner" by Samuel Taylor Coleridge, which was turned into a song without a major change of text by the British rockband Iron Maiden, whereas Pink Floyd rather adapted the topic on the interpretative level in their song "Echoes". Similarly, Alex Lifeson, member of the band Rush, turned the poem "Victor" by W. H. Auden into a song by sticking to the text and he also transferred the atmosphere into music. These medially recoded versions already show that the establishment of contact between songs and poems can be initiated in entirely different ways also in music.

Additionally, the importance of the role of the poet as a stereotype and/or role-model in songs, music-videos, and during live-performances will be assessed owing to the tendency of some singers or front(wo)men to act like iconic poets from previous centuries or their most renowned lyric (anti)hero(in)es. These artists tend to copy their styles and – for instance – aspire to the status of reaching a 'Byronic appeal', combining slightly varied clothing with extravagant stage-acting and visually explicit performance-culture, like the bands "The Vision Bleak", "Sopor Aeternus & The Ensemble Of Shadows", or "Coppelius", with referentially uttered affinities to the Gothic subculture. An additional area of research required to peer into here is gender awareness, as it is relevant for cross-dressing, "Byronic Women" as performers in music, the renunciation of gender-stereotypes the way it is exercised by artists who consider themselves as neither male nor female, like Anna Varney Cantodea of "Sopor Aeternus & The Ensemble Of Shadows". Her lyrics, for example, refer to poetry from time to time and her music-videos quote from poems not only verbally, but also visually, because "Sopor's" innovative, cinematically creative music-videos are examples of multimedial convergence.

Besides, a selection of several lyrics that definitely possess a poetic quality, but for some reason until today were neglected in the process of canonisation, although they would

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prove to be valuable contributions to the canon, will be suggested. For instance, the song "The Poet And The Muse" by the band with the name "Poets of the Fall" plays an integral part in the videogame ALAN WAKE in which the protagonist is a writer. This is another intermedial connection of great relevance that needs to be elaborated on in the chapter on poetry and music. Various valuable songs that refer back to poetry and alter new products raise the question of who decides on additions to the canon nowadays. Questions to be answered "on the go" in the chapter are: How do texts enter the discourse of literary studies if they are presented in channels other than the written one? What generates successful reception and fosters empathetic engagement with lyric protagonists while evoking ethical thinking in the spectator-community? How should the process of canonisation evolve in the future? In consideration of the visual turn, should a paradigm shift of thinking about poetry that is resuscitated through remedialisations not be on the verge of being accomplished by now?

The main chapters are to be rounded up by the conclusion which is aimed at summarising my findings and observations, while also voicing some implications and futureprospects for the creative field of references to poems and poets in different media.

In the thesis, secondary sources are consulted and considered carefully to usurp a plurality of opinions on the importance of poetry in contemporary culture, but also in order to collect views of those who see benefits in new medial products of visualising culture, as opposed to those who condemn them for various reasons. From these crucial points previously made, I try to draw only what I can use for my project and what I strongly support, while I openly denounce what I disagree with. Significant previous findings are identified and credited and will then be elaborated on. An expectedly high amount of new observations is to be added, valuable findings are extracted from them, ideas on future-developments are voiced and an effort to give an answer to the following quotation is made: Who are today's "unacknowledged legislators of the world", like Percy Bysshe Shelley might have asked?

The main research areas centre round the exploration of new horizons for the interdisciplinary union of literature studies and visual culture studies in a multimedial time and age. Nevertheless, other fields, psychosocial by nature, and also related to gender-issues, located within the framework of ethics, empathy, eschatology and epistemology, owing to the problems discussed in the poetry cited, are of high relevance as well and stress the goal of synthesis.

All novels [...] are concerned with the enigma of the self. As soon as you create an imaginary being, a character, you are automatically confronted by the question: what is the self? How can it be grasped?

~ Milan Kundera, The Art of the Novel (1986) ~

# 1 *Educating the Heart* – Establishing the Framework of Ethics, Empathy, Eschatology and Epistemology and Reviewing Relevant Secondary Literature

Aristotle once said that "educating the mind without educating the heart is no education at all". This is one reason why I decided to allow ethics and empathy to play major parts in my process of text-selection. In supplementary accordance with the writer Milan Kundera, it has to be noted that not only novels, but also many poems are essentially concerned with the self, its powers, weaknesses, and its constitution. We ourselves are the ones who have to try hard to find out who we are to one day be able to also feel into others. The poems in the focus of this dissertation are all concerned with the self, with individual and also collective fate, with how the world might end, but also – though more subtly and hidden within the messages that have to be discerned and interpreted – with how we could make the world a better place.

This first chapter is aimed at introducing the key-terminology as well as the 'Four E's of Edutainment' which I devised and designed to provide the framework for the differently medialised texts to be focused on in this dissertation dedicated to the forms, functions and effects of references to poems and poets in media other than written texts.

#### 1.1 Developing the 'Four E's of Edutainment' and Defining Key-Terminology

In more detail, this research project is dedicated to the analysis of the forms, functions and effects of intermedial references to poems and poets in visual(ising) culture with a special focus on their integration in movies, videogames and song-lyrics as well as extravagant song-performances. The theoretical framework is constituted by literature-, culture-, and media studies, as it paves the way for a research interest in audience reception, participation in the process of meaning-making, interactivity, hermeneutic interpretability and relevant psychosocial recontextualisations. Donna Haraway noted in 1997 that "nothing comes without its world, so trying to know those worlds is crucial". The 'con-text' is what actually comes

along with each text, what accompanies it, it is the text's baggage, its history, its dense story of notable events, of people and more.

Further relevant strata are added by the **'Four E's of Edutainment'**, synaesthesia in creative writing, and the synthesis of canonical poetry and its adapting, its medial transposition into popular or "subcultural" environments.

Discernible interferences of cognitive science, applicable and/or effectively applied to literature studies (cf. A. Damasio, S. Keen), and the essentially "hybridised" cognitive cultural studies (cf. L. Zunshine) with affect studies (cf. M. Gregg & G. Seigworth) are echoed in what I decided to refer to as the 'Four E's of Edutainment' that I have extracted (being **Ethics, Empathy, Eschatology** and **Epistemology**) and which, in addition, significantly shaped the criteria according to which the written corpus of poetic pretexts under academic investigation was compiled.

It is important to be intentionally dealing with a variety of genres to be found in visual(ising) art, being films and games by an international set of producers as well as songperformances that not only verbally, but also visually allude to iconic poets and/or include referenced extracts from original poems of the canon. The several forms, functions and subsequent effects of references can be used to demonstrate the highly creative potential of remedialised poems in a symbiosis of the canon's "classics" and newly emerging forms of citation in popular culture. The set of questions raised involves the following:

Which forms do these references to poems and poets take on when embedded in movies and games to convey certain meanings and messages? What kind of meanings and messages are being employed? Are there (m)any modifications being made to the original texts when referring back to them? Are the references to these poems explicit or implicit (from subtly or not at all transformed recitals to limited aesthetic, visual or structural cues and implied hints)? What are the occasions of delivery if (parts of) stanzas are being recited by protagonists? What are the functions of these references? Which purpose do these particular adaptations of poems (which are transposed into multimedial, ludic contexts) serve, which effects are generated? What are the implications offered by the primary texts? How do these genotexts affect or facilitate creative adaptability in the process of creating phenotexts based on these pretexts? Which roles do synaesthesia and synthesis play?

Remedialised products like movies and videogames which, in certain cases in a manifold manner, allude to poems as well as to their respective authors, who may have become iconic over the centuries, are creative adaptations converging linguistic, auditory and visual codes. They can be read as testimonies of attempts to synthesise popular visual culture

and established philological achievements realised as canonised lyric text corpora. These multimedial realisations translate poetry into motion, they set poetry in motion. Thematically considering the 'Four E's of Edutainment', emotional reactions are very likely – and wanted – to accompany their reception and cognitive progression. Inner images are being evoked by synaesthetic wording and the transfer into a visual medium moves them, makes them move on, transforms them and thus eventually also moves the recipients. It touches those who play the game or watch the film. Poetry is set in motion and emotion, as this associative word-chain, which I compiled myself, demonstrates:

# *'motion picture – moving image – "movie" – literally and metaphorically, thus emotionally, "moving" (touching) picture/image';*

Moreover, certain metamorphoses of poems may foster what in this paper is referred to as *'inter*media literacy'. The term denotes the sensitivity to discern, understand, contextualise, and interpret references to texts in various medial and modal realisations.

To properly define realisations of references that also connect at least two media, the term "intermediality", was opted for because in my understanding, products which are intermedial, do not linger in between media, but consolidate the best of worlds that only appear to be far apart. When, in the context of a visualising culture, poetry is translated into motion, transmedially adapting the original text, we arrive at 'poetry in (e)motion' and thus at poetry in both motion and emotion – an international concept, an interpersonal phenomenon, one universal language in the future.

Joachim Peach (2011)<sup>8</sup> explains that film as a medium "is from its beginnings an 'intermedia fact". He rightfully claims that "if film as a medium means a variable form which changes on account of its respective media conditions, then intermediality as a dynamic interdependence and changing complex of media forms becomes observable". Peach goes on to conclude that "in this general sense the definition of film as a medium must do justice to the complexity and hybrid constellation of film as a combined form", because for him "films, just as works of literature, painting, music, etc. are as media nonentities, but changing complexes of their various media conditions which they formulate in this special form". Furthermore, Peach clarifies that

certain forms of their media conditions can appear in other media again: in the filmed literature it will never be the "book" in its physical condition, which is supposed to become transformed, but a certain form of the narrative, of language, style, etc. arranged and printed in a book, has become transformed into another media. Writing, pictures etc. could be likewise transferred as forms of their media (ibid.)

<sup>&</sup>lt;sup>8</sup> Peach, J. 2011. "The Intermediality of Film." Acta Univ. Sapientiae, Film and Media Studies. 4 (2011). 7-21.

This definition of film as a medium and of the logical necessity of transformation in processes of adaptation supports my claim that a great deal can be achieved via synthesis, especially in visualising media and the intermedial references I am focusing on.

Other parts of key-terminology that may be used, comprise the essential concept of "intertextuality" as well as the diverse "multiple media relations", which are referred to as "intermediality", "transmediality", "multimediality", "multimodality", "media-hybridity", or "media-convergence"<sup>9</sup> (cf. Pethő: 2010).

Paul Prior<sup>10</sup> (2005) based his work on multimodality on that of Gunther Kress. Owing to the fact that I do not agree with what he criticises about Kress's output, I concentrate on what Prior agrees with, namely "that it is vital to identify gains and losses afforded by changing media", as well as to his summary of Kress's implications on multimodality. Prior emphasises the call uttered by Kress and van Leeuwen (2001) to give recognition to the "ubiquitous nature of multimodality", which should not compartmentalise "modal disciplines", but rather arrive at a "field where semiotic principles crosscut modes". An example for such a principle would be "framing" or "chunking". Prior goes on to explain the ideas voiced by Kress and states that

whether music, written text, talk, film, mathematical equation, painting, or .swf file, signs are framed and chunked to achieve certain meaning-potentials (and suppress others) – they are organized to signify, evaluate, relate, relatively foreground or background, and so forth. The specific devices or resources that frame or chunk signs in specific modes, or even in particular genres within and/or across modes, may vary (for example, spatial relations in visual images, volume in talk, rhythm in music, visual montage in film, texture in painting), but all can be understood as achieving goals related to segmenting and marking an ensemble of signs. (ibid.)

This extract from Prior's article stresses the importance Kress sees in the synthesis of words, images, and thus also in that of diverse modalities of expression. Prior explains that Kress and van Leeuwen "have worked not simply to forward the visual, the digital, or some other mode or medium but to specify a semiotic perspective in terms of multiple modes and media". Prior adds that Kress "has persistently championed the view that logocentric and text-centric views are no longer adequate for those interlocking fields that deal with communication and its links to sociohistoric developments".

This is probably rooted in the recognition of the need for synthesis and signs which are framed and chunked in order to strengthen messages and meanings, which renders

<sup>&</sup>lt;sup>9</sup> This list follows the one suggested by Ágnes Pethő in 2010 in her article "Intermediality in Film: A Historiography of Methodologies" In: *Acta Univ. Sapientiae, Film and Media Studies, 2 (2010).* pp. 39-72.

<sup>&</sup>lt;sup>10</sup> Prior, P. 2005. "Moving multimodality beyond the binaries: A response to Gunther Kress' "Gains and Losses"." *Computers and Composition* 22. 23-30. http://techstyle-dev.lmc.gatech.edu/wp-content/uploads/2012/08/Prior-2005.pdf

multimodality applicable to my own research in the fields of "music, written text, [...] film, painting" as well.

Taken together, Ethics, Empathy, Eschatology and Epistemology constitute the most important criterion of text-selection which was applied when choosing from the vast corpus of canonical poems and their remedialised versions in media other than written texts. Together, they form the 'Four E's of Edutainment' to be detected within the sign systems of films, videogames and the performances of lyrics. Each of the works in the focus of this thesis relates to at least one of these concepts beginning with the initial *e*. Some combine all of them. Apart from defining all four concepts and explaining how I view them, how we may conceive of their significance, the relation to these Four E's of Edutainment has to be explained in each case of medial contact in this particular dissertation.

The effects of intermedial references to poems and poets also are related to these 'Four E's', like, for instance, when we take a closer look at the 'didactic effect' of developing 'intermedia literacy' further, being the ability to recognise, understand, interpret and recontextualise these references. The texts in the centre of attention have distinct literary qualities, especially if adapted across media. Certainly, not all videogames or movies have educational and epistemological<sup>11</sup> relevance, yet, some do, and - if chosen carefully working with what is there might be motivating. We may at least discuss them and bring their literary implications to the fore, which is by no means an exclusively didactic endeavour. Rather, talking about culturally coined texts is essentially important in each era, following every emergent trend, in order to prevent recipients from misunderstanding the intended message, to prevent crimes committed in response to songs listened to, movies or TV-series watched recently, or videogames played - because affect did not allow a proper decoding of the actual message behind the medial product or the deduction of further implications. These multimedial texts need to be talked about, as they are subject to an imagery that is likely to affect one's perception of the world and to hinder re-bonding with reality by gradually converting the frequent opportunities of psychological engagement with experiences of violence and havoc into something habitual, something quotidian – if mistaken for results of the real world's code of conduct and life's routine. To put it more clearly and drastically: The

<sup>&</sup>lt;sup>11</sup> I am well aware of the differences between "epistemic", which means that something is related to cognition or knowledge, and "epistemological", which is to be used when referring to something that is related to epistemology, being "theory of knowledge". The concept of the "epistemological" was opted for, because I believe that in the context of factors which, after they have been emphasised and/or primed, may positively influence the competences of making sense of referential systems between texts with pronounced ethic, emotionally empathetic messages, epistemological awareness is required. The connection between '*inter*media literacy' and epistemology will be illustrated in the turn of this paper.

ego-shooting ego must not cultivate the wish of going out to run amok after playing a videogame, or decide to try out a career of producing drugs, creating a smokescreen to conceal one's true self when building-up an empire of delinquency after having watched complex TV-series like HBO's BREAKING BAD. Thus, people need to get the opportunity to talk about the medial products they consume and also interact with in more detail.

This paper concentrates on poetry and references to poems and poets within these products, because according to a higher chance of encountering brevity in poetry-quotes, each discussion about films and/or games deserves to be enriched by a verbal reference, also if dropped casually, on the way to explaining something else. Education and entertainment can go hand in hand without much further ado. Their synthesis, called 'Edutainment', is no field that requires deliberate institutionalisation, because it can be generated by conversing most casually about a topic or two, about a text or two and their intertextual connections. The poems, the films referring to poems and poets, and the games I dedicated research-time to for this document, were collected keeping the framework of Ethics, Empathy, Eschatology and Epistemology in mind and, in their unity, I termed them the 'Four E's of Edutainment'. Their utter importance for a peaceful living-together renders their consideration indispensable.

We definitely *can* discover them: The poems with ethical appeal that were integrated into movies posing ethical questions, based on **Ethics** as a trope. The videogames that, owning to their narrative, their structure, to the ludic principles they stress, and the poems or recursions to iconic authors embedded, may transport messages that aim at strengthening human **Empathy**. The remedialised dystopias with a focus on **Eschatology**, which are concerned with humanity's ultimate destiny, the last events of history, the end of days, all of which encode one integral issue of world religions. The medial products that grant their recipients benefits in terms of **Epistemology** are elementarily based on hermeneutic principles of text interpretation.

Additionally, one can be confident that – if we make an effort to discover them – a set of unique valuable products also has the potential of helping us to increase *inter*media literacy, being the capability of correctly recognising, understanding, interpreting and recontextualising references, owing to a sensitivity towards such references that has to be developed further. This has to happen in institutionalised learning environments of secondary and tertiary education, but also in families and among friends, if possible. The 'Four E's of Edutainment' are specifically important in terms of the effects which references to poems and poets may have on recipients, being an increasingly productive audience, interacting with proactive products that work across media.

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In his research on modalities of media and intermedial relations Lars Elleström (2010: 11-48) quotes Werner Wolf (his "The Musicalization of Fiction") by stating that "'Intermediality' can [...] be defined as a particular relation (a relation that is "intermedial" in the narrow sense) between conventionally distinct media of expression or communication.""

Another definition, which has proven applicable to my research after some minor changes, is provided by Ginette Verstraete. In the article "Intermedialities: A Brief Survey of Conceptual Key Issues" Verstraete (2010: http://www.acta.sapientia.ro/acta-film/C2/film2-1.pdf) also refers to the artist Dick Higgins, who "coined the term "intermedia". She continues to explain that ""intermediality" refers to the crossovers and interrelations taking place between the arts and media", and that

it refers to the linkages within and between the various media that have intensified with the arrival of the digital (hyper)medium, insofar as the latter works through the interplay of words, images, and sounds on screen, but also through the convergence of film, television, radio, news, writing, e-books, photography, etc. on the web [...]. (ibid. 1)

"Convergence" is the term Henry Jenkins uses (cf. Jenkins, 2006). The digital media, whether in some way "hyper" (medial) or not, with their convergent usage of visual, auditory and linguistic code, uncontestably possess qualities. Verstraete's conception of multimediality as the "co-existence, side by side, of various media within one object, such as opera, without the various media fusing with each other" (ibid. 10) helps to support my claim that intermediality has the power to combine the best of medial worlds in one product. Especially, because in my view multimediality, like for instance that of a film or a videogame, does not exclude or substitute intermediality. It is yet another term for phenomena of media-convergence closely related to intermediality. In my opinion, it is justifiable to speak of a film or videogame that makes use of references to poetry and poets as a "multimedial" product, even if the media do converge, also because expression is carried out multimodally, thus in spoken, visualised and acoustically perceptible modes, which are synthesised. Nevertheless, *intermediality* is the term to be preferred for the most part, because, also according to Verstraete, it

 $[\dots]$  occurs when there is an interrelation of various – distinctly recognised – arts and media within one object but the interaction is such that they transform each other and a new form of art, or mediation, emerges. Here the exchange alters the media and raises crucial questions about the ontology of each of them, as when Greenaway interrogates the status of the moving and the static image by integrating in his films representations of photography and of the digital image. (ibid. 10)

Certainly, "intermediality" is a term which does not refer to what casually and randomly lingers "in between media", but emphasises an "in-between-ness" that gives birth to a new world of creation, as the words of Paul Demets will help me to explain in more detail later on. Intermedial referencing and the intertextual connectivity it underlines create something new by merging the best from various medial worlds, like films and games that become more valuable owing to the poetry embedded. As Verstraete explicates, "intermediality" is also related to a certain "specificity of the medium/ media involved". She concludes that if ""convergence" is the hot item in the world of communications, "intermediality" interrupts the smoothness of that term to address the critical space in-between media, art, and the surrounding world".

Above all, the "in-between-ness" is what counts, as it encourages creativity, both in the process of creation, as well as in the process of receiving and cognitively processing a multimedial product into which lyric words or references to poets have been embedded. Furthermore, I need to maintain that I tend to use "transmediality" only in the strict sense, e.g. when investigating into actual adaptations of a written text that is turned into a film, a game, or a song.

The term "intermediality" as a part of the key-terminology of thesis especially suits my academic needs and fulfils my requirements in terms of defining *'inter*media literacy', a term which I coined, because I am not too fond of the term "multiliteracies", but, more importantly, because it would not do justice to what I actually mean by *'inter*media literacy', being the sensitivity to discern, contextualise and interpret references to texts in various medial and modal realisations, that has to be developed further.

As far as the didactic value of videogames is concerned, the work of James Paul Gee needs to be pointed to. In "What Video Games Have to Teach Us About Learning and Literacy" (2007) Gee states that "in respect to language, people are poor at dealing with lots of words out of context" and that this is less problematic in videogames, because they "almost always give verbal information "just in time" – when players need it and can use it – or "on demand" when the player asks for it" (ibid. 218). In the summarising appendix to his book, James Paul Gee provides a great list of the 36 learning principles he explains in the main part. Especially the "Semiotic Principle" (221), the "Identity Principle" (222), the "Self-Knowledge Principle" (222), the "Transfer Principle" (226), the "Affinity Group Principle" (227) as well as various principles related to "Cultural Models" ("[...] about the World Principle", "[...] about Learning Principle"; 226) make sense when applied to the examples I chose, when they are explained in more detail and put in relation to my research in the dissertation.

It will also be explained later in this research paper why I believe that both Jane McGonigal's "Reality Is Broken – Why Games Make Us Better and How They Can Change the World" (2011) and Manfred Spitzer's work "Digitale Demenz – Wie wir uns und unsere

Kinder um den Verstand bringen" (2012) on digital dementia "take it too far", each in its distinctly own way, like the books' subtitles already suggest. These books clearly constitute two extremes of a spectrum of thinking about videogames. What is a mere paradise of chances and a multimedial realm of plenty for McGonigal, is an invisible Satan *of* and *on* the screens for Spitzer, which means that both authors and experts in their own fields do tend to exaggerate, albeit each of them has a fair share of scientific results on their respective side. We need to address problems of the new media. However, we also need to demonstrate how some work to encourage various ways of learning and developing *inter*media literacy further.

Certainly – what will be repeatedly emphasise in the turn of this dissertation – not all videogames or movies have educational or epistemological relevance, yet, some do, and – if chosen carefully – working with the intermedially precious products that are there might be motivating. We may at least discuss them and bring their literary implications to the fore, which is by no means an exclusively didactic endeavour.

# 1.2 Poetics' Perspectives – Implications on Convergence and Reloading of Pleasure

Before films and especially videogames emerged decades ago as manifest tokens of humanity's esteem for medially revolutionary times, renowned poets have already voiced implications on media convergence. It makes perfect sense to attempt to connect the main cases of media-contact to the poetics authored by various writers in the twentieth century. Conceptual, implicit and explicit clues pointing to the visual orientation of medial convergence-products that were yet to be issued in the wake of their works, can be found in works like "Poetic Manifesto" by Dylan Thomas (1951), "The Pleasure Principle" by Philip Larkin (1957), "Writing" by W. H. Auden (1962), and "Feeling into Words" by Seamus Heaney (1974)<sup>12</sup>.

Here, the following question needs to be raised: Which ideas on intertextuality and multimodal references have previously been voiced by established poets? Many more intermedially oriented ideas may have been allocated thoroughly, yet subtly, and still have to be made evident, which constitutes a perfect challenge for this project.

Dylan Thomas, for instance, states that he "cared for the shapes of sound [...] and the words describing their actions, made in my ears; I cared for the colours of words cast on my eyes". He hints at evocation and invocation of multimediality, relying upon the inner eye and ear.

<sup>&</sup>lt;sup>12</sup> for Poetics by Thomas, Larkin, Auden, Heaney: cf. Norton Anthology of Modern and Contemporary Poetry;

Recipients are prone to associate, to employ world-knowledge, to interconnect words with their cultural background. Albeit, a resonant deceptive potential of language cannot be denied, archaic rhetoric, obsolete terminology or euphemisms might be abused as instruments of propaganda. Learners in every distant corner of the globe ought to be made aware of that pernicious function.

Philip Larkin believes poetry to be emotional in nature and theatrical in operation. This renders poems distinctly suitable to serving motivating educational purposes. Moreover, he voices the idea that poems need more than a "scholarly" audience, more than an exclusive in-group to indulge in the pleasures of exploring the depths of poetry. Larkin's views of a "theatrical" lyric art can be compared to ekphrasis, since it is a description of inner pictures and touches the emotional core. Today's convergence culture ought to recall recipients of films, games and songs as pleasure-seekers.

Wystan Hugh Auden, using intermedial metaphor, states that the language of poets "is not like the paint of the painter or the notes of the composer [...] People are willing to admit that they don't understand painting or music, but very few indeed [...] will admit that they don't understand English". The poet himself believes that poetry is conducive to learning languages and to veiling as well as unveiling the truth.

An approach with a focus on peace, of utter importance in learning environments of a world that aspires to the state of globality, is suggested by Seamus Heaney. His "Feeling into Words" hints at the necessity of feeling into people, of taking the perspective of marginalised groups and individuals. Similarly, the leitmotif of the FALLOUT-videogame-series sustains "War never changes", which, according to the overall-message, implies that war has to stop once and for all. Religious tensions in Northern Ireland affected Heaney's work and imagery played an integral part in the process, because "problems of poetry moved from being a matter of achieving the satisfactory verbal icon to being a search for images and symbols adequate to our predicament." Heaney calls for attempts to define and interpret the present by bringing it into significant relationship with the past. His advice remains valid and can be pursued by remedialisations of peaceful, political ideas, conveying multimodal messages via different media and platforms.

The concept of poets being established as 'intermedial entities', which for this paper is developed from implications by the painter, poet and philologist Paul Demets, whose production also literally and metaphorically draws from more than one medium and modality, allows for a unity of static, dynamic, visual, and/or visualising art-forms. It assists readers, beholders, and recipients in their effort to paint words and read pictures. Demets, both poet

and poetry critic, in the abstract of his talk on "the in-between-ness of a poet's paintings and a painter's poems", delivered in 2010, states that

[...] the way of painting influences the way of writing, and vice versa, not only on the technical level of the construction of the poems and the paintings, on the level of the imagery and of the themes, but also on the discursive level: the identity politics. Therefore, we need to redefine the 'in-between-ness' of intermediality in the case of the work of a double talent. (ibid.)

He declares that he wants to attest an "in-between-ness of the work of Paul Snoek – his poems and his paintings – as semi-stable fixations in the field of discursivity". Clearly, no discourse is complete from its very beginning. Additional associative patterns and frameworks come into play. These patterns and frameworks vary and thus remain open or are repeatedly reopened to interpretational revision "and there is always something outside every discursive formation-structure in Saussure's terminology". Incomplete units require continuous revision, augmentation, and reinterpretation. Thus, Demets' accomplishments enable me to present scientific as well as creative support, in personal union, for the hypothesis that "we could consider the work of a double talent, a poet who is also painting, as a kind of intermediality, even when the two media do not converge" (ibid.). Therefore, poets with a multi-layered productivity devoted to visual as well as visualising art-forms, drawing, painting, sculpting and writing of poems and/or lyrics, in doing this exerting image and imagination, may be perceived as intermedial entities and identities. In addition, they constructively aim at synthesis, sometimes employing the visualising stylistic device of synaesthesia, combination, connectivity, compatibility, while always trying to encourage readers, beholders, and also students to understand the painting of words and master the deductive reasoning behind the reading of pictures as intermedial and interdisciplinary skill.

## 1.3 From M.A. Research to Ph.D. Thesis – How It Is All Connected

In the ethical sense, integrity of expression and impression ideally constitutes a major motivational determinant in artistic creation processes. Nonetheless, teachers and other dedicated mediators in official institutions need to carefully choose from the literary and multimedial canon to compile a socioculturally valuable and adaptable corpus that lives up to ethical standards – or can, at least, be used to elaborate on possible ideological issues and weaknesses weighing heavily on the world's sanity.

An academic void exists, because no actual attempts have been made to "illustrate" how references to (and extracts from, recitals of etc.) canonical poems and/or their respective authors are realised and how these creative manifestations of "in-between-ness" can work to empathetically affect the productive audience of a movie or a videogame, and also a song's

live-performance's framework. This is why these references and their potentials have to be carefully examined in this project. So far, primarily transpositions of longer stories and narratives have been analysed and websites that primarily only mention and collect films with poems integrated exist. For this research paper an effort to collect and categorise the references to poems and poets in movies is made, paying attention to the occasions of delivery, for instance, if poems are rendered verbally. Research is designed to inquire into the subsequent empathetic effects on the medial product that has been adapted via the references to poems and poets embedded, into the impact which the "newly coded" product has on those receptively processing it. It is processed by means of watching, listening, interpreting and by deductively gaining valuable a posteriori insights into the product, of decoding and adjusting the messages that have been transposed into the varying crucial contexts which affect these messages of the "new", multimedial artwork's meaning.

Visualising words, lyrically composed artworks framed and constituted by synaesthesia, synthesis, and abiding symbiosis are echoed by several musical genres with distinct frequency and international relevance. Therein, poems by elaborate writers are incorporated into the songwriters' own lyrics. Consequently, the performative aspects of live-concerts and music-videos are translated into motion which then sets "Poetry In Motion", following the title of Johnny Tillotson's allegorising song from 1960 in which "poetry" works as an allegorical metaphor for a beautiful(ly moving) woman.

Roughly summarising the results of my previous research and the hypothesis that the forms of references to poems and poets appearing in motion pictures, videogames and song-performances are employed as fairly explicit, thus strongly marked realisations, it needs to be stated that their respective functions work to emphasise character-traits and complement fictional biographies of protagonists, emphasise remarkable plot-developments, essential messages to be conveyed, contextual framings via lyric accentuation as well as combinatory approaches. Furthermore, my hypothesis includes the assumption that movies, videogames and song-lyrics with eschatological topics which are definitely concerned with ethics and empathy, transported via they messages conveyed, can certainly serve the purpose of increasing '*inter*media literacy', which needs to be proved to be fully supportable.

Effects of form-function relationships become manifest as psychologically affective, emotional reactions like wishes and attempts to change one's ways if a warning about ill-considered progress made recipients revise their paradigms of thinking about the future – or whichever effect of perspective-taking is intended, e.g. shock, empathy, compassion, relief, or

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contemplation might be provoked by implemented allusions. Recipients participate in the process of "meaning-making".

Character-, plot-, and message-related emphases of references to poems and poets in multimedial realisations may also result in positive didactic developments as an expansion of *'inter*media literacy', the increase in sensitivity towards and eventual command of recognising references. The augmentation of deductive abilities in recognising relationships between texts in different media, realised in diverse modalities, their respective authors, those referenced within a poem (i.e. fellow-poets as addressees of dedication) renders these multifaceted references usable as an alternative method in language learning environments.

One may argue that 'epistemological effects' are generated too, because understanding for the fact that research requires ethics may evolve, or because binary oppositions are being evoked.

Not only those producing them, but also those perceiving adaptations including poetic references need to bear the cultural constitution of knowledge in mind. Students can be encouraged to think about their own state of knowledge when dealing with citations of lines from poems in other media by appealing to their own initiative in proactively finding out more about interesting iconic poets or the historical or social context of movies or games. Relationships between authors and colleagues or other persona mentioned in their works, whom they either appreciatively laude or ironically condescend to, might seem unique and invite people to read more of their works or about their personal lives. Occasionally, the original texts, their modalities of transformation and representations in the medium the words are transposed into, will probably allow learners to identify with those who authored original as well as adapted text-passages. Similarly, the psychosocial component of poetic linguistic expression of awe, gratitude, friendship, competition, or mockery, alongside modes of putting identification-patterns into words, was dealt with in my M.A. Thesis. I identified and analysed three types of poetic homage as intertextual references connecting written texts and establishing or emphasising interpersonal linkages between authors. The methods of dedication, direct address as well as pastiches and combinatory processes plus possible ironic formations of poetic homage expressed verbatim ensure that complex interpersonal relationships are discovered, overt references increase the likelihood of deeper strata of meaning being exposed.

Categories of various allusions *to* and citations *of* poetry in different media are to be illustrated by examples in this paper. Adequate samples derived from visual artworks (introductory part), movies, games, song-performers and performances (main and concluding

part, foreshadowing possible research of the future, processing implications), following the academic path of interdisciplinarity, comparative literature studies and text analysis, visual culture, polysemy of readings and sociocultural as well as medial transformation, intertextual and intermedial references, transmedial adaptations and multimedial convergences have been integrated.

In doing research and in imparting one's findings, ethics, perspective-taking, empathy for all living beings and a closer look at interpersonal relationships of those portrayed by medial products as well as relationships between groups of recipients from around the globe are of great importance. Processes of interpretation and recontextualisation may vary according to social realities of students. In any case, synaesthesia and synthesis of texts which are part of the canon with different products of popular culture and sub-cultures that focus on a bleaker, a more sinister imagery (e.g. dark issues like loss, deprivation, death, eschatological ideas, tragic interpersonal relationships, irony as social criticism, the renunciation of gender-stereotypes forced upon artists) and other performatively relevant aspects, like the visual quotation or imitation of poets' lifestyles in music-videos or the visual interpretation of lyric protagonists' fragmented identities on CD-cover artworks, are essential. When a variety of films, games, songs by an international set of producers, with several forms and functions of references under the sign of visual art, is selected, their multiplicity is suited for the demonstration of the highly creative, efficient potential of remedialised poems in a symbiosis of the canon's "classics" and newly emerging forms of citation in pop- and subculture.

It is a fact that intermedial markedness displays gradual differences, because apart from explicit citations, poems might have been imitated structurally or aesthetically, with a visual emphasis instead of the written and/or oral modality of a canonised poem, which may display a visualising and synaesthetic quality already. Visual adaptations might be harder to discern and due to their covert cultivation require more background knowledge and the competence to interpret symbols and icons. These capabilities of processing text need to be acquired in class, either previously, or during the analysis of movie-scenes, cutscenes in videogames or performed lyrics. The latter is definitely likely to prove an entertaining way of learning in different countries or among diverse international student-groups at universities.

Clearly, attitudes, thought patterns and core values disguised underneath the observable behaviours and practices located on the surface of The Cultural Iceberg<sup>13</sup> deserve intense consideration. Learning about poetry and poets by using *inter*media literacy as a

<sup>&</sup>lt;sup>13</sup> cf. Edward T. Hall's "Cultural Iceberg Model" (orig.: in *Beyond Culture*, 1976): https://equity.spps.org/uploads/iceberg\_model\_3.pdf

vehicle gives way to the probability of successfully discovering further significant details on the cultural constitution of attitudes, values, and ideals on the road to an 'ethically aware' globality. Movies that emerged from cultures previously alien to students might be chosen, globally valid topoi ought to be tackled to "move" images of prejudice and intolerance away from them by using emotionally moving, elucidating motion pictures with embedded references that connect isles of consciousness.

What is meant by **Ethics, Empathy, Eschatology** and **Epistemology** – generally as well as in this dissertation –, will be explained on the following pages. These 'Four E's' will be put in relation to several cases of intermedial contact established between poems, films and videogames, in this dissertation. The 'Four E's' are intentionally capitalised most of the time in these first chapters, as they take on a very special function in the defined context of medial products referring to poems and poets selected for analysis.

### **1.4 Conscious Ethics**

"Ethics", although a plural noun, essentially ought to be understood as a 'singular', as there is only one commonplace ethic way of leading a life, whereas there are several moralities. This is how philosophical scholars explain it nowadays, if asked to define the differences in an understandable manner. These moralities are subject to cultural constitution, they are culturebound and adhere to standards that evolved from different social strata, and the values and norms developed and "lived" therein. I am dealing with applied, normative ethics in the context of this paper.

Richard Paul and Linda Elder in "The Miniature Guide to Understanding the Foundations of Ethical Reasoning" (2006) explain that "most people confuse ethics with behaving in accordance with social conventions, religious beliefs and the law", which rather applies to 'morality'. Most importantly, Paul and Elder give the following definition of ethics: "a set of concepts and principles that guide us in determining what behavior helps or harms sentient creatures".

John Deigh in his definition given in "The Cambridge Dictionary of Philosophy" (1995) points out that ethics is "commonly used interchangeably with 'morality' [...] and sometimes it is used more narrowly to mean the moral principles of a particular tradition, group or individual". In my view, the interchangeable way people conceive of 'ethics' and 'morality' is no real problem, as long as it remains critical or interchangeable on the terminological level exclusively. The key-elements remain confined to Paul's and Elder's "set

of concepts and principles that guide us in determining what behavior helps or harms sentient creatures", because it involves the advice to try to feel into all living beings, to adopt the perspective of other humans and animals and to put it into relation to the environment they live in, because they need a habitat that is not hostile to their physiological and/or their psychological health.

Leading cognitive scientist Antonio Damasio argues in his book *The Feeling of What Happens* (2000: 25) that consciousness enables "the effort to preserve oneself", as Baruch Spinoza put it in his famous philosophical treatise "Ethics". For Spinoza, this effort "is the first and unique foundation of virtue" (cf. Spinoza, B. 1677 [1982]. *The Ethics*. In Damasio, 2000: 25). Damasio goes on to explain that

[...] consciousness begins as the feeling of what happens when we see, hear or touch. [...] it is a feeling that accompanies the making of any kind of image – visual, auditory, tactile, visceral – within our living organisms. Placed in the appropriate context, the feeling marks those images as ours and allows us to say [...] that we see or hear or touch. Organisms unequipped to generate core consciousness are condemned to making images of sight or sound or touch [...], but cannot come to know what they did. From its most humble beginnings, consciousness is knowledge, knowledge consciousness, no less interconnected than truth and beauty were for Keats." (ibid. 26)

By mentioning the poet John Keats to exemplify his point, Damasio strengthens the impact of his findings, because a poet's view of the world and everything in it shapes the valuable, vivid subsequent verbalisations. These lyric words, more frequently aimed at social criticism in contemporary poetry and the text chosen for the dissertation, are connected to a pure, conscious perception of a lot more than truth and beauty.

A poem that was written by the author of a neuroscientific book distinctly marks the beginning of *A Mind so Rare – The Evolution of Human Consciousness* by Merlin Donald. The author is the renowned Canadian psychologist and cognitive neuroscientist himself. This poetic enunciation evidently draws from personal and scientific experience, connecting vagueness of consciousness to the acumen of human perception. The laces connect awareness of evolving entity to visions of eternity, placing mind over matter for the time being, the time being distanced from conscious understanding of time as it fades almost unnoticed.

#### Let the Laces Decide

At the edge of my visual fishbowl/ a melted computer/ whines and whispers. An intrusive neon bulb/ shimmers indistinctly above/ an arrow of desk aimed at my heel. My shoes resting on the table/ droop their knotted laces/ into the momentary center of my world. Room and body radiate away in warm brown rings,/ Books conspire in coves,/ slightly out of focus, murmuring in groups, perched like gannets on a cliff,/ ready to soar out( and pick over my mind. What do they want with me?/ Should I shoot them down in midflight,/ or should I lay down my arms welcome the invasion/ of other, possibly dangerous/ minds? I waffle. Perhaps I should hire a diviner/ to read the knotted entrails of my shoes,/ and let the laces decide. Therein, Donald, who has also been working in educational surroundings, chairing corresponding departments at various universities, alludes to the all-relativising power of the human consciousness. He does so without using rhyme, albeit the language remains highly rhythmic and the utterances are formulated poetically. Donald's way of describing the current scientific 'standing' of consciousness as subject to cognitive research (pp. 3-4), permanently questioned within the "cognitive circus", as he puts it, also is coined by references to other media in order to illustrate his points and revive them for the inner eye of his readership. The janiform orientation of those conducting scientific inquiry and engaging in academic discourse is one of his major concerns.

Where its existence is reluctantly acknowledged at all by Hardliners, consciousness is treated as a quirky vestigial artifact, a freak show curiosity in our ongoing cognitive circus. They have argued that the conscious mind gives us the pleasant illusion of control, while in reality it can do nothing but stare helplessly and stupidly (since it is also inherently shallow) at the game of life as it passes by, because all of our important mental games are played entirely unconsciously. For hardliners, consciousness is not even necessary for abstract thought. This may sound like an exceedingly odd idea, but it comes from a highly respectable source, computational science, which has shown that computers can think and solve problems without being conscious. If computers can, why can't we? Computers are full of unconscious mental operators that are sometimes known in Artificial Intelligence (AI) circles as demons, or agents. (ibid.)

He adds that these "hardliners" believe that there are these "demons" in the human brains steering "all kinds of specialized operations such as "computing the structure of threedimensional space, calculating social distance, and deciphering the grammars of language" as well as allowing us to "crank out impeccably correct sentences without any conscious planning on our part". These "putative demons" are alleged to human cognition, but are also "supposed to operate entirely outside consciousness". Following this (hard)line of argument explained by Donald, one could say that there are 'universal demons' in or brains, rather than a Chomskyan Universal Grammar. This sustenance already illustrates that neither Universal Grammar nor Universal Demons can stand the test of time and cognitive reality. Donald claims that the theories of those whom he refers to as hardliners are "highly mechanistic, Predestinarian dogma", which becomes increasingly demonstrative when we consider the fact that these ideas have been "flogged" by the school of Instinct Psychology over a hundred years earlier. Furthermore, their ambitious mindset led neo-Darwinists to, as Donald puts it, taking "dead aim at culture", because

in fact, for them, culture itself is just another Darwinian killing field. The very stuff of culture – rituals, fads, styles, customs, symbols, myths, ideas and the like – are said to be engaged in a perpetual game of *Mortal Kombat* for survival. They fight to the death in a public cultural arena that parallels the struggles that take place in the competitive ecologies studied by evolutionary biologists. (ibid. [my emphasis])

His use of the intermedial reference to the MORTAL KOMBAT videogame-series and, implicitly, to the ensuing movie, demonstrates that Donald's scientific text can serve as an example for the high relevance of media-diversity and the cross-referential potential which

raises the quantity and quality of allusively incorporated information gained until today. What Donald primarily continues to criticise is that the neo-Darwinist set of ideas excludes consciousness, because "all their significant fights take place in the unconscious mind" and "myths and archetypes originate in deeply entrenched social algorithms hammered into the unconscious of our race over many millennia". The putatively unconscious generation of these algorithms is attributed to "a language apparatus that has also been bred in the bone", which provoked their claim that "our cultures are ultimately products of natural selection, just like our genes, and generated unconsciously, like all the rest of the incredible complexity of the universe". A term for these "irreducible entities that wage this cultural battle" was coined by Richard Dawkins: "Memes" are said to account for the evolution of cultures. Thus, memes are "the cultural equivalents of genes", being "the elementary, reproducible components of culture, the way genes are the elementary, reproducible components of life" that "transcend the individual, emerging from the swamps of the unconscious", as clarified by Donald. To illustrate the significance of memes, he mentions "beliefs (such as dying for one's country), images (such as the crescent and the cross), and customs (such as Mardi Gras)" - all of which are related to cultural memory. He goes on to assert that

these cultural memories are parasitic on individual minds and can affect a person's likelihood of survival. They also vary in their own survival value. May the best meme win, as it were. This may sound like the script of a bad horror movie or a *Jurassic Park* of the mind, but the bottom line is that in all this, the conscious mind does not count, not even a bit. (ibid. [my emphasis])

Again, he uses an intermedial reference, this time a recursion to Spielberg's JURASSIC PARK, to make his neuro-scientific point. In his views, memes have "enslaved" awareness, determining "what we do, whom we love, and even how we see ourselves". These circumstances struck a heavy blow to the conscious mind, "handicapping" it, "chaining" it down, making it fully passive and forcing it to endure genetic restraints. Not surprisingly, the development provoked the conclusion that in turn the cultural environment has to be totally unconscious and mechanistic, too.

*Meme, mimeme, mimesis* – is it all the same (to us)? It cannot be, if we consciously consider the meaning of the entire scope of what "the same" encodes. Does mimicry ensure survival? Sometimes it did, whereas at other times it did not. Is it 'all' in our genes? It clearly is not. So, is it all in our memes then? It cannot be either. Donald consequently picks up the JURASSIC PARK movie-reference again when he explicates the 'fate' of the human *memplex* (or: co-adaptive meme-complex, as Dawkins initially termed the cross linking of memes determining each other) and the omnipresent 'capability' of all concepts and creations of becoming extinct.

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Memes are said to rise and fall, like nematodes and dinosaurs, according to the edicts of the Universal Acid of Darwin's central idea, natural selection. But consciousness has nothing to do with it. The conscious mind is just a harmless voyeur, prone to delusions of grandeur about its ability to influence events. Welcome to **the Brave New Mind**. (ibid. [my emphasis])

Besides the clear intermedial marking via the citation of Spielberg's film title, Donald's modified intertextual reference to Aldous Huxley's dystopian novel *Brave New World* encodes additional criticism, comparing the neo-Darwinist obstinately rigid hardliners to repressive, dictatorial, class-hyperconscious authorities in power in the dystopian novel. Moreover, his method of citation emphasises the informational, and 'infotaining' density, protruding even from latest medical specialist literature in order to facilitate comprehension on the part of the interested readership, logically attempting to consult the source without exuberant knowledge in the field of neuroscience.

Although the field has not yet received as much attention as it deserves, the awareness of what we might want to call 'blockbusting potential' of immanent referential surplus values is most definitely on the rise. Whatever we read, watch, listen to – we may draw more from these texts embedded in various medial surroundings, framed by the blending of different codes, because the multimedial product offers a significantly great deal of additional information, ideas, concepts etc., **consciously** alluded to by the authors.

# 1.5 Synthesising Cognitive Science, Cognitive Cultural Studies and Affect Theory

The academic quasi-opposite of cognitive science done "Damasio-" or "Donald-style" is **affect theory**. When confronted with findings of the fairly new field of affect theory, researchers with a cognitive background are sometimes left with what they consider to be implications far less usable than those "their" cognitive science provided them with. Still, there too is the hybridised, the synthesised, inclusive field of **cognitive cultural studies**. But also "pure" affect theory has something to offer for open-minded researchers who favour combinatory methods. Melissa Gregg and Gregory J. Seigworth in "An Inventory of Shimmers", opening the "Affect Theory Reader" (2010: 1-4) they edited, wrote about affect theory in a manner that provides me with the useful piece of information and interpretation that I am able to apply to my own work. The essence also dealt with in this dissertation is extracted and verbalised right at the beginning of their introductory text (ibid. 1):

<sup>[...]</sup> Affect arises in the midst of *in-between-ness:* in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation *as well as* the passage (and the duration of passage) of forces or intensities. That is, affect is found in those intensities that pass body to body (human, nonhuman, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the

**very passages or variations between these intensities and resonances themselves.** Affect, at its most anthropomorphic, is the name we give to those forces – visceral forces beneath, alongside, or generally *other than* conscious knowing, vital forces insisting beyond emotion – that can serve to drive us toward movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can even leave us overwhelmed by the world's apparent intractability. Indeed, affect is persistent proof of a body's never less than ongoing immersion in and among the world's obstinacies and rhythms, its refusals as much as its invitations. (ibid. [my emphasis])

Their remarks reveal that affect is what happens in between bodies, which need not be human bodies. It can also be applied to a fruitful in-between-ness of media, of films, and videogames. Therefore, it also matches the conception of intermedial references as not being caught in between media, but rather combining the best of the worlds created by the written texts and their subsequent transpositions into movies and videogames. This is also owing to "affect's impinging/extruded belonging to worlds, bodies, and their in-betweens" (ibid.). Affect established between media and differently re(medi)alised products affects the viewers and gamers emotionally and in varied intensities.

Thus, affect is also passed "body to body" (ibid.), mind to mind, written text to recipient, written text to modifying filmmaker or game-developer, multimedial realisation back to recipient again, and – if these new products are being discussed in casual and/or educational environments – the audience reception can be passed back to the original written texts. Then, the original poem re-enters the sphere of attention it may have lost over time. This process serves to demonstrate that intermedial references are emblems of an overall-interrelatedness and allude to a stronger understanding of intertextuality in the tradition of Kristeva and Bachtin, making each text a mosaic of other texts. Nevertheless, my ideas do not marginalise the originality of remedialisations, which has to be perceived as being very important in terms of reviving older poems, provided the new medial texts are chosen carefully.

The valuable input by Alexa Weik von Mossner in the two sessions on "the dark side of emotions" in filmic narration – one of several intersting parts of the doctoral seminar that preceded and co-inspired the framework of the 'Four E's', which is utterly significant for this paper – provided me with the missing link between reasons determining my choice of texts and the set of hypotheses to be supported. The sessions helped me to establish an academic framework for the criteria of primary-text-selection. Being more "on the cognitive side", she explained that affect – in its cognitive dimension – is a direct, immediate reaction without a cognitive component (e.g. mood, affective mimicry), and emotions do have both a cognitive component and a psychic or mental component of feeling, as well as they do, typically, have an object.

It is clear that if we regard **a**) **cognitive science**, **b**) **cognitive cultural studies**, and **c**) **affect theory** as being located on a sort of an axis, a) would be on the left, constituting the most rigid, fact- and research-based field, b) would be in the middle, thus combining a) and c), and c) on the right would mark affect theory as a rather creative, interpretative, open field of research. Affect theory, however, may potentially complement research done within the fields of literature- and media-studies with a focus on *inter*media literacy and on discovering ways to resuscitate poetry trough clever referencing before eventually making it a part of public discourse in order to prevent misunderstandings on the recipient-part from occurring.

As it needs to be repeated in terms of intermedial references, in this research project synthesis is a major goal, not only when demonstrating successful combinations of written texts and new medial products, but also in showing the importance of an open-minded research procedure that combines the best of applicable disciplines.

The central 'interdisciplinary discipline' of cognitive cultural studies also provided me with some interesting points. In the volume *Cognitive Cultural Studies*, Lisa Zunshine (2010: 1-2) explains that volume and research-area respectively, "present[s] new interpretations resulting from applying insights gained in cognitive science to cultural representations". She goes on to exemplify that these new interpretations are considered "in the context of the commitment of those who have adopted cognitive approaches to seeking common ground with existing literary-theoretical paradigms, a development that marks decisively the field's entrance into mainstream literary and cultural studies" (ibid.). When mentioning cognitive literary theorist F. Elizabeth Hart (ibid.), she quotes Hart (2001) the following way: "[...] Hart noted that a position "of inclusiveness toward a full array of contemporary literary approaches" [...] "is productive" ([as Hart wrote in] "Epistemology", 329) [,] yet uncommon among cognitive literary critics;" Zunshine (ibid. 2) adds that "today this position has become one of the key features of the field." A "fuzziness of boundaries" (ibid. 3), as criticised by some, is presented by Zunshine as an "important feature of cognitive cultural studies" (ibid.).

A student of cognitive cultural studies would thus do well to think of herself as a *bricoleur* who reaches out for the best mix of insights that cognitive theory as a whole has to offer without worrying about blurring lines between its various domains. Cognitive scientists themselves cross disciplinary boundaries daily, attracting new academic fields into their orbit. If the traditional cognitive sciences drew on neuroscience, philosophy of mind, artificial intelligence, linguistics, evolutionary anthropology, and cognitive, developmental, and clinical psychology, today this list has expanded to include work in comparative psychology (i.e., study of nonhuman animals), law, economics, music, engineering, and political science [...]

As these statements illustrate, cognitive cultural studies can be considered a profitable hybridisation of thought-paradigms and a synthesis of project-orientations, rooted in various scientific disciplines. The "long and complicated history" (ibid. 5) of the "term cultural

studies", goes, among others, back to one founder, Raymond Williams, whose "original vision of cultural studies, articulated in *The Long Revolution* as exploring the relationship between the "evolution of the human brain [and] the particular interpretation carried by particular cultures" (18)" are still widely known. Zunshine explains that one "misconception that still haunts cognitive approaches to literature and culture" is that "by making a "cognitive turn", a literary critic abandons the traditional paradigms of her own field, be it gender studies, feminist criticism, postcolonial theory, poststructuralism, performance theory, psychoanalysis, or cultural studies". According to Zunshine, "in reality, there is neither reason nor obligation for her to abandon them; no more than there is reason or obligation for a scholar who develops interest in media studies to give up her commitment to feminist or postcolonial theory". Moreover, she argues that "in fact, just as in the case of other interdisciplinary fields, some of the most exciting research in cognitive approaches to literature and culture approaches to literature and culture comes from scholars who develop interfaces between cognitive science and more established literary and cultural theory". (ibid.)

Resembling Merlin Donald's work rooted in cognitive science considered earlier, cognitive cultural scientist G. Gabrielle Starr in "Multisensory Imagery", her contribution to Zunshine's volume (275-291), opted for a poem, although not written by herself, but by Elizabeth Bishop, to open chapter 13 on "multisensory imagery" (ibid. 275). Starr explains that Bishop's poem "At the Fishhouses" "opens at the limits of the visual" and "[...] at the heart of the poem are images that evoke other senses and other modes: not just images of smell but images of movement, touch, sound, and taste". She continues to explain that

Bishop sketches a seal listening to hymns, while the singer sits at the edge of an ocean "[c]old, dark, deep, and absolutely clear":

If you should dip your hand in/ your wrist would ache immediately,/ your bones would begin to ache and your hand would burn/ as if the water were a transmutation of fire/ that feeds on stones and burns with a dark gray flame./ If you tasted it, it would first taste bitter,/ then briny, then surely burn your tongue. (II 73-79)

Starr's choice illustrates the utter importance of evoking and recreating an imagery with words that is inherently moving, that touches our uttermost emotional core, and that appeals to all our senses, as "there are several kinds of **nonvisual imagery** here", too. Starr (ibid. 275-276) mentions imagery like the "**olfactory**, concerning smell and sometimes taste; **haptic**, concerning grasp and touch; **motor/kinesthetic** concerning movement and sometimes proprioception (perception of one's own body position); **gustatory**, concerning taste" (ibid. [my emphases]). Still, she sustains that "sensory imagery goes further than this: when poems evoke sound inside our heads – the rise and fall of meter, the symmetry of rhyme – they evoke multisensory imagery [...]". Furthermore, Starr speaks of Horace's recommendation for

writers and readers to "use "finger and ear ... [to] catch the lawful rhythm" of poetry" (Horace in Starr, 2010: 276). Thus, "the imagined aurality of reading a poem is not just about imagined sound" and art – an art that "in terms of ancient aesthetics [...] blends two practices", being "*poeisis* and *mimesis*, the imitation of nature and matter" – also requires an "architecture of the mind" to understand and feel it more intensely. Moreover, "meter produces motor imagery, and poetry, from the moments our minds "hear" or "speak" what our eyes see, is multisensory" (ibid.).

Apart from the kinds of **nonvisual sensory imagery** already mentioned by Starr in her analysis of imagery used by E. Bishop in her poem (**olfactory**, **haptic**, **motor/kinesthetic**, **gustatory**), there is also a sensory imagery of **touch**, **grasping and feeling** (ibid. 286). Imagery of touch already gravitates towards the multisensory, as "haptic activity is almost essential to human survival" (ibid. 287), and "vision and touch are closely related for some people". Additionally, "imagined reaching and grasping or the sensations of texture involve both visual and haptic representation", and "some investigators argue we have common forms of representation, which are used for imagining objects visually as well as in terms of touch and the motions of grasping" (ibid.).

This portal towards the multisensory is also where **synaesthesia** enters the scene, a phenomenon which, again, synthesises something, in this case nonvisual sensory imagery and the visualisation of something, as stimulated by various nonvisual sensory imageries. Thus, synaesthesia is a synthesis of sensory images. Apart from being an intentionally employable stylistic language device (like in "a screaming red") which we will return to several times in this dissertation, synaesthesia also involves "the involuntary and persistent coupling of different sensory modalities". Starr states that, for instance, "an individual with synaesthesia will *always* see the number seven as yellow, or hear high C as green", which, according to neuroscience, happens "automatically", and is developmentally related to "neural development" (cf. ibid. 288). Nevertheless, for this project the decision was made to keep referring to synaesthesia as a stylistic device, also encompassing the powers of consciously created multisensory imagery, as intended by filmmakers and game-developers.

Like multimediality in terms of films and videogames that intermedially quote from poems or refer to poets, **multisensory imagery** on the whole is likely to opt for synthesis to bring the best of worlds together in one picture. This picture is also the *way* we picture words and the worlds they paint in front of our inner, as well as in front of our actual physical eyes and ears, how and what they make us feel on our outward skin and inside our brains, at the emotional core that ought to be touched.

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What we see, hear, read, feel and subsequently think and feel emotionally is tightly interconnected. A good poem recreates multisensory imagery, a song with challenging, ethically and empathetically awareness echoed in the lyrics, almost no less than a film or videogame quoting from such a poem, intensifies these experiences and also realises visual imagery for us. In the reception of a written text this is cognitively done by our imagination, with the help of our neural apparatus, which both promote the achievement of clever augmentation of possibly missing impulses.

Starr (ibid. 288), like Damasio, also mentions Keats's poetry, this time extracts from his "Ode to a Nightingale", to demonstrate that synaesthetic imagery in writing is not rare at all: "I cannot see... what soft incense hangs upon the boughs". She draws the conclusion that "the more fruitful cognitive approach to blended forms of imagery may thus be through exploring multisensory images", which is what I am doing with poetry and references to poems integrated into multimedial products, that essentially aim at a visualisation of words or at least lend a visual backdrop to words recited in a film or videogame.

# **1.6 Empathy and Intermedially Referenced Poetry**

When explaining "**Empathy**", one needs to consider that in his version of poetics (1974), Seamus Heaney lays emphasis on an at least potentially peace-generating approach to fostering perspective-taking via poetic expression. His "Feeling into Words" hints at the necessity of feeling into people, of taking on the perspective of marginalised groups and individuals. Heaney also describes how the eruption of tensions between Protestants and Catholics in Northern Ireland affected his work in the late 1960s and 1970s. "From that moment," he explains, "the problems of poetry moved from being simply a matter of achieving the satisfactory verbal icon to being a search for images and symbols adequate to our predicament." This also implies a certain need for multimedial symbolism to increase the representational quality of words, a need which ought to be demonstrated in this research paper, too.

The decision to define Empathy, which indeed ought to be truly and continuously capitalised, also metaphorically, in all our lives, was consciously made to once more point to the utter importance of the willingness and readiness to try to take on other perspectives. Perspective-taking equals the process of feeling into both the cognitive and the actual worlds of other beings. Intentionally, I refrain from confining it to "human beings", because not only science, but also experience has taught us that animals do feel too. They feel pain, love, compassion and more. Many a species makes an effort to feel what their fellow living beings

are feeling. Primates and other species even have developed a culture of mourning the dead. Such as there is cruelty in humanity, there is cruelty in nature as well. Yet, we are the "universally conscious" ones, fully knowing what we do, what we do to others, and where our own freedom ends, being exactly at that point where the freedom and well-being of another living being is negatively influenced. The character Annie (in the first episode of the third season (301), entitled "Lia") of the TV-series BEING HUMAN wisely suggests that "humanity isn't a species, it's a state of mind. It can't be defeated, it moves mountains, it saves souls  $[...]^{14}$ ", which also implies our incontestable duty to view things from different angles and take a rich variety of perspectives in order to never harm others.

In her book *Empathy and the Novel* (2010: 5) Suzanne Keen combines cognitive science with literature studies and in doing so delineates two different sides of what might sometimes be mistaken for one single notion of empathy. In decidedly psychological terms, she defines real empathy by using the meaningful utterances "Empathy: I feel what you feel. I feel your pain."

Thus, empathy differs from "sympathy", which is in turn rather related to pity, yet deprived of the ability to strongly feel into one's opposite. Keen puts it this way: "Sympathy: I feel a supportive emotion about your feelings. I feel pity for your pain." Surely, she adds, "empathy also occurs for positive feelings", even though "psychological and philosophical studies of empathy have tended to gravitate towards the negative". Still, owing to the fact that pain and pity do crucify freedom, my research shall remain confined to that pronouncedly "negative" context of written texts and their remedialisations.

It needs to be mentioned that mirror neurons play an essential part in responding to the emotions of others. Keen (ibid. 4) explains that this response need not be conscious, which she supports by mentioning that "neonates who cry at the sound of other babies' cries [...] are almost certainly unaware of their primitive empathy". This serves to support this research paper's claim that empathy among most living beings is natural, but urgently and deliberately needs to be discussed among humans to keep it a part of public discourse. Moreover, its discussion in the academic terms of literature and media studies is required. As it was already mentioned, Damasio especially stresses consciousness in the formation of emotions, and Keen points to the human brain as possessing "a system for automatically sharing feelings, what neuroscientists call a "shared manifold for intersubjectivity"". She goes on to describe that "more complex cognitive responses to others' mental states layer atop this initial spontaneous

<sup>&</sup>lt;sup>14</sup> Full quote: "My name is Annie Clare Sawyer and two years ago I died. But in so many ways, that's when my life began. In the company of horrors, I learned about friendship and loyalty, sacrifice and courage. **Humanity isn't a species, it's a state of mind. It can't be defeated, it moves mountains, it saves souls.** We were blessed as much as we were cursed. In this little enclave of the lost I witnessed the very best of being human."

sharing of feelings". In Keen's book, also the slightly more primitive process of "emotional contagion" is introduced and referred to as "the communication of one's mood to others, which involves "the tendency to automatically mimic and synchronize facial expressions, vocalizations, postures, and movements with that of another person and, consequently to converge emotionally [*Contagion*, 81]".

To sum it up, Keen conceives of Empathy as "a vicarious, spontaneous sharing of affect" that "can be provoked by witnessing another's emotional state, by hearing about another's condition, or even by reading", yet it "need not be a conscious response".

In terms of literature, "prosocial behaviour" is shown by authors who usually have an "ambition to inspire" (cf. ibid. 141). A tendency to experiencing personal distress is also ascribed to writers and, just like the cognition of other people with less urge to do some writing, authors' cognition has to be regarded as an aspect of empathetic response.

Suzanne Keen makes very valuable statements in terms of empathy and intermedial representation on page 39 (ibid.). A lot has happened since novel reading, her prime example of empathy-investment in literature, went "from a morally suspect waste of time to an activity cultivating the role-taking imagination". According to Keen, "in the twenty-first century real human empathy enjoys good press as a concept and a desirable character trait (given the improved cultural status of emotional intelligence [Goleman, *Emotional Intelligence* 96-110]". This is a very crucial point, also in terms of humanity as a state of mind, coined by the need to strengthen people's ability to feel into others. "Representational empathy" is the form of empathy that applies to this special trait's being employed in other medial realisations, an empathy that is mediated through media, as is invokes "shared feelings through works, sounds and images" and one that "leaps forward with the newer entertainment technologies", as "film effectively exploits empathy" (Keen, 2010: 39). Furthermore, Keen states that "empathy's lexical spread in the realms of high-tech gear, gaming, and fantasy and science fiction reaches its apotheosis in virtual reality machinery". Overtly concerned with a virtuality she clearly views as an ominous one, Keen (ibid.) somehow exaggeratingly writes that

in popular fictions of virtual reality, and even in the real world, commercially available goggle and glove sets make it possible for consumers to replace their own experiences and sensations with sensory inputs that construct entirely computer-generated worlds. This extreme case of voluntary exchange for one's own reality for the sensations of another takes to its furthest logical extension the fusing with another object that aesthetics' *Einfühlung* set out to describe in the 1890s. It also raises worrying questions about the purposes of fictive representation: does virtual reality's evident usefulness in training jet pilots or producing green screen animation make up for the unseemly pornographic possibilities foreseen by science fiction? The reputation of narrative empathy is tainted by association with popular technologies for sharing feelings. This goes a ways toward explaining why advocates of ethical benefits of novel reading nearly always insist that great literature – Greek tragedies, Shakespeare's plays, canonical novels, and serious literary fiction – best stimulates literary empathy.

Essentially, also a videogame or a film fulfils a narrative function. Sometimes, the impact can be an even deeper one, because the technique of montage and reorganising sequences in movies adds a playful, intellectually challenging notion. Moreover, the (seemingly) non-linear organisation of a videogame-narrative in "sandbox style", suggesting an open world, adheres to ludic principles which humans may truly enjoy.

Clearly, many medial realisations also fail to foster empathy. Nevertheless, some have an extremely high empathetic and creative potential, a potential to increase what is referred to as *inter*media literacy here, which needs to be pronounced whenever – and this is a necessity – people consciously talk about medial products. This is only one reason that justifies a close, analytic look at references to poets and poems in films and videogames.

If we systematically and holistically behold a videogame, literary empathy can definitely be stimulated. Special ways of employing allusions to cinematic art and also references to poems in a videogame, for instance, constitute a passage towards understanding that empathy which is generated through gaming is neither a "failed" (connected to "inefficiency of shared feelings in provoking action [...]"), nor a "false" (based on "self-congratulatory delusions of those who incorrectly believe that they have caught the feelings of suffering others from a different culture, gender, race or class") empathy, as elaborated on by Suzanne Keen (2010: 159). Rather, it is a mediated Empathy, capitalised again here, because it lives up to the content-related requirements of this research paper, as it needs to be considered in public as well as in academic discourse.

All in all, Keen's vision, voiced through her provocative, actually rhetorical question "does virtual reality's evident usefulness in training jet pilots or producing green screen animation make up for the unseemly pornographic possibilities foreseen by science fiction?", is a rephrased version of far too bleak a vision, and a prediction without an actual, proper basis. However, her concern is to be acknowledged and respected, because it implies what I keep emphasising: We need to discuss these new multimedial products and point to their weaknesses. More importantly, we too must not forget to stress their obvious strengths, though. This especially holds true for visualising products that, in a different modality, rephrase and reframe poems that are an integral part of the literary canon and must not be forgotten.

The corpus of canonised pretexts chosen for analysis, alongside the forms, functions and effects, which are taken on by the references to original poems and their authors who have sometimes gradually evolved to be real icons, affect the perception of recipients. In addition, the remedialised products in focus are witnesses to a sinister descent of a once peaceful world

– passing by diverse "banalities of evil" (cf. Hannah Arendt) and a "profanisation" of the necessary peace of body, mind and soul, as the only universal haven and also heaven – into a hostile planet, almost completely deprived of empathy. However, also the individuals' seemingly tiny everyday-apocalypses are in the limelight, as they psychosocially torment those who strongly feel their emotions, due to a deeper bond with their feelings, established for various personal reasons. Also these everyday-apocalypses inspiring filmmakers and game-developers to work with poems that are transformed and translated into "their" medium, are sometimes made to "edutain", made to match the messages and ludic principles, and sometimes to entertain exclusively. Especially these purely entertaining works ought to be discussed in order to prevent misunderstandings or misidentifications with fictional characters on the part of the recipients.

Most definitely, some declared "makers", though rather vainly, also aim at positioning themselves as learned intellectuals, as "Bildungsbuerger" who have profound knowledge in the field of literature – and surely beyond.

However, if we exclude these "vanity-works", we arrive at a very limited, yet truly inspiring set of remedialisations of poems, visualising reinterpretations and recontextualisations of poets' biographies that collectively can be labelled literally and metaphorically – thus emotionally – moving visualisations of lyric words. Poetry is set, is translated, and is transferred into motion and emotion.

Furthermore, the transdisciplinary, diachronic research design of this dissertational project aims at a synthesis of popular visualising culture as well as philologies, which are each transported and mediated via a canonised corpus of poetic texts. Remedialisations revive images that have once been left to our imagination which was painting them, giving them shape in front of our inner eyes during our readings. These images are aesthetically recreated in the very ways that filmmakers and game-developers want them to effectively reappear in, in shape and form. Thus, if texts with a synaesthetic orientation are integrated into films and videogames, the recipients become participants, a partially "productive audience" (cf. Rainer Winter).

The limit of interactivity and additive productivity is constituted by the fact that these are "fixed" images, resembling emblems, but in a more actual visualisation. These images are presented to the beholders, whose investment of imagination is reduced without them even noticing. Certainly, this – albeit positive – kind of manipulation is an integral part of multimedial products.

Whenever poetry enters the scene – the movie-scene, as well as the videogamecutscene – particular intentions of producers adhere to them. Eventually, the degree to which audience reception and noticing of poetry and/or poet referenced is successful, determines the success of these explicitly transferred references in a new medium beyond that of written texts, too.

Primarily, these overt, explicit forms of references are strongly marked when reappearing in their new medial environment, as the audience must not fail to notice them. Their functions are frequently connected to multifaceted message-, character-, plot-, or context-emphases and surely sometimes also combine these functions, which result in an effective increase in *inter*media literacy.

### 1.7 Main Categories of Forms, Functions and Effects of References to Poetry

In more detail, this means that the references need to be categorised according to the **forms** they may take on as well.

A text manifests intertextuality if the readers become aware of the fact that the author deliberately refers to certain pretexts. According to Broich and Pfister (1985) it is important that the readers can easily recognise the references. Different degrees of intertextuality exist, which means that some authors make their references more obvious, while others only imply them. One prominent way of categorising intertextual references was developed by Ziva Ben-Porat: We may encounter strong (i.e.: overt, complex, concentrated, all-inclusive;) as well as weak (i.e.: veiled, simple, dispersed, local;) forms (cf. Ben-Porat, 1976), which are certainly also applicable to references to poems and poets in media other than written texts.

Markedness is very likely to be encountered in multimedially coded products, because they are employed to function in particular ways and are meant to generate certain effects. Some important implicit markers are the privileged position of the reference (e.g.: beginning or end of sentence) as well as the frequency or distribution of the reference.

Explicit markers are easier to discern, because they clearly distinguish the reference from the rest of the text. For instance, onomastic markers (e.g.: names of characters are mentioned, characters are named after poets or their lyric protagonists) are explicit.

Differently, the unmarked references strongly rely on the readers' ability to deduce hidden relationships between two different texts and/or media. The fact that unmarked intermedial references are utterly implicit means that they are likely to remain unnoticed. Moreover, there are instances of deliberately less marked references that serve a certain affective purpose. Others rely on visual quotation, imitation of aesthetics etc. Generally, it turns out that synthesis is a goal. Combinations of forms do frequently occur.

Hence, the term "intermediality" refers to the different forms of intermedially adapted poems here, too. Definitely, the most common way of establishing bridging links between two medial sign systems is the direct quotation of certain lines, verses, stanzas entire poems – and certainly quantitative relations vary. The lines of the poems have either been adapted for the screen (e.g. shortened, reordered, partially rephrased to match the context of the medial product the poem was transposed into) or were left unchanged. In either form, they were placed somewhere within the games, to be discovered by the gamers during their runs, or – taking the form of stanza recitals by the characters – effectively placed in different modalities within movie-dialogues, or pathetic soliloquies (spoken).

Poems may also be cited in different modalities like for instance visually, without explicitly and directly citing lines, re-enacted, interpreted and translated into movements including or not including props. Other overt stylistic devices such as clothing/costumes, make-up are interspersed to achieve a resemblance with poetic stereotypes incarnate who are imitated on screen. More covert ones also exist, like acting/behaviour that mimics and/or reinterprets character-traits of eccentric figures or adapts well-known plot-zeniths and translates them into facial expressions and gestures - accompanied by voice or not -, which can only be recognised by the target-groups familiar with these typical, iconic artists and their gradually 'trivialised' and also mystified psychosocial patterns (performative, pseudoperformative in animated medial products). Detective Phelps, whom we will encounter in the section on the videogame L.A. NOIRE, provides us with one example of a visual quotation from "Hamlet", performed by the character as an aesthetic imitation and to be interpreted as a remedialisation of the play's key-elements, when he is holding a shrunken head instead of a skull. In other examples to be covered, poem-excerpts are placed on tables, attached to walls etc. in their written form as an intermedial thematisation or representation, such as the poem printed on a piece of paper and attached to the wall of an oil-rig-office in THE SECRET LIFE OF WORDS. Therein, Alighieri's "Canto VIII" from The Divine Comedy's "Inferno" in the translation by Sean O'Brien appears for the fraction of a minute.

Naturally, combinations are feasible and actually will keep reappearing in the turn of my analyses of multimedial examples that make use of poetic references.

Similarly, also as far as **<u>functions</u>** are concerned, combinations are feasible, syntheses rather frequent. The functions I identified are related to the intentions which writers, filmmakers,

game-developers and music-performers have in mind when they establish links between original texts and their newly produced, creative remedialisations.

To explain why I developed certain categories of functions, I want to briefly summarise the significance of the functions which Werner Wolf (2006: 26-31) attributes to medial "framings". Wolf states that "framings fulfil an essentially interpretive, but also a controlling function" and that they "mark an artefact as such and distinguish it from its surroundings by indicating the special rules (frames) that apply in its reception. [...]". He goes on to mention the functions of the "framing", one of which is the "message- or textcentred function" (27), based on the dichotomy of fiction and non-fiction. Then, there is the "self-centred function of framing devices [...]" (29) as well as the "context-centred function" (30), based on which Wolf voices the opinion that "framings [...] also help to interpret an artefact by creating a 'bridge' between its inside and its outside or context". The "sendercentred function" given by Wolf can be identified as "the interpretive link, established by a framing, between the artefact and its 'sender' (author, painter, etc.) and/or the suggestion of his or her presence in the discursive exchange with the recipient". Surely, there is also the pertaining "recipient-centred function" (31) with its "obvious interpretive aid and control" that "may be found in framings containing appeals to the (potential) recipient (including recipients of artefacts within artefacts), e.g. in advertisements of novels, concerts, exhibitions etc., or also, in mimetic artefacts, in strategic building up or undermining aesthetic illusion". Eventually, Wolf concludes that "it should be noted that all of these functions can be combined with, or imply, a <u>self-referential</u> or even a <u>meta-referential function</u> [...]" and that the "context-centred function can also be self-referential (e.g. if the 'context' is a literary text)". Also "sender- and recipient-centred functions" may be self-referential, for example when authors "make aesthetic statements in paratexts, and devices in framings that play with the recipients' aesthetic illusion obviously also serve a meta-function" (ibid.)

Loosely basing them on Wolf's categories of the functions of framings, my own categories of the functions the references to poems and poets in media other than written texts may have were developed. Essentially, following Wolf's categorisation, the functions extracted are **text-**, **sender-**, **context-**, **self-**, **recipient-**, **message-**, **and** also **meta-referential** because, once published, the visualising medial products like films, videogames and song-performances that refer back to poetry connect the creators and the recipients with each other, with the authors of the original texts and with the frameworks constituted by the possible recontextualisations and reinterpretations, a variety of advertisements, trailers, teasers, reviews etc. and various text-related, external "epitexts" and text-connected, internal

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"peritexts" (cf. Genette: 1989: "Paratexte"). Bearing these ideas in mind, the set of emotionally affective functions of such references was constructed. The functions are the following:

The function of **character-emphasis**, which includes references coined by protagonists or minor characters reciting from poems, concentrating on lines that demarcate their special status/ dilemma/ emotional turmoil/ despair/ determination etc. against those presented in opposing positions. Antitheses are often highlighted through character-emphasis, too.

**Plot- or narrative-emphasis** is related to structural, aesthetic references, imitations, visual allusions/ quotations. These may possibly appear as instances of medial convergence, i.e. as having been merged with character- and message-emphasis.

**Message-emphasis** concerns and determines references which may point to a certain message and are often related to mannerisms, properties, particularities that one – character and subsequently recipient – is supposed to either adopt or abandon. The dichotomy of encouragement versus warning is likely to be established.

Most definitely, in relation to message-emphasis, **context-emphasis** may be integrated. These two functions are closely related.

Less common functional intentions conveyed may be that of a veiling, distracting, deemphasising, or de-escalating function. Parody (satire/ persiflage/ ridiculing etc.) would also fall into that category.

In videogames, for instance, the functions we will repeatedly encounter are the function as a **leitmotif**, a **clue**, a **verbalised map**, a general **red thread** through the montaged narrative.

Character-, plot-, and message-related emphases of references to poems and poets in multimedial realisations result in **emotional responses** on the part of the recipient, encompassing whichever <u>effects</u> of perspective-taking are intended (e.g. warning, shock, empathy, compassion, relief, contemplation etc. are provoked by implemented references).

**Didactic effects** describe beneficial developments such as an **increase in** *inter***media literacy** that can be brought about. This idea also renders multifaceted references usable in language-learning environments. In a motivating manner, learners may be enabled to confidently set out to detect who, what, or which pretext a certain new phenotext refers back or alludes to. This is also where "my" **'Four E's of Edutainment'** are woven into the fabric of poetic multimedial expression.

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Finally, **epistemological effects** include the development of a more sensitive understanding for the facts that research requires ethics and that binary oppositions (e.g. good versus evil) are often being evoked by art. Those producing and those perceiving a multimedial realisation which contains poetic references must bear the cultural constitution of knowledge in mind.

#### **1.8** Eschatological Example: FALLOUT 3's Interpretation of the End of Days

**Eschatology** is, as it was already mentioned, concerned with both each individual's and all of humanity's ultimate destiny or the ultimate end of days in world religions.

Yet, filmmakers and game-developers are also very much aware of personal, individual everyday-apocalypses in their work with poems in media other that written texts.

A fictional dystopia then, is often multimodal, because it can be described as the 'literature-version' in the written form, and as the creative imagination and also visualisation when realised in a multimedial medium. Thus, a multitude of realisation modes, using different blendings of visual, auditory and linguistic coding demonstrates the intermedial potential of multimodally realised eschatological views and visions.

My contribution to the 40<sup>th</sup> AAAS Conference on American Utopias in 2013 had the title "*There Will Come Soft Rains*: The Intermedially Referenced Foreshadowing of Postapocalyptic Dystopias in Videogames and Songs". Therein the tight interrelation and the multifaceted connection of the videogame FALLOUT 3 and both the poem by Sara Teasdale (1920) and the short story by Ray Bradbury (1950), both entitled "There Will Come Soft Rains", were explained. A demonstration of how this intermedial reimagination of a postapocalyptic scenario transcends medial borders and relates to Ethics, Empathy, Eschatology and Epistemology will ensue in the chapter on videogames and poetry-references.

# **1.9** Emotions Delivered through the Motion Picture: Empathetic Viewing and Gaming

**Epistemology** is another key to *inter*media literacy and research coined by ethical and empathetic thinking. In the turn of this paper one crucial point regarding strict divisions between disciplines is made: One has to believe in synthesis. This is why I denounce ineradicable lines drawn between these disciplines and opt for a blended approach that combines cognitive science, affect theory and the complex of literature-, culture-, and media-

studies. They may overlap and they can merge, albeit for now only in this paper, because, undoubtedly, in each single discipline truly important research is being done as well. However, the approach chosen in this dissertation allows for this particular synthesis – as it is overtly aimed at bringing valuable combinations of medial realisations and poetry to light.

Similarly, cognitive scientist Damasio writes about "embodied emotions" in *Descartes' Error*, claiming that "emotion, feeling and biological regulation all play a role in human reason" (cf. Damasio, 1994: xxiii). For him, the separation of emotion and reason is a fundamental error. Naturally, there always exists a cognitive component within every emotion. Mental images are said to generate emotions, and these images may be related to the past, the present, or could even be a very vivid imagination of something, like a postapocalyptic scenario for instance. Such a scenario may evolve in front of our inner eye when we read the poem "There Will Come Soft Rains" by Sara Teasdale and the short story with the same title by Ray Bradbury from 1920 and 1950, which play an integral part in the videogame FALLOUT 3. The connection between these three medial texts is discussed in great detail in the dissertation's fifth chapter.

In his book *Moving Viewers*, Carl Plantinga states that "emotion and affect are fundamental to what makes films artistically successful, rhetorically powerful and culturally influential" (Plantinga, 2009: 5). In her abstract of a research paper, available online, Alexa Weik von Mossner explains a categorisation of recipient-emotions in Plantinga's contribution "Trauma, Pleasure, and Emotion in the Viewing of *Titanic*: A Cognitive Approach" (2009: 237-56)

In "Trauma" [...] Carl Plantinga identifies **four categories of emotions that films elicit in viewers**: **sympathy or antipathy** for protagonists or villains; **direct emotions**, which are "responses to the narrative and its unfolding;" **artifact emotions** which are directed at the film as an artifact; and **meta-emotions**, which are aimed at the spectator's own responses or those of other spectators" (242). (Weik von Mossner, 2013: http://gwk.udk-berlin.de/scsmi/Abstracts/13\_Mossner.html [my emphases])

Plantinga's "direct emotions", being "responses to the narrative and its unfolding" are logically related to curiosity, suspense, pleasant anticipation, uncomfortable anticipation as well – especially as far as the new medial products dealt with in this dissertation are concerned –, and to surprise. Eagerness to receive an answer to the question "what is going to happen next?" is desired, and all of these direct emotions are essentially **nonempathetic** emotions (cf. Tan and Frijda, 1999 in Weik von Mossner, 2013: http://gwk.udk-berlin.de/scsmi/Abstracts/13\_Mossner.html ).

Artifact emotions, too, are nonempathetic and rely on the film as an artifact. They encode feelings of admiration, amusement, fascination, disdain or impatience.

Also meta-emotions are nonempathetic and bear on the proper reaction of the viewers, such as pride, shame, feelings of guilt or contempt.

Contrariwise, sympathy and antipathy for characters, which are clearly directed at characters and their aims, are indeed empathetic emotions and involve compassion and empathy, pity, admiration, empathetic joy and fascination, empathetic fear, anger, contempt or sociomoral/ socioethical disgust.

Furthermore, Plantinga explains that "these responses elicited by a narrative film are realistic in the sense that they mimic real world responses, but are conditional and altered by the spectator's implicit knowledge of the institutional nature of the movies and other institutions of fiction" (Plantinga, 2009: 240-241). This means that "real" affect and emotions can very well be created by films – and, as this dissertation also suggests, by videogames – which is then related to "conditional realism" in spectator response, to the mediation of fictionality: We do know it and we are able to recognise it whenever we are being confronted with the fictional. However, despite our conscious knowledge, we react to what is presented almost as if it were real, showing both physical and cognitive reactions to what we perceive. This is also what turns viewers and/or gamers into those whom Plantinga (242) terms "cooperative spectators", being "viewers who hold a largely positive stance toward the film in the viewing and thus respond to a large part in congruence [...]" and Winter refers to as "produktive Zuschauer [productive audience]".

Weik von Mossner also refers to the essay on "Sentiment in Film Viewing" (1999) by Ed Tan and Nico Frijda in her abstract, where the two researchers

pay more attention to the kinds of emotions that may be triggered by cinematic environments. Differentiating between **empathetic** "F emotions" and **nonempathetic** "A emotions," Tan and Frijda explain that the second, nonempathetic group of film emotions is triggered by sights that can be enjoyed "regardless of what they mean to the protagonist's fate and feeling," including "the sight of a majestic landscape" (52). In their understanding, our emotional responses to imagery portraying "an environment in which one feels tiny and insignificant" (62) or other visually overwhelming scenarios are therefore independent from our investment in character and narrative. According to Tan and Frijda, such imagery can trigger two kinds of response: "On the one hand, the stimulus may be attractive and call forth fascination. On the other, it may have a repellent quality, eliciting a tendency to shiver and look for shelter" (62)." (Weik von Mossner, 2013: http://gwk.udk-berlin.de/scsmi/Abstracts/13\_Mossner.html [my emphases]) [my addition: According to Tan and Frijda, empathetic "A emotions" are evoked by films/fictional worlds, including "sympathy, compassion and admiration";]

It is exactly that "repellent quality" of landscapes that makes one feel the need to "shiver and look for shelter", and which also becomes apparent in FALLOUT 3.

Nevertheless, I believe it to be empathetic as well, at least in a videogame, because the players do assume control of one or more characters and therefore are strongly affected by the dangers that exist for these characters in a postapocalyptic wasteland – and soon wasteland and characters become inextricably linked to one another.

This is why I denounce "nonempathetic emotions" as a model applicable to my research. Moreover, the integration *of* and richness *in* multidirectional references to poem and short story "There Will Come Soft Rains" thoroughly intensifies empathetic identifications with the characters in the hostile in-game-world, as I am exemplifying via the use of medial examples.

#### 1.10 Implications

Poetry appeals to human emotions. It lures them from a basic level of subconscious, fleeting glimpses at other, sometimes ephemeral, worlds of being, subtly affected by them, to a conscious level of perception that evokes inner images which are testimonies of human emotions.

We feel the heat of a love-poem and the burning in between the lines of its verse. We echo the desolation, but also the contemplation of those who are referred to as "lyric protagonists', or of lyric personae, in this paper. We mirror – also neuronally, owing to our mirror-neurons – the sadness of words of farewell. We consciously see, hear and feel what we understand as being expressed by those lines. And if these words that have entered our emotional centre and cognitive core are then again translated into the really moving images of a film or a videogame, they will affect some of us more strongly.

Films and games are inviting in many ways, they are inviting emotional immersion in. They consist of moving images, dancing frames, and – in the best of cases – of challenging montaged sequences that encourage our deductive capabilities and even integrate quotations, taken from works of literature. The effort of trying to make sense of them stimulates the development of *inter*media literacy. Nevertheless, a choice has to be made, because not all films and all games can provide us with experiences that possess both entertaining and educational value. Still, a well-considered selection of medial products shaped by moving images can truly move us emotionally.

Being touched by what we see is great. Being touched by what we hear is great. And being touched by what we feel is great, too. A combination may seem perfect. However, as not all of us can see or hear, multimedial products still lend a virtual hand to each single one of us. A valuable, intermedia-based virtuality may lend an ear to the hearing-impaired by adding written text to the movie- or videogame-screen. It may lend an eye to the seeing-impaired by adding voice-overs and/or additional scene descriptions to films and games.

Multimodal rendering of poetry also contributes to an experience of visualising culture that all of us can take part in by at least experiencing something bimedially, because even blind people see images, shapes and forms of sounds in front of their inner eyes when hearing spoken or otherwise performed texts. Dubbing and written translations ensure that no one is excluded from such an experience. Consoles and the pertaining joysticks, virtual reality helmets, glasses and gloves or conventional controllers may not only visualise, but also trigger haptic engagement, may shake and rumble to foster ludic immersion and intensify other participatory factors. They rely on the sense of feeling through haptic touching.

Generally, new medial products can bring it all together to constitute the ultimate experience of receiving and cognitively processing them. They can bring us all closer together as well.

Nonetheless, we may still read written poetry by ourselves, or we may read it to those who can for some reason not read it themselves. We may read it to each other, too, because in the cinema of our imagination, something good is most definitely playing, most of the time. All we have to do, like Dylan Thomas did, is to "care for the shapes of sound [...] and the words describing their actions, made in [our] ears" and for "the colours of words cast on [our] eyes".

Self-absorption in all its forms kills empathy, let alone compassion. When we focus on ourselves, our world contracts as our problems and preoccupations loom large. But when we focus on others, our world expands. Our own problems drift to the periphery of the mind and so seem smaller, and we increase our capacity for connection - or compassionate action.

> ~ Daniel Goleman, Social Intelligence<sup>15</sup>: The New Science of Human Relationships (2007) ~

# 2 *Poetry in Motion, Carrying a Schoolbag* – Poetry References and Didactic Implications

Based on previous findings concerning the informative value and richness of poems referring to other poems or poets which were extracted during the research for the M.A. Thesis entitled ""In the prison of *their* days": Intertextual and Intermedial References to Poets and their Works in English with a Special Focus on Poetic Homage" in 2009, these ideas have since been developed further. The different forms of poetic homage discerned, named, and analysed have been modified, augmented, and extended to the intermedial field of references and are also applied to didactic contexts in this chapter.

This chapter primarily concentrates on a way of learning that can prove to be more motivating, because it may also "happen" in passing while learners are being entertained, because the process of successful learning is initiated by returning intermedial references and the particular connections between texts they open up to our perception right into the centre of attention and awareness by talking about them, by simply making them interesting. By positioning this particular research area as an integral part of a positive development, the interdisciplinary validity of the field can be demonstrated perfectly. Poetry in Motion definitely enjoys attending school, especially when its schoolbag is filled with emotions with a didactic potential and ethic, empathetic values.

<sup>&</sup>lt;sup>15</sup> Goleman also wrote a seminal work entitled *Emotional Intelligence: Why It Can Matter More Than IQ*, which I read as an eBook and which is also quoted from by Suzanne Keen in her work *Empathy and the Novel*.

In the book, Goleman states that emotional intelligence is related to a certain mastery of adapting, mediating and managing feelings in order to provide them with the appropriate effects when to be uttered to achieve the common goal of working together without conflicts. He maintains that emotional intelligence does not mean that we have to be "letting it all hang out" and bother everyone with our emotions all the time.

### 2.1 Towards Mastering the Art of Recognising Intermedial References

This subchapter is aimed at making several suggestions as to which terminology and which medial products to introduce and use, appropriate to various age-groups in respective educational and also more casual social groups, in order to help increase *inter*media literacy by using canonised texts and their adapted versions embedded in various media. These synthesised products constitute an integral part of especially younger people's leisure time and thus might be a factor really conducive to motivation.

When these forms are implemented as constituents of a mediating-method, recipients may sometimes be enabled to discover triangular or quadrangular patterns of interpersonal relationships established by one poem, alongside interesting quotations from pretexts, creatively verbalised dedications, pastiches, etc. Such references, if sufficiently marked, are easier to discern for learners who are not that advanced in the process of mastering a certain second language, but equally not in developing the competence of discerning references to other texts and authors. Fairly overt references may be employed to explain the "basics" of intertextual and subsequently intermedial referencing in English, German and other philologies, but also within adolescents' social realities to illustrate interdisciplinary validity and applicability.

The Austrian writer, poet, and philosopher Ingeborg Bachmann evokes an intermedial notion of bringing words to life, encouraging them to 'follow' the Lyric I, a lyric persona which in this case can most likely be equated with Bachmann herself, with the integration of the line "Ihr Worte, auf, mir nach" taken from "Ihr Worte". If words could miraculously leave the printed page and transpose themselves into the "multimedial" context of everyday-action, they had the power to immediately *take* action, to make something happen. Their impact would be their very own merit and they would not require mediation. Then, the author would create them in order to release them, hoping to let them effectuate an impression on the public and to make a real difference in the end. Such as Heaney's ideas on "Feeling into Words" a remedialisation of thoughts on pacifist, 'peace-making methods' remains the ultimate literary goal. Even though in her poem Bachmann addresses the inability to verbally frame the world, the pain, the sadness, the fragmented individual, the voiceless who throughout history were silenced, the suppressed, the abandoned and the lonely, her words also echo a discernible outcry of the poet criticising the contradiction of propagandistic diction. This 'contradiction of diction' in national socialist terminology also needs to be addressed continuously among people, in groups, communities, countries, on continents, in the world, to never be overlooked and denied, because the deceptive power of euphemist utterances is but advertising the mad world of mad, ideological adversaries.

Bachmann dedicated the poem to her cherished colleague in writing, Nelly Sachs. The dedication would translate as "to Nelly Sachs, the friend, the poet, in adoration", which distinctly marks it as the fundament of establishing intertextual relationships between poems and their authors. The analysis of these references allows students to recognise yet another dimension of meaning added with the help of referential connections between texts and their respective 'creators'. This subsection is therefore to be defined as one dedicated to the referential linkages with lyric works to be considered as pretexts (i.e. "genotexts", cf. Kristeva, 1978) and to poets, which are being established by the writers of the phenotexts referring back to 'their' pretexts.

The line "[...] Die Bände lasten von Vergangenheit/ [...]", which can be translated into English as "past is weighing on the volumes", can be found in Bachmann's poem "Bibliotheken", focusing on the metaphoric implication of ancient books in libraries, which are tantamount to age-old contemporary witnesses. However, not only bookshelves bow underneath the weight of these products of a long-lasting literary tradition, also single lyric texts offer a multitude of references to other works and/or their authors. Provided the richness of these references, they might potentially prompt the surrendering of the readership to the heavy hermeneutic weight upon their shoulders.

Surpluses can be gained via the acquisition of an advantage in terms of general knowledge, which may in turn prevent people from yielding to an overload of referential loose ends regarding textual connections that they cannot manage to tie up, mainly because they are denied access to the source of informational ingress. General knowledge establishes a bow, bridging the gap between texts alluding to one another, and at the same time keeps readers from bowing underneath the burden of not being able to understand intertextual references. Hence, the sensitivity of learners (of language, of historic and sociocultural contextualisation etc.) required in the process of recognising and making sense of intertextual references ought to be trained in institutions of secondary and tertiary education. If possible, this ought to be carried out with a creative, entertaining tendency, keeping the 'Four E's of Edutainment' in mind when choosing the texts, to also be *educating the heart* in Aristotelian terms, to bring back an awareness of ethics and empathy even in the most eschatological realms ruled by poetry.

Sometimes the knowledge acquired a priori, before reading a poem, will suffice to grasp it as a whole unit, whereas in certain cases far more subtle references, interspersed by the author to challenge the readership the text is targeted at, put the knowledge of the recipients into question. This means that a direct, unmodified quotation from a pretext or by an unmistakably, explicitly mentioned protagonist, e.g. an allegorical or mythological figure, is not necessarily the referential marker chosen by writers, although it makes sense to develop students' *inte*rmedia literacy further by beginning to examine texts referring to each other via explicitly marked connections and only gradually move on to implicit allusions. Consequently, the ability to detect such references needs to be stimulated in teaching. But how shall one go about this?

During the last years my research suggested a subdivision of methods to express poetic homage through the writing of poetic texts usable when dealing with texts in various languages bearing significant resemblances.

With a high probability is considerably easier for pupils as well as university students to approximate the process discerning and subsequently deducing and diagnosing relationships between literary texts, if the identification of dedications in their various forms and functions within the field of poetry is set to mark the methodological starting point. The facilitating effect in grasping the text that is produced when poems are selected as the initial genre to deal with, is equally rooted in their high referential potential and their – in the majority of cases – economic length, which, in addition, reduces the obstacles lengthy works might constitute when it comes to comprehensively pre-processing them.

Moreover, the chance to collectively work on the possibilities of perceiving poets as personalities rakes the curiosity in character-traits in the context of social networks within the world of literature and thus has a motivational factor to it. The interest raised might in turn result in attaining positive educational aims, both on the part of the teachers and the students. Ideally, the references to another poet and one or two other poems included by a writer in a poem conceived of as a pretext – and recognised – involve at least two authors and one, two or more lyric texts. Altogether, the referential system established will probably animate the recipients to read on, to consult sources on the poets<sup>16</sup>, to read up on their work as a complex whole and, ideally, to take the opportunity to actively process more poems by the authors of

<sup>&</sup>lt;sup>16</sup> Poets who, either in accordance with their very own initiative or pushed by their publishers, have always tried to invent and then sell the myth surrounding them and have, in doing this, already exercised or at least been subject to "branding". They *are* the brand, *become* the gimmick issued along with their text, they *are* an integral constituent of the ultimate sellable product. These circumstances can also be used to the advantage of interest-formation in educational settings, although students need to be made aware of publishing practices, too. Different media require differently 'coded', programmed superstars or enfants terribles. Especially with earlier, canonised poetry the writer is to be viewed as an 'allegoric orchestration' of excessively unique traits, disharmoniously fascinating those who listen to the words uttered within their metric symphonies of chaos, drama, sex, satire or verbal extravaganza.

the pretexts or those of the texts alluded to. Students tend to consume literature either because the texts of choice correspond to their individual preferences or because they completely contradict them and systematically and meticulously fracture the previous expectations. A third possibility initiating a voyage into the realm of poesy would be a mélange of the aforementioned motivational aspects.

Methods of mediating poetry can be exemplified as being rooted in the framework of learning, but also within the casual socialising of groups of gamers, music-, or movie-aficionados and strongly rely on efficient and motivating ways of *working with what is there*, which ideally will result in an increased *inter*media literacy on the part of audiences.

It is the goal of this chapter to portend the didactic, epistemological potential of intermedially adapted poetry, because due to the steadily increasing frequency of them being embedded especially in films, videogames, and lyrics as well as their multimedial performances, either live or in music-videos, these present-day products with varying intermedial coding have become almost emblematic of our time and age. Poems have been integrated to be making them considerably richer in content and didactically more beneficial, not only for language-learners, but for people more or less eager to learn, which is certainly more entertaining (and edutaining), when it happens almost naturally while people spend time engaging in the pleasures of something they enjoy, like watching movies, playing videogames or listening to music and attending concerts.

These ways of referencing are the ones that move poetry into the realities of leisuretime activities of learners worldwide, who seek the pleasures of emotionally engaging, empathetically challenging entertainment and may end up discovering the multifaceted actual content of entertaining and – only secretly – educating medial products that more or less explicitly or implicitly quote from other sources. If the references are emphasised in institutionalised as well as casual educational environments, and if their recognition is fostered, *inter*media literacy is intensified. Interest in poetry is likely to have been sparked-off and the understanding of literary texts is waiting on the threshold, about to be invited in.

Historical contexts changing throughout the years do lead to an increase in informational surplus values owing to opportunities offered, which include the option to examine the tight intertextual relationship between the poems with regards to the precarious historical context the pupils need to know about as part of general knowledge, as opposed to the alternative possibility of dealing with one poem at a time, pursuant to lessons with a focus on history. When the second way of instruction is opted for, a contextualisation remains

essential. Pupils need to be taught that the lyric lines have to be interpreted in relation to paradigmatic mindsets and the respective time-frame of origin, as semantics vary accordingly.

Hence, the prioritised aim of possible lessons on intertextual references ought to be to have raised the students' awareness of communicational relationships between texts by means of illustrative examples, which demonstrate the necessity to keep reading and interpreting motifs that have been passed down from generation to generation over centuries in the way they were inscribed in "their" time, because they do recur and we can benefit from the knowledge we gained and the analogies that have been drawn. Once the learners have command of a variety of strategies in recognising references, their *inter*media literacy is on the rise.

A proactive encouragement of the pupils' own initiative could be effectuated by the presentation and explanation of practical realisations of examples with a multimedial coding which are distinguished from poems realised in the "conventional" written mode by this very feature and which, due to their fresh face, motivate individuals as well as groups to interact with these multimodally realised texts voluntarily.

Partly in accordance with Julia Kristeva's rather incisive approach to intertextuality, which suggests that each text consists of a mosaic of quotations from other texts, it is important to never neglect that there are many layers to one piece of writing, comparable to the ancient concept of the reusable palimpsest<sup>17</sup>. One needs to scratch or scrape the surface in search for additional elements and has to already have acquired background knowledge. Ways of marking the intertextual degrees of referential manifestations have to be known to cognitively extract especially the veiled variants and weak as well as dispersed forms.

Furthermore, intertextuality can be employed by authors to be enacted, to be passed on orally – always paying close attention to social and systemic symbolism. Intertextual references might have the purpose to work as adaptations like parodies, as homage uttered via quotations, paraphrases, dedications, pastiches, direct addresses, allusions, ironic or otherwise critical commentary, attributive footnotes or disreputable instances of plagiarism etc.

As far as the manifold purposes of poetry are concerned, a brief insight into the findings of the writer Kenneth Koch is to be given, enveloped by the following modified quote from my research paper written in 2009:

[He] has been teaching the art of writing poetry to schoolchildren as well as to elderly people in a nursery home and in his book *The Art of Poetry* he also points to the didactic value of poems in the

<sup>&</sup>lt;sup>17</sup> As a theoretical framework for literature based on the art of painting and the practice of scraping parchments to reuse and overwrite them with new imagery, Gerard Genette deals with the concept of hypertextuality in his book entitled "Palimpseste" (1982), where the principles of multidirectional systems of references between texts are explained in great detail.

framework of their diversity and concludes that "now, later, it seems clear that the methods I discovered and what I wrote about these experiences express views about poetry: where it originates, what is good about it, what good it can do" (Koch, 1996: vii). His statement emphasises the necessity to strive for an increase of the prominence of poems on curricula and subsequently in the daily lives of everyone who makes the choice to lead a life in which poetry has permanently rented a room with a view – a futureoriented, positive view over a valley of immortal words and voices. (Auer, 2009: 7)

#### 2.1.1 Implications

A text can manifest Poetic Homage in many different ways. Most significantly, poets have the opportunity to express their views on the works of other poets by writing a poem in which they, positively or negatively, refer to them. Also, these references can be divided into different types.

Dedication, direct address, pastiche or processes combining these techniques provide a fertile ground for readers who want to find out more about the personalities behind the poems. Also continuous historical and paradigmatic placement has to be considered and attempted when on a mission of reintroducing an innovative approach to increasing *inter*media literacy to syllabuses in secondary and tertiary education.

The didactic surplus values need to be moved back into the focus again, because the possibility of intermedial adaptation ties interdisciplinary knots that connect literary and cultural studies, poetry, music, movies, videogames and more. Creative methods in lesson- or academic course-planning possess the potential to raise the interest of younger recipients in dealing with poetry – at least when, instead of conventionally having to read up on information confined to written literature, they are allowed to analyse a poem that is featured in their favourite song, film or game. They only have to be made aware of the contemporary rise in intermedially transferrable products beforehand.

Varying degrees of intertextual references which can be activated by an analysis of the pretexts and texts which refer to them play an integral part in arriving at teachable methods of mediating poetry. Of course, the preselected material has to be adjusted with regards to the age-group that is being taught. Less advanced pupils will have to begin by examining the more marked connections between texts like those that are provided by lyric documents of poetic homage. However, they need to be brought into contact with implicit elements of reference as early on as possible to foster their competence of following the certain trains of thought which often might be indicated by allusions only.

Close reading ideally encompasses the ability to read between the lines, regardless of the medial realisation of a text. The wish to attain this aim needs to be stimulated. One word has more than just one meaning. We need to be able to follow words in order to find out where they take us. Words, lead the way!

# 2.2 INTERNATIONAL - INTERMEDIAL! Employing Learners' Increased Intermedia Literacy as an Innovative Method to Creatively Augment the Realities of Globally Oriented English Teaching

Media are efficiently made to converge. "Multiliteracies" are employed to deduce meanings from those amalgamations of codes. The hypothetical condition of globality, the ultimate, probably unattainable goal of globalisation, is applied to referential matters of global relevance and orientation in this subchapter.

The intriguing international significance and the process of rendering certain wor(l)ds accessible connect the process of media convergence to that of gradual globalisation. People are moving closer together when products of visual culture emotionally move them. The world seems smaller and understanding is no longer out of reach. Global significance of ideas on the benefits of increased sensitivity in terms of recognising intermedial references is one of the keys that match the doors to a peaceful planet.

# 2.2.1 "Poetry in Motion", Carrying a Schoolbag

Thus, the front-row of each classroom ought to be reserved for intercultural sensitivity. This subchapter also elaborates on the didactic potential of intermedially referenced, canonised poems when integrated in movies, lyrics, song-performances, and videogames to facilitate language learning, raise interlinguistic awareness of poetic tropes and counteract controversial, ominous consequences of "digital dementia" (cf. Spitzer, 2012). The 'Four E's of Edutainment' play an essential role in the selection of material that can equip learning environments with multimodal, multimedially realised texts that include or refer to poems or poets. These texts, if chosen carefully, may increase ethic awareness, generate empathetic effects as consequences of emotional processing, and allow for the development of sensitivity towards eschatological matters, both in fiction and in reality.

Students, pupils and lifelong learners around the globe do watch films, listen to songs, and play videogames in various casual environments. The accessibility of these multimedial sources varies according to demographic, sociocultural and socioeconomic factors, determined – and frequently also limited – by some countries' language policies. However, in response to the prevalent circumstances, individual ways of interacting with media have

developed, prompting the exponential rise of media literacy, precisely '*inter*media literacy'. This crucial term denotes the sensitivity to discern, contextualise and interpret references to texts in various medial and modal realisations. They do not linger in between media, but consolidate the best of worlds that only appear to be far apart.

Utilising the mnemonic power of poetry means that learners, who ought to be informed about canonically acknowledged poems like Tennyson's "Ulysses", Teasdale's "There Will Come Soft Rains" or Shelley's *Prometheus Unbound* anyway, might feel more motivated to dedicate time to messages uttered poetically when they recognise the remedialised, occasionally modified stanzas to be represented *in* or hear them recited *by* a character in the videogames MASS EFFECT, FALLOUT 3 or L.A. NOIRE. Besides, these games refer to the poems according to the plot and structurally or aesthetically imitate stanzas. Games like JISEI – a term denominating the final moments of life in Japanese and the genre of "Japanese Death Poetry", or "Jisei no ku", composed by Zen-monks and Haiku-poets on the verge of death – add another interculturally crucial dimension to the process of learning about and from intermedially referenced poetry. Moreover, the international focus becomes apparent when poems like Ondaatje's "The Cinnamon Peeler" are read out by a protagonist of the movie AWAY FROM HER, based on Alice Munro's moving text "The Bear Came Over the Mountain", on a couple's struggle with Alzheimer's disease. The poem's words foster empathy.

## 2.2.2 Poetry's Psycholinguistic Potential

In his text "Writing" the author W. H. Auden acknowledges the mnemonic power of poetry, which is an important statement, especially because it is uttered by a writer. In making his statement, he also implicitly acknowledges the interdisciplinary relevance of neuroscience in symbiotic convergence with linguistics, literature studies, cultural studies and thy profitable hybrid-field cognitive cultural studies.

Rhyme equips words with context, procures the power of connotation and stimulates deduction. Movies, lyrics, and games which employ poetry are of increased global relevance, now that "digital natives" are the language learners of today and tomorrow. Correspondingly, the neurolinguistic model of Automated Transition Networks relies on the idea that language production is stimulated by associated words and the chains constituted. The tip-of-the-tongue phenomenon, the psycholinguistic effect of priming, L1 transfer in L2 acquisition or the fossilisation of local and global errors in the learners' interlanguage emphasise the importance of the ability to consider words in context. The act of memorising carefully preselected

stanzas, not necessarily following a certain rhyme scheme, but being rhythmic, could increase learners' confidence in using those structures in everyday speech. Furthermore, poems let that particular implicit knowledge emerge that learners may not have been aware of in the first place. Hence, words can be rendered comprehensible and opened for associations by being embedded into poetic contexts. Therefore, it is worthwhile to deliberately start working with new medial realisations in teaching environments around the globe.

Apart from Automated Transition Networks, other psycholinguistic ideas can be rendered applicable to poetology: For instance, the so-called "bathtub-effect" describes the human tendency to remember beginnings and ends of words easier than the parts in between. In psychological terms this Tip-Of-the-Tongue phenomenon means that we often have the feeling that a certain word with a certain beginning or end is on the tip of our tongue, the midpart, however, is essentially obscured by our memory. For poetry to be used in language learning environments this could path an innovative way to slowly but surely developing a certain sensitivity for syllables and the sound of a particular language altogether.

The biologically determined Language Acquisition Device then is an innate, genetically formulated mechanism attributed to the human brain by Noam Chomsky. This creational unit exclusively reserved for the acquisition of language is triggered by the language input a human being is exposed to after birth. Subsequently, it is connected to the theoretical series of rules of Universal Grammar with the presumed power to influence phrasal structuring.

While mnemonists are people with the extraordinary ability to memorise entire plays or other long texts to recite them, the human mind may normally rather let us suffer setbacks when sailing out on our mind-ship, putting our memory to the test. Still, nothing ventured, nothing gained remains a true proverb, because our memory can definitely be trained. And poetry, lyrics etc. offer a great deal of exercise. It only needs to be creatively extracted from the set of ideas previously expressed verbatim and put to action.

The psycholinguistic effect of priming is the result of the process of eliciting words in a covert way, as done by the psychologist Karl Lashley (Lashley in Scovel, 2009: 31). Scovel (2009: 31, 129) gives the example of a listening task in which 'right' is primed in a text about street directions, whereas 'write' is primed in a text focusing on the importance of literacy. When phonetic similarity of intonation occurs along with invariant prosodic elements, listeners are prone to hear the first term pronounced again, because they previously associated it with a certain field, putting it into a primary position of associations. This associative pattern has to be revised once they discover that the field has changed afterwards. Also slips of the tongue might be prompted by cognitive priming. When poems are used to encourage language learning, priming could be discussed as a means to explain puns to the learners that come into effect via phonetic likeness, have to be spelled differently, though. Context and associative patterns can be deceptive, but also may function as a stylistic device in poetry, frequently indicating irony.

The neurolinguistic model of spreading activation networks suggests that words or phrases which are used in the same context several times create new neuronal networks to facilitate their subsequent immediate recognition as well as their production. Rhyme or rhythm possibly stimulates the process of contextualisation (for psycholinguistic definitions see Scovel, 2002). Lyrics recited and performed as a kind of role-play could be entertaining an entire group of adolescents and therefore they could be conducive to motivating language learning. Besides, it activates the whole body and guards it at least a bit against the alarming, distressing consequences of an excessive exposure to media like videogames, being a high blood-pressure, increase of stress-hormons, the dieback of nerve-cells, overweight, diabetes, circulatory disturbances that might result in cerebral damages responsible for symptoms of dementia (for media-overuse-induced medical risks see Spitzer, 2012: 273). Intermedially designed and conditioned texts require a higher investment of cognitive competences than "only" the capability of applying hermeneutics.

L1 transfer in second language learning and its impact on language acquisition might be reduced if verse, in this case of course not too ancient by lexicological nature and of course not coined by obsolete poetic terminology, is memorised and recited, because performance or recital add a playful notion of motivation to the associative processing of words. Therefore, language learning by memorising poetry can work better than learning vocabulary by heart, without having one's heart set on it. This also applies to the fossilisation of local and global errors in the learners' interlanguage, affecting single words as well as the overall sentence structure - when learners lack L2 competence. The act of memorising verses or stanzas, not necessarily following a certain rhyme scheme, but being at least rhythmic, could increase learners' confidence to use the structures learned in everyday speech - be it only for fun. Surely, the poems have to be selected carefully in order to prevent people from memorising structures composed with the independence of poetic license in mind and thus deviating too strongly from the grammatical norm. Common, linguistically unmarked structures will prove to be more conducive to learning. Moreover, poems could bring implicit knowledge to light that of which the learners have not been not aware in the first place - to mediate correct linguistic output (for SLA-related definitions see Ellis, 1998).

Merlin Donald (2002: 134-135) explains the idea of the "perceptual egocenter", which is rooted in experimental psychology. This perceptual egocenter is no physical place in the head, even though the imagination of it as being one might help the common person to better grasp the idea. The egocenter in fact is (ibid. 134) "the perceived locus of the physical self in most organisms"<sup>18</sup>, "a brain model of the physical self" (ibid. 135) as well as "the primary source of self-awareness", influencing "our thought-process" and also our "uses of language as George Lakoff and Mark Johnson have shown". He goes on to state that "we own our experiences the way we own our bodies: immediately, urgently, passionately" (ibid. 134).

Donald believes that a "sensory", "unified personal homunculus" is a prerequisite for "calculating position, for coordinating movement velocity and direction, [...] interpreting and directing self-action". In fact, the homunculus helps us to (get a) picture (of) ourselves *for* ourselves, one that is realised in true-to-life 3D. One could argue – like it intentionally can be sustained of opponents in the first-person perspective of our alter egos selected in an ego-shooter –, that we willingly take and somehow also "shoot" a picture of our egocenter, using the weapons of consciousness and conscious experience.

All conscious experience is referred to that egocenter, not in an abstract or conceptual way but as a direct perceptual given, a building block of raw experience. Even emotions and feeling tones [...] are situated with precise reference to our homunculus, which, by the way, includes the entire body, not just a point in visual space. This fact is reflected in expressions such as "I was so proud I felt my heart bursting" and "My feet feel like lead." Our inner landscape is rich, detailed, and very much our own. (ibid.)

Donald's description of the vivid inner picture showing human "inner landscapes" also allows a connection to "ekphrastic framing" (cf. Wandhoff, 2006), to verbally rendered pictures marking the initial parts of narrative texts.

In terms of cultural awareness, Donald (ibid. 150-151) states that "humans link with a vast and diverse cultural matrix in early infancy" and that "cultural knowledge accumulates rapidly" which is responsible for the fact that "there can be dramatic differences between human cultures" since "our dependency on culture is very deep and extends to the very existence of certain kinds of symbolic representation and thought. Socially isolated humans do not develop language or any form of symbolic thought and have no true symbols of any kind".

An example relevantly relating Donald's findings to this thesis can be found in the eschatologically relevant song "Amala And Kamala" by the Gothic-band "The Vision Bleak",

<sup>&</sup>lt;sup>18</sup> Donald (ibid. 135) adds that "this perceptual homunculus is no illusion, but it should not be confused with the Cartesian Homunculus", because that abstract philosophical category 'invented' in the eighteenth century differs from the "body-based homunculus" he introduces and thus is no "integrated neural footprint of our embodiment, a deeply rooted perceptual and motor phenomenon, and the underpinning of a unified physical selfhood" at all.

which I will return to later on in the chapter on lyrics and poetry, who converted the true story of the tragic lives of two "Wolf Children" in India towards the beginning of the twentieth century into a song. The Vision Bleak's example of transmedial interpretation and adaptation of biographical information, turning the available details into a rather poetic song, included on the studio-album The Wolves Go Hunt Their Prey, cynically documents the downsides of human enculturation (and what people think it means) on the part of those who regarded the children as nothing but test objects. "Wolf Children" like Amala and Kamala encounter problems in deducing semantic meanings, or in deciphering the signs and sign processes (semiosis) that semiotics do consist of altogether, including the lack of the ability to cognitively process analogy, likeness, metaphor etc., or - linguistically - the structure and meaning of language, because all of these are significantly culturally determined. Donald explains that "the isolated human brain is apparently unable to generate symbolic representation on its own. It does so only through intensive enculturation". And culturally conscious experience and perception are an irremissible prerequisite. A collective cultural consciousness is required to eventually achieve a clear collective cultural conscience, both tightly woven together by ethics and empathy.

Donald (ibid.) mentions the consistency of the interdependence between 'learned' cultural knowledge and the ability to interpret culturally determined symbols with "the standard definition of language as an arbitrary and conventional system of expression", going back to Saussure's observation "that languages are always the product of circular interactions between two or more brains, rather than of the operations of a single brain". Taking this into consideration, we truly need to activate our 'plenary brains', our 'collective cerebral capacities', one could say. Poems to be found in written texts, but also embedded in movies, lyrics, or videogames ought to be discussed and recited together in school, to develop a symbolising poetic entity. Donald, for instance, states that "minds grow with the collectivity and isolated minds wither", "connected minds prosper in proportion to the richness of their links with culture" and, above all, "we are what we are because of enculturation".

For the neuroscientist Donald, "symbols evolved to mediate transactions between brains, rather than to serve as an internal thought code for individual brains". Thus, the act of taking on of a more symbolic character – as activated in the context of poetry once it is canonised – can be compared to the process of learning languages, because, and this shall support that argument, Donald says "once learned, languages can also be used by brains in

isolation" and "as a result, we can think silently to ourselves in the language we acquired from our culture".

More importantly, Donald also comes to the conclusion that "modern human awareness is shot through with cultural influences" (ibid.) and that "every word is a cultural invention, and individuals must learn the consensual maps that every culture uses to graft word forms onto meanings" (ibid. 291). He explains (ibid. 295-296) that

stories can become so influential and so deeply rooted in the daily operation of the culture that they assume a special cognitive status, that of myth. Myths are standard versions of very old and shared stories. A mythic narrative surrounds great cultural heroes, such as **Ulysses [my emphasis]**, Moses and Christ.

There is little to add to Donald's statement for the time being. Already the fact that we will keep meeting "Ulysses" a few times in this research paper suffices to support his argument.

# 2.2.3 Remedialising Wor(l)ds – An Intermedial Movement

As not only bookshelves bow underneath the weight of a long-lasting literary tradition's products and also single lyric texts offer a multitude of references to other works and/or their authors, we can make use of these circumstances. We can keep the referential weight upon recipients' shoulders from surrendering to this heavy hermeneutic weight of such a tight verbal fabric.

In doing so, the ability of detecting and understanding intermedial references offers undeniable surpluses. Deductive capability that can be trained may prevent people from yielding to an ungraspable overload of loose ends regarding textual connections they cannot manage to tie up. General knowledge bridges the gap between texts alluding to each other. Hence, learners' sensitivity of language, historic and sociocultural contextualisation required in the process of recognising and making sense of allusions ought to feature prominently in secondary and tertiary education.

Intermedial references to poems of the literary canon as well as to their frequently iconic authors are discernible in multimodal products of visual culture, determined by diverse medial combinations of codes. They literally present *poetry in motion* within interdisciplinary frame-works of literature-, culture-, and media-studies, and 'motivational didactics'.

When reading a poem, sometimes knowledge acquired a priori will suffice, whereas certain rather subtle references, interspersed to challenge the target-readership, put the recipients' knowledge into question. This means that a direct, unmodified quotation from a pretext or uttered by an explicitly mentioned protagonist, e.g. an allegorical or mythological

figure, is not necessarily the referential marker writers opt for. Consequently, the ability to detect such references needs to be stimulated in teaching.

When dealing with movies, videogames, or song-lyrics and their respective performances which multimedially adapt canonised poetry, we are *working with what is there*. This method can prove especially appropriate nowadays, because these medial products are not going to disappear. Thus, the advice to select teachable material like films, games, and lyrics into which poems have been integrated in a more or less modified manner and to subsequently use them in language learning environments is a declared aim of this paper too. Ideally, this approach increases motivation on part of the learners who get the opportunity to concentrate on what they enjoy when learning about and from poetry embedded in various media. This way of teaching may serve to illustrate that a multireferential work of art alludes to information, cultivating desires to discover more, yet demonstrating the unifying, sanitising potential of intermedial references to poems, realised in various forms and consumed internationally.

In addition, the performative potential of poetry 're-enacted' in classrooms, recited and reinterpreted to alleviate language learning via mnemonic training of the neural apparatus and the stimulus of peaceful entertainment, despite the possible violence shown in the media, has a positive effect. In actively investigating how media convergence works, creative miniprojects may be integrated. One needs to keep in mind, however, to keep providing alternatives like papers to be submitted instead for more introvert learners who do not confide in themselves when it comes to drawing, reciting, or acting. New chances of experiencing words are for instance offered by examinations of semantic quality and sound symbolism<sup>19</sup>.

Samuel Taylor Coleridge's "willing suspension of disbelief", embraced by a conscious immersion into the world of words, might be initiated by sessions designed to clarify what intertextuality and intermediality mean, in fairly easy terms, appropriate to the respective agegroups of students. It makes sense to begin by explaining instances of explicit intertextuality and to move on to the elicitation of intermedially valid references that are at least somehow marked to make it easier for learners to follow the red threads. Gradually, more complex, veiled, weak references, manifest in degrees and on scales, may be invited into the classroom to positively influence learning.

<sup>&</sup>lt;sup>19</sup> Sound quality and sound symbolism reveal that some sounds are usually perceived as more pleasant than others, and that verbs like 'drink', 'drizzle', 'drown', equally suffixed by "dr", are connected to water.

#### 2.2.4 Mission: Empathy

Whenever pictures are painted in front of the recipients' inner eye using words plus the great stylistic device of synaesthesia and conceptual performative aspects are connected with actual performances, the cognitive progression of poetry-recitals ties back to a certain mnemonic potential, like Auden recognised as well.

Focusing on the performative aspects of crossing the borders between media, Christina Ljungberg (2010: 85) infers from Erika Fischer-Lichte's scaling of three "kinds" of performativity that "intermediality always entails performativity in the radical sense owing to its hybridity". Performativity can be worked with, as bi- or multimedial codings of references to poems and poets, that, in their aggregation, transgress the framing borders of a medium, are likely to have been designed to alleviate perspective-taking and effectuate crucial messages. In my research, looking at present, past and future, I am deliberately paying close attention to medially diverse texts which focus on issues that are gathered around the lack of and call for empathy in the orbit of foreshadowed eschatological scenarios and traumata that are both of serious global and individual concern. Warnings and mementos are remedialised with the help of intertextual references. It is my declared aim to arrive at a synthesis of canonised literature and stimuli from popular culture combined with clearly visually emphasised "subcultural" artistic direction, because this symbiotic melting-pot offers "something for everybody", which means that it provides us with movies, games, songs and their performances and performers, altogether dedicated to entertainment – and students might choose from a rich variety of overt or covert interreferential source material within the scope of poet(ry)-based intermedial relationships.

Intermedial references to poems of the literary canon as well as to their frequently iconic authors are discernible in multimodal products of visual culture. These products with diverse medial combinations of codes literally present poetry in motion within the interdisciplinary framework of literature-, culture-, and media-studies, and 'motivational didactics'.

Research is rendered globally relevant by its concern with what Jenkins refers to as "contemporary convergence culture", as Annika Wik (2010: 73-90) iterates. By focusing on the "transmedia narrative" in MATRIX, Wik illustrates the transcendence of "different media platforms illustrating how narratives morph and re-morph into different forms" (ibid.). She voices valuable ideas that can also be applied to poetry in film, music and song-performances. Her explanation of the role of "interactive spectators", who add to a "complete" and "multifaceted" experience (ibid.), ties in with the interactional patterns evolving from the

participation in social events such as comic-conventions, which allow fans to network. Fancults are generated, movies, comics, graphic novels, videogames or songs inspire their recipients to produce multimodal fan-artworks and to develop unique ways of intermedially and also interpersonally gaining benefits when seeking friendship, escapism, creativity encouraged by self-initiative, and freedom of thought.

Undoubtedly, fans in costumes literally and metaphorically are wearing masks. Nonetheless, their masquerade remains cathartic. It inherently cultivates a sense of belonging somewhere, albeit from time to time initially a 'peaceful gathering' may only be lived in one's imagination. This collective feeling is of global relevance, especially nowadays, as contemporary geek-culture is no longer forced to linger at the margins of society and gamifications of literary works, novelisations of movies or games are an integral part of visual(ising) culture. Gaming can be experienced in arcades, on consoles or PC, films might, in addition to conventional ways of reception, be downloaded from internet-platforms. Most offers are backed-up by cheaper alternatives for those technically less well-equipped. Thus, people from countries with precarious socioeconomic standards stand a chance in the quest for entertaining and simultaneously informative sources of recreation or escapism.

If the medial products they opt for provide them with input on literature, culture or general knowledge, the global didactic significance of referential systems established via the integration of (un)modified poetry quotations in different media is even more sustainable.

When, in the context of a visualising culture, poetry is translated into motion, transmedially adapting the original text, we arrive at "poetry in motion", which can be defined as intermedial. It is intermedial not because the product oscillates amidst others, in grey areas in between media, but because it initiates their convergence and thus combines the best of both worlds. The desired result qualifies as a creative combinatory artwork which has the potential to be transmitted to the most distant parts of the globe and thus becomes both international and intermedial in its realisation. Once transmitted, received, contextualised and interpreted, "poetry in motion" might be conducive to learning, with selections of poetic pretexts that vary according to diverse cultures and civilisations. The process of dealing with these references becomes manifest interdisciplinarily and comparatively. When *working with what is there*, it soon becomes apparent that there is a lot more to movies, games, and song-performances with an incontestable visual emphasis and referring to poems and/or poets than meets the eye.

The texts and their multimedial adaptations could be used by teachers like the colour palettes of painters who can choose from the abundance, mix or recombine colours, join the

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dots, find an effective equilibrium and innovatively work with them in class, render the references comprehensible, allow for interpretational creativity, while yet indicating what the poets have had in mind. Together, teachers and learners join the dots.

Some issues creatively tackled and translated into moving images are in fact emotionally moving as well. Essentially, they are of global importance, shed light on looming dangers worldwide and thus have to be localised where realistic experiences and escapism intertwine. When affective responses in the form of emotional reactions accompany the reception of these multimedial products, inner images are being evoked, "moved" by their remedialisation, transferred and transformed. Moreover, the recipients themselves are "moved", in the sense of being touched emotionally, as this etymologically founded chain of word associations, that I already explained but want to point to again, emphasises: *'motion picture - moving image – "movie" – literally and metaphorically, thus emotionally, "moving" (touching) picture/image*'.

The inexhaustible potential of intermedial cross-references that permeate disciplines on display in international films, videogames and lyrics accompanied by their respective song-performances constitute an interesting source of educational and motivational input and impulse. Artists who model their physical appearance, costumes, make-up, gestures, and their behaviouristic patterns and fictionalised character-traits of who they pretend to be on stage on authors of lyric texts, which have become iconic, provide conceptual ideas for teachers. Performers employ canonised poems to creatively augment performative efficiency, and vocalists try to take the perspective of poets who preceded them in their art and craft and to imagine how they might have interacted with the world and with one another. Their indefatigable creativity rhymes with academic applicability and medial adaptability. They make use of intermediality by embedding visual, auditory, and linguistic codes in innovatively blended realisations, keep integrating poetry-quotations extracted from the works of - sometimes ironically reinterpreted - role models to accentuate their multimedial orchestration of music-performances. Like directors, screenwriters, or game-developers, they strive for the ultimate emphasis of messages to be demonstratively uttered via intermedial references, transmedial adaptations, multimedial convergence and performative aspects.

A transdisciplinary, diachronic journey through the history of symbiotic references to poems and poets in media other than written texts requires salutary stops at static visual art-forms like paintings, dynamic motion pictures and videogames – from Horace's "ut pictura poesis", Lessing's "Laocoon", Blake's synthesising, convergent masterpieces such as "The Tyger", to manifest instances of lyric ekphrasis (cf. Valk, 2009) and contemporary forms like

"Poetry Comics" which translate famous poems into fairly ironic sequential art. Since there is no final destination in the art composed by words, images and their syntheses, which ought to be open (-minded), trains of thought through teaching environments need to welcomingly wave at both synthesis and synaesthesia during balanced teaching-tours, because intermedially adapted and adopted poems are given to us as conglomerates of global issues, images, amalgamated messages. Only the medial realisation is subject to variation.

Thus, conscious embedding of quantitatively strongly or weakly modified, historically and socioculturally recontextualising and interpretatively remedialised lyric citations contributes to a multimedial product which ideally may serve to render lessons less quotidian, yet keeping them educationally relevant. Movie scenes enriched by poetry quotes may be watched in plenary sessions, the method of "deep viewing" as developed by Ann Watts Pailliotet (1999: 31-51) in The Teachers' Handbook of Critical Media Literacy, which she coedited with Ladislaus Semali, and which was extended by Macaul, Giles & Rodenberg (ibid. 53-74) may be applied. Elleström (2010: 40) explains that in the book edited by Watts Pailliotet and Semali "media literacy is discussed in terms of intermediality without knowledge of the existing research fields of intermediality and multimodality". Despite his criticism the contributions convey experiences gained in the field of teaching pupils and of training teachers, relevantly suggesting methods of bringing pupils in touch with the hermeneutics of intermedially oriented texts. However, certain approaches appear to have been hermeneutically 'constructed' and seem somehow superficial. Furthermore, performativity and mnemonic potential have been marginalised. Yet, the case studies and the strategies that frame them may be considerably adjusted to eventually be used in classrooms. In the introduction (pp. 1-29), the two editors explain the main points made in each section. The method of "deep viewing", as proposed by Watts Pailliotet,

[...] combines a heuristic framework and semiotic codes for understanding all texts. The method of deep viewing is distinguished from other methods of textual analysis by an insistence on inquiry, reflection and action. When applying this method, students are encouraged to relate the texts they read or view to their own experiences, expectations, feelings and knowledge. (Watts Pailliotet, 1999: 21)

We need to focus on what makes it special in terms of determining the didactic potential of intermedially adapted poetry, which is the fact that the "learners' perceptions, interpretations, critiques, and sign systems", like Semali and Watts Pailliotet summarise it in their introduction (ibid. 21), matter in the particular case studies in the context of "deep viewing". An extension of this empirically but also emotionally grounded research paradigm can be made to fit this dissertation's research on poems embedded in media other than written texts and enables me to scientifically justify this project. One reason is that the major prerequisites for language learning conducive to media literacy, according to Watts-Pailliotet, is the

instructors' willingness to pay attention to  $\cdot$  sociocultural context,  $\cdot$  psycho- as well as sociolinguistic factors,  $\cdot$  performative aspects adding to playfulness, and  $\cdot$  motivational determinants stimulating the learners' readiness to work on their language competence in the L1 and L2 or Ln, via a deliberate strengthening of their ability to recognise the degrees of intermedial markedness of more or less adapted poems integrated into the respective medial products in the centre of attention – and to evaluate their significance for the ultimate message.

In relation to these ideas, game-chapters referring back to literary works can be played through in class, actively employing ludic principles, concerts may be attended collectively. Alternatively, students and teachers may have fun viewing music-videos online. Subsequently, the visually attractive material is to be discussed, the deduction of meanings of what has been presented will almost automatically ensue. Nevertheless, it remains an alternative method, a welcome exception to the rule – but one exception that involves edutaining activities which can be repeated in times of need.

In any case, creative metamorphoses of original poetic texts have been set in scene to emotionally and cognitively affect recipients, to entertain and equally educate. Variants and forms of transformed stanzas, couplets, lines of entire poems and their respective integrative praxis influence the discernible functions and effects of references as much as the implementation of 'lyric protagonists', who either were modelled after hero(in)es of wellknown poems whom they resemble or were designed to allude to as recontextualised replicas of their iconic authors. One initial example from popular culture to be elaborated on in more detail later would be Prince Nuada who appears in the filmic adaptation of comicbooks, entitled HELLBOY II: THE GOLDEN ARMY. Nuada is both main antagonist and political figure. He resembles the epitome of a "Byronic Man", constituting a synthesis of myth and reality, because he was designed to visually and narratively allude to Lord Byron, who took part in the Greek War of Independence.

## 2.2.5 Poetic Perspectives – Pleasure Reloaded

Renowned poets have voiced implications on media convergence, which have to be summarised very briefly and presented again in this subchapter, because these hints found within poetics can prove to be valuable additions to learning as well.

When examining these poetics written in the twentieth century by Dylan Thomas, Philip Larkin, W. H. Auden and Seamus Heaney, "Poetic Manifesto", "The Pleasure Principle", "Writing", and "Feeling Into Words", conceptual implicit and explicit clues can be detected, pointing to the visual orientation of medial convergence-products that were yet to be issued in the wake of their works.

For instance, Thomas "cared for the shapes of sound [...] and the words describing their actions, made in my ears; I cared for the colours of words cast on my eyes" and in doing so points to evocation and invocation of multimediality, relying upon the inner eye and ear.

To Larkin poetry is truly emotional in nature and theatrical in operation. This renders poems distinctly suitable to serving motivating educational purposes. However, he also wishes for an audience for poetry that is not exclusively a "scholarly" audience. The audience can be broadened by recalling the recipients of films, games and songs as pleasure-seekers.

Auden believes that poetry is conducive to learning languages as well as it may be used to veil, but also to unveil the truth.

And, in a timeless call that thus is still valid today, Seamus Heaney wants us to feel into words and worlds alike, when he calls for attempts to define and interpret the present by bringing it into significant relationship with the past.

In addition to the findings of these famous writers, my concept of poets being established as 'intermedial entities' with 'intermedial identitied' was developed. It is based on the implications by the 'intermedially active' painter, poet and philologist Paul Demets (2010), who voiced ideas on intermediality connecting poetry and painting, if carried out by one artist. This concept enables me to unite scientific as well as creative support for the hypothesis that "we could consider the work of a double talent, a poet who is also painting, as a kind of intermediality, even when the two media do not converge" (ibid.). Also poets who are painting may invite poetry-afficionados to broaden their horizons and deal with the art of painting, as much as painters who write poems can potentially invite lovers of the static art to interact with art that uses synaesthetic words like paint.

An open-minded perception and consideration of the many faces – and of the many modes of expression – shown to us by products of various art-forms, needs to be invited to enter the classrooms of today. Then, movies produced in foreign cultures may be watched there, games played and songs may be listened to in order to not only discern, interpret, recontextualise and understand possible references to poems and poets, but also to become increasingly aware of a need for ethic, empathetic consideration of cultures and views other than their own.

## 2.2.6 Multimedial adaptations – "Poetry in Motion"

Now, a brief introduction of a number of multimedial products will ensue. These products are examples of global relevance, owing to plot, context, message, characters, lyrics, performance and performers and the uniqueness of the referential systems delineated. They will be focused on in more analytical detail in the respective chapters on movies, videogames, and song-performances later.

Open, explicit forms and functions of allusions to poems and poets in films can be divided up into those with a more or less biographical and literary orientation like BRIGHT STAR about John Keats and Fanny Brawne, or SYLVIA on Sylvia Plath and Ted Hughes, and those movies with titles tightly interrelated with mode and occasion of recital such as FOUR WEDDINGS AND A FUNERAL with an embedded recital of Auden's "Funeral Blues" in a funeral speech.

Another category to be proposed are motion pictures in the tradition of DEAD POETS SOCIETY which are dominated by manifold references to poets and their works in narrative structure, modes of representation and their cinematographic presentation of the dramatis personae with iconic characteristics.

Furthermore, movie-adaptations of texts that contain lyric quotations taken from poems already in the original, written version fit into the picture. When texts are modified, transformations turn the initially bilateral formation of interpersonal relationships, interlinking author of poem and writer of novel(la), into an at least triangular structure, adding the author of the multimedial phenotext to the model. Thus, the multimedial product offers information on authors who creatively, although differently, work with linguistic, visual and auditory codes. Their handling of language, image and sound coins meaningful works of art, ready to be deciphered by recipients and interested learners. In APOCALYPSE NOW, for instance, Coppola sets a dramatic recital of T. S. Eliot's "The Hollow Men" in scene, which had been inspired by Conrad's *Heart of Darkness*. The poem emphasises character-traits as well as plot and Coppola establishes a triangular interpersonally referential model.

Rather implicit, though not automatically weaker forms of intermedial references can be discerned in movies like Szabó's MEPHISTO, Coixet's THE SECRET LIFE OF WORDS or Weir's MASTER AND COMMANDER. Here, it can be made graspable, how plot, message and emotional response are affected by a) Goethe's excerpt on "the spirit, ever, that denies" spoken by Mephistopheles and recited by the troubled protagonist, an actor who metaphorically sells his soul to the regime, b) "Canto VIII" of Alighieri's "Inferno" from his *Divine Comedy* functions as the visual representation of a poem as a written printed extract, attached to the wall of an office on an oil rig where the fate of the female protagonist related to infernal, atrocious torture of women during the Balkan Wars is slowly unveiled, and c) Coleridge's structurally dominant "The Rime Of The Ancient Mariner", albeit director Weir refrains from using direct quotations.

A special case of remedialising different types and personalities of poets can be encountered in Russell's film GOTHIC and ETERNITY AND A DAY by Angelopoulos. While GOTHIC interpretatively reimagines Lord Byron as a somehow demagogic, demonic borderline-character, Alexander, the poet in Angelopoulos's movie, may be viewed as a representative of the less renowned poets in the world, an effigy of "everyman", who humbly wishes to complete one poem of Dionysius Solomos, a Greek poet whom Alexander greatly admires. Alexander's Greek heritage serves to demonstrate the high potential of working with internationally orientated references.

Also examples of African, Native American, Maori or Indigenous Australian literary output can be found within multimedial products, broaching the issues of native populations then and now and recommending discussions on recent positive developments, such as the concept of "Afropolitans", coined by writer Taiye Selasi, who is of Nigerian and Ghanaian ancestry.

Further multifaceted cinematographic realisations offer two entirely different takes on Poe's "The Raven" as adapted for the screen. DER RABE by the Austrian filmmaker K. Steinwendner, as opposed to the animated stop-motion short-film VINCENT with a poem referring back to "The Raven", narrated in a voice-over by horror-actor Vincent Price.

Additionally, an excerpt of Tennyson's "In Memoriam" was embedded into the adaptation HELLBOY II: THE GOLDEN ARMY. The section read out by one fairy-tale creature to the adored significant other, at a point in time when their world is about to decline, emphasises major developments of characters, plot and message. The movie WATCHMEN, a remedialisation of a graphic novel, presents the 'lyric protagonist' or 'poetic allegory', as I describe the functions of the character, "Ozymandias" as a sinister visual adaptation of P. B. Shelley's "Ozymandias".

Müller (2010: 19) states that "intermediality includes social, technological, and mediarelated factors". Calling for an "integrative media research", he explicates (ibid. 30, 32) the familiar principle that in a game the player has to solve a series of problems and that individual acts are generated by a set of rules, which means that gamers are offered various options for action to complete a game. Logically, if games are turned into movies, these film versions of games have to transform and reconfigure ludic and narrative principles. Gamifications of movies have to translate aesthetics, adapt and restructure storylines, implement characters that explicitly or implicitly refer back to the film as a pretext and add a more interactive notion. Hybrid-forms like interactive movies reduce the "quest", in the true sense of the word, in favour of proposing psychologically considerable options or alternative ways of dealing with or reacting to problems. One can deduce from Müller's words that also the forms, functions and effects of references to written pretexts like poems and/or their authors need to be taken into consideration, because, as Müller suggests, "we should always bear in mind the importance of reconstructing the social and historical functions of intermedia processes". If canonised poems are integrated into a contemporary videogame, transformation and transposition definitely serve strong social, historiographic and didactic purposes.

Having clarified this, it is clear that efficiently *working with what is there* in classrooms also means to invite videogames in. For instance, the games FALLOUT 3, UNCHARTED 3, MASS EFFECT, and L.A. NOIRE, which are integral parts of my research owing to their eschatological settings, not only employ references to canonised lyric masterpieces. These references also work to highlight the games' messages and generate pleasure following ludic principles. Such qualities link them back to Larkin's "Pleasure Principle", because their usability is one answer to the call for a mixed audience of uniquely orchestrated poetry. A recoding of peaceful idea(1)s, as implied by Heaney, keeps emerging in the gaming-community as well. The trend of having an enthusiastic, ethic go on so-called "Pacifist Runs", during which the characters the players assume control of make an effort not to hurt any living being, is gaining importance. Put in relation to the motto of the FALLOUT-series, "War, war never changes", with the implicit message that consequently war has to stop once and for all, remedialised visions on global peace may be reviewed in educational settings. Trying out such runs can prove an alleviating method in the process of coordinating multimedially supported learning of languages, about cultures, literature and ludology.

The forms, functions and effects centre on the relationship between Sara Teasdale's poem "There Will Come Soft Rains", written in 1920, Ray Bradbury's short story with the same title and integrated quotation from 1950, as well as the recontextualisation of both written pretexts in FALLOUT 3, published in 2008. The game sets a realm of havoc and fear in scene by implementing a versatile combination of direct quotations from the lyric genotext recited by a robot, characters derived from those of the story, and stunningly visualised elements of, yet, imaginary postapocalyptic scenarios within the fairly open game-world, which is populated by Freudian "uncanny" creatures, genetically deformed due the consequences of a maximum-credible nuclear accident as the culmination of warfare. The

message is to be read as a warning about the ominous aftermath of an unethical urge to uncompromisingly bring about progress. Fear knows no borders or limits. Devastation is not confined to nations currently at war. Warnings are globally significant and should appeal to conscience, reason and empathy. As a result of ignorance and a disregard of human debris the actuality of the issues replicates itself.

Analogically, quotes taken from T. S. Eliot's *The Waste Land*, written at the peak of Modernism and published in book-form in December 1922, appear in the videogame UNCHARTED 3 – Drake's Deception. Therein, an in-game cinematic shows the protagonist as he is plagued by severe hallucinations, when the quotation of lines ending with "I'll show you fear in a handful of dust" sets in, realised as a voice-over, spoken by actress Rosalynd Ayres who played the main female antagonist. In her article "The Mythic Method and Intertextuality in T. S. Eliot's Poetry" Manjola Nasi (2012) points out the most important intertextual features and layers that may be discerned in Eliot's poetry, especially in *The Waste Land*. Nasi states that "one of the most original ways in which Eliot chose to integrate fragments of existing texts into his own poems is through quotation" (ibid. 5), which makes his works especially appropriate for intensive use in various didactic contexts aimed at developing *inter*media literacy further.

Moreover, UNCHARTED 3 and FALLOUT 3 can be identified as being narratively connected to each other as well as to Teasdale's poem in which acid rain is falling on contaminated soil devoid of human trace. Thus, the actual global issue of a lack of pure, potable water, the true source of life, is being figuratively spiled by game-developers. The images are supposed to be moving, both literally and metaphorically, making visual culture a part of empathetic culture.

To adumbrate forms and functions of the references used in MASS EFFECT, it needs to be mentioned that the game encompasses a quantitatively modified recital of selected lines pertaining to Tennyson's "Ulysses" by a space-soldier, which serves to transpose the narrative of the Odyssey and the motif of the eternal quest into outer space.

In L.A. NOIRE, seven excerpts from Shelley's four-act lyrical drama *Prometheus Unbound* can gradually be found as clues, left by the offender in one of the criminal cases detective Phelps has to solve. References are even visual and several, gangster-films and TV series as well as the genre of film noir are imitated aesthetically. Other references to poems and poets are locations like "High Hrothgar" in THE ELDER SCROLLS V: SKYRIM where the onomastic marker, the name of the king in the epic *Beowulf*, is introduced as causal nexus between poem and reinterpretation in the game.

Live-performances of song-lyrics that refer back to literature that is part of the canon, written and performed by artists who model their stage-acting after poets who have become icons over the years, offer a great didactic potential, since their surplus is rooted in different artistic fields which are actively converged during concerts or in music-videos. Yet, there is more to the performances than just re-enactment of exaggerated or reinterpreted behaviouristic patterns believed to be displayed by the poets who created the original text, illustrated by the affinity for the concept of the epitomised "Byronic Man" in the metal- and gothic-scene. Occasionally, public and educational discourse is enriched by the visualisation of current discussions. Among these issues ranks the renunciation of gender-stereotypes as set in scene by artists with transidentities or performers who consciously exist in between sexes. Their lyrics positively interfere with canonised poems when these works are quoted from and embedded in innovative music-videos.

The subcultural manifestation of public discourse along with new ways of negotiating gender, *lived* social criticism, and moving human- as well as animal rights activism transposes lyric words into a visual frame. Problems are made obvious, acceptance is encouraged and poetry is moved into visual media. Also Sibylle Moser (2007: 277-300) perceives songs as a "multisensorial mode of linguistic communication", because their lyrics occur in different media modalities, are rendered orally, printed, represented audiovisually. Certainly, combined modes give poems the power to *move* a great deal.

## 2.2.7 Intermediality's Internationality – Feeling into Wor(l)ds

All the manifold references covered in this Ph.D. Thesis, and applied to language teaching and motivated learning in this chapter, set poetry in motion, translate it into emotion. They are an integral part of international contemporary visual and visual*ising* culture, which is the contemporary culture based on the ongoing process of adding imagery to serve the purpose of complementing words. Words evoke images, images "move", they move us, and therefore might be able to make us move closer together.

International learners are encouraged to see issues from the perspectives of others. In line with this argument, Kordes (1990: 296) wrote that that

The set of ideas provided here can be applied to other philologies when introducing tutees to the patterns of poetic referentiality. Texts from multicultural realms of perception can serve to

the foreign language learner ideally takes over the role of a mediator, and as a mediator [s]he is able to decipher those sociocultural interferences which decisively restrict interlingual restriction and international cooperation.

explain the global relevance and benefits of that particular method en route to globality, because we know that the journey is the reward.

The particular realities and consequences of globalisation are to be seen as a continuous process. These realities affect the daily lives of learners and differ from country to country. Thus, intermedially referenced poetry has the potential to fulfil the didactic needs of the major part of those realities. Its referential richness aspires to the gain of relevance in varying didactic circumstances around the globe. If adequate multimedial texts are selected to be taught, *inter*media literacy will continue to generate interpersonal sensitivity, as the ultimate essence of peaceful coexistence of cultures and individuals in solidarity, empathy, friendship.

#### As the author Dean Koontz syllogises,

some people think only intellect counts: knowing how to solve problems, knowing how to get by, knowing how to identify an advantage and seize it. But the functions of intellect are insufficient without courage, love, friendship, compassion, and empathy.

While terminology (inter-, or transmediality etc.) may be subject to transformation, perspective-taking through properly understanding references in context may change the world for the better.

Like movement indicates change, perspective-taking aided by the understanding of intermedial references in intercultural contexts may induce global changes for the better, teaching us what it means to be feeling into words, instead of being caught in between wor*l*ds.

Painting is silent poetry and poetry is painting that speaks.

~ Simonides of Ceos, Greek lyric poet (556 – 468 BC) quoted by Plutarch, Greek Philosopher ~

## **3** *Painting Words and Reading Pictures* – Poetry References and Paintings

This chapter illustrates the utter significance of static visual art for the field of intermedial realisations. Being in the picture about pictures is definitely a must when doing research within a contemporary visualising culture.

As Plutarch's quotation of Simonides' views illustrates, already the ancient Greek poets and philosophers paid attention to the symbiosis of the arts. Similarly, only in the second half of the twentieth century, in 1969, the artist Dick Higgins, member of the "Fluxus Movement" and founder of Something Else Press, verbalised his own ideas on the necessity of interdisciplinary approaches to works of art:

Much of the best work being produced today seems to fall in between media. This is no accident. The concept of the separation between media arose in the Renaissance. [...] However, the social problems that characterize our time, as opposed to the political ones, no longer allow a compartmentalized approach (Higgins in Verstraete, 2010: http://www.acta.sapientia.ro/acta-film/C2/film2-1.pdf)

A look at new horizons of poetry's use in visual culture when *inter*media literacy is gaining importance requires the investigation of remedialised poetry in relation to respective authors, possible processors (e.g. filmmakers, game-developers, and performers of poetically referential lyrics) and recipients.

Such investigations may be executed in the comparative scope of texts in the context of intermedial references, transmedial adaptations, instances of multimedial convergence and hybrid forms, and performative aspects of crossing media-borders, which, logically, is a prerequisite for intermedialities, or by perceiving the poet as an intermedial entity, based on Paul Demets' "The in-between-ness of a poet's paintings and a painter's poems". Demets' concept provides academically "solid" material for the fundament of my idea of positioning multiactive poets as intermedial entities with artistic tendencies towards preferring the process of 'intermedialising' their works, of making them intermedial and allowing them to combine the best of worlds.

# 3.1 Paintings and their Poetic Framing

Artworks, literary or painted ones and more, may be remedialised and media can merge. Axel Englund in his contribution on "Media Borders of Qualified Media" (2010: 71:72) explains that the Greek term "*mousikḗ téchnē*" subsumed dance, drama, music and poetry. If these arts started out as one creative unit, bringing it all back together in ways that have a didactic and simultaneously a motivating potential, there is no time to be hesitant. Let us eagerly start *working with what is there*!

As previously explained, the term "intermediality" was opted for, because in my view products which are intermedial do not linger in between media, but consolidate the best of worlds that only appear to be far apart. Interdisciplinary approaches are necessary in analysing "multisensory imagery" (cf. Starr, 2010) that is elicited through words which call upon our senses already in their written form. These imagery is then additionally transposed into bi- or multimedial surroundings, combining written poetic and/or visualised words – and sometimes also ideas on the lives of poets – with nonvisual sensory imagery (cf. Starr: olfactory, haptic, motor/kinesthetic, gustatory; and sensory imagery of touch, grasping and feeling), and becomes essentially multisensory. This is when the multisensory images one perceives, appealing to all senses, strengthen the empathetic influence that cannot be hindered by the existing possibility of a logical polysemy of the recipients' individual readings.

If poems and references to poets are integrated into films or videogames, synthesis intensifies the impact of stylistic synaesthesia, being a synthesis of diverse, nonvisual sensory images that stimulate the visualisation of something, as employed by poets who wrote the lyric genotext, and subsequently intensified by filmmakers and game-developers, who leave less to human imagination, yet – in the best of cases – creatively reinterpret the words before visualising them.

The broad, but ever so importantly focused interdisciplinary scope of this research project includes comparative literature studies and text analysis, visual(ising) culture, polysemy of readings, and sociocultural as well as medial transformation, intertextual (written text referring to written text) and intermedial references, transmedial adaptations and, last, but not least, "concreative" instances of multimedial convergences (for the term "concreative": cf. Smuts, 2005: "Video Games and the Philosophy of Art").

The framework of my 'Four E's of Edutainment' is far more important than terminological matters and issues echoed by questions such as: "When do we speak about intermediality, when do we conceive of medial contact as transmedial?" More importantly,

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ethics, openness for conscious perspective-taking, and developing empathy for all living beings, are central.

Intermedial relationships usually are rooted in various kinds of interpersonal relationships, affinities *towards* and aversions *of* words, images or (emotionally) moving images people have developed. Creative urges are born from one or the other impetus and visions emerge from what we see, hear or feel, though in the context of this dissertation rather from what we see, hear and/or feel as being or going completely wrong. The impetus of wanting to make the world a better place for all living beings is not that of a "do-gooder". Much more, this impetus involves the wish to avoid and/or prevent eschatological visions that are caused by reality and not developed via creative fictionalisation, and the urge of desiring to contribute to this improvement by epistemologically doing research to acquire beneficial knowledge that can be applied to these areas that call out for change in various disciplines. It is the impetus of a person with ethical awareness, empathetically capable of feeling into others, who at least tries to avoid the very own apocalypses of other individuals, for the sky shall no longer be painted black ...

Some contribute to the positive prospects of this noble yet risky venture by painting, drawing or taking pictures. Others prefer to write poems, stories, essays, or songs. Some love to sing. Others want to dance. Some play an instrument. But mostly, none of these creative people have the intention to play with the hearts and lives of other humans or animals.

#### **3.2** From Static Visual Art to the Moving Image – Tracing Intermedial Roots

When we return to poetry in moves and videogames with a focus on the 'Four E's of Edutainment', painting and other ways of static pictorial representation are what it all begins with. For movies, especially fantasy-films/ fantastic films, like for instance two that are dealt with in this thesis, namely HELLBOY II: THE GOLDEN ARMY, with creatures developed and sketched by director Guillermo del Toro, and the stop-motion film VINCENT by Tim Burton, storyboards are often made.

The achievement of visual character-design through the skilled ways of drawing, painting, sculpturing or mixing such two- or three-dimensionally visualising techniques – and nowadays also accomplished through computer-generating of imagery – is necessary in the preproduction-phases of both films and videogames. Character design's successful completion is required once the narrative has been thought-out, because then the defining character-traits have to be visualised also by the outward experience of protagonists, antagonists and other characters.

In his book "Art and Illusion - A Study in the Psychology of Pictorial Representation" (1960, 5<sup>th</sup> edition 1977, reprint 1990) Ernst H. Gombrich decided to use W. H. Auden's poem "The New Year Letter, 1940" to let it serve as a 'prelude' opening the fifth chapter entitled "Formula and Experience" (Gombrich, 1977: 126). Not only does Gombrich write about syntheses of pictorial representations with other media's manifest expressions, he also actively makes the art of poetry and the art of painting converge in his written work of research, featuring a number of meaningful illustrations. In accordance with Englund's explanation of *mousiké téchnē*, Gombrich states that although "the Greek revolution may have changed the function and forms of art [...] [i]t could not change the logic of image making". Despite the fact that there were the rigid "schemata" of those artists whom Gombrich (ibid.) calls "the ancients", he points to a dissertation on the psychology of drawing by F. C. Ayer, who claims

that the trained drawer acquires a mass of schemata by which he can produce the schema of an animal, a flower, or a house quickly on paper. This serves a s a support for the representation of his memory images and he gradually modifies the schema until it corresponds with that which he would express. Many drawers who are deficient in schemata and can draw well from another drawing cannot draw from the object.

Eventually, Gombrich concludes, that all such strict and cautionary elaborations lead to the fact that "now the whole temper of art in our time revolts against such procedures" (ibid. 127). Surely, it is true that "without some standards of comparison we cannot grasp reality" (151). Nonetheless, as Gombrich exemplifies by describing the paintings of John Constable, at one point "artists turned against the academies and the traditional methods of teaching because they felt it was the artist's task to wrestle with the unique visual experience which can never have been prefigured and can never recur" (149). This means, that impression affects expression and that those who artistically yield to a canonical schema and obey obsolete norms of the past's authorities, may be able to paint the perfect cloud, but not the cloud they see in the very moment they behold it, the moment in which they see and feel it. The emotional, empathetic core of thinking is ideally transferred to the canvas, words that form most wonderful or most intimidating thoughts related to clouds (or anything else in view) are visualised and given a reimagined shape. Gombrich ends "Part Two" of his book (152) by stating that "having looked at Constable's creations we may also see clouds in a fresh way" and concluding by, almost poetically, arguing that "if so, we will owe this heightened awareness to the memory of the images created by art".

Thus, one can say that also a painting can evoke multisensory imagery, especially if it draws us into its realm by making us feel and experience whatever was visualised. Even if Gombrich knows that the way we see things is possibly more important than the way it actually looks, images that are accompanied by words potentially enable beholders to understand the producers' intentions, behind both image and wording, better. When synthesised, the artworks may influence the beholding readers more strongly, also because what is depicted on the static screen of a painting – and what it makes us feel like – does not have to correspond to the atmosphere created by the poem added to the image. From time to time, poetic lines have been included to corrupt the message and meaning we might deduce from a painting (or drawing, collage, photograph etc.). Nevertheless, in the cases of intermedial references dealt with in this dissertation, accentuation is the primary goal and I decided to focus on these rather overt, marked cases of intermedial contact established to support impressions and emphasise character, plot, message, and/or context. When *inter*media literacy ought to be increased, these marked examples are also more adequate, because learners find it easier to deduce meaning from a synthesised artwork as a whole, when at first perceiving each in its own right, being the integrated lyric literary text that is presented in commensurable portions on the one hand, and the image itself on the other hand. Then, they can move on to grasp the artwork as one unit of intermedial artistic expression.

Also in institutionalised learning- and teaching-environments it makes sense to work across disciplines and subjects, especially since the visual culture of paintings inspired by poetry or vice versa has a long tradition. A schemata-based creation of artworks has been predated by mousike techne and was followed by developments conducive to the unfolding of artists' creativity. Horace's "ut pictura poesis" already was meant to maintain that painting and poetry are one, "as is painting is poetry". The relationship between poems and paintings was particularly crucial for "Painter-Poets" of whom William Blake can be said to have been the predecessor, because he combined art-forms, techniques and modalities of expression, often bringing them together in one artwork. The successors were the members of the Pre-Raphaelite Brotherhood that was founded in 1848, sometimes referred to as the "Painter Poets", around Dante Gabriel Rossetti. Despite their wish to return to the Quattrocento-values of painting in rich detail and abundance, most of the members were also prolific writers and had a convergence of their words and their images in mind. This confluence of impressions and modalities of expression resulted in the audience's acclaim. Therefore, one can sustain that these artists had a paramount influence on poetry in visual media that can still be felt today.

In his contribution to the volume on *Media Borders, Multimodality and Intermediality* which he also edited, Elleström (2010: pp. 17-25, 27-29, 39, 45): refers to G.E. Lessing's

Laocoon<sup>20</sup>: An Essay on the limits of Painting and Poetry. Elleström notes that Lessing back in 1766 interprets the antique group of statues, the Laokoon-Group, and the researcher interpretatively states that, according to Lessing,

the poet can treat 'two kinds of beings and actions, visible and invisible', whereas in painting 'everything is visible'. It is certainly questionable to propose that painting cannot deal with the 'invisible', but what is by far most important for Lessing is to be normative rather than descriptive: the *good* poet should not deal with the visible unless it is inscribed in time in the form of *action*, whereas the *good* painter should *not* deal with action at all, but only with visible *objects* that are not inscribed in time [...] but his conclusion deals with the 'true subjects' of poetry and painting. (ibid.)

Lessing's views naturally are a sign of his time and age. Elleström's mild criticism is not really justified, because Lessing's views mirror the prevalent opinions of this time as much as they question them. Interestingly, Elleström decided to use the translation from 1984 and chose not to mention the original year of origin. Presumably he does so, because it is commonly known, or can be looked up and found out easily, because today a great deal of information is just a click away. However, owing to the very fact that only the year of translation is given, I decided to take a look at an earlier translation (i.e. Beasley, 1835) of Lessing's preface, because in there, Lessing himself frames the understanding of art as to considerably vary between amateur, philosopher and critic, in this particular order:

The **first** person who compared painting and poetry with one another was a man of fine feeling, who may be supposed to have been conscious that both produced a similar effect upon itself. He felt that through both what is absent seems as if it were present, and appearance takes the form of reality. [...]

A **second** observer sought to penetrate below the surface of this pleasure, and discovered that in both painting and poetry it flowed from the same source; for beauty, the idea of which we first abstract from bodily objects, possesses general laws, applicable to more than one class of things, to actions and thoughts as well as to forms.

A third reflected upon the value and distribution of these general laws; and discovered that some are of greater force when applied to painting, others when applied to poetry. In the case for the latter laws, poetry will help to explain and illustrate painting, in that of the former, poetry will do the same office for poetry. (Lessing, 1766: xiii-xiv [transl.: Beasley, 1853; my emphases])

Elleström is right on principle: Lessing's findings may undoubtedly be normative and his ideas exclude the possibility to put a particular open-mindedness in relation to a valuable inbetween-ness. However, Lessing's explanation also shows that he felt that poetry and painting are arts and crafts which run from one source. This source is truly emotionally affective and can be rooted in pain, anger, or fear, but also in joy, beauty and hope. Albeit in Lessing's understanding they do not merge, he at least maintains that one manifestation of artistic expression may essentially help to understand the other, which is considerably creative for a text which originated back in 1766.

<sup>&</sup>lt;sup>20</sup> For my commentary I used the translation made by E. C. Beasley in 1853 alongside the German original.

#### 3.3 Static Visual Art, Ekphrasis and Mise en Abyme

As the focus of this thesis is on creative products that do positively interfere with others, leading to synthesised, at least bimedial, convergent results that eventually alter one another, I want to return to the synaesthetic quality of visualising experiences, which can be explained by turning to the qualities of the stylistic device referred to as "Ekphrasis".

According to Haiko Wandhoff's contribution "Found(ed) in a Picture: Ekphrastic Framing in Ancient, Medieval and Contemporary Literature" (2006: 207), the term ekphrasis denotes the technique behind "verbally rendered pictures found in initial positions of narrative texts":

This poetic technique of Bildeinsatz, as it was called by the classicist Schissel von Fleschenberg, sets up a work of verbal art by describing a painted, sculpted or even architectural monument. As a certain kind of initial mise en abyme ekphrases in initial position often provide the reader with a summary or even a moralising allegory of the story to follow. In this respect they create certain structures of expectation, whilst at the same time marking the border between the framing (picture) and the framed (story) by announcing the boundary between the visual and the verbal modes of representation [...]. (ibid.)

First and foremost it needs to be added that it makes sense to believe that the expressive method of ekphrastic framing is not limited to narrative texts exclusively. It can also be applied to poetic texts. This strategy of literary visualisation that additionally turns the multiactive readers and listeners into beholders of what the authors (have) see(n) in particular images, enabling the audience/s to take part in the poets' experiences of the artwork that moves them. And thus, empathetic emotions on the part of the 'listening beholders', who are given the opportunity of feeling into the author when looking at the painting, sculpture or photograph, are initiated. Firstly, they see what is actually there, then, their perception is modified by the impression they get and the atmosphere they feel, and ultimately the recipients are granted access into the cognitive realm of the writers who added words to the static visual artwork.

In that synthesised manner, the whole artwork is set in motion and emotionally moves the beholders as soon as they begin to make sense of the whole piece, consisting of images and visualising words, and are empathetically affected. In terms of affect theory, a lot happens in the in-between-ness of "bodies", being people, images and words. Correspondingly, in Demets' terms, the works of all painter poets, who combine both forms of expression in their oeuvre, can be perceived "as a kind of intermediality, even when the two media do not converge". Still, we have to keep in mind that sometimes they do converge, and all is united in one artwork, bursting with creativity – and also "concreativity", if we consider the participation in the process of meaning-making that is an essential last step of creation. While Gregg and Seigworth (2010) attribute it to affect that there is "a body's never less than ongoing immersion in and among the world's obstinacies and rhythms, its refusals as much as its invitations", cognitive scientists may put it differently, bringing mirror neurons into play. It is self-evident that both are right to some extent and deserve a share.

Imagine a "The-artist-is-present"-Programme like that of Marina Abramović, who, only by letting people sit in front of her and look at her, made some of them cry (cf. http://marinaabramovicmademecry.tumblr.com/). She installed herself as the artwork as such and, amongst others, Hollywood-youngster (or young star) Shia LaBeouf interpreted it in his very own, very "special" way, when he did practically the same thing, but in addition wore a paper bag all over his head onto which "I'm not famous anymore" was written. Some took off this paper bag to look straight into his face, whereas some mocked him in several ways. The latter audience-reaction is a consequence which is part of the risk the artwork in person has to be aware of. Surely, mirror neurons and empathetic emotions play an integral part in these processes. Simultaneously, there is affect involved, because a lot happens between these (real) bodies, constituting the 'artwork incarnate' and "its" beholders. Despite being emotionally laden, because such moments also force you to think about yourself and venture out for introspective, these experiences nicely combine the basic principles of affect theory and cognitive science. Thus, they quintessentially are part of cognitive cultural studies and at the same time they are deeply rooted in the original stasis of various art-forms that calls for interpretation to be set in motion.

Thence, whenever painters equip their images with poems or write poetic lines in which they are dealing with the paintings of other artists, they give us an ephemeral piece of their innermost emotional core. We do not only know how they look at something in particular, but we are also informed more clearly about how they feel about certain static images. This intensifies the emotional experience within us as beholders and renders even paintings, sculptures, photographs or other drafts and products "concreative".

The syntheses of visualising words may thus be strengthened by actual imagery added to emphasise the lines and stanzas. Sometimes we may even encounter ekphrastic elements combined with a *mise en abyme* of a physical picture frame (cf. Wolf 2005) as a part of what is represented on the canvas. One example would be William Blake's "The Tyger" from *Songs of Experience* where he paints a stylised tree that somehow imitates an actual frame. When visual and linguistic code are both present, *ekphrastic* elements frame the artworks, and one can even behold what somehow appears to be a picture within a picture, a self-containing image that, in this case, is framed visually, too:



Illustration 1: "The Tyger"

The description and interpretation of the animal is then given in poetic text, written directly "into" the picture. This means, an actual inscription of static art with poetry has been exercised by one artist. In addition to the qualities of Blake's poetry, which can generally be considered intertextually valid, also the poems' visualising components must not be neglected.

Such syntheses of visualising words with a rich symbolism and actual images can truly be interpreted as oppositions to Lessing's "Laocoon – An Essay on the Limits of Painting and Poetry" in so far as limits do only exist where/when we decide to set them. Borders and limits are all in our heads and, like the boundaries we erect mentally in real life. They usually lead up to nothing good. We ought to prefer a peaceful unity by feeling into other people as well as into other art-forms, aiming at contemplating confluence.

As it was first explained towards the beginning of this dissertation, in her brief survey of the key issues of intermedialities, Verstraete (2010) points to "crossovers and interrelations taking place between the arts and media" as well as to the "interplay of words, images, and sounds on screen, but also through the convergence of film, television, radio, news, writing, e-books, photography, etc. on the web [...]". (ibid. 1) The specificity of media which adheres to the term "intermediality" that Verstraete writes about, in addition to the "intermedial" work (cf. Demets) that is done by poets who also paint and painters who also write poetry, leads us back to the beneficial, inclusive kind of "in-between-ness" valued highly by affect theorists.

The "critical space in-between media, art, and the surrounding world" which Verstraete addresses, actually constitutes a very fruitful field of study and also provides a rich harvest for creative artists who produce intermedial(ly valuable) artworks. Also products like movies and videogames, and music-videos can help to create a new artwork of great value in terms of processing intermedial references to poems and poets and thus in increasing *'inter*media literacy'. In this paper these products are to remain "multimedial", even though they are fused forms and "an exchange alters the media" (ibid. 10), which according to Verstraete does not happen in "multimediality" where the media exist side by side, without merging. In the context of my work multimediality has something very important in common with multiculturality and this is the characteristic that medial as well as human bodies come together and create something new to be enjoyed, in peace and respect.

# 3.4 "Lyric Ekphrasis"

All this considered, "The Tyger", the 'painted poem' on the printed plate, equipped with an elaborate *mise en abyme* of a physical picture frame, can be read as an intermedial artwork that merges the visual interpretation of the animal with the linguistically coded rendering of how one artist conceives of the tiger's significant symbolism. The rendering is executed in the form of "lyric ekphrasis", a term that was introduced to me in the contributions by Thorsten Valk (cf. "Lyrische Ekphrasis": Valk, 2009). Lyric ekphrasis may increase the evocation of multisensory imagery and could also alleviate empathetic engagement of the readers/ beholders with the original creator of the artwork. Ideally, they mirror the emotions the creator wanted to elicit in people when he produced his piece. They are affected, sometimes over centuries, and the gap in between bodies, being those of creator and recipients, is bridged. Thus that "in-between-ness" is employed to allow the affect, which arose in the meantime, to come to the fore and flow together with cognitive empathy.

To illustrate his research, Valk uses Paul Celan's poem "Unter ein Bild", which Celan literally wrote "underneath" a painting by van Gogh in 1955. The original painting is in colour, whereas Valk uses one kept in black and white in the online-version of his article. I think that this only encourages intermedial connectivity and imagination.

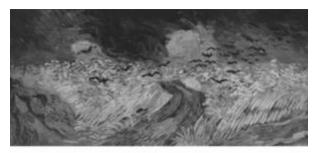


Abb. 1: Vincent van Gogh: «Kornfeld mit Raben» (1890). Amstendam, Van Gogh Museum

Unter ein Bild

Rabenüberschwärmte Weizenwoge. Welchen Himmels Blau? Des untern? Obern? Später Pfeil, der von der Seele schnellte. Stärkres Schwirren. Näh'res Glühen. Beide Welten.\*

Illustration 2: P. Celan: "Unter ein Bild", 1955 (in Valk:

2009)

Celan's poem is based on van Gogh's visual interpretation of a wheat field brought to life by swarms of ravens. From afar, one cannot tell where the field of golden wheat ends and where the sky begins. This world and what some conceive of as "the world beyond" may be separated only by one metaphorical wing beat in time and the two blues of the sky could symbolise these two worlds, when united in one. A unity of worlds also perfectly fits my idea of an intermediality that combines the best of worlds, albeit rather medial worlds instead of metaphysical ones in my paper. Moreover, the title of Celan's text reflects the artistry in it, because the famous poet takes a painting by another renowned professional and ameliorates it by adding another stratum of referentiality via the synthesis of image and words through lyric ekphrasis. He poetically describes far more than what meets the eye when the poem is beheld and tries to capture the feelings van Gogh might have had when painting the field with ravens, which could also be a 'ravenous' field, as the eschatological thoughts about the end of life are evoked to consume the beholders' tranquillity. It forces us to think about our mortality and to ask ourselves whether it means that there could also be a heaven if there is a sky. It challenges our paradigms of belief. Concerned with the afterlife, van Gogh used bright colours and - for me not paradoxically at all - these colours invite us to ponder the question: When will all colours fade for us?

The 'Four E's' of Edutainment' are all activated when one cognitively processes and interprets this particular product of lyric ekphrasis. Celan is slightly more explicit about the matter of life and death, because "beide Welten"/ "both worlds" are explicitly mentioned and also their fateful unity in the here and now is at least alluded to. The poem might have different meanings for the majority who does not know at all when they/we will die than for those who, for one reason or another, know quite precisely when they will be gone forever.

Given that neither van Gogh, nor the suicidal literary genius Paul Celan were "happy people" – to trivialise their emotional states just for now – the synthesis of poem and painting, combined with the interpersonal connection through emotional turmoil, does not only serve the didactic purpose of increasing *inter*media literacy (rooted in **epistemology**). It also fosters **empathetic** perspective-taking (affectively initiated between the "bodies" of the painting and its creator van Gogh; between van Gogh, his painting and Celan as the beholding poet and cocreator; as well as between the recipients of the synthesised artwork and the two creators) based on **eschatological** issues. Moreover, the production of an artwork that visualises and verbalises humanity's major concerns can be considered a creative act of proving as well as raising **ethical** awareness.

Another example for lyric ekphrasis given by Valk is Gottfried Benn's poem with which he verbally supports the eschatological orientation of Henri Matisse's painting *Asphodèles* by describing the painted visualisation employing lyric ekphrasis, but also intensifying the symbolism of death and decay on the metaphorical level. Verbally rendered imagery serves to illustrate the many shades of grey that mourning brings about, as much as the many colours of emotions that via poetry are transferred from the interior to the exterior and become manifest in the lines.



Henri Matisse: »Asphodèles« »Sträuße – doch die Blätter fehlen, Krüge – doch wie Urnen breit, – Asphodelen, der Proserpina geweiht –«<sup>18</sup>

Illustration 3: "Henri Matisse: "Asphodèles"", 1943; poem by G. Benn (in Valk: 2009)

This synthesis of a static visual artwork by Matisse and a short poem by Benn, especially renowned for his early, macabre *Morgue*-cycle of pathology-poems, celebrates the sinister that is hidden behind the banal. Withered flowers, precisely asphodels, must have been placed in the vase quite long ago. We do not know who put them there, neither can we deduce why nobody has thrown them away yet. One could argue that something must have happened to the person who once picked the flowers, but we know nothing about the fate that person possibly suffered. The vase and the other pottery in the painting resemble urns, are "wie

Urnen breit"/ "as broad as urns" [my transl.] and the flowers are consecrated to Proserpina, the daughter of Ceres and Pluto, known for being the Roman Goddess of the Underworld and the Queen of the Dead, taken down there by Pluto.

Celan's poem would certainly also function to call empathetic emotions into play without the painting being present. Nevertheless, the coexistence of lyric words and painting renders the realisation multi- or at least bimedial, and – although I already clarified that for me multimediality does not mean that two artworks do not converge – by strengthening the influence on the recipients if perceived as a manifestation of synthesis, the images combined with poems rendered as lyric ekphrases are intermedially precious artworks. These artworks can augment *inter*media literacy, if discussed and analysed properly in a variety of environments and contexts.

Also the poem "Ode on a Grecian Urn" by John Keats calls upon one's inner eye and ear by pointing to "forever piping songs/ forever new". Although without an actual urn being present to behold, lyric ekphrasis evokes an imagery of decay, symbolised by the urn. It works slightly differently, as the title alludes to an urn that one has to imagine. A verbal depiction using visualisations in the linguistic code is achieved without a manifest model, like it was used in the form of the paintings by van Gogh and Matisse, verbalised by Benn and by Celan, who, by the way, also authored the unique poetry-collection *Der Sand aus den Urnen* ([my transl.] *Sands from the Urns*).

Lyric ekphrasis undoubtedly can do justice to the 'Four E's of Edutainment' which were established as a framework of this thesis. This special way of lyric expression unites the disciplines and can even turn a bleak poetic vision into an entertaining basis for discussion of intermediality's didactic benefits and potential creative encouragement.

### 3.5 Contemporary Syntheses of Poetry and Static Visual Art

Another example for realisable syntheses is one that focuses on modally recoded and thus also intermedially adapted poetry. I am going to elaborate on Poetry Comics in this section, because this art-form unites adaptations of well-known poems of the canon. They have been creatively reinterpreted and remedialised as (sometimes single-panel-) drawings, looking on the pathetic notion of several poems with irony. Some include text, some modify it, while others refrain from using lines and only realise their interpretations visually.



Illustration 4: J. Peters: Annabel Lee

Apart from Dave Morice, to whom I will turn to in a moment, also the artist Julian Peters converted poems into comics (cf. http://julianpeterscomics.com/about/; http://julianpeterscomics.com/annabel-lee/). Julian Peters's reinterpretation and visualisation of Edgar Allan Poe's "Annabel Lee" makes us see the love story more clearly. Firstly, this is because the comic's colour-scheme is limited to black and white and thus illustrates the sadness in between the lines (and panels), and secondly, because Peters's "Annabel Lee" shows her face to us.

In her contribution to the Yale National Initiative to Strengthen Teaching in Public Schools with the title "Finding the Story through Intermediality: PoetryComics, Animated Poetry and Tableu Vivant" Cara Goldstein<sup>21</sup> explicates her own innovative teaching methodology. The hybrid-form of "Poetry Comics" she mentions caught my attention, especially because this term, which she explains to have been coined by Dave Morice in 1978, indicates a synthesis between the two media of comics and poems. She describes Poetry Comics as "the merging of the two genres that will give [...] a skill set in understanding and interpreting words and images", which she wants her students to gain after having discovered "the story or narrative voice in this art form". Goldstein quotes Morice in his introduction to the *PoetryComics* where he repeats what a friend of his has said: "Great poems should paint pictures in the mind." Morice's reply was "Great poems would make great cartoons." This dialogue perfectly illustrates the right to synthesis which can be found as manifestations

<sup>&</sup>lt;sup>21</sup> cf. http://teachers.yale.edu/curriculum/search/viewer.php?id=initiative\_10.01.06\_u

within most art-forms. Even though the pretext is no longer given in its written form, the reference can be marked by titles or visualised symbols stemming from the initial verse.

Goldstein (ibid.) puts it quite simply, probably in order to mirror the lightness which seems to have coined Morice's creative process: "Morice wondered how 'Prufrock' and Sylvia Plath's 'Daddy' would look as comics, so he drew them." Thus, the poem and dramatic inner monologue "Love Song of J. Alfred Prufrock" by T. S. Eliot from 1915, which was also adapted as a comicbook by Julian Peters, and Sylvia Plath's poem "Daddy" from 1962 have not only been pictured in front of the inner eye, but have also been turned into actual pictures, logically ironically reinterpreting the original verbal portrayal by sticking to the text and adding funny, yet critic images. Goldstein explains her didactic principle the following way:

By taking a poem which is essentially "writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm", and pairing it with a comic, which is "a juxtaposed pictorial in a deliberate sequence" [Goldstein cites http://www.merriam-webster.com/ dictionary/poetry and Webcomics Examiner Glossary], students will be able to have a rich experience of storytelling and intermediality. When my students create *PoetryComics* they will come to understand that in a successful poem every word counts. Words conjure images and comics, like poetry, are about simplifying and paring down. Visual elements are crucial to both. A cartoonist places panels across a page and poets decide on the placement of words.



Illustration 5: Title-page of Morice's former

website;

Evidently, Goldstein wants her students to come up with Poetry Comics of their own, which is a great idea of creatively allowing learners to single out and consequently value each individual word as a meaningful unit in its own right. Words can be taken literally and when they are then drawn, the result might amuse the whole classroom and facilitate further curriculum-based investigations of the topic.

On the original website http://www.poetrycomicsonline.com/ that unfortunately, but understandably, was taken down about a year ago, presumably to stimulate book sales, Dave Morice's PoetryComics could be found and apart from those mentioned by Goldstein, also Shakespeare's "Sonnet 18", Coleridge's "vision in a dream" "Kubla Khan", Keats's "La Belle Dame Sans Merci" and Blake's "The Tyger" were interpreted ironically and drawn as caricaturing "poetry comics". Furthermore, Morice gives his humoristic version of the shift from the oral tradition of recital to poetry becoming printed and – literally – 'bookish', before it could be freed from 'geeky' notions and the dust of centuries thanks to the arrival of Morice's innovative PoetryComics, realised as graphic art accompanied by words. Their combination seeks to challenge people. It confronts the readers and beholders with the irrelevance of previous expectations, because his interpretation will revise them anyway (i.e. cf. the ugly, yet cute monster-mistress in his version of Shakespeare's "Sonnet 18", which somehow resembles Maurice Sendak's "wild things" in his renowned piece of children's literature Where the Wild Things Are). Additionally, an anthropomorphic – both literally and metaphorically - bookish book 'modestly' announces on the title-page that "In the late twentieth century verse has achieved a new apex with Poetry Comics! Now poems can be seen in action as never before! They take on new meanings! The original words of the poets appear in cartoon panels". After all, it is declared, to translate it into the terminology appropriate for this paper's purpose, that this art-form wants to illustrate (pun intended) the potential of recontextualising "fields of discursivity" (cf. Demets, 2010) which are never entirely fixed and to frequently assign new meanings to each poetic utterance or even each single word. Hence, consecutive shifts of context are likely to involve medial transpositions.

Interestingly, "There Will Come Soft Rains", the short story by Bradbury based on the poem by Teasdale, was turned into an EC Comic and published in the 17<sup>th</sup> issue of "Weird Fantasy" in the 1950s. However, there is a little history of conflict attached to this fact: EC Comics had not asked for Bradbury's permission when publishing previous works, and only after he contacted them and addressed their plagiarism-attempt, they reached an agreement together. "There Will Come Soft Rains" was one of his works to be published officially, after that agreement.



Illustration 6: "There Will Come Soft Rains": The Comic (http://marswillsendnomore.wordpress.com/2012/10/16/ec-comics-ray-bradbury-there-will-come-soft-rains/)

The remarkable significance of "There Will Come Soft Rains" and the poem the short story is based on for the 'Four E's of Edutainment' as this dissertation's main criteria of text-selection will be discussed in great detail in the section on the videogame FALLOUT 3.

Also highly referential TV-series like THE SIMPSONS, with the Halloween-episode that visualises and remedialises Poe's "The Raven", can be said to actually follow the principle of Poetry Comics in some episodes, though in that medium the poems (or other works of art and their respective authors referenced/ recited) are to be viewed as rooted in the bande-dessinée-tradition. Both Poetry Comics and such episodes of TV-series present 'poetry in motion'.

Furthermore, the principle of medial synthesis is interestingly put into practice in the intermedially rich field of "literary tattoos"<sup>22</sup> of which I have become aware when I discovered these artworks exhibited on the website with the title "Contrariwise: Literary Tattoos (over 600 tattoos from books, poetry, music, and other sources)". Written texts, pictures or icons and symbols, and the tattooed human beings themselves, create a three-way multimedial coding.

Similarly, but on a larger scale of literary relevance, in 2003 "The Skin Project" was initiated by Shelley Jackson who "has always been an author to push the boundaries of genre and form", as J. H. Gardner expresses the innovative character of Jackson's creative urge in

<sup>&</sup>lt;sup>22</sup> e.g. the section on tattoos citing Sylvia Plath: http://www.contrariwise.org/tag/sylvia-plath/

the online-blog dedicated to "studying and teaching smarter"<sup>23</sup>. Jackson's novella, only slightly exceeding 2000 words, was not printed on paper. An exact number of 2095 people who had previously volunteered to take part in that probably most literally 'intermedial' project by then: Each person had one word tattooed on the skin without being able to decide which one would be painted on their biological cover as long as they – the words – would live. Having one word of a whole text on one's skin until death and decay ultimately embrace the 'literal' bodies and devour the collective creation is the progressive impetus behind the project. Jackson herself speaks of the participants as "words". They embody the words, thus they *are* the "mortal work of art". When those who 'wear' certain words die, the story dies all the same. More ironically, also a laser-deletion actually means that a word dies, which in turn would change the narrative. The author wants to attend all these "funerals of her words". In more detail, Jackson said that the people are

[...] not understood as carriers or agents of the texts they bear, but as its embodiments. As a result, injuries to the printed texts, such as dermabrasion, laser surgery, tattoo cover work or the loss of body parts, will not be considered to alter the work. Only the death of words effaces them from the text. As words die the story will change; when the last word dies the story will also have died. The author will make every effort to attend the funerals of her words. (Jackson in Gardner, 2012)

Her project counteracts the 'regularised' immortality of artworks, factoring out the flawed notion of 'eternal art', because artistic creations actually can only live on, if the interest in them is kept alive. Thus, the more innovative they are and the more they polarise, fascinate, puzzle or shock, the better their chances of survival may turn out to be.

These examples, ranging from ironic comic adaptations of canonised poems to the "noble" intentions of wanting to attend the "funerals of words" once engraved into people embodying them, literally, but not metaphorically, demonstrate the inexhaustible variety of intermedial syntheses of literature and other static art-forms.

Once words and visual art have been combined, they emerge as something excitingly intermedial, something that challenges our perception and questions our expectations. Again, synthesis uses "in-between-ness" to its advantage and intermediality helps to create something entirely new that encourages empathetic engagement and also affect, being what affect theorists Gregg and Seigworth (2010) view as "a body's never less than ongoing immersion in and among the world's obstinacies and rhythms".

<sup>&</sup>lt;sup>23</sup> cf. http://blog.enotes.com/2012/07/24/shelley-jacksons-skin-project-a-living-novella/

We all are born with a certain package. We are who we are. Where we were born, who we were born as, how we were raised. We're kind of stuck inside that person. And the purpose of civilization and growth is to be able to reach out and empathize a little bit with other people. And for me

the movies are like a machine that generates empathy. It lets you understand a little bit more about different hopes, aspirations, dreams, and fears. It helps us to identify with the people who are sharing this journey with us.

> ~ acclaimed critic Roger Ebert on film<sup>24</sup> (2005) ~

# 4 *Here we are now, entertain us!* – Forms, Functions and Effects of References to Poems and Poets in Movies – Poetry References and Movies

Robert Altman stated that "filmmaking is a chance to live many lifetimes". Moreover, it offers a chance to creatively augment the realities of globally oriented language teaching and of language learning whenever the development of *inter*media literacy is invited in. This can be successfully achieved through the integration of poetry quotes into diverse products of cinematographic expression. Additionally, I decided to include the quote by Roger Ebert to prominently introduce this chapter on the connection between poetry and movies, because he decided that for him "movies are like a machine that generates empathy" and one could agree with him on principle. However, one important limitation has to be proposed. Only certain movies generate empathy particularly well. Consequently, I tried to find some of these films and to elaborate further on the type of empathy they generate in varying degrees and the ethics they call upon, while they evidently focus on eschatological matters with the declared purpose of counteracting apocalyptic developments.

Just like empathy, ethics must not be neglected either, neither in the process of making a feature film nor in its ensuing reception. What is a clear aim of documentary filmmaking

<sup>&</sup>lt;sup>24</sup> cf. Olivia Collette, 2014: Moving Through Empathy: On Life Itself.

http://www.rogerebert.com/balder-and-dash/moving-through-empathy-on-life-itself

also needs to reenter public discourse in the context of movies, primarily those equipped with a rich potential to increase *inter*media literacy. Willemien Sanders summarises her paper entitled "Documentary Filmmaking and Ethics: Concepts, Responsibilities, and the Need for Empirical Research", which appeared in *Mass Communication and Society* in 2010, as one that primarily tries to counteract the practice of valuing morality more highly in documentary filmmaking than ethics. In her initial abstract she states that "in the discourse on documentary filmmaking and ethics, scholars focus on the filmmaker–filmed relationship and relate many concepts to morality [...]. However, they fail to reflect on ethical theories and how these inform filmmakers' ideas about the right thing to do". (ibid. 2010) Evidently, Sanders suggests including pieces of information, rendered empirical by their very nature. She calls for the inclusion of "empirical data about filmmakers' experiences and opinions to help us understand what ethics truly inform documentary filmmaking" (ibid.).

Naturally, the relationship between the filmmakers and the real people being filmed in documentaries – the individuals whom Bill Nichols in his *Introduction to Documentary* (2001) refers to as "social actors" – differs from that between actors and filmmakers when a feature film is made. However, especially in movies like THE SECRET LIFE OF WORDS which focus on the consequences of an actual historic event and its victims with their traumas, the comparison to the elements of documentary-filming is not too far-fetched. Such products have to be analysed according to the ethical concerns brought to the fore by plot and characters as well, because, as I claimed in the subchapter on "Conscious Ethics", there is only one ethic way of leading a life, whereas there are several moralities, depending on culture, experience, interpretation, etc. Torture in times of war, which we are confronted with in THE SECRET LIFE OF WORDS, is nothing to be perceived as being dependent on anything else. It is simply wrong and utterly unethical. Movies like this one are definitely to be recognised as equivalents to "a machine that generates empathy", because they are a vehicle that brings us closer to this empathy the world is in need of.

#### 4.1 How Images Began to Move and to Be Increasingly Moving

Ever since the first movies entered the scene – and then took over the movie screen –, like those made by Auguste Lumière, images have elicited words and worlds within the human mind. Without one word being spoken in these silent products, imagination was encouraged to complete and narrate the story presented on screen, to narrate on and on, deep within our imagination. One could say that in the beginning there was the word, elicited by the picture. Thus, it also has always been *in* the picture, but without being visible, it acted in secrecy, just

like a symbolic spectre of imagination that only had to wait for language to evolve and make its way right into the picture as well. This spectre encodes the thoughts and emotions of the audience as well as of the filmmakers. Additionally, it stands for the implicit words within each picture, for the ideas behind each scene, the structuring intentions behind each sequence, the stories behind each full movie, generating audience participation and empathetic emotional engagement with what has been watched. As the chapter on visual art and poetry has illustrated, even a static, analogous image keeps talking to us. We only need to open our eyes and our minds to listen, interpret, contextualise and understand what the picture has to tell us. Then we can deduce myriads of information from it.

At first there were the short documentaries of the era in which filmmaking began. Then, music was added to the 'picture'. At first tunes were played live to emphasise certain scenes or to carry the plot. The limited visual spectrum of black and white was essentially augmented by the addition of acoustic colour and gave birth to a bimedial, moving imagery. Later, film reels began to be manipulated in favour of plot and suspense, for effect and for the purpose of a better, more complex storytelling. Movies began to be edited, cutting was employed to tell stories, organise shots into sequences and sequences into films.

However, it took many a decade, actually over a hundred years, until films had 'run' from such realisations like the first documentary silent movie from 1896, being the Lumière Brothers' ARRIVAL OF Α TRAIN AT LA CIOTAT (cf. https://www.youtube.com/watch?v=d\_9N68MO9gM), to contemporary puzzle-films (e.g. Christopher Nolan's MEMENTO, 2000) with their multimedial blockbuster-potential. The triumphal procession of contemporary puzzle-films that make extensive use of montage, subliminal images (used and thematised in David Fincher's FIGHT CLUB, 1999, based on the novel by Chuck Palahniuk) and other reorganising-techniques that distract on purpose had to be preceded by products like the filmed arrival of a train that massively shocked its viewers back then, because they feared that the gigantic steam-machine would instantly tear the screen apart and run them down. However, these early films did not run down anyone, rather, owing to these preceding cinematic artifacts, movies gradually gained audience, attention and running time.

The original moving images paved the way for films like MEMENTO, for pictures which may puzzle contemporary viewers nowadays, because the first films triggered a great deal of change that resulted in a modification of audience expectations, as well as in increased technical exercisability.

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It is clear that gradually – and at certain times in a faster pace – milestone after milestone was passed and after acoustic colour had rendered movies bimedial, the only code left to be fully integrated was the linguistic one. Then, as soon as spoken words entered the picture after the written ones, movies became multimedial, as the codes had been successfully synthesised and realised within one medial product.

# 4.2 The 'Four E's of Edutainment' and Film

"Here we are now, entertain us!" This is what the grunge-band Nirvana demands of questionable authorities in their lyrics of the song "Nevermind". A wasted youth and lost adolescence, spent in boredom, are not at all desirable. That is the reason why entertainment and education – merged to become "edutainment" – ought to no longer linger on the margins of syllabuses, neither in secondary and tertiary education, nor in life. People have to be prevented from feeling the way suggested by the song, being "stupid and contagious". Probably it is the best measure to help them help themselves. Carefully chosen products which edutain are the best tools they can possibly be provided with.

Although making benefits by learning about **eschatological** matters might seemingly constitute a paradox, whenever *inter*media literacy is fostered, positive developments can be welcomed not only into learning environments, but into most social groups. Moreover, a better understanding of **ethics** and **empathy** is indispensable in life anyway, because it offers a go on a "pacifist run" through life by means of perspective-taking and facilitates the process of **epistemological** gaining of knowledge.

If one replaced "education" in the following quote by the poet W. B. Yeats with "edutainment" we had perfectly adapted this citation to suit our time and age: "Education is not the filling of a pail, but the lighting of a fire." Even more so is "edutainment". However, Yeats also claimed that "what can be explained is not poetry". In my opinion, these two quotes do not exclude one another. The way I conceive of edutainment in my thesis corresponds to the second citation too, because if *inter*media literacy is strengthened and at least implicit knowledge about the 'Four E's' has had a chance to develop, every reader, and everyone in a movie's audience, as well as each gamer, will be equipped with the power to understand and reinterpret a poem according to her/his very own paradigms of thinking. They may want to try to feel into the poet, into the 'lyric protagonist', and possibly into each word and its meaning. These words become lines, just like shots become scenes in movies, like

lines become stanzas, like scenes become sequences, until ultimately the entire poem translates into a vivid film in front of our inner eyes.

If poetry is integrated into an actual movie, empathetic emotions are intensified and the motion picture translates its moving pictures into emotionally moving imagery. Poetry has then successfully entered the realm of visualised motion as well as emotion.

Certainly, not every movie that has been peppered with one or two more or less random poetry-quotes to support character- or plot-emphasis in an uninspired way qualifies for a use in education. Nevertheless, some feature films have great features that foster engagement with narrative, characters, and messages conveyed. These multimedial products deserve the attentive consideration in various social groups that need not be limited to didactic surroundings.

# 4.3 Categories of Movies According to the Forms, Functions and Effects of the Poetry-References Integrated

In order to attain a clearer understanding, the movies were divided up in groups for this thesis. Categorisations help to ensure a better grasp of the various ways of establishing intermedial contact between poetry and motion pictures. We will encounter a multitude of fairly overt references, which are unmistakeably marked, albeit to different degrees and in varied occurrences. Naturally, forms, functions and effects differ.

**Distinctly marked** forms and functions are part and parcel of "clear cases" of referential contact, which means that the situation/occasion of delivery/recital/allusion *of* and *to* poems and poets in media other that written texts largely corresponds to our expectations.

### **4.3.1** Movies on the Lives of Poets

The first category I extracted is to be defined as the one of movies on the lives of poets with a more or less biographical orientation, coined by different claims to completeness and varying experimental strains, and therefore pertaining to different genres with titles which do not always have to contain the poets' names. Examples are movies like BRIGHT STAR (2009, directed by Jane Campion; focusing on the relationship of the poet John Keats and Fanny Brawne), TOM AND VIV (1994, directed by Brian Gilbert; dealing with the emotions unfolding between T. S. Eliot and Vivienne Haigh-Wood), HOWL (2010, directed by Rob Epstein & Jeffrey Friedman; on the life, love and art of the "Beat Poet" Allen Ginsberg), KILL

YOUR DARLINGS (2013, directed by John Krokidas; also revolving around Ginsberg's early college-time where he met Jack Kerouac, William S. Burroughs and others), SYLVIA (2003, directed by Christine Jeffs; attempting to feel into the fragile, yet extraordinarily gifted poet Sylvia Plath), and more.

These movies are documents of different ways of retelling the stories of the poets' lives, melting fact with fiction, and sometimes trying to take on one character's particular perspective. In BRIGHT STAR for instance, Campion lays emphasis on the perspective of John Keats's beloved Fanny Brawne and a romantic melancholy determines this way of establishing character- and plot-emphasis. Some, like HOWL, are more experimental than others, pertaining to the field of art-films, also making an artistic statement from the creators' points of view. KILL YOUR DARLINGS stresses the recognisable claim to an informative autobiographical part, although writers like Ginsberg's colleague William S. Burroughs, who wrote *Naked Lunch*, are portrayed as certain stereotypes throughout – William, the noble drug-addict living in a state of affluent neglect, in his case – to add to the movie's entertaining quality at the cost of some biographical accuracy.

Generally, these very special biopics dedicated to poets at the same time also have to be perceived as artworks in their own right. Directors and screenwriters pay Poetic Homage (cf. Auer, 2009) to poets and poems in their very own ways, yet always combining it with their own creative expressivity. This is only logical, because filmmaking is a creative business too. People working in the field make the homage part of their own output and in doing so they also remedialise the social as well as the poetic identities of the writers their films are about, making themselves artists with intermedial identities as well.

They may not be painting and writing poetry, like Demets (2010) describes such 'identities' as being actively combining art-forms, but they are *re*writing poetry by transferring it and by visualising it in the filmic medium. A more empathetic notion can be added too, especially when feelings of loss or the fear of a very personal tiny apocalypse addressed in a poem is transposed to the screen. The process of *re*writing original poetry by means of remedialisation in these other forms of visual(ising) poetic, multimedial expression can thus be related to the inherent intermediality of the poetic biopic as a genre. We arrive at "the in-between-ness" of a poet's writings and a filmmaker's visualising, multimedial *re*writings – which are more than just conventional adaptations. These products are also reinterpretations and the in-between-ness is what unites the poems and their rewritings, as much as it is what renders them pronouncedly intermedial. In the spirit of Demets' wording,

essentially adapted by myself this time, this means that 'the way of painting words influences the way of intermedially rewriting poetic imagery and vice versa'.

### 4.3.2 Movies with Obvious Occasions of Delivery of Poems

The second category encompasses movies with a pronouncedly obvious occasion of poemdelivery like FOUR WEDDINGS AND A FUNERAL (1994, directed by Mike Newell). In such multimedial products with included poetry-references, already the titles foreshadow the occasion of the poems' delivery. In the film mentioned, the poem "Funeral Blues" by W. H. Auden from 1936 is recited at a funeral by one from among the deceased person's dearest people.

#### **Funeral Blues**

(1) Stop all the clocks, cut off the telephone, Prevent the dog from barking with a juicy bone.Silence the pianos and with muffled drum Bring out the coffin, let the mourners come.

(2) Let aeroplanes circle moaning overhead Scribbling on the sky the message *He is Dead*, Put crepe bows round the white necks of the public doves, Let the traffic policemen wear black cotton gloves. (3) He was my North, my South, my East and West, My working week and my Sunday rest, My noon, my midnight, my talk, my song, I thought that love would last forever: I was wrong

(4) The stars are not wanted now, put out every one; Pack up the moon and dismantle the sun; Pour away the ocean and sweep up the wood. For nothing now can ever come to any good.

Another special, empathetic notion is added by the accent of the speaker, the character played by the Scottish actor John Hannah, which does not only contribute a great deal to sympathy with the character "Matthew". Just like it is in the movie, sad circumstances tempt people, although rather subconsciously, to return to their most natural way of talking, no matter if dialects or accents are an integral part of their usual daily linguistic life or not, because one thing is for sure: We usually do modify our speech according to the circumstances and various social and professional groups we move around in. And it is in this, in our very own, most natural way of orchestrating verbalised utterances, where we feel most at home and where most of us love to seek shelter on metaphorically rainy days, in uncomfortable situations.

Undoubtedly, an ethical approach to the 'art' of living and also to the necessity to keep discussing what dignity in life, love, death and in various cultures of mourning shall encompass, is required. Also ethical reasoning about mortality is subtly proposed by the film and the poem within. Eschatology, as in the (not that) little catastrophes that the death of a beloved person means to us, is addressed, albeit always maintaining that – not only in a romantic comedy that "features" death – real love can unfold at the strangest venues, in the most atypical situations. Moreover, epistemologically speaking, *inter*media literacy and learning to contextualise and to differentiate between meanings of metaphors (of death and

life, to be decoded as ciphers for welcoming chance and enjoying live as opposed to surrendering to a reckless routine) and symbols (such as weddings as symbols for unions of characteristics that might not match at first sight, yet prove to perfectly supplement or even alter each other) is fostered.

## 4.3.3 Films in the Tradition of DEAD POETS SOCIETY

Thirdly, in terms of categories devised for this academic paper, there are films in the tradition of DEAD POETS SOCIETY (1989, directed by Peter Weir) in which a strong structural dominance, as well as an intensification of plot- and character-emphasis are achieved through the embedding of multifaceted references to several poems and poets, above all Walt Whitman and his works.

Examples for Whitman-references are "O Captain My Captain" and "O Me! O Life!" as well as sections from "Song of Myself". The lines and stanzas cited in the film, in combination with the context and occasion of their recitals, foster empathetic engagement with the characters. They support the wish to identify with the boarding-school boys, who are desperately in need of someone who can help them out of their individual dilemmas and invite them to follow the motto *carpe diem* and to thus "seize the day" as much as possible. They find this person in the English teacher John Keating, who shows them that what matters is neither uniformity or conformity, nor is it a tendency to surrender to each and every most questionable authority, but individuality, a freedom of one's very own, precious thoughts that may lead to a peace of mind. However, the boys also learn that the road to freedom and the ability to truly *live* one's creativity may be long and twisted. Nevertheless, their "captain" Keating provides them with the advice on how to sail through each stormy phase of life, while never losing sight of one's own unique destination. The motif of the eternal quest - for individuality and the freedom to be "that which thou art internally" (cf. Shelley's Prometheus Unbound, which will be dealt with later in the section on videogames and poetry) in this case - is supported by the method of incorporating a reference to "Ulysses" by Alfred Lord Tennyson.

Other poems referenced are "She Walks In Beauty" by Lord Byron – one line from which by the way is being recited in one episode of STAR TREK (The Original Series) by commander Spock, directed at lieutenant Uhura. Apart from lines delivered throughout what we see from the performance of young Neil Perry who plays Puck in Shakespeare's *A Midsummer Night's Dream*, also the Bard's "Sonnet XVIII" is mentioned (for a list of poems and excerpts integrated in the movie see also: http://www.antiromantic.com/dps/poetry.asp).

Furthermore, "The Ballad of William Bloat" by Raymond Calvert, "The Prophet" by Abraham Cowley, "To the Virgins, to Make Much of Time" by the metaphysical poet Robert Herrick, the famous "The Road Not Taken" by Robert Frost, "The Congo" by Vachel Lindsay, rendered rhythmically merely to support performative, "fun" aspects of mild rebellion being addressed in one meeting of the young, revived "Dead Poets Society" as well as an excerpt from *Walden* by H. D. Thoreau were integrated. Their main function is to strengthen character-, narrative-, context-, and message-emphases, being the purposes they were aimed at to eventually serve.

#### 4.3.4 Movie-adaptations of Novels Featuring Poems

Then, there are movie-adaptations of novels that feature poems and create triangular patterns of interpersonal references, like SOLARIS (2002), which includes the poem "And Death Shall Have No Dominion" by Dylan Thomas and establishes links between the author of the novel, Stanisław Lem, the poet Thomas and director Steven Soderbergh, who visualises both primary texts.

Proving even more interwoven, the movie APOCALYPSE NOW (1979), directed by Francis Ford Coppola, and the poem "The Hollow Men" by T. S. Eliot that is quoted on the – expectable – occasion of Colonel Kurtz's (Marlon Brando) passing away, were inspired by Joseph Conrad's novella *Heart of Darkness*. As the film can also be interpreted as an adaptation of the novel, movie-character Kurtz can, rather unsurprisingly, also be found in the original written version of the novella. In the multimedial surrounding, colonel Kurtz recites or rather reads the poem while acoustic colour is added via the musical background established by the song "The End" by The Doors. Also poetry by Baudelaire is recited by two children Gilles and Francis at the dinner table once. The character Hubert later explains that "it's a very cruel poem for children, but they need it, because life sometimes is very cruel". For APOCALYPSE NOW the story of Conrad's novella, which is set in the Congo, is transferred to the time of the Vietnam War, to Vietnam and Cambodia, where and when "Captain Benjamin L. Willard, a U.S. Army Captain [is] assigned to "terminate" the command of Colonel Walter E. Kurtz" (http://en.wikipedia.org/wiki/Heart\_of\_Darkness).

The novella from 1899 itself is shaped by the frame narrative in which the protagonist Charles Marlowe aboard the ship "Nellie" tells to his colleagues the story of how he became the captain of a steamboat sailing the rivers for a company which had been trading precious ivory. Thus, it also provides us with a story within a story. Marlowe finds out more and more about the "chief" of the important Inner Station at the river, the mysterious, resented Mr. Kurtz and the plot unfolds. Kurtz passes away like he does in the visualised reimagination of the movie.

Heavily criticised in post-colonial reading, especially by Nigerian writer Chinua Achebe, Conrad's work "blinkered with xenophobia", as it established Africa as a decided antithesis to Europe. He most prominently voiced his criticism in 1975, in his lecture "An Image of Africa: Racism in Conrad's *Heart of Darkness*"<sup>25</sup>. In short, Achebe perceives *Heart of Darkness* as a written work that dangerously seeks to install the dichotomy of the European civilised humans and the African "savages", wrongly accused of being unable to lead a "civilised" life. Nigerian-born Achebe, who died in 2013, was called "the father of the African novel" (cf. http://wayanswardhani.lecture.ub.ac.id/files/2013/05/Achebe-1.pdf). In this position as an admired novelist who empathetically dealt with the African heritage – and carefully handled it – it is perfectly understandable that he describes Conrad's novel as a product of the writer's method, a method which for Achebe "amounts to no more than a steady, ponderous, fake-ritualistic repetition of two antithetical sentences, one about silence and the other about frenzy" (ibid.). Before making this statement, the African writer declares that

*Heart of Darkness* projects the image of Africa as "the other world," the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality. The book opens on the River Thames, tranquil, resting peacefully "at the decline of day after ages of good service done to the race that peopled its banks." But the actual story will take place on the River Congo, the very antithesis of the Thames. The River Congo is quite decidedly not a River Emeritus. It has rendered no service and enjoys no old-age pension. We are told that "going up that river was like travelling back to the earliest beginning of the world." Is Conrad saying then that these two rivers are very different, one good, the other bad? Yes, but that is not the real point. It is not the differentness that worries Conrad but the lurking hint of kinship, of common ancestry. For the Thames too "has been one of the dark places of the earth." It conquered its darkness, of course, and is now in daylight and at peace. But if it were to visit its primordial relative, the Congo, it would run the terrible risk of hearing grotesque echoes of its own forgotten darkness, and falling victim to an avenging recrudescence of the mindless frenzy of the first beginnings. These suggestive echoes comprise Conrad's famed evocation of the African atmosphere in *Heart of Darkness*. (ibid.)

Achebe's critical evaluation is perfectly understandable and it is utterly important to the same extent, not only because ideological flaws of texts written in previous cultural and sociohistoric contexts need to be at least kept a part of public discourse, but also because constructive criticism is epistemologically valid. It teaches us how we ought to go about reading, processing and analysing texts. Achebe's line of argument also allows me to significantly point out that especially in terms of ethic and empathetic standards creative people really ought to maintain when producing various manifests of their sensitivity and their understanding for the global as well as the local dimension of the world's problems.

<sup>&</sup>lt;sup>25</sup> An annotated version of Achebe's lecture in written form is also available a s a pdf-file here: http://wayanswardhani.lecture.ub.ac.id/files/2013/05/Achebe-1.pdf

*Heart of Darkness* is still a very popular text in the scope of intermedial referencing, multimedial remedialisations, and transmedial adaptation, which is another reason why we must not neglect its weaknesses. Other adaptations of Conrad's novella, which are to be considered relevant in the context of this dissertation, because they are videogames by definition, are the following, which I only want to mention briefly by implementing a reference:

The video game Far Cry 2, released on October 21, 2008, is a loose, modernized adaptation of Heart of Darkness. The player assumes the role of a mercenary operating in Africa whose task it is to kill an arms dealer, the elusive "Jackal". The last area of the game is called 'The Heart of Darkness'. The video game Spec Ops: The Line, released on June 26, 2012, is a direct, modernized adaptation of Heart of Darkness. The character John Konrad, who replaces the character Kurtz, is a reference to the author of the novella. (http://en.wikipedia.org/wiki/Heart\_of\_Darkness)

T. S. Eliot's poem "The Hollow Men" from 1925 is introduced by the epigraph "Mistah Kurtz – he dead". This is a reference to Conrad's novella and Kurtz's fate therein, a reference which is marked for those to whom it is familiar, because it actually is a quote from the written prose-work. The poetry-rendering by Marlon Brando who plays Kurtz, as an integration of the poem in the movie by Coppola, serves the purpose of functioning as character-emphasis, as an emphasis of the narrative, and also of the set of messages related to the unnecessary atrocities of war. The last adheres to the incontestable need for ethics and empathy to counteract mankind's descent into a state where eschatological questions connected to the fate of humanity can no longer be posed, because everyone's own apocalypse has already occurred. This is the status none of us wants to be in.

In "The Mythic Method and Intertextuality in T. S. Eliot's Poetry" Manjola Nasi (2012) provides the information that "in Eliot's poems epigraphs are frequent and they have an indisputably important role that affects the poem on all the different levels" (ibid. 6). Nasi also mentions other important "borrowings" from pretexts which Eliot frequently employs, a lot of which are written in other languages, the languages of these pretexts, like a citation in Italian from Dante's "Inferno" at the beginning of "The Lovesong of J. Alfred Prufrock" or "a quotation from Petronius Arbiter's *Satyricon*" introducing *The Waste Land* in Latin (ibid.). These examples prove the significance of Eliot's epigraph to "The Hollow Men" in the entirety of his complete poetic works.

Eliot's 98-lines poem "The Hollow Men" ends with four of the most quoted lines of English verse, which are the following:

This is the way the world ends/ This is the way the world ends/ This is the way the world ends/ Not with a bang but a whimper.

Although generally considered to be alluding to war, but also overtly and reportedly referring to the Gunpowder Plot and the "whimper" of Guy Fawkes as a consequence of his being caught and executed, these lines are likely to evoke associations related to the H-Bomb, which articles websites Wikipedia fail also on like do not to mention (cf. http://en.wikipedia.org/wiki/The Hollow Men). This connection also reminds me of the referential relationship between the videogame FALLOUT 3 and Sara Teasdale's poem "There Will Come Soft Rains". The poem was written before the atomic bomb was invented. Afterwards, this particular association has become a natural reaction to the lines, which have been reimagined for the FALLOUT-videogame-series. This associative pattern demonstrates the common denominator of intermedial references, which is deeply rooted in the results of a change in the original texts' respective historical contexts when they are remedialised. "The Hollow Men" and "There Will Come Soft Rains" share the common feature of a warning function which encompasses dangers that might not have yet been alluded to by the authors of the original poems, but which entered the world of references via intermedial referencing. A change of context and personal perception can achieve a great deal. Similarly, the "hollow men" evoke many an association. The most striking one is of course that of a scarecrow, an object with the silhouette of a subject, suggesting something animate or soulful within the inanimate and thus not only scaring birds away when moving with the wind, but appearing creepy to humans as well, also because scarecrows that come to an evil life have become a frequently used motif within the horror-genre. The poem, however, primarily addresses the speechlessness forced upon people by war and other real-life horrors when it starts with these visualising lines which make the readers associate themselves with lyric personae and help them to feel into their fear of never being heard and not being respected at all:

We are the hollow men/ We are the stuffed men/ Leaning together/ Headpiece filled with straw. Alas!/ Our dried voices, when/ We whisper together/ Are quiet and meaningless/ As wind in dry grass/ Or rats' feet over broken glass/ In our dry cellar [...]

Then, the last of the five sections the poem is subdivided into reads like this:

Between the idea/ And the reality/ Between the motion/ And the act/ Falls the Shadow/ *For Thine is the Kingdom*/ Between the conception/ And the creation/ Between the emotion/ And the response/ Falls the Shadow/ *Life is very long*/ Between the desire/ And the spasm/ Between the potency/ And the existence/ Between the essence/ And the descent/ Falls the Shadow [...]

These impressive lines focus on motion, emotion, and creation, all of which are regarded as essential parts of human life. However, the shadow is always there to constitute an obstacle. The shadow may be interpreted as a cipher of threat, of eschatology, and of apocalypse, which are all implied by the poetic words of Eliot's last section.

We need to put the whole poem in relation to its new, visualised and contemporary contexts like the multimedial product APOCALYPSE NOW when we interpret it and then it proves a perfect example of how the 'Four E's of Edutainment' can enrich the process of developing *inter*media literacy further and also add academic depth to the research-area of poetry and intermediality.

In Coppola's film the reference may be in a privileged position, as we hear the poem and see it being read towards the end, accompanied by the song "The End", still it is only the end of a rather long movie with a truly challenging plotline and depictions of fierce acts of war-violence. Once the viewers have made it through the movie, the reference is also somehow a reward.

Definitely, markedness is manifest in different degrees in those movies where they are not easy to discern. There are films with references that have an impact on the audience that is graspable in a more subtle manner, rendering the complex references slightly less accessible, but keeping them valuable in terms of developing *inter*media literacy further. Such references could be discussed in a second stage of learning *about* and *with the help of* intermediality.

#### 4.3.5 Less Marked, more Covert, Complex References to Poems and Poets

These less marked, more covert and thus more complex references – complex to different degrees again, though – can be found in movies like POETIC JUSTICE (1993, directed by John Singleton). Truly empathetic poems like "Alone" and "Phenomenal Woman" which are meant to return pride and self-love to women of colour, written by Maya Angelou, are quoted from several times in the movie, albeit not only in privileged positions, but always acoustically and visually marked. The heroine is named Justice, thus the title refers to her who is seeking her true identity – a process which she may find less hard to go through if she follows the advice given by the poems. Secondly, she is seeking justice for her friend who was shot in front of her eyes. The title already implies that there will be poetry involved, although judging from the title in isolation it would not necessarily have to be the case, because there is a lot in this world that people may regard as being poetic. Herein, we do find great poetry, yet sometimes, what is 'poetic', may be synonymous with what is 'picturesque', 'romantic', or partially also bordering on 'corny'. Nevertheless, there *is* actual poetry in the movie, poetry at its most profoundly empathetic, poetry that moves its audience, and thus poetry that fosters empathy.

The first stanza of "Alone", which is part of Angelou's book *Oh Pray My Wings Are Gonna Fit Me Well*, from 1975, reads like this:

Lying, thinking/ Last night/ How to find my soul a home/ Where water is not thirsty/ And bread loaf is not stone/ I came up with one thing/ And I don't believe I'm wrong/ That nobody,/ But nobody/ Can make it out here alone.

Water is not only a source of life here, it is metaphorically considered to *be* alive itself. This use of anthropomorphism which attributes the status of being thirsty to water itself and simultaneously contrasts it with water which is *not* thirsty and thus not hostile, establishes an interesting antithesis. Where water is thirsty, it is not tranquil at all, but where ver it does not feel the need to drink, to devour, water is still, it is a source of contemplation. To make one's way through thirsty and thus wild waters, everyone needs people to help her or him. These people are those who either already have the ability or are given the chance to develop this ability to feel into those lost within life's turmoil who have had to bite the symbolic bread as hard as stone. Likewise, Justice and other women of colour are still struggling day by day to get the recognition, the respect and the love which they truly deserve. Like Simone Puff wrote in the postscript to her greatly significant dissertation *What's in a Shade?: The Significance of Skin Color in Ebony Magazine* in 2012, we have to start "unlearning" colourism to ensure a peaceful and caring way of living together as soon as possible:

[...] Speaking of breaking through walls of denial is a powerful metaphor – but if it is not possible for a single committed individual to break those walls just yet, it might be a good idea to resort to what Angela Davis wrote in her autobiography: "Walls turned sideways are bridges" (1988, 346). Turning those walls is hard work, too, and again it is only through a concerted effort and dialogue across "color lines" that things can be changed. As Marita Golden once said in an Essence interview, "Racism is learned. Colorism is learned. We can unlearn it" (qtd. in Audrey 2004, 202). – It is high time for each of us to start unlearning. (Puff, 2012: 214; http://ubdocs.uni-klu.ac.at/open/hssvoll/AC07814735.pdf)

Puff's seminal contribution is important to me because it also offers manifold solutions to the issue of women being pressurised into desperately wanting a lighter skin shade and thus picking the products advertised in *Ebony* Magazine. Quintessentially, her work emphasises the need for ethics and empathy in the context of the atrocities committed in the wake of "White Supremacy". It is still lurking people into seemingly shallow water which in fact will prove thirsty and dangerous. In addition, colourism – and racism in its wake – is the symbolic hard loaf of bread of Angelou's poem that all of us ought to avoid, too. Together, we need to foster empathy that knows no exceptions to the rule.

Films like POETIC JUSTICE featuring poems like "Alone" by Maya Angelou are edutaining products which highlight the utter importance of ethics' and empathy's being well-considered within the framework of eschatological developments and equipped with the epistemological potential to teach us more about intermedia literacy. Moreover, we are taught more about the ideal interactional mechanisms holding together culture and society. We need to respect each other, because in the face of precarious situations we have to always consider Angelou's words that "[...] nobody can make it out here alone".

Similarly, in terms of form and function of the references employed, the German film TABU – ES IST DIE SEELE EIN FREMDES AUF ERDEN (2011, directed by Christoph Stark), which takes a rather speculative look at the troubled, probably incestuous, relationship between the Austrian poet Georg Trakl and his sister, is instantly marked in terms of intermedial references for a particular in-group exclusively. It is referentially overt for those who know the poem the quote was taken from, being *Frühling der Seele (Spring of the Soul* [my transl.]), although the integration of "taboo" points to the tragedy of an incestuous desire that gradually devoured Georg, the poet of Expressionism, and his sibling Grete, and that profoundly affected his poetry rich in metaphoric imagery, expressionist, synaesthetic, and even anthropomorphic colour-symbolism, and allusions *to* as well as metaphors *for* the fragmentary nature of identities.

MEPHISTO (1981, directed by István Szabó) is the cinematographic adaptation of Klaus Mann's novel from 1936, starring the prolific actor Klaus Maria Brandauer. Markedly, the title clearly refers to the devilish Mephistopheles in Goethe's "Faust". It is this challenging part that allows the protagonist Hendrik Höfgen, (based on Mann's former brother-in-law Gustav Gründgens, famed and sponsored by National Socialist Hermann Göring) to rise to fame. To keep his career up and running, the protagonist has to sell his soul to the too real devilry of National Socialist ideology. Visual and emotional masquerade dominate Höfgen's life, like Mephisto dominates the plot, the structure, the development of the protagonist's character and set of references employed by Szabó, including the famous lines "Ich bin der Geist, der stets verneint [...]/ I am the spirit that doth still deny [...]".

In a comparable way, references to W. H. Auden's *Letters From Iceland* (a volume compiled by Auden and his friend and colleague Louis MacNeice which also contains poetry, like the long "Letter to Lord Byron" that also somehow structures the "travel book", written in verse) and Michael Ondaatje's "The Cinnamon Peeler" were used in Sarah Polley's AWAY FROM HER (2006), which is a film-adaptation of Alice Munro's short story "The Bear Came Over the Mountain" about an elderly couple's struggle with the woman's descent into the oblivious pits of Alzheimer's disease.

Four stanzas of Auden's "Letter to R. H. S. Crossman, Esq." (cf. Auden and MacNeice, 1985 [1937]: 89-92) are read by the husband Grant to his wife Fiona when she is already a patient in an institution (cf. http://www.youtube.com/watch?v=MZJspfMltQY). The "Letter" can be read as a manifestation of 'Poetic Homage' to a country rather that to a person. It is the homage to a country which attracts visitors who are fascinated by the mysterious natural

phenomena a "new" country like Iceland has to offer. The entire poem consists of seventeen stanzas and is not written following a particular rhyme-scheme, but its manner of composition resembles a speech given in order to advertise the awe-inspiring glaciers and geysers that bridge the gap between eternal ice and the heat of the earth's inner core. Pathos echoes from the wells of inspiration, but is contrasted with banal imagery of touristic everyday- or holiday-life. Icelandic sights and mythological figures from the ancient Icelandic sagas are endowed with a place within the lines of the poetic letter that will belong to them forever (cf. Auer, 2009). Auden, who also was a scholar of Norse Mythology, wants to keep memory alive. The photos Auden and the other visitors take do not only depict the unique landscapes of Iceland, but also mirror its history that blends with legend, fictional violence of myths that commemorates territorial conflicts and mankind's colonialist short-sightedness of the past. The silhouettes of the metaphoric sword of history become clearer in the face of ancient ice that seems to possess the power of cleansing the visitor's minds from sorrow and a potentially painful profanity:

[...] Stanzas 4-7:

Isn't it true however far we've wandered/ Into our provinces of persecution/ Where our regrets accuse we keep returning/ Back to the common faith from which we've all dissented,/ Back to the hands, the feet, the faces?

Children are always there and take the hands/ Even when they're most terrified; those in love/ Cannot make up their minds to go or stay;/ Artist and doctor return most often;/ Only the mad will never come back.

For doctors keep on worrying while away/ In case their skill is suffering and deserted;/ Lovers have lived so long with giants and elves/ They want belief again in their own size;/ And the artist prays ever so gently –

'Let me find pure all that can happen./ Only uniqueness is success! For instance,/ Let me perceive the images of history,/ All that I push away with doubt and travel,/ To-day's and yesterday's, alike like bodies.'

These four stanzas can also be read in relation to the Andersson's relationship and Fiona's deteriorating disease. Grant regrets what he has done to her in the past and he has to live with the consequences that gradually come to the fore day after day. He is also confronted with the decision whether he wants to go or stay two times. The first time he decides to stay with Fiona and leave university to get away from the omnipresent temptations there, and now that she suffers from Alzheimer's disease he does not abandon her even though she does not recognise him most of the time. She is one of the "mad" who "will never come back" from oblivion. Since her ancestors came from Iceland, she also has roots in a country where "lovers have lived so long with giants and elves", but no matter how tiny she might have felt in those days of Grant's adultery or how she might be feeling in this time of forgetting, for her husband as

well as for the viewer she is portrayed as a woman who is larger than life in all her dignifying uniqueness. Although her messy outward appearance later in the film mirrors her internal chaos, the disease cannot devour her soul, because – even in her most distracted state she is being herself, a self that is subject to an ongoing development.

Whenever Grant "wanders into" his "provinces of persecution" and his "regrets accuse" him of adultery, he is feeling lost, because there is no method to his wife's madness, only sadness. The scene in which he reads the poem to Fiona is realised in the form of a voice-over via which it is connected to the following scene in which they are sitting in front of the TV-set. The couple, in the process of drifting apart, watches the news and simultaneously "perceives the images of history", as Auden writes in his poem. Violence is shown on the news and thus also social criticism is added to the film. This critical aspect is achieved by combining the quotations from the poem with the visual depiction of an aggressive reality, which at the same time mirrors the destructive force of the disease that is waging war against Fiona's synapses. The poem creates the impression that "the growth, the wonder" (cf. poem) that can be witnessed in Iceland is cathartic and the experience of taking in the spirit of a world almost lost makes, to use lines from Auden's letter, "the wraps of cellophane torn off/ from cigarettes flit through the glass" and "the rusting apple core we're clutching still" seem like "a tradition sick at heart". Iceland can be a mirror of the soul and for one moment in time people may be able to feel a timeless silence of their crying hearts and a spark if divinity in the banal.

The second poem inspired by the landscape of the country Iceland, which appears to be solemnly secretive, concludes Auden's "Letter to William Coldstream, Esq." (1985 [1937]: 223-225). It is meant to exemplify Auden's "way of stating experience", as he puts it. The poem can be divided up into four parts, interspersed with 'interludic', recurrent choruses, which are slightly varied each time to match the parts they are supposed to complete. This measure equips the lines with a musical quality which makes them perfect to introduce the scene in which Grant and Marian are eventually dancing together, after a long time of doubt and hesitation. Marian is a woman he meets at the institution where she goes to visit her husband Aubrey, who does not recognise her anymore, but is bonding with Grant's wife Fiona. They share the fate of a deteriorating health and memory. In the poem, it is this recurrent part which resembles the chorus of a song that is also slightly distinct each time it is repeated, which explains the use of italics. Again, it can be regarded working as the 'chorus of their lives' for the four protagonists. What they want is not what they get and what they get makes them feel more or less unwanted. Even though Grant gives Marian a feeling of having

someone to turn to, it is just not sufficient to help her bear the burden. However, they can at least assist each other in coping with their challenging everyday-lives by establishing a 'second life' to shield themselves from pain in some moments together. The have been born and – like every human being – must find ways to 'survive' their lives, as it is suggested by the poetic lines integrated:

[...] The desires of the heart are as crooked as corkscrews/ Not to be born is the best for man/ The second-best is a formal order/ Dance, dance, for the figure is easy/ The tune is catching and will not stop/ Dance till the stars come down from the rafters/ Dance, dance, dance till you drop. [224-225; original italics]

The reading of this passage is immediately followed by the scene in which Marian is picked up by Grant to go to a dance. Eventually, they are dancing together in a close embrace. She had previously invited him by leaving messages on his answering machine, adding that she knows that both of them are not single, that she does not "mean it that way", but that "it doesn't hurt to get out once in a while". They definitely will not literally "dance till they drop" as Auden advices his readers to do in his poem, but they will try to come to terms with destiny until their time is up. Still, there might be many years left for the four of them and Grant and Marian ought to protect the precious memories for their partners. If only someone remembers something, it is not forgotten and not dead to the world.

This particular variant of Auden's chorus is not only emblematic of the strong love that unites the Anderssons. It also strengthens the comforting message of the movie as a whole, because despite of Fiona's and Aubrey's disease they want to live. They have made friends like Grant and Marian – both 'couples' in their very own way – and if a person still seeks to establish social bonds, this can be taken as an uncontestable proof of a strong will to live. The poem suggests that there is no use in worrying one's precious life away, because it is too short anyway. One day a life is going to end and all the time people missed to seize has then been wasted and is lost once and for all. Therefore, not only the central characters of the poem, but also the readers are directly addressed and told "dance while you can" at the end of each variant of the chorus. To "dance" in this context means to enjoy the time we are given, to do what makes us happy and to surround ourselves with those people who will always love us unconditionally and do not require us to pretend to be someone we are not, because no one knows for sure what tomorrow will bring. Auden's chorus including the wise advice "dance while you can" could be the soundtrack of our lives, a rhythmic remedy to help us take easy what only seems hard to us and to save our energy for the really hard times ahead which will surely come sooner or later.

Another poem featured in the movie was originally written by Michael Ondaatje. The writer, born in Sri-Lanka in 1943, is notably famous for having written the novel *The English Patient* in 1992 which had been turned into a successful film as well. However, he also wrote poetry. Among his works is the third poem which the main male character reads to his wife in AWAY FROM HER, which is entitled "The Cinnamon Peeler" and was published in the edition *The Cinnamon Peeler: Selected Poems* already in 1989.

Ondaatje's poem deals with sensual love and the lyric persona addresses his words of desire to the beloved woman. The speaker tells the woman how and where he would touch her and mark her with the tempting scent of cinnamon if 'he', the first person narrator, were a cinnamon peeler. She could not go anywhere without being recognised as his wife and even the blind people would immediately smell to whom she gives her whole love, because traces of cinnamon would keep caressing her body when her lover is far away. However, at first they must not be together, because societal conventions of the past strictly forbid premarital intercourse. He was only able touch her once in the water, because no one noticed and could have told her family, who surely would have punished her. No cinnamon remained on her skin like a silent traitor, but she suspects him to also touch other women like this, secretly, without evidence left anywhere. A secret love, hidden desires and condemned pleasures are not what she wants. She does not want to be just another affair, a nameless object of feigned affection. She knows that love which fails has definitely meant little if one has been "wounded without the pleasure of a scar". Thus, she confidently touches him "in the dry air", which means that the scent of cinnamon will embrace her whole body, because she wants everyone to know that the two of them belong together.

The sweet scent of cinnamon given off by each line of the poem symbolises human hunger for obvious signs of belonging together. A wedding-ring, a worn-out T-shirt of the beloved man or woman, holding hands or kissing in public – no matter what it is that we prefer, we need to know that the cinnamon from the hands of the one we love will be there until destiny parts us and blows away "the yellow bark dust". When love results in suffering and loneliness it is hard to brush the dust of the sweetly scented past away, but we try to accept it, because there are no real wounds without scars. This might also be the reason for the line "wounded without the pleasure of a scar". If a relationship leaves us wounded, at least we know how deep we can feel and if both former partners are badly hurt, this can be seen as prove that love was true for both of them. We get the chance to practice empathy for the losses people close to us might suffer in the future to emotionally support them. Females, males – we are all "cinnamon peelers" and we are all 'the cinnamon peelers' wives' in one

way or another, because without smelling our loved ones near us at night, we easily get lost in the black dusts of loneliness where all scents have evanesced long ago.

The extracts from these three poems which were chosen to distinguish the film AWAY FROM HER from the short story it was modelled after are all melancholic in their own right. They allude to empathy and focus on the eschatological notion of hopelessness and the irreversible nature of human mortality. Their main messages are all related to the utter importance of loving and seizing each day without being afraid of tomorrow. There can be beauty in each moment, but we might fail to notice it. However, if we do not close our eyes to the bad days in life, we might learn to appreciate and admire the power to accomplish necessary changes, a power which life provides us with.

The three poems which are intermedially referenced to in AWAY FROM HER make the movie a cinematic manifest of poetry that is resuscitated by its handling and processing in a multimedial product. These references are responsible for "opening" the film "out", as Robert Kolker (2000: 187) puts it. The extracts from lyric written texts to be found in AWAY FROM HER are mainly read to her by her husband to remind her of her Icelandic ancestry as well as to help her deal with her fate as the woman who has been repeatedly betrayed by her man over the decades of their marriage. Moreover, it frames the developing relationship of Grant and Marian who are both losing their partners to the oblivious world of a reckless disease.

In addition to topics relatable to my 'Four E's of Edutainment', multisensory imagery is employed by Auden (e.g. the kinesthetic imagery (cf. Starr, 2010) behind "dancing" etc.) and when the spoken extracts are integrated in the movie, the couple we see dancing is dancing in a more strongly melancholic manner. Their inner feelings are visualised as well as verbalised for the viewers. The poems intensify the impact of the story. Thus, the references serve as character-emphases and, though less pronouncedly, emphasise the narrative and its messages, with the latter being closely related to a carpe diem motif, albeit in a more saddening, fragile, hopeless, inexplicit and therefore subtle realisation than the one that becomes apparent in DEAD POETS SOCIETY.

In the movie THE SECRET LIFE OF WORDS (2005, directed by Isabel Coixet) the tragic fate of Hanna during the Balkan Wars is tackled. Josef, the man she takes care of as his nurse and who has been hurt in an explosion on an offshore oil rig, only finds out about her past reluctantly. In seclusion on the rig, their trust for each other grows and we discover more about the very different horrors of their lives. A translated extract, "Canto VIII" from Dante's "Inferno", which is part of the *Divine Comedy*, in the translation by Sean O'Brien, is attached

to the wall in the office on the oil rig. When Hanna looks at the sheet, we only see it in a blur that makes it hard to read it. Once deciphered, it can be defined as being both 'represented' (as the intermedial representation of a poem in a movie) and 'representative' (of the characters' destinies). The fact that one can only properly perceive the extract when pausing the film also makes the image these words build somehow subliminal, as curiosity is generated. These words of the poem on the wall function as a writing on the wall as well. They lead a secret life of their own, just like the characters initially do, and only gradually their smokescreen of secrecy is made to evanesce by empathy. Another set of "secret words" is uttered in the beginning. The audience does not know who speaks these poetic lines. All we can deduce is that they are pronounced with a Slavic accent. Only in the end we find out that we heard the child who Hanna was never been neither allowed nor able to give birth to, but who she was pregnant with during the atrocities of torture she and her best friend, who actually was the girl really named Hanna, had had to endure. She took on the name of her friend after the real Hanna had to surrender to her pains. Also if it is evaluated objectively, this movie is to be viewed as one of the best films ever made, not only because it was created with support of the International Rehabilitation Council for Torture Victims<sup>26</sup>. Dr Inge Genefke, M.D., a dedicated activist and worker on behalf of the treatment and rehabilitation of torture victims, also appears as a character in the movie. Genefke is portrayed by Julie Christie, the actress who also played the woman tormented by Alzheimer's disease in AWAY FROM HER – which was directed by Sarah Polley, the talented woman who plays the leading role of Hanna in THE SECRET LIFE OF WORDS.

The movie also impressively demonstrates that sometimes the personal "apocalyptic" experience of one human being is connected to a massive, worldwide threat that too often culminates in the abominable horrors of war. The fact that the song with the title "Tiny Apocalypse" by David Byrne accompanies the end credits perfectly suits my exemplification of the eschatological streak that adheres to several movies into which diverse references to poetry have been integrated.

Another, fairly different approach to integrating poetry can be deduced from the film MASTER AND COMMANDER (2003, directed by Peter Weir). Therein, Samuel Taylor Coleridge's "The Rime Of The Ancient Mariner", included in the first edition of his *Lyrical Ballads*, profoundly affects the plot by being alluded to in terms of structure, narrative, and characters featured. Nevertheless, this allusion becomes manifest only in a truly subtle manner, because

<sup>&</sup>lt;sup>26</sup> http://www.irct.org/

the poem is neither recited from, nor is its title explicitly mentioned. Only viewers familiar with the lines and the story they tell might be able to discover various interferences of poem and movie. The structure of the poem's stanzas is partially mirrored by the sequencing of the film. More, if not most, importantly – and also more overtly – the movie features a cormorant, which can be interpreted as having been introduced in order to substitute the albatross that appears in the poem – and from which its determination of the fate of the Ancient Mariner is construed –, although this is done without employing direct quotes from the poem. Besides, the crew is "stuck", almost dying from thirst, at one point, which perfectly alludes to the lines delivered by the "poetic" Mariner, who is doomed to walk the earth for all eternity, metaphorically only holding hands with "the Nightmare Life-in-Death".

Day after day, day after day, We stuck, nor breath nor motion; As idle as a painted ship Upon a painted ocean. [...] Water, water, everywhere, And all the boards did shrink; Water, water, everywhere, Nor any drop to drink.

Generally, in this particular case of contact established between a poem and a film, the poem profoundly dominates the plot and emphasises character-development as well as messages conveyed, even in its absence, which renders it particularly interesting in terms of its potential to be discussed at a second stage directed at the development of a better *inter*media literacy.

#### 4.4 Remedialising two Different "Stereotypical" Poets

A connection between two entirely different ways of portraying, reimagining and then remedialising two poets whose personal particularities diverge strongly from one another, can be tracked by taking an analytic look at the two films **GOTHIC** and **ETERNITY AND A DAY**.

In GOTHIC (1986, directed by Ken Russell) the lifestyle – and rumours about it – of the eccentric poet Lord Byron were transposed into the movie by creatively interpreting and visualising the legendary night at Lake Geneva in Lord Byron's mansion when the Shelleys, Percy and Mary, visited Byron. That night turned into a mythically fateful one, an ominous night, which is said to have inspired Mary Shelley to write *Frankenstein; or, The Modern Prometheus*, which, on the title page of the first edition, is preceded by a quote from John Milton's broadly known *Paradise Lost* as an epigraph: "Did I request thee, Maker, from my clay/ To mould me Man, did I solicit thee/ From darkness to promote me?"

Almost as much as it relates to the character of Doctor Victor Frankenstein's "monstrous" creation battling with its/his very existence, the lines can be related back to who the historical persona Lord Byron has been stylised to become within various medial realisations. The historical figure has been fictionalised time and again, to varying extends.

Thus, the man George Gordon Byron has not only become an icon of eccentric authors owing to the literature he wrote, but also because of the reimaginations the character Lord Byron has been subdued to. Views *on* and opinions *of* him, a poet, one who has actually lived, lived to the fullest, a renowned writer, "mad, bad and dangerous to know", according to Lady Caroline Lamb, solidified to consequently turn him into an emblem of borderline-syndrome-ridden eccentricity.

This also results in a fairly stereotypical portrayal of poets in this movie. Mary, Percy Bysshe Shelley and Lord Byron are shown as more or less psychologically tormented borderline-characters in GOTHIC. Above all, Lord Byron is portrayed as a cliché incarnate, although impressively played by the actor Gabriel Byrne. In addition, one needs to maintain that, evidently, the composition of the movie's single frames is frequently outstanding, like in this one where we see Lord Byron standing in front of a portrait showing him, combined in one shot, thus constituting a picture within picture, a self-containing picture *mise en abyme*.



Illustration 7: Gabriel Byrne as Lord Byron in GOTHIC, 1986;

Contrariwise, in ETERNITY AND A DAY (1998, directed by Theodoros Angelopoulos), the poet put at the centre of this movie is an entirely fictional creation, an invented character named Alexander, brought to life by the great actor Bruno Ganz. Alexander too is "a" poet, the "common" poet, one who representatively stands for uncountable (yet) unknown poets worldwide (forced to be) living in a routine of stupor. The poet in the movie, which contains numerous well-composed frames, has to start facing death. In the process of gradually having to learn to cope with his fate, he saves and befriends a boy in need of someone to turn to. Alexander is yearning to finish the poem of the deceased Greek poet Dionysius Solomos whom he greatly admired. In one scene, Solomos enters the bus which Alexander and the boy are on (cf. https://www.youtube.com/watch?v=FYB0Olc4gfA):



Illustration 8: Screenshot from the movie,

taken from the bus-scene on youtube.

His appearance is to be interpreted as a vision, a part of Alexander's wishful thinking, because not only does Solomos leave the bus again soon, but also can the character definitely be identified as a person from another time, judging from his "Byronic" clothing. As the movie goes on, Alexander, the sympathetic, broken "everyman" eventually refuses treatment in hospital and is told by the female character Anna that tomorrow will last for "eternity and a day", and the audience feels *for*, *with* and *into* him.

The overt connection of both movies about two entirely different poets to the 'Four E's of Edutainment' is even strengthened by the creative (re)imagination and medial realisation of the protagonists, because they call out for a deeper analysis to enable viewers who are not yet aware of the differences to finally distinguish between grains of truth and fictionalising, reinterpreted elements of poets' biographies<sup>27</sup>, especially in the case of the once real Lord Byron as being portrayed – using an imagery that modifies, if not slightly distorts, the picture the world might have had of him – in GOTHIC.

Films can be regarded as a melting-pot in which historical facts and fiction merge. When attempting to draw not only entertainment, but also educational elements from them, such movies need to be discussed accordingly, disentangling fact and fiction pursuant to the entertaining process of watching the films.

# 4.5 Transmedially Expanding the HELLBOY II-Universe

The transmedial adaptation of a more "visual" pretext was achieved by Guillermo del Toro, who directed HELLBOY as well as the sequel which I will focus on in the following

<sup>&</sup>lt;sup>27</sup> In Jim Jarmusch's ONLY LOVERS LEFT ALIVE, John Hurt plays the part of ancient Elizabethan writer Christopher "Kit" Marlowe, who turns out to be a vampire in the movie and did not die in 1593. Also ironic remarks on the tension between him and "the Bard" Shakespeare are occasionally made, as Jarmusch's Marlowe worked as a kind of a ghostwriter for Shakespeare, to get his work out there. One of his poems is read out aloud, others are represented in the form of his books of poetry, which the Eve (Tilda Swinton), the female protagonist, takes with her on her journey back to her partner Adam (Tom Hiddleston).

paragraphs, entitled HELLBOY 2: THE GOLDEN ARMY (2008). In doing so, del Toro has not only visually reimagined the figures of Mike Mignola's original "Hellboy"-comic, but he also effectively integrated Section L/50 of Alfred Tennyson's poem "In Memoriam" from 1849. The poem, which in its original version is much longer, had actually been written by Tennyson to mourn the unexpected, sudden death of the poet's dear friend Arthur H. Hallam.

In the movie, the context in which the 'poetic integration' is realised is the romance slowly but surely unfolding between two fairy-tale creatures at a time of change and threat, when their world is almost about to decline.

In this film, princess Nuala reads Section 50 to Abraham Sapien, an 'ichtyohumanoid' person of brilliant intelligence, and also very sympathetic as a character, who is working as an agent for the Bureau for Paranormal Research and Defence (B.P.R.D.) with his colleague and friend Hellboy. Nuala and Abe are falling in love in times of radically reduced hopes for a lived affection. They discover their shared love for poetry, when Nuala reads the lines to Abe from one of the many books in his library:



Illustration 9: Shot from the movie: Princess Nuala and Abe Sapien in the library with the volume of poetry, plus extensive featuring of the colour blue;

"Be near me when my light is low, When the blood creeps, and the nerves prick And tingle; and the heart is sick, And all the wheels of Being slow."

Not only the book's and Abe's skin's colour are blue, alluding to the colour of Romanticism, but also Nuala's dress combines several shades of blue, a dress about which her brother Prince Nuada once says: "Blue, you always look so beautiful in blue!" Prince Nuada wants to defend the fantasy-world they exist in against destruction and is successively radicalised by his aggression towards humankind. The Humans only pave the paradise of the fairy-tale-beings to erect shopping malls and construct parking lots in their insatiable hunger for progress and profit. He rises to become the main adversary of the B.P.R.D. and thus also of

Hellboy and Abe, whose nicknames are "Red" and - little surprise - "Blue". Nuala hides her piece of the crown (one of three pieces, with one being Nuada's, one Nuala's and the third one being their father's) in the blue book of poetry in which Tennyson's "In Memoriam" is printed, hoping that Nuada would never find it there. Nevertheless, Abe, who can read her mind, and also because they are like-minded, knows it. Nuada fights Hellboy, "Blue" has the piece, but eventually hands Nuada the crown-piece that he still requires in order to wake and command the Golden Army and let these robotic, gigantic soldiers fight by his side against the humans. Abe does it, because he wants to save Nuala, who has been taken hostage and is threatened to be hurt by her twin-brother. At one point Nuada completely loses control and his boiling hatred makes him assassinate his father, King Balor, the one-armed king of Elfland (Bathmora), to get his crown-piece and in the end also provokes the lethal, literally selfsacrificing act of his twin-sister Nuala, who stabs herself in order to also kill her brother, which is the only way that he can be stopped, because each harm that is done to one of them, is automatically also done to the other. Their mortal connection makes them even more vulnerable than other living beings and ends both their lives with one sting. Abe mourns Nuala, but due to their ability to read the minds of others only by touching hands, they still manage to tell each other, without words, what they mean to and feel for one another.

The antithesis of "Blue" and "Red", the nicknames of Abe and Hellboy, is also reflected in their characters, who are as different as two people could possibly be, nonetheless, they are the best friends. "Blue" keeps supporting the daring, sometimes clumsy and impolite, yet quintessentially good "Red", who, by birth, is the devil's demonic spawn, named Anung Un Rama, the "Son of the Fallen", "the Beast of the Apocalypse" in translation (also: "and upon his brow is set a crown of flame") – a name indicating the terror he once was supposed to bring to mankind. However, Hellboy decided to denounce his fate and take destiny in his own, strong red hands.

The author Meg Moseley, who writes fiction with a Christian religious dimension, which can be viewed as being rather problematic in terms of openness towards the world's other religions, did, however, write an interesting essay on the importance of fairy tales<sup>28</sup> in which she states the following:

Like other good fiction, though, a good fairy tale can provide a moral compass. Fantasy can be a very efficient vehicle for truth. While fairy tales entertain us, they also teach us about love, honor, sacrifice, hope, courage, hard work, justice. Sometimes, being detached from our everyday world, they free our minds to see intangibles with special clarity. (ibid.)

<sup>&</sup>lt;sup>28</sup> Moseley, M. no year. "The Importance of Fairy Tales." http://megmoseley.com/documents/WBfairytales.pdf

Apart from the "moral compass" that is provided, empathy<sup>29</sup> with the individual characters, especially with Abe and Nuala, is most definitely fostered through the embedded lines taken from the original poem and the viewer's wish to read up more on the origin of the lines, which is likely to be generated, adds epistemological value. The eschatological element is largely related to the fantastic world on the verge of its downfall and surely, it can be regarded as utterly unethical by (though in this case also fictionalised) humans to destroy the world of other creatures who also deserve to live as much as people do. Despite all the entanglement of fantasy and fiction, the possibility to read the film as a parable, pointing to many negative developments that need to be stopped and measures to be abandoned, makes this multimedial product a valuable addition to the corpus of multimodal texts in the focus of this dissertation that appeal to our senses and emotions, because they are successfully evoking multisensory imagery.

# 4.6 Reimagining and Remedialising 'Lyric Protagonists'

An interesting example of protagonists who first appear in a poem, but are based on historical models and are then adapted across various media are those whom I refer to as **'Lyric Protagonists'** – or sometimes 'Poetic Allegories', if based on originally non-human entities and concepts, is provided by the film WATCHMEN, directed by Zack Snyder in 2009.

These Poetic 'Alter Egos' may be employed to function as homages incarnate. Alternatively, they may be used as personifications of an antithesis, creating a binary opposition by forming an adversary to heroic protagonists. Generally, such references that make purposeful use of 'lyric protagonists' are marked to a higher degree, although one needs to have previous knowledge, especially about possible historical implications given or actual predecessors of these fictionalised personae, to perfectly deduce their roles and meanings.

By definition, Zack Snyder's movie-adaptation of the graphic novel *Watchmen* is a remedialised phenotext of this very visual genotext by author Alan Moore and visual artist Dave Gibbons. Somehow similar in form to MASTER AND COMMANDER where "The Rime of the Ancient Mariner" is not referred to explicitly, Percy Bysshe Shelley's poem "Ozymandias" from 1817 has neither been integrated into the movie WATCHMEN as verbal rendering, nor as a written representation. Rather, the character "Ozymandias" has been

<sup>&</sup>lt;sup>29</sup> Similarly, William Blake's poem "America" is famously quoted from in Ridley Scott's BLADE RUNNER (based on Philip K. Dick's dystopian novel *Do Androids Dream of Electric Sheep* from 1968), a movie which, not only in terms of the "empathy-test", is a call for empathy in an world of eschatological threat provoked by the reckless advancement of progress. However, because a lot has been written about this particular movie, I decided to only mention it for the sake of completeness – and because it is simply a great piece of cinematic art.

reinvented and modified in his visual representation. This particular 'lyric protagonist' has been subject to several modifications throughout the various stages of adaptation, like the following images showing a rather funny, colourful "Ozzy", who, at least visually, appears to be "in the pink" (or in the magenta) in the graphic novel, as opposed to WATCHMEN's "Ozymandias", who appears as a soldier of havoc in disguise, a supervillain in the armour of superhero, blending an ominous, dark "cyborgian" appeal with visualised allusions to ancient Egyptian Pharaohs. Nevertheless, the tight costume surely makes "Ozzy" 2.0 look a little bit odd as well:



Illustration 10: "Ozymandias" in the movie and in the comic

Shelley wrote the lines of this sonnet, which the character "Ozymandias" was modelled after in realisations of visual culture, pursuant to the news announced that the British Museum had acquired a statue of "Younger Memnon" Ramesses II ("Ozymandias" being the graecised Version of his throne name "User-maat-Re Setep-en-re"), which in fact did not reach London until 1821. The statue from the 13<sup>th</sup> century BC was of massive, of gigantic proportions and both the poem by Shelley and the one simultaneously – and in friendly competition – written by his friend Horace Smith are based not only on the historical person, but also on the lines authored by Diodorus Siculus, a Greek historian, who wrote ""King of Kings Ozymandias am I. If any want to know how great I am and where I lie, let him outdo me in my work." In the poem [by Shelley] Diodorus becomes "a traveller from an antique land"" (cf. http://en.wikipedia.org/wiki/Ozymandias).

The most relevant lines in terms of decoding this rather indirect reference in the sonnet, manifest only in the mentioning of the title by merging it with the 'lyric protagonist's' name, are the following:

And on the pedestal these words appear: "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!" Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away. Like Diodorus is converted into a lyric persona, namely the "traveller", by Shelley, the "king of kings" reappears in the adaptation of the DC-comics for the screen as someone who is even more hungry for power and who is letting all "ye mighty" "despair", because he is a thorough villain, the utterly evil reinvention of an Egyptian king, synthesised with a new, more sinister being, who turns out to be the most dangerous enemy the "Watchmen" have to watch out for in the movie. He, who is an influential businessman and said to be the most intelligent person on earth, is named Adrian Veidt in the alternative reality the graphic novel and the movie are set in (being the past, in the mid-1980s, because the graphic novel was first published in 1986) whenever he is not active as one of the "Watchmen", who he does actually belong to. He wants to bring the world to its knees by sacrificing millions of people, sustaining that he does it to save billions, and by tricking the superpowers USA and the Soviet Union into a peace agreement. He wants to achieve this by abusing the former atomic scientist and now "atomic creature" with unimaginable superpowers "Doctor Manhattan" – and his energy-signature – to trigger fusion bombs. However, the "Watchmen" manage to prevent what would have meant an apocalypse for many and would have been caused by one single villain.

Also each individual member of the "Watchmen" has to go through his or her individual apocalyptic phase. To only mention few examples: The courageous woman Sally Jupiter, also known as "Silk Spectre", is raped by the "Comedian" Edward Blake, whose surname "Blake" surely is no coincidence, as is refers to William Blake and the bleakness of his art. Spectre becomes an alcoholic. Her daughter Laurie Jupiter, the new "Silk Spectre", later falls madly in love with Doctor Manhattan, who once used to be the human scientist Jon Osterman, who gradually continues to lose more and more of his ability to feel deeply for one person, as he feels increasingly distanced from the entire earth. Before, while turning to young Laurie, he left his faithful wife, who had stayed with him in spite of that one fatal accident that had turned him into Doctor Manhattan, for the younger Laurie. It turns out that almost everyone who had lived and/or worked in his vicinity, including his former wife, has developed malign forms of cancer.

The fate of the individuals behind the heroic "Watchmen" turns out to be as bleak and hopeless as the situation "Ozymandias" puts them into. The question whether killing anyone to ensure the survival of someone else can ever be considered ethical or not is raised. Atomic warfare eschatologically relevant threats throughout history and their consequences are addressed and referred to, as much as the abuse of women, the abuse of power through corruption, deception and fraud. Thus, empathetic engagement with almost each character is fostered, with those whom we find sympathetic, but also with those who we grow to despise because of their unethical, evil deeds. "On the go" one also learns about "Ozymandias", the historical figure, and if public discourse manages to shed some light on the poem by Shelley and the context of its creation, *inter*media literacy keeps growing in epistemological terms.

Logically, apart from the movie WATCHMEN, writers have created many more poetic source texts in which the protagonists, whether modelled after historic personalities or not, offer a great potential of adaptation to screenwriters and filmmakers in general. One might want to discuss these products in educational surroundings, paying attention to the occasions of the poems' delivery, to whether the titles of poems are being mentioned or not, whether the lines that might have been embedded were modified, and how 'lyric protagonists' are brought to life multimedially and also multimodally, in the written original text as well as in its subsequent remedialisations.

## 4.7 How *The Raven* Keeps Flying Across the Media

Just like there are various ways to multimedially reinvent different, iconic poets, there are also differing ways of transmedially adapting single poems.

Edgar Allan Poe's immortal work of poetic art, **"The Raven"**, which evidently has a strongly pronounced connection to the framework of the 'Four E's of Edutainment' from the original written version onwards, is one such example that has been remedialised numerous times. I decided to take a look at three entirely different adaptations to demonstrate how influential this gloomy lyric piece still is and has been from the outset. Creative minds working in visualising fields probably will forget about the poem "nevermore".

The poem was, for instance, realised as the first short-film made by the Austrian Kurt Steinwendner (Curt Stenvert) back in 1951. His reinterpretation and visualisation of the German translation of the poem into "Der Rabe" is one very artistic example of filmmaking. In addition, the translation adds another philologically diversifying epistemological dimension to the product that is conducive to the development of *inter*medially relevant sensitivity for references that work to connect the written and the remedialised texts, thus the modally diverse versions.

Steinwendner's DER RABE is a short-film in black and white, paying tribute to the era of the silent movie via various inserted stills, kept in pure black, and through the use of an imagery of death and decay, of loss and mourning, one that is orchestrated in a unique manner. It is one such film in which the poem's German version is delivered in a voice-over

by the actor Leopold Rudolf, who also acts as the lyric persona who is mourning his beloved Lenore in the visualisation of the poem's essential narrative. Steinwendner realised the project with the psychologist and photographer Wolfgang Kudrnofsky, which might be another reason for the perfectly gloomy atmosphere that the film creates through camera-movement, shots that fade into a blur or dissolve in bright light, whereas some are optically presented in a way that tricks our eyes into seeing x-ray-images of, among other things, the 'dead bride' Lenore's dress. Furthermore, Lenore, played by the actress Margit Jergius, haunts the Lyric Persona, visualised and embodied by the male actor. She keeps reappearing in the room he is reading and writing in, before he is engaging into a dramatic dialogue with the raven sitting on the head of a Minerva-statue. The statue can be interpreted as being alluding to the tragedy of fate in the film's cinematographic visualisation and to wisdom, as it originally is a bust of Pallas Athena the raven is sitting on in the poetic text, like the extracts given underneath illustrate:

[] Open here I flung the shutter, when, with many a	
flirt and flutter,	Then this ebony bird beguiling my sad fancy into smiling,
In there stepped a stately raven of the saintly days of	By the grave and stern decorum of the countenance it
yore.	wore,
Not the least obeisance made he; not a minute stopped or	'Though thy crest be shorn and shaven, thou,' I said, `art
stayed he;	sure no craven.
But, with mien of lord or lady, perched above my	Ghastly grim and ancient raven wandering from the
chamber door -	nightly shore -
Perched upon a bust of Pallas just above my chamber	Tell me what thy lordly name is on the Night's Plutonian
door -	shore!'
Perched, and sat, and nothing more.	Quoth the raven, 'Nevermore.' []

At one point, he is wandering around outside the house, passing by broken, old trees and barbed wire. He is followed by Lenore, who also "enters" the outside world through a door, placed without any connection to a building, right out in the open, possibly symbolising the connection between the world of the living and the world beyond. Owing to its transparency and consequently its seamless integration into the outside area, it might also be a big window, framed by wood, transparently connecting these worlds.

In the middle of film and poem, we see the hand of the speaker, presumably, as it is writing the word "NEVERMORE" on the wooden floor with a piece of chalk in capital letters, albeit the poem is otherwise recited in German. This can also be read as tribute to Poe's original version.

In relation to the door placed in the open, clearly outside, constituting a portal between two worlds, I also want to point to another project of mine for a conference in 2014. This project concentrates on the intermedial relevance of such portals:

# *There is another world, but it is in this one*: Windows as Portals between two Worlds in Poetry, Prose and Visual Media

Window shopping in a metropolis may allow one to cast an eye on two worlds simultaneously. These windows in shops, malls, and family-homes of cities may separate the desirers from the desired. However, these windows may even shield the living from the dead – and vice versa.

In The Great Gatsby F. Scott Fitzgerald writes:

Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life.

And the poet E. E. Cummings stated that "unbeing dead isn't being alive".

In particular poems, such as Bukowski's "Hunger", Larkin's "High Windows", Matthews's "Living Among the Dead" or Bierds's "Windows", these transparent borders divide symbolic realms which in fact encompass both the world we live in and the world beyond.

Allen Ginsberg's "The Ballad of the Skeletons" inscribes our world of the living with the iconic skeleton, associated with the living dead, the zombies doomed to dwell in their ignorance, driven by social injustice, directed by intolerant voices of religious and political fanatics, homophobic hardliners and haters.

Videogames like DEAD RISING take a look at the clash of worlds in a shopping mall, populated by humans, living dead, and designated "psychopaths". Sometimes, both worlds are looking at each other through glass that is as fragile as life.

This opens the window into the world of adaptation. Therein, THE WALKING DEAD considers the psychological streak, WARM BODIES, in written text and film, sustains that "zombieism" is a reversible status that can be defeated by recognising the meaning of life.

Behind the windows of family-homes, the tragedies of a) "real-life"-cannibalism as well as b) vampirism are demonstrated in a) both the Mexican original and the remake of WE ARE WHAT WE ARE and b) the two versions of LET THE RIGHT ONE IN, based on a 2004vampire novel. And in HAUNTER the fate and psychological torment of a dead family that only finds out gradually why they are living in an eternal mist and cannot leave their own house is dealt with. Due to the daughter's efforts, the other family members discover one by one that something is very wrong. Once they know, they have to relive each day again and again, like in GROUNDHOG DAY<sup>30</sup>, the daughter has to endure this from the beginning of the movie until they can finally move to the next level, somehow just like it has to be done in a game's structured level-world as well.

Let us consider this: Life, death and the window. Which side are we on? Aren't we all within and without?

The connection between the research project that has just been presented briefly, Poe's poem "The Raven" as well as Steinwendner's film DER RABE is strengthened by the quote "there is another world, but it is in this one", which is attributed to the overtly spiritual poet W. B. Yeats. A certain mystical quality lies between the lines and stanzas of the poem and becomes manifest in both medial texts. No matter how differently they might have been realised, they evoke a certain gloominess that readers, listeners, and viewers frequently do feel a need to cling to, a gloomy kind of empathy which the audience does not want to be relieved from too soon, because we love to indulge in the sinister pleasures of suspense only from time to time. This is the way it remains entertaining.

Recipients empathetically feel into the "Lyric I" who has lost his beloved woman after processing both "texts". Seeing Leopold Rudolf struggle in Steinwendner's adaptation as he is confronting the raven certainly strengthens the compassionate sympathies that are already elicited via Poe's wording. The protagonist is going through a phase of despair and, deprived of hope and someone human to cling to and confide in, the raven advances to become an epitome of his pain and inner struggles.

Also a young boy may have to endure times of emotional upheaval in one film. In Tim Burton's stop-motion film from 1982, entitled VINCENT (cf. http://www.youtube.com/watch?v=n0zkFo3IkcY), Burton's version of a remedialisation of "The Raven" is visualised, putting a young boy at the age of seven named "Vincent Malloy" at the centre of attention.

Vincent is the protagonist whose imagination draws him into a nightmarish realm where imagination devours his reality, if only for short, yet regular periods of time. When taken away by his imagination whenever reading the works of his favourite author Poe, he begins to believe that he is an adult whose wife has been buried alive. Then he digs up his mother's flowerbed which he imagines to be the grave where his wife is forced to dwell. Vincent also claims to be experimenting with his dog Abercrombie, imagining the dog would

<sup>&</sup>lt;sup>30</sup> This was referred to as the "Gameover-Restart Principle" by Dr Jörg Helbig and explained to us using GROUNDHOG DAY as one example, among others, in a lecture on manifold movie references in videogames and vice versa.

become his mighty companion and a canine terror incarnate. He behaves nicely most of the time in his normal life, also when his aunt comes to visit him, but secretly he imagines dipping her in hot, liquid wax. However, since he is just a boy with a powerful imagination, nothing bad really happens, because, like his mother once tells him before sending him outside to have "some real fun", "you're not possessed and you're not almost dead,/ these games that you play are all in your head". Nevertheless, the little nerd Vincent wants to remain vile, feeling terribly misunderstood, just like other kids have the impression to be misunderstood as well.

Actually, he is a boy who is considerate and, as the movie's own lines in rhyme explain, he is "nice, but he wants to be like Vincent Price". Vincent Price was also an author, but in the context of VINCENT he primarily is to be regarded as the famous horror-actor, active from the 1930s to the 1990s, who additionally is the speaker, the voice-actor, of the orally rendered text that accompanies the movie VINCENT, the lyric text that is rendered in a voice-over, imitating the rhyme scheme of Poe's poem. In addition, he starred in the B-movie horror comedy THE RAVEN in 1963, which is the fifth filmic instalment in the so-called "Corman-Poe Cycle" (cf. http://en.wikipedia.org/wiki/The\_Raven\_(1963\_film) ).

In the end of the 6-minute stop-motion movie, Vincent recites the last two lines from "The Raven" in his room, on the floor, because he fell down after hysterically tumbling into an episode of flashbacks: "And my soul from out that shadow that lies floating on the floor/ Shall be lifted – nevermore!" Like a downward spiral, these images drew him right into the essence of his imagined previous life as a horrible man bearing resemblances to Dr Frankenstein and various characters played by Vincent Price. All his sorrow is probably simply rooted in his unwillingness to go out and play.

The fact that the character Vincent explicitly alludes to a renowned horror-actor, who speaks the lyric voice-over himself – and thus also speaks about the mystified version of himself – rendering the narrative in rhyme, and that Poe as well as his poem "The Raven" are explicitly mentioned, truly intensify the intermedial connection between film and poem.

Furthermore, for one Halloween-episode of the animated TV-series THE SIMPSONS (one part of the Halloween-episode "Treehouse of Horror", inspired by EC Comics' Horror tales), "The Raven" was remedialised and visualised as well. While sticking to the original text, Poe's work is visually and narratively modified by means of humorous adaption of the 'lyric protagonists', like The Raven for instance, who is equipped with the face and iconic, spiky hairstyle of Bart Simpson. His father Homer Simpson is the "Poeish" character who experiences the episode and he also speaks the lines that are directly spoken, while another voice-actor, namely the famous James Earl Jones, who also lend his voice to Darth Vader in STAR WARS, speaks these lines which narrate the story, giving his voice to the lyric persona rendering the text, apart from, as previously mentioned, the direct quotes. These direct quotations are spoken by the voice actors Dan Castellaneta (Homer Simpson) and Nancy Cartwright (Bart Simpson).



Illustration 11: Shot from "The Raven": SIMPSONS-version

It is no surprise that an adaptation of "The Raven" came up in a TV-series like THE SIMPSONS which generally is renowned for its richness in intermedial and intramedial references. As explained in the chapter on the interferences of painting with poetry, both Poetry Comics as well as episodes of animated TV-series present 'poetry in motion' to the audience.

Each of the three remedialisations of Edgar Allan Poe's "The Raven" I concentrated on in the previous paragraphs has been creatively designed to foster audience-engagement, which naturally is accompanied by sympathetic and thus also empathetic emotions. If such emotions are elicited, these medial products based on "The Raven" definitely possess the intermedial potential inherent to certain better poetry-adaptations from which a didactic relevance can be drawn in a thorough process of preparation, and this is consequently conducive to each critical dialogue during which the 'Four E's of Edutainment' are put into the centre of attention. The forms which the references to "The Raven" take on have one feature of recital in common: The adaptations adopted the original poem into the media they were realised in. However, Tim Burton's VINCENT presents us with a text that was modified to a high degree, as it tells us the story of young Vincent Malloy and his dark dreams. References to Poe, whom Vincent adores as an author, and to "The Raven", which the boy quotes from, were implemented to function as explicit intermedial markers, which are necessary in such a short movie to make people aware of the reference and thus contribute to the entertaining effects that may be converted into edutaining ones if VINCENT is critically analysed in terms of its referentiality. Especially the fun part of analysing a creatively made film like this one that in a unique manner refers to a poet and his works, makes it all the more enjoyable to develop one's *inter*media literacy further. This also holds true for Steinwendner's DER RABE. It is obvious that all three versions of the lyric text are read by actors and employed as voice-overs. However, in DER RABE the reading is interrupted or rather intensified in its visual impact by actor Leopold Rudolf's lip-synchronic rendering of the direct quotes by the lyric persona addressing the raven, because the film pays tribute to the silent movie as a genre. In the SIMPSONS-episode, James Earl Jones narrates in the off, Dan Castellaneta speaks the direct quotes of the lyric persona enacted by animated Homer Simpson in a truly entertaining interpretation and Nancy Cartwright, who lends her voice to The Raven with Bart Simpson's face, hairstyle and voice, is responsible for the "*Nevermores*".

One thing is crystal clear: All the references foster empathetic engagement with the characters/ protagonists and thus can be said to fulfil the functions of character-emphasis, of emphasising the decisive points of the narrative's poetic rendering, as well as an emphasis of the message. This message-emphasis, however, is a different one. It is the message telling us that we continually need to adapt our expectations to remedialised products which have been heavily recontextualised in new products of visualising culture. While Steinwendner's short-film adheres to the Gothic bleakness proposed by Poe's original text, the SIMPSONS-episode (strongly) as well as VINCENT (mildly) gravitate towards the humorous. Despite the black humour and macabre ideas that coin Burton's remedialisations of the poem, it is funny all the same. Owing to their entertaining qualities, all three filmic realisations of "The Raven" can be considered valuable contributions to an agenda that aims at the strengthening of people's sensitivity to discern, contextualise and interpret references to texts in various medial and modal realisations.

### 4.8 **Poetry and Movies: Joining the Dots**

Generally, as far as the forms, functions and effects of the references to poems and poets in the movies chosen to be explained in relation to their 'Four E's of Edutainment' are concerned, what becomes apparent is that the references have to be more overt when we want to work with them in various learning-environments or just give the necessary impulse to people to discuss them in private social groups.

As we have seen in this rich variety of different categories of forms which references to poems and poets in movies may take on, the more subtle a reference is, the more it needs to be talked about to extract its beneficial qualities which otherwise may remain a secret to some viewers, like for instance in THE SECRET LIFE OF WORDS, where the poetic insert is only shown very briefly, represented as a written poem on a sheet, attached to a wall, or in MASTER AND COMMANDER where the poem the movie alludes to in manifold manner is not directly mentioned or recited from. Such examples deserve attention, because once they are being discussed, they may also serve the purpose of alleviating emotional engagement with the characters and – on the epistemological level of hermeneutics – of understanding the messages that are being transported, which are very often related to ethics, empathy and eschatology.

Other realisations like VINCENT and THE SIMPSONS illustrate nicely that a very 'EEEE'-prone and renowned poem like "The Raven" may also be remedialised in an entertaining, even funny manner. This also shows that, in terms of the emotions which it elicits in the audience, a visualised, multimedial reimagination that heavily diverges from the written original when it appears in the multi-coded modality of the medium film, may still convey the emotions the poem calls upon from the outset, but it also combines these empathetic feelings with laughter or at least smirking. When it is set in motion in the moving medium of film, poetry is transposed into the human world of feelings and we might get to laugh when sinister stanzas are recited too – all they require in addition is the context of a prolifically amusing rendering.

# 4.8.1 The Spectators' Share – What Else Evolves from Recognising Intermedial Connections

In her article "Experiences. The Transmedial Expansion of the Matrix Universe" Annika Wik (2010: 73-90) argues that the present "transmedia narrative transcends different media platforms", which especially plays into the virtual and visualising hands of contemporary convergence culture. Essentially, each movie experience is multifaceted and the role of the audience members, whom she refers to as "spectators", is an interactive one. They are the ones who add to a "complete" and "multifaceted" experience (ibid.). When interaction is considered a main goal in the production process of games – and also the accompanying medial output that may take the visualising and recontextualising shape of a subsequent novelisation or a cinematographic reimagination – "concreativity" (cf. Smuts, 2005) is fostered, as much as is the immersive and thus empathetic notion of what is commonly plainly referred to as "interactivity". This principle is fairly easy to track. However, when movies are in the centre of attention their hidden interactive implications must be brought to the fore in a different way, as in a classically produced movie the ludic component was usually much more hidden than in later puzzle-films like Nolan's MEMENTO.

Yet, there have always been exceptions to the rule and owing to the fact that the prolific horror-actor Vincent Price has already been introduced into this paper in the section on "The Raven", I decided to mention one special adaptation of a written pretext, namely the 1983-movie HOUSE OF THE LONG SHADOWS. The film was directed by Pete Walker, and Price was starring in this one too, together with other iconic actors of the horror-genre like "Dracula" Christopher Lee and "mad professor" Peter Cushing. A short summary to be found on the Internet Movie Database reads as follows:

An American writer goes to a remote Welsh manor on a \$20,000 bet: can he write a classic novel like "Wuthering Heights" in twenty-four hours? Upon his arrival, however, the writer discovers that the manor, thought empty, actually has several, rather odd, inhabitants. [Written by Jack Witzig tomveil@interstat.net (cf. http://www.imdb.com/title/tt0085693/?ref\_=nv\_sr\_1)]

Several elderly family-members, three brothers and one sister, are living in that mansion, believing that they locked up their evil fourth brother, played by Christopher Lee, in a room when he was still young because he was said to have molested a girl. Only his sister went up to him to give him food, never really checking on him, though. He, however, had escaped decades ago and watched his family from a distance until one day he would return and take his revenge. Now that they are old, the sister takes care of their very old father. The two of them are the first ones to die. One after the other, also the two brothers are killed and the guest and writer Kenneth Magee has to witness it all, while trying hard not to get killed himself – all that happens during one single night only. After everyone, including a young couple that only wanted to spend the night at the mansion because there was a terrible storm raging outside, has been killed, the writer has to confront the brother.

This is where interferences with the structure of later videogames also may be detected. Not only does their final fight in HOUSE OF THE LONG SHADOWS resemble the final boss-fights that we encounter in videogames, but also do we witness that as soon as the fight seems to be over, everyone else who was lying around somewhere in the house, presumably dead as a doornail, gets up again, alive and kickin', bowing down like actors do after a theatre performance. This leaves Magee completely flabbergasted.

Just like Magee, the audience in front of the screen cannot be sure, whether what they saw was the plot's reality. We are turned into spectators of a unique play, a stage-play – or a staged play – that also is, in a very ludic manner, playing games with our expectations, because in the end it seems as if everything has been plotted in order to inspire Magee to marathon-write his entire new novel in only 24 hours, as his publisher wants a great suspense-novel to be written. Towards the end, when he has left the mansion in Wales, Magee concedes in a dialogue with his publisher that now he also believes that "personal emotions are more,

are bigger than everything", like he verbalises his views at the party where he meets all the actors again as well. He experienced the fear, the excitement, the suspense, the romantic feelings he developed for the actress who had pretended to be his publisher's assistant and who was at the mansion, going through all the make-believe horrors with him. He is now able to feel into his characters, which makes it much easier for him to inscribe them with character-traits that only an empathetically open-minded writer can achieve.

In the very last scene however, even the precedent party-scene, which seemed to bring about closure, is revealed as being yet another part of the manuscript that Magee has written, being the actual ending of his novel. Upon meeting his publisher he speaks about this twist at the end, repeating how much he grew to like his characters and began to feel with and for them, although he never meant to write something so "over the top" at the outset. Writing is like drawing and painting images with words, and there is more to it than just "letting your imagination flow" or let it "go bananas", as it is verbally explained in the film.

The story within a story within a story, with the last one being the plot's framestoryline that leads to the actual ending revealing that also the party-scene is still part of the written work, confronts us with a clever cinematic mise en abyme. Yet another intermedially valid dimension is added by the fact that the film's screenplay by Michael Armstrong is already an adaptation. It is based on the novel "Seven Keys to Baldpate" which was written already back in 1913 by Earl Derr Biggers. Thus, there actually is another outer circle added to the conglomerate of stories that each frame and contain another one, rendering the film intermedially referential to a very high degree.

This special structure that we are presented as spectators does not only somehow equal levels to be passed in a game to finally complete the main quests of the main story-mode – it does not, because, apart from this interference with the ludic principle of games, the film also shows us that it is ever so important to feel into others, even if they are fictional and are created "only" by one's imagination. Again, these creative elements convert the film into a perfect addition to films within which my 'Four E's of Edutainment' are diligently at work, rendering the final product a great basis for speaking about the principles of stages of int*er*mediality and int*ra*mediality. From there, one can start to endeavour out into the world of more covert references to poems and poets embedded in movies that become manifest only on second sight and second thought.

In accordance with Wik's paper on "Transmedial Expansion", in which she argues that the "transmedia narrative transcends different media platforms", and voices her idea that the movie-trilogy THE MATRIX as well as the gloomily great film DONNIE DARKO rely on

spectator activity as an integral part of the overall-audience experience and as a tool crafting the ability of grasping the entire content, I also want to refer my cherished readers back to the example of HELLBOY II: THE GOLDEN ARMY. Prince Nuada, as a movie-character, has, among others, inspired a great deal of fan-art, but also comics and graphic novels. These various texts in their diversely coded medial realisations constitute a strong interactive experience, which is clearly intensified by comic-con(vention)s like the San Diego Comic Con, or cosplay-events where the fans often arrive dressed up and styled like their favourite movie-characters, TV-series-, Manga-, Anime-, graphic-novel, comicbook-, or videogamecharacters. It has become an essential part of contemporary geek-culture, which keeps attracting more and more well-educated young people who tend to look deeper into the matter and who might easily develop a stronger interest in peering into the deeper strata of intermedial references that are employed in most products with this strong visual(ising) component. These people have cultivated an interest in how these layers are connected and witness the emergent trends of making games from comics, of new versions issued pursuant to movies, of publishing gamifications and/or novelisations of games only after these games have been successfully released.

In his study entitled "Cosplay: Public Texts, Embodiment, and Intertextuality – A Multimedia Study"  $(2013)^{31}$ , PhD student Matthew Hale from Indiana University deals with the phenomenon of "cosplay" (i.e. "costume play") in more detail. He is doing extensive fieldwork at "Dragon\*Con", which he describes as the "largest fan-run popular culture convention" of the USA. Hale conducts his research in a multimedial manner, because he is using still photos, audio recordings, animated graphics and videos to create ethnographic documents that should "extend beyond the possibilities of traditional publication formats" as he explains it. He comes up with "two issues in the study of fan culture", the first being fans as critical readers, writers and "textual poachers", whose practices are essentially logocentric, based on their readings of popular medial products. Hale explains that

the pioneering works of Henry Jenkins, Janice Radway, and Camille Bacon-Smith established fan studies as a hermeneutic discipline wherein fans were conceptualized as critical readers, writers, and "textual poachers" and their communities were defined by their relationships with texts. As a result, many of the somatic, material, and ritualistic elements of fandom have been neglected because they fall outside the purview of textual analysis.

The second issue Hale addresses is the obvious lack of folklorist research on "the traditional expressive practices of fan communities". Such a circumstance is to be viewed and analysed employing the constructive of the dedicated researcher. Hale explains the problem this way:

<sup>&</sup>lt;sup>31</sup> Hale, M. 2013. "Cosplay: Public Texts, Embodiment, and Intertextuality – A Multimedia Study". http://www.hastac.org/blogs/matthew-hale/2013/10/23/cosplay-public-texts-embodiment-and-intertextuality-multimedia-study

In our absence, media and cultural studies scholars have conceptualized fandom as a folk culture without so much as consulting folkloristics and folklife studies, its canonical texts, and scholars and have used the term "folk" with little understanding of its complicated history and significance. In my research, I argue for a more phenomenological or material-semiotic approach to the study of fandom, for increased folkloristic research on fan communities and media audiences, and greater intellectual exchange between media and cultural studies scholars and folklorists.

On the whole, I fully support Hale's call for an approach to the study of fandom that relies more on folkloristic research and which, like my own research, aims at an appreciable synthesis of culture studies, literature studies, folkloristics, and fan-culture, all in all at a synthesised unit of interdisciplinary research which is already intensely inscribed in our time and age. It only has to be returned into the focus of academic as well as public discourse.

Coming back to the "transmedial expansion" of the HELLBOY-universe, it needs to be said that certainly there are far more remedialised texts in which protagonists, modelled after historic personalities or not, offer a great potential of adaptation than only HELLBOY II. Still, Prince Nuada can be perceived as one of the most special cases, because he may also be perceived as a synthesis of myth and reality in fictional flesh. He is a "Byronic Hero", a very political figure who knows that it is important to have an opinion and to be taking sides. Surely his violent means lead to a sad end for him and his family, but initially he did what he did for a good cause. He wanted to save the world of the fairy-tale-creatures. He was an ecowarrior who chose the wrong weapons and had to pay for it. Nonetheless, he does resemble Lord Byron, because Byron also was a political person who fought in the Greek War of Independence. Some similarities in their style are apparent as well.



Illustration 12: Prince Nuada

& Lord Byron

Thus, references to poets like the one we may interpret to exist between the fictional Prince Nuada and the historical Lord Byron may function in manifold ways, too. They may be inspirational role-models, archetypes of performative – and successful – self-staging in life and thus consequently also in film, when they serve as models for characters.

Furthermore they inspire fan-art and determine participatory factors which are the quintessential trigger of immersive audience-participation that takes the shape of costumes designed for comic-cons and a lot more. The **empathetic** engagement is definitely converted into a given fact and may also invite people to discuss the binary opposition of *an* **ethical** 

*right* and *an* **unethical** *wrong* in the context of the process of choosing and taking sides in conflicts. Certainly, such products with a narrative in which the "evil one" that takes to violence ultimately gets punished and descends into his own **eschatological** downward spiral, albeit he might have been influenced by noble ideas and a good cause initially, are to be preferred, because they allow for an approach conducive to establishing and promoting peaceful paradigms of thought.

The functions of character-, plot-, message-, as well as context-emphasis are surely relevant in products like the ones covered in this chapter. And, even if there were no actual poems integrated in HELLBOY II: THE GOLDEN ARMY, still several unmarked, covert references to poets like Byron, realised by integrating a very Byronic (Anti)Hero, may be discerned and subsequently alleviated the start of a discussion about such subtly employed recursions, a discussion that ideally leads to an **epistemologically** valid increase in *inter*media literacy.

No matter, how different the forms of the references we encountered may be – reaching from unmodified direct quotes that were not at all abbreviated and titles shared, over representations of written poems attached to walls on a sheet, to almost entirely covert references that may be deduced from the looks, clothing and/or behavioural patterns of some movies' remedialised lyric protagonists – the functions and emotional effects can become parts of a shared spectator-experience that culminates in active, participatory interaction with what has been seen, contextualised and understood. Naturally, talking about such medial products that are intermedially referential to a truly high degree alleviates understanding and intensifies immersion, as it can only be repeated enthusiastically.

References, whether more overt or rather covert, that allude to authors and texts that were composed during times in which writing and reading existed as an artistic coalescence of monomedial production and reception are precious, because back then the poets paid close attention to multisensory imagery synthesised with a synaesthetic wording when writing their lines and stanzas.

Moreover, the prospect of multimodal adaptation, apart from turning monomedial texts into music or more experimental stage-plays, was still far on the horizon. Nevertheless, these words were true poetry in motion that still reaches our emotional centre nowadays, albeit a recontextualisation sometimes is beneficial, because literally moving images are also moving us more strongly in the metaphorical sense. Similar to Robert Altman statement saying that "filmmaking is a chance to live many lifetimes", also the reception of especially creative, intermedially referential products provides chances for us, chances to alter our lives

by peering into the fictional accounts of others presented to us in movies. We might want consume the best and most valuable of what the movies, which are like "a machine that generates empathy", as Roger Ebert put it, provide for us. And we may wish to make an emotional investment and put effort into the serious attempt to feel into characters as well as real people, to feel into their words and actions, to try to walk in their shoes in our imagination and escape from reality from time to time. Once we fully understand what is originally given to us as a parable, we get the chance to collect new lives, like we would do in a videogame. Poetry in motion and emotion gives us "one up" and allows us to consider a "pacifist run" through life.

Let the people of every era of this planet's history join together as one! That is your only hope for defeating the enemy you face. That is the power required, should you wish to change the future.

> ~ character Belthasar, the Guru of Reason, videogame CHRONO TRIGGER (1995) ~

# 5 *Playin' it Cool*: How Videogames Bring Ancient Poems Back to Life – Poems and Videogames

The unique manner of "playin' it cool" the title literally plays with has nothing to do with pretending anything. Rather, the expression has to be taken literally here, as it refers to the process of developing and then playing videogames with references to poems and poets. Thus, videogames can help to make old poems "cool" again by returning them into the focus of attention.

Poems were employed in various videogames in the last years. Mainly, these poems take on the form and function of a Leitmotif, a read thread. Thus, they do possess a didactic value, because it is quite common practice among gamers to read up on them on the internet afterwards, attempting to relate to the storyline more emphatically and empathetically. Some games, in addition, make use of creative poetry riddles or various puzzle games. Therefore, the fact that some read the poems after they have successfully achieved the completion of the game has to be regarded as a great development that generated a positive future-prospect for the connection of poetry and visual(ising) arts.

The videogames chosen to be concentrate on in this chapter are actual melting pots of paintings/ sketches/ images/ shots/ pictures, of moving film-imagery, ludic principles and interesting structuring as well as music with its referential, yet unique lyrics and sounds.

This particular chapter is the longest one for a reason: Notably, videogames are the medial products which combine all the other art-forms and ways of visualised expression covered in this paper, being static visual art like paintings referring to poems, drawings or sculptures, the moving images of the film which is also combined with lyric words, as well as the performative element and the melodic sound of a song, with an eschatological dimension of

poetic content. Certainly, the videogames in focus also do contain poems to function in various ways that need to be explained.

# 5.1 Secondary Sources – Plunging into the Fountain of *Cool*: Poetry in Gaming

As it was stated in the first chapter of this research paper, I regard films and videogames with references to poetry and poets as "multimedial" products, even if the media do converge, because expression is realised multimodally, in spoken, visualised and acoustically perceptible modes. Nevertheless, "intermediality" is the term *preferred* here to describe the nature of such references with, because, also according to Verstraete (2010: 20), it "[...] occurs when there is an interrelation of various [...] arts and media within one object but the interaction is such that they transform each other and a new form of art, or mediation, emerges. Here the exchange alters the media [...]". Intermedial referencing and the intertextual connectivity it underlines together do emphasise an "in-between-ness" – also pronounced by Demets – and create something new by merging the best from various medial worlds, like films and games that become more precious in didactic and ethic terms owing to the poetry that has been integrated.

This "in-between-ness" is crucial, because it encourages creativity in the process of creation, as well as in the process of receiving and cognitively processing a multimedial product with a rich lyric referentiality.

In "What Video Games Have to Teach Us About Learning and Literacy" (2007), James Paul Gee (ibid. 78-79) explains the principle of such games with a "rich, ever-twisting and turning story line", which "functions differently than it does in books or movies". According to Gee, two of the "four things" he considers to be influentially adding to the "story line in a video game" also can be applied to **books and movies** (cf. ibid.79 [my bullet points]): •"The game designers' ("authors") choices"; •"Your own imaginative projection about the characters, plot, and world of the story". The other two "**are true of video games only**": •"How you, the player, have caused these choices to unfold in your specific case by the order in which you have found things"; •"The actions you as one of the central characters in the story carry out (since in good video games there is a choice as to what to do, when to do it, and in what order to do it)";

Gee also clarifies that, speaking of stories in books and movies as opposed to those in videogames, "each form has its own advantages and disadvantages" (ibid.). It will be

illustrated on the following pages that sometimes the forms also converge and the medial syntheses they result in may take on the symbiotic forms of videogames that strongly rely on cinematic techniques and also ludically reinterpret and remedialise sequencing-principles, like for instance in L.A. NOIRE where cases have to be solved, adding a "concreative", interactive dimension to crime series on TV or crime movies, while maintaining a connection to written poems that may all the more serve to structure the narrative.

In the summarising appendix to his book, which was already pointed to, Gee summarises the learning principles he explains in more detail in the main chapters, which may sometimes overlap (ibid. 221-227):

The "**Semiotic Principle**" (42, 221) is applied when "learning about and coming to appreciate interrelations within and across multiple sign systems (images, words, actions, symbols, artifacts etc.) as a complex system is core to the learning experience".

This principle definitely is to be understood as one connected to the overallexperience of gaming, because without the ability to recognise a sign as a sign, we would not be able to put it into the right context and would not be able to eventually decode its meaning. Also references to poems and poets are relevant in this respect, because the interplay of references to pretexts with the "images, words, actions, symbols, artifacts etc." of the present multimedial product can contribute to *inter*media literacy.

The "**Identity Principle**" (64, 222) states that "learning involves taking on and playing with identities in such a way that the learner has real choices (in developing the virtual identity) and ample opportunity to mediate on the relationship between new identities and old ones. There is a tripartite play of identities as learners relate, and reflect on, their multiple real-world identities, a virtual identity, and a projective identity".

I assume that the "Identity Principle" thus also can be understood as one that alludes to the feature of "character customisation", being the initial choice of one character for one's gameplay – a character whom we give a face by selecting the shape of the nose, the eyes, the mouth, or of individual scars, the colour of the eyes, of hair, or the special abilities to fight better or cast impressive spells. Then there is the opportunity to upgrade these skills or increase special abilities by collecting "experience" (also, for instance, realised alternatively, and in addition to conventional experience-points to be gained, as "karma" which is received for good deeds), "fame", "coins", or something similar, or by levelling up, depending on the console and game-franchise involved. Forming relationships and/or developing them further, also in relation to deep emotions unfolding between same-sex couples like in MASS EFFECT, empathetically feeling into other characters in addition to the one we assume control of, or

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entering fights or engaging into a romance with another character – all these virtual interpersonal developments may mildly affect the gamers' private lives, especially whenever they are related to either online-multiplayer achievements of console-games or MMORPGs (massively multiplayer online role-playing games) to be played on the PC like the well-known WORLD OF WARCRAFT (WoW).

The "**Self-Knowledge Principle**" (64, 222) involves the assumption that "the virtual world is constructed in such a way that learners learn not only about the domain but about themselves and their current and potential capacities".

This principle is very likely to overlap with other ones, especially with the "Identity Principle", because apart from the game-based "virtual identity" also "real-world identities" and the "projective identity" enter the picture. In combination they all alleviate the process of estimating and evaluating one's actual capacities and abilities in playing games, but also in deducing meaning from what Gee explained as "interrelations within and across multiple sign systems".

The "**Text Principle**" (106, 224) explains that "texts are not understood purely verbally (i.e. only in terms of the definitions of the words in the text and their text-internal relationships to each other) but are understood in terms of embodied experiences. Learners move back and force between texts and embodied experiences. More purely verbal understanding (reading texts apart from embodied action) comes only when learners have had enough embodied experience in the domain and ample experiences with similar texts".

Thus, embodied action and experience in the games that learners play take on an essential role in grasping the entire artwork as a whole creative unit they can interact with. Furthermore, texts that have to be read *in* videogames often only appear to augment embodied action. Rarely, they stand for themselves. However, sometimes they have a special value of their own, like in L.A. NOIRE where the poetry-extracts that were integrated function as quintessential clues to solve a crime case and thus become relevant written texts in their own right, doing a lot more than just appearing on the screen as a supplementary unit of explanation.

The "Intertextual Principle" (110, 224) according to Gee maintains that "the learner understands texts as a family ("genre") of related texts and understands any such text in relation to others in the family, but only after having achieved embodied understandings of some texts. Understanding a group of texts as a family (genre) of texts is a large part of what helps the learner make sense of such texts".

By this, Gee means that once gamers have mastered certain game-genres they find it easier to play products of the same genre as they are likely to share common features of gameplay, structure of the narrative and how the storyline is presented, points of decision and freedom of choice, degree of "openness" of the world they may roam around in, or other such features. According to Gee, gamers at a certain point also learn to group the related texts together, like for instance the guides for fantasy role-playing games, which he mentions.

When applied to poems featured in videogames, the "Intertextual Principle" is of utter importance, because texts that appear in a different modality and realisation within the game have to be recontextualised. They need to be put in relation to their new environment of representation, which requires a lot of understanding for the relationships between texts and especially between texts that were transmedially adapted across the media, making them intermedially referential, as they also somehow synthesise elements from different media in one newer product.

The "**Multimodal Principle**" (110, 224) maintains that "meaning and knowledge are built up through various modalities (images, words, symbols, interactions, abstract designs, sounds, etc.), not just words".

This also means that "multisensory imagery" (cf. Starr, 2010) may be invited in, because it combines various codes and also modes of realisation in order to empathetically verbalise, visualise, or make otherwise graspable what is meant to cognitively affect us and also directs our way of playing and dealing with the orders we are given during gameplay.

The "**Transfer Principle**" (142, 226) includes the necessary step that "learners are given ample support for and opportunity to practice transferring what they have learned earlier to later problems, including problems that require adapting and transforming that earlier learning".

This principle also implies a possible, epistemologically relevant increase in general – and of course in addition also rather specific – knowledge that does not only prove helpful at later stages of gameplay, but may, in particular cases, also be applicable to other problems that have to be solved in professional or everyday life. Similarly, the ability to contextualise and understand the messages of poems might be fostered as soon as people have learned how and with which intention these may have been embedded into videogames.

When the "Cultural Models About the World Principle" (176, 226) is involved, "learning is set up in such a way that learners come to think consciously and reflectively about some of their cultural models regarding the world, without denigration of their identities, abilities or social affiliations, and juxtapose them to new models that may conflict with or otherwise relate to them in various ways".

The "**Cultural Models About Learning Principle**" (177, 226) states that "learning is set up in such a way that learners come to think consciously and reflectively about their cultural models of learning and themselves as learners, without denigration of their identities, abilities, or social affiliations, and juxtapose them to new models of learning and themselves as learners".

Last, but not least, the "**Cultural Models About Semiotic Domains Principle**" (177, 226) suggests that "learning is set up in such a way that learners [...] think [...] about their cultural models about a particular semiotic domain they are learning [...]".

These three "Cultural Models" inform us about the constitution of ways of learning "about the world", "about learning" and "about semiotic domains" that certain games may encourage.

In the context of "pacifist runs" through in-game worlds and levels, the "Affinity Group Principle" (212, 227) has to be understood as crucial, as it explains that "learners constitute an "affinity group," that is, a group that is bonded primarily through shared endeavours, goals, and practices and not shared race, gender, nation, ethnicity, or culture".

This principle can also be interlinked with Wik's (2010: 73-90) argument that the present "transmedia narrative transcends different media platforms" and that essentially each movie experience is multifaceted and spectators play an interactive role, making movie experiences – but also game-experiences – whole at last.

All of these principles of learning compiled and explained by Gee make sense when applied to the examples I decided to concentrate on, because they focus on individual as well as group-identities, on virtual as well as actual fragmentary identities which play an integral part in all of our lives, as we continually yearn for the moment when we finally know who we really are. Especially during the stages of adolescence these principles of learning activated by the act of playing various, but well-chosen videogames may contribute to the formation of stable pillars of identity, because young people may want to play when they feel left alone, but also when they decide to seek their adventures in multiplayer adventures. To avoid extensive gaming from turning into an addiction, it has to be consider as being especially important to make games part of didactically relevant discussions in learning- and teachingenvironments.

Jane McGonigal's book "Reality Is Broken – Why Games Make Us Better and How They Can Change the World" (2011) and Manfred Spitzer's "Digitale Demenz – Wie wir uns und

unsere Kinder um den Verstand bringen" (2012, on digital dementia) both seem to be a bit "over the top" and demonstrably mark two extreme positions, two poles of a videogamerelated opinion-scheme. McGonigal believes gaming to be something designed exclusively "to make us happy", because "gamers have had enough of reality" (McGonigal, 2012: 2). She goes on to argue (ibid. 3) that "reality doesn't motivate us effectively. Reality wasn't designed from the bottom up to make us happy. And so there is a growing perception in the gaming community: Reality, compared to games, is broken". Then, she sustains that it is even a "phenomenon" which "economist Edward Castronova calls [...] a "mass exodus" to game spaces" (ibid.).

It is quite understandable that such statements are uttered by someone who has worked in game-design herself. And yes, some games give us the chance to escape for a few hours, to yield to the (basically false) assumption that "virtual" friends we may share time with during online-achievement hunts are true friends who are always there for us. But there is more than that and not all gamers believe reality to be broken just because they seek their momentary luck in time spent gaming. Some are dedicated, activist minds who want to fix what is broken. Besides, not every shooter turns gamers into psychopaths, which, on the whole, is what Manfred Spitzer maintains.

In his book on the looming danger of digital dementia, caused by the excessive use of new media that young digital natives as well as adult users are exposing themselves to, the psychiatrist Manfred Spitzer (2012 [my translations and paraphrases]) states that this metamedial development is on the verge of shaking our society to the very foundations. In the introduction he refers to the article "Is Google making us stupid?" by Nicholas Carr, which has been developed further into a full book entitled "The Shallows". Spitzer (ibid. 11) adds that there are many more factors promoting the decay of the ability to "think for ourselves", such as computers, smartphones, games consoles, and television which owing to their impact on the users' cognitive and linguistic potential constitute a major threat.

According to Spitzer the brain is learning permanently (ibid. 15, 37), is continuously being modified through learning and activates the growth of synaptic connections as neuroscience has taught us. He summarises the thoughts of Carr who concedes that his use of media like the internet has led to a particular lethargy in processing information (ibid. 14). Spitzer also explains that dementia is more than just forgetfulness (ibid.18). It includes the stagnation or even the loss of competences related to productive efficiency, to thinking, the capability of taking criticism and the ability to overlook the accumulated plentitude of informational impulses. The bottom line is that those who delegate thinking and let machines do it for them can never become true experts (ibid. 16).

Navigation of thought, but also of one's way through time, orientation in space, and reality are hampered (27-29), cerebral areas responsible for learning capacities cannot expand further (37). Neurons, however, can be trained like muscles (46) and made to grow by means of cognitive training, like, as I am suggesting, for instance memorising poetry – or possibly dealing with excerpts of poems that have been integrated into videogames. Spitzer asserts that "you *are* your brain!" (50 [my translation]).

Concerning media-addiction, Spitzer (2012: 266-295) explicitly criticises videogames, which McGonigal believes to be the answer to every question, preventing each eschatological thought, turning gamers into empathetic role-models for all ethical thinkers - which is also simply not the case. There are always exceptions and if we neglect the importance of talking about videogames and their (intermedially referential) content, 'Spitzerian' dangers may eventually rise. Indeed, initiatives like the German Projekt Eltern-LAN (Project Parental LAN), which Spitzer mentions (291), implemented to introduce games to parents and teachers and to discover – and increase – their gaming-competences, remain questionable measures. TRUCKERMANIA, COUNTER-STRIKE and WARCRAFT III are well-known online-games, but the assertion that those who do not play them lack essential key-competences, as uttered by the political authorities in charge (cf. Spitzer, 2012: 292-293), is to be interpreted as mere propaganda, introduced to the advantage of producers and political parties. Parents need to know what their children spend their spare time and money on, that is a fact. Nonetheless, public money is required to pave a way towards didactics of media literacy which aim at an efficient work with what is there. It is unlikely to suffice for parents to know how LANexposed learners engage in the newly emerging form of social contact established via gaming. In fact, everyone involved in the education of young learners, be it at home or be it in schools and universities, has the duty to at least make an effort to find out what is in these games that can be adapted didactically and used to improve language skills, but also social competences. Teaching with and learning from what is there encourages teachers to dedicate time to modern (dis)comforts of new media, which increases their social sensitivity in terms of sensing and analysing their students' needs and strengthens their ability to adjust their teaching methods accordingly.

Apart from the depiction of violence in videogames, there are movements on the rise that promote an alternative: Some gamers follow the emerging trend of "pacifist runs", in which they face the challenge constituted by the mission of hurting nobody during their runs, neither human being, nor animal.

Indisputably, an overuse of media deteriorates the quality of our REM-sleep and consequently may initiate human beings' long descent into depression (274-273). The incontestability of this fact does not eradicate the finding that Spitzer's rather destructive approach is located at the very core of the irreversible status quo of media as an integral part of daily life. Just like we *are* our brain as Spitzer puts it, we *are* the media we use, and these media are us in some ways. This means that they affect our daily routine and that we cannot refrain from using them at work, in recreational moments or in our leisure time. It might not sound sufficiently scientific to say that 'we' are humans caught in between media – I insist on including myself – and do no longer have a real choice to shut down all multimedial sources of information, entertainment, infotainment or edutainment. But it is true that we *are inter*medial, "concreative" beings as well and this is not bad, essentially. This is something to build upon.

I would not want to ignorantly life my life without paying attention to the news, even though they weigh heavily on my activist heart and soul every single day and night. We need to know the whereabouts of war, conflict, hunger, torture, pain, as well as empathy, love, gratitude, or civil courage. I am neither superhuman, nor a super(wo)man. All the more I am inscribed in my time. Still, I will not write my true, conscious, ethically aware and empathetically open true self off. We are what we draw from the media that surround us and what we draw from them we can definitely choose rather freely. Just like TV-series, movies, or songs, existing videogames have by now achieved an almost traditional significance in the world of gamers. Production companies will not stop investing into their conceptualisation. We have to life and come to terms with what is there which indicates a necessity to work with these medial products. Pupils and students need to be made aware of the crucial disparities between wars waged in a game and the need to strive for peaceful, democratic living-together in our current reality, which may seem broken, but is not lost and can be fixed. Equally, they can learn about poetry when it is included in a film, a song or a game. All that needs to be done is to have these medial products put in a didactic and/or a social focus to be chosen deliberately and according to their didactic potential. Therefore, I try to be making valuable suggestions as to which "texts" to concentrate on in the turn of this research paper.

If games are played on a regular basis, the gamers have to know what they are doing, not only in the sense of various "Cultural Models" of numerous ways of learning, but also in terms of ethics, in terms of relevance for media literacy, and – most importantly – in terms of deducing the right meanings from sometimes really subtly implied messages. These messages

have to be brought to the fore and this has to be done by talking about games and by picking out those which have distinct qualities, especially in the field of intermedial referentiality.

Of course we need to address potential problems of new media. However, we also need to demonstrate how some work to encourage various ways of learning and developing *inter*media literacy further, because this is how our reality is made up – it has become a fabric of multimedial products that are meant to stay and which will take a permanent place in the actual realities of individual human beings who happen to be gamers, too. Thus, also mediating authorities have to learn to *work with what is here*, because it *is* meant to stay.

Surely, not all videogames or movies have educational or epistemological value, but some do, and those have to be chosen with great care, because they may prove to be intermedially precious products which might also be motivating. We have to discuss them and bring their literary implications to light. Provided this has been successfully achieved, and some games of special, distinctly positive value have been marked and reserved for discussion, we might want to support at least a part of what McGonigal (2011: 354) concludes (and I am consciously omitting the slightly exaggerated last part in my citation):

We can no longer afford to view games as separate from our real lives and our real work. It is not only a real waste of the potential of games to do real good – it is simply untrue. Games don't distract us from our real lives. They *fill* our real lives: with positive emotions, positive activity, positive experiences, and positive strengths. Games aren't leading us to the downfall of human civilization. [...]

As we have seen, positions and opinions on the value of videogames in present-day society and their possible implications for the future are poles apart. To bridge the gap, we need to pay attention to such products which really refer us to indisputably valuable medial realisations – like 'canon-approved' poems in the context of this dissertation.

Intermedial references in games are likely to take on the primary **form** of stanzas that are recited, of characters named after iconic poets or their lyric protagonists, of locations named after these authors or their (anti)heroes and (anti)heroines, of game-titles which may cite the titles of poems or the names of lyric personae.

They frequently have the **function** of a Leitmotif, a literary clue, a verbalised map, a red thread through the variants of diversely structured narratives and storylines. They affect the "productive audience", the "interactive spectators", the multiactive gamers by drawing them deeper into their intermedially interesting worlds and making them empathetically relate to the characters' fate, or to the destiny of certain groups.

Examples of forms and functions in videogames, other than these I will concentrate on in more detail, that were realised in notable ways are, for instance, locations – like the one that can be found in the videogame THE ELDER SCROLLS V: SKYRIM. Therein, the location "High Hrothgar" exists, which carries the name of the king in the Old English epic *Beowulf*. In the game DANTE'S INFERNO, Alighieri both as historical person and poet as well as iconic figure contributes to character-, plot-, as well as message-emphasis. Even the runs demonstrate aesthetic references and the storyline structurally imitates Alighieri's text in terms of levels as well as difficulties of runs, because the further one gets into the circles of hell, the more difficult turn the levels. Also references to music can be found. For instance, in GABRIEL KNIGHT II: THE BEAST WITHIN from 1995, which is an interactive movie like many early videogames, an offspring of the Ritter-family, who knows Ludwig of Bavaria, with an affinity to the arts, architecture and words, at the end of one chapter finds the scores of an opera by Richard Wagner that were believed to be lost.

If videogames which refer to artistic pretexts are turned into interesting topics of academic as well as public discourse, it may become an at least slightly more common practice among gamers to read up on poem and poets on the internet, or via consulting other sources, after gaming and recognising these references or after having learned about poems embedded in games or movies from friends or in institutionalised learning-environments.

When people become increasingly aware of intermedial references, the probability that they also will find it easier to emphatically relate to storylines, characters and messages could very well increase alongside other epistemologically important effects like a steadily rising, strong *inter*media literacy.

### 5.2 There Will Come Soft Rains – The Poetry of FALLOUT 3

I decided to intensively work with the videogames FALLOUT 3, L.A. NOIRE, and MASS EFFECT in this paper, because all three games quite prominently feature important extracts from poetic texts and thus serve to illustrate the intermedially referential richness of these particular videogames.

In working with FALLOUT 3, I consider it best to begin by pointing to my contribution to the AAAS Conference on American Utopias, held in Salzburg in 2013, entitled "*There Will Come Soft Rains*: The Intermedially Referenced Foreshadowing of Postapocalyptic Dystopias in Videogames and Songs". Therein, I am explaining the connection of the videogame FALLOUT 3 and both the poem and the short story with the title "There Will Come Soft Rains" and to the songs "Water" and "Shore Serenity" from the album *One Hour By The Concrete Lake* by the band Pain of Salvation. I managed to discern the connections to the album all by myself and believe them to be of great significance within the framework of the 'Four E's of Edutainment' – and additionally they are precious owing to the intermedial links

established between movies' aesthetics, videogames, poetry in motion and emotion, and songlyrics, being all the main areas in the focus of this dissertation combined.

Evidently, the main connection to the 'Four E's of Edutainment' is an overt one. However, in the turn of this chapter of the dissertation, possibly occurring, more covert allusions to these 'Four E's', and also to more implicit references to other works of literature that *come into play*, in the literal sense of the expression, need to be made visible and understandable.

# 5.2.1 *There Will Come Soft Rains* – The Intermedially Referenced Foreshadowing of Postapocalyptic Dystopias in the Videogame Connected to Two Songs

These are dark times. Where will we be when the atomic bombs fall? When does a bleak dystopian vision embrace actual foreshadowing of a looming apocalypse? Where will we be when the acid rains set in?

In poetry and in lyrics the borders between dystopian and postapocalyptic wasteland are consciously made to blur.

If we regard 'Dystopia' and 'Apocalypse' as a binary concept, a dichotomy, we might want to see dystopia as the fictional one. It denotes something not real yet, imaginary, alluding to atrocious regimes, humanoid androids, deformed creatures in the Uncanny Valley, deviating from the axe of human likeness that were born from pain. Dystopian worlds are likely to function as warnings, to seriously appeal to affective emotional responses, to make us feel frightened and eventually make us change our wrong ways.

An apocalypse might transcend the borders between real and fictional, a postapocalyptic wasteland is an ever-looming threat, the sinister, ominous consequence of uncompromising progress.

This dichotomy is somehow dissolved in the FALLOUT-videogame-series. The third installment synthesises and foreshadows a hybrid. It postulates a postapocalyptic dystopia, borrowing from poem and short story both entitled "There will come soft rains", while the songs "Water" and "Shore Serenity" from 1998 constitute the connective element between the pretexts from 1920 and 1950 and the 2008-game, dealing with actual sites of catastrophe stained by humankind.

Those beings trapped in an excruciating cryptid condition give us the creeps and send us down into the "Uncanny Valley" (cf. MacDorman & Ishiguro). There, on the threshold of fantasy out into the open of reality, in between human and humanoid, in between horrible and

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horrific, if we reconsider "The Pleasure Principle" and Philip Larkin's call for an audience for poetry that is not exclusively academic, our eerie emotions are dwelling.

Whenever we consider the frightening postapocalyptic scenarios depicted in "There Will Come Soft Rains" by Sara Teasdale and Ray Bradbury, FALLOUT 3, and the songs "Water" and "Shore Serenity", it illustrates that poem, story, videogame and songs combine the fear of an insecure future with warnings about fateful present misconceptions of progress.

Multimedially adapted dystopias can potentially teach us a lot, like empathy for each and every living being with a heart unethically doomed to beat in the crescendo of extinction.

Students, pupils and lifelong learners around the globe do watch films, listen to songs, and play videogames in various casual environments, prompting the exponential rise of media literacy, precisely *inter*media literacy'. When, in the context of a visual*ising* culture, poetry is translated into motion, transmedially adapting the original text, we arrive at 'poetry in motion and emotion' – a poetry that, if chosen well, touches our innermost emotional core.

In the gaming-community, recent attempts of "pacifist runs", challenging the gamers not to hurt anybody, neither human being, nor animal, have emerged. An increased consideration of videogames is required, as they might help us to understand what went wrong and visualise the havoc, as poems and lyrics employ synaesthesia to bring dying worlds to a warning life. Together, these manifestations of warnings can change our notions of peace, which is more than a state of not being harmed or under obvious threat.

# 5.2.2 The Links between "There Will Come Soft Rains" and FALLOUT 3 in Detail

In his article "Intermediality and Media Historiography in the digital Era" Jürgen E. Müller (cf. Müller, 2010: 19) states that "intermediality includes social, technological, and mediarelated factors". Furthermore he makes a distinction between intermediality and inter**art**iality, which he identifies as being the, restrictively oriented, reconstruction of interactions between the arts and the process of artistic creation. This means that interartiality follows a "poetological" tradition, as he observes. In this paper it is one of my aims to demonstrate what the unity of both concepts and their converging realisations can achieve when welcomed in into visual*ising* culture.

Müller, who calls for an "integrative media research" to emphasise the potential he sees in an "intermedia research axis in the digital era" (ibid. 32), also explains (cf. ibid. 30) the familiar principle that in a game the player has to solve a series of problems and that individual acts are generated by a set of rules, which means that gamers are offered various

options for action to complete a game. Thus, if games are adapted and turned into movies, these film versions of games have to transform and reconfigure ludic and narrative principles. Logically, gamifications of movies have to work to translate aesthetics, adapt and restructure storylines, implement characters that either explicitly or implicitly refer back to the film as a pretext and add a more interactive notion. Hybrid-forms like interactive movies, again, reduce the "quest" in the true sense of the word in favour of offering psychologically considerable options or alternative ways of dealing *with* or reacting *to* problems. One can deduce from Müller's call for an "integrative media research" that the idea behind it signifies that also the forms, functions and effects of references to written pretexts like poems and/or their authors need to be taken into consideration.

Contrary to the depiction of violence in videogames, there are movements on the rise that promote an alternative: Some gamers follow the newly emerging trend of Pacifist Runs, in which they face the challenge constituted by the mission of not hurting anybody during their runs, neither human being, nor animal.

The first multimedial product in focus in this chapter on poetry referenced in videogames is the game FALLOUT 3. This particular videogame constitutes a tripartite intermedial nexus and provides the recipients, in this case the gamers, with an artwork in motion that is rich in referential indications and implications that re-connect it with identifiable pretexts. These genotexts are the poem *and* the short story both entitled "There Will Come Soft Rains", the poem by Sara Teasdale, innovatively thought-out in 1920, and Ray Bradbury's short story, which directly quotes from the poem and adapts the warning by integrating it into the narrative framework of prose, written in 1950. FALLOUT 3 quotes from them and thus intermedially adapts dystopian scenarios after maximum-credible accidents.

Since the videogame combines the moving image – thus the literal "movie", the motion picture, to etymologically correctly use this abbreviated synonymous term for "film", in its multimedially coded realisation, with an extensive, allusive intermedial orientation –, it is worth taking a closer look at the forms, functions and effects of references employed. Following the creative pattern of extracting textual and metatextual elements from different media and subsequently merging together what is most intriguing, FALLOUT 3 actually intermedially references the foreshadowing of postapocalyptic dystopias, because both the written genotexts and the videogame as the phenotext encode messages of eco-criticism, warning mankind to change its ways. This hypothesis is to be supported by extracting, categorising and analysing these references and their messages which are based on the bleak prospect of nuclear fallout in more detail now.

Another unit of critical thought about the intermedial formation of FALLOUT 3 is related to an attempt to highlight the connection that can be discerned between the literary pretexts, the game and the album "One Hour By The Concrete Lake" by the band Pain of Salvation, especially focusing on the songs entitled "Water" and "Shore Serenity" which encode looming threats to all living beings on earth and undeniably predate the FALLOUTseries. It needs to be revealed that both the songs' and the series' plot are united by a protagonist who is being confronted with the dystopian, ominous circumstance that "Water's for the chosen, water's for the few", as lines from the song "Water" portentously posit. A consideration of songs which are an integral part of popular culture, but especially eschatologically oriented sub-culture, is feasible, because the title of this research paper, Poetry in Motion and Emotion, not only refers to poems embedded in movies and videogames, being non-static, emphatically visualising, dynamic media. It also alludes to poetry being moved, poems being transposed from one medium into another, being translated from their written into their visualised form. Apart from also citing the title of a song by Johnny Tillotson about a girl that is seen as the incarnation of poetry, poetry that is made to move, to migrate, that is set into motion and modified to emotionally move us more strongly, is consciously being relocated and rather explicitly invites the medium music into this paper.

Now, if one considers poem and short story with the title "There Will Come Soft Rains" to be the genotexts and reads the videogame FALLOUT 3 as well as the album *One Hour By The Concrete Lake* with the songs "Water" and "Shore Serenity" as phenotexts which refer to the pretexts in various ways – as suggested by the chronology of their creation – the realisations of videogame and album can be identified as bi- and multimedial adaptations. Diverse modifications have been made to the pretexts, the plot has been reinterpreted, interspersed with actual tragic events and sites of catastrophe – all converted into hostile spots by human beings, provoked by inhumane hubris. Nonetheless, the fairly overt message of all these texts with different medial codings conjointly work to establish the montage of one meaning that is inherently highly creative, but has to be perceived as an equally serious warning, too. It is a visualised and verbalised tocsin ringing out symbolically, one that previously went unnoticed, but was meant to waken mankind. Otherwise mankind may potentially perish not too far in the future.

## 5.2.2.1 The Poem

In analysing the medially adapting realisations of the original poem by Teasdale, which undoubtedly was the first text to be produced and even preceded the invention and eventual devastating usage of nuclear weaponry during the Second World War, a closer look at its text is required.

The poem "There Will Come Soft Rains", which consists of 12 lines, divided into six rhyming couplets, has been published in her collection *Flame and Shadow*, a title which evokes connotations of destruction and havoc immediately. The story narrated by these lines verbally frames the picture of a world devoid of human life. After the extinction of mankind as a result to war, natural ambience gradually regenerates itself and recovers from the 'human stain'. It will keep reclaiming its ground until it can fully flourish and unleash its forces. Soon traces of human life will no longer aggressively cultivate nature into a forced state of captivity:

There will come soft rains and the smell of the ground, And swallows circling with their shimmering sound; And frogs in the pools, singing at night, And wild plum trees in tremulous white, Robins will wear their feathery fire, Whistling their whims on a low fence-wire; And not one will know of the war, not one Will care at last when it is done. Not one would mind, neither bird nor tree, If mankind perished utterly; And Spring herself, when she woke at dawn, Would scarcely know that we were gone.

This poetic apocalyptic vision on the one hand, unknowingly, foreshadows many destructive incidents throughout history yet to follow, while on the other hand it translates a sinister image emerging from the inner eye of a sensitive poet, affected by the wrong decisions taken by mankind, into words. Thus Teasdale's composition is rendered comparable to the verbalisations of the most essential issues the young Austrian expressionist writers dealt with, too. Synaesthesia played an important part in setting their visions in scene.

In "There Will Come Soft Rains" the colour "white" becomes anthropomorphised and is "tremulous" as the precarious situation demands it, a "sound" may "shimmer", spring is personified by associating the season with an emphatically capitalised S with a woman slowly awaking from slumber, the red feathers of a robin are visualised as a "feathery fire", an expression which also connotatively suggests a connection to the antithesis of "flame and shadow", meaning war and its aftermath, the dichotomy of life and death, the binary opposition of violent death and the relieving escape from it by flying away – an ability alien to mankind.

When concentrating on the poem, the both fatal and also forward-looking tendency to viewing humans as being doomed to become extinct – pursuant to having been subjected to machine-supremacy and thus having been overthrown by the fatalist fruits of their own progress, as it shaped the lives and art of expressionist writers like Georg Trakl, Georg Heym and Gottfried Benn – needs to be considered as well. In their works they kept an eerie eye on the colours, shades and shapes that would be emitted once the end of the world would come and be about us.

The writers were all ears as far as the sounds of end time are concerned. They made their visions converge and tried to repaint them with words around the year 1900 and therefore in close temporal proximity to Sarah Teasdale's productive period. By regarding human life as a hybrid-entity emerging from a blend of profanity and fragility, they felt drawn to the harbingers of subversion. This can be illustrated by the title "Weltende", which has to be translated as "End of the World", if the translation shall be oriented towards the temporal aspect, but which has to be "World's End" if the local dimension is selected, because the poetic German word "Weltende" actually encompasses both meanings, even though a tendency towards the apocalyptic "end of the world" is recognisable. The title was chosen to introduce two poems, the first one was written by Else Lasker-Schüler in 1905 and the second one by Hans Davidsohn, alias Jakob van Hoddis, in 1910, which means that both poems preceded Sara Teasdale's text published in 1920. However, just like her poem, the poems in the German language have turned into verbal icons, they solidified into emblematic units of lyric expression and by now they are mementos of an era which, according to Georg Heym's expression in his diaries (cf. Buck, 2010: 194), was a "time cracking with madness" (my transl. of "vor Wahnsinn knallende Zeit").

Probably it was owing to his existence in the close quarters of a reality shaped by decay that Heym also developed an interest in the transpositions of stories into spheres where science fiction offers a (milky) way to escapism. According to Buck (ibid.) Heym's interest in sci-fi narratives can be proved by references the poet had left in his literary remains. He pointed to Kurd Laßwitz's *Auf zwei Planeten ([on] Two Planets)* and H. G. Wells's *War of the Worlds* from 1897/98.

These are the two poems in their original language:

van Hoddis: Weltende (1910)

Dem Bürger fliegt vom spitzen Kopf der Hut, In allen Lüften hallt es wie Geschrei. Lasker-Schüler: *Weltende.* (1905) Es ist ein Weinen in der Welt, als ob der liebe Gott gestorben wär, Dachdecker stürzen ab und gehn entzwei Und an den Küsten – liest man – steigt die Flut. Der Sturm ist da, die wilden Meere hupfen An Land, um dicke Dämme zu zerdrücken. Die meisten Menschen haben einen Schnupfen. Die Eisenbahnen fallen von den Brücken. und der bleierne Schatten, der niederfällt, lastet grabesschwer

Komm, wir wollen uns näher verbergen... Das Leben liegt in aller Herzen wie in Särgen.

Du, wir wollen uns tief küssen... Es pocht eine Sehnsucht an die Welt, an der wir sterben müssen.

These two poems, when read as complements to one another, represent the two main dimensions of metaphor also discernible in Teasdale's poem, which are drawing on an interference pattern of looming terror and a sadness, located somewhere in between melancholy and despair.

The lines by van Hoddis contrast the banality of human existence, both bizarre and paradox, as uttered by "most people are suffering from a cold" and "hats are flying off pointed heads" with the terror of "trains falling off bridges", "tides rising at coasts" and "roof-tilers [who] are falling from heights and are torn asunder" [my transl.]. The latter terrors are reported by the newspaper and somehow criticise the early forms of printed media.

Contrariwise, the three stanzas of Lasker-Schüler's poem concentrate more strongly on the emotional impact and report on a constant mourning, a crying heard in a world deprived of dignity and devoid of any signs of the presence of a God to believe and confide in, although a deity seems to be wanted.

Karl Jürgen Skrodzki (cf. Skrodzki, 2000) summarises previous secondary sources when stating that the weeping the author refers to is connected to the motif of the morning people of Israel in the Old Testament after the destruction of temples and the captivity to follow. Lasker-Schüler herself knew the real as well as the intellectual confinement of exiles all too well. She had to emigrate, to Switzerland first, in 1933, and then she had moved on to Palestine. Also to Jakob van Hoddis the cruelty of humankind and the abomination of the Holocaust remained no secret. Born Hans Davidsohn, he used an anagram as his pseudonym. Having written renowned texts, including his most famous "Weltende", his health deteriorated and he was deported and executed in the concentration camp of Sobibór in Poland. The poem was selected by Kurt Pinthus to open his poetry anthology *Menschheitsdämmerung*<sup>32</sup> in order to clearly expose its main concern at the outset.

The ciphers, which encode the looming threat of the end of the world, and the melancholy or the sadness generated by hopelessness, in Teasdale's text are realised as a

<sup>&</sup>lt;sup>32</sup> Translations: "Twilight of Humankind" in reference to "Götterdämmerung", meaning downfall, "Dawn of Humanity" used in official translation in 1994;

synthesis which seemingly eases the primary severity of the impact her metaphors and personifications have on the readers. One, logically, has to dig deeper. This does not mean, however, that the message is less significant or pronounced. Her wording is of a rather 'secondary severity', the effect is created by the deceptive mildness of her metaphor, which elicits the warning hidden in between lines and words. Once this poetic technique has managed to initiate the alert-phase on the part of the readers, this Memento Mori motif with its long tradition, implicit on the textual level, but perfectly clear to all who also think about what they are reading when they read on the interpretative level, can be antithetically opposed to the image of the gentle, awaking female figure of Spring returning into her natural realm, into a habitat freed from the signs and sites of human vanity. Now it is Lady Spring's turn. She is the allegory of a new season. She is the one who gently walks the earth and has reclaimed her natural realm. She admires what is there and does not look behind. Provided that mankind perished as the consequence of a catastrophe, her ignorance is bliss. She awakes at a dawn that sometime before must have put mankind to eternal sleep and vanity to rest the last dawn of mankind when nothing but a poem is left to recall the existence of people, the twilight of humanity, a Menschheitsdämmerung that does not refer to the dawn as a new beginning, but rather to one last dawn to demarcate the point of extinction after humanity had spread its metaphoric daedal wings to fly straight into the symbolic sun. Human hubris has shown its horrid, burnt face in many a dark chapter of history. Some humans felt superior to others and exercised their dominion in most atrocious ways.

Teasdale, along with Lasker-Schüler, van Hoddis, and other creative individuals who are conscious of the pernicious status quo of a planet inhabited by people, set a darker kind of poetry in motion by evoking unique imagery with the words they decided to use. Teasdale made her poem moving in the emotional sense, it moves its readers until today and invites them to change their ways or to help changing the ways of janiform authorities who frequently do not practice what they preach, who by now are even able to fly, but have not yet learned to feel empathy.

#### 5.2.2.2 The Short Story

When Ray Bradbury took up the poem in his short story, he aspired to a similar message to be communicable to his audience and added a short story to the corpus of "There Will Come Soft Rain"-texts. Thence, the poem 'moved on', it was transposed from the poem as a medium in its own right into the written medium of his story. In the videogame then, the intermedial

reference to the poem, as it is prominently embedded within the plot, adds an actual visual dimension to the lines.

However, one must not forget that the short story is already rich in visualising metaphors, it makes use of synaesthesia and colour-symbolism, in it, Bradbury thematises paintings, static visual artworks, by mentioning their chemical transformation through fire. In the story they went from being consumed by flames to ending up being buried under the shadow of their own ashes and thus they also relate back to the title of Teasdale's collection. The artworks are documents of a civilisation at its cultural zenith, not willing to accept that simultaneously the sun is about to sink on their empire of ignorance. Hence, his writing equally is to be comprehended as writing on the wall as well, on the wall of a house on the verge of being destroyed, like the one in the short story. One has to read and understand it before it is too late.

Despite the sombre nature of the short story, it, again, is Bradbury's wording that renders it special. As Teasdale managed to do by using synaesthesia, anthropomorphisms, spring as an allegory, and a title foreshadowing a soft spring-rain that "knows" nothing of the war that once was waging, but, given the real developments, might pour down in acid drops, Bradbury also employs interesting stylistic devices. He does so thirty years after Teasdale's poem had been published. Bradbury chose the title to open his story, which was part of the volume The Martian Chronicles. But, although it is an obvious, overt reference, this is not the only allusion to the poem. Rather, the story expands on the key-elements aligned in the pretext. Additionally he employs a direct reference, citing the unmodified poem as a whole unit. Bradbury extends the metaphor of wasteland stretching over postapocalyptic soil and inscribes the experiences of nuclear warfare that mankind had to make during World War II. The Bombings of Hiroshima and Nagasaki have drastically demonstrated the tragic downsides of progress. Acid rain had become another actual threat and mankind had to cope with the lethal side of advanced atomic technologies. In addition, more obviously, the poem is even being recited by a voice coming from a kind of a tape-recorder in a house that appears to be "automated", as it is trying to wake a family of four, to prepare pancakes for their breakfast, to send them off to work and school. A voice-clock is "singing" in the living room and only little traces of the family that must have vanished instantly remain "painted" on a wall or, to use the visualising wording of Bradbury "their images burned on wood in one titanic instant", like it actually happened with the silhouette of a human on a staircase in Hiroshima (for a Stone" of "Human Shadow Etched In photograph the see http://worldwar2database.com/gallery/wwii1439), with flowers etched into wood and many other places, serving as silent testimony or a visually translated/reformulated writing on the wall – all as consequences of an incident that made the ball of two children freeze in the air, symbolically preventing it from ever coming down again. The image can also be connoted with remnants, with human debris, both being all that is left behind:

In the living-room the voice-clock sang, "Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!" as if it were afraid that nobody would. The morning house lay empty. The clock ticked on. repeating its sounds into the emptiness. "Seven-nine, breakfast time, seven-nine!" In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interiors eight pieces of perfectly browned toast, eight eggs sunny-side up, 16 slices of bacon, two coffees, and two cool glasses of milk. "Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California". It repeated the date three times for memory's sake. [...] The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down. The five spots of paint - the man, the woman, the children, the charcoaled laver. ball remained. The rest was a thin (Bradbury, 1950: http://www.cosmosmagazine.com/science-fiction/august-2026-there-will-come-soft-rains/)

Later in the story, the dog manages to enter the house, runs berserk and eventually dies. Robot-mice "clean up" the remains – which is only one of many examples to demonstrate the questionable dominion of machines over living beings. In the afternoon the catastrophe begins to unfold its darkened cloak. First the incinerator, and then the whole house, begins to glow, radioactive emissions cast their eerie shades on everything, but only gradually. First, the nursery room turns into a "jungle" populated by

yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. [...] And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm, endless sky. The animals drew away into thornbrakes and waterholes. It was the children's hour. (ibid.)

This "children's hour" seems particularly ironic, or even cynically macabre, given that the children no longer exist. Then, more regular daily duties of that automated house are performed with robotic thoroughness. Afterwards, a voice asks Mrs McClellan which poem she wishes to hear, as it seems to be an everyday-creative-input she desires. When the absent woman remains naturally unresponsive, the house with its artificial intelligence chooses "There Will Come Soft Rains", which the house claims to recall as being her favourite poem. It is then recited. In the story it is the last event before "voices died", which means before the android voices and the devices they are emitted from are destroyed by the fire that is consuming the house, that anthropomorphic house with an attributed ability to feel pain, to take deliberate measures against dying and thus meant to emphasise the absence of humanity:

At ten o'clock the house began to die. [...] The house tried to save itself. [...] In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing colour, and ten million animals, running before the fire, vanished off towards a distant steaming river... [...] The fire crackled up the stairs. It fed upon Picassos and Matisses in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings. [...] The crash. [...] Smoke and

silence. A great quantity of smoke. Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam: "Today is August 5, 2026, today is August 5, 2026, today is ... (ibid.)

In response to Teasdale's poem, Bradbury uses personifications, employs synaesthesia, allows toy-animals to come to life before letting them die, uses perverted colour-symbolism which tints black panthers lilac and lions blue, to emphasise the inversion of natural science once the profanity of human existence is transposed into post-apocalyptic surroundings wherein "the house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly". Bradbury's comparison of daily duties and religious rituals happens at a crucial point of no return when rules have been overturned and mankind did not keep the collective conscience clear and in doing so abandoned sanity. Paintings by Pablo Picasso and Henry Matisse are proven to be mortal works of art, as the personified hungry and reckless flames feast on the canvases and alter the visual artworks in their own, blackening manner. Besides devastation and "smoke and silence" only a last voice "within" a wall remains, repeating the date, like a memento expressed on the point of transition between the era of humankind and a new dawn. Shyly and gradually, dawn appears "faintly in the east", just like the allegorical "Spring herself" "woke at dawn" in Teasdale's poem. The sun will rise again, because the end of time has not yet been rung in, but the end of humankind has. This holds true for the narrative presented in the poem and also in the story.

The analysis of the referential system taking the form of a direct quotation and functioning as a high concentration of multifaceted warnings with the intended effect of evoking an emotional response in the readers, who hopefully are able to grasp the meaning that connects both texts and illustrates the tight interrelation of plot, metaphor and message, is indispensable in our time and age.

#### 5.2.2.3 The Videogame

The implementation of the robot-voice that recites the poem in the short story is taken to another level in the game FALLOUT 3, because the poem is then being recited by a visible, at least partly humanoid robot, one of many NPCs (non-player characters of which the gamer cannot assume control) acting on screen. Ironically, and with a considerably paradox notion, what brings us to the next nodal point of an intermedial intersection of references to both poem and short story is progress. It has already been explained that poem and short story are both alluded to via direct quotation as well as plot-resemblance in FALLOUT 3.

Thus, moving on to the embedded adaptations of poem and short story and their impact on reception, which has been ameliorated via hybridisation and generated through the integration of literary artworks that already are cross-referential on the intertextual level, meaning in their written form, one must not forget that FALLOUT has been devised for pleasure-seeking gamers. The game-world has been interspersed with references derived from the two pretexts previously focused on to make it more challenging as well as entertaining. By genre, the videogame is to be defined as an action role-playing open world videogame. Released in 2008 by Bethesda Softworks after having been developed by Bethesda Game Studios, the fictional events of the videogame occur in the bleak future of the year 2277, which means that the storyline was enwoven into an imagined wasteland 200 years pursuant to the devastation of planet earth caused by nuclear destruction, which had been the catastrophic culmination of a war between China and the USA.



Illustration 13:"Capital Wasteland" of FALLOUT 3:

An important factor in levelling-up and proceeding further through the game is "karma", which can be gained and increased by freeing captives or deciding in favour of other ways of showing alternative behavioural patterns that demonstrate one's ability of perspective-taking and one's readiness to feel – and also show – empathy. These signs of empathetic awareness, which are becoming apparent in the game set *in* and *around* a "retro-futuristic Washington D.C." (cf. http://fallout.wikia.com/wiki/Fallout\_3), are what I also regard as being part of an essential factor in determining my additional standards, active in my personal research process from the beginning.

For instance, one mutant whom the player has the opportunity to set free can become an ally, and is then to be recruited as a "friend". Evidently, also the role of dogs as the best friends of humans becomes manifest at several points in the game. The Lone Wanderer's loyal canine companion is, albeit ironically, called "Dogmeat". This dog can help the gamers to find and track certain items.



Illustration 14: "The Lone Wanderer" and "Dogmeat":

Moreover, the device from which one can select weapons and which includes a Geigercounter, a radio, a flashlight, and which displays information on the physical condition of the player, the so-called "Pip-Boy" (electronic Personal Information Processor), pauses the ingame time when used. One cannot be attacked – a limitation that is also a concession which is intended to emphasise the game-developers' ambition to come up with an adventure that shows more features of a role-playing game than a plain ego-shooter. Since the focus of this paper is on the functions, forms and effects of references to poems and poets, the vast open world of FALLOUT 3 and its in-game features is only taken into limited account.

The protagonist<sup>33</sup> of whom the player assumes control is known as The Lone Wanderer who had been brought into Vault 101 by his father when he was still a newborn baby. The vault can be described as one of many bunkers which were meant the give shelter to humanity over the past 200 years. The Lone Wanderer's father opens the once sealed vault and the borders between mutated species and human villains are erased and numerous main-and side-quests are assigned to the player who begins his (main) quest for his father, because the Vault erupts into anarchy.

What is important in relation to the poetry-reference is that the protagonist's father James is a doctor, a scientist. His mother has died in childbirth, but "dad" James frequently talks about his deceased wife Catherine ("Do you remember your mother's favourite passage?"), who loved the Bible passage Revelation 21:6<sup>34</sup>, which not only focuses on the apocalypse of judgement day, but also on "the waters of life", which are sometimes referred to as "aqua pura". James and Catherine encode the dichotomy of science and belief. However, both were banned from their respective paradises when the fallout happened.

"Project Purity" deals with a plan conceived by Catherine and James, who had the idea to purify the water of the Tidal Basin and of the Potomac River. A gigantic water purifier was being built inside Jefferson Memorial, but owing to the tragedy of Catherine's death and

<sup>&</sup>lt;sup>33</sup> For a summary, passages of http://en.wikipedia.org/wiki/Fallout\_3 were consulted to back-up my own memories and experiences.

<sup>&</sup>lt;sup>34</sup> Revelation 21:6. "He said to me: "It is done. I am the Alpha and the Omega, the Beginning and the End. To the thirsty I will give water without cost from the spring of the water of life.""

James's duties as a father the project could not be finished, which the player finds out when in contact with James's former colleague Doctor Li.

Once the protagonist finds his father, he tells his son that his mother's favourite Bible passage is related to that "water of life" he has finally tracked down. The water that needs to be purified is a part of her dream and therefore – and for humankind – this live-saving purification needs to be accomplished. The protagonist manages to find his father, who could not escape from Vault 112, because a virtual reality programme had not allowed him to go. This programme is the perverted brainchild of the Vault's "Overseer Dr. Braun". To get into that alternative reality, people have to take a seat in "Tranquillity Lane", the virtual reality created by Braun, which they initially do voluntarily without knowing that Braun's avatar, the seemingly sweet little girl Betty, will turn out to be an epitome of evil, terrorising them with perfidious tasks like forcing them to assassinate others.



Illustration 15: Overseer Dr. Brown appearing as "Betty":

Betty's appearance is highly deceptive and her role is crucial, because after all, it is Brown who mentally and physically tortures the people of Vault 112. The character Braun might be interpreted as being a reference to the scientist Wernher von Braun, the "father of rocket science", who also signs responsible for the invention of the V2 combat rocket, the Saturn V booster rocket and many an invention more. His role during the Holocaust, first in Germany and then in the USA, is related to SS-involvement, party-membership, active support of the regime and its warfare, National Socialist ideology and the encouragement of slave labour. In consideration of the fictitious war that has been waging 200 years ago in the in-game world, the significance of weapons that have destroyed everything in the game's world, and provided that in the present quest-context bombs have to be deactivated, atomic warfare and "rocket science" can be identified as an omnipresent menace.

James manages to get information about the Garden of Eden Creation Kit (G.E.C.K.), which contains the necessary parts to activate Project Purity. When flooding the control room to save the operation, he dies. The quest continues and after tricking military forces like the Enclave, composed of members who used to be part of the US government before the war, the protagonist and Dr. Li make their way to the ruins of the Pentagon, which is now referred to as the Citadel. The Lone Wanderer manages to get to Vault 87, which is in fact a testing site for the virus FEV, the Forced Evolutionary Virus, where he obtains a G.E.C.K. which enables him to complete James's work.

He also discovers the rogues and denatured creatures that roam what is now called Capital Wasteland, is captured once again, escapes, returns to the Citadel from where the opposing Brotherhood sets out to attack Jefferson Memorial, adduced by a large hyperpatriotic robot called Liberty Prime, who even on the verge of his assassination announces that "Freedom is the sovereign right of every American" and extemporises pathetically on the "Red threat" of Communism. Players can assume control and alter the orientation of Liberty Prime by converting the machine into an ally. After a confrontation between Colonel Autumn of the Brotherhood and the protagonist, which either ends with the protagonist executing the adversary or persuading him to surrender, as for instance the opting in favour of a "pacifist run" would suggest.

The activation of the purifier, however, requires the sacrifice of one person, because the code, which is 21:6 – like the Bible's psalm on the waters of life –, has to be entered manually. To further complicate the situation, the control room is still flooded with a heavily radiating substance. Again, one can send an opponent, in this case Sarah Lyons, or sacrifice one's own life. Whoever enters will immediately be struck by radiation and killed in an instant. A chance of the played character's survival was introduced by the additional download content entitled "Broken Steel", which also refers to the "Brotherhood of Steel". Once the DLC is installed, the protagonist may prevail or choose the option of sending those companions in there who are immune to radiation.

In this add-on pack, the player joins the ranks of the Brotherhood of Steel to rid the Capital Wasteland of the Enclave remnants, once and for all. The pack allows the Lone Wanderer to get to see the fruits of James' work; Project Purity's completion, and clean water flowing into the Potomac River for the first time in centuries. (http://fallout.wikia.com/wiki/Broken\_Steel)

As could be noted, this synopsis deliberately concentrates on the main points necessary to explain the intermedial relationship between the poem by Teasdale, the short story by Bradbury and the videogame.

In the game, the poem is being recited, by "Mister Handy", a helpful robotic unit, which lies dormant, but is still functional. "He" is waiting to perform duties for the family in the townhouse of the McClellans, a family who, quite unsurprisingly, is named after the absent family that used to inhabit the automated house in "There Will Come Soft Rains", although

now not located in Allendale, California, but in Georgetown North, Washington D.C. The address also links game and story, because the McClellans lived and died in Bradley Place 2026, being the year of disaster in the story, which was published three years prior to Bradbury's novel *Fahrenheit 451*. Therein, the McClellan family stands out because they want to thoroughly think about various topics, the family members have an urge to talk to one another and refrain from the violent activities considered quotidian experiences and seen as "normal" in the perverted world of a society that considers owning books a crime and burns them – as it happened during the Holocaust to stifle criticism of the regime – and fights boredom taking drugs, acting violently and hunting down non-conformists who dare to cognitively reflect on life and all things connected. While anchored within another quest, the line "wake up, time to die" is another quite overt reference made in the game, albeit a more plain one than Bradbury's own implementation of the voice-clock that rings in doom far more subtly.

While Mister Handy recites the poem<sup>35</sup>, the remains of one son holding his teddy bear are subject to decay, giving away the information that this child died in bed where people tend to feel safe.



Illustrations 16 and 17: Screenshot from video on youtube: Mister Handy reciting the poem.

Muffy, the in-game family-dog, died in the backyard, but in spite of 200 years of being exposed to exterior impacts on decomposition, the corpse has hardly decayed. We can only speculate about the fate of the family in the story, but we know what happened to the dog. Moreover, we are made aware that the automatic units of the house try to save it(self) in the story.

In the game, Mister Handy outlived "his" family and is another materialised hint at the danger, all man-made, that machines might one day take over, because they were built to endure us, constructed by humans playing God – or Frankenstein. Sometimes their deeds may

<sup>&</sup>lt;sup>35</sup> Mister Handy reciting Teasdale's poem: http://www.youtube.com/watch?v=zMzkZTzD4hg (time: 00:57)

only be encouraged by the fact that they are capable of accomplishing a lot more than they ever should, leaving ethic concerns and major scruples unconsidered and thus somehow reenacting *Fahrenheit 451*'s cultural-contortion, evoking a certain superiority of nurture over nature, abusing it for their purpose. They claim to have been tempted to act this way by using the argument that they wished to alleviate live in a wasteland, because a hostile Mother Earth nurtured them with toxic fear and hardships they cannot endure, because hardships never sail into oblivion. And one day the world keels over.

A poem originally written in 1920, focusing on the instant perishing of mankind, recited by a robot in a videogame set in a postapocalyptic future, adds the missing link to the triangular referential structure established between the poem "There Will Come Soft Rains", the short story, and the videogame. The poem and its message, located at the initial peak-position, affected the story, and both went into the game. The multimedial videogame visually quotes from Bradbury's text by visually reinterpreting the automated house and giving the voices and robotic devices the new physical android-body of Mr Handy. Characters are named after the ones he created, being the McClellan family. Adapted quotes like "wake up, time to die" add to the impact of the references. The plot is quoted from via means of reinterpretation and visualisation as well. Structural resemblances of the plot, being the way the narrative is presented, are discernible, albeit the visual coding of the game gives away the post-war scenario with higher immediacy, whereas the story works to effectively delay the epiphany by employing initial implications like "as if it were afraid nobody would" get up in the morning.

In both short story and game Sara Teasdale's poem is being recited, the poetic persona warning the readers of the poem in the first place turns into the impersonal automated narrator's voice, uttered from a tape-recorder in the story, and is given face and shape by Mister Handy in FALLOUT 3. The game relies heavily on the short story's way of setting the poem in scene and recodes the aesthetics of the postapocalypse suggested in the text before adding the visual code to arrive at a multimedial product the recipients can interact with. The partial remedialisation through gamification of certain plot-and character-related aspects borrowed from poem and story does not really adopt the aesthetics of a movie. However, computer generated images can be created through working with motion capture, thus by employing actors who are famous for certain roles in motion pictures. Besides, renowned thespians frequently lend their voices to game-characters to emphasise particularities and traits via (virtual) lip-synchronic dubbing. These facts do not only connect movie-aesthetics and videogames, they also anchor fantasy in reality by giving faces that resemble real people to fictional figures.

The fact that Ray Bradbury is quoted<sup>36</sup> having said that he "never wrote science fiction ever" in his life, "except for *Fahrenheit 451*", and that he regards *The Martian Chronicles* as fantasy in an interview available online<sup>37</sup>, does not mean that there is no ecologically relevant message being transmitted. Certainly, one could consider FALLOUT 3 a multimedially coded product that, as far as the genre of its main narrative is concerned, is to be located somewhere in between science fiction and fantasy. Thus, the vicinity to fantasy would allow for a more distanced approach to regain the pleasures of gaming. Those who seek escapist pastime activities might appreciate the option of plunging into a wasted world that they believe to be – or consciously decide to believe to be – mere fantasy instead of a foreshadowed depiction of an apocalypse that might actually erase life in the future. If one wants pleasure, playing the game shall grant him the gain of this positive experience envisaged.

Considering Philip Larkin's ideas voiced in "The Pleasure Principle" (1957), it has to be noted that in this adapted version, embedded in the game-context, poetry moves from granting limited access to literary scholars to being an "open source" medium which provides additional 'poetic pleasures' with a didactic value and the opportunity to develop sensitivity for intermedial references for everyone who is willing to find out more about the poem, the short story and the pertaining historic context and psychosocial impact on recipients. Hence, the gain of pleasure, combined with an effectuated increase in *inter*media literacy does not trivialise the problematic aspects of human progress and its dangers, which remains a concern of the entire FALLOUT-series. Rather, the message of eco-criticism is emphasised. Although the political aspects employed as the foundation of postapocalyptic society are highly criticisable, the ecological orientation renders it special and emphasises the function of a warning, realised multimedially. In addition, the well-stressed message strengthens the psychological impact on the readers and makes it really profound.

Bradbury's story and the videogame FALLOUT 3 demonstrably show features of both fantasy – related to the pleasure-component – as well as science fiction – given the verified function of a warning. One more argument in favour of the game suggesting a possible postapocalyptic scenario and therefore being science fiction, "the art of the possible", is the (dis)appearance of the McClellan Family, which is thematised and alluded to via plotelements and through visual connections established to reference short story and videogame. This family stands for the 'unwanted normal' in *Fahrenheit 451*, which, also according to

<sup>&</sup>lt;sup>36</sup> "I never wrote science fiction ever in my life, except for *Fahrenheit 451*." "*The Martian Chronicles* is fantasy. Most of my short stories are fantasy. Science fiction is the art of the possible. Fantasy is the art of the impossible"

<sup>&</sup>lt;sup>37</sup> cf. http://www.raybradbury.com/articles\_nyt\_mag.html

Bradbury himself, truly is to be defined as science fiction. Similarly, Teasdale's stanzas are a verbalised "apocalyptic fantasy" which creatively has been composed to function as a warning to the readers, *and* as a scientifically possible fiction rendered in rhyme as well. When the message is what counts, the borders between fiction and fantasy may certainly blur without weakening its impact – or it may be intentionally blurred to intensify meaning. In any case, Teasdale's "There Will Come Soft Rains" is a vision, a warning, and it has been adapted, adopted, remedialised and recontextualised several times until now. The visual implementation and interpretation of its main message combined with an imagery that was visionarily alluded to by Bradbury in his subsequent novel and in a contemporary videogame mark the preservation of a canonised poem that will live on and continue to be read owing to its frequent remedialisations and embeddings into new historic, socioeconomic or ecological contexts.

The message is that, unless we change our ways, the earth will thrive again only once mankind is eventually gone. In a world stained with the radiation and toxicity that our progress left the earth with, nature only has a chance to one day be standing strong again after we are gone. Then, nature will find its way again, a way humankind lost long ago. Being both dark fiction and feasible fact, possibly in not too distant a future, people's fascination with apocalyptic visions to distract themselves from having to think about their sole individual deaths, their mortality, by rather focusing on the possible end of all living beings at once, brought about by "powers" beyond their imagination, will not cease. Thus, the human craving for sensation and pleasure can be used as a cognitive vehicle towards addressing their emotional core and towards strengthening their confidence in themselves, in their ability and their willingness to lead a live in ethical awareness and with empathy for all living beings.

As I played through the game myself and the web-sources referenced were used only in order to support my cerebral "memory-card", also another important aspect of adaptation needs to be considered:

The official trailer for the game, partly in black and white, was designed to resemble an episode of the daily news. Before it starts, a criss-cross dominates the screen, an alarm signal interrupts the drizzle and calls for attention using the written message "Please stand by". This is what one expects when all programmes and TV-stations have been shut down and abandoned to only keep people updated on the most crucial incidents during a time of war or catastrophe. What one is confronted with then, however, looks entirely different. We see members of an idealised, typical American family, portrayed by real actors, of the 1950s at the breakfast table and in the adjacent, open kitchen. The mother prepares breakfast, assisted by a Mister-Handy Unit, the two children, a girl and a boy are picking up their cereals from the robot and then take a seat at the table, the father begins to read the newspaper. Societal backwardness and progress appear to exist peacefully alongside each other, if not even complementing the other. Everything appears to be idyllic, conventional, and normed and the scene reminds one of the seemingly perfect neighbourhoods of American suburbia as shown in various TV-series.

The news anchor begins to speak, standing in front of the family and speaking to the audience, and one gradually comes to recognise that we are watching an advertisement, featuring the following lines, uttered with the deliberately chosen inappropriate undertone of euphemising euphoria: "Our American way of life! Isn't it grand!? Peace, Freedom and bacon and eggs. Seems perfect. But, what if it's not? [...]". The threat he alludes to is circumscribed further on. Just like in these series produced nowadays which circle around those to whom the American Dream has proven to be an American nightmare, the unexpected, the uncanny, the subconsciously frightening and inscrutable breaks in. Somewhere in between horrific and horrible, terrific and terrible, the lives of stereotypical families whose internal organisational structures and ideals have long been overthrown have to face dangers rooted in fictional political developments.

Such dystopian imaginations culminate in the provocative, propagandistic question posed: "Where will you be when the atomic bombs fall?" Directed at the advertisement of vaults, which begins right after, we are shown the family at the breakfast table with a bomb detonating outside their window, with the note saying "not an actual atomic blast" to keep the pseudo-idyll upright.



Illustration 18: Screenshot, FALLOUT 3 Trailer, Bethesda Game Studios, 2008, on youtube: http://www.youtube.com/watch?v=iYZpR51XgW0

Then, the advertising of bunkers or, more precisely, of vaults begins. People are invited to - now underplaying what has been presented as being the creation of a common scapegoat and

of explicit xenophobia - just for safety, reserve themselves a spot in a "state-of-the-art underground vault by Vault-Tec" to "wait out the horrors of nuclear devastation", to secure families and lead a happy life. It includes the prospect for the daughter to find the love of her life in the bunker underneath a wasted soil, voiced by the anchor. Then, in a fade-out, with the camera moving backwards, we leave the TV-screen and notice that the TV-set is placed in a ruin in the postapocalyptic wasteland of the videogame where people must have died while watching TV on their sofa, as the aesthetic approximation to a movie, in combination with the typical game-graphic, proposes. The scene is accompanied by the song "Dear Hearts And Gentle People" by Bing Crosby about gentle, faithful people living in one's hometown who "will never ever let you down". But they have to, if one day they go down with you. This is what the integration of the song signifies, in combination with the cynic spot and its postulations of deceptive antitheses of a perfect present populated by perfect people – which everyone will know to be far detached from reality - and a future coined by fatal maximumcredible accidents and nuclear warfare claiming too many casualties. In order to counteract the leitmotif of the FALLOUT-series "War, war never changes!", which echoes resignation while also maintaining the possibility to continuously develop sequels, a "pacifist round" through life has to be scheduled, because life is no game and because – as a quote attributed to Mahatma Gandhi illustrates - "an eye for an eye will only make the whole world blind". Warfare cannot be changed, it has to stop.

### 5.2.2.4 The Songs

Crosby's song focusing on reliable, loveable people, embedded to emphasise their very absence in the world of FALLOUT 3, brings us on to the songs and the album *One Hour By The Concrete Lake* by Pain of Salvation and its referential connection to "There Will Come Soft Rains", the short story and the game that refer back to the poem, at the nucleus of this chapter. These songs from the album are *not* part of the soundtrack. They were written already a decade earlier. Still, I want to make the existing connections obvious, especially in relation to the 'Four E's of Edutainment'. By means of composition and wording, the songs by the progressive metal and rockband diverge strongly from many tunes included on the game's soundtrack. Nevertheless, connections can be pursued further when taking a closer look.

In-game radio stations with different foci, one patriotic, another sentimentally and melancholically evoking pseudo-joyful, but always anachronistic sentiments and memories of a distant past when patriotism had not yet resulted in war, when that grass was still green – and still there –, paving the lawns of tranquil suburbias inhabited by happy people who had

fun going out dancing. Those rockin' and rollin' days have gone by, the in-game horizon is rolling with thunder of warfare and the ground is paved with the victims of a futile struggle for survival that only the reckless seem to win. This dystopian, postapocalyptic habitat is reshaped by those pieces composed especially for the game *and* can also be identified as integral part and postwar-parcel taken straight form Pandora's open box.

It is this kind of troubled soil which bleakly inspired also the songs by Pain of Salvation to be featured on their second studio album which came out in 1998, ten years before the game was published. Nevertheless, one can connect the eschatologically relevant imagery verbally redrawn by using lyrics that tell about a true, a real site of devastation on earth, accompanied by music which seeks to recreate an atmosphere of hopelessness, contamination and slow but inevitable decay to the way the fictional FALLOUT-game-scenario was realised years later.

One line taken from the lyrics of the song "Water", postulating that "water's for the chosen, water's for the few", is supposed to be uttered by the authorities in power who are responsible for the consequences of their decision to make Lake Karachay a dumping site for radioactive waste. The lyrics of the album accompany a protagonist, a male, fictional persona working in weapon industry, but seriously questioning the morality of what he does for a living. He passes several stations, attends various sights, the "concrete lake" being the most significant one, because it relates the lyric protagonist back to a reality that took away the basis of living from too many people. The war waged on the album is an interior one, an attempt to come to terms with what irreversible devastation did to nature and all beings that could not pass the (atomic) test of time, leading to their untimely deaths. As John F. Kennedy said "war does not determine who is right, only who is left" and those who are left in the videogame and in the environment shaped by an actual lethal contamination reimagined using fictionalising elements and poetic personae in the song have lost water as a pure source of life. In accordance with the abovementioned quote, the lyrics deal with the fate of those who are left and the words of the lyrics serve to visualise their reality, using the linguistic and the auditory code. Furthermore, their musical 'poetry of mourning' implicitly questions also the quote by the priest, philologist and poet Joseph Roux who once pathetically remarked that "poetry is truth in its Sunday-clothes". In my view, we ought to add the confrontational streak 'isn't truth naked?'

The "water of life", sacred in the Bible, but more importantly the essential prerequisite for life on earth, the significance of potable "aqua pura" in FALLOUT 3's "Project Purity", the ominous "soft rains" alluded to in Teasdale's poem as well as the hostile waters mentioned in

the poem's and the actual precarious progress's wake demonstrate that the issue of clean water still strongly affects cultural products such as literary works, static artworks, dynamic multimedial realisations like movies and videogames and the ensuing causal networks of reference. The creative encoding of messages of eco-criticism achieved via means of intermedial references to valuable pretexts combined with the realisations of message-emphasis in a culture coined by medial convergence plus the effects of their various interpretations on the part of the recipients make for a universal formula. This formula will continue to shape products with the aim of achieving "edutainment" or setting the marketing machinery for motion pictures that want to translate shock<sup>38</sup> into emotionally moving imagery.

The two songs "Water" and "Shore Serenity" give synopses of the developments brought about by progress and its ill-advised inscription with overestimated human capability and the inevitably ensuing, yet a priori unconsidered, consequences.

"Water" initially provides an explanation of how the contamination of ground water proceeds and works to slowly stifle life. Industrial authorities continue to bring about destruction, even in times of (official) peace. Acid rain and polluted water are the weapons of cunning and deceitful warfare strategically organised in secret places. An aura of 'the unknown enemy' surrounds this war waged *with* and *over* water.

Subsequently the lyrics serve as a platform of socioeconomic and ecological criticism that needs to be explicated. The conceded "I've always loved the sound of rain" although "I never valued the drops I shed" by the lyric first person, which in this individual case can be equated with the band-members in terms of their views, mark-off the role of the "common people" and are challenged by the critical make-believe-quotation by an absent authority "Water's for the chosen, water's for the few", which the band employs to emphasise their message. The lines refer to the human inability to cherish every single drop of potable water, to no longer know about the necessity of clean raindrops, water's recreational value, and

<sup>&</sup>lt;sup>38</sup> The low-budget horror-movie CHERNOBYL DIARIES from 2012, directed by Bradley Parker, written by Oren Peli, and shot with a very low budget, is another example. The story loosely based on the real "radioactive" animals roaming the area around Pripyat, where nature reclaims the contaminated soil, plays with the fears of maximum-credible accidents. Owing to the fact that the issue of the morbid human desire for touring sites of catastrophes being addressed, the movie resembles a game, not structurally, but in terms of its message, in the sense of underestimating dangers. Once fictional creatures that mutated into rogues are encountered, fascination reaches its climax. Once actual mutants attack, fascination drops to its low point. Just like humankind in Teasdale's poem, the twenty-somethings touring Pripyat disappear, sacrificed to various hazards incarnate by their ignorance.

unpolluted nature as a complex whole – just as it is effectively done, albeit with a different wording, in Teasdale's poem and Bradbury's story.

"Shore Serenity" (for extracts from both songs' lyrics: see footnote<sup>39</sup>) then explains the situation of the area of, and in vicinity to, Lake Karachay in the Ural Mountains, also known as the "Concrete Lake", which used to be a dumping site for radioactive waste. Still, even after the site had been covered with concrete to prevent the radioactive particles from being emitted, the environment is still one of the most heavily contaminated sites from which human hubris has taken too big a toll, has taken away a dreadfully great deal. The poetic persona has admittedly "reached the point of no return", because the person prophetically, yet subtly, announces the end of everything. He foreshadows an apocalypse he believes to have become an unstoppable threat<sup>40</sup>. Like everyone who is in the privileged position of knowing what went wrong when and how, this crucial knowledge plagues him, because he knows it, because he "can see the when, the why, the how" and is now forced to be "looking back to see all bridges burn". However, this does not automatically mean that other people will know too.

<sup>39</sup> <u>"Water"</u>

[Music, lyrics: D. Gildenlow/D. Magdic]

Ground water moves very slowly. While water at surface can be measured in meters per second, the ground water will more likely be measured in meters per year! Contamination of the ground water causes severe damage for a very long time. Despite this, military and nuclear industry constantly pollutes large areas of ground water - in times of peace. I've always loved the sound of rain Touching so softly my windowpane And then the scent of dew at dawn Coming to greet me from my moist lawn ...home.. I always took it for granted I never valued the drops I shed I failed to see the relation Between my self and world starvation Water's for the chosen But how come we expect us to be those few ... ...me and you? [In this hot, desolate timeglass I met this man, wearing a worn old flyer's cap. Every day he had to dig 10 feet down for his daily ration of water [...]] [...] Freshwater used as a dump for oil and nuclear waste! [...] Water's for the chosen Water's for the few Life is for the chosen But only if we believe it to be true...but we do! (But I'm through!)

I've always loved the sound of rain...

"Shore Serenity" Karachay: This lake in Kyshtym has swallowed nuclear waste for almost fifty year now. Radiation was earlier so high that one hour at the shore of this lake would cause death in just a few weeks. Karachay, the entire lake is now covered with concrete. Don't disturb me now I can see the when, the why, the how Looking back to see all bridges burn I have reached the point of no return this is zero (Shore Serenity) This is all that is left of me: a broken man at a broken sea... To be or not to be a wheel in the big machinery That is not the matter of the game Just as long as you can sense the frame of the big picture (Wheels make The Machine) This is all that is left of me A broken man at a concrete sea But now I know that one cell can kill and a big Machine stands and falls with ... a wheel...

<sup>40</sup> cf.: like the "Chariots of Jagannatha": Initially constructed to honour the Hindu-God Jagannatha, they, once set in motion, cannot be stopped again using only the human force they are drawn with. In Ouri the oldest Indian deity was established. There, the annual festival Ratha yatra takes place. Since then, the chariots also have advanced to being the model of many an invention, also in visual culture like the spaceship of the "Engineers" in Ridley Scott's PROMETHEUS, called "Juggernaut". One day in the future there will be no one left to think about changing power-policies along with water- and energy-politics. The scenario when "not one will know of the war, not one/ will care at last when it is done", as it is foreshadowed in Teasdale's words, also signifies that too many unsung heroes will have tried hard to make earth a peaceful, sound environment to live in.

# 5.2.2.5 *The Uncanny*: Multimedially Realised Foreshadowing of an Uncanny Future

In Pain of Salvation's song "Shore Serenity" the lyric persona's awareness of human ignorance results in the resigning conclusion that "this is all that is left of me, a broken man at a broken sea". In the second chorus the "broken sea" is replaced by "concrete sea". Thus, it relates to those people living near the lake, those whom the transgression from the peaceful population, living at a lakeside or nearby, has turned into troubled souls struggling for survival, in the area or somewhere far away, as marginalised strangers who undoubtedly were broken mentally. They might be unwanted where they were advised to live after evacuations, because humans encounter problems with strangeness. Those who are unfamiliar to them are a part or side of "the uncanny", the unknown, those whose character cannot be assessed.

Surely, "strangers" are not the only source of creeps for people. But, apart from other unfamiliar threats, it is the very nature of strangers that may vary. The reasons for strangeness are manifold. Their evolutionary status can differ, and they might not be certifiable as "humans" anymore when we enter the realm of fantasy, like in a videogame. Although in the field of science fiction creatures are employed to function as a warning, their peculiarities are kept within a graspable scope. We simply know what to fear and when to fear it when we are consuming medial realisations. Dangers can be defined and categorised.

Sometimes, however, it is their absence that kindles feelings of uneasiness when we begin to suspect that not every living being might have disappeared form the dystopian world completely. For instance, the poem by Teasdale, the short story by Bradbury, the videogame, as well as the songs "Water" and "Shore Serenity" do not tell us anything tangible about the perishing of mankind. Although we are able to deduce that atomic warfare and generated natural catastrophes have led to extinction, we cannot be sure whether everyone deceased or not. Some people may have survived, and just like in the videogame, there are not only those left who managed to hide and survive in a vault. In the game some human beings and some species of animals were transformed, they were biologically morphed into cryptids due to their genetic code being heavily affected by radioactive emission. While some tried to adapt

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and developed "further" in the sense of attempting to grow additional organic material to endure, corresponding to Darwin's survival of the fittest", others were subjected to mutations which might have "accidentally" turned them into living beings that give others the creeps, some probably even without murderous, carnivorous tendencies, but twisted looks that scare others. Unusual appearances, unusual in the context of the majority-looks of the respective groups they are measured against, have deceived the human mind throughout history. Tragically, in its troubled, most atrocious chapters, looks that diverged from those considered ideal, have been more than a burden. What the "father" of psychoanalysis Sigmund Freund (1919: 2) termed the "Uncanny", "das Unheimliche" in German, – and why he opted for that term in particular might give an insight into the grey area of dystopian scenarios foreshadowed in text with a different medial realisation and combination of codes. The question whether or not it is enough to be confronted with a "new", unfamiliar entity to consider it uncanny and maintain these views is answered:

The German word unheimlich is obviously the opposite of heimlich, heimisch, meaning "familiar," "native," "belonging to the home" [Freud's footnote: Throughout this paper "uncanny" is used as the English translation of "unheimlich," literally "unhomely".]; and we are tempted to conclude that what is "uncanny" is frightening precisely because it is not known and familiar. Naturally not everything which is new and unfamiliar is frightening, however; the relation cannot be inverted. We can only say that what is novel can easily become frightening and uncanny; some new things are frightening but not by any means all. Something has to be added to what is novel and unfamiliar to make it uncanny".

Freud sustains that there is "something" that is added to the "novel and unfamiliar" to convert it into what humans usually perceive as "uncanny". Sadly, also in the real world, for example intersexual people (cf. Judith Butler, 2004: *Undoing Gender*) who deliberately choose to live in between genders, because they denounce gender-stereotypes and probably were born biologically in between sexes, and persons with a transidentity, are regarded as "uncanny" by the non-empathetic majority. Albeit, colour, creed, sexual orientation, major or minor optical deviations from norms set by repressive authorities, and other signs of freedom of thought, and indicators of individually developed opinions meant to make the world a better, more tolerant place to exist in, are not "uncanny". These do lead to internal struggles, to wars *within* people. When one day the authorities will more openly and violently oppress individual thinkers, the fear of war surely will grow too, because as hope vanishes, pacifist methods of solving conflicts may not suffice. This is the premise of human demise as imagined in many a postapocalyptic scenario.

Moreover, this is what will happen in a world where nuclear contamination has begun to affect the human DNA. Teasdale's poem, for instance, raises the question: Whom – or what – did the war really leave behind? The scenario suggests that not all human beings perished entirely, but rather were transformed into cryptids too, like in the FALLOUT 3-world. Under the impact of pollution, evolution might have accelerated to give birth to creatures who can adapt to the harsh circumstances to prevail. The scenarios alluded to in the poem, the short story, the videogame, and the songs – although some are more probable and salient than others – paint the picture of an obscured "origin of species"<sup>41</sup>. It is a picture within which none of the other survivors who remained "human" is able to predict what the other population might look, feel and behave like, what their intentions, including the emerging culinary predilections or hunting techniques, would evolve to be like. Do they feel pain and react to it? Is there a chance that they will sympathise with us, or will they immediately oppose us violently? Are they at all conscious of themselves?

The role of those spared from a forced metamorphosis is limited to that of bothered beholders, who can either respond by deciding to "fight" or choose "flight"<sup>42</sup>.

Whatever the human beings and animals morphed into, their bodies permanently try to conform to the new requirements. Their physiology takes pains to meet novel recent standards and increase the probability of survival, no matter how twisted these frameworks of evolution might have become, once they have begun to diverge significantly from the standards of "human likeness". This means, when their movements are to be analytically located somewhere in between human and robot-like, their posture became crooked, they look either like alien cyborgs, sometimes genderless, made up of strangely added prosthetic body-members, like humanoid androids or zombies resembling rotting corpses. Also experiments and cloning-attempts that went wrong could bring about deficient, living "results" who are still human and who ought to be treated this way, while the fear of the creation of humanoid "weapons" not at all resembling persons and programmed to kill is often played with in literature and adaptations in visual culture. Particular creatures – and possible "in-between"-hybrids – are frightening because they approximate what is referred to as the "Uncanny Valley" in science. They act and physically appear human-like, but yet are not certifiable as humans.

The following diagram tries to locate the Uncanny Valley using the axes of human likeness and familiarity:

(cf. http://upload.wikimedia.org/wikipedia/commons/thumb/f/f0/Mori\_Uncanny\_Valley.svg/461px-Mori\_Uncanny\_Valley.svg.png)

<sup>&</sup>lt;sup>41</sup> Term coined by Spencer, then used and employed in Darwinist terms;

<sup>&</sup>lt;sup>42</sup> Physiological reaction to a threat: Fight-or-flight Response, according to W. B. Cannon;

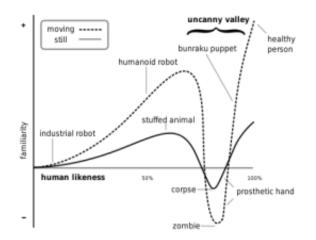


Illustration 19: The Uncanny Valley: Diagram by MacDorman & Ishiguro, 2006: 299.

The scientists MacDorman and Ishiguro explain that optical deviations from dominant norms,

"subtle flaws in appearance", render androids uncanny:

The development of robots that closely resemble human beings can contribute to cognitive research. An android provides an experimental apparatus that has the potential to be controlled more precisely than any human actor. [...] Nevertheless, subtle flaws in appearance and movement can be more apparent and eerie in very humanlike robots. This uncanny phenomenon may be symptomatic of entities that elicit our model of human other but do not measure up to it. If so, very humanlike robots may provide the best means of pinpointing what kinds of behavior are perceived as human, since deviations from human norms are more obvious in them than in more mechanical-looking robots. [...] (MacDorman & Ishiguro, 2006: 297)

Knowing that in science fiction and fantasy literature also humanoid machines play a role – alongside mutated beings and legendary zombies rooted in ancient Voodoo-practices with psychoactive substances involved – an integration of the diagram makes perfect sense when we consider the frightening postapocalyptic scenarios depicted in "There Will Come Soft Rains" by Teasdale and Bradbury, FALLOUT 3, and in the songs "Water" and "Shore Serenity". Poem, story, game, and songs combine the fears of an insecure future with warnings about fateful present misconceptions of what progress is ethically allowed to encompass. Creative arts, visual by definition, or attempting to visualise scenarios using the linguistic code, seek to evoke an emotional response in people. As MacDorman and Ishiguro noticed

[...] a more fundamental concern relates to affect. The eerie sensation identified with the uncanny valley may be characterized as affective, although it seems difficult to identify it with one or more primary emotions like disgust. [...] (MacDorman & Ishiguro, 2006: 336-337)

Even though, as the two explain, only subliminally primed death-related terminology reportedly does not yet foster eerie feelings, I note that the analytic look at FALLOUT-like scenarios sufficiently demonstrates that the affective notion of something that slightly reminds us of sound humans, but appears to be trapped in an excruciating cryptid status-quo, gives us the creeps and sends us down into the Uncanny Valley. Down there, in between fantasy and

reality, in between human and humanoid, in between horrible and horrific, if we reconsider "The Pleasure Principle", our eerie emotions are dwelling. They could be fighting against mutated creatures, but they could also be dancing and socialising with them.

In one of his significantly edutaining youtube videos on the channel "Vsauce", the sympathetic, learned host Michael Stevens (in 2013) explains why we get "the creeps" whenever our brains have to deal with ambiguity, because we are confronted with something that is scary – and at the same time is not. The video is entitled "Why Are Things Creepy?" (cf. http://www.youtube.com/watch?v=PEikGKDVsCc). Therein, Stevens also tells his audience that he "loves the way Stephen King delineates three types of scary stuff" (ibid.) Stevens gives a short, informative overview mentioning these three types in his video. I then consulted other secondary sources which gave the original quote by King the way he put it in his non-fiction book *Danse Macabre* from 1981:

The 3 types of terror: The **Gross-out**: the sight of a severed head tumbling down a flight of stairs, it's when the lights go out and something green and slimy splatters against your arm. **The Horror**: the unnatural, spiders the size of bears, the dead waking up and walking around, it's when the lights go out and something with claws grabs you by the arm. And the last and worse one: **Terror**, when you come home and notice everything you own had been taken away and replaced by an exact substitute. It's when the lights go out and you feel something behind you, you hear it, you feel its breath against your ear, but when you turn around, there's nothing there ... (Stephen King in *Danse Macabre*: http://www.quoteworld.org/quotes/12035 [my emphases])

In his video, Stevens continues by mentioning ethnologist and anthropologist Claude Lévi-Strauss, because in *The Many Faces of Man* from 1961 he made important statements related to masks and why people wearing masks give us the creeps. Stevens then argues that when we are confronted with people wearing masks, creepy feelings may be on the rise as well, because we can never know for sure if the person underneath is a threat or not, and we may develop what Stevens explicates to be "fear when there is no clear and obvious danger". Even a neutral or friendly mask challenges our perception, owing to the ambiguity we have to cope with. Lévi-Strauss wrote that

[t]he facial disguise temporarily eliminated from social intercourse that part of the body through which, people have long believed, the individual's personal feelings and attitudes are revealed or can be deliberately communicated to others. The face is the organ by which self and society carry on the largest portion of the communication in which they engage, not only linguistic communication but paralinguistic as well. (Lévi-Strauss in *The Many Face of Man*: Krystal D' Costa, 2011: http://blogs.scientificamerican.com/anthropology-in-practice/2011/10/31/cant-sleepclown-will-eat-me-why-are-we-afraid-of-clowns/)

Michael Stevens concludes that the vagueness, the ambiguity of something that we feel may constitute a threat, as much as it does not constitute a threat, is largely responsible for the strange, creepy feelings. And he explains that the equivalent to "the creeps" would be what Stephen King terms "terror". It is a strange feeling, threatening and not threatening at the same time, something that sometimes may be just "a little off", like, in the focus of this paper, humanoid androids as well as zombie-like creatures in FALLOUT 3 that still look like humans – some more, others less. Stevens states that ambiguity is also reflected in language, as in English there is the positive "horrific" as well as the negative "horrible", there is "terrific" and there is "terrible", there is "awesome" as opposed to "awful".

For me, the creepiest about uncanny creation is that empathetic feeling into other beings is also hampered by facial disguise or distortion. Surely, in videogames we usually know who/what our enemies are. However, sometimes cannot help myself: I pity these creatures, even though I know them to have been invented. Maybe, this is actually good. Maybe, we are not as vulgarised as we think yet.

What remains important is that we never lose track of reality. Reality calls for a change in our ways of exploiting the earth and its people without neglecting ethical treatment of all living beings ever again. No one can honestly want to turn the planet into a giant sepulchre roamed by beings which did not pass away, forcibly "revolutionised" through physical and psychic transformation, because eventually only conformity to the precarious way of life that suits a postapocalyptic wasteland guarantees survival best. However, if this kind of survival is what humans would strive for when they had a choice, is another story, one that will hopefully remain unwritten as long as possible.

# 5.2.2.6 Conclusion Poem and Videogame 1: Joining the Dots and Explaining the References' Overall-Relevance in Relation to the 'Four E's of Edutainment'

A recapitulation of the main points made, and the forms, functions and effects of the references to the original poem by Sara Teasdale extracted and put in relation to the **'Four E's of Edutainment'** ought to conclude this subchapter.

**Ethics** are taken into consideration whenever we try to figure out how not to harm another living being, both physically and psychologically. In videogames, the question whether to assassinate another creature to ensure "one's" survival or not, is central, even though it is not really the gamers themselves who may survive, but the respective characters these gamers assume control of in these ludic experiences. Some just do not want to harm any living being, neither in real life, nor in the fictional setting of a videogame.

The emergent Pacifist Runs in the gaming-community that allow for a nonviolent run through the videogame-worlds and its challenges do postulate ethic ideals that can be incorporated into the gamers' ideas and game-related plans, being their individual conceptions

of peace and also pacifism. In accordance with Richard Paul's and Linda Elder's (2006) definition of ethics as "a set of concepts and principles that guide us in determining what behavior helps or harms sentient creatures", opposed to morality as behaviour "in accordance with social conventions, religious beliefs and the law", the spreading readiness to opt in favour of nonviolent, alternative ways of roaming game-realms can be perceived as a clear token of intellectual thinking, combined with ethic awareness.

**Empathy**, as explained by Suzanne Keen in *Empathy and the Novel* (2010: 5), combining cognitive science with literature studies, is actively felt when "I feel what you feel. I feel your pain." Interactivity as well as immersive principles that shape a videogame, assisted by the capabilities of our mirror neurons, encourage the mastery of the process of feeling into other living beings.

Therefore, if gamers are ready to take on the perspectives of others, to go against the flow whilst intentionally renouncing violence and consequently relinquishing achievements, games are also rendered "concreative". Owing to its importance for his paper, it needs to be repeated that the inviting adjective "concreative" is used by Aaron Smuts in his contribution to "Aesthetics Online", entitled "Video Games and the Philosophy of Art" (2005), in which he also argues that "given the interactive nature of video games, there is simply no room for the charge of passivity". Moreover, I believe that 'concreativity' involves the audience's participation in the process of meaning-making and of turning games into significant artworks in their own right.

**Eschatology**'s connection to the game and its literary pretexts is utterly obvious, because not only the apocalyptic everyday-struggle of characters populating the in-gamewasteland is in focus, but also the end of 'normal' life and days is an issue the ludic reinterpretations and reimaginations revolve around. In terms of religion what is presented to the gamers is a fairly pan-religious version, with a slight tendency towards westernised, Christian religions, playing around with broken seventh seals, bodies returning to the ashes and dust they once were made to rise from by a certain deity. FALLOUT 3 can be understood as a remedialised dystopia with a focus on eschatology, concerned with the ultimate destiny of all life on earth pursuant to nuclear destruction, not only based on the natural polysemy of possible readings.

**Epistemology** and its valuable consequences definitely promote an increase in *inte*rmedia literacy's sensitivity to discern, understand, contextualise, and interpret references to texts in various medial and modal realisations. The game has the potential to concreatively provide its audience with benefits based on hermeneutic principles of text interpretation.

However, one has to maintain that the qualities of such a game can only be brought to the fore by talking about them whenever possible and thus to never underestimate the weaknesses as well, especially owing to the fact that pacifist runs are rather the exception than the rule. Not everyone is willing to refrain from collecting all "achievements" and until now, only few games have been published that may potentially encourage one to choose a peaceful path. One such game is SILENT HILL DOWNPOUR, which allows the gamers to play through the game without killing any monsters and rewards these pretty pacifist runs with the achievement "Good Behavior". Similarly, DEUS EX: HUMAN REVOLUTION offers an achievement for playing through the game without any kills, except from those in the obligatory "bossfights". More such products are desperately needed.

The intermedially referenced foreshadowing of postapocalyptic dystopias in written texts with a visual component of evoking inner images in videogames and songs was highlighted by an extraction and analysis of the connection between the album *One Hour By The Concrete Lake* by Pain of Salvation, the videogame FALLOUT 3, and both poem *and* short story entitled "There Will Come Soft Rains" by Sara Teasdale (1920) and Ray Bradbury (1950) via the extraction of the intermedial references that establish links of eco-criticism in intermedially adapted dystopian scenarios after maximum-credible accidents.

"Water's for the chosen, water's for the few" is to be interpreted as the sardonic postulate of authorities who are to blame for mankind's literal descent into toxic graves of waste. It is uttered in the lyrics of "Water", a song by the progressive metal band Pain of Salvation included in their second studio album *One Hour By The Concrete Lake*. Their lyrics evoke the destructive dystopian spirits of a 'wasted', hostile future with its roots of evil in present days. Their protagonist is a wanderer between two worlds – one being the already, but not entirely poisoned planet of today, the other one being a bleak future in the eternal nights of nuclear winter.

In "Shore Serenity" the pilgrim of the devastated world arrives at Lake Karachay located in the Ural Mountains of Russia, which actually used to be a dumping site for radioactive waste and is now reportedly considered one of the most contaminated spots on earth. The dried-out lake has been filled with concrete to prevent the sediments from emitting further lethally concentrated radiation. Nevertheless, spending "one hour by the concrete lake" as the album-title suggests ultimately signs one's death-sentence, causing irreversible damage to the human body.

Furthermore, repressive dystopian systems as suggested by Bradbury's *Fahrenheit* 451, Orwell's 1984, Burgess's A Clockwork Orange, Huxley's Brave New World, Matheson's

*I am Legend*, their film-adaptations or scenarios touched upon in the early movies like for instance "METROPOLIS" and "SOYLENT GREEN" are intertextually alluded to, albeit implicitly, in the videogame – with a setting to be read as the common denominator of all these examples. Especially when these implications are connected to the lines of the lyrics "[...] this is all that is left of me/ a broken man at a concrete sea/ but now I know that one cell can kill/ and a big Machine stands and falls with ... a wheel ...", because these couplets point to the fateful domination of an ominous notion of progress. This perverted perception of advancement, which has even become quotidian, one that emerged from problems like social anxiety, the desperate need to oppress others to inflate feelings of superiority, the subsequent struggle for a new world order, xenophobia, a twisted devotion to violence, overpopulation and famine, is the consequence of these systems which control and subjugate their members via various means.

The concluding line of "Water" reads "I've always loved the sound of rain…" Rain, however, has turned into an acid, toxic bringer of death also in the videogame FALLOUT 3 with the main quest of completing "Project Purity" to purify contaminated, radioactive water and reconvert it into potable drops of life, set after the nuclear apocalypse. In the game, lines from the poem "There Will Come Soft Rains" by Sara Teasdale are recited by a robot-like "Mister-Handy Unit", thus addressing the issue of machine-supremacy. Moreover, Ray Bradbury's dystopian short story with the same title in which the poem is recited by a tape recorder in an abandoned "automated" house in an environment of radioactive glow, shaped by the havoc of a nuclear war, is in part imitated in terms of plot and structure, and names of characters reappear.

All in all, the forms of intermedial references that establish a connection between the texts analysed reach from being strongly to weakly intermedial, depending on the previous knowledge of the target-group. Some are overt, others more covert, if categorised according to the mode suggested by Ben-Porat, to arrive at a subdivision of degrees of intertextuality (cf. Ben-Porat, 1976). The forms of intermedial references to be found in this subchapter are that of mainly direct, unmodified quotations, such as the corresponding modality of the recital of Teasdale's complete poem remedialised in Bradbury's story and in FALLOUT 3. What differs is the amount of irony, which is increased when Mister Handy speaks the lines in the videogame. Modified quotations of adapted plot-extracts from the short story do appear too, which affects, for instance, the structure of the game, the way its visualised narrative is represented and the way the run through the quests has to be achieved by the gamers. Issues touched upon in the pretexts are reconsidered in the game and have been focused on years

earlier in the songs by Pain of Salvation, songs which focus on actual catastrophic developments as opposed to the – at least until today – still fictional accounts of havoc given in the written pretexts and the game, set in an imaginary wasteland after nuclear devastation.

Explicit references to poisoned water as a source of life under threat, "soft rains", e.g. "Project Purity" and "aqua pura", Lake Karachay, link the medial texts. Aesthetic allusions like imitations, both modified, as the lyric persona 'becomes' a reciting tape-recorder and subsequently is converted into a robotic unit, yet unmodified in their interpretability, work to connect the texts. Both in the short story and in the videogame the reference to Teasdale's poem is explicitly marked and therefore overt, because the name of the author, being an encoded onomastic marker, and the title of the poem are mentioned, in privileged positions at the beginning of the recitals. Locations like the McClellan Townhouse, visualised in the game with slight deviations from the short story, like the dead child to be found in his bedroom, are overt references for those who know Bradbury's short story and/or *Fahrenheit 451*, whereas it remains covert and hard to identify for those who do not know the pretexts, although the family-name is clearly given.

The functions of the references serve to increase character-emphasis as, for example, when the McClellan Family is remedialised in FALLOUT 3. Contamination led to their perishing in both medial products, leaving no trace of their whereabouts in the story, but a shockingly visual decaying infant-corpse in the game. Besides, the McClellans are representative of mankind in Teasdale's poem, as "mankind" probably might one day have "perished utterly". However, we do not know anything about their fate as they might have been forcefully transformed into an uncanny entity. Also the conflict between human consciousness and artificial intelligence is addressed through the robotic devices reciting a creative lyric text in short story and the game, implicitly asking whether actual characteristics or character-traits can be attributed to humanoid androids or twisted creatures, like bloodthirsty cryptids deviating from the axe of "human likeness".

The poem by Teasdale definitely strongly serves to emphasis the plot of short story, videogame, and songs. By explicitly or implicitly – in the case of the songs – quoting from the respective pretexts structurally and by reinterpreting them visually. The element water connects all texts in their different medial realisations. It also emphasises the tragedy of the people's fate, it intensifies messages of eco-criticism, because in all texts water as the source of life is no longer pure and life-saving.

The message of a need for criticism of the prevalent exploitation of the earth and the maltreatment of all living beings, uttered by all texts comprehended in their singularity, but

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even more when considered as a complex whole, is supported by references to the poem, which was the first text to be written. The contextual framework of eco-criticism is crucial as it warningly identifies wrong ways to be abandoned and proposes new paths to go into a better tomorrow.

When combined, the functions of the poem embedded and reinterpreted overtly and covertly into various bi- and multimedial products, using linguistic, auditory and visual codes, the warning becomes more graphic, more pronounced, louder, clearer and – even when noticed during a pleasure-seeking run through a game – more immediate.

The effects eventually achieved strongly relate to markedness, which is very likely to be encountered in multimedially coded products, because they are employed to function in particular ways and are meant to generate certain effects. The primary effects of the referential amalgamation of linkable texts are related to evoking an emotional response, to entertainment, raising awareness of the global situation, to warn recipients, to encourage them to question oppressive systems, related to, ideally, reducing prejudice and to promoting the wish of leading a more empathic, ethically "noble" life. This means that one shall be made aware of the benefits of lending a voice to the voiceless, of being all eyes and ears, attentive, sensitive towards creepy feelings that entertain to tell them apart from false stereotyping that may result in marginalisations. Furthermore, additional research might be wanted, recipients may feel the need to read up on pretexts and find out more about the references they noticed owing to their overtly marked integration. Thus, the references educate, they have a didactic value. The ability to recognise references to certain pretexts in media other than written texts is developed further, *inter*media literacy is gradually increased, sometimes even along the way, without the requirement of full attention. The "productive audience" is relied upon during the completion of meaning-making.

Epistemological effects, which I explained to be connected to the understanding for the fact that research requires ethics, that binary oppositions are evoked (good vs. evil), that those producing and those perceiving a multimedial realisation including poetic references must bear the cultural constitution of knowledge in mind, played a role in this subchapter as well. The dichotomies of *good* versus *evil*, *life* versus *death*, *nature* versus *nurture*, *human* versus *mechanic*, *pure* versus *contaminated*, *sound* versus *denatured*, *pre-* versus *postapocalyptic*, *fruitful soil* versus *wasteland*, *actual* versus *fictional*, *predestination* versus *conscious interference*, or *unfamiliar* versus *uncanny* are evoked and emphasised by the plot, the characters, the messages, and the allusions to Teasdale's poem. These intermedial references connect songs, videogame, poem and short story which in an equally intense manner encode messages of eco-criticism. Connotations of uncanny creatures twisted by contamination strengthening the function of a warning are evoked, and an affective emotional response is triggered on the recipients' part.

Mankind needs to remember its limits and has to recall what ethics, empathy and humbleness mean. Dystopias are mementos designed to constitute warnings. After all, we have the freedom to decide if we want "to be or not to be a wheel in the big machinery", like Pain of Salvation put it. It would be beneficial if we made up our mind soon enough, before we, in pathetic rhyme, have to concede that *all that is left of human hubris / are wasted soil and human debris*.

# 5.2.2.7 Similarly Organised Intermedial References to a Poem in a Videogame

A case of referential contact being established between a poem and a videogame I found out to be akin to "There Will Come Soft Rains" as recited in FALLOUT 3 can be encountered when **T. S. Eliot's** long poem *The Waste Land* is quoted from in UNCHARTED 3: DRAKE'S **DECEPTION**<sup>43</sup>. Thus, the quotation of a canonical written pretext represented in another third sequel of a videogame series embarking upon the enrichment of multimedial products with intermedial references is to be defined as a highly and creatively proactive case of medial contacting and bonding.

As far as the game is concerned, one may note that already its title opens three possibilities of interpretation. One option is that the game's character the player assumes control of, the protagonist Nathan Drake, who is an heir of the sea captain and controversial figure of the sixteenth century Sir Francis Drake, is being deceived. The second one is suggested by the implicit possibility that he does or needs to deceive someone, and the third alludes to the secrets of the circumnavigator of the globe, Francis Drake. His deception, as it is mentioned at the outset in the game, is related to his secrecies and lies regarding the timespan it took him to sail to the West Indies. He told Queen Elizabeth the First that it took him six months, while in reality, owing to his enormous abilities as a sailor, he could not have needed more than one month, as the game speculates. Thus, Drake, who sailed to places then

http://uncharted.wikia.com/wiki/Katherine\_Marlowe

<sup>&</sup>lt;sup>43</sup> For info on poem, characters and plot of game see, cf.: http://uncharted.wikia.com/wiki/The\_Waste\_Land http://de.wikipedia.org/wiki/Uncharted\_3:\_Drake%E2%80%99s\_Deception

http://en.wikipedia.org/wiki/Uncharted\_3:\_Drake's\_Deception

http://uncharted.wikia.com/wiki/Chapter\_18\_-\_The\_Rub%27\_al\_Khali

'uncharted', must have kept a secret. As Drake must have been hiding something, the protagonist and his companion, whom he had met when Nate was still a boy, Victor "Sully" Sullivan, a former companion of the main antagonist Katherine Marlowe, have to deceive their adversaries on their quest for the stolen disc-shaped decoder once owned by Drake, which allegedly gives hints as to where the lost city of Iram in Yemen could be. The navigating-device is said to be activated by Drake's ring, which, historically correct, carries the sailor's motto "*sic parvis magna*", suggesting that great things come from small things, have small beginnings.

Marlowe owns the decoder-disc and believes a replica of the ring to be the genuine one. Nathan Drake, Sully, and other companions attempt the theft of the decoder and succeed. Separately they go on searching for Iram, now possessing a map they found in the London underground. Drake and Sully travel to and ancient castle in France where they manage to find a piece of the artefact, but yet have to face fiendish Talbot and his men, who purloin the disc and burn the castle down. While they think that they killed Drake and Sully, the two actually get away and travel on to Syria where they find a missing link telling them that the lost city has to be located in Yemen.

Another encounter with Marlowe follows and ends in violent enmeshment. Drake seems obsessed with discovering Iram and the treasures expected there, nonetheless, Sully accompanies him to Yemen. In the capital Sanaa they unveil further hints as to where Iram could be. However, while still in town, Drake is shot in the neck with an arrow that had been immerged into hallucinogens. His senses are weakened, he is deceived once more, his vision is blurred and his mind plays tricks on him. When he regains consciousness, he finds himself captured by Marlowe, Talbot and the pirate Rameses. They take Drake to a naval graveyard, trying to draw information on the location of Iram from him, but he manages to escape and notices that Sully was never there. Drake assassinates the pirate and the ship to which Sully was said to have been brought is submerged.

When Drake is washed ashore at a beach, he meets his helpful ally and ex-lover Elena, who had accompanied them during most of the quest. She tells Drake that Marlowe's minions had taken Sully captive to bring him to the Rub al-Khali desert. Consequently, Drake smuggles himself onto a plane which is expected to cross the desert. Unfortunately, the aircraft crashes. Yet Drake lands safely in the desert. However, he has no supplies and no water. He starts to wander the desert, thirsty and aimlessly, walking in circles. Although now provoked by his yearning for water, he starts to hallucinate again and in his state of dehydration envisions Sully, but he also begins to hear Katherine Marlowe's voice, which is in fact the voice of actress Rosalind Ayres. This is the point in the game's plot when the female antagonist can be heard reciting lines from *The Waste Land*, to which we will soon return.

Drake's long, dry journey ends in a ghost town, where Marlowe's men are staying. He is saved by Salim, who helps him to attack the convoy and free Sully. When they discover a settlement in the midst of the desert, the friends become aware that it is Iram. The secret of Iram is that the water there causes people to hallucinate and consequently to panic. When Marlowe and her men attempt to get the water out of Iram and into civilisation to control people with the tool of fear, Drake and Sully destroy the equipment. Pathetically, now the city begins to fall into ruins and the two have to flee. Again, they come across Marlowe and Talbot again. Marlowe, however, steps into quicksand, about to perish. Drake tries to save her, but fails, thus infuriating Talbot. This leads to the final "bossfight". Once Drake defeats Talbot, along with his own inner demons, he is able to escape with Sully. After they have met Elena again, new adventures are about to begin, paving the way for the UNCHARTED-series to be continued.

While Catherine, the mother of The Lone Wanderer in FALLOUT 3, believes in Bible-psalms and is responsible for "Project Purity", the British Katherine "Kate" Marlowe's ambition and intentions are entirely cruel. She is "the sinister, manipulative and coldly calculating leader of a hermetic secret society formed 400 years ago by Queen Elizabeth." (cf. http://uncharted.wikia.com/wiki/Katherine\_Marlowe) Marlowe even got her own trailer, introducing her as the new villain (cf. http://www.youtube.com/watch?v=dVkL2l2lfaQ). As the antagonist, Marlowe is the character whose voice can be heard reciting lines from Eliot's *The Waste Land* in chapter 18, emoting Drake's "biblical" suffering in the desert. "The last few lines are spoken as Drake seeks shade under a red rock from the scorch of the sun" (http://uncharted.wikia.com/wiki/The\_Waste\_Land).

In his book "T. S. Eliot – A Critical Study" Amar Nath Dwivedi (2002: 135) states that the modernist poem *The Waste Land* is an international piece of lyric expression, as Eliot employs themes of global interest:

*The Waste Land* (1922), his *magnum opus*, combines in its texture a number of sources ranging from the rituals, the Grail legends, the Tarot pack of cards (all representing the primitive pagan ways of life), through St. Augustine and the *Bible* (both forming the Christian tradition), the Greek myth and the creation of Tiresias, the Latin writers and poets (constituting the continental Classic tradition), Buddhism and Hinduism (both championing the Indian tradition), to a host of British, French, Italian and German authors (all betokening the various nationalities of Europe).

Having explained these various sources, Dwivedi concludes (ibid.) that "there is nothing surprising in it because one who knows Eliot's background, education and wide range of reading can easily understand his sound scholarship and varying interests". These international themes drawn upon many fields, ranging from those related to belief, mythology, history, philosophy, culture and the manifold ways of traditional artistic expressions that emerged within these groups, emphasise Eliot's concern with their respective affective dimensions, too. With his words he recreates a sinister imagery and a bleak, eschatologically relevant atmosphere, intended to actively interfere with the recipients' perception in an emotionally troubling manner.

This hypothesis can also be supported by taking a look at the titles of the five sections into which *The Waste Land* had been subdivided, being "I. The Burial of the Dead"; "II. A Game of Chess"; "III. The Fire Sermon"; "IV. Death by Water"; "V. What the Thunder Said"; The translation of "thought into feeling and feeling into thought", to use Eliot's own words, played a major role in his writing.

In the contribution "The Mythic Method and Intertextuality in T. S. Eliot's Poetry" by Manjola Nasi (2012), which was first mentioned in the chapter on poetry references and didactic implications, Nasi does not only identify the most significant intertextual elements and strata of Eliot's poetry in The Waste Land, enriched with references in German, French, Italian and Latin (ibid. 5), but she also explains that the poem's "Madame Sostiris, the famous clairvoyante (Eliot's spelling)" is "acknowledged to have originated from Aldous Huxley's Chrome Yellow". This is a novel in which "the fake sorceress appearing as Sesostris, which is the name of Egyptian kings, is in fact a man, Mr. Scogan" (ibid. 7). Nasi's information also helps me to reiterate the connection between dystopian prose-writing and original poetry that may surpass the boundaries of genres, which is a profitable particularity of intertextual and subsequently intermedial referencing. Moreover, Nasi points to what I can identify as another intratextual connector which is holding this dissertation's chapters together by stating that Tiresias, whom she describes as the "unconventional narrator of *The Waste Land*", when put in relation to the female seer in the poem and the male one in Chrome Yellow, displays the "attribute of the double-gender". For Nasi, this characteristic can be seen as "constituting [...] an element of structural cohesion" (ibid.)

In the context of this research paper it additionally allows me to emphasise the importance of understanding for those unwilling or unable to determine either their biological and/or their social gender, for people with transidentities as well as for intersexual humans and their very own dilemmas. Chosen double-gender, however, may also be an artistic trick which need not be attached to actual biological double-gender. Still, sometimes, one may

adhere to the other, or artists may keep their true state a secret, like the subchapter on "Sopor Aeternus" will illustrate in the next main chapter on poetic references and music.

In accordance with the affective dimension of the poem from 1922, Cleo McNelly Kearns (1987: 195-196) in her book "T. S. Eliot and Indic Traditions: A Study in Poetry and Belief" argues that, in addition to "anticipating" the "wisdom mode" of Eliot's subsequent poems, *The Waste Land* affects the metaphysics.

McNelly Kearns claims that the lines are those of a metaphysical poem<sup>44</sup> in "both the literary and the philosophical senses of the term" (ibid. 195):

It proceeds largely by ingenious, sometimes violent conceits of style and syntax, each designed not so much to convey an argument as to convert, as Eliot puts it, "thought into feeling and feeling into thought" (CL 8). Thematically, it draws on extremely disparate points of view and juxtaposes them less for their rational coherence than for their registration on the sensibility. Here metaphysical ideas, to *r*n from their matrices in whole systems of thought and culture, are "maintained in suspension" and placed against one another, as in Donne, to be "matter for inspection" rather than "matter for argument" (SW 162). Here too is that confrontation with "jarring and incompatible" worlds (KE 147) in these fragments, and in general between knowledge and experience, real and ideal, self and other, that Eliot, with Bradley, saw as greeting any attempt at consistent and unified philosophical thought.

The particularities of metaphysical poetry combined with the fondness of a "nocturnal" atmosphere and the tropes of global significance allow for the critical extraction of the parallels of that poetic form to Eliot's conception of a wasted, exploited soil.

The absence of water is a constant torment, as is the absence of aqua in UNCHARTED 3 and the lack of potable drops in FALLOUT 3. These in-game worlds are "jarring and

<sup>&</sup>lt;sup>44</sup> The terms, topics and masterminds of metaphysical poetry deserve some attention, especially because McNelly Kearns's assumptions match my previous research on the metaphysical poets for one of my B.A. Theses (cf. Auer, 2008):

Interestingly enough, the term "metaphysical poets" was only coined years after those it is now applied to had "paid their last debt", to speak in John Donne's words. The person we owe the term to is Samuel Johnson. He regarded this particular form of poetry as literary slang and for this reason gave it a nickname. It appears as if he attributed the metaphysical notion to their writing more or less ironically. This becomes evident when we consider the fact that he ones mentioned them in his own writing as a "race of writers that may be termed metaphysical poets". According to the English literary critic Helen Gardner, his "may be termed" signifies that he does not think of them as deserving to be referred to as being 'metaphysical' in the true sense of the word. Helen Gardner argues that he was adapting a quotation from John Dryden, who himself had been a poet, literary critic and playwright. Dryden is credited with the following quote:

He affects the metaphysics, not only in his satires, but in his amorous verses, where nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts, and entertain them with the softness of love. In this...Mr Cowley has copied him to a fault.

But also two other literary scholars thought of some of their colleagues' style as being in some ways 'metaphysical'. One of them was Pope, who is said to have made the remark that "Cowley, as well as Davenant, borrowed his metaphysical style from Donne". The only writer Helen Gardner mentions to have spoken of a "metaphysical school" was Drummond of Hawthornden (1585-1649). In an undated letter he mentioned poets who make use of "Metaphysical Ideas and Scholastical Quiddities". Metaphysical poetry as we know it was back then described as "strong lines", which can refer to both prose and verse. However, this also constituted a more critical description of that style, which the poets created in order to utter a general desire for precise description. This desire was to be felt towards the time of the close of Elizabeth's reign. As an expert, Helen Gardner defines the work of the poets dedicating their talent to the 'strong lines' as achieved also by making use of an elliptical syntax, accompanied by a staccato rhythm in prose and a certain deliberate roughness in versification in poetry. It was difficult for them to be recognised, since they implied complex trains of thought.

incompatible" with the real world. Nevertheless they are a looming danger of a future when fictional postapocalyptic scenarios have become factual. A suffering like that of UNCHARTED 3's protagonist Nathan Drake, however, fills the history books of many a country, the diaries of uncountable people and stains the sets of experiences and the sombre nightmares of almost everyone of us.

The implications offered by the thematic connections between *The Waste Land* and the distinctive features of metaphysical poetry considered<sup>45</sup> render McNelly Kearns's findings highly valuable.

In terms of issues addressed, of message, and of plot, the intermedial reference to the poem by Eliot resembles that to Teasdale's work in FALLOUT 3. What differs is the amount of lines, the occasion as well as the agent of delivery, because in UNCHARTED 3 the recital of the poem is not carried out by a robot, but by another, yet rare, character: A female character, functioning as the (female) antagonist. Besides the poem, which actually consists of 434 lines,

<sup>&</sup>lt;sup>45</sup> The major distinctive features of metaphysical poetry show some major characteristics mirror the unique qualities metaphysical poetry possesses, which distinguish it from the poetry written until then. It can be entirely attributed to these characteristics - along with the inability of the majority to understand the poems - that the writers on the one hand were strongly disliked at their times, however, on the other hand this seems to be the main reason why the literary elite back then, as well as the critics of today, consider metaphysical poetry to be a class of its own. It is unparalleled in many ways.

One way and at the same time a major distinctive characteristic is the concentration of metaphysical poetry. In most cases there is one central argument, one idea that the reader is expected to keep following without making pauses or letting the words take him or her away to second thoughts while reading. Attention must be paid equally to each line and the poems need to be read through from the beginning to the ending. Also for Helen Gardner, there is a certain special pleasure in metaphysical poetry that would be disturbed by breaking the poem apart into its constituents, because it can only fascinate when it is given room to function as a whole masterpiece. Each line interacts with the next and one image is immediately followed by another, which might from time to time create a fabric woven so closely that it requires a second or even third reading to remember all the imagery offered.

In addition to this characteristic feature, the distinctiveness of metaphysical poetry is supported by its fondness for conceits. A conceit can be described as the variation of a metaphor that is new and highly inventive. It is an ingenuous comparison that reveals likeness in things that according to our knowledge are rather unlike. Things that one would never group together if asked to identify things that bear a resemblance. One very good example of a conceit, in my opinion, can be found in John Donne's poem "Twickenham Gardens". He speaks of "The spider love which transubstantiates all and can convert manna to gall ...". This "spider love", thus, is meant to illustrate a passionate, but poisonous and deadly love. Another example, made out by Helen Gardner, stems from the poet William Cartwright (1611-1643) and can be found in his New Year's poem in which he promises to be a new man, declares that he will not be new as the new year is then it begins again its former cycle. To explain this, he then thinks of two images of motion without progression. He chooses the circulation of blood and that of a mill: "Motion as in a mill/ is busie standing still." Certainly, also longer conceits can be found, which then seem to have the duty to prove this likeness and give reasons for why equality can be seen in two entities seemingly different. Also Elizabethan poetry displays the use of conceits in rich abundance. They are employed as ornaments or used in order to function as a basis for songs and sonnets. One might be tempted to argue that what differentiates metaphysical poetry from Elizabethan poetry is the fact that the metaphysical poets are likely to include curious learning in their conceits. However, this is not the case, since many of the poets we do now refer to as 'metaphysical', simply do not employ this strategy. One of those who refrain from that strategy is George Herbert. Actually, it is used to persuade, to define or to prove point. It helps to bring across the message of the poet. Therefore, the conceits shall be seen as instruments of definition in an argument or as instruments to persuade, as Helen Gardner puts it.

is only quoted from in part. Moreover, the protagonist hears her reciting the lines during a hallucination he is plagued by in the desert. Marlowe's voice is only audible in a voice-over in the cut-scene, while she remains invisible, because she is only an acoustic fata morgana without a visual manifestation. This technique adds more intense cinematographic aesthetics to the scene.

The following lines are recited by Katherine "Kate" Marlowe, embedding them in the game:

What are the roots that clutch, what branches grow Out of this stony rubbish? Son of man, You cannot say, or guess, for you know only A heap of broken images, where the sun beats, And the dead tree gives no shelter, the cricket no relief, And the dry stone no sound of water. Only There is shadow under this red rock, (Come in under the shadow of this red rock), And I will show you something different from either Your shadow at morning striding behind you Or your shadow at evening rising to meet you; I will show you fear in a handful of dust."

These lines – of which especially the last one has become iconic in the perception of Gothic (sub)culture – actually mark the major part of one stanza-like unit that belongs to the first part, "The Burial of the Dead". In the poem, the extract continues as follows:

Frisch weht der Wind/Der Heimat zu/ Mein Irisch Kind,/Wo weilest du?/"You gave me hyacinths first a year ago;/"They called me the hyacinth girl."/- Yet when we came back, late,/from the Hyacinth garden,/Your arms full, and your hair wet, I could not/Speak, and my eyes failed, I was neither/Living nor dead, and I knew nothing,/Looking into the heart of light, the silence./Oed' und leer das Meer.

However, the part given here is not recited by Marlowe in her voice-over in the videogame. Nonetheless, it is referentially interesting to augment the contextual scope of intermedial richness, as it quotes from the German original libretto of Richard Wagner's "Tristan and Isolde" and thus synthesises medial codes, while the dramatic music pronouncedly executes synaesthesia. The Sea, "waste and empty", alludes to deception and recklessness of water, in absence or presence, and so do FALLOUT 3 as well as UNCHARTED 3. Besides, the desert can be read as a very personal wasteland for the character Drake, there is "no sound of water", and storylines are even connected by the literary implications of a hostile, hallucinogen-water and a poisoned source of life in FALLOUT 3. Moreover, another connection is unveiled if we proceed to the fourth part of Eliot's poem, which is entitled "Death by Water" and has lines that read as follows: "A current under sea/ Picked his bones in whispers. As he rose and fell/ He passed the stages of his age and youth/ Entering the whirlpool." I believe that these lines can, again, be reinterpreted in relation to UNCHARTED 3's Drake, who was somehow drawn into the downward vortex of a stranger kind of career and had to sink or swim.

UNCHARTED 3 also deserves a share of the **epistemological** cake as it cultivates *inter*media literacy, and because, **ethically**, good conquers evil, **eschatologically** envisioned endtime-scenarios are prevented from taking shape, immersion and concreativity (cf. Smuts: 2005) encourage identification with Drake and **empathetically** facilitate perspective-taking.

## 5.3 L.A. NOIRE and Its Cinematographic and Poetic Referential Richness

In 1947, Los Angeles shows its janiform appearance to the players of the videogame **L.A. NOIRE**. The city, as portrayed in the game, is essentially a city of dark angels and devils in disguise. Corruptible people with corrupted minds are walking towards the moral edge like lemmings. Lady Calamity is no singer in a bar, but the allegory of the loss of sanity – not featured in the game, but waking over its narrative like a busty icon of ominous delinquency – who lures the fallible straight into the arms of devastation. Yet, the surface, being a tight fabric of progress and deceptively growing prosperity, obscures crimes committed in plain sight and casts a blurring shadow over the truth.

In L.A. NOIRE the bleak, sinister Los Angeles emerging from the backstreets is investigated by L.A.P.D. officer, and later detective, Cole Phelps, the character the players assume control of during their runs for the larger part of the game. The character may translate back into a present-day "Prometheus", which is one of many reasons for the integration of excerpts from Percy Bysshe Shelley's four-act lyrical drama *Prometheus Unbound*, dating back until 1820. The stanzas that have been embedded in a mildly transformed manner – in terms of complete rendering when the notes the lines were written on are read out aloud – influence and somehow steer gameplay, primarily in one particular case that has to be solved by the gamers.



Illustration 20: Cover of L.A. NOIRE

**5.3.1** Los Angeles Painted Black and Set in Motion "The city on the verge of greatness. A city of opportunists. A city of dreamers [...]" (Herschel Biggs narrating)

L.A. NOIRE's protagonist Cole Phelps is a person who slowly, but surely makes his way into the hearts of most gamers. As a former "war hero" who received great honours, he is almost driven mad by his fatally flawed decisions during his time as a Marine, though again, this does not happen in plain sight. He has to carry the burden of guilt and not even the best, most stylish suit equipping him with enhanced powers as a part of gameplay is of much help. Phelps is suffering in silence. He aims at discovering the truth and unveiling corruption. He makes a great effort to read people's facial expressions. He has to accept more or less rude and dissembling colleagues on his way from one department to another. Despite being a father too, he falls for a woman who is not his wife. He endangers the people he holds most dear. And, albeit he solves most cases, it is crime that sweeps him away in the end, both metaphorically and literally. It is human greed that deprives him of the chance of seeing metaphoric light at the end of the animated Los Angeles River Tunnels.

The videogame Phelps is roaming around in was developed by Team Bondi and published by Rockstar Games in 2011. Phelps essentially is a paradox incarnate, an antiheroic hero, sometimes a liar who tries to unveil the truth, an ex-soldier who attempts to reduce violence not only as an officer, but as a human being. What makes the game particularly interesting from a psychosocial perspective is the way its protagonist is allowed to develop, making the players witnesses of his downfall, which, at its very core, is a sacrifice. Moreover, in relation to that fact that Mark Gatiss and Steven Moffatt, the two masterminds behind the BBC-series SHERLOCK, recently described their series as being a story about a detective rather than a detective story like the original stories by Arthur Conan Doyle, L.A. NOIRE seems to oscillate in between these narrative orientations. The plot tells stories about a detective, about how he behaves in certain situations, under particular circumstances. In addition, we are also enabled to help him solve cases, which is the nature of detective stories and the most important feature delineating the ludic principle involved, albeit a videogame can grant a very special, vivid kind of interactivity, whereas a written story at a certain point begins to influence our imagination by persuading us to choose one path over another. We may have our suspects, but are mostly not explicitly invited to assist in interrogationprocesses. Videogames and interactive movies at least give us the illusion of a choice, the impression to have an ability to contribute – although it remains a limited one.

Aaron Smuts in "Video Games and the Philosophy of Art" (2005) argues that "given the interactive nature of video games, there is simply no room for the charge of passivity". Apart from the one I favour over the others, being "concreative", as coined by Smuts, other possible expressions to frame the particular kind of interactivity offered by videogames mentioned by the researcher are "procedural" and "participatory", which were used, as Smuts explains, by Janet Murray in her work "Hamlet on the Holodeck". Yet, as "concreative" involves the participation of the audience in the process of meaning-making and of turning games into significant artworks in their own right, "concreative" is as appropriate as it is beautiful and inviting.

In his article "Videogames, Interactivity, and Art (2009), Grant Tavinor takes the concreational idea further and elaborates on games as being "strongly interactive", giving the information that "the formal developments in videogaming rest on the empowerment of the player as an actor having a substantive interaction with the artistic prop whereby something is revealed of the digital artwork". Thus, without the gamers who are regarded as actors here too, that world would remain unexplored.

The game L.A. NOIRE is interspersed with a rich variety of references to movies. Not only are the aesthetics imitated in a fairly unique manner, using the newly developed MotionScan technology (Depth Analysis) to arrive at facial expressions of animated characters who are being interrogated that come very close to real human expressions, but also explicit verbal as well as visual references to films either shot in the 1940s or focusing on that era are made throughout. Tavinor (2009) states that "open-world games are often played with aesthetic motivations, with the player framing the virtual world in an aesthetic way". Subsequently, he explains that such games, mentioning FALLOUT 3 as an example, have an "immense depth and replay value". This certainly can also be applied to L.A. NOIRE, because no "run" through these open worlds will ever be the same.

I want to concentrate on the overt referential clues based on Shelley's *Prometheus Unbound*, while also taking a look at some selected covert allusions, all of which can be anchored within the framework of the 'Four E's of Edutainment', because the reason for the clues' implementation can be explained well also to people without an affinity to videogames. Furthermore, immersion into the eschatologically relevant cases as well as empathetic identification with Cole Phelps is fostered by these references and aesthetic imitations – and so is the consideration of good versus evil, of morality and of ethics, of feeling into opponents, of knowing or deciding when to punish others and when to spare them.

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L.A.NOIRE was the first videogame ever to be shown at the Tribeca Film Festival as a film cut to eventually amount to 60 minutes only. This is yet another seminal fact that proves the relevance of cinematographic aesthetics for the game – and vice versa. Videogame-culture, alongside the developers' technical extravaganza and expertise, is actually about to enter a serious dialogic relationship with the movie industry. Coming from a literature-background I want to state that written texts, movies, videogames, songs and their performances constitute multimedial text corpora that, if allowed to prosper symbiotically, possess a great potential of enriching cultural and social life. The products may be educating – when talked about analytically in didactic contexts – and simultaneously entertaining – when inviting people to plunge into the realm of challenging ludic principles –, but fostering perspective-taking as well as the development of a sense of ethics and morality, too. All of which holds true only provided that these "texts" are placed prominently in public discourse. Taking a closer look at filmic elements and the significant proportion of the poetry integrated to alter gameplay and emotional effects in L.A. NOIRE is at least a start. It helps to uphold the advantages of a visualising cultural emblem and celebrates the unifying powers of the arts.

### 5.3.2 Plot, Gameplay and Characters

"You're the new face of the department, Phelps - the modern cop who tries to understand why the perp does what he does" (L.A.P.D Homicide Desk Detective Rusty Galloway addressing Phelps)

### 5.3.2.1 Plot and Characters

When playing the game, the city of 1947 is recreated the way the developers imagine it to have been, partly based on actual photos, partly taking some artistic licence and using a distinct colour palette that is supposed to emphasise the desired atmosphere. Nonetheless, the game may also be played in black and white – an option that among gamers is often interpreted as a concession to the genre of film noir, as the game is perceived as a product with neo-noir allure and appeal.

The glory that embraces old L.A. at first glance fades ever so quickly, as we start to take a detour, paying attention to what happens in the bleak corners of L.A.'s streets and the corners of our eyes. Peripheral vision is enhanced by the will to cast an eye on the margins of society, the borders of righteousness and limits of justice. Morality is no real concern and, as the character Roy Earle, who turns from a partner assigned to Phelps to a secondary antagonist in the last case, once puts it, "Everyone has their vices. Even you, Phelps". He is

undoubtedly right and this statement, uttered by a shady person like him, emphasises the double moral standards upheld within the game's L.A. that bring too many down.

The player gains an insight into the insecurities of an officer that is then promoted through the ranks to be a detective, as his career makes Cole Phelps peer into several desks responsible for, among others, homicide, vice, and arson. Phelps, for instance, hunts down a person who is supposed to be the actual perpetrator of the real-life case of the Black Dahlia Murder. He is confronted with rigid, perverted power-structures as the public must not find out that the murderer is a close relative of a mighty U.S. politician. With varying partners, all of which are considerably weird in their individual ways and hostile towards Phelps to different degrees, the fairly chronological gameplay in sandbox style, suggesting an open world, while actually maintaining the pattern of directing the gamers to certain decisive nodal points, draws the players into its world. However, as this paper is not meant to criticise L.A. NOIRE's ludic principles, it needs to be mentioned that – according to aesthetic borrowings from films which are another main field of interest of this paper – the game includes several analepses. These, among other features, connect films and videogames. These flashbacks reveal episodes that date back to the period in which Phelps served in the U.S. Marine Corps during the Second World War, stationed in Japan. Each analepsis helps the gamers to deduce more and more reasons for his behaviour in present days.

Elsa Lichtmann, a lounge singer with German roots, is the woman he fatally falls for. Moreover, his successful attempt to save her – and at the same time to liberate the truth – results in his own death. Elsa appears like a femme fatale from time to time, but she also is a rising as well as a falling star, and a scarlet woman as well as a bluestocking united in one person and thus being a character as janiform as the city of Los Angeles lost in the fumes of profligacy in 1947, but naively unaware of the looming dangers. She looks like a movie star from the old days, moves and behaves like a blend of Marilyn Monroe and Rita Hayworth in their movies, trying to appear lascivious on her deceiving outside, yet starving for real affection on the inside. The aesthetics that shape the way her character was designed allude to the golden days of Hollywood, a field of dreams with players and contestants who sometimes were confronted with the fragility of these dreams sooner than they – on their ambitious cloud number nine – could ever expect them to be shattered.

It occurs that a U.S. Marine is assassinated. In the wake of this incident, more excomrades, members of Phelps's former squad, are murdered. Phelps also comes across Kelso, whom he served with and gradually it becomes apparent that some men from their unit have been stealing and then selling surplus morphine. They took the supplies from the ship they all were taken back to L.A. with after the War. Seemingly "Mafioso-named" Mickey Cohen is the big shot controlling the drug trafficking. Logically, he despises competitors emerging practically out of nowhere and has them annihilated by contract killers from among "his" mobsters. Meyer Harris "Mickey" Cohen is said to be portrayed after the real-life gangster of the same name (cf. http://lanoire.wikia.com/wiki/Mickey\_Cohen), still it is highly probable that some references to another "Kosher Nostra" mobster and criminal mastermind, Meyer Lansky, who has been reimagined as a character in various movies and TV-series already (cf. BOARDWALK EMPIRE, the newest take), are not too far-fetched either. The portrayal of Mickey Cohen is to be regarded as the effort to recreate a rather iconic place holder for mafia-related criminals as they keep finding their way into medial products for which those characters are being creatively reinterpreted or almost entirely reinvented.

As Phelps and Kelso continue their investigative tour de force, they discover where the cartel-money flows to: It serves as capital to finance "The Suburban Redevelopment Fund", which pretends to be building houses for soldiers that returned from war and their families for entirely altruistic reasons. Expectedly, their welfare is only the noble façade of a derelict project, as the houses are not built to last. The substandard abodes are made from rejected wood that once belonged to a company that built movie-sets. The CEO of Elysian Fields Development, Leland Monroe, turns out to be a malicious puppeteer (ab)using people for a fraud that lurks much deeper. Aimed at the federal government, the fraud is about tricking those responsible into paying much higher sums for the ground these houses were built on, because the government wants to build the new Whitnall Parkway. The houses are in their way, in many a sense. Thus, the government is willing to pay these high prices for the land they need and large sums are extorted from the government. Practically every powerful person holding a higher office is involved in the crime, also Phelps's and Kelso's former military colleague Courtney Sheldon. In an epilogue scene after the credits, Sheldon is revealed to be the initiator of the morphine-selling – a criminal act that Kelso, who is in the company of those who find the morphine on the ship, refuses to become a part of.

Another adversary involved in the fraud, equally playing his puppets well, is the psychiatrist Harlan Fontaine. He uses his patient Hogeboom, who used to be a flamethrower operator in Phelps's unit. Hogeboom was the one who carried out Phelps's orders that killed many a man, woman and child in Japan in an incident associated with the Battle of Okinawa. Although Phelps actually wanted to relieve them from their suffering, what he told Hogeboom to do by saying "Put them out of their pain! That's an order!" was awfully wrong. As it later earned Phelps the high honours of the "Silver Star", labelling him a "war hero", Hogebooms

tragedy becomes more illustrative. The mentally tormented, schizophrenic man is persuaded to set fire to the houses to commit insurance fraud by atrocious psychiatrist Fontaine – just another tiny brick in the wall that would collapse over Phelps and all of L.A. One day he sets fire to a house with an entire family still inside – as they did want to leave their home and sell it out to the Redevelopment Fund. Other families were sent on trips "incidentally" won shortly before their houses were set on fire. Publicly, the conspirators try to accuse a known pyromaniac, who, however, had nothing to do with that lethal way of engaging in a most dangerous racketeering. Phelps and his partner in the arson department, Herschel Biggs, who is supposed to have had a difficult life and is undeniably grumpy, but ever so knowledgeable as a detective, manage to find that out.

In the turn of the game, Fontaine kills Sheldon, and Hogeboom kills Fontaine and kidnaps Elsa Lichtmann, the object of Phelps's affection. He takes her to the Los Angeles River Tunnels and after a lot of fighting and struggling with corruption incarnate, like the Police Chief, who was about to send out more officers to overwhelm Phelps, Kelso kills the arsonist Hogeboom and then helps Phelps to rescue Elsa. The sewers are tricky, though. Sewer levels begin to rise and only just in time they find a way to escape through a manhole – at least Elsa and Kelso can flee, because Phelps sacrifices himself when helping to lift the two to the surface. Cole Phelps's achievements are watered down, but, contrary to his body, not washed away into eternal darkness.

At his funeral, the gamer, who from the time Phelps is at the arson desk then assumes control of Kelso, who therefore may be viewed as a secondary protagonist, gets a glimpse of future developments. While Monroe is made to change his ways, Phelps's antagonist and former partner at the vice desk Roy Earle, the chief of police, and the newspaper editor involved in the fraud are able to attend the funeral. They obviously were not brought to justice and even dare to cant about the deceased in the most hypocritical manner – which once more demonstrates that much filth is buried underneath the surface of L.A. NOIRE's Los Angeles that Phelps's sacrifice could not bring to light.

Biggs has a strange way of showing his appreciation, as he once told Phelps when on duty with him: "You know, Phelps – you're not the worst asshole going around" and Phelps responds with a "Thank you". At the funeral, a short, but exemplary conversation between Jack Kelso and Herschel Biggs acknowledges their respect for Cole Phelps.

H. Biggs:	You were never his [Cole's] friend, Jack.
J. Kelso:	I guess you're right. Herschel?
H. Biggs:	Yeah, Jack?
J. Kelso:	I was never his enemy.
H. Biggs:	I think he knew that, Jack.

Although Phelps only truly managed to regain Kelso's respect by sacrificing his life for Kelso's and Elsa Lichtmann's, the conversation shows that Phelps had kept trying hard to prevent various crimes and also murder from happening, knowing that he would never be able to make all the killing under his command back in the days in Japan undone. It is almost impossible for the gamers to not feel with him.

#### 5.3.2.2 Gameplay and Integration of Shelley's *Prometheus Unbound*

As far as gameplay is concerned, the essential elements of this sandbox-style game are related to the crucial duties of detectives. And *Prometheus Unbound*, the four-act lyrical drama by Percy Bysshe Shelley that has been embedded in a modified manner, strongly affects – if not even determines – gameplay, at least in one particular case that has to be solved.

Although no dices are thrown in L.A. NOIRE, which hopefully is only played voluntarily, like in the game category "Alea", meaning 'games of chance', defined by Roger Caillois in "Man, Play and Games" (1961), one needs a reasonable portion of luck not to miss necessary clues. However, there is a lot of "Mimicry", another one of Caillois' four categories, involved. Everyone pretends to be someone who s/he is not, there are smokescreens being created to conceal true identities, as everything happens in a world of make-belief. Furthermore, "Agôn", which encodes the competition on an artificially levelled playing field, can be perceived as related to the structuring of a videogame. L.A. NOIRE is divided up into cases instead of levels, yet everything about it has been "artificially" (re)created, as it only exists in a virtual environment. And, last but not least, gamers seek pleasure, they wish for a thrill. This falls into the category of "Ilinx", which includes games of vertigo that thrill and puzzle the players, games that may be disorienting and blurring one's perception. By taking risks which the gamers engage with emotionally, although they are not in danger in real life, they engage in the pleasures of gaming. My argumentation is intended to emphasise the fact that L.A. NOIRE falls into all four of Caillois' categories defined back in 1958 (1961 in English).

As opposed to some other structural principles of gaming, such as assigning players with missions or making them complete levels, L.A. NOIRE provides the voluntarily risktaking players with criminal cases to be solved. Gamer-engagement is intensified by allowing the ludic immersion into the process of discovering, examining and interpreting clues as well as into the interrogation of witnesses and suspects. A good, reflected judgement allows the gamers to collect intuition points, which contributes to the ability to solve cases. The interrogation process is rendered especially unique by the newly developed MotionScan

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Technology<sup>46</sup>. Facial expressions and movements of facial and bodily features of the actors who lend their faces, physiques and voices to the in-game characters were recorded and similar to Motion Capture – transferred into the game to be applied to the playing characters. If a possible witness or suspect is encountered, one is notified by "person of interest updated", or "new clue" appears on the screen when items like lipsticks etc. are found, pertaining to victims or persons of interest. The gamers controlling Phelps are assigned the task to judge whether or not their opposite is telling the truth. However, in order to accuse potential criminals of lying and then convict them, one does need an actual exhibit, like a genuine piece of evidence directly from the crime scene or a valuable testimony uttered by a witness. Without an evidence, one is only capable of selecting between the options of doubting the people or believing them. In short: One may select "truth", "doubt", or "lie" during the interrogation; if "lie" is chosen, evidence is required. Thence, if one chooses correctly, promotion also includes the unlocking of new, "hidden" vehicles, outfits, as well as an increase in intuition (points). If, contrariwise, the interrogation does not work out well and the wrong person is charged, one is openly taunted or told off by the chief of police -a prospect that once again fosters player immersion and encourages emotional bonding with Phelps. Varying sympathies towards his different partners are developed, motivated and steered somehow by the game and its numerous backstories. Furthermore, after a case is solved, a rating between one and five stars gives feedback on how well the task was completed, as far as interrogations and evidence are concerned.

Reading faces is something we as the audience always do when we watch a movie, a play, a music-video. Cleverly faking and mimicking facial expressions is what actors and other performers do. However, reading faces is also something we do in real life. Thus, noticing that this is required in a videogame, establishes a strong link between fiction and reality, connecting life, film and videogame. This strong connection draws the gamers into the matter more strongly, it fosters engagement with the cases presented in the game, it increases

<sup>&</sup>lt;sup>46</sup> Focusing on that technology of MotionScan, The Game Theorists offer a video on their youtube channel entitled "Game Theory: LA Noire, The Human Lie Detector" (http://www.youtube.com/watch?v=aqTScsC7Dis). Although it may not be particularly funny, they at least tried to provide an informative analysis, combined with some entertaining visual support. The essence of their ambitious mini-project is, as the title explains, that reading faces correctly enables us to deduce whether we are facing a liar or someone trustworthy.

In the game, not every witness is easy to judge. Some facial expressions are much harder to interpret than others. Not entirely politically correct, the Youtube video also claims that women are generally to be considered to be the better liars. A trick worth keeping in mind when playing (or rather interrogating someone) is to keep in mind, as also the Youtube video states, that right-handed people tend look up to the left if making something up. It works the other way around with left-handed persons. One may be reminded of the TV-series LIE To ME. Cal Lightman and Cole Phelps are going to get you.

or decreases sympathies and readiness to identify with the characters. It lets our empathetic interest in the persons of interest grow, as reading their faces is something natural to us, like in any real conversation or most crime-movies we have ever watched. MotionScan Technology and the task to help Phelps find out who is saying the truth as opposed to deciding who tells a lie render the interactive, "concreative" notion even more valuable. Film and game aesthetics tightly intertwine and strengthen empathetic emotional engagement, while helping us to determine if the suspects have done something wrong, not only in terms of justice, but also in terms of ethics and what morality was believed to be back in 1974's L.A.

#### 5.3.3 The Poem Within

The "concreative" embrace of the two medial aesthetics, namely videogame- and movieaesthetics, is conducive to the visualising part of *inter*media literacy. In the game, we are shown specific visually represented versions of the original written text-extracts. As opposed to the representation of Canto 8 from Dante's *Inferno* – being attached to the wall in the office on an oil rig in the movie THE SECRET LIFE OF WORDS –, which has a rather "classical" influence on the recipients, *Prometheus Unbound* in L.A. NOIRE actually affects its audiences more immediately, because it profoundly affects and partially structures gameplay.

This is due to the interactive nature of the videogame as such and the functions of the poem within the game. The emotional and empathetic functions of both multimedial products, film and videogame, is intensified by the poems visually represented, because the references to poems emphasise the impact of plot and narrative, character-developments, messages conveyed, and contextual matters, too.

In the videogame, however, diverse multifunctional emphases come into play in an even more strengthened form, which creates deeper impacts and effects which become manifest as emotional reactions, empathetic responses and didactic developments, such as that of a well-fostered *inter*media literacy. The extracts function as a leitmotif in one of the criminalistics episodes of the cases Cole Phelps has to solve, being "The Quarter Moon Murders", and provide a red thread for Phelps. They may be read as a verbalised map as well.

To proceed further, the original wording employed by Shelley has to be recontextualised and reinterpreted by Phelps – and the gamers controlling him. For example, the first clue that consists of unmodified extracts from *Prometheus Unbound* is formulated this way: "Looking in wonder up to Heaven, while yet/ the music pealed along. I hid myself/ Within a fountain in the public square,/ Where I lay like the reflex of the moon/ Seen in a wave under green leaves [...]". These lines pertain to a piece of evidence found in another in-

game case and is thus auto-intramedial, too. It may be interpreted as a macabre reference to one family that was burnt alive and tragically reduced to ashes by the fatal hands of mentally challenged arsonist Hogeboom. The faded family-members were found in a praying position, looking up to heaven, in the moment of their deaths. It may also be read as an allusion to one particular "fountain in a public square", namely Pershing Square, which exists in the game and thus was visualised to referentially valorise the in-game world. This fountain is the location where one clue is hidden, too.



Illustration 21: Phelps approaching the "fountain in a public square":

Thus, in more detail, seven extracts taken from Percy Bysshe Shelley's four-act lyrical drama *Prometheus Unbound* from 1820 are to be found as clues to finding the perpetrator in the case "The Quarter Moon Murders". The videogame is essentially highly allusive, featuring aesthetic references *to*, imitations *of* and structural interferences *with* episodic TV-series and interrelated cases. In various ways, it refers to movies and film noir as a genre. Additionally, it employs the ludic principles of "proper" videogames.

Furthermore, the direct quotes presented in written form and read out aloud by Phelps and his colleagues are complemented by allusive pictorial imitations (e.g. when Phelps is holding a shrunken head, resembling the 'To-be-or-not-to-be-skull' in Shakespeare's *Hamlet*). Interestingly, the rather overt reference to the mythic Prometheus, who wanted to bring fire back to mankind, helps to strengthen the function of character-emphasis of the fictional person Phelps, because fire equals truth – and Phelps sacrifices himself, yet manages to liberate the truth. Since this is a crime-game, violence is turned to from time to time. Nevertheless, the game offers a lot more than virtually executed violence and shall not be reduced to that feature, because its special structure, the poetic excerpts embedded, and the visual aesthetics implemented render it unique.

The seven extracts of Shelley's *Prometheus* (1820) are left by the murderer responsible for "The Quarter Moon Murders" and, presumably, also the fictionalised incarnation of the murderer of "The Black Dahlia", who, in reality, has never been found – and will not be found in the game either. Before discovering the first extract, Phelps finds a tiny red booklet, which is a copy of the four-act lyrical drama. He reads an underlined passage

to his colleagues. These are already particular lines which somehow could also describe him, being a dedicated detective, but a loner, confronted with ill deeds, who eventually dies, because he sacrifices himself for a colleague, a woman, and a scapegoat. Like a phantasm, he appears where crimes are committed and disappears again, resembling an ephemeral apparition, when justice has been done. The underlined extract taken from the *Prelude* can also be regarded as a prelude to the case and reads as follows:

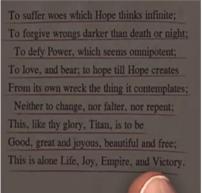


Illustration 22: The underlined extract in the booklet:

To suffer woes which Hope thinks infinite;/ To forgive wrongs darker than death or night;/ To defy Power, which seems omnipotent;/ To love, and bear; to hope till Hope creates/ From its own wreck the thing it contemplates;/ Neither to change, not falter, nor repent;/ This, like thy glory, Titan, is to be/ Good, great and joyous, beautiful and free;/ This is alone Life, Joy, Empire, and Victory.

In relation to this prelude, I want to point to a particular section that is also exemplary of

Phelps and the perpetrator as well: (Phantasm in Act I speaking)

Heap on thy soul, by virtue of this Curse,/ Ill deeds; then be thou damned, beholding good;/ Both infinite as is the universe,/ And thou, and thy self-torturing solitude./ An awful image of calm power/ Though now thou sittest, let the hour/ Come, when thou must appear to be/ That which thou art internally;/ And after many a false and fruitless crime,/ Scorn track thy lagging fall through boundless space and time!

Phelps indeed suffers from "self-torturing solitude", and both he and the perpetrator will one day become the men they "art internally", the men they may have always been, but did not dare to openly be. In the case of Phelps it is the emotionally tormented man who almost suffocates under the burden of his guilt. The criminal, on the contrary, may have always felt darker urges and emotions boiling up inside his mind, until he finally decided to become the threat incarnate that he now is and evidently wants to remain.

Soon after the booklet was found, the first extract to be recognised as a hint is discovered. The spirituality of those words is mirrored in the existence of Shelley's "Spirit of the Earth": (Clue 1 from Act III, Spirit of the Earth Speaking)

Looking in wonder up to Heaven, while yet/ The music pealed along. I hid myself/ Within a fountain in the public square,/ Where I lay like the reflex of the moon/ Seen in a wave under green leaves;

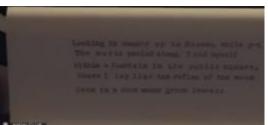


Illustration 23: First clue as visual representation in the game:

This stanza was already dealt with earlier on. It is the one that interconnects individual ingame cases and the fountain on Pershing Square as an existing in-game location that "accommodates" another clue. Similarly, the remaining extracts lead Phelps and his partner Rusty Galloway from one location to the next where they find new clues which seemingly surprise the slightly rusty mind of Galloway, which this quote illustrates: "Him. It's really him. The f[\*]ck who killed the Dahlia. Can you believe this? He's leading us …"

Although the website http://lanoire.wikia.com/wiki/The\_Quarter\_Moon\_Murders contains screenshots of each clues written on sheets of paper and held into the camera by characters, imitating a movie's camera-angles, shots and close-ups, another close reading of the poem was necessary (ibid. www.bartleby.com/139/shel11613.html) in order to determine the pertaining acts and to find out, which character is speaking when at which point in time in the lyrical drama, because they cannot be disregarded entirely. A walkthrough showing all the important scenes and shots focusing on Shelley's poem is available, for instance, under http://www.youtube.com/watch?v=VlpvMH90GwY.

The second clue takes on the form of an excerpt about a cave. Using the city map in his possession, Phelps has to think about the poetic lines and recontextualise them in order to find the right spot. Adequately, "Prometheus" is the character who is delivering a poetic soliloquy, encompassing anthropomorphisms like weeping mountains that are alluded to: (Clue 2 from Act III, Prometheus speaking)

There is a cave/ All overgrown with trailing odorous plants,/ Which curtain out the day with leaves and flowers,/ And paved with veined emerald; and a fountain/ Leaps in the midst with an awakening sound./ From its curved roof the mountain's frozen tears,/ Like snow, or silver, or long diamond spires,/ Hang downward, raining forth a doubtful light;

Phelps deduces from the lines that he has to visit the "Hall of Records" and the "mountain's frozen tears", being a chandelier. He is required to swing the chandelier sportily to stay alive and find the extract on time, before the chandelier, which resembles icy stalactites, crashes to the ground.

Gradually, landmark after landmark and location after location is discovered. The next excerpt is found at the top of the L.A. Public Library, "where science bedews his dædal wings". Phelps – or the player assuming control of the character – has to climb to the top,

using fire-ladders and logs to balance on, and he also has to balance high above numerous volumes of "Poesy": (Clue 3 from Act IV, Chorus of Spirits speaking)

From the temples high/ Of Man's ear and eye,/ Roofed over Sculpture and Poesy;/ From the murmurings/ Of the unsealed springs,/ Where Science bedews his dædal wings.

Subsequently, Phelps is led to the Westlake Tar Pits, right into the "gray annihilation" and "the hard, black deep" that refers to the lethal embrace of animals and tar in this game. In the Westlake Tar Pits, prehistoric, gigantic animals, "monstrous works, and uncouth skeletons" have been preserved as "sepulchred emblems/ of dead destruction, ruin within ruin": (Clue 4 from Act IV, Panthea speaking)

Round which death laughed, sepulchred emblems/ Of dead destruction, ruin within ruin!/ The wrecks beside of many a city vast,/ Whose population which the earth grew over/ Was mortal, but not human; see, they lie,/ Their monstrous works, and uncouth skeletons,/ Their statues, homes and fanes; prodigious shapes/ Huddled in gray annihilation, split,/ Jammed in the hard, black deep;

Pursuant to his duty at the Tar Pits, Phelps arrives at the L.A. County Museum, wherein a maze has to be solved, owing to the "sphere, which is as many thousand spheres". Like in the in-game descriptions of most landmarks on the map available, also the wording that describes these locations invites in Phelps's interpretations and cognitive connections between the poem's lines and the locations and landmarks. "Panthea" does not only stand for pantheism, but also echoes an ever-valid wish for an all-encompassing deity that keeps humanity from all harm and spares us from wars waged in the name of religion: (Clue 5 from Act IV, Panthea speaking)

And from the other opening in the wood/ Rushes, with loud and whirlwind harmony,/ A sphere, which is as many thousand spheres;/ Solid as crystal, yet through all its mass/ Flow, as through empty space, music and light;

Afterwards, Phelps is led to the set of the movie INTOLERANCE by D. W. Griffith, which had been integrated in the game, set in 1947, although the set had actually been dismantled in 1919: (Clue 6 from Act III, Spirit of the Hour speaking)

Thrones, altars, judgment-seats, and prisons, wherein,/ And beside which, by wretched men were borne/ Sceptres, tiaras, swords, and chains, and tomes/ Of reasoned wrong, glozed on by ignorance,/ Were like those monstrous and barbaric shapes,/ The ghosts of a no-more-remembered fame/ Which from their unworn obelisks, look forth [...]

Finally, the last clue can be understood as the beginning of the case's grand finale, completed in the catacombs. After that, Phelps is promoted to another desk: (Clue 7 from Act I, Prometheus speaking)

Remit the anguish of that lighted stare;/ Close those wan lips; let that thorn-wounded brow/ Stream not with blood; it mingles with thy tears!/ Fix, fix those tortured orbs in peace and death,/ So thy sick throes shake not that crucifix,/ So those pale fingers play not with thy gore./ Oh, horrible! Thy name I will not speak-/ It hath become a curse. I see, I see/ The wise, the mild, the lofty, and the just,/ Whom thy slaves hate for being like to thee,/ Some hunted by foul lies from their heart's home,/ An early-chosen, late-lamented home [...]

In the finale Garrett Mason is involved, the man to whom "Prometheus", as a mythical figure,

is a true inspiration:

After Galloway mentions the whole thing seemed "religious", Phelps realises that the final location is a church, the v decide to investigate the abandoned Christ Crown of Thorns church which is located several blocks away. Phelps and Galloway enter the church armed, and find themselves face to face with the Black Dahlia Killer (equipped with a shotgun). It turns out to have been the temporary bartender, Garrett Mason. As a fire fight is about to break out, the detectives jump for cover, which gives Mason the chance to escape down a secret passage. They then pursue Mason into the Vicarage nearby. Go left through the kitchen of the house and through another door. This leads the detectives directly into the killing den of the murderer, with a bloody bathtub, killing tools (including a bloody tire iron on the floor), and statue nearby (That is Prometheus, the inspiration to Garrett Mason). At the back the room hole leading into the catacombs. of is а (cf. http://lanoire.wikia.com/wiki/The\_Quarter\_Moon\_Murders)

The poetic excerpts embedded in the videogame have a profound impact on gameplay, adopted visualising movie-aesthetics, and empathetic emotions. The indispensable ability of deduction is also cultivated, one key-competence of Arthur Conan Doyle's *Sherlock Homes*.

*Inter*media literacy is surely fostered when learning about the poem by Shelley, especially when exemplified in the context of L.A. NOIRE's "The Quarter Moon Murders", because the special sequencing, both in general and concerning this videogame, being the montaged videogame-narrative, as well as the interpretative visualisation, the visual reinterpretation, and the actualisation of the gist that can be extracted from the lines, add to the full picture and provide recipients with a great deal of knowledge. And certainly, the sensitivity to discern, to properly understand, to contextualise, and to interpret references to texts in various medial and modal realisations grows. The intermedial references do not linger in between media, but consolidate the best of worlds that only appear to be far apart and thus serve the purpose of edutainment just perfectly.

Apart from these poem-excerpts, also newspapers are found. The main articles featured on the title pages open up the possibility to access short cinematics, movie-clips that sometimes are connected to the game's plot. Moreover, the cutscenes may take on the form of an analepsis and serve to reveal what happened in Phelps's life prior to the L.A. NOIRE-storyline and thus visualises more of his memories related to war. Since the other elements of gameplay require merely a summary of additional options and gameplay-variants, it is time to point to the synopsis of gameplay-elements given in the Wikipedia article (cf. as http://en.wikipedia.org/wiki/LA\_Noire):

The game blends investigative elements such as mystery and crime solving, with fast-paced action sequences, including on-foot and car chases, hand-to-hand combat, interrogations and gunfights. In addition to the storyline cases, the player can work on optional side-investigations known as Street Crimes, which are 40 unassigned cases that are not related to the case that they are working on. [...] The player can travel on foot, as well as in various vehicles. When driving vehicles, the player may drive the full route to the next location, or have their partner drive instead (if the partner drives, the game will automatically skip to the destination). The player can also ask the partner for directions. During the trip

to the destination, the player and the partner will have a conversation involving the case or other topics. The player also has a total of ten detective suits available [which] are equipped with special abilities, such as increased damage protection. Part of the gameplay includes interrogating both witnesses and suspects in order to progress through the case. If the player is having trouble completing an action sequence, after three failed attempts, they will have the option to skip past and continue through the narrative.

What strikes one as being particularly interesting, is that the conversations during these cartrips reveal interesting facts about the cases.

Similarly – and relevant as regards references to movies and their relation to the 'Four E's of Edutainment', especially to empathy – in the videogame DEADLY PREMONITION, the players get little, but noticeable hints concerning the mental state of agent York. He keeps talking to an imaginary "Zach", who turns out to be his true psychologically and physically scarred self, and York keeps mentioning a great deal about movies. In this psychological horror videogame with a unique atmosphere, York also refers to film-production, various directors and so on, whenever driving to crime scenes or other locations crucial in the process of unveiling who the Raincoat Killer is. Therefore, it is definitely worth driving to one's destination in the game, albeit sometimes the fast track of allowing the game to use "fast travel" and skip to the destination might be conducive to positively faking one's arrival time in urgent "cases" – in both senses, literally and metaphorically, as well as in both L.A. NOIRE and DEADLY PREMONITION.

Also "the option to skip past and continue through the narrative" if one has failed in completing an action sequence three times may be considered very helpful by gamers who value the mysterious atmosphere of gloomy L.A. and the crimes that have to be solved there more highly than shootouts and fistfights that could potentially ruin one's progress. Another striking fact is that one is not permanently allowed to carry and use weapons

As regards the references to movies in the game, some films are visually represented and "physically" present, like those featured on actual film reels. One example would be the movie KEY LARGO.

This special way of employing allusions to cinematic art constitutes the perfect gateway to the next subsection, where the focus is laid on the multifaceted ways of uniting concreative gaming-sequences, informative cutscenes, and other ways of referencing with the aesthetics of movies.

5.3.4 How Things Are Made – Aesthetic Interferences of Movie Aesthetics with the Videogame and Further References "I hate seeing how things are made. This is just like that time I went to a slaughterhouse and couldn't eat steak for a week" (Roy Earle)

Whenever we courageously take a look behind the drapery of visual culture's contemporary multimedial products such as films and videogames, we set out to discover "how things are made". Academically investigating into the formula of a creatively realised cinematic, ludic fabric, we also need to be aware that some illusions disappear – just like the random, barely dressed 90s-woman did during magic shows of mediocre illusionists in not too distant a past. And not everyone is prone to appreciate the discoveries, not everyone likes "seeing how things are made" – this is by no means limited to what happens in a slaughterhouse. However, this quote by later secondary in-game-antagonist Roy Earle nicely demonstrates the human stain of our tendency to – sometimes by just not saying anything against it, thus silently – agree to the systematisation and commercialisation of violence and pain. Most of us seem to be able to cope with it, as long as they do not have to look behind those walls that cast a spell of blindness on us.

#### 5.3.4.1 Interactivity and "Concreativity"

Nevertheless, in the fictional world this particular endeavour of intentionally wanting to see how all things hold together, straight out into the deep seas of stylistic, structural and narrative features of films and movies, might lead us to the junction between these two medial realisations and their aesthetics. Especially in videogames, but all the more in games that also aspire to the status of an interactive movie, such as HEAVY RAIN and BEYOND – TWO SOULS, the aesthetics of movies are made to merge with the ludic principles of computergames. These games are not intriguingly challenging as far as 'controller capability' is concerned and, when played through after having selected the "easy" option of available "difficulties", additionally are likely to provide the gamers with arrows or other indicators of, for instance, the direction into which one is supposed to punch when facing an attacker or to jump aside to evade these attacks. This feature of alleviating the process of making one's way through the game is welcomed by those who favour the experience the plot presented to them enriches their gaming with, while yet being enabled to contribute at least a little to the twists and turns and to the "way the story goes". Still, particularly interactive movies work with the illusion of gamers' contribution to foster immersion, and – in the long run – logically also the advertising

of the game as a product to be consumed. Thus, eventually sales volume is increased through both stimulated and simulated immersion.

L.A. NOIRE, however – just like certain videogame-series pertaining to the genre of action role-playing game like ASSASIN'S CREED – does not offer various difficulties. The reason is quite clear, since mainly interrogation and other detective-duties are to be completed. Apart from that, the option to skip action sequences like fistfights or also chases, which have to be attempted by foot exclusively, after the third failed attempt, can somehow be considered as being equivalent to a selection of difficulties.

As previously explained, Müller (2010) calls for an "integrative media research" to emphasise the potential he sees in an "intermedia research axis in the digital era" (ibid. 32), also explains (cf. ibid. 30) the familiar principle that in a game the player has to solve a series of problems and that individual acts are generated by a set of rules, which means that gamers are offered various options for action to complete a game. Whenever games are turned into movies, these film versions have to transform and reconfigure ludic and narrative principles. Thus, also gamifications<sup>47</sup> of movies have to work to translate aesthetics, adapt and restructure storylines, implement characters that either explicitly or implicitly refer back to the film as a pretext and add a more interactive notion. Hybrid-forms like interactive movies, again, reduce the "quest" in the true sense of the word in favour of offering psychologically considerable options or alternative ways of dealing with or reacting to problems. One can deduce from Müller's call for an "integrative media research" that the idea behind it signifies that also the forms, functions and effects of references to written pretexts like poems and/or the authors need to be taken into consideration, because, as Müller suggests "we should always bear in mind the importance of reconstructing the social and historical functions of intermedia processes". And if movie aesthetics which are part of film history are integrated into a contemporary videogame, the transformation and transposition definitely serves strong social, historical and artistic purposes.

<sup>&</sup>lt;sup>47</sup> In the case of L.A. NOIRE it needs to be mentioned that also a book with (not entirely) the same title exists, written in 2009 by John Buntin. The full title is "L.A. Noir: The Struggle for the Soul of America's Most Seductive City". This written work, with the final e of "Noire" being omitted, is being turned into a TV-series, however the intended title "L.A. NOIRE" had to be changed, as the series are in no way affiliated with Rockstar Games and the game in focus. The title of the series has been changed twice since then: After having been entitled "LOST ANGELES", it ended up being referred to MOB CITY, as which it also aired for the first time in December 2013. The series with that new, fairly straightforward, but not intellectually "deep" title has, however, been cancelled in February 2014.

#### 5.3.4.2 Adaptations and Intentional Intermedial Referencing

Apart from the direct, visually represented movies on film reels, like KEY LARGO, as I mentioned earlier, L.A. NOIRE, as well as other videogames, have a lot in common with movies. While they may differ in the levels of interactivity to be called upon, elements of the plot as well as the structure connect these two artistic produces. Visual references to films often reoccur in games and today also the other way around, as more or less obvious hints to trace films back to the games they may be based on, are frequently incorporated. Both films and games frequently refer to written literary pretexts. However, film and game need not be two different takes on or adaptations of the same pretext.

For references in games and films the ground-rule seems to be: The more the merrier. Most of the time these allusions are explicit and overtly marked, including clear visual representations of props, for example when Phelps is holding a shrunken head, which clearly is a slightly modified reference to Shakespeare's Hamlet. The physical presence of the gold film reels of movies such as KEY LARGO is another one, although it remains within the multimedial framework of openly visual media. Moreover, in KEY LARGO, just like in L.A. NOIRE, a person that has fought in World War II is confronted with people from his past. The protagonist attends the funeral of one colleague who died in the war and is then faced with the challenge of fighting mobsters that have taken over the hotel of this man's widow and his father that is bound to a wheelchair. Naturally, intramedial references to other games are made in games, just like movies refer back to other movies, too. Also, films imitate the structure of games (e.g. SLIDING DOORS) or their aesthetics (e.g. BEOWULF). Furthermore, not only if particular films are turned into games (e.g. RED DEAD REDEMPTION and ASSASSIN'S CREED announced to be coming soon, in the making; TRON in which videogames are essential on plot-, structural, aesthetic, and acoustic level) or games into movies with the same or at least very similar titles (like for instance PRINCE OF PERSIA, RESIDENT EVIL or SILENT HILL, all of which are game-series that have been adapted into movie-series as well) the aesthetics do intertwine:

L.A. NOIRE does refer to several films. However, it has no actual "predecessor", no true model it was based on. Rather, it encompasses this multitude of intermedial references to *Prometheus Unbound*, but also to Prometheus himself, visual references, direct representations, mirrored character-traits of pro- and antagonists, sometimes designed to be psychological hybrid-characters whose "role-models", in the true sense of the word, are not hard to trace.

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#### 5.3.4.3 MotionScan, CGI, USP and Related References

Further occasions of medial interference of films and videogames like L.A. NOIRE can be demonstrated by pointing to the facts that their characters need faces to remember, although their make-up in the process of game-development is in fact a total technical makeover, keeping the MotionScan and motion-capture technology including facial expression and movement, body language, gestures and visual behaviouristic patterns in mind. Then, someone signs responsible for the historical accuracy of their costumes or possible creative additions and modifications. Others have to "sew" via programming suits and femme-fataledresses "onto" the characters' bodies. Some are responsible for the design of the backgroundworld, the version of L.A. in 1947 that "we Phelpses" may move around in. Sound and Foley artists are needed, just like in movie-productions, as a great deal of atmospheric success depends on the way they engage and interact with their props to produce, recreate, reinterpret or imitate the sounds made - although not only those - during a fight or shootout. Of course, also CGI plays a crucial role in game design, especially if the designers refrain from employing actual cutscenes showing the actors the way they are. Computer generated images are being used in the making of movies and animated films, not only those appropriate for a younger audience, which are made exclusively like this. Some hybrid-forms would be comicand graphic-novel adaptations for the big screen such as WATCHMEN and HELLBOY, which logically require a lot of CGI-support to bring a world of fantasy and imagination to life. Adaptations of books like the HARRY-POTTER-series fall into that category of making fantasy more vivid through the imagery suggested to the viewers, too. And so do horror as well as mystery films. Still, CGI is also used to enrich the viewer-experience in fairly conventional films, pertaining to various genres, nowadays.

Thus, one might argue that a videogame may bear remarkable aesthetic resemblances to an animated movie that is also intended to be interactive or rather, as Smuts would call it, "concreative". Sometimes cinematics can also be equated to real movie scenes, which, however, does not hold true for L.A.NOIRE, as the game is kept visually coherent, using MotionScan blended with animation exclusively. Gaining a special status is hard for a movie among all the others films being published. Sometimes it is decided to use special techniques of obscuration or at least defamiliarisation to create a Unique Selling Proposition for a cinematographic endeavour. One example would be A SKANNER DARKLY, directed by Richard Linklater in 2006, based on Philip K. Dick's dystopian novel written in 1977, starring a unique 'graphic-novel-style' Keanu Reeves. The film was shot the "normal" way, only afterwards its visuals were changed. The special appeal of the visuals was achieved by

digitalising the movie using the programme Rotoshop by Bob Sabiston, a pun on "Photoshop", based on the technique of rotoscopy. Afterwards, each image was drawn over, like calking or artistic tracing, using a vector- instead of a pixel-based procedure. Like it is the case in the production of many a videogame, each animator involved in the project was part of a team of up to ten people. Each team was responsible for the depiction of one single actor, which nicely illustrates how much work it is to bring images into motion, alluding to the aesthetics of both videogames and CGI-assisted filming.

Yet another "speciality" of movies' artistic menu came out in the same year. Anders Morgenthaler's PRINCESS is coined by explicit content, according to plot, language and imagery. Despite being a fully animated film it is by no means a children's movie, but a film about the tragic, simultaneously bizarre destiny of the little offspring of a deceased porn-star. Morgenthaler is a comic-artist and his drawings were set in motion, albeit the outcome strongly differs from Walt Disney's initial child-directed and therefore cute, but infantile aesthetics. This again interlinks it with L.A. NOIRE, an animated, interactive "movie", though not by genre, yet moving the gamers with its imagery and more or less challenging ludic regulations, while it is not appropriate for younger players. It received an M-rating, for "mature", because besides crime and vandalism, financial and mental corruption, it does contain nudity, sexual themes, strong language, blood and gore as well as (ab)use and trafficking of drugs. Realistically animated naked bodies do not reduce the danger for the young mind. To prevent children from playing games inadequate for their age is the purpose of these ratings. And if playing at a younger age anyway, which today is the rule rather than the exception, the gamers require a reasonable person to talk to them about what they are confronted with - when playing games like L.A. NOIRE and when watching films like PRINCESS.

#### 5.3.4.4 Tracking the Sound

Moving on through those that need to be given credit for contributing to the overall aesthetic appeal, involving visual, auditory and linguistic code-work, we arrive at the people responsible for the soundtracks. Considering a movie like THE THIRD MAN, being the realisation of novelist Graham Greene's original screenplay, what comes to mind is the famous Harry Lime Theme composed by Anton Karas, played on a zither. This is also relevant, because other references to THE THIRD MAN from 1949 are made in the game, too. These are not limited to the chase-related incidents down in the sewer systems of Vienna in the movie and of L.A. in the game, but also extend over the genre of film noir, the characters,

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and the direct representation as one of the 50 film reels hidden within the game-world (cf. http://lanoire.wikia.com/wiki/Gold\_Film\_Reels), to the music.

After various instrumental themes to be associated with certain characters, imitating or supporting the storyline, emphasising particular atmospheres, like for instance the film music for Hitchcock's films that also contributed essentially to PSYCHO's audience reception, composed and arranged by Edward Herrmann<sup>48</sup>, Simon and Garfunkel came up with their first ever full soundtrack to be produced decidedly for a movie. This one was THE GRADUATE, directed by Mike Nichols in 1967. That pioneering work paved the way for movie soundtracks including several songs and lyrics.

Consequently, the multiartistic medium of videogames was equipped with soundtracks as well. These accompanying musical artworks are a blend of the aforementioned, as they include newly composed instrumental music to (de)escalate or emphasise certain points of the plot, to dramatically frame fights, romanticise amorous encounters or accompany certain characters. Furthermore, very often a "typical" selection of tunes, songs and records from the time the game is set in is included, such as jazz-tunes accompanying L.A. NOIRE, which also is done in movie soundtracks and contributes to the acoustic appeal of both medial products. In addition, new songs with lyrics that are related to the game ('s message) are written and integrated into the game or featured as background music when the end credits are presented.

On the soundtrack of L.A. NOIRE one can find, among many others, the following "contemporary" songs, that often have a title that already alludes to the plot or the characters (especially Phelps and his affair Elsa Lichtmann) and by genre are mostly jazz- or bluessongs. These "old" ones are: "Before Long" by Louis Armstrong, "Maybe I Should Change My Ways" by Duke Ellington, "Murder He Says" by Dinah Shore, "Red Silk Stockings And Green Perfume" by Sammy Kaye, "Stone Cold Dead In The Market" by Ella Fitzgerald and Louis Jordan, "Wolf On The River" by Amos Milburn, and many more. The songs alleviate the gamers' investment of emotions and foster empathetic engagement with the characters and the time they live in.

<sup>&</sup>lt;sup>48</sup> Bernard Hermann used to compose for Hitchcock and is, amongst other films, responsible for the music in PSYCHO and THE BIRDS for which he managed to "fundamentally rethink the nature of movie scoring" (cf. Monaco, 2001: 112). It is Hermann's merit that from the sixties onwards less, but more effective music was used and composers opened themselves up to experiments when writing their melodic contributions to feature films. The music for Martin Scorsese's TAXI DRIVER, Hermann's last composition, emphasises the incoherence of the narrative around Travis Bickle (Robert De Niro). The saxophone plays a "bluesy" tune, which functions as a leitmotiv and alternates with more threatening melodic expressions of danger and fear. Similarly, Ryan and Kellner (1988: 89) state that the music echoes both "terror and reverence".

#### 5.3.4.5 'Driving Phelps Psycho' – Distinct Intermedial Movie References

To bridge the gap between the soundtrack and the next important feature that unites films and videogames like L.A. NOIRE, I want to point to Scorsese's impressive film TAXI DRIVER, which was mentioned in a footnote, and Hitchcock's PSYCHO once again – especially because people know these movies quite well and many movie aficionados consider them to be groundbreaking.

Scorsese's style of directing one of the milestone-movies of the New Hollywood, TAXI DRIVER can be described as being partly influenced by New Realism. But as far as authorship of the movie is concerned, the case of TAXI DRIVER is a rather complicated one, because both the script by Paul Schrader as well as the directing of Martin Scorsese shaped the movie. Scorsese appreciates an ironic touch, whereas Schrader's writing may be criticised for its "heavy-handedness" (cf. Ryan and Kellner, 1988: 87). Besides being also expressionist, Scorsese's mise-en-scène reminds of the film noir. Schrader likes to inquire into how love might redeem the lost (cf. Kolker, 2000: 218). Sometimes this leads to a disparity between Schrader's intention and Scorsese's execution of ideas (ibid). Realistic portrayal of crime, "moral corruption" (cf. Ryan and Kellner, 1988: 87) and incapability of coming to terms with life is taken to the extreme and thus transports cynicism, as it also does in L.A. NOIRE from time to time, albeit the relatively realistic depiction is watered down through the filter of animated images. Still, the game, as far as Phelps is concerned, also inquires into how love redeems the lost, and his partners like to give cynic comments from time to time.

In TAXI DRIVER, hints to contemporary counter-cultural movements or groups like hippies as well as punks can be detected alongside explicit references to songs like "He's A Pilgrim" by Kris Kristofferson. In the videogame, mobsters, corruptible conspirators and murderers are referred to also in the songs used.

Implicit references, like the one to Hitchcock's PSYCHO, are realised structurally as well as in terms of narrative and content (cf. Kolker, 2000: 183) in Scorsses's film from 1976. Besides the quite obvious references such as the one that CHINATOWN is also represented as a Gold Film Reel, there is also an implicit, quite covert reference to the movie CHINATOWN hidden in L.A. NOIRE. It is related to the real estate fraud, where in the game the water-issue focused on in Polanski's film from 1974, based on the California Water Wars, was just replaced with the building of Whitnall Parkway. It can only be discerned by those who have seen the film, which means that it requires previous in-group knowledge to get the reference. The same holds true for others of the 50 films represented as film reels, among them are noir-classics such as THE NAKED CITY (1948), SHADOW OF A DOUBT (1943), ANGELS WITH

DIRTY FACES (1938), SUNSET BOULEVARD (1950), GILDA (1946), and THE NARROW MARGIN (1952). Their titles and the persons, places, situations, the societal status quo or the threats these titles alone allude to, perfectly fit into the pattern of film noir's elements that are recreated or evoked in L.A. NOIRE where even the bold and the beautiful have half-dirty faces – an invisible two-facedness which in most cases can only be recognised when it is almost too late, a narrow margin of time is left for Phelps to unmask the evil on lethal boulevards in a naked city, on the verge of greatness, a greatness he will not live to see.

Furthermore, the protagonists of TAXI DRIVER and PSYCHO, Bickle and Bates, are equally transformed from introvert loners into insane murderers by their inability to conform to societal norms. Similarly, mentally unstable arsonist Ira Hogeboom loses the last bit of control, as he is emotionally tormented by psychiatrist Harlan Fontaine. Detective Phelps is yet another disintegrated individual going through a metamorphosis, like "God's lonely man" Travis Bickle, albeit instead of turning to violence, Phelps tries to ban crime from the city. Nonetheless, he used to give one fatal order in his life that claimed many innocent fatalities. From that time on he is somehow driven against the wall, as he will never be able to undo this. Messiah to some, menace to others, he slips deeper into the sewers of his misfortune as the game moves on.

A rich variety of camera moves, angles and shots renders L.A. NOIRE special. To stick to Scorsese's version of the live of taxi driver Travis Bickle, one has to point to a truly controversial technical idea that led to numerous discussions as to whether Bickle has deceased in the last violent sequence of the movie. Support of the theory that Travis has died in the 'slaughter sequence' towards the end can be discerned when he and his victims are lying motionless in their blood. An extreme high-angle camera shows the crime-scene in bird's-eye-view before it slowly leaves the room. This can be interpreted as Bickle's spirit leaving either for the heaven of heroism or the hell of inhibition. In a plan sequence, the camera moves out of the brothel, following the trail of blood. Inside, only corpses are left behind and all is stripped. No veiling surface covers evil anymore. It might be that time and terror are the best taxidermists, cynically speaking, to pay tribute to both "noir" multimedial products, TAXI DRIVER and L.A. NOIRE. The videogame simulates numerous shots to make it more aesthetically appealing and visually interesting, which reveals one more approximation of film and game, or rather a "harmonisation" that clearly allows the artworks film and game to merge for the sake of creativeness and owing to expertise. Eventually, they bring about something new – a videogame the combines the best of both worlds with yet another delicious dollop of interactivity that makes gamers eager to consume videogames that meet their tastes

and ludic predilections. The developers of L.A. NOIRE opted for unique photos, taken back in the 1920s by a man called Robert Spence. The angle he chose to take his shots from renders the imagery of the game memorably awe-inspiring:

An incredible article by Popular Science details the photographs Team Bondi and Rockstar used to create the largely accurate locale of 1947 Los Angeles in L.A. Noire. Robert Spence was an extreme photographer in Los Angeles during the 20s. The man is known for the way that he shot completely unique areas of L.A.: he hung from a biplane while snapping pictures with a camera that weighed around 46 pounds. [...] What was particularly special about Spence's method of shooting was the angle of the shots themselves. Spence was hired, according to Air and Space Magazine, to take pictures of buildings in L.A. He [...] hired a pilot with a bi-plane [...]. However, rather than shooting the buildings from a directly top-down angle, Spence took his photos from the side. That was the key factor that separated his work from the rest of the urban photographers [...]. Rockstar [Games] and Team Bondi took those special angles [...] that achieved an incredible realistic and lifelike portrayal of L.A. at the time, and built the world of L.A. Noire around them. (cf. Joey Davidson, 2011: http://www.technobuffalo.com/2011/05/18/l-a-noire-locale-modeled-after-1920s-extreme-aerial-photography/)

Shots, camera movements and angles, scenes and sequences are a helpful addition to other means of structuring a narrative presented in the special manner of a videogame. When Phelps holds clues like the poetic extracts from Shelley's *Prometheus Unbound*, left on sheets of paper by the criminal for himself (and the gamers) to read, these clues can be seen from a first-person perspective on screen, very close to one's own eye. Third-person perspectives, however, encourage the movie-feeling.

Other previously released videogames like the first instalment of the RESIDENT EVIL game-series already worked with varying perspectives. In that first "RESI-game" it was not possible to switch between third and first person's view. The reason is pretty clear. If a first-person view is all that is available to us, an atmosphere of looming danger and consequentially ensuing fear is easily created, like in real life. We are unable to see what is about to happen behind our backs, we are tense, and attacks shock us all the more. Music – or its utter, intentional absence – is likely to frame the situation. This is how games compose perspectives to orchestrate a visual symphony of suspense, like grandmaster Hitchcock kept doing it, one time even more literally: He conducts the audience's emotions in the film THE MAN WHO KNEW TOO MUCH from 1956, where the audience believes to know that a murder is going to be committed at the concert at the Royal Albert Hall when the cymbals clash. As the character Josephine recognises the barrel of the assassin's gun and screams right before that cymbal-crash, the target is only wounded. Still, the viewers do experience an emotional rollercoaster ride creating expectations on the part of the audience that even recent CGI-assisted suspense-creation hardly ever lives up to.

#### 5.3.4.6 Artistic Licence and *Intolerance*

Two more facts related to artistic licence in game-development and to videogames at film festivals need to be revealed to achieve a reasonable roundup of that subchapter on the aesthetic interferences of and similarities between L.A. NOIRE and movies and the poetry references which bring the two media together with the original written poem.

I already mentioned the concession to film noir that the game has an option to be played in black and white. Yet, to be (neo) noir/e in appeal, "black and white" is not a must, as TAXI DRIVER nicely shows. Contrary to that film which is set in another time, however, the game-developers made an effort to pay tribute to the actual era of noir by attempting to realistically depict L.A. of 1947. Despite of a great deal of accuracy, also one inaccuracy strikes the gamers: As revealed in the Wikipedia article, artistic licence was taken as regards the set of D. W. Griffith's movie INTOLERANCE. Probably owing to artistic licence that set was integrated in the game, even though it did no longer exist in 1947, as it had been dismantled already in 1919. One can find out that this film was a silent movie, shot in 1916. It has four parallel storylines and includes "Babylonian", "Judean", "French", and "Modern" views, extending over about 2500 years. The "Modern" story has some parallels to the plot of the game as it "demonstrates how crime, moral puritanism, and conflicts between ruthless capitalists and striking workers help ruin the lives of marginal Americans" (cf. http://en.wikipedia.org/wiki/Intolerance\_%28film%29). The following extract from the synopsis reveals that, like in L.A. NOIRE, criminals, a policeman, a woman, betrayal, punishment, justice, the binary opposition of good versus evil, as well as the antithesis of truth and lie, play an important role in the "modern" part of INTOLERANCE:

While [t]he [mill owner] is in prison, his wife must endure their child being taken away by the same "moral uplift society" that instigated the strike. Upon his release from prison, he discovers his ex-boss attempting to rape his wife. A struggle begins and in the confusion the girlfriend of the boss shoots and kills the boss. She escapes and The Boy is convicted and sentenced to the gallows. A kindly policeman helps The Dear One find the real killer and together they try to reach the Governor in time so her reformed husband won't be hanged. (ibid.)

#### 5.3.4.7 Film Festival Featuring

The last "extra" that serves to prove the tight interrelatedness of L.A. NOIRE and movies is the fact that it was featured at the Tribeca Film Festival in 2011. The condensed cinematic version of the videogame lasted for 60 minutes. The screening alone demonstrates the increasing importance of the genre for visual culture and present-day contemporary art that is strongly interactive and grows with the contributions made by "productive audiences". This is

what renders them truly "concreative", as Smuts (2005) termed it. Everyone can add to the creative artwork. One could also begin to appreciate the trend of releasing cinematic movie-versions along with the games, because it is highly probable that quite a number of people that do not always have the patience to play through the whole game, but love the story presented anyway. It would broaden the forum for gamers and add to the games' being recognised as artworks in their own right, as festivals draw increased attention to what is presented there, thus also evidently advertising the medial products on display.

### **5.3.5 Conclusion Poem and Videogame 2:** Joining the Dots and Explaining the References' Overall-Relevance in Relation to the 'Four E's of Edutainment'

"The case that makes you and the case that breaks you" (H. Biggs) - That was L.A. NOIRE:

Looking back on the entertaining hours spend playing videogames or watching my partner do it, whenever I wanted to enjoy the "movie"-experience without the controllerchallenge, I can only reiterate that I believe games to be entirely creative artworks. While having a lot in common with films, they also deserve to be considered as artworks in their own right. The interactive notion of concreativity invites the emotions in. As Tavinor (2009) explains "a further key reason why it is tempting to characterize gameplay as artistic is because of its rich emotional nature: increasingly gameplay has the ability to depict rich first-hand fictional experiences to draw on the player's emotions".

Games are considered "concreative" works by Smuts and the players are regarded as "actors" who, when immersing into "emotionally proactive situations", help to reveal the digital game-world by Tavinor. The players as individuals who are given the opportunity assist in the process of creating "something" significant are clearly emphasised in the process of playing a game that was developed and produced to be experienced. Additionally, taking virtual risks is a perpetual bliss many people appreciate.

L.A. NOIRE's bleak world is populated by characters who have to carry their burdens but who have decided to go very different ways to reach their respective goals. Phelps is a protagonist who at first does not make one want to embrace him with great sympathy. However, as we are confronted with his suffering, his constant inner turmoil, we are likely to see a bit of ourselves in him. He is a protagonist, an anti-hero, who has many equivalents incarnate in novels, TV-series and movies, and so do his antagonists, so does the female object of his desire. He is the one we love to hate, but whom we would love to save from tragic twists of fate in the end. Even if the game is played through in colour, the black and white of film noir keeps dragging us deeper into the game's realm, as we encounter living antitheses and allegories of crime and deception. Characters tend to blackmail and try to whitewash themselves afterwards. Like in real life, gamers have to learn to deduce information from facial expressions, a task that encourages empathetic mirroring of emotions, which is also possible, if the opposite one feels into is a fictional CGI-character, depicted in an animated manner.

The experiences we appreciate when watching movies are combined with concreative aspects in games like L.A. NOIRE. Many noir and neo-noir films are being referred to in several ways in the game, which, accompanied by technical innovation, adds to the multimedial experience. The game also combines the four categories of games, as suggested by Caillois. Both films and games need actors and everyone involved in the production needs to be given credit and, like a movie, a 60-minute-version of L.A. NOIRE was screened at a film festival.

This also means that Shelley's poem *Prometheus Unbound* probably reached a bigger audience only then, because presumably not every gamer will have been familiar with the lines. In the best of cases, interested individuals may have decided to dedicate time to the lyrical drama and other works by the poet with a strong social conscience.

Moreover, Plantinga's (2009) four categories of emotions elicited in viewers by films, as mentioned by Weik von Mossner (2013), which were previously mentioned, are "sympathy or antipathy for protagonists or villains; direct emotions, which are "responses to the narrative and its unfolding;" artifact emotions [...] directed at the film as an artifact; and meta-emotions [...] aimed at the spectator's own responses or those of other spectators". It was clarified that, in the context of this research project, one cannot fully support Tan's and Frijda's (1999) idea that, apart from sympathy or antipathy, most of them are nonempathetic. Still, their empathetic "A emotions" are evoked by films/fictional worlds too, including "sympathy, compassion and admiration". Additionally though, at a certain point the emotions caused by landscapes usurp or at least strengthen those triggered by sympathy or antipathy with certain characters. They merge and, on the whole, become empathetic. Similar to the references to literary texts hidden in FALLOUT 3, the "repellent quality" of landscapes that makes one "shiver and look for shelter" becomes apparent whenever Phelps and his colleagues get into trouble in the bleak backstreets or are roaming around ominous landmarks like the Tar Pit. Besides, the way these sites are related back to the poem by Shelley, with the original lines making the landmarks appear more creepy, plays an integral part in making the in-game world emotionally laden and empathetically challenging.

Emotional engagement with setting and characters is empathetic in a videogame, because the players assume control of one or more characters and therefore are strongly affected by the dangers that exist for these characters, in a wasteland like FALLOUT 3's, or in the very "noire" streets of L.A. in 1947. Backstreet-atmosphere, dangers looming behind most corners and the characters put into the videogame-settings become inextricably linked to one another. Moreover, the integration of multidirectional, empathetically influential references to *Prometheus Unbound* alleviates empathetic processes of feeling into characters like Phelps, making a real effort to improve or at least survive the hostile in-game-environment.

L.A. NOIRE is a videogame that adopts, but also reinvents the aesthetics of movies, while also integrating excerpts from *Prometheus Unbound* from 1820. It invites gamers into its realistically depicted, yet artistically modified version of the City of Angels in 1947 and presents its proactive audience with a conglomerate of complex references to various films and one canonised poetic, dramatic text and the genre of film noir. It allows us to think about how fast all of us may move from "the case that makes us" to "the case that breaks us". It is a story about a detective and about the man behind the profession, a story which continuously poses questions related to ethics and morality.

The forms, functions and effects of the references to the original four-act lyrical drama embedded into L.A. NOIRE primarily appear in their original form and modality, as they are represented as written texts even when visualised in the game. In the written form, the individual excerpts remain unmodified. Additionally, they are read out aloud in part sometimes. The references to the poem emphasise the montaged narrative, foster identification with the character Phelps who somehow resembles Prometheus. Furthermore, the references serve the purpose of edutainment, because historical accuracy is only brought to a more fictional level with a minimum investment of modifying artistic licence. In terms of gameplay, the poetry-extracts function as clues, also in the true sense of the word. These excerpts, written on sheets of paper and left at various landmarks and in various locations, constitute a red thread for the players and function as a verbalised map, too.

The effect of empathetic emotional engagement is encouraged by the game's "concreative" style, added to by the control one has over the character Phelps and the structure that is shaped by cases to be solved instead of levels to be completed. The task of "reading faces" improves empathetic ways of engagement with suspects who either prove to be fairly innocent or recklessly criminal.

Epistemologically speaking, intermedia literacy is fostered very much, because hermeneutical understanding of the written text, the explanation/description of sites on the map, and the case itself have to be connected cognitively, and information has to be deduced from clues before meaning can be inferred from the information collected. Together with the references and the value in terms of learning about literature, an increase in *inte*rmedia literacy's sensitivity to discern, understand, contextualise, and interpret references to texts in various medial and modal realisation is definitely guaranteed, if, as always, we make it part of a qualified discourse.

In terms of ethics, pacifist runs are not possible. However, in accordance with Paul's and Elder's (2006) definition of morality as behaviour "in accordance with social conventions, religious beliefs and the law", a detective who wants to properly fulfil his duties has to have a clear and incorruptible sense and awareness of "binary oppositions" (cf. Johnson et al. 2004: Readings, chapter 9). Especially right and wrong as well as good and evil have to be thoroughly differentiated and deeds need to be interpreted and rightfully judged accordingly, which, again, anchors it back into the one ethical way of life rather than the several moralities. Besides, a variety of fights can be finished at lesser costs of harm done to adversaries. Moreover, at one point, an aggressor can be overwhelmed, which prevents him from taking a hostage – and Phelps from having to shoot the criminal to save the hostage. Saving and sparing lives is undoubtedly ethical.

Eschatology's connection to L.A. NOIRE can primarily be understood on the level of a city's looming descent into a chaotic downward spiral of crime, an already initiated descent that has to be prevented from being completed, concealed underneath the smokescreen of corruption. Phelps is responsible for these preventive, but also reductive measures and his professional life pushes him down in the dumps of everyday-apocalypse, whenever he is confronted with his troubled past, but also when he takes questionable decisions in his private life. Emotionally broken, 'Prometho-Phelpseus' eventually pays with his life for his mistakes, but also for his effort to render the future prospects of 1947's L.A. less sinister. The literary pretext *Prometheus Unbound* with its subdivision into acts, which can be compared to the cases in the videogame, is also orchestrated in a visualising manner. This means that lines taken from the poetic drama can be heard and/or read at several crucial points in the turn of the game. They support the limitedly controllable narrative and the ultimate destiny of both Phelps and Prometheus closes the circle of referentiality.

Taking a closer look at the cinematic aspects that the game is equipped with, we can come to the conclusion, that it is a good thing to be "seeing how things are made".

Although this subchapter's ending is not as tragic as that of Cole Phelps when he is swept away into the darkness, I want to close with his last uttered "Goodbye", but combine it with another quote of his: "It never gets any easier [...]".

Life is not all black and white. Goodbye, L.A. NOIRE. Just for now. Owing to your replay value, I'm sure we'll meet again, though. *It's a wrap* on the analysis of movie- and poetry-aesthetics and poetry-references in L.A. NOIRE.

### 5.4 Setting Sails like *Ulysses*: An Edutaining MASS EFFECT Is Called to Duty

Also the action role-play MASS EFFECT, developed by BioWare and Demiurge Studios, published by Electronic Arts (EA) in 2007/2008, and the ego-shooter CALL OF DUTY: BLACK OPS II, developed by Treyarch and published by Activision in 2012, have been equipped with references to poems.

## 5.4.1 One Poem and Two Videogames: How the Intermedial Connection Sets Sail

In both games, direct quotes from "Ulysses", a Victorian poem in blank-verse written and published by Alfred Lord Tennyson in 1833 and 1842, are recited by characters at crucial, nodal points in both games, albeit in a different quantity. While several lines in a row are recited in MASS EFFECT – with single lines omitted in between, though, – in CALL OF DUTY: BLACK OPS II only one line appears. This line, however, is also rich in metaphoric meaning, if translated into the context of the game-narrative. Furthermore, another connection to the world of written literature exists: The developers ensured that the plot was written down by Drew Karpyshyn, who has also written novels himself, most of which are tightly interrelated with videogames.



Illustration 24: Cover of MASS EFFECT:

As far as the extensive quote from "Ulysses" in MASS EFFECT is concerned, one needs to know that it is part of a dialogue between Commander Shepard<sup>49</sup>, the character gamers assume control of, and Ashley Williams. It is uttered in one go, at one certain point in the story.



Illustration 25: Ashley Williams reciting parts from the poem:

Ashley Williams is a woman who previously has been working as a gunnery chief and is now assigned to Shepard's squad as a systems alliance soldier on the spaceship SSV Normandy in the year 2183. In the dialogue in which Ashley Williams, who also is a potential romancepartner for Shepard, informs the commander about her father, she also recites lines from Alfred Tennyson's poem "Ulysses". The recital is related to the "Odyssey" in Greek Mythology as well as to the life of Ashley's father in outer space, working as a kind of a space ranger (cf. http://www.youtube.com/watch?v=P3ojdJREtSo [from minute 05:37 onwards]). The lines of the poem, which was her father's favourite, enable the gamers to establish a connection between the motif of the eternal voyage and endless quest in the Odyssey, which, by turning the ship into a spaceship that sails an endless universe, transfers the narrative from the Seas into outer space. Ashley Williams tells Shepard that she still reads the 1833-poem "Ulysses" to his grave, because he seemed to identify greatly with Ulysses and he always wanted to be and stay in space, but one day he had to decide in favour of his family and opt for a more down-to-earth way of living, explaining it this way: "Space is beautiful, but you can't raise a family there". Thus, as much as Father Williams resembles "Ulysses", Ashley can be deciphered as an equivalent to his son Telemachus, albeit a female equivalent.

The poem – with my emphases in bold and omissions in square brackets to demonstrate the way it is delivered by Ashley Williams in MASS EFFECT as well as the line spoken by the adversary Raúl Menendez in CALL OF DUTY: BLACK OPS II – reads as follows:

It little profits that an idle king, / By this still hearth, among these barren crags,/ Match'd with an aged wife, I mete and dole/ Unequal laws unto a savage race,/ That hoard, and sleep, and feed, and know not me.

I cannot rest from travel: I will drink / Life to the lees: All times I have enjoy'd/ Greatly, have suffer'd greatly, both with those/ That loved me, and alone, / [Omitted in game: on shore, and when/

<sup>&</sup>lt;sup>49</sup> A notable feature is that Shepard can also be chosen to be a woman by gamers, and as same-sex relationships are welcome in MASS EFFECT, she may still begin a romance with Williams.

Thro' scudding drifts the rainy Hyades/ Vext the dim sea: I am become a name; ]/ For always roaming with a hungry heart/ Much have I seen and known; cities of men/ And manners, climates, councils, governments,

Myself not least, but honour'd of them all;/ And drunk delight of battle with my peers,/ Far on the ringing plains of windy Troy.

[...]

This is my son, mine own Telemachus,/ To whom I leave the sceptre and the isle,—/ Well-loved of me, discerning to fulfil/ This labour, by slow prudence to make mild/ A rugged people, and thro' soft degrees/ Subdue them to the useful and the good./ Most blameless is he, centred in the sphere/ Of common duties, decent not to fail/ In offices of tenderness, and pay/ Meet adoration to my household gods,/ When I am gone. He works his work, I mine.

Old age hath yet his honour and his toil;/ Death closes all: but something ere the end,/ Some work of noble note, may yet be done,/ Not unbecoming men that strove with Gods./ The lights begin to twinkle from the rocks:/ The long day wanes: the slow moon climbs: the deep/ Moans round with many voices. Come, my friends,/ **'Tis not too late to seek a newer world.** 

[...] (related to BLACK OPS II and Reapers)

The aged man in the poem who "cannot rest from travel" allows his heir to become the new ruler, he hands down the "sceptre" and gives the island to Telemachus, the son "Odysseus"/"Ulysses" has with Penelope, like Father Williams passed on the love for a working life in space to his daughter Ashley.

As it is commonly known, the first books of the Odyssey deal with Telemachus' travels in search for traces of his father, because Odysseus had not yet returned from the Trojan War. Finally, Odysseus only returns to Ithaca after 20 years and he and his son find each other again, tricking and killing Penelope's suitors in battle.

In the poem by Tennyson, the king on the verge of death recognises the adventure that may be brought about even by death. He may set sail to a kingdom yet unknown and greet a "newer world" soon. In MASS EFFECT, voyages and travels can be experienced at a speed faster than light, as the physics behind an actual "mass effect" that suppresses inertia terminologically suggest. "Mass effect" enables the in-game characters to experience this ultra-fast travel, something Odysseus could only have dreamed of.

In the first-person shooter, CALL OF DUTY: BLACK OPS II, set during the Cold-War-years 1986-1989 as well as in 2025 during another Cold War in the second storyline, the adversary Menendez quotes one single, crucial line from "Ulysses": "Tis not too late to seek a newer world". Menendez has lost one eye. His looks that resulted from the loss of his eye might be conceived of as alluding to Cyclops in the Odyssey as well. The protagonist to be controlled by the gamers, among other characters, named Alex Mason, is the one who aims a shot at the eye of the terrorist Menendez, who consequently loses his right eye.



Illustration 26: Menendez in CoD: BLACK OPS II:

Additionally, this incisive line might also be interpretatively related back to MASS EFFECT again, as in the game the creature-category of the Reapers exists. Reapers are 'semi-alien-semi-machine-hybrids of havoc', reappearing in space each time a civilisation has reached its zenith. They are part of the inevitable circle of annihilation, bringing civilisations to their devastating end, rapidly and violently. These gigantic exterminators annihilate what has been thoroughly created. Extinction is on the threshold whenever they appear.



Illustration 27: The Reapers in MASS EFFECT:

#### 5.4.2 Conclusion Poem and Videogame 3

Dissimilar to the way an original poem is adapted and represented as an integral part of the videogame L.A. NOIRE, yet similar to the recital of Teasdale's poem in FALLOUT 3, the forms, functions and effects of references to Ulysses when integrated into MASS EFFECT are fairly predictable and follow a rather conventional pattern also encountered in the movie-section.

In terms of form, the lines from Tennyson's "Ulysses" appear like they are in their original version in terms of wording, albeit in another modality, as they are recited orally only. Even if the stanza including and following the line "I cannot rest from travel [...]" does not provide a long quote, modifications have been made. The stanza is abbreviated to suit the significant purpose of explaining Ashley Williams's father's life led "Odysseus-style". Moreover, the line "Tis' not too late to seek a newer world", as quoted in CALL OF DUTY: BLACK OPS II, enables the more dedicated thinkers to establish a connection between CoD and MASS EFFECT that goes far beyond warfare and earth and in space, recalling the Odyssey once again.

The narrative as well as the motif revolving around the eternal quest and voyage are functionally emphasised as much as is the *identification with* or – given that one does assume

control of Shepard and not of Williams – *sympathy for* Ashley "Telemachus" Williams. Again, the reference serves the purpose of edutainment, because 'nerd-culture- affinity towards space-wars' in most cases alludes to ancient mythologies, e.g. Greek, Roman, or Norse. Videogames 'refictionalise' these tales by cloaking them with a new intermedial connectivity of myth and with multimedially recontextualised and newly interpreted fiction with a ludic quality. The abbreviated extract from Lord Tennyson's poem "Ulysses" functions as a shining red thread that leads the gamers through an interstellar realm where peace is at stake and relationships between living beings of various species have to be stabilised, just like is has to happen in real life on a non-fictionalised planet earth.

The epistemologically valuable increase in *inter*media literacy is contributed to by the markedness of these universally valid, representative poetic lines that hold the quests that have to be completed together, both on the metaphorical level of hermeneutic interpretation, as well as on the level of ludic entertainment. Didactically, one does not only get informed about Greek mythology and a famous British poem, but in terms of message- and context-emphasis, gamers are also encouraged to think about the need for freedom of thought as well as the peaceful approach to living-together, no matter how different each of us might be.

These are the game's qualities that have to be pointed out and discussed in various ingroups, but also in secondary and tertiary education, because such games constitute an integral part of young learners' daily routine and mediating teaching professionals need to start *working with what is there*. Young as well as old gamers surely know when to shoot which creature in their favourite games. What they might miss, is how one could seek alternative ways or at least consciously consider employing peace-generating practices of negotiation in their private and in their learning life. Therefore, learners – of all kinds of subjects, not only in institutionalised surroundings – need to be made aware of each single positive quality which at least some games possess. And, in the broader sense, we all are lifelong learners. We need to keep talking about what might be conducive to our ability of getting along with each other.

The previously mentioned character-emphasis connected to the 'female Telemachus' Ashley Williams brings us on to another gender-related point, namely the fact that in MASS EFFECT also same-sex romances are possible and welcome from the outset. In my view, this is the most important feature of the game that comes closest to an entirely ethical element of pacifist runs that simultaneously adheres to the morality we need, the social norms that have to refrain from stifling individualities which are united by the one sincere goal of love. Although the game cannot be completed without virtual shooting, a lot of discussion is involved, and

negotiations to form alliances between planets have to be successfully and diplomatically achieved by selecting adequate questions, comments, or answers from the selection given on screen during this role-play that is aimed at increasing interplanetary understanding.

Effective empathetic emotional engagement is alleviated by the fact that, on principle, everyone in the various galaxies in MASS EFFECT simply wants to get along, that men can love men, women love women, and one creature might love an individual from another species. Characters like Ashley Williams evoke strong sympathies as they open up to Shepard and the gamers respectively. Cleverly led negotiations to eventually come to a peaceful agreement are required to complete quests. Inarguably, this strongly promotes empathetic ways of emotional engagement with the characters and their galaxies.

The destruction of habitats or even entire planets closely interconnects MASS EFFECT with a universal eschatology. The survival of planets and individuals is permanently at stake. All living beings may see their apocalypse foreshadowed in the untimely, violent extinction of others. Still, everyone has to rage against their very own looming downfall. On the socio-political level, the game addresses the issues of the dark side of politics, encompassing blackmailing, corruption, and deception with inglorious intentions, as well as – at its worst and most daring – Holocaust and eugenics, and genocide, as attempted by an in-game race through creating the "Genophage", a biological weapon to reduce the race of Krogans by "infecting" them the "with a mutation" (cf. http://masseffect.wikia.com/wiki/Genophage).

For the numerous reasons pointed out, MASS EFFECT can, on all accounts, be discussed in didactic terms, in significant relation to my 'Four E's of Edutainment'. The literary pretext "Ulysses" can be read as referring to the father of Ashley Williams, an Odysseus-like character, but also may be understood in relation to commander Shepard, who will have to travel on, as the MASS EFFECT videogame-series was continued until MASS EFFECT 3 (until now), because "tis' not too late to seek a newer world". Also because, for several reasons, he "cannot rest from travel", ever – or as long as the developers wish to continue the MASS EFFECT-series, or rather, and this is more plausible, as long as they decide to keep Shepard alive or allow him to return to life.

Paper is dead without words Ink idle without a poem All the world dead without stories Without love and disarming beauty. Carless realism costs souls.

~ Nightwish, Song Of Myself (2011), based on Walt Whitman's poem (1855) ~

# 6 *Everyday a Little Apocalypse* – Poetry and Song-lyrics, Music-Performances and the 'Four E's' – Poetry References and Lyrics

In the last of this dissertation's main chapters, investigating into the ways in which references to poems and poets have an impact on lyrics and song-performances – and consequently on the (re-)enactment and the embodiment of words in a musical framework – will prove most important. Enactment, as much as embodiment, is connected to the certain degree of performativity actively employed to breathe new life into texts which were written long ago. As it was noted towards the end of the introduction, the world is ever-changing and most definitely the same holds true for poetry, which is why literature studies and studies of visual(ising) culture need to open up towards poetic diversity to at last recognise its many, beautifully variable, interesting faces which challenge our perception. Therefore, the unique symbiotic, musical examples of lyrics that will be analysed and explained in this chapter on the referential connections of poems and songs as well as their performances will prove to be relevant contributions to an academic ode to creative open(-minded)ness that synthesises disciplines.

Initially, one question is raised, in the tradition of Percy Bysshe Shelley: "Who are today's "unacknowledged legislators of the world"<sup>50</sup>?" We need to find out who the poets of today actually are, where we can encounter their words and what their preferred codes and modes of expression may be. We have to think about all this very carefully.

Surely, intermediality might be quite new as a term, however, essentially it has already existed a long time, as long as the concept this term (amongst many other synonyms) encodes. For instance, intermedial references can even be discerned in the classical pieces by the composer Robert Schumann, who emphasised the visual components of his words and

<sup>&</sup>lt;sup>50</sup> "Poets are the unacknowledged legislators of the world." (cf. Percy Bysshe Shelley: "A Defence of Poetry")

melodies and also translated visual impressions into music. Also the poems by Celan have musical qualities.

#### 6.1 Poetry and Classical Music

In her article entitled "Poesie der Musik: Zur Intermedialität in Robert Schumanns frühen Schriften/ Poetry and music. On the intermediality in the early writings of Robert Schumann"<sup>51</sup> [Heero's capitalisation in the translation] the Estonian scholar Aigi Heero (cf. Heero, 2007) explains – in German – the intermedial linkage between literature and music emphasised by Robert Schumann already in the nineteenth century. The synaesthetic intensity which comes to the fore when both creative ways of expression are synthesised according to Heero's abstract written in English plays an integral role in the production of Schumann, the great composer, and, which is less well known, also in Schumann's works as a writer of German Romanticism. He was one who already back then allowed the media to merge:

Robert Schumann, son of a bookseller, showed an early interest in composing as well as literature. In his first poems ("Prolog"), diaries, autobiographical writings ("Meine Biographie...") and essays ("Juniusabende und Julytage", "Die Tonwelt", "Das Leben des Dichters") Schumann reflects on the role of literature and music and their influence on a creative human being. According to Schumann, literature and music are equivalents, expressed through different semantical systems. Thus, a perfect literary work or composition includes both elements: the abstract language of music and the visible handcraft of literature. This blending of a literary idea with its musical illustration may be clearly seen in Schumann's vocal music, especially in the song cycles (such as "Liederkreis", op. 24), presenting the relations between the singer and the piano, suggesting a 'split self' and the presence of the 'Other'. The coherent and organic whole, the fusion of poetry and music is Schumann's aesthetic ideal for his late essays and compositions. (Heero, 2007)

In her paper, Heero subsequently states (the rest follows my translation of her main points) that it indeed was a declared aim of Schumann to achieve a tight relationship between music and literature and quotes Haesler (1997: 152 [my transl.]) by adding that Schumann had managed to "aesthetically realise the poetic content of a poem within the musical medium". Thus, Heero concludes that the composer was of the opinion that a poetic piece of music under the reciprocal influence of musical and extramusical phenomena ideally 'depicts' [my transl. and interpret.] certain states of mind and takes the listeners away into what Schumann had once termed the "spiritual realm of art [Geisterreich der Kunst]" (cf. Heero, 2007 [my transl.]). Heero also quotes Schumann himself when pointing out that he practically "knew about the most renowned poets of almost all countries". Besides, his father was not only a bookseller. August Schumann was a writer as well, he owned a considerably well-equipped library of selected books and he had translated works of Lord Byron into German as well. This makes the Schumanns even more relevant in the context of my thesis. Emil Flechsig, a

<sup>&</sup>lt;sup>51</sup> http://www.kirj.ee/public/trames/trames-2007-1-2.pdf

friend of the family, reported later on that Robert had thus been granted access to the rich field of evolving German poetry, which he then positively exploited in his songs and musical compositions.

In his early poem "Prolog[ue]" from 1926 he made an attempt to set up a hierarchy of the arts using the intermedial valuation expressed by Friedrich Schiller in his "The Obeisance of the Arts [Die Huldigung der Künste]" as lexical and structural guideline. Similarly, in an essay written back in his schooldays, Schumann writes that "admirable and resplendent in their utmost beautiful bloom they stand in front of us, the most beautiful of all arts, poetry and musical art" [my emphasis], captioning it with "About the Inmost Relationship between Poetry and Musical Art [Über die innige Verwandtschaft der Poesie und der Tonkunst]" (cf. Heero, 2007). This proves that Schiller, who clearly postulated a convergence of the arts, has been a major inspiration to Schumann. Heero also quotes Schiller, who once said that "music in her highest innoblement has to become "Gestalt" (or form) and work on us with the gentle sovereignty of antiquity" and that "fine (visual) arts at their highest crest have to become music and touch us with immediate, sensuous presence" [my emphasis]. She goes on to explain that Schiller thought that a perfect unison develops where word and sound meet [my emphasis], i.e. in lyric poems set to music, in musical plays and operas, because this is where music brings about an elevation of the soul, an exaltation which other art-forms like poetry and dance do enhance (ibid. [my transl. and expl.]).

The parts that were emphasised strongly support the call for poetry that possesses the power to enter into motion and emotion, which is best achieved when embedding poetry in multimedial environments, because from there these lyric words evoke multisensory imagery more easily.

Heero (ibid.) also expounds Cone's (1992: 185, in Engl.) findings which include the one that in Schumann's œuvre "instrumental" and "vocal personae" are indicated and that consequently both are symbiotically united in the composer's persona: "Schumann[']s Dichter inhabits [...] a world in which to speak is to sing, and in which to sing is to imagine the full implications of one's melody by auralizing an elaborate accompaniment". According to Tewinkel (cf. 2006: 401-404, in Heero, 2007) a complex unit is created, consisting of the components literary text, melody, singing voice, musical accompaniment, which all exist independently in their own poetic right, yet bring about the interdependence or "synaesthesia" of the arts. Schumann has always been dealing with that particular merge in one way or another, believing that literature and music are two manifestations of one complex

phenomenon and equivalents evoking the same sentiments, but being expressed via different semantic systems (cf. Heero, 2007).

Literature provided Schumann with creative impulse and input. The writer as well as the composer Schumann worked with allusion, imitation, and quotation to lend an innovative dimension to his compositions, both literary and musical. Heero includes Hatch (2004, 668-670) and Todd (1994: 80-112) to emphasise the parallel between his ways of writing and composing. For instance, his beloved Clara Wieck's (later C. Schumann) "Notturno", opus 6, 2 is quoted in his "Novelletten [Novelettes]", opus 21, written in 1838 when they had to spend some time apart and were craving for each other. Therefore, one could say that Robert Schumann accomplished his symbolic union with Clara Wieck via intermedial referencing. Furthermore, Schumann musically alludes to the last song in Beethoven's cycle "An die ferne Geliebte [To The Distant Beloved]", opus 98, to express his yearning for Clara, translating it into music and including the reference to Beethoven's piece (cf. Jones 1988: 114–125, Meier 1995: 68, Todd 1994: 101-102, in Heero, 2007).

The literary quotation of a song and the musical element are inseparable components of the complete work of art which renders the process comparable to the romantic principle of synaesthesia. Self-authored parts, foreign extracts, fusing musical and literary composition, are inscribed into each other, in order to create an 'aesthetically ideal' multilayered opus that can be entertainingly perceived, using various channels.

Owing to the previous focus on the connection of visual art and Paul Celan's poetry, it can only be considered a valuable addition to mention Axel Englund's dissertation *Stroke Darkly the Strings. On Paul Celan and Music* from 2011 in which Englund elaborates on the musicality of Celan's poetry, in all its eschatological pronunciation. In an interesting interpretation to be found the Literal Journal *Samlaren* by Stockholm University, which provides the readers with reviews of recent dissertations, the reviewer Martin Zenck (2011: 234-239) states that

the main title presents a short quotation of Celan's well known poem "Todesfuge" ("Death Fugue"): "Streicht dunkler die Geigen" ("darkly now stroke your strings"). So here we have the complex connection of the main title of the dissertation to Paul Celan's complete line: "er ["der Tod, der ein Meister aus Deutschland ist"] ruft streicht dunkler die Geigen dann steigt ihr als Rauch in die Luft"— "he ["death, who is a master from Germany"] calls out more darkly now stroke your strings, then as smoke you will rise into the air". This quotation features many things which point back to the dissertation's general subject: the musical theme of the violins, presented as if painted in still life; then the "stroking", the intense touch of the string with the bow, the dual meanings of tactility, the touch of the leading hand with the violin bow on the string and the one being touched, sensing the note or only the stroking. Finally "dunkel", "darkly" (sombre), lying half hidden in music, shadow-like, referring to the "ombra scenes" of death in the cemetery, to the statue-scene in the opera *Don Giovanni* [...]. (Zenck, 2011: 234-235, or: http://www.diva-portal.org/smash/get/diva2:516384/FULLTEXT01.pdf ).

Zenck (ibid. 239) concludes that "it has to be clear, that poetry as well as music each have their own language and body language. Axel Englund knows both very well". However, it is the very moment in which their synthesis arouses our imagination - and thus enters our perception to trigger interpretation, connection, contextualisation and understanding - that counts the most when we focus on the visualising qualities of artistic modes of expression which converge to create something new, based on a great original poem and the multisensory images it evokes. These multisensory images make us see, feel, touch and hear. Thus, all impressions which words can generate definitely do reach far beyond the discernible musical qualities. In Englund's work, the classical music, its instruments, melodies and harmonies, as well as their respective effects on the lyric personae, are emphasised and brought to light to make them audible even between the lines of poems where Paul Celan has disguised them to let them function as musical witnesses to a variety of atrocities. Silently, the tunes testify for some and against others. Only audible for those who read and listen very carefully, research papers like Englund's turn the music which acts as a witness louder for an extended group of people and thus open up poetry for more people. This is another element which Englund's findings share with intermedially referenced poetry in media other than written texts. It clearly invites us in.

Another approach to synthesising medial products and presenting them in new realisations, woven together by the unifying fabric of music, is offered by the genre of "Programme Music" that also has a long tradition. An example would be Modest Mussorgsky's suite "Pictures At An Exhibition" from 1874 for which Mussorgsky impressively remedialised pictures by his friend, the painter Viktor Hartmann. In doing so, Mussorgsky used the auditory code to substitute the visual code and to evoke visual images in front of the inner eyes of the listeners by using music exclusively. He somehow arrives at a 'musical(ised) ekphrasis', a new, recoded version of the formerly painted pictures that were presented and powerfully elicits imagery via the use of synaesthetic sounds, notes and melodies.

#### 6.2 Poetry, Performance and Performativity in Music

When poetry, music and performativity converge, the artists who perform live or re-enact poetic references in music-videos may be regarded as 'intermedial entities' or 'intermedial artistic identities'. Focusing on the performative aspects of crossing the borders between media, Christina Ljungberg (2010: 85) explains how the theatre historian Erika Fischer-Lichte

worked on ways of theorising the link between the concept of performativity and actual performance.

According to Ljungberg, Fischer-Lichte "argues that it is the transformative potential arising from the shared ritual practices surrounding a theatre performance that makes them both self-referential and capable of constituting reality". These shared practices and experiences – the "bodies" of affect theory in between which something happens, in between which art is created or rather "concreated", the "in-between-ness" of intermedial creation in a positive sense as addressed by Demets – can also be encountered at concerts whenever the performance of lyrics merges with their performativity, in the "strong" as well as, even more so, in the "radical" sense.

Ljungberg introduces Fischer-Lichte's three "kinds" of performativity, which in fact rather are three manifestations of different degrees of performativity, being performativity in the weak, the strong and the radical sense. Weak performativity is active when "something is done by someone saying it", strong performativity is the action "whereby language creates a new reality against a backdrop of stable conventions" and performativity in the radical sense means that "all these processes create a new social reality". Subsequently, Ljungberg infers from Fischer-Lichte's scaling that "intermediality always entails performativity in the radical sense owing to its hybridity".

Thus, as I pointed out, intermedially referential, relevantly "concreative" (cf. Smuts: 2005) performances of song-lyrics also possess a "strong", if not even a "radical" performativity. However, this is not only owing to intermediality's hybridity, but also because a) during a performance of texts that quote from earlier texts at a concert, people tend to do what the front(wo)men tell them to do (e.g. "Now, sing along!", "Clap your hands to the beat!", "Scream for me!", "Louder, I can't hear you!" etc.) to more intensely feel into the collective core of the event, because b) "language creates a new reality against a backdrop of stable conventions" when the fan-experience and interactive components turn each concert into an entirely new happening, one that will change again the next time – also for the performers, and because c) "all these processes create a new social reality". The last reason for intermediality's radical performativity signifies that a concert-performance of lyrics with included intermedial recursions to other writings might in a way affect the social reality more strongly than a theatre-performance does. These intermedial stage-performances surely also are "staged" performances, albeit with a higher degree of performativity, because "concreativity", immersion-based audience-participation as well as a two-way interactional

pattern between artists and audience strengthen the impact of such a significantly intermedial happening.

The performances also combine re-enactment with the active em*bodi*ment of texts, with the compound's *body* to be understood in the physical sense, or allow re-enactment to lead to embodiment, because embodiment in this case presents us with a more radical kind of performativity. When poets from the past are imitated this qualifies as re-enactment. Some artists take it even further and transport but also emphasise their lyrics *through* and *by* their facial expressions, their gestures, and from time to time also by their semi-private lifestyle on concert-tours, which is then embodiment.

All in all, lyrics realised as a concreative form of artistic expression through the integration of intermedial references to poems and poets have turned concerts into a collective experience that is more pronounced in terms of their motivational, mildly didactic value and their performativity. Rooted in intramedial quotations of classical melodies within other pieces, the translation of image into sound – as in Programme Music and musicalised ekphrasis, in the alteration of lyricists' new words through the integration of excerpts from canonised poetry or verbalised or visual references to poets – has entered the (alternative) music-scene.

#### 6.3 The 'Four E's of Edutainment' and the Iconic Poet in Song-Performances

In relation to the question raised at the beginning of this chapter, being "who are today's "unacknowledged legislators of the world?" It should be added that, based on the findings of my research, the answer would have to be that, apart from writers, also creative game-developers, filmmakers, and musicians, who often are also talented lyricists and dedicated performers, can be considered poets in their own right and way, especially if they integrate intermedial references to poetic pretexts into their products – of course by referencing their source at least to the extent that makes them discernible for in-groups. The bands and artists whose works are in the focus of this research paper usually make an effort to additionally reference the genotexts they integrated into their lyric phenotexts by mentioning them in the booklets, are even expressing their gratitude to "their" icons or idols.

The main research area of this dissertation centres round the exploration of new horizons for the interdisciplinary union of literature studies and visual culture studies in a multimedial time and age as well as round the implications various syntheses offer to language learners learning in institutionalised surroundings and also casually in their spare time. Other fields like the two poles cognitive science and affect studies and the in-between field of cognitive cultural studies play an integral part as well. In the context of the 'Four E's of Edutainment' - ethics, empathy, eschatology and epistemology - the chapter on intermedially referential lyrics is going to examine issues related to the renunciation of gender stereotypes, too. Furthermore, explanation of in how far also frontwomen and -men of bands and music-groups in Rock music, as well as with an affinity to the Gothic subculture, and its symbolism fit into the picture is required. Performers, who quite frequently model their stageperformance or their performance in music-videos after iconic poets like Lord Byron - who, along with their personalities and works, may have become fixed emblems -, in doing so achieve a synthesis of subcultural products and poetry that is part of the literary canon. Artists aim at positioning themselves as 'intermedial entities' or 'intermedial artistic identities', not only when they are painting and writing poetry, as Demets (2010) explained, but also when their writing of poetry is accompanied by other forms of visual(ising) poetic expression. Again, "the in-between-ness of a poet's paintings and a painter's poems" which, in Demets' words, determines that "the way of painting influences the way of writing, and vice versa" can also be applied to the relationship between lyrics that can be performed and the poems and poets these words refer back to.

Within the framework of a song's synthesis the poem as an artwork in the linguistic code and written modality is set in motion in order to emotionally move the listeners and/or the concert audience when extracts from this original text are integrated into songs which thus are to be perceived as the new lyric realisations, and which then are new poems in their own right, poems that intertextually refer to older, more famous canonised lyric works.

In music, performance is quintessential, because as soon as audiences begin to make sense of the whole unit, grasping the whole picture – consisting of the visual and behaviouristic reinterpretation of, say, an iconic poet like Byron, the referential poetic song-lyrics delivered by the performing person, often including visualising, synaesthetic wording – these audiences are empathetically affected. As we already know, in affect theory, a lot is claimed to happen in the in-between-ness of "bodies", people, images, words, or media, which largely corresponds to Demets' ideas and Vertraete's conception of "intermediality".

When, in the modality of a song, different codes and media converge again, also "concreativity" is added in abundance, because, similar to the basic implications of Wik's contribution on transmedial expansion of movie-universes, the music-aficionados and the spectators at concerts who also listen to the songs at home make use of the interactive offerings of music and thus concreatively participate in the process of meaning-making. Additionally, they may also read the written version of lyrics given in the booklets that

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accompany CDs and vinyl-LPs. Alternatively, – yet with an increasing tendency to do so – people buy and use digital download-versions of songs which are sometimes, depending on the platform, accompanied by links to lyrics too.

"Multisensory imagery" as used by Starr (2010), "interfaces" developed "between cognitive science and more established literary and cultural theory" as done by Zunshine (2010) as well as empathy understood as a shared feeling ("I feel what you feel") like Keen (2010) explains it, keeps reappearing in song-lyrics and subsequent performances. These performances may be done live or incorporated in music-videos that additionally visualise a great deal and are realised by musicians and/or bands who lay emphasis on peace-loving, irenic messages that may only be disguised by a sinister outward appearance of the members, which usually is the reason for misunderstandings and superficial criticism directed at subcultural movements like the Rock-, Metal-, and Gothic-music-scenes.

Again, like it is the case with movies and videogames, it has to be reiterated here that by no means all bands with an **eschatological** focus, publishing music that belongs to such a genre, are producing "good", **empathetically**, **ethically** and **epistemologically** valid music. However, as always, some do – and these are the ones we ought to pay attention to. We need to lend them eye and ear, because sometimes their bimedial output, that is easily converted into a multimedial one when visual*ising* performative elements are added, provides us with a great deal of material that pays tribute to all four of my 'Four E's of Edutainment' and can also foster the epistemologically important improvement of hermeneutic understanding of texts and subsequent increase in *inter*media literacy.

Eschatology clearly proves to be the most crucial, overtly recognisable element employed in such a "darker" kind of music. Also the "tiny", individually experienced, seemingly apocalyptic incidents that may darken our days are important in this respect, which is why I used the line "everyday a little apocalypse" as a part of this chapter's title. By definition, it is a line pertaining to the song "Tiny Apocalypse" by David Byrne that can be heard accompanying the end credits of the film THE SECRET LIFE OF WORDS, which I also wrote about in the chapter on movies with poetry references.

#### 6.4 Non-verbal Forms of Visualised References to Poems and Poets in Music

Before turning to verbalised references it is important to explain that poems may also be cited in different modalities in songs and during their performances. For instance, poems and other literary texts may be quoted from visually, without explicitly and directly reciting lines or stanzas. They may also be re-enacted, reinterpreted and embodied, which means that they are translated into actual physical movement, gestures and/or facial expressions including or not including various props. Other overt "stylistic devices" of performances, such as clothing/ costumes, make-up that adds another creative streak to the necessary theatrics that musical artists may choose to employ, strengthen the effect of visualisation and are interspersed to achieve a resemblance with poetic stereotypes incarnate who are imitated on stage or screen.

More covert ways of referencing also exist. An example would be a performance during which, via well-developed stage-acting or stage-behaviour, a rich variety of charactertraits attributed to those eccentric historical figures whom an artist or a band may desire to pay tribute to or to mock mildly, is mimicked and/or reinterpreted and consequently visualised accordingly. Furthermore, also well-known plot-zeniths or climaxes of poetic narratives could also be translated into the accompanying pantomimic visualisation usually brought about by facial expressions and gestures. These visual citations can only be recognised by the target-groups familiar with these "typical", iconic artists and their elaborate performative enactment or intense embodiment of what people believed to be psychosocial patterns that were once said to be typical of poets like Byron, to remain faithful to that example. Certainly, such visualising realisations are partly accompanied by voices during song-performances and partly voice is consciously omitted to deliberately use pauses for performative purposes.

The "Byronic" example that constitutes another red thread through this paper can be proven relevant by pointing to the performance of Finnish vocalist and performer Ville Valo, known to be the singer and writer of lyrics for his band "H.I.M.". Not only did he join Daniel Davy's British Symphonic Dark Metal Band "Cradle of Filth" in singing the lyrics and performing their song "Byronic Man" in a truly "Byronic" manner, incorporating darkish voices and sounds etc. But also Valo's appearance in certain phases of his career did heavily allude to Lord Byron and other key-characters of Dark Romanticism, especially during the time in which H.I.M. published the album "Deep Shadows And Brilliant Highlights" and performed the songs of the album live, as shown on the two official images to follow:





Illustrations 28 and 29: Ville Valo:

#### 6.5 Verbalised Forms of References to Poems and Poets, Supported Visually

The various identifiable forms of references to poems and poets embedded into musicalised contexts with different medial codings affect the related functions and also the eventual effects of such references and allusions to poems and poets on the audience.

Empathetically relevant emotional effects are generated as consequences of the perception and cognitive progression of these intentionally integrated references, provided they were successfully recognised, recontextualised, reinterpreted, and understood on the part of those listening to songs and/or attending performatively pronounced concerts at special venues. The "concreative" aspect is altered by the interactive, participatory component of attending concerts and regarding them as social gatherings that add more meaning – and a higher degree of a more radical "performativity" (cf. Fischer-Lichte in Ljungberg: 2010) – to the songs being performed live. People feel into the lyrics of the song, they feel into the extracts from the original poems that were embedded, they feel into lyric personae, 'lyric protagonists', into the poet who authored the pretext, and they also feel into the artist who wrote and performed the song. Thus, I believe that a **quadrangular interpersonal pattern of empathetic engagement** is created (i.e. *people – poets – lyric personae – artists*).

Naturally, also antipathy is included in this pattern, because normally it is rather hard for humans to feel into the evil ones and antipathy is considered empathetic – also by Tan and Frijda (1999) who tend to weaken the empathetic implications of three of the four "categories of emotions that films elicit in viewers" explained by Weik von Mossner (2013) – as much as sympathy.

In the abstract elaborating on recipient-emotions in Plantinga's "Trauma, Pleasure, and Emotion in the Viewing of *Titanic*: A Cognitive Approach" that I pointed to in the initial chapter in which I was establishing the framework of this dissertation, Weik von Mossner (2013) wrote about these four categories, explaining them to be "sympathy or antipathy for protagonists or villains", "direct emotions, which are "responses to the narrative and its unfolding", "artifact emotions which are directed at the film as an artifact" and "meta-emotions, which are aimed at the spectator's own responses or those of other spectators". Plantinga's four categories of emotions elicited by films can also be used when working with song-performances. Again, I wish to regard them all as being empathetic, because the "repellent quality" of landscapes in movies that makes one feel the need to "shiver and look for shelter" which Tan and Frijda, contrary to my opinion, consider "nonempathetic", can also be (re)created artificially, especially at locations that are used as concert venues. There, the use of smoke machines (or "fog machines"), special lighting, stroboscopes etc. may certainly

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fake an apocalyptic atmosphere of doom that makes the spectators feel drawn into a sinister realm, if only for one or two hours. These atmospheres the audiences interact with constitute "visually overwhelming scenarios" (cf. Weik von Mossner, 2013) and in my view are tightly interrelated with what Weik von Mossner in her explication of Tan's and Frijda's work called "our investment in character and narrative". It is an atmosphere that can then be enjoyed, because, just like when one watches a Hitchcock-thriller or a postmodern puzzle-film, once the event is over they may go home well-entertained – and edutained if the songs employ intermedial references to literary texts – and satisfied.

Moreover, this gloomy atmosphere typical of Gothic- and Metal-concerts also adds to the spectators' experience generated by such concert-shows. These events bring the members of the fan-community closer together, together as fans, and the individual people are given the opportunity to collectively witness musical artists giving performatively elaborate renderings of songs the audience may already have memorised and know by heart after numerous listening sessions at home alone or in the company of friends. Atmosphere, performativity of songs, their genre, lyrics, poems, and the people are inextricably linked to each other.

Most importantly, in terms of effects generated, the quadrangular interpersonal pattern of empathetic engagement which I discerned and previously explained, established between those *people* present in the audience, the *poets* of the past, their *lyric personae* or protagonists existing in the fictional world, and the *artists performing* on stage, is evoked and stabilised.

Certainly, the **functions** of character-emphasis, narrative-emphasis, message-emphasis, and context-emphasis can be encountered in various song-lyrics. However, in music, these functions may also be directed at emphasising the artists' 'staged' personalities and their performative ways of expression when referential lyrics are publically presented to an audience.

The **'Four E's of Edutainment'** can be connected to Plantinga's four categories of emotions elicited by films and together may constitute a tight fabric of affective referentiality that can also be applied when working with song-performances, live as well as in music-videos, albeit I wish to regard the four categories all as being equally empathetic.

The emotional category of "sympathy or antipathy for protagonists or villains" is definitely empathetic, but also ethical in that it fosters the development of a sensitive feeling for the eschatological prospects of (anti)hero(ine)s.

Similarly, also emotional responses to the narrative and the way it unfolds may be ethically founded, which also renders "direct emotions" ethical and empathetic.

Moreover, both direct emotions as well as sympathetic or antipathetic feelings require a deeper understanding for references employed and thus are also epistemologically relevant, as they may alleviate the strengthening of *inter*media literacy.

Likewise, epistemologically valid "artifact emotions" that include affective reactions to the film as an artifact and also as a creative artwork rely upon our spectator-ability to visually perceive and cognitively progress, interpret and evaluate the intentions behind the shots, scenes, sequences and their possible montages, camera movement, subliminal imagery employed, and more. In the context of concerts, performance and performativity unite to create a multimedia experience that is inherently more interactive than that of watching a movie when considered separate from the audience-participation and fan-experiences which I also mentioned. By definition, the musical, poetic immersion is more like that offered by a videogame – plus the opportunity to "go out and play" at a concert. Music-videos, then, constitute the perfect intermedial link between film and concert.

"Meta-emotions" are related to spectator-response and thus ideally combine all the 'Four E's', because these emotions connect the single impressions and all the ideas deliberately thought-through on the development of characters, narrative, message, and of context, which means that they are multifunctional. These emotions can be understood as responses to concerts and/or music-videos, produced by alternative bands of the Rock-, Gothic- or Metal-genre, during which intermedially referential, sad and/or sadly ironic songs quote from canonical texts based on the sinister elements in the lives and works of iconic poets. Such references that give birth to meta-emotions are edutaining for the spectators owing to the ethic, empathetic, eschatological and epistemological features the references have been equipped with. We can extract them, discuss them and profit from them.

#### 6.6 Poetry References and Music: A Darker Poetry in Motion and Emotion

When **synaesthesia and synthesis** become manifest in written texts like in Clemens Brentano's *Abendständchen (Evening Serenade* [my transl.]) which includes "[...] blickt zu mir der Töne Licht" ("[...] the light of notes looking at me"), the "Töne" or "notes" are not only anthropomorphised, but also inscribed with synaesthetic stylistic devices. The synthesis of texts which are part of the canon of literature and music (both also in the "classical" sense (cf. Schumann as an entity incarnate with a distinctly 'intermedial artistic identity' as author *and* composer, or Lessing's text "Laocoon" etc.)) with products of popular culture as well as of subcultures (music-genres Gothic, Rock, Metal) is frequently accompanied by a dark imagery. Products are likely to focus on loss, deprivation, death and other eschatologically

agonising issues, and various forms of tragic relationships. Sometimes, a great deal of irony is integrated as well, which can be explained by the human tendency to use black humour to cope with sadness, anger or fear.

Apart from the inherently sinister subcultural imagery that is acted out, there are these artists who – sometimes ironically, sometimes seriously – renounce gender-stereotyping. The renunciation of gender-stereotypes and the unwillingness to yield to authorities who force one into self-denial becomes apparent in the lyrics as well as during their performances by bands and artists like for instance "Anna Varney Cantodea" (AVC) of the Gothic band – which, strictly speaking, consists of "the Goddess" only – "Sopor Aeternus (& The Ensemble Of Shadows)" and Mina Caputo, who previously used to be Keith Caputo, the frontman of the crossover-band "Life of Agony". Both have gone through extreme phases of psychological torment until Keith decided to openly live and dress up as a woman. Very little is known about the private human being behind Sopor's "AVC", though. The artist managed to demarcate the artistic from the private person truly well until the time being.

Other performatively relevant aspects, like the visual quotation or imitation of poets' most defining features in music-videos, from the weaker enactment to the more intense embodiment, have already been discussed in this paper.

Mina (formerly Keith) Caputo is now primarily active as a solo-artist, but sometimes still acts as the singer of the crossover-rock-band "Life of Agony". Not only the music-video pertaining to the single "Identity", with lyrics by Mina, deals with this particular decision to renounce stereotyping. If one wishes to read them as lyrics foreshadowing a chosen change of social gender this speculation might be deduced from some songs by Life of Agony like "Other Side Of The River" or "Lost At 22", all of which have been at least performed by Keith.

#### 6.6.1 Sopor Aeternus & The Ensemble Of Shadows

If perceived as an intermedial entity as an artist, Anna Varney Cantodea of **Sopor Aeternus** is not only an intermedial entity incarnate with a pronouncedly intermedial artistic identity. She is more than that. She is the fictional, socially female creation of the largely unknown, biologically male, artist behind her and she is to be regarded as an artwork in *her* own right. There are no concerts or live-performances in order to keep up the smokescreen of fictionality and mystery.

However, the artistic output, in addition to the songs, encompasses prolific, professional photos that are published as photobooks accompanying the CDs or LPs. Moreover, each music-video is a mini-movie in its own right, setting the chosen in-between-ness in scene, one psychological in-between-ness that is celebrated in Sopor's art and one that is closely related to the strong antithesis of the artist's biological and her chosen social gender.



Illustration 30: "Sopor Aeternus": official photos and cover-artworks: Les Fleurs Du Mal, La Chambre D'Echo – Where The Dead Birds Sing, etc.

The lyrics of Sopor Aeternus' songs are written in English and German. The sinister words by Sopor Aeternus circle around the "typical" eerie Gothic imagery, they gather around the sombre realities of a religious-philosophical eschatology, but, more importantly also focus on the inability – and unwillingness – to decide in favour of one sex, being caught in a transidentity-state (used here rather than "transgender"<sup>52</sup>; cf. Judith Butler, 2004), which is neither fully and socio-ethically accepted, nor empathetically understood, and, despite it being perfectly okay for the individual, sadly remains unacceptable in the eyes of the public. Although the opposite is usually being sustained, like Butler's research on "New Gender Politics" also explains, secretly the public world still seems largely unable to grasp and to make sense of any kind of in-between-ness and keeps condemning it as a state that is negative, a state that "should not be", and a state that no one should be in. Thus, it may lead to an emotional turmoil gravitating towards the eschatological for the people caught in between, even if they themselves may already have consciously decided who they want to be.

However, in-between-ness in fact is something very positive, as it is the place that is by no means empty, because it encourages creativity in creation and empathy in practice. The

<sup>&</sup>lt;sup>52</sup> cf. Judith Butler's seminal work from 2004, *Undoing Gender*.

issue of a consciously chosen in-between-ness is addressed several times, like in the song "We Have A Dog To Exercise" to be found on the album "La Chambre D'Echo – Where The Dead Birds Sing" where anthropomorphisms as well as multisensory imagery ("smell" is "chanting") are employed like the following extract shows:

 $[\ldots]$  The body is a prison-cell that like a child needs to be washed and fed – These are just two of the things that I have a tendency to forget.

The heavy smell of rotting flowers is chanting through the prison doors, We kiss the dying world goodbye and leave it in good hands at the morgue.

Well, on the second day of excavation,/ tell me, what did you expect to find? Be careful when you scratch the surface,/ cause we all have a dog to exercise.

We are not lovers, we are LIKERS – /We are merely hands and shakes; these are just FOUR from the list of the numberless things/ of which we're still afraid. [...]

To add to the bleak dimension, the photobook that belongs to the album consists of photos shot at Vienna's "Narrenturm", where a huge pathologic-anatomic collection exists and can be visited. "We Have A Dog To Exercise" is a song which also perfectly illustrates – and orchestrates – another antithesis, namely the audible dichotomy of lyrics and deceptively "happy", multi-instrumentally performed music. Other songs may make use of the inversed pattern: It all is set in scene vice versa when sinister tunes constitute the backdrop for ironic lyrics in other songs. For AVC, irony is something blissful that makes the poetry and social criticism of good lyrics complete and renders them unique. Also in the rare interviews, she loves to be ironic and pull the interviewer's leg. For instance, in an interview printed in the "Orkus" magazine on the shooting of the video to "A Strange Thing To Say" (cf. https://www.youtube.com/watch?v=DjeeNTC6uxU) in the United States she was asked if the lyrics on her new CD are being ironic, which she – with appropriate irony – answered by stating "Oh dear, I haven't been ironic in twenty years!" [my transl.])<sup>53</sup>.

Additionally, the music-video pertaining to the song is preceded by one shot showing the Sopor-Logo and saying: "This video contains SOPOR material. It is naturally fabulous and shows NO signs of humour." The video of "A Strange Thing To Say" which then follows as a mini-movie structurally, aesthetically and narratively alludes to Rainer Maria Rilke's poem "Das Karussell", in which the issue of a lost childhood is replaced by that of the struggle for gender-free psychosocial acceptance and a freedom of mind, deserved orientation

<sup>&</sup>lt;sup>53</sup> In the same ironic tone, AVC gives the description of the music-video on Youtube:

<sup>[...]</sup> It was filmed (or rather "DV-ed") in the lovely ghost town of Bannack/MT (naturally by kind permission of the Montana FWP authority) and on the Carousel Of Missoula/MT (also by kind permission) ... – plus a handful of other places (all in the cold March of 2009). Raven Digitalis was willingly abused as the human tripod through-out the shooting of this little gem. Everything else was done by the fabulous AVC herself. (cf. http://www.youtube.com/watch?v=DjeeNTC6uxU)

and recognition as a human being, devoid of negative sentiments. Yet, also the tragedy of lost love and a lack of understanding maintain that life remains a downward spiral.

Additionally the music-video visually refers back to genres like film noir, silent movie, early avant-garde cinema, and remedialises the "Dinggedicht", or "thing poem", by transposing its main ideas and images elicited in the readers into visual(ising) culture into motion, simultaneously positioning gender as the "thing", instead of the carousel.

AVC is an artist with a great deal of social conscience. The person behind AVC – as well as the "artistic creation" – is a human- and animal rights activist, a vegan, a pacifist – despite, or maybe even because of, all the darkness that lies buried in the art that is being released. Some album titles are increasingly intermedially referential and therefore also epistemologically valid to potentially intensify *inter*media literacy, like "Les Fleurs Du Mal" which directly quotes the title of Baudelaire's poetry collection and deals with life's many metaphorical flowers of many an actual evil.

### 6.6.2 More Musical Artists who Verbally and Visually Express their Concerns Relatable to the 'Four E's'

Surely, also other artists actively producing songs in alternative music-genres can be interpreted as intermedial entities with strong intermedial identities. Hence, apart from Sopor Aeternus, Ville Valo, and Keith Mina Caputo, also other bands that make alternative, artistic genre-music with an eschatological orientation deserve some explication in the context of their intermedial achievements.

There is, for instance, the German Band "Lacrimosa", with a name that refers to Wolfgang Amadeus Mozart's "Lacrymosa", of the "Sequentia" from his *Requiem Mass in D minor*, with libretti which are based on the text of the Latin Hym "Dies Irae" ("day of wrath"). Their work is intermedial to a higher degree, because one of their DVDs with their earlier music-videos is entitled "Musikkurzfilme", which means "music-short-films" in English – and music-short-films are actually what one is offered.





Illustrations 31 and 32: Lacrimosa & DVD-cover

Then, there is the band with the name "Coppelius", a name which refers to the bleak character Coppelius from E.T.A. Hoffmann's literary art fairy tale *Der Sandmann* (or "The Sandman"), a great canonical piece of Dark Romanticism. Besides, like most Gothic-bands, they also style themselves alternatively, to pay tribute to Romanticism's way of dressing-up.



Illustration 33: Coppelius, the band:

The duo "Das Ich" remedialised various poems and poetry-cycles authored by the mastermind's of Austrian Expressionism, such as a reinterpreted version of Gottfried Benn's *Morgue*-cycle. This reinterpretation is taking the form of the song entitled "Morgue", amidst other tracks on the album *Morgue*, self-published on their label "Danse Macabre Records", and Georg Trakl's "Staub" (Dust) to be found on the album with the same title, *Staub*, as well as the French writer Charles Baudelaire's "Blutquell" (orig.: "La Fontaine de Sang", 1857, belonging to *Les Fleurs du Mal*), published on the album *Egodram*.

As the photos below illustrate, the band dedicates a lot of effort to support animal rights organisations like PETA2, while maintaining a 'creative madness' as their Unique Selling Proposition.



Illustration 34: Das Ich, the band:

"Eden Weint Im Grab", the band around the artist who refers to himself as "Alexander Paul Blake" and in doing so also alludes to William Blake, translated Georg Trakl's "Traum des Bösen" ("A Dream Of Evil") into music. This is achieved by realising an adaptation via a visual reinterpretation of the poem that is recited in a rhythmical, spoken mode in the corresponding music-video. Associations with silent movies are evoked alongside a sinister, Gothic imagery (cf. https://www.youtube.com/watch?v=er3tIYuiy98).



Illustration 35: Eden Weint Im Grab on Youtube, screenshot: Eden Weint Im Grab - Traum des Bösen

#### 6.6.3 A Bleak, Musical Visualisation of Dark Romanticist Poetry

Similarly, the members of "The Vision Bleak" place great emphasis on a bleak "Gothically Romantic" appearance. Creative photo-artworks accompany each published record and concerts supported by classical musicians and orchestras are common practice. Their lyrics are highly referential too, quoting for instance from works of H.P. Lovecraft, Edgar Allan Poe, William Blake and other iconic poets.



Illustrations 36 and 37: The Vision Bleak

This first track on the album *Set Sail To Mystery* (2010) by The Vision Bleak is the poem "A Curse of the Grandest Kind" by Lord Byron, which, via direct quotation, refers to a fictional curse as verbalised by Byron in his drama *Manfred* from 1817, which is also the year in which Shelley's "Ozymandias" was written.

When the moon is on the wave,/ And the glow-worm in the grass,/ And the meteor on the grave,/ And the wisp on the morass/ When the falling stars are shooting,/ And the answer'd owls are hooting,/ And the silent leaves are still/ In the shadow of the hill,/ Shall my soul be upon thine,/ With a power and with a sign. [...]

And on thy head I pour the vial/ Which doth devote this trial;/ Nor to slumber, nor to die,/ Shall be in thy destiny;

Though thy death shall still seem near/ To thy wish, but as a fear;/ Lo! the spell now works around thee, And the clankless chain hath bound thee;/ O'er thy heart and brain together Hath the word been pass'd - now wither!

This poem is not modified by attempting a verbal transformation of its wording. Rather, the poem is recited in a spoken mode and the rhythm of the recital is supported by the

atmospheric music which accompanies the lyrics legally borrowed from Byron, which is also documented by the band. Also the title is kept the same.

#### 6.6.4 The Tyger Roaming Around Underneath the Wolfmoon

With the help of short modified extracts from my M.A. Thesis (Auer, 2009: 69-73), brought into a new form for this dissertation, this subchapter is aimed at demonstrating the tight intermedial framework the song "Wolfmoon" by The Vision Bleak (2004) makes obvious:

William Blake's renowned poem "The Tyger" [...] is a basic constituent of the third part of Auden's "In Memory of W. B. Yeats" and fundamentally important for the song "Wolfmoon" by the German Gothic-metal band The Vision Bleak. Since the lyrics of the song are an adaptation of the original text, but the rhyme scheme remains exactly the same, a brief repetition of the formal key-aspects as well as the most significant interpretational elements is conducive to the understanding of the lyrics, which will ensue.

Formally, the poem "The Tyger" consists of six quatrains, which have two couplets each. The prevalent metre is the trochaic tetrameter. On the metaphoric level, S. Foster Damon (1988: 414) states that the "Tyger" in Blake's poem symbolises an "Angry God", as opposed to the "Lamb", which stands for a "Loving God". The "forests of the night" are Church and State, which are both threatened by the French Revolution. Based on Damon's findings, I identified the two interpretational layers 'metaphoric meaning' and 'verbatim verity', which were then put into the context of the "interfusion" of a "Divine reality" and an "animal reality", which John Holloway (1977: 63) brought up. The finding that this "animal reality" is far stronger than any divine power at work could ever be, led Holloway (1977: 64) to the conclusion that an "all-wise and all-loving Creator" does not exist. Rather, the poem could refer to the duality of good and evil that exists within all beings. We create our own heaven and our own hell and if there really is a single Creator s/he also has to manifest dual power, because of having created tiger and lamb, hunter and hunted, murderer and victim.

These crucial results of the analysis of "The Tyger" play a distinctly important role in the research done on the song "Wolfmoon". In its lyrics, different types of intermedial references to Blake's poem can be found.

The song "Wolfmoon" by The Vision Bleak was published in 2004 on their first album *The Deathship Has A New Captain*. Its lyrics are an adaptation of Blake's "The Tyger". Essentially, this means that the combination of the auditory and the linguistic code, which are both needed to create lyrics that can be sung, brings about a bimedial contact. A text that is sung refers back to a pre-text which is printed. However, this contact between the two medial sign systems, auditory and linguistic, can be taken further. Songs are usually performed on stage and especially for The Vision Bleak a sinister performance with "Byronic" costumes, pale make-up and eerily shaded eyes is of great importance to present their material in the adequate atmosphere. Thus, in this case also the visual code is integrated to make a uniquely bleak impression on the audience. If their performance is included, a gig by The Vision Bleak is in fact a multimedial experience, because the linguistic, the auditory and the visual code merge.

As far as the types of intermedial references used are concerned, the dedication to Blake is only implicit, because formulae like "in memory of", "dedicated to" or "for" can neither be found in the lyrics nor somewhere else in the booklet. However, the song can definitely be viewed as a manifestation of Poetic Homage, because the adaptation is based on the band's pronounced appreciation of writers like Blake, Edgar Allan Poe and H. P. Lovecraft.

Generally, it can be said that on their debut album *The Deathship Has A New Captain*, most songs include intermedial references to written works, films or movie scores. The song "Horror Of Antarctica" refers to Lovecraft's *Mountains of Madness*, "Night Of The Living Dead" is a transmedial adaptation of the movie with the same title directed by George A. Romero from 1968, and "Elizabeth Dane" features samples from the original score of John Carpenter's THE FOG from 1980 (cf. http://de.academic.ru/dic.nsf/dewiki/1383776).

Besides being a structural adaptation of Blake's poem, the song "Wolfmoon" is also based on a movie, which is entitled THE WOLF MAN, directed by George Waggner, from 1941. In the music-video that was shot for The Vision Bleak's song, scenes from that movie can be watched, which overtly mark the strong intermedial reference to the film. The visually explicit reference to the movie embedded in the music-video is actually an intramedial reference, because the contact remains within the medium film. Nevertheless, the intermedial reference to Blake's "The Tyger" remains crucial.

The poet Blake is not addressed directly, rather a poetic voice rigidly addresses the full moon, because under its influence an innocent man regularly turns into a werewolf, which can be read in the first stanza of "Wolfmoon" on the left. For the sake of comparison, the first stanza of "The Tyger" was added on the right side:

Wolfmoon, Wolfmoon, **burning bright**, Through **the forests of the night**, Wolfmoon, Wolfmoon set him free From thy gruesome tyranny! [...] Tyger, tyger, burning bright In the forests of the night, What immortal hand or eye Could frame thy fearful symmetry? The direct address in the song takes on the form of a threatening order, realised as the exclamatory directive "Wolfmoon, wolfmoon, set him free/ from thy gruesome tyranny!" No full original quotation of Blake's poem can be found in there, but the verbal adaptations used for the lyrics are still close to the pre-text and cannot be overlooked, because repetitions of "wolfmoon" which have the same effect as those of "tyger" are included. Moreover, the clearest evidence for the existence of an intermedial reference is provided by the use of the "forests of the night" which are also kept in the text of "Wolfmoon". However, here the image has been transferred to the literal level. The werewolf is affected by the moon that is shining through these 'real' nightly forests, which do not stand for Church and State being threatened by the French Revolution in the song. In "Wolfmoon", the forests that come to one's mind are those of a horror movie where death can wait behind each and every night-grey tree. Furthermore, both the full moon mentioned in the lyrics and the eyes of the tiger in the poem are both "burning bright".

Apart from these quotations, also metre is quoted, because the accentuation required by melody and beat of the music exactly corresponds to the trochaic tetrameter of the poem. This auditory quotation of rhythm then makes it an auditory pastiche as well, because actually the metric dynamics of Blake's writing are imitated.

The quotation of two very short original extracts from Blake's poem along with completely changed remaining wording, which evokes different imagery and suggests a different story, as well as quotation and pastiche of the main formal aspects of "The Tyger" and a direct order addressed at the moon are the main manifestations of intermedial references in the lyrics of "Wolfmoon".

"The Tyger" by William Blake does not seem to be a "difficult" poem at first glance, especially because language, meter and rhyming couplets are rather simple. However, the language is highly metaphoric and symbols obscure the dusky sky of interpretability. Sensitivity is required to see through to the core of the poem. Also the idea of universal forces that have creative power is truly complex. A dark side of creation exists and with it the sinister sides of the human being are brought to light. According to the point of view uttered in the poem, innocence, as portrayed in the poem "The Lamb", is inevitably followed by experiences that can sometimes turn out to be crude and harsh. They end all innocence and wipe it out. The pristinely white lamb might ultimately turn into the black sheep of society. Like the lamb can be devoured by the tiger, the luring light of the full moon 'devours' a man and his transformation into a werewolf begins in "Wolfmoon". This metamorphosis resembles that of white lambs into black sheep, because those who are different or at least think

differently, are usually marginalised by society, no matter if they are stamped by the mark of Cain or not.

Generally, this way of pointing to the 'forces within' can be considered an important characteristic and didactic value of William Blake's writing, which the members of The Vision Bleak are aware of. With the lyrics of their song "Wolfmoon" they establish an intertextual triangle between their text, Blake's poem "The Tyger" from which they borrowed to show their appreciation of the artist, as well as the third part of W. H. Auden's "In Memory of W. B. Yeats"<sup>54</sup> and the pastiche embedded in there.

Furthermore, it can be noted (ibid. 58-59) that the numerous short stanzas, consisting of four lines each, follow the rhyme scheme aabb and pay tribute to all the poets in the world, not only Yeats. These seemingly basic pair-rhymes make the concession that even though they write about hardships and "sing of human unsuccess/ in a rapture of distress" the poets can decide when they "let the healing fountain start". Rhyme scheme and rhythm are an imitation of Blake's poem "The Tyger". Thus, Auden uses an intertextual reference that takes the form of a pastiche. The content is adapted, words and symbols are substituted by others and the message is converted into a directive, which should persuade the poets to never stop writing, because they can be as convincing as the tiger, although they execute violence just like they expresses emotions – via the word and not with the excessive expression of claws and fangs. These two stanzas below, the first one being an extract from Blake's "The Tyger" and the second one from Auden's "In Memory of W. B. Yeats", which served as basis for comparison, are strikingly similar. This intertextual relationship is overt and cannot be denied:

Tyger, tyger, burning bright In the forests of the night, What immortal hand or eye Could frame thy fearful symmetry? Follow poet follow right To the bottom of the night, With your unconstraining voice Still persuade us to rejoice;

The dynamic rhythm of both Blake's and Auden's stanzas seems like a train driving along rails. This renders the manifestation of intertextuality in Auden's poem explicit, because everyone who is familiar with Blake's poem and possesses some competence in the field of literature will recognise it.

The poem "In Memory of W. B. Yeats" allows the analyst to discern a triangular intertextual relationship Auden established between himself as the author, Yeats as the -

<sup>&</sup>lt;sup>54</sup> Auden's "In Memory of W. B. Yeats" is dedicated to Yeats, but also related, via the use of pastiche, to Blake's "The Tyger". However, Auden also imitates Yeats's style. Furthermore, Yeats is spoken to using the second person personal pronoun "you". This means that in it, the three types of intertextual references can all be found. Likewise, Auden addresses Byron directly in his "Letter to Lord Byron", but in that poem also explicitly mentions the names of many other writers – a process, which is meant to imply both mild criticism and honest appraisal, depending on whether they positively or negatively had affected him in the past.

somehow make-believe – addressee and person who is poetically honoured as well as Blake, who is referred to via the use of a pastiche based on one of his most influential works. The three parts consecutively feature all three types of intertextual reference previously identified. Dedication, direct address, and the use of pastiche serve as Auden's linguistic tools of Poetic Homage and although he repeatedly underlines the insignificance of the death of a poet, the poem is honestly appreciative. The only characteristic that really cannot be attributed to his verse is dishonesty. He is aware of the fact that in the face of death we all look the same, but that a unique manifestation of one's gift outlasts eternity if it contains words of wisdom, substance and imagination. Therefore, it can surely be claimed that Auden vanquished the "devil of his unauthenticity". It was not "mercury" that "sank in the mouth of the dying day" when Auden himself died in 1973, but definitely all instruments would agree that the creative world turned a little colder without him.

These paragraphs on "Wolfmoon" by The Vision Bleak and "The Tyger" by William Blake hopefully helped to demonstrate that the potential of "subcultural" reformulations of referential systems which may be activated to establish entertaining, informative, interesting, and also potentially educating relationships between the new phenotexts and the original canonical genotexts in different modal realisations definitely is a great one. The connection to Auden's "In Memory of W. B. Yeats" adds empathetic emotions to the referential texts and the song by The Vision Bleak.

## 6.6.5 Visualisations and Adaptations of Poems in Music – A Commitment to Diversity and Synthesis

Entertaining performances with a strong performativity serve to emphasise the advantageous side of "in-between-ness", the side on which interpersonal, intertextual, and intermedial links become stylistically challenging manifestations of a certain kind of connectivity which may resuscitate canonical works and give poems a new life in contemporary medial products that are altered in return.

Empathetic engagement is frequently fostered through visual allusion to the past, to a particular genre, or to poets. Serving us large portions of entertainment to take with us and process cognitively, references to the original texts are made by means of rephrasing, using new eschatologically relevant, dystopian imagery reflected in lyrics. An ethic approach to living by trying hard to neither hurt humans nor animals is promoted quite often, and the development of a deeper understanding for others is implicitly demanded, as much as peace is

promoted through dark lyrics and performances, which may only seem paradox when one has not yet peered into the matter any further.

Like Sibylle Moser (2007: 277-300) explains in her paper "Media Modes of Poetic Reception: Reading Lyrics versus Listening to Songs", songs may be understood as a "multisensorial mode of linguistic communication", because their lyrics occur in different media modalities, are rendered orally, printed, represented audiovisually. In this, Moser's idea corresponds to what G. Gabrielle Starr (2010) conceives of as "multisensory imagery", and their definitions help me to support my ideas, because, as this thesis illustrates, the intermedial practices of popular films, videogames as well as poetic lyrics does – as Moser explains songs to do – indeed embody and also enact oral, literate and audiovisual modes of linguistic communication.

In addition to music-videos, live-performances of allusive lyrics, enacted and embodied by artists in manifold allusive ways, also static visual(ising) art and songs may result in syntheses, and thus in truly concreative realisations. Such realisations are, for instance, coverartworks of CDs and vinyl LPs that may be read as intermedial syntheses, but also fan-art is likely to be produced in the various albums' wake.

Canonised poetry may be found in songs of various genres, we know that by now. However, the degrees of variation or modification vary a great deal. Additionally, fan-art produced to pay tribute to certain songs or albums is important in music as much as it is in the field of movies, comics, graphic novels, and videogames.

Modified as well as unmodified verse is often used by musicians in lyrics in abbreviated, interpreted, extended etc. manner. To ensure a better comparison, I want to point to "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge which was turned into a song without a major change of text by the British rockband Iron Maiden (cf. I, selected stanzas), whereas Pink Floyd (cf. II, selected lines) rather adapted the topic on the interpretative level in their song "Echoes". Similarly, Alex Lifeson, member of the band Rush, turned "Victor" by W. H. Auden (cf. III, selected stanzas) into a song by keeping the original text, but he also translated the atmosphere into music and eventually composed an entire album with the same title as the poem. The lyric protagonist's descent into madness is foreshadowed already by the cover-design.

The following are the most relevant lines pertaining to the poems mentioned in the previous paragraph:

<sup>(</sup>I) Day after day, day after day,/ We stuck, nor breath nor motion;/ As idle as a painted ship/ Upon a painted ocean.

[...] Water, water, everywhere,/ And all the boards did shrink;/ Water, water, everywhere,/ Nor any drop to drink.
(II) Overhead the albatross/ Hangs motionless upon the air/ And deep beneath the rolling waves In labyrinths of coral caves The echo of a distant tide/ Comes willowing across the sand/ And everything is green and submarine. And no one called us to the land/ And no one knows the where's or why's./ But something stirs and something tries/ Starts to climb towards the light.
[...] Strangers passing in the street/ By chance two separate glances meet

[...] Almost every day you fall/ Upon my waking eyes,/ Inviting and inciting me/ To rise. And through the window in the wall/ Come streaming in on sunlight wings A million bright ambassadors of morning. [...]

(III) Victor was a little baby,/ Into this world he came;/ His father took him on his knee and said: 'Don't dishonour the family name.'

Victor looked up at his father/ Looked up with big round eyes:/ His father said; 'Victor, my only son, Don't you ever ever tell lies.'

[my choice of extracts; first two stanzas of the poem Victor above, the last two stanzas below this annotation]

They tapped Victor on the shoulder,/ They took him away in a van;/He sat as quiet as a lump of moss Saying, 'I am the Son of Man'.

Victor sat in a corner/ Making a woman of clay:/ Saying; 'I am Alpha and Omega, I shall come To judge the earth some day.'

The original lines of "The Rime of the Ancient Mariner" (I) "as idle as a painted ship/ upon a painted ocean" already include a reference to the art of painting in a poem and thus thematise medial synthesis by comparatively addressing the antithesis of statis versus motion. The poetic reference to another mode of expression is translated into emotion. Iron Maiden's version unmistakeably is a tribute and also adheres to the darkness that is made to enter the perceptive realities of audiences who listen to the song or watch it being performed.

Differently, a more positive emotional engagement is created and intensified by the textual reinterpretation by Pink Floyd (II), which moves (us) in(to) a direction other than the original poem, because it revives hope and adds a progressive musical dimension to it that is unparalleled for many audience members.

In the referential framework constituted by Auden's poem "Victor" (III) the visual interpretation of the protagonist Victor's fragmented identity was creatively realised by means of visualisation for the cover-artwork of the CD. The lyric persona "Victor" never finds his true self in Auden's poem – or is never given the chance to really be himself. Another possibility is that exactly this fragmented cloak is what does not veil, but rather constitute

Victor's identity. He may be a person caught in between identities and this in-between-ness has to be acknowledged to enable him to accept himself the way – or the ways – he is. Conscious self-definition as someone existing in between worlds, sexes, identities etc. is hard enough for individual people themselves, and if society places psychologically straining obstacles in these persons' ways, their inner emotional turmoil may result in a breakdown which negatively affects other people as well. With "Victor" Auden also wanted to warn us, to raise our ethic awareness and to encourage our will to empathetically feel into others who have a much harder burden to bear, a burden that society makes unbearable.

We as humans must not neglect those who are struggling and try hard to feel into them, to walk in their shoes, in order to ultimately understand them.



Illustration 38: CD-cover of Alex Lifeson's Victor:

Generally, it can be stated that these variant, remedialised versions of original poems properly illustrate that the process of establishing contact between songs and poems can be initiated in entirely different ways, in ways which raise ethic and empathetic awareness of individual, truly personal eschatological prospects. In addition, we are given the opportunity to change, to change for the better for the sake of our future, and for our future in peace.

# 6.6.6 *Ink Idle Without a Poem* – Nightwish's Intermedial Connection of Poem, Song and Musical Film

Many more bands have made an effort to set canonical poetry to music. For instance, the Finish Symphonic Metal Band "Nightwish", whose performances have for years been accompanied by opera-singing, published a version of Walt Whitman's original poem "Song Of Myself", included in his famous collection *Leaves of Grass*, which is also featured prominently in the fantasy movie IMAGINAERUM (2012, directed by Stobe Harju) connected to the previously published Nightwish-album "Imaginaerum" (2011).

I decided to include their version of "Song of Myself", because Stobe Harju, who directed IMAGINAERUM, also directed the best-known video of the band "Poets of the Fall", and, in addition, their song "The Poet And The Muse" is featured prominently in the videogame ALAN WAKE. Thus, the work of Whitman, Harju, Nightwish, Poets of the Fall,

and of the masterminds behind the videogame proves to be tightly interrelated, which this section will demonstrate.

Most importantly, this subchapter allows me to once more reiterate the utter importance of intermedial references, because they can also connect various media, like films, songs, and games when based on immortal poems.



Illustration 39: One poster of IMAGINAERUM:

In the musical fantasy film IMAGINAERUM, the band Nightwish appears several times and the band's keyboard-player Tuomas Holopainen, who also writes most of the band's lyrics and composes a rich amount of their tunes, co-wrote the script with director Stobe Harju. The plot, in a richly imaginative, dream-sequence-like visual extravaganza, invites the audience to empathetically engage with the characters, especially with the Whitman-family, because the film is about the fate of the aged musician "Thomas Whitman", who has to reach reconciliation with his daughter before he dies. Along with a friend who used to be the lead singer of Thomas Whitman's band – which very much resembles Holopainen's band Nightwish – the daughter has to achieve the completion of one of his manuscripts that turn out to be the lyrics of "Song of Myself".

The name "Thomas Whitman" is supposed to synthesise Tuomas Holopainen's and the poet Walt Whitman's names, echoing mild vanity plus the clear intention to pay tribute to the poet at the same time. The film uses a dark, but also a dream- and fairy-tale-like atmosphere to draw the viewers into Tom Whitman's emotional turmoil.

The lyrics are, by definition, Holopainen's interpretatively adapted retelling of Whitman's poem, put in relation to the musician's (actually both Tuomas Holopainen's and character Tom Whitman's) life. One such stanza reformulated by Holopainen reads like this: "[...] Paper is dead without words/ Ink idle without a poem/ All the world dead without stories/ Without love and disarming beauty. / Carless realism costs souls. [...]". The words are performed by Nightwish's former singer Anette Olzon back then, but also articulated in the spoken mode by male voices, like the lines above, from approximately the middle of the

song's longish running time of almost fourteen minutes onwards. The spoken modality relates the song back to the original poem more strongly and shows how tightly connected lyrics and poems can actually be.

The film that also gives the impression to be a long, creatively cut music-video intrinsically intermedial to a high degree, also owing to the references to Whitman and his poetry, is coined by scenery like empty ancient manors, dark walls, the bleak metaphor of a sombre carnival, and a derelict rollercoaster in a run-down amusement park. This scenery, especially the part related to the fairground in ruins, alludes to the loss or gradual fading of precious childhood-innocence, burning feelings of guilt and regret and the necessity of not losing sight of what is really important on one's ride through life.

Another band which via video, the song-title, and the lyrics conveys the symbolism of a carnival-themed, closed, faded fairground, like Sopor Aeternus and Nightwish did too, is the group "Poets of the Fall" – with a name that already carries poetry in it, with it, so to speak. That particular symbolism of the carnival and the fairground becomes manifest in the direct reference to "carnival" in the title of the song "Carnival Of Rust", included on the album with the same title from 2006. The music-video (cf. https://www.youtube.com/watch?v=MKk1u5RMTn4) was also directed by Stobe Harju, like the Nightwish-film IMAGINAERUM years later, and is a thoroughly artistic musical short-film, similar to that of Sopor Aeternus as well, albeit on this special fairground the carousel is not the crucial item, rather the rotting, rusting theme-park, the "Carnival Of Rust" is shaped by the sensationally attracting and at the same time eerily ominous artists and performers as well as by puppets which come to life only after a girl with a lollipop wearing a black dress, with black pointe shoes on and with a face concealed by a black gas mask enters the carnival-area at night. All the creatures try to get her attention and want to lure her onto and into their fairground rides and other attractions. One of them is embodied by the band's vocalist, the singer Marko Saaresto, who is playing a mechanical puppet that is moving and of course singing, kept in a display cabinet with a sign saying "The Star", which comes to life after the girl inserted a coin.

After some time, the masked girl decides to attempt some shots at a target at "Break from Freedom", breaking plates with a ball, and she eventually wins a doll which she tightly clings to when she slowly leaves the fairground apparently also called "Carnival of Rust" – like the song by Poets of the Fall – of Stobe Harju's music-video. Her leaving coincides with the lines sung by Saaresto: "Don't walk away, don't walk away when the world is burning! Don't walk away, don't walk away when the heart is yearning [...]".



Illustrations 40 and 41: Screenshots form "Carnival Of Rust" on Youtube.

Clearly, the hostility of the world towards the fragility of its young ones is being visualised by the highly symbolic gas mask, which, besides its metaphoric meaning of shielding the young from all harm, also alludes to environmental pollution. Moreover, the girl remains unrecognisable and this also makes her an eerie appearance we may pity and at the same time feel uncomfortable about when confronted with.

The eschatological emphasis is very pronounced in the music-video and its performativity is rather a cinematographic one, especially because some of the carnival's showwomen and -men are played by actors while others are enacted by members of the band and thus it is not a video where the musical performance is in focus, but one into which the performative rendering of lines was integrated in limited, yet creatively presented, amounts, taking the form of Saaresto's singing in the display cabinet. Thus, the music-video pays tribute to the film as a medium by using the cinematographic way of setting the band's *poetry in motion* in an empathetically affective, *emotionally moving* manner.

The gas mask the girl is wearing in the video and the creepiness it evokes bring me back to what Claude Lévi-Strauss wrote in *The Many Faces of Man*: "The facial disguise temporarily eliminated from social intercourse that part of the body through which [...] the individual's personal feelings and attitudes are revealed or can be deliberately communicated to others".

Like the deformed creatures in the videogame FALLOUT 3, also the girl's mask in the video creates additional uneasiness and confronts us with the ambiguity of something that is a threat, but at the same time is not to be considered dangerous, as explained by Michael Stevens in his youtube video (2013) which was dealt with in the subchapter on The Uncanny in FALLOUT 3.

The fact that this paper is aimed at explaining the 'Four E's of Edutainment' in the context of the performance of lyrics in music-videos, calls for some support by Mikhail

Bakhtin's<sup>55</sup> findings as well. This is due to the development that both the film IMAGINAERUM from 2012 as well as the music-video pertaining to "Carnival Of Rust" from 2006 with the masked carnival creatures were both directed by Stobe Harju, and because they both employ the symbolism of a derelict fairground to convey their messages which, in the broad sense, centre around the need to cherish life. Both the long and the shorter musical film elaborate on *carnival* not only as a *location*, but also as a *season* during which values, ideals and duties are either perverted or procrastinated. Before the historic carnival then ceased to actually influence and shape various types of prose, "the carnival's familiarity was, according to Bakhtin, transformed into certain types of prose and is reflected in certain plot structures, situations, narration style and language" (cf. http://culturalstudiesnow.blogspot.co.at/2011/07/mikhail-bakhtin-carnival-and.html). Bakhtin, in pointing to John Fiske's ideas, explains how the carnival continues to affect "contemporary cultural forms" of literature by retaining the "nature and function of the medieval carnival" in products such as TV-game-shows (ibid.).

However, this function is also retained not only in written poems like Rilke's "The Carousel", but also in subcultural reformulations and medial adaptations of the symbolism published by the alternative music scene, like Stobe Harju's two musically relevant films perfectly illustrate. In Harju's fairground sceneries, madness and havoc are kings and the perversion of values as well as the ensuing decay that seems to be inevitable, but actually is meant to function as a warning or as a multimedial tissue of comfort for those about to give

<sup>&</sup>lt;sup>55</sup> For the whole summary: cf. "The Cultural Studies Reader. Article Summaries and Reviews in Cultural Studies": http://culturalstudiesnow.blogspot.co.at/2011/07/mikhail-bakhtin-carnival-and.html :

<sup>&</sup>quot;According to Mikhail Bakhtin in "Carnival and Carnivalesque" (in: Cultural Theory and Popular Culture: A Reader) the central ritualistic act of the carnival is the false coronation and deposition of the carnival king. In the carnival, the complete opposite of the king – the clown or the slave – is coroneted with all the colors of the ritual, only to be shamefully deposed later. This is the opening act of the carnival and the inception of its reversed world. [...]

Bakhtin opens [...] by noting that the carnival is not a performance, and does not differentiate the spectator from the performer. All people who take part in the carnival "live it" but it is not an extension of the "real world" or "real life" but rather, as Bakhtin puts it, "the world standing on its head", the world upside down. The carnival for Bakhtin is an event in which all rules, inhibitions, restrictions and regulations which determine the course of everyday life are suspended, and especially all form of hierarchy in society. [...]

According to Bakhtin, the carnivalesque sense of the world penetrated language and literature and has [been] taking part in shaping their modern forms. The carnivalesque form was manifested in a language of artistic imagery that retained the sensual nature of the carnival. For example, the carnival's familiarity was transformed according to Bakhtin into certain types of prose and is reflected in certain plot structures, situation, narration style and language. [...] The decline of the carnival [...] caused it to stop being a direct source of carnivalisation in literature and its effect[s] on the genre was diminished. Thus carnivalization and carnivalesque remained only as a literary tradition. Even though the carnival as a specific cultural form no longer exists in modern times, Bakhtin holds that its legacy, tradition and function live on. Cultural researchers such as John Fiske (in "Understanding Popular Culture") have suggested that certain contemporary cultural forms such as TV game-shows retain the nature and function of the medieval carnival as described by Mikhail Bakhtin."

way to despair, follow in their wake. Humanity may wish to overthrow these kings once proclaimed by mankind's ignorance, but their iron will to prevail is almost impossible to be broken.

# **6.7 "The Poet And The Muse" in ALAN WAKE:** A Multimedial Realisation of Strong Intermedial Referentiality: Poetry, Lyrics, Films, TV-series and one Song with a Special Function in the Videogame

Also the band "**Poets of the Fall**" does not only carry "poets" in the name. The members actively engage in achieving intermedial convergence by writing songs for videogames, among which **ALAN WAKE** from 2010 probably is the best known multimedial product. The Poets significantly contributed to the soundtrack. The most exemplary song probably is "The Poet And The Muse", as it narratively intertwines with the videogame's storyline and emphasises the characters' developments. This song is exclusively featured in the videogame and on its soundtrack. The second song by Poets of the Fall to be found on the soundtrack is entitled "War", which is included on the band's album "Twilight Theater" from 2010.

To give the song sort of an independent in-game-existence of its own, detached from real-life music industry, the song is said to be performed by the entirely fictional band "Old Gods of Asgard" in the videogame. The song also becomes manifest as a visual representation, taking the form of an LP, and functions as an important clue for the hero Alan Wake, who is trying to save his wife from a mysterious, destructive, dark force that takes advantage of people in this psychological action thriller videogame:

The Poet and The Muse is a song performed by the fictional band Old Gods Of Asgard. [...] In Episode 4: The Truth, Alan Wake and Barry Wheeler find the LP with the song in The Anderson Farm after the Anderson Brothers tell Alan to go there for answers. Alan Wake deciphers that the refrain refers to Cynthia Weaver as the Lady of the Light and he needs to find her to rescue Alice. [...] (http://alanwake.wikia.com/wiki/The\_Poet\_and\_the\_Muse)

ALAN WAKE, which was developed by Remedy Entertainment and published Microsoft Game Studios for the Xbox 360 and by Nordic Games for PC, refers to iconic poets in many ways, although rather by realising the two characters who are writers as (sympathetic) stereotypes of contemporary artists from different decades than by naming them after these human icons of literature, like Byron, who has been repeatedly used as an example to avoid confusions. In that respect, the remedialisations of *the* contemporary poet can be compared to the portrayal of "Alexander" in ETERNITY AND A DAY by Angelopoulos.

The protagonist whom the gamers assume control of is called Alan Wake. One of many reasons for this is, plainly, to constitute the basis for merchandise like T-shirts saying "I AM

AWAKE". Taking the initial A and adding it to the surname Wake "awakens" one instantly. Therefore, also Alan's wife Alice is "AWAKE", albeit in the game she rarely sees the light of day, as she has been captured by the "Dark Presence" and is caught within the story Alan is writing.

Alan Wake is a writer who has suffered from a writer's block for the past two years. He goes on holiday with his wife Alice, who is a photographer, because his emotional state has caused problems in their marriage. Alice wants to surprise Alan with a typewriter and sheets of paper which she secretly took with her for her husband. However, when she reveals it to Alan, he is devastated and mad at Alice. With a flashlight in his hand, he runs out of the cabin on an island which they rented, leaving Alice, who suffers from nyctophobia, which is the fear of darkness, in there. As soon as he is out there, all the lights in the cabin go out and he hears Alice screaming. He runs back immediately, but she is already gone. When peering around, he "sees a glimpse of Alice in the water surrounding the island", in a reaction to which "Alan dives in and blacks out" (cf. http://alanwake.wikia.com/wiki/Alice\_Wake)<sup>56</sup>. To relate that which happens before we begin to help Alan to search for his wife to the in-between-ness in the focus of this paper, one could argue that Alan is from now on lost in between worlds.

Alan is told to have written the manuscript entitled "Departure", but he cannot remember having written it. In the turn of the story, someone is trying to blackmail him, by claiming the manuscript as the ransom for Alice. Alan desperately wants to rescue her. However, no human being did kidnap her. She is kept at the bottom of Cauldron Lake by the "Dark Presence". This is where Tom Zane, the poet, comes into play. He is the "Light Presence" who keeps reappearing in a diving-suit and wants to help Alan to find his wife, because years ago, in the 1970s, he was the writer whose woman, called Barbara Jagger, had been taken away by the Dark Presence when she drowned in the lake. Tom keeps throwing pages at Alan to give him hints as well.

The cabin Alan and Alice reside in already used to be that abode of Tom Zane and it

[...] refers to the Bird Leg Cabin, which was originally Thomas Zane's before it was sunk into the lake. The Dark Presence, now using the visage of Barbara Jagger and appearing like a witch, controls the so "getting the key" is, in essence, getting to the cabin itself cabin, (http://www.gamefaqs.com/boards/928006-alan-wake/64075534).

Tom had been advised to write her back to life, but when she returned, Barbara was not the real one anymore and brought back the Dark Presence with her. Consequently, Tom put on the diving-suit and threw himself and Barbara, whom he was holding tight, into the lake.

<sup>&</sup>lt;sup>56</sup> For detailed information on the plot and characters please see: http://alanwake.wikia.com/wiki/Alan\_Wake\_Wiki

Tom Zane also delivers one message to Alan in the form of poetry towards the beginning, literally appearing as a shining light: "For he did not know, that beyond the lake he called home,/ There lies a deeper, and darker ocean green./ Where waves are both wilder and serene./ To its ports I've been,/ To its ports I've been." At first, Alan encounters problems to grasp the meaning of the message in the form of a poem:

Wake does not understand this, but Zane moves on. He quickly teaches Alan how he will fight with the Taken, which he will have to do in real life. Zane supplies Alan with a high-powered revolver and a flashlight, and then leaves, giving Wake back his dream. As the game unfolds, Zane's presence becomes more and more felt. He is responsible for leaving the manuscript pages for Wake to find, scattering them through the trails that Wake will take. [...] When the Dark Presence, in the form of Barbara Jagger, tricked Wake into writing a horror story for it, Wake became aware of its goal to kill everyone in the town (and possibly take over the world). Knowing that he could not get out himself, he wrote Zane into the story to come and free him with his power, and then take the manuscript pages and help him reveal the Dark Presences intentions to himself. Thomas did like the story asked, and used his power to drive the Dark Presence away from Bird Leg Cabin. He then freed Wake, and took the manuscript pages [...] and then proceeded to help Wake throughout the story. It is revealed that Zane end has created а weapon for Alan to the Dark Presence with [...]. (http://alanwake.wikia.com/wiki/Thomas Zane)

Alan, who keeps carrying the flashlight with him, has to find the "Lady of the Light", Cynthia Weaver<sup>57</sup>, because the woman who carries around a lamp most of the time is guarding the "weapon" Tom "devised" for Alan by writing about – and thus inscribing the story with – a clicker which Alan's mother is then said to have used to condition and free young Alan from his fear of the dark. This enormous potential of the "Clicker" is added by yet another page that Tom provides Alan with. Thus, he inscribes Alan's set of skills and abilities with new ones – and does this literally:

Thomas then chose Alan to defeat the Dark Presence by writing one last page. He wrote that Alan had nightmares and a fear of the dark. To help him overcome his fear Alan's mother gave him a light clicker pretending it was magical and it could defeat the monster from the dark. The page then said Alan remembered this when years later he stood at the bank of Cauldron Lake holding The Clicker in his hand just as he was about to jump into the Lake to defeat the Dark Presence. (http://alanwake.wikia.com/wiki/Thomas\_Zane)

Actually, Thomas is written into the story by Alan to help him. Additionally, the overall-plot is very much concerned with employing stories within stories to make the plot more complex and thus narratively more significant. After having made his way through the game with the help of the gamers who control him and after having fought The Taken – those "who" or "which" are the main adversaries, possessed by the Dark Presence, and which are looking like people or animals, but somehow were visualised as distorted, blurred, shadowy beings,

<sup>&</sup>lt;sup>57</sup> In her habit of carrying around a lamp, Weaver reportedly resembles the "Log Lady", who always carries a log with her of which she claims "my log saw something", in David Lynch's and Mark Frost's famous mystery drama TV-series TWIN PEAKS in which agent Dale Cooper is trying to find out who killed young Laura Palmer. However, there is a great deal of references to TWIN PEAKS employed in ALAN WAKE. These references, among others alluding to diverse medial realisations of mysterious narratives in contemporary and also popular culture, can be found here: http://alanwake.wikia.com/wiki/Cultural\_References\_in\_Alan\_Wake

shrouded in protective smoke – Alan Wake has to battle the Presence. This means that at the end there is the obligatory "bossfight" in which Alan has to defeat the Dark Presence, which he logically manages to win whenever the gamers do. Then, Alice is freed from the lake, is being herself again, and is not physically hurt. She goes to the cabin, enters it and discovers that there is no Alan there. He is assumed to be caught inside the Dark Presence now. It ends in this particular way, because Alan wrote this special ending to save his wife and sacrifice himself, but, more importantly, to ensure a balance of good and evil. The Alan-Wake-Wikia-page summarises this ambition:

This time he rewrites it so that [there] is a balance of good and evil and everything has a price. [...] In the ending he writes, we see Alice swimming up from the lake. Alice crawls onto the shore and looks around. She is unharmed. After calling Alan's name a few times, the camera fades away from her. What exactly happened to her is left ambiguous and up for interpretation. (http://alanwake.wikia.com/wiki/Alice\_Wake)

Tom, the poet who also is the 'lyric protagonist', also in the literal sense, in the lyrics of the song "The Poet And The Muse", written and performed by Poets of the Fall. Back in his days, Tom failed to defeat the Dark Presence and lost life and his wife. But by later helping Alan to become illuminated in many a sense and to do the right thing, he literally and metaphorically brings light into the darkness.



Illustration 42: Alan Wake and Tom Zane meeting in the videogame

The song's lyrics poetically and in rhyme summarise the essential narrative and add atmospheric music to the overall physically and emotionally moving image of empathetic poets. Therefore, the lyrics that take the form of a poem are strongly intermedial and even celebrate the positive in-between-ness of their rich referentiality. They connect the videogame with its eschatological story and its focus on characters who are writers to the song and to written texts which are featured prominently in the game.

The fact that no canonical poetry is recited in the game does not reduce its intermedial value, because a song like "The Poet And The Muse" – which is included on the "Collector's

Edition Soundtrack<sup>58</sup> and featured in the videogame, also as one of the "Episode Ending Songs" – that gives the gamers and/or listeners the necessary information to grasp the main crucial milestones of the plot in these parts that are based on Tom and Barbara, renders the game unique. This uniqueness is achieved by means of a creative, verbal, auditory visualisation of characters, their particularities, their aims and duties to resolve as well as the special in-game scenery and the atmosphere created. The real band "Poets of the Fall" is substituted by the fictional artists "Old Gods of Asgard" to make the referential framework even denser.

The lyrics by Poets of the Fall may, besides cleverly explaining the background-story of Tom Zane and Barbara Jagger, also be read as a token of the band's esteem for the art of poetry itself, as much as the band-name can be interpreted as an homage to poetry as well:

There's an old tale wrought with the mystery of Tom/ The poet and his muse/ And the magic lake which gave a life/ To the words the poet used

Now the muse she was his happiness/ And he rhymed about her grace/ And told her stories of treasures deep/ Beneath the blackened waves

'Till in the stillness of one dawn/ Still in its mystic crown/ The muse she went down to the lake/ And in the waves she drowned

And now to see your love set free/ You will need the witch's cabin key/ Find the lady of the light gone mad with the night/ That's how you reshape destiny

The poet came down to the lake/ To call out to his dear/ When there was no answer/ He was overcome with fear

He searched in vain for his treasure lost/ And too soon the night would fall/ And only his own echo Would wail back at his call

And when he swore to bring back his love/ By the stories he'd create/ Nightmares shifted in their sleep In the darkness of the lake

And now to see your love set free/ You will need the witch's cabin key/ Find the lady of the light still ravin' in the night/ That's how you reshape destiny

In the dead of night she came to him with darkness in her eyes/ Wearing a mourning gown, sweet words as her disguise/ He took her in without a word for he saw his grave mistake/ And vowed them both to silence deep beneath the lake

Now if it's real or just a dream/ One mystery remains/ For it is said on moonless nights/ They may still haunt this place

[...] Find the lady of the light still ravin' in the night/ That's how you reshape destiny.

Just like Alice is Alan's shining light, Barbara has been the great love of a poet, too. She was Tom's major source of happiness and inspiration like the song's lyrics, concentrating on Tom's and Barbara's story that began in the 1970s, narrate in a musically inspirational manner.

<sup>&</sup>lt;sup>58</sup> The other tunes, the character- and narrative-emphasising melodies included on the official soundtrack, were composed by Petri Alanko. The songs by "Old Gods of Asgard" are to be found on the "Collector's Edition Soundtrack" (Xbox 360). This edition features tunes by Alanko, interspersed with other tracks like "The Poet And The Muse" (cf. http://alanwake.wikia.com/wiki/Alan\_Wake\_Soundtrack).

Like the rest of the song-lyrics, also the initial lines "there's an old tale wrought with mystery of Tom/ the poet and his muse" refer to Thomas Zane. Still, his story in ALAN WAKE bears remarkable resemblances to that of the writer Alan, in whom fate is mirrored, it is doubled. Tom knows what he did wrong and thus can help the one who sort of inherited his misery. He is the first writer confronted with the "darkness of the lake", the one who leads the way, the one who the gamers hear from at certain times, the one who is drifting around as a flash of light or drifting around in an old-fashioned diving-suit. This diving-suit looks similar to a space suit, owing to its obsolete style. Therefore, allusions to David Bowie's "Major Tom" in the song "Space Oddity" might not be too far-fetched, especially based on the fact that this song can be heard during the rolling of the end credits of ALAN WAKE.

Furthermore, we may discern, again, the transfer of the motif of the eternal (seafaring) quest, albeit not as usual, not as transfer from the Seas into outer space, but rather in an inversed manner that, however, is also symbiotic, because the character Tom, who threw himself into the darkness of the lake in a diving-suit, is later flying around as a visualised spiritual presence wearing a diving-suit in space. He is a presence functioning as a beacon of hope and enlightenment, guiding and illuminating Alan's way through the metaphoric and also visualised in-game darkness of a space with an eerie, otherworldly appeal. Thus, this time the quest-motif synthesises the seemingly endless universe with the seemingly insuperable dark force of water, a hostile kind of water, which, in other realisations and reimaginations, can also be found in FALLOUT 3 and UNCHARTED 3, which I previously worked with in this paper. Moreover, the quest-motif did also shape the Odyssey and thus it also influenced Tennyson's "Ulysses" and the videogame MASS EFFECT with references to Tennyson's poem, which, in turn, allows me to point out the connection to be recognised between MASS EFFECT and ALAN WAKE to the audience. These implicit referential connections can be discerned when the games are compared properly and the implicit links hidden within the plots we need to know are considered thoroughly.

Since I try to discern, analyse and explain also connections and draw comparisons between different medial texts that do have common features and may thus be conducive to developing people's *inter*media literacy further, but where not necessarily compared yet, I decided to focus on one particular element that links the videogame to a movie. Hence, in order to primarily bring new implications to light, I now want to mention my observation that the song "The Poet An The Muse" and the story it summarises do not only explain the prestory of the videogame ALAN WAKE, but, since the song constitutes a summary, also alleviates the way to the finding that the game can, on principle, also be interpreted as a reference to the 1932-film WHITE ZOMBIE, starring Béla Lugosi. The connection to the 'Four E's of Edutainment' is fairly strong within this referential framework, too.

The production of WHITE ZOMBIE, made by Victor and Edward Halperin with a screenplay by Garnett Weston, is to be viewed as an adaptation of one book by William Seabrook, who is also known for having made first-hand experiences in cannibalism (cf. http://en.wikipedia.org/wiki/William\_Seabrook<sup>59</sup>). This might be important in order to demonstrate the eschatological direction of the film and its pretext, which raises quintessential questions of ethics. In this series of intermedially connected, multimodally realised versions of the "White Zombie", "zombie" was used in the sense of "the undead" for the first time. The slaves are turned into zombies and are brought back to a recklessly straining working-life in a sugar cane mill by voodoo practices exercised by the white Haitian voodoo-master Murder Legendre<sup>60</sup> (played by Lugosi in the film). And because they have ceased to feel anything, they come to work each night, without ever needing a break for their recreation. They continue to perform their duties in a trance. However, when in the film the bride Madeleine Short, whom the rich plantation-owner Charles Beaumont wants to steal from her fiancé Neil Parker with the help of Murder Legendre, is brought back to life, she is still lifeless. Although she is somehow awake and moving, her eyes are dead and she is a shadow of herself, unable to show and feel anything, surely also no affection or love for Beaumont, and he grows upset and tired of her. It turns out that Murder did not bring anyone back from the dead, rather, he put a voodoospell on them, keeping them in a state of a mechanical trance-like existence, like puppets on his strings they fulfil their duties without the qualities and pleasures, but also without the pains of human existence. Only after Murder's death Madeleine awakes from her trance.

The zombies in WHITE ZOMBIE are Murder Legendre's army in a state of aboulia, his followers without a cause who never would try to contradict him. Likewise, The Taken, those who are possessed by the Dark Presence in ALAN WAKE, are turned into the tools of an evil entity that abuses them for its diabolic purposes.

The poet Tom is the first to lose his woman to the darkness. With the writer Alan this tragic, yet fictitious, in-game history almost repeats itself. When their women are brought back – in these cases actually *written* back – to life, their personality and their true self do not return with them. Something cold and evil holds them down and takes control of them, just like in WHITE ZOMBIE.

The poet in Nightwish's IMAGINAERUM, a character based on their keyboard-player and mastermind Tuomas Holopainen as well as on the poet Walt Whitman, is not only also

<sup>&</sup>lt;sup>59</sup> Information based on Peter Haining's book from 2005: "Cannibal Killers". New York: Barnes & Noble, Inc.

<sup>&</sup>lt;sup>60</sup> cf. http://en.wikipedia.org/wiki/White\_Zombie\_(film)

named Thomas: He also is an artist, a composer, who has to come to terms with what happened in his past and who has to rage against suffering the same fate as his father. Thomas Whitman and his father as well as his daughter are also connected by a certain darkness that makes history repeat itself. But like Tom helps his "successor" Alan in the videogame, Thomas Whitman tries to help his daughter to overcome the past and to build a new future.

Furthermore, the game presents stories within stories. We encounter representations of relevant written fictional accounts authored by in-game-characters, and also parts of the narrative embraced by the stories that form their framework and constitute their background-stories, like, for example – comparable to the stories within stories in HOUSE OF THE LONG SHADOWS –, Tom's story frames Alan's story and people's alter egos in the "outer" stories interact with the "inner" ones.

Other crucial interferences with medial products can be found under http://alanwake.wikia.com/wiki/Cultural\_References\_in\_Alan\_Wake, such as the in-game TV-series NIGHT SPRINGS which the people in Bright Falls, where the game is set, are very fond of. The series is reportedly modelled after TWILIGHT ZONE, but also after TWIN PEAKS.

To promote the videogame a six-part mini-action-series that was also supposed to function as a prequel and mega-teaser was shot with actors. The series was entitled BRIGHT FALLS – and thus shared the title with the name of the town the videogame is set in. Also a downloadable videogame-sequel was made: In ALAN WAKE'S AMERICAN NIGHTMARE one feels caught in a loop, like in GROUNDHOG DAY and the mystery-thriller HAUNTER, which I both introduced as being part of my research for a conference in 2014.

Owing to the common denominator constituted by

David Bowie's Major Tom,

the in-game-poet Tom Zane,

the fictional composer Thomas Whitman in IMAGINAERUM -

which is the film supporting/accompanying the music-album by Nightwish

that includes a verbally reinterpreted version of Walt Whitman's poem "Song of Myself" with "song" in its title and its subsequent transfer into the medium of the song – which was directed by Stobe Harju,

just like the music-video "Carnival Of Rust" by the Poets of the Fall

who also wrote song and the 'lyrics-poem' "The Poet And The Muse",

which deals with Tom Zane again, and with his muse Barbara,

appearing on the videogame-soundtrack of ALAN WAKE,

I managed to discern and sketch a richly intermedial connection between differently medialised texts.

The fact that the poetic song, which is actually also medially visualised as a physical intermedial presence, taking the form of an LP, is also taking on the significant form of a clue for the protagonist, renders the intermedial value more special. And the fact that the band "Poets of the Fall" wrote a poem taking the form of a song that is meant to function not only as an entertaining musical product, but also as an informative summary of Thomas Zane's background story, which constitutes the basis for Alan Wake's own story to unfold, certifies the **high quality of both the poetic song and the videogame devoted to poetry** equipped with intermedial reverences to other multimodal realisations of narratives as well.

Moreover, in general I consider it very important to mention, how carefully compiled the informative "wiki-sites" made *about games*, made *by gamers for other gamers* actually are. Those who create the pages pay great attention to detail, grasp and explain structures and gameplay as thoroughly as they put together lists mentioning intermedial references. This development is an entirely positive one and it helps me to quite confidently believe that there is a lot of hope for people's *intermedia literacy*, when such intersections of literature and new, "concreative" medial products of visual culture are analytically investigated.

As far as the 'Four E's of Edutainment' are concerned, I want to reiterate the following: The eschatologically oriented films, videogames, and song-performances with messages which in most cases are directed at the initiation of an ameliorating countermovement, are frequently aimed at turning literary and multimedially realised dystopian *ideas* into *ideals* not too utopian to strive for in our contemporary convergence culture. Our world needs such messages that move ethics and morality back into the centre of public attention. It requires the hermeneutic, epistemological interpretability and recontextualisability that renders the significant messages usable and applicable to methods of sensitively strengthening *inter*media literacy and to ways of allowing empathetic emotional engagement to evolve in a motivating, an encouraging, an edutaining manner.

Life is a song – sing it. Life is a game – play it. Life is a challenge – meet it. Life is a dream – realize it. Life is a sacrifice – offer it. Life is love – enjoy it.

~ Sai Baba (1855) ~

#### Conclusion: Poetry in Motion and Emotion

The world is ever-changing and the same holds true for poetry. Literature studies and (visual) culture studies need to open up more towards poetic diversity in order to at last face its many interesting, challenging faces. Therefore, this special analysis of creative medial realisations that in various ways visualise poetry and reimagine iconic poets by integrating references into films, videogames, and the performances of lyrics at concerts or in music-videos, will hopefully prove to be a fruitful union and this research paper may constitute a promising starting point for more research in such a relevant field that actually can be compared to a mosaic of disciplines. Together, these disciplines may achieve a great deal in reiterating the importance of poetry, visualising culture and logically also poetry represented or creatively modified in today's visualising culture.

In this dissertation the rich potential of intermedial poetry-references was illustrated. This potential is also a one of increasing human awareness of problems that are generated by a lack of ethic thinking and too little empathetic engagement with the feelings of other beings. References to poems and poets offer their service to the attentive audience.

When we are made aware of current human dilemmas and global issues, we are more prone to decide to help those in need and we are more likely to desire to change our ways or adapt our behaviour. This is why texts in different medial realisations were chosen, which in their written as well as in their adapted, visualised forms may be programmed to function as warnings, or at least as indicators of something that is going terribly wrong.

I hope to have managed to prove that poems, films, videogames, and songs with an eschatological orientation are likely to be directed at achieving the positive, peaceful opposite by making people aware and planting the wish for changes for the better, as my examples could hopefully demonstrate. These products are very often aimed at making the lives of each

being with a beating heart worth wanting to be *sung* like a song that fosters human empathy, successfully and peacefully *played* like a challenging, valuable game, *loved* because it has been freed from all suffering – which is a quality of life we love to *dream* of. The "concreative" (Smuts, 2005) participation of the audiences, who are encouraged to become engaged spectators, is essential in this process of raising awareness of global as well as local issues and of the threat of the end of days – if only in metaphoric, psychologically tormenting terms. This multifaceted kind of concreativity is truly encouraged via intermedial references to poems and poets. It has been proved to be seminal also in social terms.

When Whitman writes "I do not ask the wounded person how he feels, I myself become the wounded person" in his poem "Song of Myself", he also poetically and explicitly points to the need of making an effort to feel into other beings, humans as well as animals. Like other poets, he stresses the importance of raising people's awareness of a need for empathy. Intermedial references to poems and poets that establish relationships between texts with diverse combinations of medial codes help to raise this particular awareness of the need for empathy.

A variety of examples was introduced, explained and analysed in the dissertation to show that poetry enters the realms of motion and emotion when it is transposed into the literally as well as metaphorically moving multisensory image-inventory of films, videogames, music-videos and song-performances. It was explained that I believe these references to be "intermedial", not because they linger in between media, but because they help to unite worlds and paradigms of thought that otherwise would exist in seclusion, and thus these references can also be said to be interlinking medial products with each other. The functions of these references were loosely based on those which Wolf (2006) attributed to medial "framings". The function of character-emphasis was identified, which includes references which are constituted by the recital of poetry-lines by protagonists or minor characters that are adequate to their respective predicament. Furthermore, plot- or narrativeemphases both are related to structural and aesthetic references, imitations, visual allusions or quotations. These may appear as cases of medial convergence, i.e. as having been merged with character- and message-emphasis. Message-emphasis then denotes references that point to certain messages, often related to mannerisms, properties, particularities that one - one character in the film or game and subsequently also the recipient – is supposed to either adopt or abandon. The dichotomy of encouragement versus warning is likely to be established and context-emphasis is frequently connected to message-emphasis. I came to the conclusion that in videogames, the functions are likely to be those of a leitmotif, a clue, a verbalised map, or a red thread through the montaged narrative and could also prove this part of my hypothesis.

The effects of certain references that appear in different forms and function in various ways are also related to the manifestations of emotional impact on the spectators, viewers or gamers. Discernible empathetic functions of references to poems and poets trigger effects which are to be perceived as the desirable emotional responses on the part of the audiences. Ideally, also didactic effects may be drawn from such referential connections, the most important being the one development that in this research paper was referred to as 'intermedia literacy' - the sensitivity to discern, understand, contextualise, and interpret references to texts in various medial and modal realisations. An increase in intermedia literacy also makes learning more entertaining, because it allows for certain films, videogames, and songperformances to be integrated into lessons by open-minded teachers. In a motivating manner, learners may be equipped with the necessary cognitive and methodological tools to detect who, what, or which pretext a certain new phenotext alludes to. Moreover, epistemological effects that are related to theory of knowledge may be generated, which means that recipients of multimedial products do not only develop sensitivity and understanding for the fact that research requires ethics, but also that binary oppositions, like right versus wrong or good versus evil, are often evoked by various art-forms and "their" products. This is also exactly where my 'Four E's of Edutainment' were interlinked with poetic multimedial expressions, demonstrating that ethic thinking and empathetic processes of feeling into others may definitely be fostered by medial realisations with a clearly eschatological orientation, which may also bring about epistemologically relevant benefits that could serve to improve theories of knowledge, too.

As it has been demonstrated, the consideration of the 'Four E's of Edutainment' can combine motivation and fun in learning with ethical thinking and empathetic approaches to living together in peace – all of which is then accomplished casually, without any pressure. Therefore, the positive developments and the manifestations of their consequences are built to last. The information that can be drawn from such successfully detected and interpreted references naturally educates us. Simultaneously, movies, videogames, and songs which we listen to and watch when the lyrics are being performed whenever we attend concerts or watch artistic music-videos truly entertain us.

It could be proved, by using several examples, that when these new intermedially referential products are brought back into public discourse and institutionalised learningenvironments and we begin to work with them, we are ready to start *working with what is* 

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*there*. This way of enriching public discourse is especially rewarding, because it invites us into other people's realities of living and helps us to understand them better, but also allows us to assist them in understanding the intermedially precious products that contain poetry-references much better.

The fact that poetry also becomes manifest in the multimedial convergence of language, image and sound, is the basis for the combinatory blending of linguistic, visual and auditory codes in movies, television series, or music-videos which were discussed in the thesis to illustrate that their interplay is frequently utilised by artists in order to emphasise certain important messages.

After explaining the main terms used in the paper and also how I arrived at my 'Four E's of Edutainment', the connection between written poetry, synaesthesia as a stylistic device and multisensory imagery (Starr, 2010) evoked by multimedial products was explained. Sections elaborated on the significance of emotionally empathetic functions of multimedial products and the importance of discernible syntheses of cognitive science, applicable and/or effectively applied to literature studies (cf. A. Damasio (2000), S. Keen (2010)), and the essentially "hybridised" cognitive cultural studies (cf. L. Zunshine (2010)) with affect studies (cf. M. Gregg & G. Seigworth (2010)). Furthermore, it could be shown that, in opposition to Tan and Frijda's (1999) rather rigid categorisation, we may regard and define all the four categories of emotions which films may create in their audience according to Plantinga, for instance, as being empathetic. Additionally, it was declared that "direct emotions", "sympathy or antipathy for protagonists or villains", "artifact emotions" and "meta-emotions" are applicable to the audience-responses created by videogames and songs as well.

Afterwards, I related instances of media convergence to the poetics written by Dylan Thomas, Philip Larkin, W. H. Auden, and Seamus Heaney, who stressed the importance of verbally evoked imagery, the call for a non-academic audience for poetry, the mnemonic power of poetry, and the call for a satisfactory verbal icon of the need for peace. All these features are offered by poetry integrated in films, videogames and lyrics performed live or in music-videos.

The second chapter concentrated primarily on the didactic implications of poetry-references and the ways in which they can be used in institutionalised teaching- and learningenvironments. These references may help young people to develop sensitivity for intermedial references to poems and poets and which alleviate the discovery of interpersonal connections between poets, filmmakers, game-developers and musicians. Several examples of poetryreferences in films, games, and lyrics were introduced rather briefly – those which were concentrated on in more detail in the following chapters – to introduce them at this point and mention their main extractable implications for an increase in motivation. Furthermore, I stated that the manifold references covered in this thesis can be applied to learning-context as well, as they set poetry in *motion* and also translate it into *emotion*, because words create images, images "move", they move us and therefore might be able to make us move closer together. Most importantly, international learners are encouraged to see issues from the perspectives of others and to feel into the worlds of others when they deal with such references.

Generally, these poetic references help to increase *inter*media literacy as well as interpersonal sensitivity, which may be the essence of peaceful coexistence of cultures, empathetic understanding between communities, social groups and individuals – all of which ought to try to be living together in solidarity and, one distant, even in friendship.

The third chapter's focus was on the beginnings of connections between medial realisations and art-forms that were creatively set in scene by explaining the "intermedial" work of the "Painter Poets" of the past and the present. Static visual art and poetry have for a long time influenced each other, in the form of "Lyric Ekphrasis" (Valk, 2009), as well as in more contemporary synthesised products in the bande-dessinée-tradition, like Poetry Comics (Morice, Peters), because these remedialisations imply or even imitate the movement of images. Thus, they are part of one basic, yet creative way of setting poetry in motion, of reimagining poetry that may emotionally affect the recipients, if dealt with properly and discussed in various social environments, too. I also elaborated on the fact that, in terms of affect theory, affect is something that becomes manifest in the in-between-ness of "bodies". These bodies are not only people, but also images and words in the context of this dissertation. I based my research on the findings of Paul Demets (2010), who views the works of all painting poets, who combine both forms of expression in their output, "as a kind of intermediality, even when the two media do not converge". Still, we have to keep in mind that sometimes they do converge, and whenever multiartistic expressivity is united in one artwork, the "concreativity" of recipients is encouraged.

The fourth chapter was dedicated to the analyses of several epistemologically and ethically valuable films that employ poetry and references to poets to present literally *and* metaphorically moving images to the audiences. Categories of movies, devised by myself, including movies with more overt, marked poetry-references, were introduced. Firstly, these

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categories encompass films based on the lives of poets, with a biographical orientation, paying attention to the relevance for the framework of my 'Four E's of Edutainment'. The second category includes movies with a pronouncedly obvious occasion of poem-delivery like FOUR WEDDINGS AND A FUNERAL (1994) into which the poem "Funeral Blues" by W. H. Auden has been integrated. Furthermore, films in the tradition of DEAD POETS SOCIETY (1989) showed us that references to poems and poets in a multitude of forms and with a strong structural dominance may have a strong impact on audience-reception, triggered by almost all the functions identified earlier on, being character-, message-, plot-, and context-emphasis. Movie-adaptations of novels that feature poems and create triangular patterns of interpersonal references were introduced as well – like for instance SOLARIS (2002), which includes the poem "And Death Shall Have No Dominion" by Dylan Thomas and establishes links between the writer of the novel, Stanisław Lem, the poem's author Dylan Thomas, and the film's director Steven Soderbergh, who visualises both primary texts.

Less marked, more covert and thus also mostly more complex references were brought to light by comparing the portrayal of "*the* poet" in the two very different movies ETERNITY AND A DAY and GOTHIC, which feature an iconic, mystified, fictionalised Lord Byron as opposed to Alexander, the poet representative of the "common man" and the poet who has to struggle with life and suffering each day and night. I also introduced 'lyric protagonists' and their role in movies, like "Ozymandias" – both the historical person as well as the one from Shelley's poem – who reappears in a reimagined manner in the adaptation of WATCHMEN for the screen.

The fifth chapter was written to demonstrate how videogames bring canonical poetry back to life. Intermedial references may resuscitate poetry and this way of "playin' it cool" refers to the process of developing and playing videogames with references to poems and poets. These references encourage empathetic engagement of gamers with characters and the gamers' emotional reaction to the narrative is steered as well. In FALLOUT 3, L.A. NOIRE and MASS EFFECT, poetry was integrated in different ways. Furthermore, all the games dealt with in the chapter can also be used in educational settings as well as within social groups – all it takes is a deliberate thinking and then talking about the references, the original poems, the adapted poems in the games, references to other works of literature, and to the games as a whole narrative unit that employs ludic principles. Thus, videogames also have the capacity to fulfil Larkin's wish for an audience for poetry that is not exclusively academic, uttered in "The Pleasure Principle". Moreover, cleverly chosen single videogame-artworks are likely to be easily relatable to the 'Four E's of Edutainment', because their settings and characters'

destinies suggest eschatological orientations that may have messages that are intended too emotionally, empathetically, move people and make them aware of the need for ethical thinking. Thus, they are epistemologically relevant, too.

The principles of learning related to the positive qualities of videogames explained by Gee (2007), like the "Intertextual Principle" also apply to the examples discussed, because they focus on individual as well as group-identities, on virtual as well as actual fragmentary identities. The "Intertextual Principle" signifies that "the learner understands texts as a family ("genre") of related texts and understands any such text in relation to others in the family, but only after having achieved embodied understandings of some texts" (ibid. 110, 224). Recontextualisations of texts of other genres – and by no means only videogames, also written texts – may be understood better and may be put in relation to the world more easily. This is one way of how well-chosen videogames may contribute to the formation of stable pillars of identity. In order to counteract extensive gaming from turning into an addiction, it is important to make games part of relevant discussions in learning- and teaching-environments, but also in social groups meeting in casual settings and surroundings to enjoy valuable products of visualising culture.

McGonigal's book "Reality Is Broken [...]" (2011) and Spitzer's "Digitale Demenz [...]" (2012) quite confidently define and defend two extreme positions. Videogames are the declared remedy for the entire earth for McGonigal and correspond to the evil in a virtual closet for Spitzer. I declared that it is a reasonable approach to the matter to regard the positions of Spitzer and McGonigal as positions which constitute two poles that have to be brought closer to each other. The views have to be reconciled through approximation, because videogames logically have their strengths, but also their weaknesses – and not all of them can be employed to develop '*inter*media literacy' further and to encourage empathetic emotions. A careful choice is necessary, because the particular games analysed do not only employ references to literature that is part of the canon, but by functioning as a leitmotif, a clue, a verbalised map, or a red thread through the narrative, these references to poetry also function in the most interesting ways.

The sixth chapter concentrated on the explanation of the forms, functions and effects of songlyrics and musically accompanied performances of highly referential lyrics which, when equipped with a high "performativity" (cf. Fischer-Lichte in Ljungberg, 2010), are truly intermedial. I opted for songs which in terms of issues addressed and topics tackled intertwine with the 'Four E's of Edutainment'. These primarily subcultural, visually emphasised remedialisations of lyrics, belonging to the genres of Rock, Metal and Gothic music all have an eschatological dimension and their messages are advertising ethic paradigms of thinking, empathetic attempts of feeling into others and trying to walk in their shoes. These messages are usually performed in music-videos and at live-concerts, where iconic poets are often enacted and also physically embodied by the singers.

The references take on the forms of modified and unmodified recitals of lines, verses, or stanzas. Sometimes the original texts are changed more, at other times less, but no matter if eschatological verse is used by musicians in lyrics in abbreviated, interpreted, extended, or reordered, reformulated manner - the functions that these references have, leading to ethic, empathetic and epistemologically relevant effects and thoughts, are of utter importance, because they help us to discern allusions to pretexts better and to recontextualise words. I cast eye and ear on reinterpretations like the versions of "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge that was turned into a song using the text in an abbreviated version by the band Iron Maiden, as opposed to Pink Floyd's adaptation on the interpretative level, and Alex Lifeson's album based on the poem "Victor" by W. H. Auden. The additional focus was on the importance of the role of the poet as a stereotype and/or role-model in songs, music-videos, and during live-performances, based on the observed tendency of some singers or front(wo)men to act like iconic poets from previous centuries or their most renowned lyric (anti)hero(in)es. Some examples mentioned are the bands "The Vision Bleak", "Das Ich", "Sopor Aeternus & The Ensemble Of Shadows", or "Coppelius", who all published songs and albums with referentially uttered affinities to the Gothic subculture and to poetry. Visual allusions to poetic pretexts can also be found in the music-videos, which are artworks in their own right. The awareness of gender-related insecurities as well as intentional decisions in favour of in-between-ness, in terms of gender as well as intermedia, is also being raised, especially in the lyrics and music-videos by Sopor Aeternus.

To bring everything together and to not only let the poetry of *then* converge with newly interpreted poetry of *now*, but also to synthesise the chapters, the relationship between the song "The Poet And The Muse" by the band "Poets of the Fall" and the videogame ALAN WAKE, which introduces an author as its protagonist, was eventually explained. Numerous intermedial connections between poetry, songs, films of varying lengths, and visualising videogames were discerned and analysed. Surely, these connections are sometimes more overt, whereas at other times they can only be recognised when we take a close, thoughtful look at the medial products, certainly aided by the *inter*media literacy we have managed to develop.

It could be noted that the common denominator of poetry, film, videogame and song is constituted by David Bowie's "Major Tom" in the song "Space Oddity", by the in-gamepoet Thomas Zane appearing as a presence in an old-fashioned diving-suit that resembles a space-suit, and by the fictional composer Thomas Whitman of the fantasy music film IMAGINAERUM, which is connected to the music-album by Nightwish that includes a verbally reinterpreted version of Walt Whitman's poem "Song of Myself" with "song" in its title and its subsequent transposition into the medium of the song. The film was directed by Stobe Harju, and so was the music-video "Carnival Of Rust" by the band Poets of the Fall who also wrote the song "The Poet And The Muse" which in turn deals with Tom Zane and his muse Barbara and is included on the soundtrack of the videogame and even physically present in the form of an LP. Thus, everything proves to be interconnected, and of course also connected intermedially.

In his seminal work *Joyful Games of Meaning-Making* (2012) René Schalleger defines a variety of multimodally realised games as being an "intersemiotic medium". He describes the intersemiotic nature of games as being rooted in the fact that

they bring together the processes and elements of narrative, as well as those of games. The ideological debate between narratologists and ludologists that has been waged since the late 1990s [...] and a point could be made that both camps miss an essential point that Henry Jenkins makes admirably: Contemporary culture is convergence culture (c.f. Jenkins, 2008). Media can no longer be separated from each other, since through the fundamental reorientation as far as theory, classification and categorisation are concerned that Postmodern thought has triggered, all definitions can and will be seen as insufficient and ultimately useless. Contemporary media exchange their features constantly and enrich each other, making new forms of expression possible that would have been unthinkable otherwise (Schallegger, 2012: 450-451).

In accordance with Schallegger's argument, this dissertation demonstrates the rich potential of references to poems and poets which, when adapted across the media and through their multitude of realisations, continue to adopt features of media other than written texts while always also enriching the visualising, multimedial products with the poetic voice. It is a voice that will hopefully always have a say.

Judging from the analyses conducted for this paper, I am now able to make the qualified statement that films, videogames, and song-lyrics with eschatological topics that thus are definitely concerned with ethics and empathy, transported via the respective messages conveyed, can certainly serve the epistemologically relevant purpose of increasing *'inter*media literacy'. *Working with what is there* has a great potential to educate the heart and – as I wrote at the beginning of the first chapter, already Aristotle rightfully claimed that "educating the mind without educating the heart is no education at all".

These multimedial realisations provide us with messages that bring about positive changes – a process which in the turn of this paper has proven to be less paradox than it might have seemed initially – especially whenever references to poems and poets have been creatively integrated. The forms, functions and effects of these new multimedial and recontextualised manifestations of poetic references are perceived as integral parts of the realities of young people, but also of various social groups becoming spectators, who, being members of the audience, participate in the process of meaning-making. Generally, the motivation of recipients to collect information and broaden their horizons in terms of written literature is surely being altered when they are made aware of the qualities of the original, written texts. This particular awareness is easily raised when the groups get the chance to discuss poems and references to poets which are integrated in films, videogames, and music-videos in other modalities.

Contemporary poetry is more than just the written word or the written word read out aloud. It is the word that stimulates our imagination, the word that creates images in front of our inner eyes and the word that calls out to our inner ears. It is the poetic word that appeals to our senses, the rhymed or simply rhythmic verse that makes words dance. It is the synaesthetic poem that employs multisensory images to tell us stories and in doing so allows us not only to see and hear, but also to smell, taste, and empathetically feel into the world and its humans and animals, to feel and experience its plants, hills, mountains, rivers, oceans, its nature as much as its culture and – last but not least – also the fragility of life and love.

The world is ever-changing and also poetry is constantly subject to change. This is a development that is to be given a grateful welcome, because it provides us with the opportunity to revive old texts that otherwise would probably be forgotten, but without attaching an obsolete label of demotivating rigidity to them which might make people turn away.

Today, poems embedded in songs make song-lyrics more valuable. Iconic poets depicted in films challenge our perception and can make us revise our preconceived opinions about them, because we are given new insights that are not hampered by fictionalisation. Poems in films support the narrative development of characters and strengthen messages. Poetry-references in videogames add to the ludic principles that gamers love to follow and interact with when playing. They visualise looming dangers and simulate precarious scenarios which confront us with the end of days. If the proper medial products are chosen and discussed, the poems within these multimedial realisations, enriched with intermedial

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references, will definitely function as emotionally *empathetic* and referentially *emphatic* elements that lead the way through visualising media, but also through life.

Intermedial references do not linger in an empty spot in between media, but most definitely bring together what only seems to be far apart, be it medial realisations, human beings, or social groups.

An interdisciplinary approach to working with poetry would undoubtedly alleviate the reiteration of original, canonised poetry's significance for visualising culture, as much as new, remedialised, modified lyric texts' importance for all our realities of everyday-life. We have to be open-minded and allow poetry to move us – especially if it is moving in more than just one sense.

History's darkest chapters, the world's most hostile, polluted spots as well as fictional dystopias multimedially realised and reimagined, including poetry referenced intermedially, in movies like APOCALYPSE NOW, videogames like FALLOUT 3, or songs like "Water" and "Shore Serenity" on the album *One Hour By The Concrete Lake* not only encode the wish to change the world and improve the future. These medial products can also be perceived as testimony of our wish, ethic, empathetic, visionary, but ever so hopeless – to undo history, to *un*write the darkest chapters of history. This is a noble intention, but also an ever so impossible mission. However, at least the wish to do so makes us better, more empathetic human beings. There is still hope for us ...

Until the utter importance of references to poems and poets in media other that written texts receives the recognition it deserves, I can only invite everyone to consider the words of Sai Baba and do what these words wisely advise us to do, in the most peaceful way, in a most pacifist run, and surely without harming any living being:

Life is a song – sing it. Life is a game – play it. Life is a challenge – meet it. Life is a dream – realize it. Life is a sacrifice – offer it. Life is love – enjoy it.

We could definitely start doing so now. Let us begin right away, because it is high time and, like Walt Whitman writes in section III of "Song of Myself", "there was never any more inception than there is now".

Artists are people driven by the tension between the desire to communicate and the desire to hide.

~ D. W. Winnicott, psychoanalyst ~

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