

Master conjoint Franco-hellénique

Université Paris 8 - Spécialité : *Arts et Technologies de l'Image Virtuelle*

Ecole des Beaux-Arts d'Athènes - *Arts et Réalité Virtuelle Multi-utilisateurs*

The artistic, poetic and interactive environment.

How can we pass from the poetry on the printed page to the poetry in an artistic, poetic and interactive environment?

Christina Papadopoulou



Mémoire de Master 2, 2013- 2014

Many thanks to my professors Chu-Yin CHEN, Professor at the Arts et Technologies de l'Image (ATI) Department, Mr. Manthos Santorinaios Professor at the Athens School of fine Arts in Athens and scientific director of the Greek-French Master for their valuable help and care of my thesis from the creation to the final image. Many thanks to my family for their psychological support and encouragement.

Table of Contents

Summary	1
Introduction.....	2
Part 1: Digital Arts and Video Games	4
Chapter 1.....	5
Video games in the context of an art form	5
Conclusion	8
Part 2: Poetry and Digital Arts.....	10
Introduction.....	11
Chapter 1.....	12
Poetry and Video Games (?)......	12
Chapter 2.....	17
Charles Baudelaire and “Les Fleurs Du Mal”	17
Chapter 3.....	19
The possibilities of the interpretation of “Les Fleurs Du Mal”	19
Part 3: Modes of Narration	22
Introduction.....	23
Chapter 1.....	24
Free-roaming narration (sandbox)	24
Chapter 2.....	26
The narration linear	26
Chapter 3.....	27
The Appropriate narration	27
Conclusion	28
Part 4: Visualisation of the poems	29
Introduction.....	30
Chapter 1.....	31
Visualisation of the poem “L'Amour et le crâne”	31
Chapter 2.....	35
Visualisation of the poem “Un Voyage à Cythère”	35
Chapter 3.....	41

Video Game Intro	41
Chapter 4.....	42
Recitations of the poems	42
Conclusion	43
Part 5: Structure of the environment.....	44
Introduction.....	45
Chapter 1.....	46
Unity Game Engine and interaction	46
Chapter 2.....	52
Digital Effects using Unity game Engine	52
Chapter 3.....	53
Recitations and Audacity.....	53
Chapter 4.....	54
Models and Autodesk Maya	54
Conclusion	55
Part 6: The research and the results	56
Introduction.....	57
Chapter 1.....	58
Interviews and research	58
Chapter 2.....	63
Results	63
Conclusion	66
Bibliography	67
Appendix A'	71
List of Images (Liste des illustrations).....	71
Appendix B'	107
Glossary	107

Summary

We are used to the idea that poetry is meant to appear only on a book's page, placed on a dusty library's shelf and that computers deal only with numbers and data. The main purpose of this extensive process of thinking, observing and writing, was to examine how we can pass from the poetry on the printed page, to the poetry explored in an artistic, poetic and interactive environment.

How worthy poetry can be represented within the environment, basing the research on the preference of the interactive environment compared with the conventional way of reading a poem; the assessment of whether the transportation of poetry in an artistic and interactive environment is better understood from the classical way of reading as well as whether the combination of the two (art and poetry) is possible, were the main research questions.

The research and the practical part (the environmental construction) had started from October 2013 and were completed on the 23 of May 2014. The methodology was based on qualitative research, using in-depth interviews and the questions were semi structured. The participants on the research were chosen on purpose, the so-called "purposing sampling".

For the representation, two poems were chosen, from the collection "Les Fleurs du Mal" of C.Baudelaire. The first poem was "L'Amour et le crâne" and the second one was "Un Voyage à Cythère". Each visualisation was conducted using the program *Unity3D*, and was not based on a literature analysis of the hidden messages of Baudelaire in his poems, but rather on the feelings and emotions developed and by having my personal taste as an axis. *Autodesk Maya* was used for the creation of the models used in the game, *Audacity* was used for the manipulation of the sounds and *Photoshop* was used for the textures.

The discipline of Arts has changed due to the appearance of New Technologies as a means of Art making, giving the birth to Digital Arts. Digital Arts have under their patronage, the art of digital games. Video game's design can be very complex, interesting and computer scientists had started developing these video games almost 60 years ago, providing us a better and dynamical usage of computer machines not only for calculations and business but also for entertainment and art creation.

To summarise regarding the research outcomes, the analysis has shown that people that knew nothing about poetry had preferred reading the poem and consolidate it with the exploration within the environment, through the interactivity, the gatherings of the items and the recitations. Most of the people had a positive attitude while discovering the elements they had read about. The artistic, poetic and interactive environment also has an educational character and people had realised that the journey is a positive procedure, that through the negativeness of its elements you can finally reach the salvation and catharsis.

Introduction

In this paper we will analyse how possible is to harmoniously unite classical poetry with modern technology and whether it can be worthily represented by such a new mean of technology such as video game art. The genesis of the idea came after rigorous studies of French poetry and the currents of the era of France. The **poetry** I have decided to deal with belongs to Charles Pierre Baudelaire who was born in Paris on April 1821 and died on 1867. He was one of the most distinguished personalities of the world in the category of poetry and literature. Born and raised in the romantic Paris, Baudelaire possessed the ‘curse’ of being completely different and unreasonable in contradiction with other people. Baudelaire had a negative side of view for life in general, something that can be clearly seen through his artistic work. Through sarcasm, irony, symbolism, romanticism, and realism he is pouring the wave of love for the ideal and for artistic beauty.¹

From the poems of C. Baudelaire, I decided to choose two from the collection “Les Fleurs du Mal”. The first poem was “L' Amour et le crâne” and the second one was “**Un Voyage à Cythère**”. The most important reason for choosing these two poems were the dominant emotion of love combined with the ephemeral in the first poem and the emotion of self-trapping and the feeling of catharsis through the redemption of death in the second one. These two poems were powerful in meaning and their representation had started by the idea of building environments according to these sentiments. One of the main efforts was to transfer emotions created by the reading of poetry, in the virtual space and with interaction, exploring different regenerative emotions.

The choice of the medium in which I would transfer these poems was chosen after an explorative study of different transportations of poetry from various other types of art. “There are many examples of poets who have turned their poems into musical lyrics, and there are many poems are created to be sung out. The famous one is Shakespeare. Many of his Sonnets have been turned into songs. In the Middle Ages, the minstrels are the people who travelled from place to place, and combined the arts of poetry and music. They recited and sang poetry to the accompaniment of a lute, harp or other instrument.”² The same can be said for the Homeric epics in ancient Greece, which were a kind of oral poetry recited with musical instruments. The epics, according to Great Greek Language Dictionary, are great poems of large-scale that recount mythical acts or events usually wonderful.³

¹ Benjamin, Walter. *Essays on Charles Baudelaire*. 9780674022874. The Belknap Press of Harvard University Press, n.d. page. 27/306.

² Relationship between music and poetry. StudyMode.com. Retrieved 10, 2010, from <http://www.studymode.com/essays/Relationship-Between-Music-And-Poetry-439347.html>.

³ Liddel, Henry G., and Robert Scott. *ΜΕΤΑ ΛΕΞΙΚΟΝ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΓΛΩΣΣΑΣ*. Αθήνα: ΙΩΑΝΝΗΣ ΣΙΔΕΡΗΣ, n.d.page.306/812.

Except from the transition of poetry in music, poetry also exists in painting (traditional art) as a means of inspiration. One of the many magnificent examples is the painting of Eugene Delacroix, named the Death of Sardanapalus (1827) (*La Mort de Sardanapale*), which is based on the poetry of Lord Byron “Sardanapalus” in 1821. ⁴ (*Image 1*) “Poet and art critic Charles Baudelaire described his hero Eugène Delacroix as “a volcanic crater artistically concealed beneath bouquets of flowers.” Beneath the surface of Delacroix's polished elegance and charm roiled turbulent interior emotions.”⁵

Moreover, something more interesting is when poetry is cooperating with cinema. Particularly, one really fascinating example is the film created in 1991 by the experimental feminist filmmaker Sandra Lahire, which is centred around Sylvia Plath’s famous poem “Lady Lazarus”, taking its audio from Plath’s own reading of the poem, along with her readings of “Cut,” “Daddy,” “Ariel,” and “Ouija,” as well as from excerpts of a 1962 interview.⁶ (*Image 2*)

The decision of combining poetry with game art (virtual environments), came after the research on this discipline. “Virtual Environment as a term according to Gigante (1993) defines the experience of interacting with a virtual environment: “Virtual reality is a submerged, multi-sensory experience; characterised by the illusion of participation in a synthetic environment rather than merely external observation of such an environment.”⁷ Thus, based on the above definitions, the basic characteristics of virtual environments seem to be three-dimensional graphics and a model environment that represents a location from real life or an artificial structure. The main reason I have decided to transform the poetry of Baudelaire in an artistic and virtual environment is because, it facilitates the transmission of a realistic message or a story in a fantastic place with peculiar rules. In an interactive virtual environment the user has the ability to travel, explore and live different experiences, depending on the subject that the developer has decided to give to the virtual world. Virtual reality is a tool which can give new dimensions in poetry as well as different dimensions in the same virtual reality as a means of representation of ideas and emotions.

⁴ Eugene Delacroix. (2014). In *Encyclopædia Britannica*. Retrieved from <http://www.britannica.com/EBchecked/topic/156259/Eugene-Delacroix>.

⁵ *Ibid.*

⁶ Lahire, Sandra. *Lady Lazarus*. Color/BW, Experimental Film, 1991.

⁷ Βοσινάκη, Σπυρίδωνα. “ΕΥΦΥΕΙΣ ΠΡΑΚΤΟΡΕΣ ΣΕ ΕΙΚΟΝΙΚΑ ΠΕΡΙΒΑΛΛΟΝΤΑ.” Διδακτορική Διατριβή, ΠΑΝΕΠΙΣΤΗΜΙΟ ΠΕΙΡΑΙΩΣ, 2003. <http://www.syros.aegean.gr/users/spyrosv/papers/PhD%20Dissertation.pdf>.

Part 1: Digital Arts and Video Games

"I do not know if digital games are art, but I know there is art in them."

Ragnar Tornquist

Chapter 1

Video games in the context of an art form

For hundreds of years, the field of **game design** has drifted along under the radar of culture, producing timeless masterpieces and masterful time-wasters without drawing much attention to itself – without, in fact, behaving like a “field” at all. Suddenly, powered by the big bang theory of computer technology, game design has become a very big deal and the source of some provocative questions about the future of art and entertainment.⁸

Before getting into video games influences on the art world, one question should be answered: What is **art**? According to the Oxford English Dictionary, art is defined as “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.” If this definition were the only criteria, then video games most certainly fall under the category of “art.”⁹ Throughout the history of art, there have been numerous times when a new artistic medium has struggled to be recognised as an art form. Mediums such as photography, which was not considered an art until almost one hundred years after its creation, were eventually accepted into the art world. In the past forty years a new medium has been introduced and is increasingly becoming more integrated into the arts; video games, and their rapid development, provide all new opportunities for artists to convey a message, immersing the player in their **artwork**.¹⁰ When digital technologies began to appear some 60-70 years ago, computer and video games followed shortly after and became a way for computer scientists to show what the systems and hardware they had invented were capable of creating.¹¹ To be able to make any judgment on whether video games may be art or not, it is important to take a look at the development process and the way developers work in the creation of video games.¹²

⁸ Salen, Katie, and Eric Zimmerman. *Rules of Play*. The MIT Press, 2004.

⁹ Gavin, Erin. “Press Start: Video Games as Art.” Lycoming College, 2013. https://www.lycoming.edu/schemata/pdfs/Gavin_ART447.pdf.

¹⁰ *Ibid.*

¹¹ Chris Melissinos, “Preface – the resonance of games as art”. *The art of video games – from Pac-Man to Mass Effect*: Welcome Books. New York 2012, p. 8.

¹² Ivarsson, Elin. “A Study of Video Games at Art Museums,” n.d. http://elinivarsson.com/docs/video_games_as_art.pdf.

Games are remarkably complex, both in their internal structure and in the various kinds of player experiences they create. But there is no integrated set of conceptual tools for thinking about the games.¹³ Thus, game design, as a discipline, requires a focus on games in and out of themselves.¹⁴ As Social theorist Clark C. Abt states “A game is a particular way of looking at something, anything”;¹⁵ a phrase that can be an inspiration of how game design can be seen.

Video games have become a serious subject of study in **digital arts**. **Game Art** is a genre that goes beyond its commercial role; there is a class of digital games designed from the beginning as digital interactive experiences and as works of art. Game creators have characterised games as a place where you can dream using your fantasy, away from the competition and rules that most of video games nowadays have. (*Images 3, 4, 5, 6*) The question might not be whether the games belong or do not belong in the museums, next to great works of art, but we can all say that they are a result of artistic expression that already exists in our cell phone and our living room and is able to affect the mood, and our aesthetics.¹⁶

Video games as Martin Brett says “compile all of the art world’s tools into one medium; drawing, painting, sculpting, design, architecture, creative writing, computer and video art and acting all come together to create videogames.”¹⁷ The designers draw inspiration from film, poetry, drama, music and art, and take advantage of using these different mediums all within video games.¹⁸

As products of design culture, games fulfil a range of needs, desires, pleasures and uses. As products of design culture, games reflect a host of technological, material, formal, and economic concerns. It would be ineffective (and even silly) to try and view such a complex phenomenon from a single perspective. To do so would be to miss most of the design problem entirely.¹⁹

Video games include a vast array of mediums in their design, from the storywriter, to the graphic artists and animators, who “paint” and “sculpt” in three dimensions on a computer. Mike Mika sums up all of the above points very appropriately:

“Game designers are communicators, inventors, and dreamers. Like modern-day da Vincis, they stand at the creative intersection of mathematics, science, writing, music, and art. Games are the aggregate of these disciplines, plus one key element: none of it matters without the player. [...] Ultimately it is the element of human interaction that makes video game creation one of the most complex forms of art

¹³ Salen, Katie, and Eric Zimmerman. *Rules of Play*. The MIT Press, 2004.

¹⁴ *Ibid.*

¹⁵ Salen, Katie, and Eric Zimmerman. *Rules of Play*. The MIT Press, 2004, p.4.

¹⁶ “Game Art: Καλλιτεχνική Έκφραση Με Ψηφιακά Μέσα.” *Ελευθεροτυπία*. Accessed October 3, 2013. <http://www.enet.gr/?i=news.el.article&id=335640>.

¹⁷ Martin, Brett. "Should Videogames Be Viewed as Art?" *Videogames and Art*. Ed. Andy Clarke and Grethe Mitchell. Bristol: Intellect, 2007. 201-09. Print.

¹⁸ Bachus, Kevin. Interview. *The Art of Video Games: From Pac-Man to Mass Effect*. By Chris Melissinos and Patrick O'Rourke. New York: Welcome, 2012. Print.

¹⁹ Salen, Katie, and Eric Zimmerman. *Rules of Play*. The MIT Press, 2004.

[...] they are not complete without that symbiotic connection. This is what sets games apart from other mediums. Games evolve with us.”²⁰

Furthermore, the objects of art emerge from being perceived as different from **profane objects** and it can be argued that this process is similarly based on rules. As Boris Groys has shown in his famous examination of the concept of the new art, we are only able to identify works of so-called “high” art based on processes that generate a difference between the **profane world** and the realm of art. For him the locus of differentiation throughout the history of modernity is the museum. In relation to the avant-gardes of the last century he states that “the less an artwork differs visually from a profane object, the more necessary it becomes to draw a clear distinction between the art context and the profane, every day, non-museum context of its occurrence.[...]A number of artists are indeed using “traditional” strategies of the appropriation of elements from the **popular culture** phenomenon of computer games and transforming these objects into pieces of art by placing them in the art context. Consequently if games are passing this line they are becoming works of art.”²¹

The focus remains on the iconography of gaming as a popular activity that has completely penetrated all the western societies as one of the most important manifestations of commercial entertainment. As a pop culture phenomenon fine artists include video and computer games in their works ever since they existed. Furthermore, art and games can be treated as siblings throughout the history of modern art.²²

One thing that according to James Newman is the most important thing about games is “the recognition of games as **cultural objects** and in particular as objects of scholarly study. Undergraduate and postgraduate curricula across the world now teach game design and criticism and surely no modern media, screen, film or cultural studies course could claim to comprehensively cover the contemporary media environment without considering the manifest industrial synergies or attending to the forms, structures, textualities and aesthetics of **gameplay**.”²³

²⁰ Gavin, Erin. “Press Start: Video Games as Art.” Lycoming College, 2013. https://www.lycoming.edu/schemata/pdfs/Gavin_ART447.pdf.

²¹ Stockburger, Axel. *Videogames and Art*. UK, Bristol: Intellect Books, 2007. <http://tinyurl.com/mka8gj3>. p. 26, 27-283.

²² *Ibid.* p. 36-283.

²³ Newman, James. *Videogames*. Second. USA, Canada: Routledge, 2004.p. viii-182.

Conclusion

An art game is a work of interactive new media digital software art as well as a member of the "art game" subgenre of the serious video game. The term "**art game**" was first used academically in 2002 and it has come to be understood as describing a video game designed to emphasize art or whose structure is intended to produce some kind of reaction in its audience. Art games are **interactive** (usually **competitive** against the computer, self, or other players), and they are the result of **artistic intent** by the party offering the piece for consideration. They also typically go out of their way to have a unique, unconventional look, often standing out for aesthetic beauty or complexity in design. The concept has been extended by some art theorists to the realm of modified ("modded") gaming when modifications have been made to existing non-art-games to produce graphic results intended to be viewed as an artistic display, as opposed to modifications intended to change game play scenarios or for storytelling. Modified games been created for artistic purposes are sometimes referred to as "video game art". Art games are often considered a means of demonstrating video games as works of art.²⁴

The frustration with the perceived gratuitous use of technology in new media art is counterbalanced by the common criticism that new media art does not live up to the visual standards set by digital entertainment.²⁵ Video games have clearly become engrained in the modern culture, and with the technological advances made are well on their way to being considered an art form. Their influence on the art world is indisputable, and it is very likely that they will be considered art in the very near future, as they are the ultimate combination of the dramatic arts, such as cinema, and the physical arts, evident in the painstaking animation processes involved in the creation process.²⁶

One could argue that traditional criteria cannot be applied in discussing new media artifacts and that digital arts require a completely new methodological approach. However, a theoretical discussion of digital arts is best grounded in a combination of new and old criteria. **Game theory**, for example, is still a valid analytical tool, along with well-established concepts such as story, plot and character, which apply in computer games, interactive drama and hyperfiction.²⁷ Indeed, video games may be the

²⁴ "Art Game." Wikipedia. Wikimedia Foundation, 28 Apr. 2014. Web. 30 Apr. 2014. <http://en.wikipedia.org/wiki/Art_game>.

²⁵ Paul, Christiane. *Christiane Paul - Art, Technology, and Culture Colloquium*, n.d. http://atc.berkeley.edu/201/readings/Christiane_Paul_Reading.pdf, p.72.

²⁶ Gavin, Erin. "Press Start: Video Games as Art." Lycoming College, 2013. https://www.lycoming.edu/schemata/pdfs/Gavin_ART447.pdf.

²⁷ Simanowski, Roberto. *Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations*. U of Minnesota P, 2011.p. 5.

most immersive medium of all, according to Melissinos' estimation. "In books, everything is laid before you," he says. "There is nothing left for you to discover. Video games are the only forms of artistic expression that allow the authoritative voice of the author to remain true while allowing the observer to explore and experiment"²⁸. But by letting us assume a variety of different roles, experience the world through new eyes and soak up scenarios from a fuller range of perspectives, many of the best games provide room for personal growth and individual interpretation. Capable of great import and splendour, at their best, video games can 'marry' the aesthetic grace of painting, music and sculpture with the depth and gravity of film, literature and stagecraft.²⁹

²⁸ Gavin, Erin. "Press Start: Video Games as Art." Lycoming College, 2013. https://www.lycoming.edu/schemata/pdfs/Gavin_ART447.pdf.

²⁹ Steinberg, Scott. "Who Says Video Games Aren't Art?" *CNN*. August 31, 2010. <http://edition.cnn.com/2010/TECH/gaming.gadgets/08/31/video.games.art.steinberg/>.

Part 2: Poetry and Digital Arts

“Programming is like poetry”

Ed.Fries

Introduction

With the term “**poetry**” we mean, according to the dictionary of Greek Language, a) the poesies (create/making), construction, creation, production [...] b) poetic composition, poem.³⁰ According to the significant Argentinean writer Jorge Luis Borges, “Poetry is the expression of beauty through words elaborately woven together.”³¹ Thomas Gray had also said that poetry is thoughts that breathe, and words that burn.³² Poetry is a jumble of emotions, thoughts, ideas and messages. It is a way of expressing love, lust, passion passing through the form of words and phrases.

Digital poetry is a new form of poetry that incorporates different mediums such as visual, auditory, kinaesthetic and colour through digital programming. Thus, changing the boundary between the writer and reader allows the latest to have an important role in the poetic experience. Digital Poetry - sometimes called ‘e-poetry’, ‘electronic poetry’ or ‘cyber poetry’ - is a relatively new area of literature, much of it written since the 1990s. Its boundaries are far from sharp, partly because it remains an emergent form, but also because it overlaps with, or shades into, many other forms of literature and art—for example **hypertext** fiction, time-based art, installation art, net art, performance poetry and **sound poetry**—as well as genres not necessarily considered as art, such as virtual reality and computer games. Within the field of digital process, there can be a debate about what we choose to term ‘**electronic literature**’; additionally within the field of electronic literature there are further questions about what we choose to term ‘poetry’ and what ‘digital poetry’ is. Some might doubt the appropriateness of the term ‘poetry’ in this context but the case for this term rests in part on continuities with earlier forms.³³

The conventional (“printed”) poetry, in the chapter “The intermedial and the printed” of Kiene Brillenburg Wurth, is presented as listless and failing to engage with the area where it belongs, in contrast to digital poetry (of Aya Karpinska) (*Image 7*) where space is given a key role in transfer of another dimension of poetry.³⁴ There are a lot of examples that we can speak about, where digital arts are combined with poetry but this chapter will deal with traditional poetry as a means of inspiration for digital art, and vice versa.

³⁰ Liddel, Henry G., and Robert Scott. *ΜΕΓΑ ΛΕΞΙΚΟΝ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΓΛΩΣΣΑΣ*. Αθήνα: ΙΩΑΝΝΗΣ ΣΙΔΕΡΗΣ, n.d.

³¹ Χόρχε Λουίς Μπόρχες: «*Η τέχνη του σίχου*», επιμέλεια: Calin-Andrei Mihailescu, μετάφραση: Μαρία Τόμπρου, Πανεπιστημιακές Εκδόσεις Κρήτης, 2006, σελ. 184.

³² “455. Progress of Poesy. Thomas Gray. The Oxford Book of English Verse.” *455. Progress of Poesy. Thomas Gray. The Oxford Book of English Verse*. N.p., n.d. Web. April 2014. <<http://www.bartleby.com/101/455.html>>.

³³ Lineman and Phil Meades. “Digital Poetry.” *Beyond Text*, 2009 2008. <http://www.poetrybeyondtext.org/digital-poetry.html>.

³⁴ Kiene Brillenburg, Wurth. “Multimediality, Intermediality, and Medially Complex Digital Poetry,” n.d. http://www.rilune.org/mono5/3_brillenburg.pdf.

Chapter 1

Poetry and Video Games (?)

The term digital poetry is presented, in accordance with S. Strickland, as a means of easy creation and ready to take any other form of art except from the classical printed page. Digital poetry is very different from traditional. One of the most important reasons for their difference is that digital poetry can be explored either read or played like a performance or a digital game or an audio-visual projection etc. Thus, it eliminates the traditional “reading” on the printed page and it changes form, complexity and consistency in order to be explored in multimodal ways.³⁵

The "reading" of digital poetry requires a diverse and multifaceted analysis. There are many times that the artist is using various media like Keyboard, Mouse, joystick, sensors, kinect, game engines, etc. so the player must acquire the necessary contact with the various means in order to be able to "read" and explore poetry. The artists that work with digital poetry know each other through various seminars, meetings and conferences such as “Digital Arts and Culture”, “**e-Poetry**”, “Electronic Literature Organisation Conferences”, “Siggraph gathering”, “ACM conference on Hypertext”.³⁶

One of the main reasons that digital poetry had appeared in the 21st century, was that due to the vast technological development readers and artists needed something that could go along with the new era. Thus, taking advantage of the rapid technological developments, social networks and the persistence of the world for digital communication gave birth to the idea of digital poetry. Digital poetry lives in a non-static environment where the optical and manufacturing process (programming, Java or Flash, software, installation, methodology, etc.) are just as important as the poetry itself.³⁷

The way I decided to represent the poems of C. Baudelaire, was through the creation of a digital game based on the sentiments that the **poems** would have on me (depression, love, lust, darkness, eternity, suffocation, salvation etc.); and all these “translated” into an interactive and artistic environment.

The first thought that came into my mind after the decision of combining poetry with Video Game, was the Application (game) “Arteroids” (vispo.com/arteroids) 2001 of Jim Andrews (*Image 8*), in the book “Videogames and Art” edited by Andy Clarke and Grethe Mitchell, which is a game – battle of poetry against itself and the forces of dullness; an odd combination of poetry and game with two kinds of

³⁵ Strickland, Stephanie. “Poetry and the Digital World.” *English Language Notes*, Spring/Summer 2009.

³⁶ *Ibid.*

³⁷ *Ibid.*

games, the one is “play mode” and the other one is “game mode”. In the “play mode” you can adjust all the parameters of the game as you like and in the “game mode” you shoot the words and phrases.³⁸

Jim Andrews characteristically says that “The idea was to try to deal both with poetry and videogame on a more or less equal basis in order to be able to observe their interaction well”. The relationship between poetry and digital games is like water compared with oil, it is not a relationship between a winner and the defeated. It’s a relationship with great energy of two different fields that come together for the rebirth of **e-Poetry**. “The notion of Play is one of the main intersection points of art. And there are various types of play, some more appropriate to art, some more appropriate to games.”³⁹

The game industry has contributed greatly to the development of digital Arts. Artists tend to use digital games in many different ways as well tend to be characterised as "new fashion" or "new style" on the display of the digital arts. Throughout the history of the digital arts, digital games have contributed to the development of paradigms of interactive arts. There are many types of games such as strategic, shooters, multiuser, god games, action/adventure etc.⁴⁰

Another example of poetry and video games is “The Void Game” (called Tension Game also), which is a First person game based on a poem of Luís Vaz de Camões (*Image 9*), the “Mudam-se os tempos, mudam-se as vontades”. It was developed by the Russian studio Ice-Pick Lodge in 2008 and in 2009 it was released for English-speaking regions also. The story is about a soul that accidentally stayed on the void before death. The void is like a place for catharsis (The Void – an odd space between life and death) where colour is the only remedy. There is an outside chance to survive in The Void and even to come back from it. This chance is The Colour – the only food of a dying soul wandering through the mournful realms of The Void, governed by monstrous Brothers and malicious Sisters (*Image 10*), who are desperately struggling for the last drops of it.⁴¹

“Dante’s Inferno” is a game based on the first part of the medieval epic poem *The Divine Comedy*, commonly referred to as “Dante’s Inferno”, by Dante Alighieri (*Image 11*). The dark fiction gave birth to the Tuscan Italian dialect and is widely considered as the work that has defined the western world’s contemporary conception of hell and purgatory. The poem tells the tale of Dante who journeys through the twisted, menacing nine circles of hell in pursuit of his beloved Beatrice.⁴²

A completely different Video Game design called “Game, game, game and again game” or “belief systems are small clumsy rolling-type creatures” by Jason Nelson, based on poetry, is characterised by “Wall Street Journal”: “as alienating as modern art can get” (*Image 12*). As described by Jason Nelson, is a digital poem/game/artwork hybrid of sorts. There are 13 curious levels filled with poetics, hand

³⁸ Clarke, Andy, and Grethe Mitchell. *Videogames and Art*. Bristol, UK/Chicago, USA: intellect, n.d.p.57-58.

³⁹ *Ibid.* p.58.

⁴⁰ Christiane Paul, *Digital Art*, London 2008 (2003), p. 196

⁴¹ “MetaGame.” *The Void – “Unrequited Love,”* n.d. <http://metavideogame.wordpress.com/2010/04/27/the-void-unrequited-love/>.

⁴² “Dante’s Inferno.” *EA Redwood Shores*, n.d. <http://www.ea.com/dantes-inferno>.

drawn creatures, scribbles backgrounds and other poorly made bits. The theme (cringe) hovers around our many failed/error filled/compelling belief systems, from consumerism to monotheism. But more, it repels the tyranny (cringe) of clean design and cold smoothness of much of the web/net – art. “Game, game, game and again game”, is a digital poem, game, and anti-design statement. The western world’s surroundings, belief systems, designed culture-games; create the built illusion of clean lines and definitive choice, cold narrow pathways of five colours, three body sizes and capsule philosophy. Within **new media art** the techno-filter extends these straight lines into exacting geometries and smooth bit rates. This game attempts to re-introduce the hand-drawn, the messy and illogical into the digital, via a retro-game. Hovering above and attached to the poorly drawn aesthetic is a personal examination of how we/I continually switch and un-switch our dominate belief systems: moving from faith to real estate, from chemistry to capitalism, triggering corrected poetry, jittering creatures and death and deathless noises.⁴³

Jason Nelson also made another poetic game more recent than “Game, game, game and again game”, called “Evidence of everything exploding” which according to the creator is his most recent art/digital poetry game (*Image 13*). Using documents, both historical and little-known from Bill Gates, NASA, James Joyce, Dadaism, Neil Gaiman, Fidel Castro, the Pizza Box Patent and many others, the game explores those strange moments where history turns or doesn't, where unusual forces collide to create or topple storylines, to build new futures. With the same hand-drawn, marked-up style, this game is using a Maze engine to guide the player through these unsolvable puzzles. On each level there are prophecies and stories inspired by the history and events represented by these documents. The madness of the pages meets the madness of the game.⁴⁴

The relationship between poetry and digital games can be applied and vice versa, for there are poems inspired by video games. ‘**Coin opera**’ is the first ever Sidekick Books release, and is a micro-anthology of short poems inspired by computer games. ‘Coin Opera’ features a roster of superb up-and-coming poets, hailing from London to Bangalore (*Image 14*). A poem by Kirsten Irving, called “Arcadia” is inspired by the video game ‘**Bioshock**’.⁴⁵

⁴³ Nelson, Jason. “Net Art/Digital Poetry Games.” *Secret Technology*, n.d. <http://www.secrettechnology.com/artgames.html>.

⁴⁴ *Ibid.*

⁴⁵ Irving, Kirsten, and Jon Stone. “Coin Opera: Poems Inspired by Video Games.” *NewStatesman*, n.d. <http://www.newstatesman.com/games/2013/07/coin-opera-poems-inspired-video-games>.

Arcadia

By Kirsten Irving

"Today Arcadia was closed off to all but paying customers. The man hires me to build a forest at the bottom of the ocean, and then turns a walk in the woods into a luxury."

Julie Langford, Bioshock

Look closely: you'll see the water above
projected in hula arms of light
across the leaves of this blue fan palm,
slipping down from our wet, shifting sky
to tickle an orchid's dragon tongues.

You get the feeling
something wants us to remember
the surface world? Here, miles beneath
the North Atlantic's waves, I can make you
the fattest, glossiest leaves.

I can make you a tree farm.
After all, we govern the weather.
We have tricked nature
into shunning the sun
and throwing its tendrils at electricity.

Oh, and aren't we so civilised?
Here in the tea garden, plucking crisp fennel,
screened from the commerce laying eggs
in the systems outside. Let us inhale,
drink, and forget for a moment.

The background hum
of the generators has become
the bees for us; the register of coin in slot
the rubbing of crickets' legs, but there is
nothing false about this leaf. Touch it.

When they close the hothouse doors,
having wafted a sniff of earth at you,
and ransom the grass, set against

the tombish iron corridors, we both know
we will pay whatever they ask.⁴⁶

As we've seen through the examples of games that have based their story and structure through poems, and poems inspired by video games, we can assume that poetry and video games are not two alienated in connection subjects. Poetry can coexist with digital games and one can easily affect the other, from the inspiration process till the creation. The words and imagination, as well as the sentiments and messages that poetry can give to a reader and/or game creator, can also help in the structure of a really unique environment. On the other hand, the effects, the environments, the story and the characters of a game can affect also people that love writing poems.

⁴⁶ Irving, Kirsten, and Jon Stone. "Coin Opera: Poems Inspired by Video Games." *NewStatesman*, n.d. <http://www.newstatesman.com/games/2013/07/coin-opera-poems-inspired-video-games>.

Chapter 2

Charles Baudelaire and “Les Fleurs Du Mal”

Charles Baudelaire was born on April 9th in 1821 in Paris, France and died there forty-six years later on the 31st of August in 1867 (*Image 15*). Born to Joseph-Francois Baudelaire and Caroline Archimbaut Dufays in Paris, Charles Baudelaire had an early exposure to art through his father who was an amateur artist as well as a civil servant. Unfortunately, his father, who was anywhere between thirty and thirty-four years older than his mother, died when he was just six years old. He is considered one of the most influential French poets in history and one of the greatest poets of the 19th century influencing an era of poetic symbolism. His body of work includes a novella, influential translations of the American writer Edgar Allan Poe, highly perceptive criticism of contemporary art, provocative journal entries, and critical essays on a variety of subjects. Baudelaire's work has had a tremendous influence on modernism, and his relatively slim production of poetry in particular has had a significant impact on later poets. More than a talent of nineteenth-century France, Baudelaire is one of the major figures in the literary history of the world.⁴⁷

After the death of his father, Charles Baudelaire developed an intensely close relationship with his mother and was also contentious due to his despair over her second marriage a year later to Major Jacques Aupick. It is understandable that Baudelaire might be jealous of his mother's new husband, as he was deeply attached to his mother both materially and emotionally. Their close relationship was of enduring significance, for during the course of his life he borrowed from his mother an estimated total of 20,473 francs and much of what is known of his later life comes from his extended correspondence with her. Financial constraint, alienation, and complex emotions defined Baudelaire's life, and it is against this backdrop of complicated family relations that some of the best poetry in the French language was written.⁴⁸

The term *poète maudit*, or “**cursed poet**”, was coined by Paul Verlaine. The paradigmatic *poète maudit* was Baudelaire. His *Les Fleurs du mal*, or *The Flowers of Evil*, is the most famous book of the nineteenth-century French poetry and one of the most famous in the world literature (*Image 16*). Two editions of *Fleurs du mal* were published in Baudelaire's lifetime; one in 1857 and an expanded edition in 1861. The poems, which were revolutionary in their intermixtures of the sordid and the beautiful, reflected a spiritual extremity that the modern era has long savoured, one both hell-bent and heaven-storming. The *Flowers of Evil*, the main work of Charles Baudelaire is a

⁴⁷ “CHARLES BAUDELAIRE - BIOGRAPHY.” *The European Graduate School*, n.d. <http://www.egs.edu/library/charles-baudelaire/biography/>.

⁴⁸ “Charles Baudelaire 1821–1867.” *Poetry Foundation*, n.d. <http://www.poetryfoundation.org/bio/charles-baudelaire>.

collection of over a hundred poems. Upon its release, the collection of Charles Baudelaire is frowned upon and criticised, something which earned him a summons to court. Bad reactions were caused by the *Flowers of evil* due to which Baudelaire was convicted of public indecency; more specifically he was convicted of "offending public decency, morality and religious morality." He was sentenced to 300 francs fine and was obliged to remove six poems from his collection. The newspaper "Le Figaro" wrote shortly after the release of the book: "In some places we doubt about the sanity of Mr Baudelaire. But in some others they do not allow us further doubts." In his poems it dominates, mostly, monotonous and mannered repetition of things, the same considerations. The disgust drowns the villainy-to combat it mingles with defilement. "⁴⁹

The **video game** "*Les Fleurs du Mal*" which is named by the poetry collection of Charles Baudelaire consists of two levels and each level is based on a different poem of the poetry collection. Specifically, the **first level** is constructed according to the poem "**L'amour et le crâne**" and the **second level** according to the poem "**Un voyage à Cythère**".

⁴⁹ "FleursDuMal.org." *Charles Baudelaire's Fleurs Du Mal / Flowers of Evil*, n.d. <http://fleursdumal.org/>.

Chapter 3

The possibilities of the interpretation of “Les Fleurs Du Mal”

The basic idea for the visualisation of the poems was reading the analysis of each of the poems so as to understand and foresee the hidden messages that Baudelaire wanted to pass through his poems. After reading the analysis of his poems, my imagination had functioned as the catalyst factor in terms of representing the poems in an interactive and virtual environment.

In the book “Essays on C.Baudelaire” by Walter Benjamin, Baudelaire is presented as a new Adam who has been seduced by Eve, has eaten the apple and has been expelled from the garden. He has a thirst for the apprentice of good and evil sides of the world. Baudelaire has synthesized the theory of modern art and wanted himself to be read as a classical poet. Characteristically in the book it is mentioned that “He found nothing to like about the age he lived in and was unable to deceive himself about it. He did not have the humanitarian idealism and he didn’t find refuge in religious devotion.” Baudelaire was an actor through his poetry and was capable of being incognito in order not to reveal his true sentiments and thoughts. By being an **allegorist poet**, “he took up myriad allegories and altered their character fundamentally by the virtue of the linguistic context in which he placed them. “Les Fleurs du Mal” is the first book of poetry to use not only words of ordinary provenance but words of urban origin as well.”⁵⁰

Few books in the history of literature were as affecting as the *Flowers of Evil*, after Baudelaire achieved and liberated morality from and each ethical commitment by writing poetry necessarily subversive, touching the essence of being a human. Nature was evil and all beautiful things such as the arts and virtues were artificial.⁵¹

Baudelaire had a traumatised childhood after the death of his father and the remarriage of his mother. His stepfather was a strict man and Baudelaire hated him, so as to put himself in a triangular situation with his stepfather and his mother that loved so much. Because of his highly intelligent and hyper-sensitive character as well as his strong bond with his mother he was always representing woman in his poems, otherwise like an image of hate and evil tension of desire and otherwise like an image of love, lust and passion.⁵²

⁵⁰ Benjamin, Walter. *Essays on Charles Baudelaire*. 9780674022874. The Belknap Press of Harvard U P, n.d. p. 96-133/306.

⁵¹ Guan, Beibei. “Rebellion as Aestheticism: The Dandyism of Charles Baudelaire and Oscar Wilde,” 2010. <http://hdl.handle.net/10722/133267>.

⁵² Kline, A.S. “Voyage to Modernity: The Poetry of Charles Baudelaire.” *Poetry in Translation*. Accessed April 23, 2014. <http://www.poetryintranslation.com/PITBR/French/VoyageToModernitypage.htm>.

Baudelaire's view of Woman is not unusual for its time. Perhaps the deeper source of his attitude is precisely the refusal to treat woman as an equal, an attitude common to his age, but rather to objectify woman in her archetypal, mythical and classical roles. Through his relationships with women, Baudelaire was seeking for the Ideal, for the salvation through love and the Goddess Beauty which leads to the mystery of life.⁵³

Putting in place the nature of the city, that is, putting in the place of ethics and ideals the evocative form of evil, Baudelaire reverses the urban values: poet and book become a threat. He writes his epic heroes within the status of prostitutes, beggars, morbidly Romance, drug addicts.

“Voyage to Cythera”:

In the poem “Voyage to Cythera”, is obvious that the self- disgust of C.Baudelaire is closely related to his failure to approach and respect women. The depth of his **disgust** may derive from the psychical relationship with his mother, who depicts the role of women in the 19th century society in general and to be more specific the attitude of women in terms of low rated maternal affection towards their children. With a deep glance in his life someone could see a condemned man shadowed by a very strict Catholic religion, portraying him as a sexual failure, or misogynist, a man whose failure in relationship soured his view of existence.⁵⁴

As a sensitive man, disgust as a feeling was ‘born’ in him, while he had a disappointment in reality and for his own life. This ‘voyage towards Woman’ did at times fill him with self-disgust. He saw himself as the Hanged Man, the Corpse, as a flesh condemned to Hell, divorced forever from Paradise, and praying only for the courage to view himself and his failures clearly. The “Voyage to Cythera” also recognises that her island (Venus Island) was once the ‘Isle of sweet secrets and the heart’s delight!’ His poetry covers the range, and within it there is always the possibility of tenderness, gentleness, beauty in relationship, of ‘those vows, those perfumes, those infinite kisses’ of the Balcony, that might “be reborn, from gulfs beyond soundings, as the suns that are young again climb in the sky, after they’ve passed through the deepest of drowning”⁵⁵

“The love and the Skull”:

According to the book of F.W. Leakey, the poem “Love and the skull” is cognate with the poem “Sonnet d'automne” because in both poems the poet is seeking consolation in tenderness alone in a trial to forget the terror of death. His mind cannot forget his sinful life. “The God of love is again shown (or

⁵³ *Ibid.*

⁵⁴ Kline, A.S. “Voyage to Modernity : The Poetry of Charles Baudelaire.” *Poetry in Translation*. Accessed April 23, 2014. <http://www.poetryintranslation.com/PITBR/French/VoyageToModernitypage.htm>.

⁵⁵ *Ibid.*

is seen by Baudelaire, in his interpretation of an old engraving), as an enemy rather than as a friend of Man.”[...]”⁵⁶

⁵⁶ Leakey, F.K. *Landmarks of World Literature: Baudelaire Les Fleurs Du Mal*. 1st ed. Australia: Cambridge U P, 1992.

Part 3: Modes of Narration

“I think video games are going to completely take over storytelling in our society. Video games are not a fad...”

Guillermo Del Toro

Introduction

A **narrative** is any account of connected events, presented to a reader or listener in a sequence of written or spoken words, or in a sequence of (moving) pictures.⁵⁷

Digital games involve plot and narration as movies and books do. Narration as Ernest Adams says has nothing to do with **interactivity**, because narration flows under the direction of the author while interactivity depends on the player. Despite the fact that narration and interaction are two different factors on games, narration is a very important part in the structure and creation of the game. Most of the times, the decision about the appropriate narration type of each game is decided even before the creation of the game.⁵⁸

Tell Tale Games has created a phenomenon with their iteration of Robert Kirkman's *Walking Dead* franchise.⁵⁹ (*Image 17*) Both are episodic stories designed to leave players begging for the next part of the story, not the next part of the game. Ken Levine, the creator and main writer behind *Bioshock* and *Bioshock Infinite*, created stories that rival great novels and movies.⁶⁰ (*Image 18*) The developers at Naughty Dog released *The Last of Us*, last year (2013). (*Image 19*) Alongside *Infinite*, *The Last of Us* was considered one of the greatest games of the previous year, winning many awards. They won those awards because of the art and pacing of storytelling implemented within their own worlds. These are big-name titles, with high production values, and incredibly detailed and elaborated stories.⁶¹

Speaking about narration forms on a subject such as video games, we certainly don't speak about dialogues and story plot but mostly about nice frames and appearance of the game. Narration forms are of two kinds, based on the structure of the world of a video game; the narrations are **linear** and **nonlinear (Sandbox)**, and their main difference is in the vast world of the nonlinear and in the controlled and certain (exact) world of the linear.

⁵⁷ "Language Matters". *Oxford Dictionaries*, n.d. <http://www.oxforddictionaries.com/definition/english/narrative>.

⁵⁸ Adams, Ernest, and Andrew Rollings. *Fundamentals of Game Design*. USA: Prentice Hall, 2006.

⁵⁹ "TellTale Games". *TellTale Games*, n.d. <http://www.telltalegames.com/walkingdead/season1/>.

⁶⁰ "BioShock." *Steam*. Accessed April 20, 2014. <http://store.steampowered.com/app/7670/>.

⁶¹ "The Last of Us." *Naughty Dog*, n.d. <http://www.thelastofus.playstation.com/>.

Chapter 1

Free-roaming narration (sandbox)

An **open world** is a type of video game level design where a player can roam freely through a virtual world and has been given considerable freedom in choosing how or when to approach objectives. The term 'free roam' is also used, as is 'sandbox' and 'free-roaming'. 'Open world' and 'free-roaming' suggest the absence of **artificial barriers**, in contrast to the **invisible walls** and **loading screens** that are common in linear level designs. An 'open world' game does not necessarily imply a sandbox.⁶²

In a true 'sandbox', the player has tools to modify the world themselves and create how they play. Generally open world games still enforce some restrictions in the game environment, either due to absolute technical limitations or in-game limitations (such as **locked areas**), imposed by a game's linearity. Open world narration games have huge worlds, and allow the player to explore them. There is no restriction to the size of the world, though some companies aim at providing bigger worlds than the competition. By adding numerous different locations, the player can obtain side-quests, or explore different places before or after accomplishing a mission or a request of the game.⁶³

One of the benefits that 'Open world' narration has is that it allows the player to observe the world the way he wants, as well as to accomplish the level or the whole game in the order he prefers. The player doesn't have to follow a certain path, but can choose his own instead. 'Open world' (sandbox) narration games are games like 'Minecraft' (*Image 20*), 'Grand Theft Auto (series)' etc. (*Image 21*)

The problem with 'Open world' (sandbox) games is that, if they are designed poorly, this can make the player to get bored easily. Therefore, the only problem on building a world based on a nonlinear narration is the lack of content. There is nothing more boring and uninteresting than observing a video game's vast territory (level) with absolutely nothing to observe or find. Another mistake (problem) of the sandbox games is the limits that some game designers put with invisible walls in order to preserve the used space of the game. By doing this, they trap the meaning of the word "nonlinear" and contradict with the linear narration game which is full of invisible walls or - in other words - limits.⁶⁴

There are amazing build up worlds based on the nonlinear narration that the player wants to observe even the vegetation, the architecture, the lights, the **A.I.** (Artificial Intelligence) of the players looking

⁶² "Open World." *Wikipedia*, n.d. http://en.wikipedia.org/wiki/Open_world.

⁶³ "Sandbox vs Linear Story Telling". *AlterGamer*, April 20, 2014. <http://www.altergamer.com/sandbox-vs-linear-story-telling/>.

⁶⁴ *Ibid.*

through the artistic side of the nonlinear vast world. Vast worlds are more exciting to the player to explore and win as the game “Mafia 2” which had a lively and wonderful city (*Image 22*) as well as “Assassin’s Creed” where you could observe a really interesting medieval environment. (*Image 23*)

Chapter 2

The narration linear

Linear narration games are more like books or movies. There is a certain story where all the events need to be played or “seen” in an exact order. You will rarely have unlimited options to observe and play the game. You are usually guided to specific parts of the game, where you have to find clues or hints that will guide you to the next steps and finally at the end of the game. Your character is constantly involved in the main plot or mission.⁶⁵

Linear gameplay’s plot is already pre-determined, and is communicated through regular cut scenes that usually occur before and after a level. It is still widely popular because it facilitates the telling of a story through scripted events, and can create intense and fun scenarios for the player to experience.

Most games use a linear structure, thus making them more similar to other fiction. Many games have offered premature endings should the player fail to meet an objective, but these are usually just interruptions in a player's progress rather than actual endings. More recently, many games have begun to offer multiple endings to increase the dramatic impact of moral choices within the game, although early examples also exist. However, even in games with a linear story, players interact with the game world by performing a variety of actions along the way.⁶⁶

The benefit of linear story telling is appropriate for one person up to a small team of game designers that don’t have enough money or time to spend creating a vast world. In Linear games the story is the most important element, combined with gameplay elements and overall design.⁶⁷

Games such as ‘Resistance’: ‘Fall of Man’ (*Image 24*), ‘Call of Duty 4’ (*Image 25*), and ‘Half Life 2’ are well known for employing this style (*Image 26*). This style is mainly popular in FPS and RTS games, as well as on-rails games such as rail shooters and side-scrollers, occasionally making an appearance in the **RPG genre**, where open-ended gameplay is more common.

⁶⁵ “Sandbox vs Linear Story Telling.” *AlterGamer*, April 20, 2014. <http://www.altergamer.com/sandbox-vs-linear-story-telling/>.

⁶⁶ Adams, Ernest, and Andrew Rollings. *Fundamentals of Game Design*. USA: Prentice Hall, 2006.

⁶⁷ “Sandbox vs Linear Story Telling.” *AlterGamer*, April 20, 2014. <http://www.altergamer.com/sandbox-vs-linear-story-telling/>.

Chapter 3

The Appropriate narration

The game that I made consists of two levels and the appropriate narration isn't one. I decided to examine both narrations (Linear and Free-roaming – Sandbox). The first level is based on the poem "L'amour et le crane" and the narration that I used is Linear. The environmental structure as well as the synthesis of the world is based on the fact that the player has to collect a certain amount of the **golden bubbles** (4 of them) in order to listen to the recitation of the poem. The narration is linear because no matter which bubble the player will take and no matter when the player will take the bubbles, as soon as he collects the first bubble, a predetermined recitation of the poem will be heard. The player is free to go around the small island and explore the environment but except from exploring around the environment with the boat, the player doesn't have a lot of other things to explore rather than collecting the bubbles to proceed and fulfil the recitation of the poem.

The second level is based on the poem "Un voyage a Cythère" and the narration that I used is Free-roaming – Sandbox. The environmental structure is open world where the player is free to observe the island the way he/she wants. The level is accomplished when the player collects all the flowers called "**Sempreviva**", but with no specific order. The poem is about the island "Cythera", so the world should be vast and ready to be explored. There are some invisible walls that prevent the player from falling in the sea or to parts of the game that are not reachable or playable. The player can move around the island and collect each "sempreviva" he/she wants in order to listen to the specific part's **recitation** of the poem.

Both narrations serve a different purpose, linear narration on the first level is used only for the recitation of the poem to be played from the beginning no matter of what choice the player will make. Accordingly, Sandbox narration is used so as the player will be free to go around and explore the world (island) and choose which flower he/she will pick-up so as to hear the recitation of the poem in the exact part of the island. The only difference of the narration between the two levels is the freedom/facilitation of choice as well as the predetermined order of the recitations, and the opposite.

Conclusion

Narrative is one of the most important elements in the structure of the game. It is, most of the times, pre-figured and the construction of the environment is based on that, in order for the construction to get started. There are two kinds of narration: Linear and Open world (Sandbox).

Linear gameplay's narration is already pre-determined and the player doesn't have the freedom to explore whatever he/she wants. The stages as well as the story and plot of the game are specific; therefore the player will do what the game designer has chosen for the game's plot. It is appropriate for small budget and also small team's games.

Sandbox or Free-roaming narration is for vast world games where the player can go almost everywhere and explore the game as he/she likes. In some open world games the player can modify the world in accordance with his/her choices and actions.

Both kinds of narrations (Linear and Sandbox), serve different purposes depending on the game designer's opinion and choice. It is not a question of which narration is better, but of which one suits better for your game. Even here, in my game, I've chosen both narrations in order to examine and comprehend both of them.

Linear narration serves better the poem "L'amour et le crane" in the first level due to the fact that you have to listen to the recitation of the poem from the beginning no matter in which order you may collect the bubbles. In the second level, Sandbox narration serves better the poem "Un voyage a Cythère" because the poem speaks about the island Cythera and the player has to be free and able to seek around the island and find the flowers called "Sempreviva" in order to listen to the recitations of the poem and to go around in order to explore each part of the island that the poem speaks about.

Part 4: Visualisation of the poems

“Everything for me becomes allegory.”

Charles Baudelaire

Introduction

The word “**allegory**” according to the Oxford Dictionary means “a story, poem, or picture which can be interpreted to reveal a hidden meaning, typically a moral or political one.”⁶⁸ As the visualisation of the poems was the main purpose of this thesis, and not a literature analysis of the hidden meanings of the poems of Baudelaire, I did not take into account the allegories that may have appeared in the poems of Baudelaire, or the messages that Baudelaire would have wanted to transfer through his scripts. The visualisation of the poems started throughout a **brainstorming** procedure based on the images that flashed in my mind while I was reading his poems, as well as the sentiments that were developed.

Poems had always been a subject of inspiration and representation by other different kinds of art. To exemplify, John Angelopoulos, a long-time painter, sculptor and hair stylist, was inspired by the poems of one of his clients at his 210 Salon in Portsmouth. His client was Charles Simic, a poet, and Angelopoulos, as he says, felt drawn to the strange figures and cityscapes, Simic’s darkly comic view of history, and he identified himself especially with the surreal quality of the images that his poems hold within. (*Image 27*) Angelopoulos says that he started the visualisation, at first with reading the poems closely for their narratives, ideas, and tone, and then selecting particular images for the canvas.⁶⁹

The term “**Visualisation**” according to the basic visualisation terminology is used to graphically describe (as opposed to textual or verbal) communication of information (e.g. data, documents, structure). The transportation of the poems (fantasy as an element) into the virtual environment and the examination of the immersive and performative potential of new media (video game platform) for representing poetry among text, image and sound in an environment suitable for interactivity, is the main purpose of this thesis. In the following chapters I will proceed to an analysis from the brainstorming procedure till the captivation of the idea of the representation for each one of the poems.

⁶⁸ “Language Matters.” *Oxford Dictionaries*, n.d. <http://www.oxforddictionaries.com/definition/english/allegory>.

⁶⁹ Cloutier Green, Kimberly. “Dispatches from the Madhouse: A New Exhibit of Paintings Inspired by Charles Simic’s Poems.” *The Wire*. Accessed April 21, 2014. <http://tinyurl.com/mrvhlc>.

Chapter 1

Visualisation of the poem “L'Amour et le crâne”

The poem of C.Baudelaire “L'Amour et le Crâne” in French and the translation in English.

L'Amour et le Crâne

Vieux cul-de-lampe

L'Amour est assis sur le crâne
De l'Humanité,
Et sur ce trône le profane,
Au rire effronté,

Souffle gaiement des bulles rondes
Qui montent dans l'air,
Comme pour rejoindre les mondes
Au fond de l'éther.

Le globe lumineux et frêle
Prend un grand essor,
Crève et crache son âme grêle
Comme un songe d'or.

J'entends le crâne à chaque bulle
Prier et gémir:
— «Ce jeu féroce et ridicule,
Quand doit-il finir?»

Car ce que ta bouche cruelle
Eparpille en l'air,
Monstre assassin, c'est ma cervelle,
Mon sang et ma chair!»

— *Charles Baudelaire*⁷⁰

⁷⁰ Pichois, Claude. "Baudelaire Les Fleurs Du Mal." *Folio Classique* (n.d.): 156-343. *Folio-lesite.fr*. Web. 23 Apr. 2014.

Cupid and the Skull

An Old Lamp Base

Cupid is seated on the skull
Of Humanity;
On this throne the impious one
With the shameless laugh

Is gaily blowing round bubbles
That rise in the air
As if they would rejoin the globes
At the ether's end.

The sphere, fragile and luminous,
Takes flight rapidly,
Bursts and spits out its flimsy soul
Like a golden dream.

I hear the skull groan and entreat
at every bubble:
"When is this fierce, ludicrous game
To come to an end?"

Because what your pitiless mouth
Scatters in the air,
Monstrous murderer — is my brain,
My flesh and my blood!"⁷¹

In the book "Symbolist Art in Context" of Michelle Facos, Baudelaire declared: "The **imagination** is an almost divine faculty which perceives at once, quite without resort to philosophic methods, the intimate and secret connections between things, correspondences and analogies".⁷² The imagination is the most important element on the creation of art. Society is looking at creative ideas with increased appreciation and especially in the domain of game design, creative ideas are seek to be found and appreciated throughout the world.

Starting with the creation of the environment, the first thing I did, was an internet based search of the pre-existing visualisations of the poem "The love and the Skull", where I found some digital images and some paintings referred to the poem. (*Image 28*) The first elements that I had to determine and create in the world, was those of the principal characters, the one of **Love** and the other of the **Skull**. I imagined a female figure like the ones of Alphonse Mucha in the Collection: the precious stones

⁷¹ Aggeler, William. *The Flowers of Evil [Les Fleurs Du Mal. Avant-Propos Par Yves-Gérard Le Dantec.] Translated from the French by William Aggeler.* Cal., Academy library guild, 1954, n.d.

⁷² Facos, Michelle. *Symbolist Art in Context.* Berkeley: University of California Press, n.d. www.ucpress.edu. p. 31-264.

(Ruby) in a combination with the painting of Salvador Dali of Mrs. Mary Sigall in 1948. *(Image 29)* The result of this **inspiration** was to create a red hair woman dressed in a red dress, with a white face, big red eyes and lips, as well as a hat on her head, as the representation of Love. In my mind I had created an image of a woman with a glance full of irony and apathy while she laughs and blows in the air bubbles that glow everywhere in the environment. *(Image 30)*

The Skull according to the poem is humiliated by Love, so that he doesn't care about the consequences of her love in his mind, body (and bones), hence the image that came to my mind, was that of a terrifying pale skull placed beneath Love, as a way of humiliation and obeisance from Skull to Love. Another image that I got inspiration from was of the **Calvary**, also named as 'Golgotha', which was a hill where Jesus Christ was crucified. Therefore, I tried to combine these elements and instead of eyes I put light inside his eye sockets and tried to give the Skull a rock texture so as to be seemed that it is the extension of the rock in which it will be placed (stable old figure of death). *(Image 31)*

The background environment was created based on the **contrasting moods** that C.Baudelaire had in his poems. The content of his poem "The love and the Skull" was about a ridiculous game between Love and Skull(man), where Love humiliates and laughs at the Skull's sentiments by blowing bubbles that float and break in the air (resembling the soul dying from love). Baudelaire's poetry embodies the myriad of possibilities that life and death have to offer, like pleasure with pain, ugliness with beauty. The image of death mentioned above alongside with love and their romantic union, that of an unequal relationship, as well as their background, were sketched in my mind as a **vast sea** (dark murky waters) and a suffocating purple **dawn** being reflected in the dark waters. *(Image 32)*

The first complete idea that I had in my mind for the first level, was of a huge rock where the Skull will be placed and above it Love will be sitting and having her long red dress to be blown by the wind, covering almost the half of the Skull's head. The wavy dark sea crushes its waves on the rocks and the player, in the middle of the sea is trying to swim and collect all the bubbles that Love is blowing in the air. *(Image 33)*

The second idea was an extension of the first idea, and it had to do with the bubbles. The bubbles should have contained something inside, in order for the player to be able to understand that he has to collect them. The idea started with words from the poem, and these were the ones placed inside the bubbles; words like "love", "skull", "fragile" etc. *(Image 34)* After a lot of thinking, my imagination flew over the title of Charles's Baudelaire collection of poems "Les Fleurs Du Mal". My video game would be named after the title of the poetry collection and inside the bubbles there would be flowers (of evil).

The flowers within the bubbles were initially imagined as a representation of **carnivorous plants**, such as Dionaea, Nepenthes, and Drosera. *(Image 35)* The idea foundered due to the fact that I wanted to create a flower more elegant than carnivorous plants; hence I started searching for orchids. *(Image 36)* The word "**orchidea**" according to the Greek language dictionary of Babiniotis means: "the orchid [orxidea] O25a: name of tropical or subtropical ornamental plants: orchids Cultivation. || The flower of

the orchid: A bouquet of orchids. [Acc. antd. <France. orchidée <lats orchis <Greek. testicle (from the shape of the root) to have an impact; he Greek. orchidion parks, the testicle].⁷³ It was the most appropriate flower for me to be based on regarding its design and to make my own flower for the game, which I called: "The flower of evil". (*Image 37*)

The main idea of the environmental structure was of a small rock in the middle of a dark sea, which I got inspired after visiting the exposition of Gustav Dore at the Muse D'Orsay in Paris, where I saw the painting "Les Océanides - Les Naiades de la Mere" (1832-1883) which made a great impression on me. (*Image 38*) Around the small rock where I have placed Love and the Skull, I surrounded them with higher mountains and in between those two there are dark seas.

The first idea was to put the player in the **water** so as to **swim** and collect the bubbles with the flower inside. After I tried it several times, I realised that it was not practically easy for the player to swim and jump at the same time, so I created a **boat** and put the player on, so as to be able to explore the world and collect the bubbles while being on the boat. I also had decorated the boat with a small lantern. (*Image 39*)

At the beginning of the game the boat travels along a narrow path within the dark waters among the mountains which are full of colourful trees and huge **fireflies** that fly around you. The mountains are decorated with magical decorative flowers and **dead trees**. As you move the boat around, you are able to observe the environment. An element that I added at the end of the construction of the game was the moving rock that was opening and closing immediately, something that is used to prevent the pass unless you succeed collecting all the bubbles. The idea came to my mind after reading the myth of Jason and the Argonauts of "**The Symplegades**", which were the "Clashing Rocks" through which the Argo had to pass in order to enter the Hellespont. They were moving randomly about in the sea, crashing together and crushing ships between them.⁷⁴ (*Image 40*)

⁷³ "Dictionary of Standard Modern Greek." *Dictionary of Standard Modern Greek*, April 22, 2014. <http://tinyurl.com/ktlovt8>.

⁷⁴ Hunter, James. "Symplegades." *Encyclopedia Mythica*TM, n.d. <http://www.pantheon.org/articles/s/symplegades.html>.

Chapter 2

Visualisation of the poem “Un Voyage à Cythère”

The poem, of C.Baudelaire, “L'Amour et le Crâne”, in French and the translation in English.

Un Voyage à Cythère

Mon coeur, comme un oiseau, voltigeait tout joyeux
Et planait librement à l'entour des cordages;
Le navire roulait sous un ciel sans nuages;
Comme un ange enivré d'un soleil radieux.

Quelle est cette île triste et noire? — C'est Cythère,
Nous dit-on, un pays fameux dans les chansons
Eldorado banal de tous les vieux garçons.
Regardez, après tout, c'est une pauvre terre.

— Île des doux secrets et des fêtes du coeur!
De l'antique Vénus le superbe fantôme
Au-dessus de tes mers plane comme un arôme
Et charge les esprits d'amour et de langueur.

Belle île aux myrtes verts, pleine de fleurs écloses,
Vénérée à jamais par toute nation,
Où les soupirs des coeurs en adoration
Roulent comme l'encens sur un jardin de roses

Ou le roucoulement éternel d'un ramier!
— Cythère n'était plus qu'un terrain des plus maigres,
Un désert rocailleux troublé par des cris aigres.
J'entrevois pourtant un objet singulier!

Ce n'était pas un temple aux ombres bocagères,
Où la jeune prêtresse, amoureuse des fleurs,

Allait, le corps brûlé de secrètes chaleurs,
Entrebâillant sa robe aux brises passagères;

Mais voilà qu'en rasant la côte d'assez près
Pour troubler les oiseaux avec nos voiles blanches,
Nous vîmes que c'était un gibet à trois branches,
Du ciel se détachant en noir, comme un cyprès.

De féroces oiseaux perchés sur leur pâture
Détruisaient avec rage un pendu déjà mûr,
Chacun plantant, comme un outil, son bec impur
Dans tous les coins saignants de cette pourriture;

Les yeux étaient deux trous, et du ventre effondré
Les intestins pesants lui coulaient sur les cuisses,
Et ses bourreaux, gorgés de hideuses délices,
L'avaient à coups de bec absolument châtré.

Sous les pieds, un troupeau de jaloux quadrupèdes,
Le museau relevé, tournoyait et rôdait;
Une plus grande bête au milieu s'agitait
Comme un exécuteur entouré de ses aides.

Habitant de Cythère, enfant d'un ciel si beau,
Silencieusement tu souffrais ces insultes
En expiation de tes infâmes cultes
Et des péchés qui t'ont interdit le tombeau.

Ridicule pendu, tes douleurs sont les miennes!
Je sentis, à l'aspect de tes membres flottants,
Comme un vomissement, remonter vers mes dents
Le long fleuve de fiel des douleurs anciennes;

Devant toi, pauvre diable au souvenir si cher,
J'ai senti tous les becs et toutes les mâchoires
Des corbeaux lancinants et des panthères noires
Qui jadis aimaient tant à triturer ma chair.

— Le ciel était charmant, la mer était unie;
Pour moi tout était noir et sanglant désormais,
Hélas! et j'avais, comme en un suaire épais,
Le coeur enseveli dans cette allégorie.

Dans ton île, ô Vénus! je n'ai trouvé debout
Qu'un gibet symbolique où pendait mon image...
— Ah! Seigneur! donnez-moi la force et le courage
De contempler mon coeur et mon corps sans dégoût!

— *Charles Baudelaire*⁷⁵

A Voyage to Cythera

My heart like a bird was fluttering joyously
and soaring freely around the rigging;
beneath a cloudless sky the ship was rolling
like an angel drunken with the radiant sun.

What is this black, gloomy island? — It's Cythera,
They tell us, a country celebrated in song,
the banal Eldorado of old bachelors.
Look at it; after all, it is a wretched land.

— Island of sweet secrets, of the heart's festivals!
The beautiful shade of ancient Venus
Hovers above your seas like a perfume
And fills all minds with love and languidness.

Fair isle of green myrtle filled with full-blown flowers
Ever venerated by all nations,
Where the sighs of hearts in adoration
Roll like incense over a garden of roses

Or like the eternal cooing of wood-pigeons!
— Cythera was now no more than the barrenest land,
A rocky desert disturbed by shrill cries.
But I caught a glimpse of a singular object!

It was not a temple in the shade of a grove
where the youthful priestess, amorous of flowers,

⁷⁵ Pichois, Claude. "Baudelaire Les Fleurs Du Mal." *Folio Classique* (n.d.): 156-343. *Folio-lesite.fr*. Web. 23 Apr. 2014.

was walking, her body hot with hidden passion,
Half-opening her robe to the passing breezes;

But behold! As we passed, hugging the shore
So that we disturbed the sea-birds with our white sails,
We saw it was a gallows with three arms
Outlined in black like a cypress against the sky.

Ferocious birds perched on their feast were savagely
destroying the ripe corpse of a hanged man;
each plunged his filthy beak as though it were a tool
into every corner of that bloody putrescence;

The eyes were two holes and from the gutted belly
the heavy intestines hung down along his thighs
and his torturers, gorged with hideous delights,
had completely castrated him with their sharp beaks.

Below his feet a pack of jealous quadrupeds
Prowled with upraised muzzles and circled round and round;
One beast, larger than the others, moved in their midst
Like a hangman surrounded by his aides.

Cythrean, child of a sky so beautiful,
you endured those insults in silence
to expiate your infamous adorations
and the sins which denied to you a grave.

Ridiculous hanged man, your sufferings are mine!
I felt at the sight of your dangling limbs
The long, bitter river of my ancient sorrows
Rise up once more like vomit to my teeth;

Before you, poor devil of such dear memory
I felt all the stabbing beaks of the crows
and the jaws of the black panthers who loved so much
In other days to tear my flesh to shreds.

— The sky was charming and the sea was smooth;
For me thenceforth all was black and bloody,
Alas! And I had in that allegory
wrapped up my heart as in a heavy shroud.

On your isle, O Venus! I found upright only
a symbolic gallows from which hung my image...
O! Lord! Give me the strength and the courage
to contemplate my body and soul without loathing!⁷⁶

The poem “Voyage to Cythera” is clearly stating a voyage to the Greek island “**Cythera**”. The poet had never been to Cythera, but he chronicles the journey as if he was there, staring at a **barren land**, which he knew only from the memories of the songs and from the pleasures as being the island where Venus was born. The island is a place full of pain, death and decline.

The first phrase of the poem: “My heart like a bird was fluttering joyously; and soaring freely around the rigging;” is a metaphor which immediately stroked my mind as a realistic heart with wings, flying around in the island of Cythera which would appear as a representation of Charles **Baudelaire’s heart**.
(Image 41)

The most important thing I’ve done first, was to sketch up in a small pad, the anatomy of the island as it is seen from above. So I started sketching and putting together all the elements of the poem, constructing a solid image for the island. *(Image 42)* The anatomy of the island was based on the real schema of Cythera as seen from above. I downloaded “Cythera from the air” an e-book collection of photographs by James Prineas with the essays about Cythera by Kiriaki Mavromattes-Orfanos in order to study the schema (shape), the colours and the architecture of the island. So, I had created houses, a dock, a lighthouse, a **cemetery, churches and trees, stairs** and ports and the whole island as I had imagined it, step by step. I had created an imaginary island of Cythera and not the real one. *(Image 43)*

The sky is not sunny as it is represented in the poem, but a **starry night** sky; accordingly, the colour of the sea is not bright blue, but dark and deathly. The concept of forfeiture and death is evident throughout the poem and the background couldn’t be in bright colour but rather in dark and mysterious. Because of the image that Baudelaire had figured in his mind, of a “black, gloomy island”, I tried to make the island as simple as I could and depict it as a barren land with a few houses, and no people.
(Image 44)

Each allegory in the poem was presented in a different location within the environment; like **Venus**, the rose gardens, the hanged man, etc., for the player to be able to effectively comprehend and feel each allegory. The most important allegory, the Hanged man, was located on a hill above the port of the island and was placed dead on the gallows and eaten by the birds. According to the poem, the model which I made for the hanged man had no eyes and **no sex organs (genitals)**, his belly was torn and the birds were eating his flesh. The effect of the red bloody screen appearing once you are approaching the hanged man, gives emphasis on the fact that Baudelaire put himself in the place of the hanged man

⁷⁶ Aggeler, William. *The Flowers of Evil [Les Fleurs Du Mal. Avant-Propos Par Yves-Gérard Le Dantec.] Translated from the French by William Aggeler.* Cal., Academy library guild, 1954, n.d.

and besides, for me the part with the dead man was representing death and at the same time the salvation not only of C.Baudelaire but also the beginning and the ending of the game. *(Image 45)*

For the recitations of the poem, I found out that the featured flower of Cythera is the flower called: “**Sempreviva**” and it means (Sempre Vivere: leave forever). The main idea was to “grow” Semprevivas, in specific parts of the island where the player could collect them in order to listen to a certain recitation of the poem each time (and in each part of the island). In order to finish the level, you need to collect all the “Semprevivas” and go to the church up in the hill and enter in. *(Image 46)*

The island’s exploration starts from the port and with the use of stairs, it is rising up to the other elements of the game. I am using a lot of **stairs** as it is common in islands, to have stairs everywhere as it is convenient for moving. The stairs are made out of stone and they are lightly painted with white colour, as it is accustomed in all the Greek islands, resembling **purity**.

“Symbolically, a **staircase** often holds significant meaning. In dream analysis, staircases often suggest a journey. If one ascends the stairs that journey is probably positive, hopeful, or purposeful; however, if one descends the stairs that journey might be negative, confusing, or depressing. Staircases are a frequently used symbol in art, specifically cinema. Narrative film has used the symbolic staircase from its birth, and some of the most famous film scenes are set around or on a set of stairs. “Gone with the Wind”, for example, captures an iconic movie moment on a staircase, when Rhett Butler restrains Scarlet O’Hara and carries her up Tara’s grand staircase. Alfred Hitchcock frequently used staircases in his films, “Vertigo” in particular, to build tension and add complication. More overtly, Robert Soidmak’s memorable “The Spiral Staircase”, starring Dorothy McGuire, is centred on a richly symbolic set of twisted stairs. Even contemporary films, like James Cameron’s “Titanic”, set significant cinematic moments on or around staircases to enhance a scene’s meaning with this widely used and easily usable symbol.”⁷⁷ *(Image 47)*

The end of the level puts the player into the position of the observer. An animation is played once you have collected all the flowers and at that point you enter the small church upon the hill, where the heart-bird of C.Baudelaire, which was following you around, is now leaving from your side and flies to get into the body of the hanged man, to give him salvation from his tortured death. The ending is an allegory of the **catharsis** and the salvation that Baudelaire wanted for his own life, to have a descent death. *(Image 48)*

⁷⁷ Bellmore, Kate. “Stepping on Symbols: Staircases and Symbolism in THE VIRGIN SUICIDES.” *Reel Club*. Accessed April 25, 2014. <http://tinyurl.com/mxswdjg>.

Chapter 3

Video Game Intro

In most video games, before the player is ready to play, an **intro** is presented, where the player can understand what the story, mission or purpose of the game is. Nowadays, a lot of video games include a long cinematic intro, in which they captivate the attention of the player from the very beginning. In my game, I tried various things in my attempt to accomplish a good intro for my game.

First of all, I figured out a minimalistic synthesis which would allow me to include in the intro the most important elements of the game. The most important element was the dark atmosphere along with the wavy sea, the rain and the title of the game “Les Fleurs Du Mal”. So, I also added the boat with the lantern and I added animation to the boat. *(Image 49)*

In an attempt to make the intro more mysterious and dark, I tried to add some **birds** flying in an awkward direction, heading from the depth of the sea towards the horizon by rising up in the sky. I also added fog on the horizon and I tried several ways such as flock for the birds, simulation of birds’ flocking behaviour with Boids, however none of them had worked as better as the particles had. *(Image 50)*

The second thought was of making the book of the poems of C.Baudelaire in 2D design, and by using the program “**Adobe After Effects**” I could make it open and the story could be shown throughout the pages. Moreover, by zooming into the last page in which I would place the image of the boat, the sea and the birds and when the zooming would be exactly on the picture, you would be transported to the intro that I had referred above. After the creation and the export of the video in “After Effects”, the combination of 2D design with 3D design, didn’t bring the expected result, hence the book of “Les Fleurs Du Mal” had wrecked as an idea. *(Image 51)*

The intro of the game is small and as I said, **minimal**. To illustrate, the scene opens and you see the boat with the lantern’s light on it, the wavy sea and the purple sky when suddenly the black birds start flying low from the horizon and then spread to the sky, while the title appears smoothly just above the sea: “Les Fleurs Du Mal”.

Chapter 4

Recitations of the poems

We've all seen visual progress of games nowadays but what about the sound? **Sound design** in video games is one of the most important elements and also a factor that determines virtual reality's authenticity and adds a stronger atmosphere in a game.

The sound works as a dominant factor also in "Les Fleurs du Mal" game, because the main characteristic of the environment that is inspired by the poetry of Baudelaire is the combination on the first level of sound and scripts (written poem) and on the second level of just the sound. For the sound I used recitations of the poems conducted by two French people.

In an effort to give emphasis to the environment, I have taken pieces from the poems' recitations and I accordingly included in the text each verse with a similar visual point, as a hint. Each piece of the poem was recited with the essential voice style, as it is required by the poem, in order to emphasize and enhance some details regarding the visual part of the game with the help of the voice. Thus, the player can understand and feel each verse of the poem through the sound and the environment.

On the first level, as the player gathers the bubbles, on the right side of the screen we can see the poem appearing phrase by phrase (as the player is respectively collecting bubble to bubble) on an old type of paper so as the player can also read the poem while exploring the environment. The most important reason that I included also scripts in my game was to be able to compare the two levels and to get results through research on what people prefer better (the written poem appearing on the environment with the sound or just the environment with the sound). (*Image 52*)

On the second level, the player gathers the "Semprevivas" flowers and for each one he/she does, he listens to a specific recitation of the poem without any written parts of the poem to be appeared on the screen. This level is more optimised based on the sound.

Conclusion

The visualisation of the poems was not based on the literature analysis of the poems of Baudelaire, despite the fact that they have been studied as a way to comprehend the context and the allegories that Baudelaire 'hides' behind his words. The game "Les Fleurs du Mal" is consisted of two levels. The first level is based on the poem "The love and the skull" and the second one is based on the poem "Voyage to Cythera". Both visualisations of the poems were conducted based on the sentiments and the images evoked by my imagination, while I was reading the poems.

The first thing I tried to carry out was the intro of the game. As a general image of the game I tried to make it as simple as possible. I had included the dark sea, the boat, the horizon and the dark birds flying in a foggy and mysterious night, while the title was appearing through the horizon and above the sky.

The second action that took place was the visualisation of the first and second level. The environment of the first and the second level was consisted of a vast sea (dark murky waters) and a suffocating night sky being reflected in the dark waters. On the first level, in the middle of the sea, a small sharp rock was placed and Love was seated on a Skull. All around Love and the Skull were mountains with dead trees and mysterious flowers. The collectible object of the first level was a bubble with a flower inside.

On the second level, "Voyage to Cythera" is clearly stating a voyage to the Greek island "Cythera". A heart with wings that flies next to you is the representation of Baudelaire's heart according to the poem. The island is a barren land with a few houses and no people, where the player can freely observe the area and collect the flowers called "Sempreviva" in order to listen to the recitations of the poem.

Part 5: Structure of the environment

"Picasso told the story, which I can only paraphrase, that when art critics get together, they talk about light and colour and form; when painters get together, they talk about where to buy cheap turpentine."

Peter Perla

Introduction

The video game “Les Fleurs du Mal” was created with the use of many programs specialised in the creation of games, models, sounds and textures. Particularly, the programs that I used to meet the requirements of the video game are: *Unity 3D*, *Autodesk Maya*, *Audacity* and *Photoshop*.

Autodesk Maya was used for the creation of the models used in the game while *Photoshop* was also used alternately with *Maya*, for the texturing of the models. *Audacity* was used for the creation and editing of the sounds used in the game.

A lot of **models** that were designed and tested in the environment were not used in the actual game due to lack of space, place, and time or even due to the change of ideas regarding the structure of the game. All models and ideas that were not used in the final result of the environment will be simultaneously presented with the process of the structure of the environment, in the following chapters.

Chapter 1

Unity Game Engine and interaction

“Unity is a game development ecosystem: a powerful rendering engine fully integrated with a complete set of intuitive tools and rapid workflows to create interactive 3D and 2D content; easy multiplatform publishing; thousands of quality, ready-made assets in the Asset Store and a knowledge-sharing community.”⁷⁸

Using unity, the **interaction** was of my main purposes. Therefore in order to start the interaction between the environment and the player, I wrote **codes** used in the environment for the achievement of different actions at each time.

For the first level, “L’amour et le crane”, the player has to collect the bubbles, listen to specific recitations of the poem, remote the boat, play the animations and be guided to next level. As a way to analyse the interaction of the game, I will quote some parts of the codes used, below.

```
var amount : int=1
```

A code is used to determine the **collectible object** (bubble with the flower).The code is calculating the flowers that were collected. I also created a code so as a specific recitation of the poem to be heard for each collection the player does.

```
public var afigiseis : AudioClip[];
var counter : int = 0;
var objectsCollected : int ;
var telospantwn ;

function Start ()
{
    telospantwn = GameObject.FindGameObjectWithTag("Player").GetComponent("telospantwn");
}
```

⁷⁸ “Create the Games You Love with Unity.” *Unity*. Accessed May 1, 2014. <https://unity3d.com/unity>.

```

function Update ()
{
    if (!audio.isPlaying)
    {
        Debug.Log(objectsCollected);
        objectsCollected = telospantwn.objectsCollected;

        if((objectsCollected == 1)&&(counter<2))
        {
            audio.clip = afigiseis[counter];
            audio.Play();
            counter++;
        }

        if((objectsCollected == 2)&&(counter<4))
        {
            audio.clip = afigiseis[counter];
            audio.Play();
            counter++;
        }

        if((objectsCollected == 3)&&(counter<5))
        {
            audio.clip = afigiseis[counter];
            audio.Play();
            counter++;
        }

        if((objectsCollected == 4)&&(counter<7))
        {
            audio.clip = afigiseis[counter];
            audio.Play();
            Debug.Log("counter : " + counter);
            counter++;
        }
    }
}

```

I wrote another code for the animation of the game. Once the player has collected all the bubbles (four) and heard all the recitations till that point, the animation can be played.

```

var objectsTotal : int = 4;
var objectsCollected : int = 0;
var bubblesound :AudioClip;
var camera1 : GameObject;
var camera2 : GameObject;
var bubbleinstructionsShow :boolean = false;
var character : GameObject ;

```

```

function OnTriggerEnter (other : Collider)
{
    if (other.tag == "collectibleObject")
    {
        character.GetComponent(animationcharacter).GravAnimation();
        audio.clip = bubblesound;
        audio.Play();
        Destroy(other.gameObject);
    }
    if(other.tag=="instructionsollider"){

        bubbleinstructionsShow=true;
    }
    if (objectsCollected==objectsTotal)
    {
        SwitchCamera();
        camera2.animation.Play();
    }
}
function OnTriggerExit (other : Collider)
{
    if(other.tag=="instructionsollider"){

        bubbleinstructionsShow=false;
    }
    //if (other.tag == "collectibleObject")
    // {
    //     //PlayerAnimator.SetBool("grab", false);
    // }
}
function SwitchCamera(){
    camera1.camera.enabled = !camera1.camera.enabled ;
    camera2.camera.enabled = !camera2.camera.enabled ;
}

```

The **animation** of the game was achieved with the switch on and off alternately, of two cameras. One camera was the main camera of the game that the player is using and the second camera was the one located towards the animation of the Love and the Skull. As soon as the player was collecting all the bubbles, the camera that was locked to the animation was switched on and the animation was played.

For the boat movement, I wrote a code that could handle the movement, the speed, the reverse and the turning of the boat so as the player to be able to handle it as a first person controller.

```
var speed :float= 2;
var reverse :float= 0;
var turning :float= 0;

function Update () {
    rigidbody.AddRelativeForce ( Vector3.forward *Input.GetAxis("Vertical")*speed);
    transform.Rotate(Vector3.up*turning*Input.GetAxis("Horizontal")*Time.deltaTime);
}
```

For the second level, “Un voyage a Cythère”, the player has to collect all the **Semprevivas**, and listen to specific recitations of the poem, as well as to manipulate multiple **image effects** at each time or animations in the game. To analyse the interaction of the game, I will quote some parts of the codes used, below.

```
var semprevivasNum : int;
```

The variable is counting the Semprevivas that were collected by the player. The most important code of the second level was the one regarding the recitations of the poems for every time the player was collecting a flower.

```
var unvoyage1 : AudioClip ;
var unvoyage2 : AudioClip ;
var unvoyage3 : AudioClip ;
var unvoyage4 : AudioClip ;
var unvoyage5 : AudioClip ;
var unvoyage6 : AudioClip ;
var unvoyage7 : AudioClip ;
var unvoyage8 : AudioClip ;
var unvoyage9 : AudioClip ;
var unvoyage10 : AudioClip ;
```

I noted down using variables, all 10 recitations (each recitation is a reading of a small paragraph of the poem) and for each specific Sempreviva that will be collected, a particular and suitable **Audio Clip** (recitation) will be played. There are 10 Semprevivas in the game: as many as the recitations are.

```
function musicUnvoyage(i:int){
  if (i==1)
  {
    audio.clip = unvoyage1;
    audio.Play();
  }
  if (i==2)
  {
    audio.clip = unvoyage2;
    audio.Play();
  }
  if (i==3)
  {
    audio.clip = unvoyage3;
    audio.Play();
  }
  if (i==4)
  {
    audio.clip = unvoyage4;
    audio.Play();
  }
  if (i==5)
  {
    audio.clip = unvoyage5;
    audio.Play();
  }
  if (i==6)
  {
    audio.clip = unvoyage6;
    audio.Play();
  }
  if (i==7)
  {
    audio.clip = unvoyage7;
    audio.Play();
  }
  if (i==8)
```

```
{
audio.clip = unvoyage8;
audio.Play();
}
if (i==9)
{
audio.clip = unvoyage9;
audio.Play();
}
if (i==10)
{
audio.clip = unvoyage10;
audio.Play();
}
}
```

Each Sempreviva's in the game had been given a specific number. Accordingly, I had created a code that handles which recitation will be played if the specific Sempreviva with the specific given number will be collected; therefore the audio that will be played will be the appropriate for each scene (pre-determined).

Chapter 2

Digital Effects using Unity game Engine

“Unity” game engine has a lot of dynamic tools and actions that can easily give another look to your game. One of the basic tools that I used to give a different image to my game was the use of *Image Effects*. I used *Image effects* on the first and second level. On the first level I used **Global Fog** for the entire game, and at the close up ending animation I used **Glow Effect** for the second camera.

On the second level, I used *Glow Effect* and *Global Fog* for the entire game (*Image 53*). On the place where the hanged man is, I created a **blood effect** as soon as you approach him. A collider was placed before the hanged man and when entering that area, a red effect was applied on your screen, with a motion blur effect, as it is most likely seen in **RPG games**, where the player is being shot and is about to die. I created that effect for the reason that I wanted to give emphasis to the hanged man, due to the personification of Baudelaire to the hanged man.

The **light effects** increased the dramaturgy of the second level. I added lights in the houses on the hill as well as light effects (flares) animated as a sign of souls on the cemetery, fire with light on the old port, as well as fires with lights on the torches of the path. Low lights were used around the hanged man, inside the garden (around the roses) and at the stairs. **Soft shadows** were used for all the items that were illuminated, to seem more realistic. To the atmosphere of the game a strong sense and feeling had prevailed eased by the dark sea and the starry sky, where all the stars were reflected in the water. The lighthouse at the beginning of the level was lighting all the scene of the old port giving from the very start of the game a mysterious touch.

On the first level I used lights in every bubble containing a flower, so as to lighten the flower. **Particle systems** with glowing effects and colours were added in the flowers on the mountains around the sea as a magic effect. Fireflies that were flying at the beginning of the first level had a glowing texture as well as a yellow light parent with them, so as to shine on the path they were flying. (*Image 54*)

Chapter 3

Recitations and Audacity

For all we've seen in the previous chapters, recitations have a leading role in the game. It is also significant to inform you regarding the way they have been recorded, by whom and under which program and procedure they've been edited.

The recitations of the poems were recorded with the help of a French and a Czech student of Paris 8 University of Literature and Political Sciences Department. Both of them love the poetry of C.Baudelaire and were pleased and proud as French to read his poems. The recitations were recorded on a digital recording machine and afterwards, they were transferred on the computer for the management of the sounds.

The reason that I have chosen a woman and a man for the recitation of the poem "L'amour et le crane", was mainly because I wanted the woman to be seemed as if it was Love speaking. For the recitation of the Skull's words, I used the man's recitation with a bit effect for a bass voice, in order to give emphasis to the poem and a kind of personification of love and the skull through the voices of the woman and the man respectively.

For the editing of the sounds I used **Audacity** program in which I cleared the background noise, changed the speed and added some effects to give depth to the voices. I also cut each poem into paragraphs (small wav files) that I later imported into Unity, so as to able to create the interaction with the collecting of the flowers and the appropriate recitation to be heard.

Chapter 4

Models and Autodesk Maya

Maya was the basic program for the creation of all the models that were used in the game; a handy and practical engine that facilitated the procedure of the construction of the environment in a very high degree. Used or unused models in the game were made in **Autodesk Maya**, as well as some of the animations of the models that were also made in *Maya*.

The first models that I made for the first level were the bubbles and the flower. I tried several styles of flowers but I ended at a simple model that reminded of an orange **orchid**. Immediately after the creation of the terrain in Unity, I created some dead tree models that I placed on the mountains in Unity and I combined Love (a lady in red) with the Skull (I placed her behind the skull). (*Image 55*)

Maya, can also create dynamic animations, therefore, I created a bird's animation in *Maya* using ready birds from the asset store, importing them with the animation in Unity, making them prefabs and then I created a flock of birds flying above Love and the Skull. The lantern that is located on the boat was also made in *Maya*. (*Image 56*)

On the second level, I started creating the old port's houses and fish markets that were around the port of Cythera. After the creation of the houses, the markets and the taverns, I had created the dock where the player is placed once the game starts. Moreover, I had created the most repetitive element on the island, the **stairs**. **Torch** was one of the smallest objects that I created, so as to duplicate it many times, fill it with fire in Unity and use it to light up the paths in the game.

The flower called "Sempreviva", the collectible object, had been created many times till the final result in *Maya*. The two **churches** (small and bigger) were created with low polygons as well as the **graves** and the hanged man. The model that was created within a month, but had never been used in the game, was the principal **character**: a character of the 18th century, with long grey hair, wearing a costume, typical of that era, boots and a long coat. (*Image 57*)

Conclusion

Interaction was achieved through various codes that were written for several movements within the game. The most essential interactions that have been made, were firstly those of the flower collections in both levels, the boat movement and of the poem's recitations following, the collection of the flowers by the player. Digital Effects were also used in the game, mostly with the use of *Image Effects*. *Glow Effect*, *Global Fog* along with the smart use of lights, gave a mysterious atmosphere to the game.

The recitations of the poems were recorded with the help of two passionate poetry lovers, one French man and a Czech woman. The reason that I used a woman and a man for the recitation of the poem "L'amour et le crane" was mainly for achieving a kind of 'personification' of Love and the Skull through the use of suitable voices and also for enhancing the poems' recitation in terms of context and evoked feelings. All the editing of the recitations was made in Audacity program.

Autodesk Maya was used basically for the creation of various models that were used in the game. Also *Maya* was used for the animations of the birds, the firefly's animation, the skull's animation and the boat's animation.

Part 6: The research and the results

Introduction

Comparing poetry on the printed page to poetry that is translated into an artistic environment is not necessarily confined into juxtaposition, but can also lead to the emergence of a relationship that is assisted by both genres. Without proceeding to a comparison with classical poetry (without ruling out the notion of it) but rather based on it as a central axis, I represent poetry, eliminating its traditional attitude of it (on a shelf of a library) and creating a regeneration based on personal taste and imagination.

The purpose for conducting a survey is usually a problem that needs to be solved, a research question. Accordingly, in an effort to answer the research questions "What is the preference of the player? Reading a page of classical poems or exploration in the artistic interactive environment based on poetry and why? ", I had to conduct a survey based on specific methodological approach.

The methodology I am going to apply is Qualitative Research: In-depth interviews. Specifically, through in-depth interviews I am going to examine, the users' reviews about whether the particular transport mode of poetry is comprehensible and understood, as well as about the diversification of emotions after reading the poem and exploring the virtual environment.

According to Katerina Kedraka, professor and Education councillor at the Open University of Greece, qualitative research constitutes the proper methodology to answer questions related to the "Why" and "How" regarding the occurrences. The interview is based on free and open communication, it presupposes a relationship between the interviewer and the interviewee (relationship of the creator of the digital game and the player) and as a data mining technique it helps the researcher not only to approach the issue in depth, but also to utilise experiences and feelings, and in general, emotional type data. In other words, the interview is a way for the researcher to discover what the interviewees think and feel. There is also the possibility to extend where what has been said might be unclarified.⁷⁹

This chapter will examine the preference on part of the player-viewer-reader of a different approach of poetry in an interactive artistic environment rather than the classic printed page of poems. Additionally, this chapter will deal with the account and clarification on part of the player on how comprehensible was the mode of transportation of poetry in an interactive virtual environment, as well as with an analysis regarding the player's emotions that arose through the game.

⁷⁹ Κεδράκα, Κατερίνα. "ΜΕΘΟΔΟΛΟΓΙΑ ΛΗΨΗΣ ΣΥΝΝΕΤΕΥΞΗΣ," May 8, 2014. <http://tinyurl.com/mxtu386>.

Chapter 1

Interviews and research

Since the investigator determines that the research will be qualitative, that will be based in critical or interpretative / relativistic perceptual outline and that the research question will involve the above mentioned structure and keywords, then two main issues regarding his research sample should be specified; first, how big is the research sample and, secondly, how it will be chosen. The qualitative sampling is based on two basic principles: appropriateness and adequacy. That is, for qualitative research the sample should be the appropriate for the interpretation of the phenomenon and should be sufficient not in quantity but rather in providing the quality information that will allow achieving the concept of saturation regarding the information on the under-research phenomenon.⁸⁰

Furthermore, the sample must be representative, that is, to have those assets that the qualitative researcher wants to investigate, as well as knowledge and the will to participate in the research. This sample is designated as ‘purposive sampling’, that is, the researcher intentionally chooses the sample and not randomly, because this sample has the knowledge, the characteristics and the willingness to give more comprehensive and in-depth answers to the research question. Thus, the sample is selected not by objective and random techniques, but based on the subjective knowledge of the researcher about the characteristics of the sample.⁸¹

This chapter includes the planning, the conduct of four in-depth interviews and the analysis of their data. For the interviews individuals were selected from relevant environment and same education level.

The aim of this study was to establish whether the artistic interactive virtual environment is more attractive as a means of exploring poetry compared to the conventional reading way. The research questions to be answered are:

- 1) Is the artistic interactive environment preferable than the conventional way of reading?
- 2) Is the mode of poetry transport in a virtual environment more understandable by the player compared to the conventional way of reading?
- 3) Is the combination of classical poetry with technology possible?

⁸⁰ Mantzoukas, Stefanos. “Qualitative Research in Six Easy Steps The Epistemology, the Methods and the Presentation.” REVIEW NOSILEFTIKI, 2007. http://www.hjn.gr/actions/get_pdf.php?id=201.

⁸¹ *Ibid.*

Sampling:

Intentional and Convenient: Individuals were collected based on criteria such as for being knowledgeable, with equal sex distribution (two men and two women); two of them are academics and the other two are from private sector. All four individuals have high-level education.

The first person was a 25-year old man, a video game developer. The rationale for selecting this case is based on the fact that the participant has an exclusive role in the creation of digital games, for being himself a creator knows the concept and the way a digital game operates, hence he may provide a very useful information through his replies. The second person was a 26-year-old woman, a computer games' user. The rationale for selecting this case is based on the fact that the participant has experience because of the large variety of the digital games she has played, hence knowing the concept of the games, and how they operate, strategies and graphics, can provide very useful information through her responses.

The third person was an 18-year old woman who has no knowledge relating to digital games. The rationale for selecting this case is based on the fact that the participant does not have any contact with the object and her views on the matter will be interesting regarding the interactive artistic environment as being her first contact with this kind of approaching poetry. The last person was a 51-year old man, a poet. The rationale for selecting this case is based on the fact that the participant has experience in writing and reciting poems, hence will give very useful information on the visualisation of the poems in the artistic environment.

Data Collection and Analysis:

The data collection will be conducted through **in-depth interviews** (An in-depth interview is a conversation with an individual conducted by trained staff that usually collects specific information about one person) with audio recording of the data.

The data analysis will be conducted through the **audio transcription** (to find the right definition and enter) and **classification** (to find the right definition and enter) of the data.

Research purpose:

The purpose of this research was to answer Research Inquires on the preference of the interactive environment compared with the conventional way of reading the poem; on whether the transport mode of poetry in the artistic environment is better understood than the classic way of reading as well as whether the combination of the two (technology and poetry) is possible.

Questions:

- 1) After you have finished exploring the environment could you tell me a feeling that comes to your mind? Did you like the game generally?
- 2) Will you play again?
- 3) What is that, that impressed you?
- 4) Did it cause you positive or negative emotions? (Explain why in each)
- 5) Choose an answer that you think it suits you better:

(READING THE PRINTED PAGE ONLY) (EXPLORE WITHIN THE ENVIRONMENT) (BOTH)

- 6) Analyse your choice
- 7) Do you think it is possible to combine poetry and technology?
- 8) During the game what feelings did you have? Answer for the first level and the second individually.
- 9) Did it mostly cause you positive or negative emotions?

Recording Transcription codes

Interpretive analysis of interviews:

Attempts are made to evaluate the data collected, to interpret the situation as a whole, but also the relationship between people, the organisation and technology.

Concept map:

Feelings:

Positive

Joy 1

Relief 1

Positiveness 3

Satisfaction 2

Inspiration 1

Understanding 4

Educational 2

Negative

Worry **1**

Sadness **1**

Difficulty **1**

Not nice feelings **1**

Negativity **5**

Death **1**

Depression **2**

Failure **1**

Other Feelings

Expectation **1**
observation **1**

Collection **1**

Intensity **2**

Agony **2**

Mixed feelings **2**

Elements:

Positive Elements

Journey **3**

Heart **2**

Bubbles **1**

Village **2**

Beautiful Graphics **2**

Beautiful Digital Effects **1**

Positive music **1**

Good approach **1**

Progress way **1**

Exploration in the environment **3**

Negative Elements

Skull **3**

Hanged man **8**

Cemetery **2**

Birds **2**

Rain **3**

Lights **1**

Chapter 2

Results

The research based on the in-depth interviews can provide valuable qualitative data. The questions were semi structured, and based on the answers of the interviewed person, they were shifting but the subject was the same.

As I have mentioned on the previous chapter, every research has a purpose. My research was based on specific research questions that had to be answered. The first one was the preference of the interactive environment compared with the conventional way of reading a poem, the second one was to check whether the transportation of poetry in an artistic and interactive environment is better understood than the classical way of reading as well as if the combination of the two (art and poetry) is possible.

Analysing the preference of the interactive environment compared with the conventional way of reading a poem, and the better comprehension, most of the participants answered positive to the question whether they preferred the reading of the poem as a first action and afterwards the navigation and exploration of the artistic and interactive environment. Most of them supported their answers for different and various reasons. The comprehension and positive character of the game is one of the most important features that people discovered for the game. The educational character and the satisfaction coming after reading the poem, and the fact that you are sentenced to discover the elements you read inside the environment, is another reason for the choice of people to first read the poem and after that, to explore the environment.

Characteristically a quotation of a participant that had mentioned the discovery of the elements shown in the poem, within the environment, is given below:

“The game was very interesting, due to the fact that within the poem that I’ve read at the beginning, (aam) I was waiting to play and reveal all the elements that I’ve read in the poem and all the elements were shown in the environment.”

Another important element is the educational character as characteristically a participant said:

“[...] personally, I have never read his poetry....I understood Baudelaire and his poems through the skull, the bubbles.....and through all the elements”.

Joy, relief and inspiration were gained through the interaction with the environment. Through the collection of the different elements in each level, the player understands the poem better. Characteristically a participant said: “Collecting and exploring the different elements within the environment’s world, I think (aam) the poem is (aaam) better understood.”

Intensity, agony and interest are in the sum up of mixed sentiments that the player has after finishing the exploration within the environment. Specifically a participant stated: “Agony, intensity (aam) agony and intensity the most and satisfaction when I succeeded to decipher the whole poem and achieve the second and last level. [...]”.

One of the most impressive facts throughout this survey was the fact that the participants remembered a lot of the elements that appeared in the poem and that caused them strikingly strong sentiments, mainly negative. The impression was on the fact that all of the participants were shocked on the image of the hanged man, the skull, the cemetery on the dark and rainy weather and on the birds eating the hanged man. This is happening due to the fact that negative and scary images cause shock to the memory and people rarely forget a scary image.

One of the main purposes of this environment was also the translation of the entire atmosphere and the sentiments that Baudelaire was evoking to me as a creator even before the creation of the environment; therefore, as a mission to give back these sentiments, I asked the participants what sentiments they got while playing the game, and I can now present them as an admiring result: People do get the negative atmosphere that I created. This is giving me a reason to believe that by adding shocking images, people remember more and get the emotions. Negativeness was of the main characteristics that the participants quoted for the main sentiment they had after exploring the environment.

Characteristically a participant on the question of the main sentiments he had after the exploration in the environment, said:

“Deathly. Depression (laughing).”

On the other hand, the deadly sensation had its positiveness within the journey for the salvation. Characteristically another participant quoted:

“Ok, definitely it is not a nice view having a skull appearing at the end of the sea, nor a hanged man at the right side of the mountain, (aam) you understand that these are not positive marks or feelings, but the journey as it is, the journey to the destination...to...to the negativeness if you can assume that as negativeness of the skull or the hanged man’s, (aam) the journey as a whole (aam) its positive, definitely positive.”

A lot of elements had a positive impact on the participants. Elements such as the heart, the journey itself, the village, as well as the bubbles had a positive presence for them.

On the answer of the question if poetry is combining with technology, all of the participants answered positively. The reasons were not differing much from each other. One participant quoted:

“Yes, I believe that poetry can be an inspiration for technology.”

Referring to the beautiful graphics, the nicely set up digital effects, the positive music and the interesting exploration as most of the participants commented for the environment, I can quote some more phrases from them. Characteristically one of them said:

“I’ve seen paintings based on the island of Cythera, and struck my interest, if you know what I mean, traditional art with poetry is something I ‘ve seen before, imagine now the combination of image, sound and poetry!”

Conclusion

To conclude, the research based on the in-depth interviews is a challenging and thought-provoking approach for someone to see more clearly his/her creation through the eyes of others. The research questions were answered through a variation of answers based on the feelings, the ideas, the exploration of the environment and the people's experiences.

People that participated the survey were not randomly chosen, but by convenience sampling. The participants were 4 people, of equal gender (2 women and 2 men) with backgrounds relevant to poetry and gaming. There was confidence between the participants and the researcher. Each interview was set on a different day, and it had lasted 4 days long. The data collection was achieved through the recording of the interviews and the analysis through the transcript of the voices, with the subsequent classification of code data.

The research questions were based on the preference of the interactive environment compared with the conventional way of reading a poem; i.e. the assessment of whether the transportation of poetry in an artistic and interactive environment is better understood than the classical way of reading as well as if the combination of the two (art and poetry) is possible.

The data collection and the analysis has shown that the positive answers to the question of preference in between the reading of a poem as a first action and putting the navigation and exploration of the artistic and interactive environment as a following action, was chosen due to the fact that people comprehended the exploration within the environment much better after they read the poem. They had a positive attitude while discovering the elements they had read about. Also, the educational character of the environment left a feeling of satisfaction while the people were collecting and observing different kind of bold (strong) images that kept in mind after the end of the "game".

People realised and appreciated the journey, through the negativeness of the environment, as a positive element. The comprehension of people was much more than the expected. The question on the transportation of poetry in an artistic and interactive environment is answered by all of the interviewed participants as better understood than the classical way of reading. People that had never read poetry before, felt joy, relief and inspiration while collecting the different elements in each level, and understood the poem better, giving to the artistic, poetic and interactive environment a more educational character and dimension.

Last but not least, the combination of poetry with technology is something feasible and can also be an inspiration for technology. People have already seen and experienced combinations of poetry with classical arts; the combination of poetry with digital arts is something they have to get used to.

Bibliography

- “455. Progress of Poesy. Thomas Gray. The Oxford Book of English Verse.” *455. Progress of Poesy. Thomas Gray. The Oxford Book of English Verse*. N.p., n.d. Web. April 2014. <http://www.bartleby.com/101/455.html>.
- “Art Game.” Wikipedia. Wikimedia Foundation, 28 Apr. 2014. Web. 30 Apr. 2014. http://en.wikipedia.org/wiki/Art_game.
- “Artificial Intelligence.” Wikipedia. Wikimedia Foundation, 18 May 2014. Web. Mar. 2014. http://en.wikipedia.org/wiki/Artificial_intelligence.
- “BioShock.” *Steam*. Accessed April 20, 2014. <http://store.steampowered.com/app/7670/>.
- “CHARLES BAUDELAIRE - BIOGRAPHY.” *The European Graduate School*, n.d. <http://www.egs.edu/library/charles-baudelaire/biography/>.
- “Charles Baudelaire 1821–1867.” *Poetry Foundation*, n.d. <http://www.poetryfoundation.org/bio/charles-baudelaire>.
- “Create the Games You Love with Unity.” *Unity*. Accessed May 1, 2014. <https://unity3d.com/unity>.
- “Data Classification (data Management).” Wikipedia. Wikimedia Foundation, 03 Dec. 2014. Web. Apr. 2014. <http://tinyurl.com/kn9asau>.
- “Dante’s Inferno.” *EA Redwood Shores*, n.d. <http://www.ea.com/dantes-inferno>.
- “Definition of Catharsis in English.” *Catharsis: Definition of Catharsis in Oxford Dictionary (British & World English)*. n.p., n.d. Web. Apr. 2014. <http://www.oxforddictionaries.com/definition/english/catharsis>.
- “Dictionary of Standard Modern Greek.” *Dictionary of Standard Modern Greek*, April 22, 2014. <http://tinyurl.com/ktlovt8>.
- “Digital Art For All.” *Digital Art For All RSS*. N.p., n.d. Web. 10 Apr. 2014. <http://www.digitalartforall.com/15/what-is-digital-art/>.
- “FleursDuMal.org.” *Charles Baudelaire’s Fleurs Du Mal / Flowers of Evil*, n.d. <http://fleursdumal.org/>.

- “Game Art: Καλλιτεχνική Έκφραση Με Ψηφιακά Μέσα.” *Ελευθεροτυπία*. Accessed October 3, 2013. <http://www.enet.gr/?i=news.el.article&id=335640>.
- “In-depth Interviews.” In-depth Interviews. Web. Apr. 2014. <http://tinyurl.com/m224hd6>.
- “Language Matters.” *Oxford Dictionaries*, n.d. <http://www.oxforddictionaries.com/definition/english/allegory>.
- “Language Matters”. *Oxford Dictionaries*, n.d. <http://www.oxforddictionaries.com/definition/english/narrative>.
- “MetaGame.” *The Void – “Unrequited Love,”* n.d. <http://metavideogame.wordpress.com/2010/04/27/the-void-unrequited-love/>.
- “Open World.” *Wikipedia*, n.d. http://en.wikipedia.org/wiki/Open_world.
- “Role-playing Video Game.” *Wikipedia*. Wikimedia Foundation, 05 Dec. 2014. Web. 1 Apr. 2014. http://en.wikipedia.org/wiki/Role-playing_video_game.
- “Sandbox vs. Linear Story Telling”. *AlterGamer*, April 20, 2014. <http://www.altergamer.com/sandbox-vs-linear-story-telling/>.
- “Sound Poetry.” *Wikipedia*. Wikimedia Foundation, 19 Mar. 2014. Web. Apr. 2014. http://en.wikipedia.org/wiki/Sound_poetry.
- “TellTale Games”. *TellTale Games*, n.d. <http://www.telltalegames.com/walkingdead/season1/>.
- “The Last of Us.” *Naughty Dog*, n.d. <http://www.thelastofus.playstation.com/>.
- “What Is HyperText.” *What Is Hypertext?* Web. Apr. 2014. <http://www.w3.org/WhatIs.html>.
- Adams, Ernest, and Andrew Rollings. *Fundamentals of Game Design*. USA: Prentice Hall, 2006.
- Aggeler, William. *The Flowers of Evil [Les Fleurs Du Mal. Avant-Propos Par Yves-Gérard Le Dantec.] Translated from the French by William Aggeler*. Cal., Academy library guild, 1954, n.d.
- Bachus, Kevin. Interview. *The Art of Video Games: From Pac-Man to Mass Effect*. By Chris Melissinos and Patrick O’Rourke. New York: Welcome, 2012. Print.
- Bellmore, Kate. “Stepping on Symbols: Staircases and Symbolism in THE VIRGIN SUICIDES.” *Reel Club*. Accessed April 25, 2014. <http://tinyurl.com/mxswdjg>.
- Benjamin, Walter. *Essays on Charles Baudelaire*. 9780674022874. The Belknap Press of Harvard U P, n.d.
- Bogost, Ian. “Comparative Video Game Criticism.” *Games and Culture* 1, no. 1, 2006.

- Center for History and New Media. “Quick Start Guide,” n.d. http://zotero.org/support/quick_start_guide.
- Chris Melissinos, “Preface – the resonance of games as art”. *The art of video games – from Pac-Man to Mass Effect*: Welcome Books. New York, 2012.
- Christiane Paul, *Digital Art*, London 2008 (2003).
- Clarke, Andy, and Grethe Mitchell. *Videogames and Art*. Bristol, UK/Chicago, USA: intellect, n.d.
- Cloutier Green, Kimberly. “Dispatches from the Madhouse: A New Exhibit of Paintings Inspired by Charles Simic’s Poems.” *The Wire*. Accessed April 21, 2014. <http://tinyurl.com/mrvhlwc>.
- Eugene Delacroix. (2014). In *Encyclopædia Britannica*. Retrieved from <http://www.britannica.com/EBchecked/topic/156259/Eugene-Delacroix>.
- Facos, Michelle. *Symbolist Art in Context*. Berkeley: U of California P, n.d. www.ucpress.edu.
- Gavin, Erin. “Press Start: Video Games as Art.” Lycoming College, 2013. https://www.lycoming.edu/schemata/pdfs/Gavin_ART447.pdf.
- Guan, Beibei. “Rebellion as Aestheticism: The Dandyism of Charles Baudelaire and Oscar Wilde,” 2010. <http://hdl.handle.net/10722/133267>.
- Hunter, James. “Symplegades.” *Encyclopedia Mythica™*, n.d. <http://www.pantheon.org/articles/s/symplegades.html>.
- Irving, Kirsten, and Jon Stone. “Coin Opera: Poems Inspired by Video Games.” *NewStatesman*, n.d. <http://tinyurl.com/povk25n>.
- Ivarsson, Elin. “A Study of Video Games at Art Museums,” n.d. http://elinivarsson.com/docs/video_games_as_art.pdf.
- Kiene Brillenburg, Wurth. “Multimediality, Intermediality, and Medially Complex Digital Poetry,” n.d. http://www.rilune.org/mono5/3_brillenburg.pdf.
- Kline, A.S. “Voyage to Modernity : The Poetry of Charles Baudelaire.” *Poetry in Translation*. Accessed April 23, 2014. <http://www.poetryintranslation.com/PITBR/French/VoyageToModernitypage.htm>.
- Lahire, Sandra. *Lady Lazarus*. Color/BW, Experimental Film, 1991.
- Leakey, F.K. *Landmarks of World Literature: Baudelaire Les Fleurs Du Mal*. 1st ed. Australia: Cambridge U P, 1992.
- Liddel, Henry G., and Robert Scott. *ΜΕΤΑ ΛΕΞΙΚΟΝ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΓΛΩΣΣΑΣ*. Αθήνα: ΙΩΑΝΝΗΣ ΣΙΑΔΕΡΗΣ, n.d.
- Lineman and Phil Meades. “Digital Poetry.” *Beyond Text*, 2009 2008. <http://www.poetrybeyondtext.org/digital-poetry.html>.

- Mantzoukas, Stefanos. "Qualitative Research in Six Easy Steps The Epistemology, the Methods and the Presentation." REVIEW NOSILEFTIKI, 2007.
http://www.hjn.gr/actions/get_pdf.php?id=201.
- Martin, Brett. "Should Videogames Be Viewed as Art?" Videogames and Art. Ed. Andy Clarke and Grethe Mitchell. Bristol: Intellect, 2007. Print.
- Nelson, Jason. "Net Art/Digital Poetry Games." *Secret Technology*, n.d.
<http://www.secrettechnology.com/artgames.html>.
- Newman, James. *Videogames*. Second. USA, Canada: Routledge, 2004.
- Paul, Christiane. *Christiane Paul - Art, Technology, and Culture Colloquium*, n.d.
http://atc.berkeley.edu/201/readings/Christiane_Paul_Reading.pdf.
- Paul, Christiane. *Digital Art*. New York: Thames & Hudson, 2006. Print.
- Pichois, Claude. "Baudelaire Les Fleurs Du Mal." *Folio Classique* (n.d.): 156-343. *Folio-lesite.fr*. Web. 23 Apr. 2014.
- Relationship between music and poetry. StudyMode.com. Retrieved 10, 2010, from
<http://www.studymode.com/essays/Relationship-Between-Music-And-Poetry-439347.html>.
- Salen, Katie, and Eric Zimmerman. *Rules of Play*. The MIT Press, 2004.
- Simanowski, Roberto. *Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations*. U of Minnesota P, 2011.
- Steinberg, Scott. "Who Says Video Games Aren't Art?" *CNN*. August 31, 2010.
<http://edition.cnn.com/2010/TECH/gaming.gadgets/08/31/video.games.art.steinberg/>.
- Stockburger, Axel. *Videogames and Art*. UK, Bristol: Intellect Books, 2007.
<http://tinyurl.com/mka8gj3>.
- Strickland, Stephanie. "Poetry and the Digital World." *English Language Notes*, Spring/Summer 2009.
- Wikipedia. Wikimedia Foundation. Web. Apr. 2014. <http://tinyurl.com/n7n839p>.
- Βοσινάκη, Σπυρίδωνα. "ΕΥΦΥΕΙΣ ΠΡΑΚΤΟΡΕΣ ΣΕ ΕΙΚΟΝΙΚΑ ΠΕΡΙΒΑΛΛΟΝΤΑ." Διδακτορική Διατριβή, ΠΑΝΕΠΙΣΤΗΜΙΟ ΠΕΙΡΑΙΩΣ, 2003.
<http://www.syros.aegean.gr/users/spyrosv/papers/PhD%20Dissertation.pdf>.
- Κεδράκα, Κατερίνα. "ΜΕΘΟΔΟΛΟΓΙΑ ΛΗΨΗΣ ΣΥΝΕΝΤΕΥΞΗΣ," May 8, 2014.
<http://tinyurl.com/mxtu386>.
- Χόρχε Λουίς Μπόρχες: «*Η τέχνη του στίχου*», επιμέλεια: Calin-Andrei Mihailescu, μετάφραση: Μαρία Τόμπρου, Πανεπιστημιακές Εκδόσεις Κρήτης, 2006.

Appendix A'

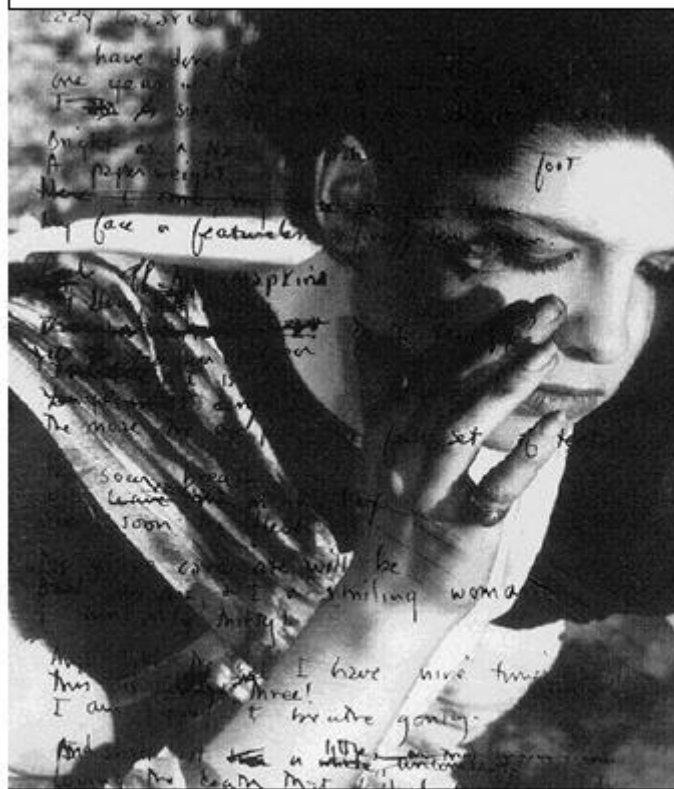
List of Images (Liste des illustrations)

Image 1: Eugene Delacroix, *Death of Sardanapalus*, 1827.



Inspired by Lord Byron's 1821 poem, Delacroix painted the Romantic spectacle of an Assyrian king on his funeral pyre. The richly colored and emotionally charged canvas is filled with exotic figures.

Image 2: *Lady Lazarus*, 1991



"Set against Sylvia's readings of some of her classics, (*Daddy*, *Ariel*, *The Applicant*, *Fever 103*), as well as the title poem, the visual track travels through scenarios of the poems themselves." – Sandra Lahire

Image 3: *The Path - Tale of Tales*, 2009



Image 4: *Journey* – that game company, 2012, Belgium.



Image 5: *Siberia - Canada*

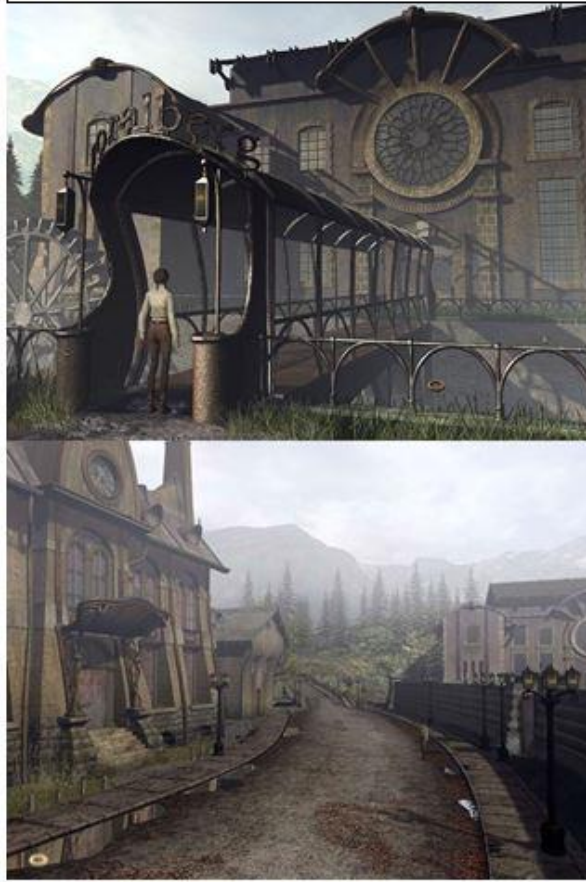


Image 6: *Dreamfall: The Longest Journey*, 2006



The Norwegian Ragnar Tomquist, creator of the game "The Longest Journey"

Image 7: Aya Karpńska, *Shadows Never Sleep*, 2008.

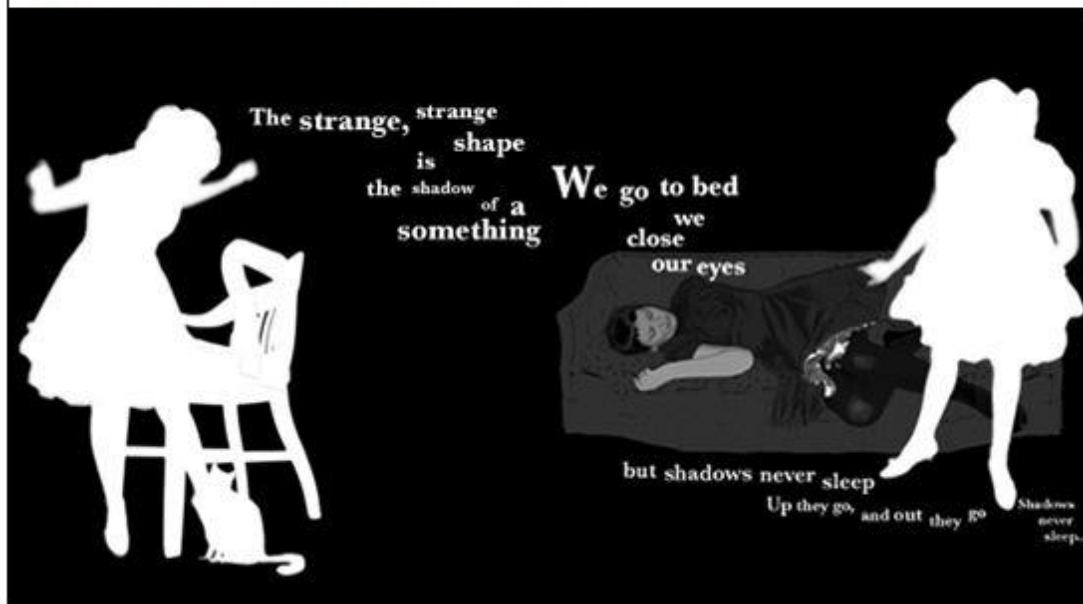


Image 8: "Arteroids", 2001.

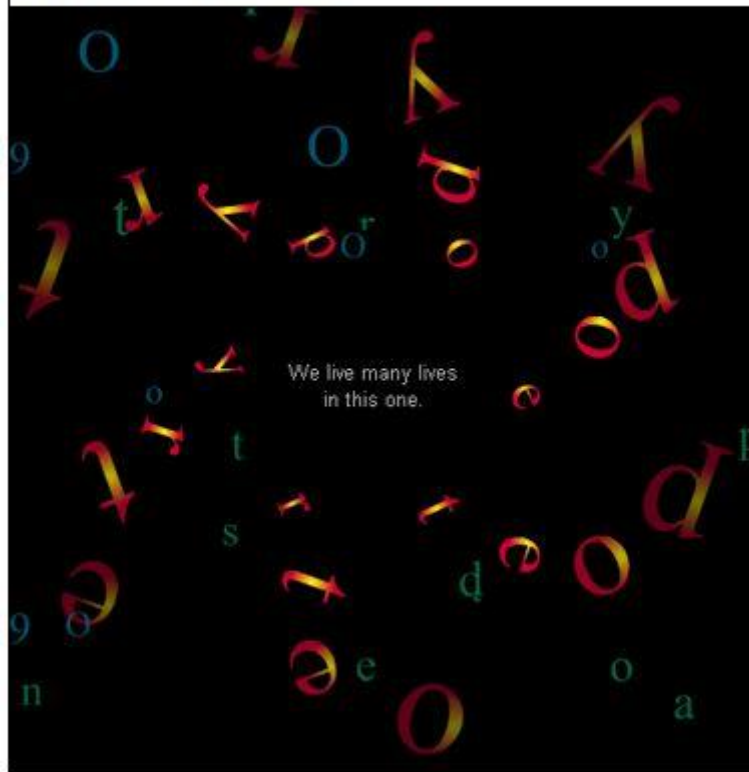


Image 9: "The Void Game", 2008.



Image 10



Image 11: "Dante's Inferno", 2010.



Image 12: "Game, game, game and again game", 2007.



Image 13.



Image 14.



Image 15.



Image 16.

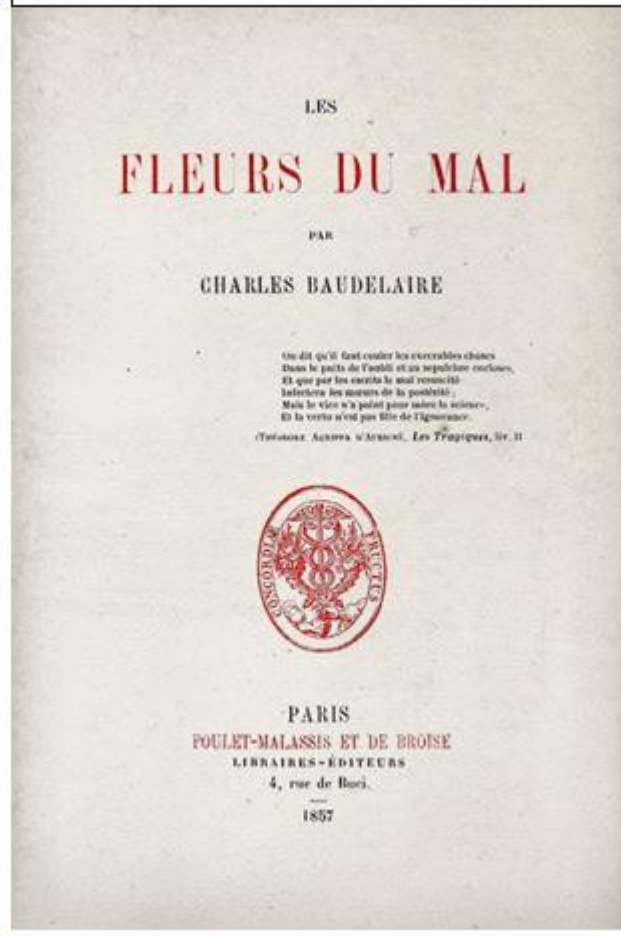


Image 17.



Image 18.



Image 19.



Image 20.



Image 21.



Image 22.



Image 23.



Image 24.



Image 25.



Image 26.



Image 27.



Image 28.



Image 29.



Image 30.



Image 31.



Image 32.



Image 33.



Image 34.



Image 35.



Image 36.



Image 37.

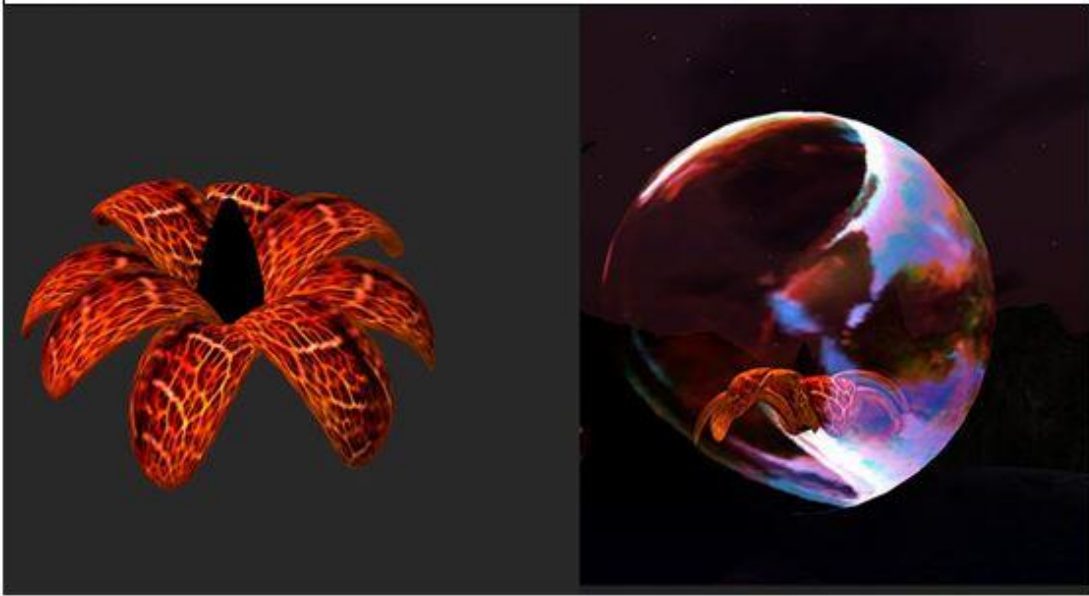


Image 38.



Image 39.



Image 40.



Image 41.



Image 42.



Image 43.



Image 44.

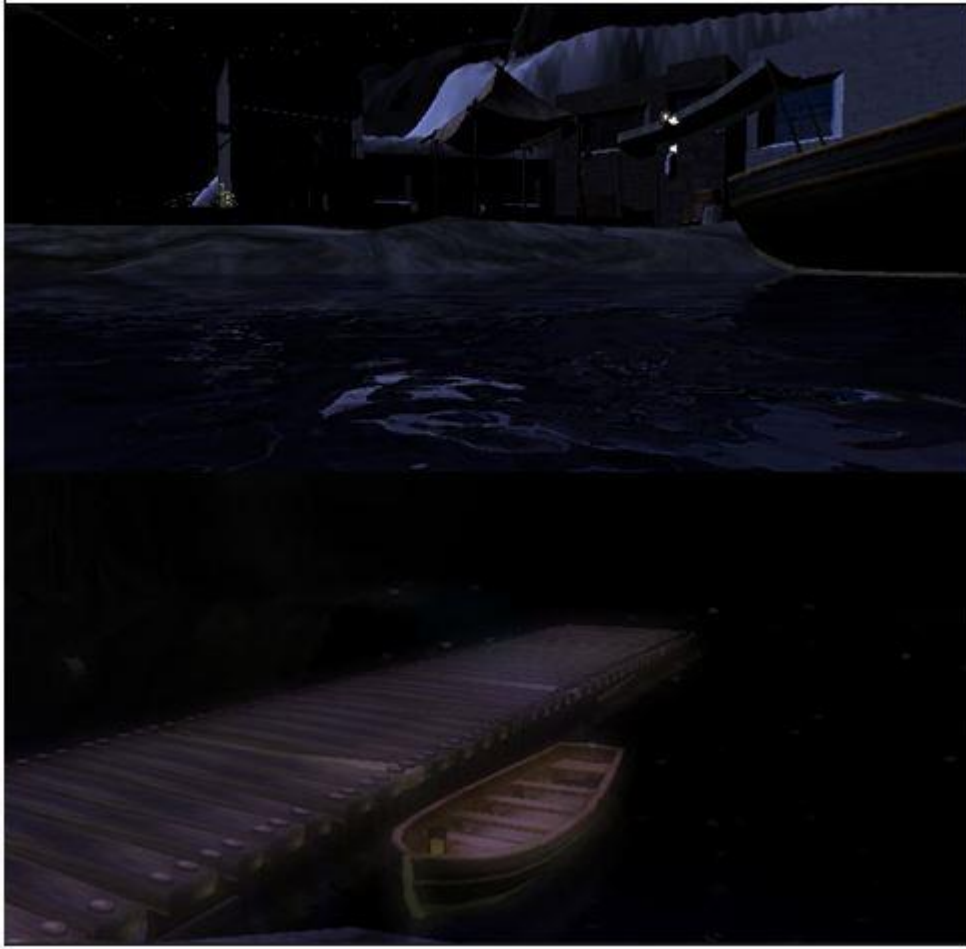


Image 45.



Image 46.



Image 47.



Image 48.

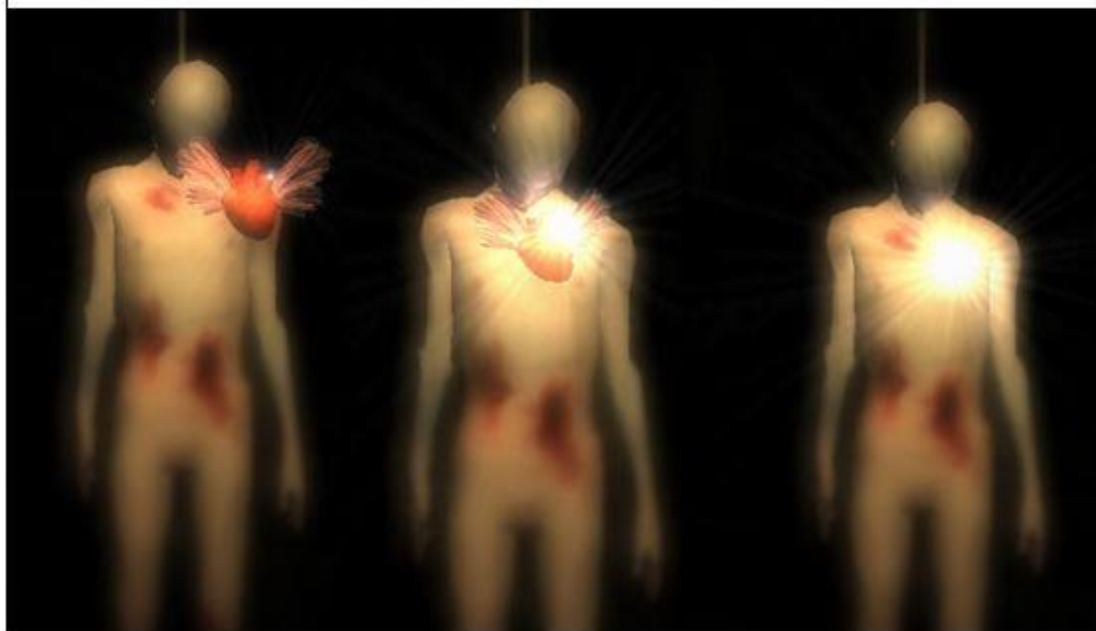


Image 49.

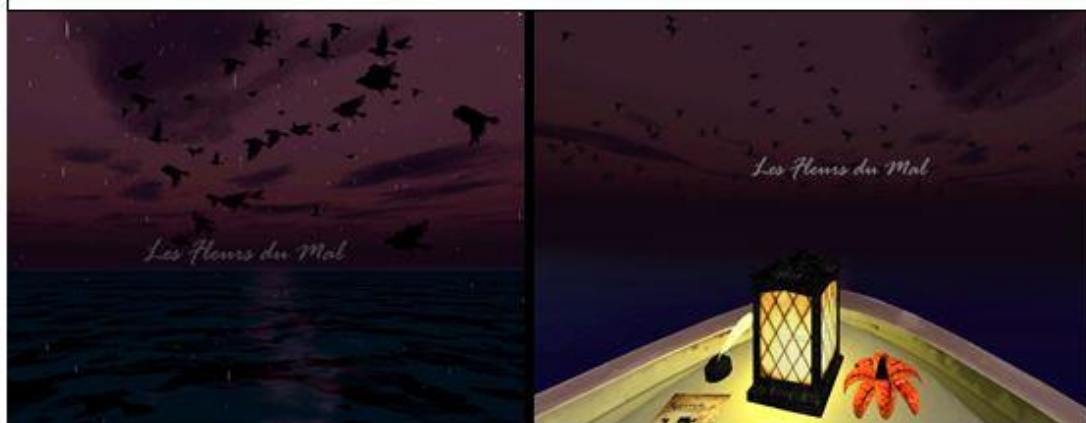


Image 50.



Image 51.

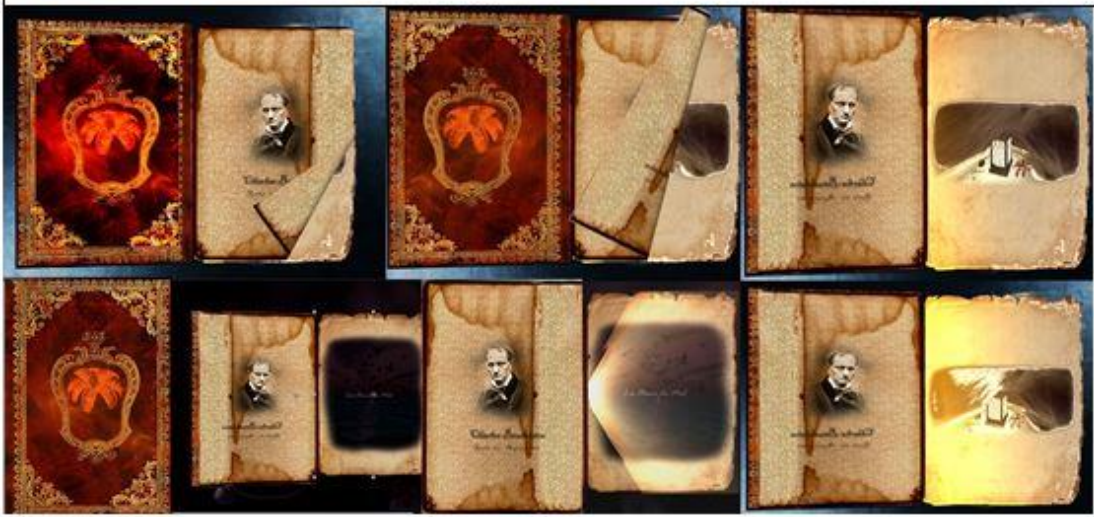


Image 52.

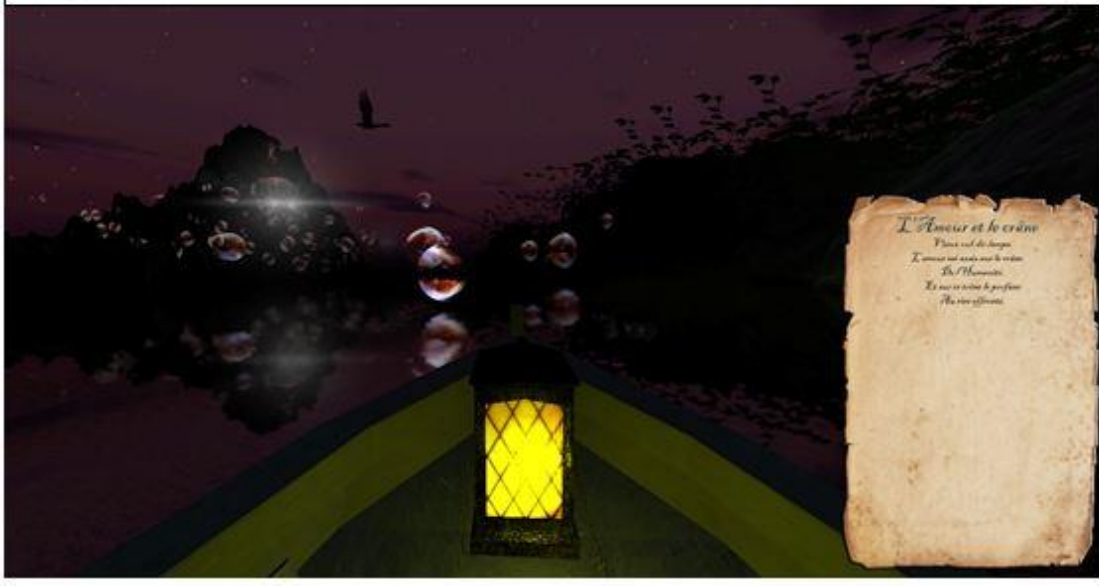


Image 53.



Image 54.



Image 55.



Image 56.



Image 57.



Appendix B'

Glossary

- **Adobe after Effects (program):** Refers to the second thought regarding the intro which was of making the book of the poems of C.Baudelaire in 2D design, and by using the program “Adobe after Effects” to make it open and allow the story to be shown throughout the pages. After the creation and the export of the video in “After Effects”, the combination of 2D design with 3D design, didn't bring the expected result, hence the book of “Les Fleurs Du Mal” had wrecked as an idea.
- **Allegory/Allegorist Poet:** according to the Oxford Dictionary allegory means a story, poem, or picture which can be interpreted to reveal a hidden meaning, typically a moral or political one. Baudelaire had stated “Everything for me becomes allegory”; accordingly, by being an **allegorist poet**, he took up allegories and fundamentally ‘revised’ and reformed their character by the virtue of the linguistic context in which he placed them. To exemplify, “Les Fleurs du Mal” is the first book of poetry to use not only words for ordinary provenance but words of urban origin as well. Regarding the specific research, the visualisation of the poems, as being the main purpose of this research, was not based on the literature analysis of the poems of Baudelaire. However, his poems have been studied as a way to comprehend the context and the allegories that Baudelaire ‘hides’ behind his words and each allegory of the poem was presented in a different location within the virtual environment of the video game, for the player to be able to effectively comprehend and feel each allegory.
- **Animation:** The animation of the game was achieved with the switch on and off alternately, of two cameras. One camera was the main camera of the game that the player is using and the second camera was the one located towards the animation of the Love and the Skull. As soon as the player was collecting all the bubbles, the camera that was locked to the animation was switched on and the animation was played.
- **Art Game:** An art game is a work of interactive new media digital software art as well as a member of the "art game" subgenre of the serious video game. The term was first used academically in 2002 and it has come to be understood as describing a video game designed to emphasize art or whose structure is intended to produce some kind of reaction in its audience. Art games are **interactive** (usually **competitive** against the computer, self, or other players), and they are the result of **artistic intent** by the party offering the piece for consideration. They also typically go out of their way to have a unique, unconventional look, often standing out for aesthetic beauty or complexity in design. Art games are often considered a means of demonstrating video games as works of art.

- **Art:** According to the Oxford English Dictionary, art is defined as “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.”
- **Artificial Barriers:** restrictions in the game environment that constrain the player from freely roaming through a virtual world. **See also invisible walls; loading screens.**
- **Artificial Intelligence (A.I.):** Artificial intelligence is the human-like intelligence exhibited by machines or software. It is also an academic field of study.⁸²
- **Artistic Intent:** refers to the intention of designing video games in for emphasizing art or producing some kind of reaction in its audience; art games are the outcome of an artistic intent. The concept has been extended by some art theorists to the realm of modified ("modded") gaming when modifications have been made to existing non-art-games to produce graphic results intended to be viewed as an artistic display, as opposed to modifications intended to change game play scenarios or for storytelling. Modified games been created for artistic purposes are sometimes referred to as "video game art.
- **Artwork:** is the term referring to works of art, as being the outcome of a creative and artistic process.
- **Audacity Program:** Audacity was the program used for the creation and editing of the sounds and audio clips used in the video game “Les Fleurs du Mal”. For the editing of the sounds I used Audacity program in which I cleared the background noise, changed the speed and added some effects to give depth to the voices. I also cut each poem into paragraphs (small wav files) that I later imported into Unity, so as to able to create the interaction with the collecting of the flowers and the appropriate recitation to be heard.
- **Audio Clip:** For the first level, “L’amour et le crane”, the player has to collect the four bubbles, listen to specific audio clips-recitations of the poem, remote the boat, play the animations and be guided to next level. A code is calculating the collectible object (bubble with flower); a specific audio clip-recitation of the poem is going to be heard for each collection the player does. For the second level, “Un voyage a Cythère”, the player has to collect all the Semprevivas, and listen to specific recitations of the poem, as well as to manipulate multiple image effects at each time or animations in the game. The variable is counting the collectible object (Semprevivas); in the second level there were ten sempreviva

⁸² "Artificial Intelligence." Wikipedia. Wikimedia Foundation, 18 May 2014. Web. Mar. 2014. <http://en.wikipedia.org/wiki/Artificial_intelligence>.

flowers and ten recitations (each recitation is a reading of a small paragraph of the poem). Accordingly, for each specific *Sempreviva* being collected, a particular and suitable Audio Clip (recitation) will be played. The Audio clip-recitations have a leading role in the game. The recitations of the poems were recorded with the help of a French and a Czech student of Paris 8 University of Literature and Political Sciences Department.

- **Audio Transcription:** a specific kind of data entry that means turning oral language into written form. Interview transcription is a word-to-word written documentation of a taped or live interview. All types of interviews pertaining to legal cases, businesses, research, celebrity interviews and many more can be transcribed. While tapes need to be played and replayed to get the exact information one is looking for, transcribed copies allow easy lookup for the desired information. A written transcript is also important to identify key topics discussed in an interview. People with hearing imparity or deafness can also have access to the interview proceedings with accurately prepared interview transcripts.⁸³
- **Autodesk Maya:** *Autodesk Maya* was the basic program for the creation of all the models that were used in the game; a handy and practical engine that facilitated the procedure of the construction of the environment in a very high degree. Used or unused models in the game were made in Autodesk Maya, as well as some of the dynamic animations (of the birds, the firefly's, the skull's and the boat's).
- **Barren Land:** The poet had never been to Cythera, but he chronicles the journey as if he was there, staring at a barren land, which he knew only from the memories of the songs and from the pleasures as being the island where Venus was born. Because of the image that Baudelaire had figured in his mind, of a "black, gloomy island", the imaginary island in the video game was depicted as a barren land with a few houses, and no people. **See also Cythera.**
- **Baudelaire's heart:** On the second level, "Voyage to Cythera" a heart with wings flies next to you as a metaphor and allegoric representation of Baudelaire's heart according to the first phrase of the poem ("My heart like a bird was fluttering joyously; and soaring freely around the rigging"). At the end of the level, the heart-bird of C.Baudelaire, which was following you around, is now leaving from your side and flies to get into the body of the hanged man, to give him salvation from his tortured death. The ending is an allegory of the catharsis and the salvation that Baudelaire wanted for his own life, to have a descent death.
- **Bioshock:** is a video game by Ken Levine, who is the creator and main writer behind both *Bioshock* and *Bioshock Infinite*, creating stories that rival great novels and movies. Regarding

⁸³ Wikipedia. Wikimedia Foundation. Web. Apr. 2014.

<http://en.wikipedia.org/wiki/Transcription_%28service%29#Interview_Transcription>.

the fact that there are poems inspired by video games, a poem by Kirsten Irving, called “Arcadia” is in fact inspired by the video game ‘Bioshock’.

- **Birds:** in an attempt to make the intro more mysterious and dark, some birds were added flying in an awkward direction, heading from the depth of the sea towards the horizon by rising up in the sky.
- **Blood Effect:** On the second level, on the place where the hanged man is, I created a blood effect as soon as you approach him. A collider was placed before the hanged man and when entering that area, a red effect was applied on your screen, with a motion blur effect, as it is most likely seen in RPG games, where the player is being shot and is about to die. This effect was created to give emphasis to the hanged man, due to the personification of Baudelaire to the hanged man.
- **Boat:** The first idea on the first level regarding the actions of the protagonist was to put the player in the water so as to swim and collect the bubbles with the flower inside. After realising that it was not practically easy for the player to swim and jump at the same time, I created a boat and put the player on, offering him a literal life-line from a potential slow and suffering death but also the capability to explore the world and collect the bubbles while being on the boat. The boat was decorated with a small lantern and was also animated.
- **Brainstorming:** The visualisation of the poems started throughout a **brainstorming** procedure based on the images that were created in my mind while reading Baudelaire’s poems, as well as the sentiments that were developed.
- **Calvary:** also named as ‘Golgotha’, was another source of inspiration regarding the visualisation of one of the main characters, the Skull. Calvary/ Golgotha, was a hill that had rocks that reminded of a skull where Jesus Christ was crucified. According to these elements the Skull was given a rock texture so as to be seemed that it is the extension of the rock in which it will be placed (stable old figure of death).
- **Carnivorous Plants:** The flowers within the bubbles that had to be collected on the first level of the video game were initially imagined as a representation of carnivorous plants, such as Dionaea, Nepenthes, and Drosera. However, the idea had foundered due to selection of a flower more elegant than carnivorous plants and specifically, of orchids

- **Catharsis:** Catharsis is the process of releasing, and thereby providing relief from strong or repressed emotions.⁸⁴
- **Cemetery:** A part of the environment created in terms of designing the imaginary island of Cythera in the second level of the video game. For increasing the dramaturgy there were light effects (flares) on the cemetery animated as a sign of souls.
- **Character:** The model that was created within a month, but had never been used in the game, was the principal character: a character of the 18th century, with long grey hair, wearing a costume, typical of that era, boots and a long coat.
- **Church:** A part of the environment created in terms of designing the imaginary island of Cythera in the second level of the video game; there were two churches, a small and bigger one. In order to finish the second level, the player needs to collect all the “Semprevivas” and go up to the hill to enter in the small church; the church is a salvation object.
- **Codes:** Interaction was achieved through various codes that were written for several movements within the game.
- **Coin Opera:** the first ever Sidekick Books release, is a micro-anthology of short poems inspired by computer games. ‘Coin Opera’ features a roster of superb up-and-coming poets, hailing from London to Bangalore.
- **Collectible Object:** The collectible object of the first level was a bubble with a flower inside, while for the second level the collectible object was the flower called “Sempreviva”.
- **Competitive:** art games are usually competitive against the computer, self or other players.
- **Contrasting Moods:** Baudelaire’s poetry embodies the myriad of possibilities that life and death have to offer, like pleasure with pain, ugliness with beauty, infused with feelings and moods that are contrasting.
- **Cultural Objects:** it refers to the importance of recognising games as cultural objects, and in particular, as objects of scholarly study in relative fields, in order to comprehensively cover the contemporary media environment by considering the manifest industrial synergies or attending to the forms, structures, textualities and aesthetics of gameplay.

⁸⁴ "Definition of Catharsis in English:." *Catharsis: Definition of Catharsis in Oxford Dictionary (British & World English)*. n.p., n.d. Web. Apr. 2014. <<http://www.oxforddictionaries.com/definition/english/catharsis>>.

- **Cythera:** The poem “Voyage to Cythera” is clearly stating a voyage to the Greek island “Cythera”. The poet had never been to Cythera, but he chronicles the journey as if he was there, staring at a **barren land**, which he knew only from the memories of the songs and from the pleasures as being the island where Venus was born. The island is a place full of pain, death and decline. Regarding the design of the second level of the video game, I started sketching and putting together all the elements of the poem, constructing a solid image for the island. The anatomy of the island was based on the real schema of Cythera as seen from above and at the end an imaginary island of Cythera had been created.
- **Data Classification:** In the field of data management, **data classification** as a part can be defined as a tool for categorisation of data to enable/help organisation to effectively answer the following questions: What data types are available? Where are certain data located? What access levels are implemented? What protection level is implemented and does it adhere to compliance regulations?⁸⁵
- **Dead Trees:** All around Love and the Skull were mountains with dead trees and mysterious flowers.
- **Digital Arts:** According to Christiane Paul, digital art is an artistic practice or work that uses digital technology as a vital part of the creative or presentation process.⁸⁶ It has been argued that digital art is not real art; however, it is now widely accepted as art since it involves creativity, the knowledge of art and design principles. Video games have become a serious part and subject of study in digital arts.⁸⁷
- **Digital Poetry:** The term digital poetry is presented, in accordance with S. Strickland, as a means of easy creation and ready to take any other form of art except from the classical printed page. Digital poetry is very different from traditional, since digital poetry can be explored either read or played like a performance or a digital game or an audio-visual projection etc. Thus, it eliminates the traditional “reading” on the printed page and it changes form, complexity and consistency in order to be explored in multimodal ways. The "reading" of digital poetry requires a diverse and multifaceted analysis. There are many times that the artist is using various media like Keyboard, Mouse, joystick, sensors, kinect, game engines, etc. so the player must acquire the necessary contact with the various means in order to be able to "read" and explore poetry. Digital poetry lives in a non-static environment where the

⁸⁵ "Data Classification (data Management)." Wikipedia. Wikimedia Foundation, 03 Dec. 2014. Web. Apr. 2014. <http://en.wikipedia.org/wiki/Data_classification_%28data_management%29>.

⁸⁶ Paul, Christiane. *Digital Art*. New York: Thames & Hudson, 2006. p. 7-8. Print.

⁸⁷ "Digital Art For All." *Digital Art For All RSS*. N.p., n.d. Web. 10 Apr. 2014. <<http://www.digitalartforall.com/15/what-is-digital-art/>>.

optical and manufacturing process (programming, Java or Flash, software, installation, methodology, etc.) are just as important as the poetry itself.

- **Disgust:** the self- disgust of C.Baudelaire which is closely related to his failure to approach and respect women. The depth of his disgust may derive from the psychical relationship with his mother, who depicts the role of women in the 19th century society in general and to be more specific the attitude of women in terms of low rated maternal affection towards their children. With a deep glance in his life someone could see a condemned man shadowed by a very strict Catholic religion, portraying him as a sexual failure, or misogynist, a man whose failure in relationship soured his view of existence.
- **Electronic Literature:** a disputed term within the field of digital process, regarding the debate on what we choose to include under the term electronic literature .Moreover, within the field of electronic literature there are further questions about what we choose to term ‘poetry’ and what ‘digital poetry’ is. Some might doubt the appropriateness of the term ‘poetry’ in this context but the case for this term rests in part on continuities with earlier forms.
- **Epics:** a kind of oral poetry recited with musical instruments. The epics, according to Great Greek Language Dictionary, are great poems of large-scale that recount mythical acts or events usually wonderful.
- **E-Poetry:** Refers to Digital Poetry which is sometimes called ‘e-poetry’, ‘electronic poetry’ or ‘cyber poetry’; a relatively new area of literature, much of it written since the 1990s. It is a new form of poetry that incorporates different mediums such as visual, auditory, kinaesthetic and colour through digital programming. The boundary between the writer and reader changes allowing the latest to have an important role in the poetic experience. Its own boundaries are far from sharp, partly because e-poetry remains an emergent form, but also because it overlaps with, or shades into, many other forms of literature and art—for example **hypertext** fiction, time-based art, installation art, net art, performance poetry and **sound poetry**—as well as genres not necessarily considered as art, such as virtual reality and computer games. The relationship between poetry and digital games is not a relationship between a winner and the defeated. It’s a relationship with great energy of two different fields that come together for the rebirth of e-Poetry.
- **Fireflies:** At the beginning of the first level there are huge fireflies that fly around you, having a glowing texture as well as a yellow light parent with them, so as to shine on the path they are flying, representing and symbolising the hope.

- **Game Art (Virtual Environments):** is a genre that goes beyond its commercial role; there is a class of digital games designed from the beginning as digital interactive experiences and as works of art.
- **Game Design:** powered by the big bang theory of computer technology, game design has begun to behave like a “field”, and has become the source of some provocative questions about the future of art and entertainment. Games are remarkably complex, both in their internal structure and in the various kinds of player experiences they create. Despite the complexity of games in terms of structure but also of creating experiences, there is no integrated set of conceptual tools for thinking about the games. Thus, game design, as a discipline, requires a focus on games in and out of themselves. As Social theorist Clark C. Abt states “A game is a particular way of looking at something, anything”; a phrase that can be an inspiration of how game design can be seen.
- **Game Theory:** a valid analytical tool for the approach of digital arts, along with well-established concepts such as story, plot and character, which apply in computer games, interactive drama and hyperfiction.
- **Gameplay:** is the overall interactive relationship and experience of the player regarding the game (video game), defined by elements such as the rules, the limitations, the goals and steps to achieve and overcome and the plot of the game.
- **Global Fog and Glow Effect:** Image effects were used on the first and second level. On the first level Global Fog was used for the entire game, and at the close up ending animation Glow Effect was used for the second camera. On the second level, Glow Effect and Global Fog were used for the entire game. Glow Effect and Global Fog along with the smart use of lights, gave a mysterious atmosphere to the game.
- **Golden Bubbles:** The first level of the video game is based on the poem “L’amour et le crane” where Love humiliates and laughs at the Skull’s sentiments by blowing bubbles that float and break in the air, resembling the soul dying from love. The environmental structure as well as the synthesis of the world is based on the fact that the player has to collect a certain amount of **golden bubbles** (4 of them) in order to listen to the recitation of the poem. No matter which bubble the player will take and no matter when the player will take the bubbles, as soon as he collects the first one, a predetermined recitation of the poem will be heard. The bubbles should have contained something inside, in order for the player to be able to understand that he has to collect them. Initially, the idea was the bubbles to contain words from the poem, like “love”, “skull”, “fragile” etc. However, the final choice was influenced and inspired by the title of Charles’s Baudelaire collection of poems “Les Fleurs Du Mal”; the bubbles would contain flowers, and specifically, orchids. **See also collectible object.**

- **Graves:** as a symbol of death.
- **Hypertext:** Hypertext is text which is not constrained to be linear and contains links to other texts. The term was coined by Ted Nelson around 1965.⁸⁸
- **Image Effects:** digital effects were used in the game, mostly with the use of Image Effects which is one of the basic tools that was used to give a different image to the game on both levels.
- **Imagination:** As Michelle Facos, declared in the book “Symbolist Art in Context”, imagination is an almost divine faculty which perceives at once, quite without resort to philosophic methods, the intimate and secret connections between things, correspondences and analogies”. The imagination is the most important element on the creation of art. Society is looking at creative ideas with increased appreciation and especially in the domain of game design, creative ideas are seek to be found and appreciated throughout the world. Regarding the visualisation of Baudelaire’s poems, after reading the analysis of the poems, imagination had functioned as the catalyst factor in terms of representing the poems in an interactive and virtual environment.
- **In-depth Interview:** An in-depth interview is a conversation with an individual conducted by trained staff that usually collects specific information about one person.⁸⁹
- **Inspiration:** Video game designers draw inspiration from film, poetry, drama, music and art, and take advantage of using these different mediums all within video games. Poems had always been a subject of inspiration and representation by other different kinds of art; however a big part of this thesis deals with traditional poetry as a means of inspiration for digital art, and vice versa. Since games have based their story and structure through poems, and poems have been inspired by video games, we can assume that poetry and video games are not two alienated in connection subjects. Poetry can coexist with digital games and one can easily affect the other, from the inspiration process till the creation.
- **Interaction/Interactive/Interactivity:** the element of human involvement and interaction makes video game creation one of the most complex forms of art, since they are not complete without that symbiotic connection. This is what sets games apart from other mediums. Regarding the “Les Fleurs du Mal” video game, interaction was achieved through various

⁸⁸ "What Is HyperText." What Is Hypertext? Web. Apr. 2014. <<http://www.w3.org/WhatIs.html>>.

⁸⁹ "In-depth Interviews." In-depth Interviews. Web. Apr. 2014.

<http://caps.ucsf.edu/uploads/goodquestions/section3/3d_indepth.html>.

codes that were written for several movements within the game. The most essential interactions that have been made were firstly those of the flower collections in both levels, the boat movement and of the poem's recitations following the collection of the flowers by the player.

- **Intro:** In most video games, before the player is ready to play, an **intro** is presented, where the player can understand what the story, mission or purpose of the game is. Nowadays, a lot of video games include a long cinematic intro, in which they captivate the attention of the player from the very beginning. In the specific video game analysed in this thesis, the intro of the game is small and minimal. To illustrate, the scene opens and you see the boat with the lantern's light on it, the wavy sea and the purple sky when suddenly the black birds start flying low from the horizon and then spread to the sky, while the title appears smoothly just above the sea: "Les Fleurs Du Mal".
- **Invisible Walls:** invisible walls as well as **loading screens** imply kinds of artificial barriers that are common in linear level designs. However, a mistake observed in some of the sandbox games (non-linear narration form of games) is the limits that some game designers put with the use of invisible walls in order to preserve the used space of the game. By doing this, they trap the meaning of the word "nonlinear" and contradict with the linear narration game which is full of invisible walls or - in other words - limits. Regarding the use of invisible walls in the video game "Les Fleurs du Mal", in the second level which is based on the poem "Un voyage à Cythère" and the narration that is used is Free-roaming – Sandbox, there are some invisible walls that prevent the player from falling in the sea or to parts of the game that are not reachable or playable.
- **Les Fleurs du mal (Video Game): first and second level:** The video game "*Les Fleurs du Mal*" is named by the poetry collection of Charles Baudelaire and consists of two levels and each one is based on a different poem of the poetry collection. Specifically, the **first level** is constructed according to the poem "*L'amour et le crâne*" and the **second level** according to the poem "*Un voyage à Cythère*".
 - **The intro of the game:** As a general image of the game I tried to make it as simple as possible. I had included the dark sea, the boat, the horizon and the dark birds flying in a foggy and mysterious night, while the title was appearing through the horizon and above the sky.
 - **The first level** is based on the poem "L'amour et le crane" and the narration that I used is Linear. The environmental structure as well as the synthesis of the world is based on the fact that the player has to collect a certain amount of the golden bubbles (4 of them) in order to listen to the recitation of the poem. The narration is linear because no matter which bubble the player will take and no matter when the player will take the bubbles, as soon as he collects the first bubble, a

predetermined recitation of the poem will be heard. The player is free to go around the small island and explore the environment but except from exploring around the environment with the boat, the player doesn't have a lot of other things to explore rather than collecting the bubbles to proceed and fulfil the recitation of the poem.

- **The second level** is based on the poem “Un voyage a Cythère” and the narration that I used is Free-roaming – Sandbox. The environmental structure is open world where the player is free to observe the island the way he/she wants. The level is accomplished when the player collects all the flowers called “Sempreviva”, but with no specific order. The poem is about the island “Cythera”, so the world should be vast and ready to be explored. There are some invisible walls that prevent the player from falling in the sea or to parts of the game that are not reachable or playable. The player can move around the island and collect each “sempreviva” he/she wants in order to listen to the specific part's recitation of the poem.
- **The visualisation of the first and second level:** The environment of the first and the second level was consisted of a vast sea (dark murky waters) and a suffocating night sky being reflected in the dark waters. On the *first level*, in the middle of the sea, a small sharp rock was placed and Love was seated on a Skull. All around Love and the Skull were mountains with dead trees and mysterious flowers. The collectible object of the first level was a bubble with a flower inside. On the *second level*, “Voyage to Cythera” is clearly stating a voyage to the Greek island “Cythera”. A heart with wings that flies next to you is the representation of Baudelaire's heart according to the poem. The island is a barren land with a few houses and no people, where the player can freely observe the area and collect the flowers called “Sempreviva” in order to listen to the recitations of the poem.
- **Light Effects:** On the first level I used lights in every bubble containing a flower, so as to lighten the flower. Fireflies that were flying at the beginning of the first level had a glowing texture as well as a yellow light parent with them, so as to shine on the path they were flying. The light effects increased the dramaturgy of the second level. I added lights in the houses on the hill as well as light effects (flares) animated as a sign of souls on the cemetery, fire with light on the old port, as well as fires with lights on the torches of the path. Low lights were used around the hanged man, inside the garden (around the roses) and at the stairs. The lighthouse at the beginning of the level was lighting all the scene of the old port giving from the very start of the game a mysterious touch.
- **Loading Screens:** they entail kinds of artificial barriers that are common in linear level designs.

- **Locked Areas:** in-game limitations that imply some restrictions in the game environment, imposed by a game's linearity.
- **Love:** The poem “The love and the Skull” was about a ridiculous game between Love and Skull(man), where Love humiliates and laughs at the Skull’s sentiments by blowing bubbles that float and break in the air (resembling the soul dying from love). Accordingly, **Love** along with the Skull is one of the principle characters of both the poem and the video game. Love was imagined as a female figure like the ones of Alphonse Mucha in the Collection: the precious stones (Ruby) in a combination with the painting of Salvador Dali of Mrs. Mary Sigall in 1948. The result of this inspiration was to create a red hair woman dressed in a red dress, with a white face, big red eyes and lips, as well as a hat on her head, as the representation of Love. It had been created an image of a woman with a glance full of irony and apathy while she laughs and blows in the air bubbles that glow everywhere in the environment.
- **Minimal:** a minimalistic synthesis regarding to the intro of the video game “Les Fleurs du Mal” which would include the most important elements of the game. The most important element was the dark atmosphere along with the wavy sea, the rain and the title of the game “Les Fleurs Du Mal”.
- **Models:** For the creation of the models in the game *Autodesk Maya* was used while *Photoshop* was also used alternately with *Maya*, for the texturing of the models. A lot of models that were designed and tested in the environment were not used in the actual game due to lack of space, place, and time or even due to the change of ideas regarding the structure of the game. The first models made for the first level were the bubbles and the flower. Then, some dead tree models were placed on the mountains and the models of Love (a lady in red) with the Skull (I placed her behind the skull) were combined. In addition a flock of birds was created flying above Love and the Skull. The lantern that is located on the boat was also made. On the second level, the old port’s houses and fish markets around the port of Cythera were created, followed by the houses, the markets and the taverns, as wells as the dock where the player is placed once the game starts. Moreover, the most repetitive element on the island has been created, that is, the stairs. The torch was one of the smallest objects been created, so as to duplicate it many times, fill it with fire in Unity and use it to light up the paths in the game. The flower called “Sempreviva”, the collectible object, had been created many times till the final result in Maya. The two churches (small and bigger) were created with low polygons as well as the graves and the hanged man. The model that was created within a month, but had never been used in the game, was the principal character: a character of the 18th century, with long grey hair, wearing a costume, typical of that era, boots and a long coat.

- **Narration Forms on Video Games:** Digital games involve plot and narration as movies and books do. Narrative is one of the most important elements in the structure of the game. Speaking about narration forms on a subject such as video games, we certainly don't speak about dialogues and story plot but mostly about nice frames and appearance of the game. It is, most of the times, pre-figured and the construction of the environment is based on that, in order for the construction to get started. There are two kinds of narration: **Linear** and **Non-Linear (Open world and Sandbox)**, based on the structure of the world of a video game and their main difference is in the vast world of the nonlinear and in the controlled and certain (exact) world of the linear. Both kinds of narrations (Linear and Sandbox), serve different purposes depending on the game designer's opinion and choice. It is not a question of which narration is better, but of which one suits better for your game.
 - **Linear narration games:** In Linear games the story is the most important element, combined with gameplay elements and overall design. Linear narration games are more like books or movies. There is a certain story where all the events need to be played or "seen" in an exact order. You will rarely have unlimited options to observe and play the game. You are usually guided to specific parts of the game, where you have to find clues or hints that will guide you to the next steps and finally at the end of the game. Your character is constantly involved in the main plot or mission. Linear gameplay is still widely popular because it facilitates the telling of a story through scripted events, and can create intense and fun scenarios for the player to experience. To sum up, linear gameplay's narration is already pre-determined and the player doesn't have the freedom to explore whatever he/she wants. The stages as well as the story and plot of the game are specific; therefore the player will do what the game designer has chosen for the game's plot. It is appropriate for small budget and also small team's games. Games such as 'Resistance': 'Fall of Man', 'Call of Duty 4', and 'Half Life 2' are well known for employing this style.
 - **Non-Linear Narration forms: Open world and Sandbox:** An **open world** is a type of video game level design where a player can roam freely through a virtual world and has been given considerable freedom in choosing how or when to approach objectives. The term 'free roam' is also used, as is '**sandbox**' and 'free-roaming'. '**Open world**' and 'free-roaming' suggest the absence of artificial barriers, in contrast to the invisible walls and loading screens that are common in linear level designs. An 'open world' game does not necessarily imply a sandbox. "**Sandbox**" or "Free-roaming" narration is for vast world games where the player can go almost everywhere and explore the game as he/she likes. In some open world games the player can modify the world in accordance with his/her choices and actions. In general, open world games still enforce some restrictions in the game environment, either due to absolute technical limitations or in-game limitations (such as **locked areas**), imposed by a game's linearity.

Open world narration games have huge worlds, and their advantage is that they allow the player to explore them as well as to accomplish the level or the whole game in the order he prefers. The disadvantage on building a world based on a nonlinear narration is the lack of content as well as the limits that some game designers put in order to preserve the used space of the game. By doing this, they trap the meaning of the word “nonlinear” and contradict with the linear narration game which is full of invisible walls or - in other words - limits. ‘Open world’ (sandbox) narration games are games like ‘Minecraft’, ‘Grand Theft Auto (series)’etc.

- **Narration forms for “Les Fleurs du Mal” video game:** In the game, both narrations were chosen in order to examine and comprehend both of them. Linear narration serves better the poem “L’amour et le crane” in the first level due to the fact that you have to listen to the recitation of the poem from the beginning no matter in which order you may collect the bubbles. In the second level, Sandbox narration serves better the poem “Un voyage a Cythère” because the poem speaks about the island Cythera and the player has to be free and able to seek around the island and find the flowers called “Sempreviva” in order to listen to the recitations of the poem and to go around in order to explore each part of the island that the poem speaks about. **See also “Les Fleurs du Mal”- the video game.**

- **Narrative:** A narrative is any account of connected events, presented to a reader or listener in a sequence of written or spoken words, or in a sequence of (moving) pictures.
- **New Media Art:** New media art is a genre that encompasses artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games, computer robotics, and art as biotechnology, etc.
- **No sex organs (genitals):** it represents the problematic sex life of Baudelaire who had relationships with both men and woman (namely one), thus the castration of the hanged man in the video game is a symbol of Baudelaire’s sexuality.
- **Orchidea:** After the rejection of the idea of having carnivorous plants inside the floating bubbles, there was a need for a flower more elegant: hence I started searching for orchids. The word “orchidea” according to the Greek language dictionary of Babiniotis means: “the orchid [orxidea] O25a: name of tropical or subtropical ornamental plants: orchids Cultivation. || The flower of the orchid: A bouquet of orchids. [Acc. antd. <France. orchidée <lats orchis <Greek. testicle (from the shape of the root) to have an impact; he Greek. orchidion parks, the testicle]”. It was the most appropriate flower to be based on regarding its design and to make

my own flower for the game, which I called: "The flower of evil". After trying several styles of flowers, a simple model was created that reminded of an orange orchid.

- **Particle Systems:** Particle systems with glowing effects and colours were added in the flowers on the mountains around the sea as a magic effect.
- **Poems of Baudelaire-two poems from his poetry collection "Les Fleurs du mal":** From the poems of C. Baudelaire, I decided to choose two from the collection "*Les Fleurs du Mal*". The first poem was "*L' Amour et le crâne*" and the second one was "*Un Voyage à Cythère*". The most important reason for choosing these two poems were the dominant emotion of love combined with the ephemeral in the first poem and the emotion of self-trapping and the feeling of catharsis through the redemption of death in the second one. These two poems were powerful in meaning and their representation had started by the idea of building environments according to these sentiments. One of the main efforts was to transfer emotions created by the reading of poetry, in the virtual space and with interaction, exploring different regenerative emotions.
 - **"Les Fleurs du mal":** *Les Fleurs du mal*, or *The Flowers of Evil*, is the most famous book of the nineteenth-century French poetry and one of the most famous in the world literature. Two editions of *Fleurs du mal* were published in Baudelaire's lifetime; one in 1857 and an expanded edition in 1861. The poems, which were revolutionary in their intermixtures of the sordid and the beautiful, reflected a spiritual extremity that the modern era has long savoured, one both hell-bent and heaven-storming. The *Flowers of Evil*, the main work of Charles Baudelaire is a collection of over a hundred poems. Upon its release, the collection of Charles Baudelaire is frowned upon and criticised, something which earned him a summons to court. Bad reactions were caused by the *Flowers of evil* due to which Baudelaire was convicted of public indecency; more specifically he was convicted of "offending public decency, morality and religious morality." He was sentenced to 300 francs fine and was obliged to remove six poems from his collection.
 - **"L' Amour et le crâne" /"The love and the Skull":** the poem was about a ridiculous game between Love and Skull(man), where Love humiliates and laughs at the Skull's sentiments by blowing bubbles that float and break in the air (resembling the soul dying from love). Baudelaire's poetry embodies the myriad of possibilities that life and death have to offer, like pleasure with pain, ugliness with beauty. According to the book of F.W. Leakey, the poem "Love and the skull" is cognate with the poem "Sonnet d'automne" because in both poems the poet is seeking consolation in tenderness alone in a trial to forget the terror of death. His mind cannot forget his sinful life. "The God of love is again

shown (or is seen by Baudelaire, in his interpretation of an old engraving), as an enemy rather than as a friend of Man.”[...].

- **“Un Voyage à Cythère”/“A Voyage to Cythera”**: In the poem “Voyage to Cythera”, is obvious that the self- disgust of C.Baudelaire is closely related to his failure to approach and respect women, while the depth of his **disgust** may derive from the psychical relationship with his mother. This ‘voyage towards Woman’ did at times fill him with self-disgust. He saw himself as the Hanged Man, the Corpse, as a flesh condemned to Hell, divorced forever from Paradise, and praying only for the courage to view himself and his failures clearly. The “Voyage to Cythera” also recognises that her island (Venus Island) was once the ‘Isle of sweet secrets and the heart’s delight!’ His poetry covers the range, and within it there is always the possibility of tenderness, gentleness, beauty in relationship, of ‘those vows, those perfumes, those infinite kisses’ of the Balcony, that might “be reborn, from gulfs beyond soundings, as the suns that are young again climb in the sky, after they’ve passed through the deepest of drowning”. The poem “Voyage to Cythera” is clearly stating a voyage to the Greek island “Cythera”. The poet had never been to Cythera, but he chronicles the journey as if he was there, staring at a barren land, which he knew only from the memories of the songs and from the pleasures as being the island where Venus was born. The island is a place full of pain, death and decline.
- **Poète Maudit/ “Cursed Poet”**: The term was coined by Paul Verlaine and refers to Baudelaire as being the paradigmatic *poète maudit* due both to the perception of his poems during his era but also to his life.
- **Poetry**: a) According to the dictionary of Greek Language: i. the poesies (create/making), construction, creation, production ii. Poetic composition; poem. In addition, according to Jorge Luis Borges, “Poetry is the expression of beauty through words elaborately woven together”, while according to Thomas Grey “poetry is thoughts that breathe, and words that burn”. Poetry is a jumble of emotions, thoughts, ideas and messages. It is a way of expressing love, lust, passion passing through the form of words and phrases. In the specific research, traditional poetry will be dealt as a means of inspiration for digital art, and vice versa.
- **Popular Culture Phenomenon**: refers to gaming as a popular activity that has completely penetrated all the western societies as one of the most important manifestations of commercial entertainment. As a pop culture phenomenon fine artists include video and computer games in their works ever since they existed.
- **Profane Objects**: the objects of art emerge from being perceived as different from **profane objects** and it can be argued that this process is similarly based on rules. As Boris Groys has

shown in his famous examination of the concept of the new art, we are only able to identify works of so-called “high” art based on processes that generate a difference between the **profane world** and the realm of art. He states that “the less an artwork differs visually from a profane object, the more necessary it becomes to draw a clear distinction between the art context and the profane, every day, and non-museum context of its occurrence.

- **Profane World: see Profane Objects.**
- **Purity:** Besides that white painting reflects instead of absorbing the heat during the summer months, according to the old sayings and perspectives, the white painted stairs and buildings in the Greek islands resembled purity from diseases such as plague.
- **R.P.G. Games/ RPG genre (Role Playing Game):** commonly referred to as role-playing game or RPG, as well as computer RPG or CRPG is a video game genre where the player controls the actions of a protagonist (or several adventuring party members) immersed in a fictional world and where open-ended gameplay is more common. A common criterion for whether a game is an "RPG" is whether the game has a complex storyline, and whether the character goes through different places, fighting bosses and communicating with both friends and enemies.⁹⁰
- **Sempreviva Flowers:** The second level is based on the poem “Un voyage a Cythère” and is accomplished when the player collects all the flowers called “Sempreviva” and goes to enter the church up in the hill; sempreviva flowers are a collectible object for the second level. The featured flower of Cythera is the flower called: “Sempreviva”, which means (Sempre Vivere: leave forever). The main idea was to “grow” Semprevivas, in specific parts of the island where the player could collect them; the world should be vast and ready to be explored. The player has to move around the island and collect each “sempreviva” he/she wants (with no specific order), in order to listen to the specific part’s **recitation** of the poem. For each specific Sempreviva that will be collected, a particular and suitable recitation will be played. There are 10 Semprevivas in the game: as many as the recitations are. **See also collectible object.**
- **Skull:** The Skull is one of the main characters of the poem and therefore of the video game as well. According to the poem is humiliated by Love, so that he doesn’t care about the consequences of her love in his mind, body (and bones), hence the image that was created was that of a terrifying pale skull placed beneath Love, as a way of humiliation and obeisance from Skull to Love. Instead of eyes the Skull has light inside his eye sockets and a rock texture so

⁹⁰ "Role-playing Video Game." Wikipedia. Wikimedia Foundation, 05 Dec. 2014. Web. 1 Apr. 2014.

<http://en.wikipedia.org/wiki/Role-playing_video_game>.

as to be seemed that it is the extension of the rock in which it will be placed (stable old figure of death). The first complete idea was of a huge rock where the Skull is placed and above it Love is sitting and having her long red dress to be blown by the wind, covering almost the half of the Skull's head.

- **Soft Shadows:** Soft shadows were used for all the items that were illuminated, to seem more realistic.
- **Sound Design:** Sound design in video games is one of the most important elements and also a factor that determines virtual reality's authenticity and adds a stronger atmosphere in a game. The sound works as a dominant factor also in "Les Fleurs du Mal" game, because the main characteristic of the environment that is inspired by the poetry of Baudelaire is the combination on the first level of sound and scripts (written poem) and on the second level of just the sound. For the sound there were recitations of the poems conducted by two people.
- **Sound Poetry:** *Sound poetry is an artistic form bridging literary and musical composition, in which the phonetic aspects of human speech are foregrounded instead of more conventional semantic and syntactic values; "verse without words". By definition, sound poetry is intended primarily for performance.*⁹¹
- **Staircase/Stairs:** The most repetitive element on the imaginary island in the video game's second level. The island's exploration starts from the port and with the use of stairs, it is rising up to the other elements of the game. The repetitive use of stairs is justified in the video game's environment as it is common in islands, to have stairs everywhere as it is convenient for moving. The stairs are made out of stone and they are lightly painted with white colour, as it is accustomed in all the Greek islands, resembling **purity**. Symbolically, a **staircase** often holds significant meaning. In dream analysis, staircases often suggest a journey. If one ascends the stairs that journey is probably positive, hopeful, or purposeful; however, if one descends the stairs that journey might be negative, confusing, or depressing. Staircases are a frequently used symbol in art, specifically cinema. Narrative film has used the symbolic staircase from its birth, and some of the most famous film scenes are set around or on a set of stairs to enhance a scene's meaning with this widely used and easily usable symbol.
- **Starry Night:** In the game, the sky is not sunny as it is represented in the poem, but a starry night sky; accordingly, the colour of the sea is not bright blue, but dark and deathly. In this way, a strong sense and feeling had prevailed eased by the dark sea and the starry sky, where all the stars were reflected in the water. The concept of forfeiture and death is evident

⁹¹ "Sound Poetry." Wikipedia. Wikimedia Foundation, 19 Mar. 2014. Web. Apr. 2014. <http://en.wikipedia.org/wiki/Sound_poetry>.

throughout the poem and the background couldn't be in bright colour but rather in dark and mysterious.

- **Swim:** The first idea on the first level regarding the actions of the protagonist was to put the player in the water so as to **swim** and collect the bubbles with the flower inside. Swimming may imply a potential slow and suffering death.
- **The Symplegades:** An element that I added at the end of the construction of the game was the moving rock that was opening and closing immediately, something that is used to prevent the pass unless you succeed collecting all the bubbles. The idea came to my mind after reading the myth of Jason and the Argonauts of "The Symplegades", which were the "Clashing Rocks" through which the Argo had to pass in order to enter the Hellespont. They were moving randomly about in the sea, crashing together and crushing ships between them.
- **Torch:** The torch was one of the smallest objects that I created, so as to duplicate it many times, fill it with fire in Unity and use it to light up the paths in the game.
- **Trees:** myrtle trees as part of designing the island of Cythera.
- **Unity game engine:** is a game development ecosystem, a powerful rendering engine fully integrated with a complete set of intuitive tools and rapid workflows to create interactive 3D and 2D content; easy multiplatform publishing; thousands of quality, ready-made assets in the Asset Store and a knowledge-sharing community. Using Unity, the interaction was of my main purposes. Therefore in order to start the interaction between the environment and the player, I wrote **codes** used in the environment for the achievement of different actions at each time.
- **Vast Sea/Purple Dawn:** The background environment was created based on the **contrasting moods** that C.Baudelaire had in his poems. The image of death being humiliated by Love and their unequal but yet romantic union, were sketched in my mind as having the background of a **vast sea** and a suffocating purple **dawn** being reflected in the dark waters. The environment of the first and the second level was consisted of a vast sea (dark murky waters) and a suffocating night sky being reflected in the dark waters. On the first level, in the middle of the vast sea, a small sharp rock was placed and Love was seated on a Skull. All around Love and the Skull were mountains with dead trees and mysterious flowers.
- **Venus:** He refers to Venus as the goddess born on the island of Cythera. This 'voyage towards Woman' did at times fill him with self-disgust. He saw himself as the Hanged Man, the Corpse, as a flesh condemned to Hell, divorced forever from Paradise, and praying only for the courage to view himself and his failures clearly. The island is a place full of pain, death

and decline. However, the “Voyage to Cythera” also recognises that her island (Venus Island) was once the ‘Isle of sweet secrets and the heart’s delight!’

- **Virtual Environment:** as a term according to Gigante (1993) defines the experience of interacting with a virtual environment; the basic characteristics of virtual environments seem to be three-dimensional graphics and a model environment that represents a location from real life or an artificial structure.
- **Virtual Reality:** is a submerged, multi-sensory experience; characterised by the illusion of participation in a synthetic environment rather than merely external observation of such an environment; is a tool which can give new dimensions in poetry as well as different dimensions in the same virtual reality as a means of representation of ideas and emotions.
- **Virtual World:** an interactive virtual environment where the user has the ability to travel, explore and live different experiences, depending on the subject that the developer has decided to give to the virtual world.
- **Visualisation:** The term is used to graphically describe (as opposed to textual or verbal) communication of information (e.g. data, documents, structure). In this thesis, the visualisation of Baudelaire’s poems was the main purpose and was conducted through the transportation of poems (fantasy as an element) into the virtual environment and the examination of the immersive and performative potential of new media (video game platform) for representing poetry among text, image and sound in an environment suitable for interactivity. The basic idea for the visualisation of the poems was reading the analysis of each of the poems so as to understand and foresee the hidden messages that Baudelaire wanted to pass through his poems. After reading the analysis of his poems, my imagination had functioned as the catalyst factor in terms of representing the poems in an interactive and virtual environment.
- **Water:** The first idea on the first level regarding the actions of the protagonist was to put the player in the water so as to **swim** and collect the bubbles with the flower inside. The dark murky waters symbolise and represent the chaos and mystery since the 70 per cent of the sea bottom has not yet been explored.

