

琉球大学学術リポジトリ

文学とデジタルメディアとのSynergyを求めて

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The Point of Intersection between Literature and Digital Media

Katsuaki TAIRA

How are we to best convey literary essences through the digital media? That is the question I have been asking for the past years. The answer lies nowhere near but the goal to achieve the fusion between the two seems ever so closer. In this essay I will continue to find the intersections between the two entities and find, once again I am ever optimistic despite the confession I already made above, the optimum space where the literary nuances are happily scooped and proliferated through the 1's and 0's of the invisible building blocks that are the unique denizens of the digital realm. Of course, it is unwise just to depict a nebulous literary castle through the imaginary literary residues without taking recourse to actual work by historical creative writers, that is those who actually exited in history. I will cite some well-known poems and then attempt to embellish them in a manner congruent with the digital media. Needless to say, there are myriad approaches one can take even if one has delimited his angles in the way I now just did. Without much dithering I must lay out the specific methods I will be adopting in this essay as I develop my argument on how to enhance and fuse the two apparently discrepant entities and help each other rise to the level where each will be optimally utilized and made an integral part of the interfacial window on the artistic world that is hypothesized to exist on another conscious plane. The methods will be often and possibly mostly technical relying heavily on a scripting language called Lingo, which is part of the programming components in a proprietary product Director. However, in a plethora of technical exegesis on the structure of new approach to break into the essences of literature, I intend to make not infrequent aesthetic excursions to delve into the unique pleasures of burying myself in unadulterated sheer beauty, the kind that was aptly expressed by none other than John Keats.¹ As I have attempted so

¹ I should have said a sentiment that is equivalent to the one described or exuded by John Keats, to be more exact. If I dare to deal with the arcane technical issues of constructing the digital-literary interface, I need to be accurate. The lines I have in mind are:

...thou hast thy music too,
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft

many times in the past, I will try to incorporate many media (not coincidentally that is the original meaning of the by-now inflationally circulated term multimedia), including graphics, both drawn on the computer and composed through the power of digital camera, text, needless to say every possible kind even comprehending the type that is defined as text in the program we will be dealing with as well as literary, sounds, not only the kinds usually categorized under sound effects but also the melodic passages usually referred to as music or sound clips, and videos, both controlled through the scripting language and thus incorporated into the program or at least associated with it through the language and the kind that exists independently of any exterior commands and establishes their own entirety on a stand-alone platform, as it were, in such a format as DVD and the so-called conventional video. Without further ado then let us plunge into the nitty-gritty world of pragmatic ratiocination in an attempt to hitch the two entities I have been referring to in this preamble in order to create synergistic dances on a platform that has, strictly speaking, yet to come out.²

Since we have quoted Keats' poem, let us work on his poetry in extenso to see how it can be extended and expounded upon with the help of various media. The following is an eleven-line segment from the same title already drawn upon in the footnote section.

Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,

Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn;
 Hedge-crickets sing; and now with treble soft
 The red-breast whistles from a garden-croft;
 And gathering swallows twitter in the skies. (from "To Autumn")

² Therefore, the foray into the digital-literary fusion is an attempt to construct the projected structure from a scratch, including the optimum foundation on which the two elements can safely and dynamically coexist in a manner that enhances each other's features on a plane that is expected to arise from the very synergy they are intended to form. The goal is rather lofty but we must start somewhere, even the attempt is indubitably ad hoc and seemingly extemporaneous.

Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells. ("To Autumn")

Before cogitating the plans to develop the multi-dimensional and media approach to the poem, let us consider the signficatory layers that have accumulated on this opus over the years. The tactic I am proposing may seem rather circuitous if you consider the ultimate objective I have proposed I am pursuing. But without a certain range of interpretational agreement no multi-layered platform can be established. Even though the next step I am embarking upon may seem lengthy and gratuitous, be patient and hopeful that deeper understanding of the work will necessarily develop into an overall schema that will be of a convenient auxiliary to laying out a groundwork needed to achieve the fusion of the kind I have been proposing. Now let us focus on the poem. It is an epitome of the Romantic sensibility in that the poem allows the subject who comes in contact with it every kind of sensual experience/frisson as variegated images are produced in synch with the conception and perception that take place in the latter's mind.³ The first line introduces Autumn as a personified image that greatly contributes to the well-being of people in general. Being seasonal nomenclature, it is duly granted a redundant but yet reconfirming identifier by the very first word "Season." However, the poem does not work on the conceptual level alone. Look carefully at the way each component of the line is constituted. Notice, first of all, the rhythm that insistently conveys the deeper and more intuitive significations that pullulate below the visible layer of the corpus. Actually, that is reverse reasoning. To be more accurate, we know there lies some primordial (and universalized, if I may run the risk of literary recidivism) stratum that crops up every so often without the subject being distinctly aware of it. Therefore, the only signs he can seize on to uncover that vast treasure-trove if he wants to tap into at least part of it is to re-cognize the cues bubbling out as rhythms, semiotic-semantic extensions and sensuous resonances.⁴

³ Granted that the subtlest nuances that impregnate the whole poem can hardly be accessible by dint of the multimedia that are supposedly the lynchpin of the inchoate conception I have and will be laying out in this paper, still the attempt to bring out the synergistic coupling between the two realms of the text and digital media seems more promising than ever. That being said, the remark of Paul de Man, in his commentary on Empson's grasp of Keats, resonates as an insightful perception into Keats' poetic aesthetics that needs to be fully grappled with before attempting any kind of the bold enterprise adumbrated in this essay:

The sorrow of his consciousness results most often in a reversal that takes him from a happy and immediate sense impression to a painful knowledge. His sorrow is that of the man who can know substance only as he loses it; for whom any love immediately brings about the death of what is being loved. (*Blindness and Insight*, p.239.)

⁴ It may be a little fanciful to suggest that Lacanian signficatory glissement (slippage/

Note, for example, the alliterations and assonances in line 1. There are so many of them integrated into just a tiny space that one wonders the architectural genius of the poet by merely looking at the rhythmic structure. The effects those rhythmic residues produce are numerous. One certainly is the kind of sensation that appeals to the subject's inner psyche by dint of the mellifluous rhythm that ineluctably sediments into the reservoirs of accumulated memories and clangors and rings the bell before it dissipates into the ever deeper layers of the subject's mind. But every component that is tightly integrated into the poem is accompanied with multi-faceted semio-semantic significations. The level of interpretation the consonantal mellifluousness tends to give rise to is also interlayered with the tactile and gustatory dimensions as the insistent intonement of the seasonal associations drives the dovetailed signifiatory totality ever deeper into the subject's psyche.⁵ The sensations created, therefore, through the ever-increasing dimensional approach engulf the subject and keep him in a state of suspended reality. In other words, reality becomes the world developed by the signs and sounds incorporated in the poem. Thus exposed, as it were, to the kaleidoscopic words tucked into the poem, the subject is willing to take in and float through the signs and sounds replenishing the artistic corpus. Although already implied in the overreaching comparison made in line 1 the move to generalize the titular entity, autumn, is further advanced in line 2. While autumn is referred to, implicitly at least, as the pervasive ambience to exude mists and produce fruitfulness, the tendency is expanded in line 2 as a definite personification of a kin to the cosmological entity, the sun. The role of the sun here is not only the life-giver that is situated in the center of the universe, at least as far as the solar system (and perhaps more appropriately the system that dominates the quotidian harmony) is concerned, but also the maturing force that causes all the subsequent phenomena enumerated in the poem to occur. It is an agent that triggers all-important events without which the titular entity loses its *raison d'être*. Therefore, structurally and exegetically speaking, tropical union between the two becomes one of the focal points in developing the

slide) is at work here but the way meanings proliferate throughout the poem seems to indicate that the old psycho/linguistic deconstructive hypothesis proposed by Lacan may after all be of more substantive nature than it has ever been regarded after its formulation decades ago. For an introductory discussion on the subject see *Post-Structuralism and Postmodernism* by Madan Sarup, pp. 1-29.

⁵ Imagine a setup in which even a modicum of mental and imaginative trammel is removed so that the free flowing associative and poetic energy becomes a reality, just the kind that is suggested by Sartre (although his may be going a little too far) as he is quoted in Philip Thody's *Roland Barthes: A conservative Estimate*: "Free, that is to say, to pass beyond the words themselves to the meaning they evoke" (p. 96).

conceptually rich poem that makes many circumnavigational forays into defining the titular entity. Once the cosmological hitching is complete, the author brings the reader back to more earthly manifestations of the title. Of course, since the conceptual totality expressed, or more accurately what is being attempted to be expressed through the titular being, is going to be ever elusive and indefinable without the very strategy used by the author in the poem, the perspective shift demonstrated here is absolutely essential. (At the same time, I must add in passing, the jump from the celestial universe to the terrestrial one promises a great opportunity to interpolate multimedia-aided epistemological enhancer because of the sheer scale of the visual possibilities involved. That is to be considered later.)

Once the reader's consciousness is brought down to earth, the poem starts to be inhabited with imageries that appeal to the sensuous perception of the reading subject. Look how the third line is preceded with the all too human sentiment of "conspiring." It is the conspiratorial work, with the original meaning with of course some accumulated implicational detritus, of the two—autumn and the sun—that fills this good earth with much that is pleasing to the senses. Aided with the mellifluous I the line carries along the by now drunken subject to the blissful plenitudes. The land is now celebrating the harmony aptly symbolized by the indistinguishable boundary between the artifacts and nature. Note how seamlessly the two entities come together as "the vines" loaded and blessed with fruit "round the thatch-eves run." In this typically Worthworthian, or I should say Romantic, rusticity the whole universe is fused together as if the prelapsarian paradise is regained right before the subject's eyes. Only that instead of the Biblical symbols, the present author embraces the Greek and Roman shorthands to suffuse the poem with the sense of bliss and plenitude. Even the biblical symbolic resonances are ambivalent. At best, the references made in these lines are to literary predecessors who even though they may have taken up biblical subjects were strongly influenced by the traditions the current author himself sides with.⁶ Granted that many imageries work on philosophico-religious level, what distinguishes this poem as a whole is its down-to-earth perceptual appeal. Note the lines we have been following. Most of the arguments made on the sensuous level fall within the category under which the subject confronting the poem can easily either feel

⁶ I have in particular John Milton in mind. In his fervor to express his deep religious sentiment, he undertook his magnum opus *Paradise Lost*; however, the Classical tropes he deploys in the poetic epic are inextricably spliced together with biblical episodes. One wonders if the Greek and Roman embellishments, which are supposed to be mere underpinnings to the entire structure, rather than the putative theme and the explication thereof that occupies the ensuing parts of the verse epic is more important.

or visualize them with the most basic means available to him. In fact the author makes sure that the images formed through the intricate weaving of simple terms find their mark in the deepest and yet most essential part of the subject's psyche and arouse the kind of experience that is totally familiar and sensual. It is not surprising, therefore, that the subject, consciously grasping the gist of the poem, suddenly checks himself noting that he is salivating after the imaginary fruit that has coagulated in the space between the text and his subconscious self. Because most of the images try to establish instinctual rapport with the subject's mind, they become an ideal candidate to render themselves to digital interpretations. Acoustic, visual variations on the original images can easily be multiplied in order for the reader to immerse himself in a world that is rife with the appropriate ambience.⁷ In that sense the two enterprises, i.e. the textual reinterpretation and multimedia/programmatically interpolations, can indeed be amply spliced together to achieve a meaningful level where the two synergistically attain a signficatory plenitude that is susceptible to the subject's intelligent semantic/semiotic reconfigurations. That argument brings us back to the poem, not only with the same trite take on it but with the new insight that comes with the realization that the almost instinctual reactions to the poem on the sensuous level are not a bathetic self-indulgence but a welcome ingredients in a whole new world that has emerged on the late twentieth century cultural-technological horizon. With that revolutionary awareness let us go back to the lines I have quoted above.

Now let us design a multimedia interpretation of the textual-digital world in which the two, hopefully, will be fused and synergized to provide an excellent opportunity to the viewing subject to take in more than he has been allowed to, both aesthetic and instinctual. To start off, let us consider the acoustic elements that will engulf the entire artistic space in the right receptive atmosphere. Needless to say, that is to be commingled with other variety of ingredients to attain the noble objective that has been adumbrated in the preceding argument. Since the music is to be played as soon as the presentation begins, I suggest the appropriate handler to trigger it would be

⁷ In this context it is not very strange that one is tempted to recall the ethos that dominated the much touted school of the Russian Formalists (I admit that it sounds rather old), except that Keats' poems are never completely superceded by the acoustic features that often become quite prominent, almost to the extent that they are, as the Formalists used call, almost "autonomous." A good source to reminisce about the old yet still valuable credo of the Formalists' would be Tzvetan Todorov's *Literature and its Theorists* among others. The insightful remarks that are deemed to be particularly relevant on Keats can be found under the title *Poetic Language: Russian Formalists*, pp. 10-28.

on prepareMovie.⁸ The following indicates a possible method to generate the music.

```
On prepareMovie
```

```
Sound(1).queue({#member:member("prelude-ambience")})
```

```
Sound(1).play()
```

If you want to modulate the pitch of the sound being played, you can do so by changing the property `rateShift`. But that comes with a price. Changing the same property entails the sound being shortened or lengthened. In other words, the pitch shift, in this very primitive way, simply means playing the target sound either slower or faster in order to attain the desired pitch. If one wants to simply change the pitch and not the duration of the sound clip, he needs to resort to other high end sound editor that is capable of using algorithms complicated enough to interpolate or remove bits naturally enough so that the listeners can almost overlook the work done on the original sound. However, the modulation applied to the remains always there and no matter how complicated the algorithm used for the work, the residue can never be blotted out. In that sense, if one truly pursues perfection then he is better off using a sound originally created for the occasion instead of resorting to the `rateShift` property. That way, the pitch and duration can be assured to be adjusted to the values one really wishes. One can use already recorded music or create one that is specifically apt for the occasion. The advantage of using the former is that one does not have to devote enormous amount of time, or at least a duration of time enough to easily divert his attention from the current work he is focusing (which by the by is a very common occurrence rather than an exception) so that by the time he has created a piece that is congruent with the other parameters, he may have broken the flow of work sufficiently enough to rework the design strategy from a scratch. The time saved in this mode is, however, not totally an unmitigated bliss. One has to account for the copyright issues if he wants to be free of guilty conscience. Even if one simply overlooks those issues, they are bound to crop up when one is least prepared for unpleasant litigations. Then is that enough to drive one to create sound clips on his own? The answer depends on the resources he possesses. If he already has the right equipment to produce decent sound elements and he is either talented or able to obtain unstinted cooperation of someone talented to compose music, the answer to this dire dilemma will be yes. But in view of the

⁸ Of course, it is not to say that the `on prepareMovie` handler is the only possible handler to take care of the initialization of the target music. There are a number of possible signal interceptors to start the auxiliary music such as `beginSprite me`. But because the abovementioned handler is capable of capturing the message at the very beginning of the presentation after the viewer/player turns on the program, it is one of the ideal candidates for the designer to place the triggering code in.

workflow, which is absolutely essential to fulfill an overall design of the presentation, one needs to produce such context appropriate sound pieces in synch with the programmatic progress of the presentation. Unless one is not sure of expeditious production of sound pieces then composition of original music, wherever and whenever such needs arise, is not recommended.

Once the context appropriate ambient sound grabs the subject's attention, then the actual presentation is set to start. There are an infinite number of ways to plunging the viewer further into the depth of the aesthetic nirvana. One way is to thrust a series of images that are sure to wrap the subject in an ever-widening sea of poetic Elysium. Some suggested methods are as follows. First create an object to change the shown images in certain intervals. An appropriate place would be on a frame the playback head is to pass through after the start of the presentation.

On exitFrame me

ShowPctObj=new(script "showPctPrnt", channelNum, durationV)

ShowPct>ShowPctObj)

End

The adumbrated coding is a rather simplified version but the basic scheme should emerge. In order for the program to automatically shuffle through a range of appropriate pictures, an object is created. It receives a number of arguments from the sending script that are necessary to materialize the graphic elements in the designated channel and timeframe. Once the showPctObj is created, the actual display in the manner described above is accomplished by the mechanism encoded in the showPctPrnt script, a kind of script called parent. Now let us look at the basic operator in order to firmly grasp the fundamental scheme that underpins the series of actions. Because the receiving end of the operator script needs to reciprocate the request sent directly over to it (in this case the object producing command in the frame script) it is structured with the declarative handler on new me appended with the parametric signifiers ordered exactly the same manner as the arguments attached to the requesting line.

On new me, chnnelNum, durationV

PChnnelNum= chnnelNum

PDurationV=durationV

PInitTm=the ticks

PMemSffx=1

Return me

End

The strategy here is that the incoming arguments are stored in each respective

properties so that they can be used throughout the current script. Of course that is not an absolute requisite but through the brief (relatively speaking) history of programming storing values that are sent over from the calling script more often than not has proven to be a wise move, leaving a much wider array of possibilities for the editor to elaborate on the given script. In this case the channel number in which the given graphic element will be displayed and the duration for which it will remain within sight of the interactive subject are put in the two variables. If there are more properties that are declared along with the current script they need to be initialized as early as possible in order to avoid uninitialized variables, which usually result in programmatic failure. When the needed evaluations is complete the object created has to be returned either to the calling script or to the program itself, which presumably signals the identifier to the calling script so that it can access it right away or later on whichever is the case. Next the parent script has to be able to respond to the call made by the above handler; otherwise, the calling handler triggers a programmatic dysfunction because the calling message and the responding mechanism must always go hand in hand. Therefore, the expected coding for the proceeding lines of the current script would look something like the following.

```
On ShowPct me
If (the actorList).getOne(me)=0 then
(the actorList).append(me)
end if
end
```

This is a process to put the created object in a special list named the actorList. One might wonder why the display schema needs to involve this seemingly circuitous step to incorporate the newly created object in the said list. The answer lies in the way the whole program is designed. The actorList is defined as a global list, which makes it available throughout the program. That is part of the story, however. Another unique feature of the list is that once an object is put in the list it is susceptible to the message called stepFrame, which occurs every time the playback head moves across frames.⁹ The first line in the current handler checks whether the same object already exists in he

⁹ Frames are conceptual demarcation boundaries that act as independent scriptural units or when combined act as homogeneous unit to accomplish various programmatic functions. The frames are inextricably tied to the playback head which is another conceptual construct supposed to be moving across the frames to give rise to various actions such as animation, temporal scene change, etc. In a very important way, these two components constitute the basic structural/conceptual backbones of the program we are dealing with here.

actorList. The process seems innocent enough or even redundant but without the conditional line incorporated in the showPct handler the same object could be put in the global list as many times as the calling handler is evoked. If that happens the mechanism we are trying to build here will not only be faulty but potentially dangerous in that the same object existing in the actorList becomes susceptible to the same message in a manner that is quite unpredictable, leaving the whole presentation completely unreliable.

Once the said object is included in the actorList then it becomes, as I have already mentioned, sensitized to the stepFrame message. What it means is that the object can be endowed with a function to detect a certain target task that is supposed to occur after a certain interval. That is exactly the reason the current is created and put in the global list. The mechanism to detect the time laps can be described as follows.

On stepFrame me

If the ticks < pInitTm + 60 * PDurationV then

Exit

Else

Sprite(PchnnelNum).member = Member("prsnttnImg" & pMemSffx)

PInitTm = the ticks

PMemSffx = pMemSffx + 1

If pMemSffx > pMxImgSffx then

(the actorList).deleteOne(me)

go next

end if

end if

end

Although the coding of this particular handler seems relatively complex, it is rather simple and straightforward. All the property/variables used here are there just to increment the number they represent so that the member shift takes place smoothly without unnecessarily complicating the coding structure. But since the variables seem to give rise to a certain amount of abstraction it may not be unwise to look at the lines that constitute the stepFrame script. As I mentioned above, the on stepFrame handler is intended to measure the number of times the message has to be received before the conditional segment kicks into action. In other words, it works as a timer that allows certain coding to run only when a defined duration has elapsed. That should explain the first if clause that regulates the programmatic flow. The variable pInitTm is presumed to be initialized in the preceding handler above. If you look at the line that

relates to the variable, you notice that it is evaluated to the ticks¹⁰ at the moment the present object is created. Therefore, that very moment becomes a 0 time from which to calculate the lapse of time until the given action is generated. The actual time to wait is represented by the variable `PdurationV`, which has been evaluated to the argument sent over from the calling script. What the conditional line does, therefore, is to prevent the program from running until the tie requirement is satisfied. But once the target time arrives the alternative command runs and switches the sprite member to the next one, which is represented by the suffix in the concatenated member description. As soon as the members are exchanged, the `PinitTm` is evaluated to the current ticks to be used as the next reverential temporal point as the program waits to run into the member change line. Immediately after that comes the member suffix number incrementation. Because each time the member change command runs a different member has to be put into the target channel, adding 1 to itself becomes a handy mechanism to switch members one after another. However, member change should not be executed forever. Because of the number of members prepared to be exhibited in the designated channel, there has to be a line that regulates the maximum number of members before another command runs. In this case, the command to signalize the end of the graphic element display is represented by the comparison operator that checks whether the current suffix number is larger than the `pMxImgSffx`. If it is, then the object is removed from the `actorList` and the playback head is sent to the next marker.

The preceding schema is a brief explanation as to how the series of pictures are switched from one to another. Needless to say, as it is there is no sound element involved as the graphic components are shuffled through. Let us consider a simple coding to insert just that. There should not be a complicated set of functions to accomplish that. First, however, we need to decide when and in what setting to sound music or sound effects. Although we can imagine a whole set of variables to intertwine sound with the graphic components to make the presentation appealing to the player, one commonsensical denominator that should dictate the current consideration would be that the sound element is a kind that organically enhances the viewing pleasure of the player while it is seamlessly embedded in such a way that the insight into the artistic textual element the interfacing subject can hope to attain would be amply

¹⁰ The ticks is a notion that divides a second into 60 temporal segments. Therefore, rather than writing 60 ticks to express 1 second it is often more intelligible to multiply 60 by 1 to convey the same notion. Although the rule is by no means universalizable, it is always best to simplify the codes to create a presentation that is both robust and structurally more flexible.

multiplied through it. If that objective is vigorously pursued then true synergistic integration between the sound elements with other presentational components will eventually be achieved. For that purpose in mind then let us construct a good audio enhanced architecture that will aid the subject's appreciation of the artistic work as it weaves variegated conceptual images in combination with multi-faceted digital contents. The most simple audio-oriented architecture would be to continue the strain that has been let loose at the beginning of the presentation. Therefore, if one has already started it as in the example above, all you need to do is to make sure that the length of the music is at least as long as (in fact for a peace of mind a little longer than) the intended graphic presentation. Because the length of the presentation is determined by the values you put into the wait time variable that is used to regulate the duration for which each pictorial element is on the screen, creation of the sound clip needs to be coordinated with the overall manner of the series of the graphic presentation. If each one is to be shown for a different length of time than the other then they need to be first put together in the actual manner they will be displayed on the monitor before the actual total number of ticks to be arrived at. Once the duration in ticks is obtained you have a couple of choices to go about the production of the sound source. One, as I have again adumbrated above, to create a wave file of already existing audio file, whether on CD or tape or for that matter anything that can store digital files playable on sound producing mechanism. Two, again the reference is already made above, to compose the occasion appropriate music from a scratch, whether the kind rich in sound effects or the type usually considered as melodic strain. If you opt for the former then the choice is yours, although coming up with the right kind out of thousands of preexisting files may be nerve racking. And of course the issue of copyrights will haunt you to the grave if you intend to deliver the final product to the public. In that case you must obtain an appropriate authorization to use the music in your work. If all that sounds daunting then you always have another tack to take. As I already mentioned if you have the skills and talent to write and produce your own sound files then you can create sound clips that will truly enhance synergistic pleasures of the subject who is interfacing various digitalized contents.

Suppose you decided on using the preexisting files that may be appropriate for the presentation of the kind you have in mind. Then the coding to utilize them would be adumbrated something in the following manner. As we have already seen the initial ambient crating sound has been triggered along with the actual inception of the presentation. The sound that connects with the preceding ambient clip would somehow be the kind that dovetails into that composition at a level that in its turn

comments or sheds multifaceted layers on the textual content of the program. In order to realize such concatenation we need to go back and start over the same cogitation we almost attempted just a few lines back. If we agree that it leads to some mired circular irresolvable conundrum then we had better put ourselves on an elevated mental terrain where we will truly be able to come up with the seamless acoustic connector that functions to pull the entire aesthetic presentation tightly together. However, there is no such vantage point, or rather it is not easy to attain such a nirvana without tremendous expenditure of psychical energy, which in itself would be almost superhuman. Therefore, let us compromise and concentrate, for the moment, on the best interfacial coding possible.

If you intend to play the target files independently of the presentation that is being displayed on the monitor, you may as well resort to the parent script, which effectively produces an object that is encapsulated and works regardless of any other activity that is being deployed. But that may be rather counterproductive because what you are aiming at, or rather should be aiming at, is the kind that is deemed to enhance the viewing pleasure of the ambient, rather the main, graphic presentation that takes place before the player's eyes. With that in mind, let us come up with the most reasonable and most representative scripts that are needed to materialize the whole conceptual scheme we have been describing so far. Now, the intended sound should come after the initial one that is triggered by the movie script described above. In that sense, it could be either the kind that completely breaks away from that in mood or that somewhat continues the sentiment expressed by it. The choice either of one or the other depends on the overall atmosphere one aims to achieve not only by the sound element alone but in conjunction with the graphic elements and the sound clips—the synergy which I often referred to in the above argument. Unless that synergy is attained there is no point of combining the two (although there are obviously more than graphic and sound elements in the presentation, that to be understood) constituents of the presentation. Let us suppose that we have opted for the one rather than the other; in other words, let us not be snagged by the choice whether to go for one kind or another. For the moment for our convenience and scripts adaptability let us deploy codings that are flexible enough to meet the demand of any kind of sound elements. The following adumbrates the trigger mechanism that should go in tandem with the graphic representation. They are embedded in the above scripts despite the tempting suggestion that the ambient music could go on its own pace regardless of the graphics being displayed. The argument for it would not be so difficult to deploy. As already hinted at above, they should go in synch in order to maximize the graphic effect we are

seeking. Although there is a plethora of reasons to go for the synchronized presentation, let us be content with that verdict as a fait accompli and hurry on to the explication of the structure the proposed scheme would assume script wise. The method, or rather one of the two methods, that easily come to our minds is to trigger the target sound once the initial sound is played out or the graphic element starts appearing, whichever comes first. Now let us consider the latter case. Suppose the first graphic element is something that evokes the richness of the sensuous texture the poet weaves in the first stanza I have already quoted—such as mellifluous smoothness that arises from the interconnected structure of a series of tactile, gustatory words, then the sound element appropriately used would be named something like “RipeAutumnalAmb.”

```
Sound(1).queue([#member:member(“RipeAutumnalAmb”)])
```

```
Sound(1).play()
```

The right place to insert the above lines would be where the first graphic element is supposed in the exitFrame handler. That is, if the editor’s intention is to keep the just invoked sound to run through the series of graphic presentation. If that sounds a little contradictory to what I have just mentioned above before I deployed the current argument, it is meant to suggest merely that the coding used here is so flexible that any time a certain contingency arises the script can be modified and can be mended to accommodate completely variant possibilities. If you happen to demur to this argument then I will demonstrate what I intone. The same set of coding that has been used to trigger the uniform sound throughout the graphic presentation can be used, not surprisingly, to accompany each graphic element with a distinct sound in synch with that particular graphic. (Needless to say, the distinct sound can be repeatedly used on occasions that are completely detached from the current one.) The method to achieve that can be described as follows.

```
On stepFrame me
```

```
If the ticks<pInitTm+60* PDurationV then
```

```
Exit
```

```
Else
```

```
Sprite(PchnnelNum).member=Member(“prnttnImg”&pMemSffx)
```

```
Sound(1).queue([#member:member(“RipeAutumnalAmb”& pMemSffx)])
```

```
Sound(1).play()
```

```
PInitTm=the ticks
```

```
PMemSffx= pMemSffx+1
```

```
If pMemSffx>pMxImgSffx then
```

```
Sound(1).stop()
```

```
(the actorList).deleteOne(me)
go next
end if
end if
end
```

The above coding supposes that the first sound that accompanies the graphic element has been invoked along with the method that creates the object that controls the timing and member of the pictures. Needless to say, as the line inserted into the above script indicates, the sound names consist of a main body and a numeric suffix that will be incremented by adding 1 each time the graphic elements is changed. As you also might have noticed, the same suffix used for the graphic member is also used for the sound. It is a simple yet well-thought out method to achieve allocation of each distinct sound for each target graphic element. When the entire presentation, as far as the pictures are concerned that is, is ended the sound channel used for the accompaniment is muted as the self same object is removed from the actorList before the presentation is moved to another segment by the command go next. Now the entire scheme seems flawless and the kind that is very likely satisfies the need for the creation of the ambience for which this lengthy explication has gotten underway to begin with. But schematic perfection and actual effect that is likely to convey to the viewer are completely different. If you remember that the graphic presentation in the current segment is meant to take place relatively for a brief duration of time then the music/ sound FX accompaniment for each graphic element is likely to be somewhat unsatisfactory or even abrupt unless the sound components are specifically made for the kind of accentuation that is particularly effective in a momentary interfacing with the viewer. Since such interfacing tends to be risky in terms of really immersing the audience in the world that is to be deployed before their eyes on the monitor, it is well advised to devise two alternative means to circumvent the most bathetic disenchantment the viewer might be compelled to experience. One is to lengthen the duration that will be evaluated to in the parent script cited above. For instance, if the adequate length of time that is minimally necessary to immerse the viewer in the poetic world is deemed to be thirty seconds then the variable PDurationV in the line "If the ticks<pInitTm+60* PdurationV" has to be at least the amount desired. In other words, the coding expressed above is flexible enough to accommodate any such change without any significant transformation of the script devised in the beginning. Another method to circumvent the bathetic disenchantment referred to above is that the sound accompaniment that will go with

the graphic presentation is to be manipulated through another parent script that somehow runs independently and yet in controlled synchronization with the target graphics. That may sound almost similar to the one continuous sound clip that will play as the graphic casts appear and disappear through the prelude of the poem. But the present method is significantly different in that it does allow a group of sound clips to play in a certain order as the graphic elements come and go. In order to realize that environment you need to create another object that acts as an encapsulated switching module that controls the sound elements independently of both the main and the graphic presentations. In that case you can essentially utilize the same structure you have used to control the graphic elements except that member switches do not take place in the current script. To make things simpler, let me state the script in detail.

```

On stepFrame me
If the ticks<pInitTm+60* PDurationV then
Exit
Else
Sound(1).queue(("#member:member("RipeAutumnalAmb"& pMemSffx))
Sound(1).play()
PInitTm=the ticks
PMemSffx= pMemSffx+1
If pMemSffx>pMxImgSffx then
Sound(1).stop()
(the actorList).deleteOne(me)
go next
end if
end if
end

```

This is the script that controls the sound that goes in tandem with the graphic elements and yet somewhat independently of them. Notice that the value that is put into PdurationV can be changed depending on the needs of the occasion. One flexible solution to meet the "needs of the occasion" will be to use a variable in the script that invokes the parent script. For instance if a sound clip that is catered for one sequence of graphics is to last only 80 seconds then that can be easily accommodated by specifying the value to be as such by manipulating the parameter that is added to the end of the handler declaration in the following manner.

```

On stepFrame me, durationV

```

And needless to say, that value has to be put into the property variable in the main body of the script. Look at the following line.

`PdurationV = durationV`

This line indicates that the left side of the term is to be evaluated to the value represented by the parameter `duratonV`, which in turn represents the value that has been sent over from the invoking script. Because the value just initialized is to be used throughout the current script the line cited above needs to be inserted before the if statement. Although this strategy may not solve the issue of fixed duration for a whole set of graphic elements it may be effective to change that of different sets of graphics. That means if you want to vary the time during which many sets of music are to accompany corresponding sets of graphic elements all you have to do is to send over different values to the target script, which we are dealing with now. That may perhaps be a rather circuitous solution to the issue we have raised but considering the flexibility of the script, or rather the set of scripts, it is well worth taking that route to achieve the architecture we desire.

Before we get bogged down in the complexity of programming the text and the multimedia into one synergetic whole, let us go back to the original text and ponder upon other possibilities to deepen understanding of the text in combination with the contents we have trying to fuse with it. Look at the following stanza.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozings hours by hours.
(from the second stanza of "To Autumn")

Now the interpretation of the current stanza is in order. As you may immediately notices, Autumn is a maiden with a golden hair who watches over all the activities of the fall while the days become ever busier with harvesting and "cyder" pressing.¹¹ Of

¹¹ This type of mundane approach might draw some criticism from those who are wont to take delight in plunging, or rather immersing themselves, in the autonomous

course as the first line indicates the season is a time for plenty. In that sense it is a beneficent being that fills the granaries and keeps the farmers satisfied by making herself diffuse and permeated through every nook and cranny of the universe. That is why the second line, "whoever seeks abroad" will find the ever present Autumn smiling upon the fields and mountains with her bountiful smiles. As is obvious by now all the imageries used by the poet have something to do with the most essential sensory perceptions man is prone to exercising. The concept expressed by the sequential concatenation of such farm related terms as store, abroad and granary floor is enough to remind even the modestly passive reader to evoke the bustling activities of the harvesting and the olfactory and tactile sensations associated with them.¹² But what is curious and at the same time intriguing from an artistic point of view is that the poet renders the common and most banal scenes into something mythical by presenting a ubiquitous image/entity that presides over the whole phenomenon of the fall. Because of the ubiquity and her pervasive representations of all that is of the season the presence becomes more than a mere conceptual being. She is, as many readers must have experienced by now, transformed into an entity that everyone can feel within himself and, although somehow apart from himself, of part of himself through touch, smell and sight. This sense of identity or rather paradoxically the blurring of the line between the entity of the essence of the Autumn and all those who are under control of the presiding spirit of the fall becomes ever more pronounced, or once again paradoxically enough murkier as the lines progress. Who in fact is the agent that "Spare the next swath and all its twined flowers" with his/her hook? Could it simply be the harvester who is working in the field or could it be the comprehensive agent of the maturing of the crop or some other that transforms and transmogrifies from one being into another depending on the conceptual and perceptual angle the reader

aesthetic sphere that simple is, as exemplified by Blanchot's comments on Mallarmé: "...the speech of poems and literature, where speaking is no longer a transitory, subordinate, and customary means, but seeks to realize itself in a unique experience" (as quoted in *Literature and Its Theorists* by Tzvetan Todorov, p. 56).

¹² In Keats' poems, where various vivid images are effectively concatenated in a dazzling series of poetic effluences with their sensuous plenitudes, are enough to evoke the archetypal commentary made decades ago when Northrop Frye was at his height that the poet was "a medium for the transmission of archetypal myths and images" (quoted in *Psychoanalytic Criticism* by Elizabeth Wright, p. 74). Although drawing upon the archetypal critic may be rather outmoded, considering the school has gone out of fashion decades ago almost not to be heard ever since, the way Keats haunts the sensuous horizon of every single reader who delves into his aesthetic realm seems to justify the link I dared to make here despite the temporal hiatus that separates the three points in question.

happens to take at any particular moment? But for that matter the ambiguity persists from the first line of the current stanza, if we focus particularly on that stanza alone for convenience sake,) that is. Note what images overlap with the apparent personification of the Autumn as she is seen “oft amid thy store?” Could it simply be a maiden who is rejoiced over the plentiful harvest of the season? And the maiden is, on the conceptual level, dovetailed into procreative possibility through her equation with the bounty of the harvest? Or could it also be the heap of grain that is stored in the granary that in this context translates into the mercy of the goddess who is somehow associated with the Classical deity of plenty? The interpretive possibilities are indeed limitless. The question is how to capture the multilayered significations as well as nuances and realize or at least give rise to the right kind of textual amplification through digital media. Then we are immediately confronted with the daunting task of mimicking the ambiguity that is abundantly exuded throughout the poem. Is it really possible to create the overall atmosphere of open-endedness while maintaining the sensual textual overtones that are intuitively grasped by the interactive reader/player?¹³ Or more specifically, is it really possible to amplify the meaning over the lines that are as tangible as sensuous expressions are capable of conveying as the following lines?

And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozings hours by hours.

(Stanza 2 of “To Autumn”)

The truth is you never know until you weave the poem into the programmatic maze and attempt to fuse it with the digital contents that inhabit the presentational world in the resultant environment. That may sound rather irresponsible but let us not be discouraged. Let us rather plunge into the undefined territory where nothing is certain except the marks you put in there through deliberate strategy to construct self/activating system that either go into action spontaneously, as it were, or respond to the needs of the interfacing subject. Hopefully the end result will be something richer than the sum of the textual and digital contents. If we go about it with determination and with untrammelled imagination the work can be done.

¹³ Is it oxymoronic to add that the famed Keatsian aesthetic credo is at work here, the credo that goes something like, “if Poetry comes not as naturally as the leaves to a tree it had better not come at all” (from Keats’ letter as quoted in *The Mirror and the Lamp* by M.H. Abrams, p. 136).

Now since we are assuming that the scene that matches stanza 2 is a second phase of the presentation, a transition that enhances the natural textual shift may be in order. For that the following can be employed.

On beginsprite me

StartTimer

End

On exitFrame me

If the timer<60*3 then

Go the frame

Else

PuppetTransition 50, 2, 15, 0

Go next

End if

End

The coding that constitutes this script is presumed to be embedded in a scene where the last remaining graphical presentation is executed. The structure of the script, as you can see, is not that complicated. As soon as the playback head arrives at the current scene it sets the startTimer command to run. When that command is executed the next handler keeps the playback head to remain stationary in the same frame until the condition that is set forward within the same handler is satisfied. The condition, for the argument's sake, is stated as three seconds as the duration for which the playback head stays within the same frame, or in other words, during which the presentation is halted until the transition into the next segment is introduced. Now the transition that takes control once the condition I just mentioned is satisfied is made up of several arguments. The first one is the type, which in this case is accompanied by a dissolving effect, the second one duration of that effect, the third one the chunk size of each component that constitutes the whole effect, and the fourth one whether or not the transition is contingent upon the elements that vary between the start scene and the arriving scene the current transition bridges. As soon as the transition brings the interactive viewer to the present scene, then something like concretization of the text needs to take place. By that I mean the quality that evokes tactile and perceptual sensation that is almost reified and real. How do we go about it then? The process is complicated and the possibilities are multifarious. If we choose to opt for one approach that needs at least to bring the viewer to enter that concretized world in which he feels he is experiencing what lies within and without the line in question. How about a

momentary glimpse at an ambient graphical generalization followed by a video clip that is likely to make an association oriented to evoking the target emotions in the interfacial viewer? That may satisfy some of the requirements to create the synergistic confluence between the textual and the digital components. For the lack of better stratagem to bring out the conceptual schema here adumbrated, let us concentrate on the one that is rather haphazardly proposed.

Now once the playback head reached the target frame the viewer enjoys the context appropriate graphic, as the set up prepares him for the next perceptual concretization step. The simple modus to bring that out would be in the following manner.

```
property pAmbGrphCh
property pPosH
property pPosV
property pTrnsTyp
```

```
on getPropertyDescriptionList me
  pList=[]
  pList.addProp(#pAmbGrphCh, [#comment: "Ambient Graphic Channel", #format:
#integer, #default: 10])
  pList.addProp(#pPosH, [#comment: "Graphic Horizontal Value", #format: #integer,
#range: [#min: 200, #max: 400], #default: 300])
  pList.addProp(#pPosV, [#comment: "Graphic Vertical Value", #format: #integer,
#range: [#min: 200, #max: 400], #default: 300])
  pList.addProp(#pTrnsTyp, [#comment: "Transition Type", #format: #integer, #range:
[#min: 1, #max: 52], #default: 35])
  return pList
end
```

```
on beginSprite me
  sprite(pAmbGrphCh).puppet=1
  sprite(pAmbGrphCh).member=member("ambGrphPrImToPrCnc")
  sprite(pAmbGrphCh).loc=point(pPosH, pPosV)
  startTimer
end
```

```
on exitFrame me
```

```

if the timer<60*5 then
  go the frame
else
  sprite(pAmbGrphCh).puppet=0
  puppetTransition pTrnsTyp, 2, 15, 0
  go next
end if
end

```

Obviously the above coding needs a little explanation. First comes the beginSprite handler, (well, preceding to that there is in fact another one but for that later). The very first line sets the channel indicated by pAmbGrphCh puppet enabled. In other words, the command opens up the target channel for graphical presentation. Without the command there is no way to let a graphical element resides in the presentational space, thus it will remain invisible to the viewer forever. Because now that the intended channel is dedicated to the ambient image it needs to be assigned to a location on the visible space on the monitor, or rather programmatic interface to be more accurate. The location is defined by two coordinate points, which in this case are represented by pPosH and pPosV, respectively. (Needless to say, before the location is defined the channel is specifically filled with a member here designated as ambGrphPrImToPrcCnc.) Once all the presentational components are ready, the program embedded timer is started by the command that is rather self-evident. When the first step is taken the rest of the work is left to the next handler that intercepts signals every time the playback head moves across imaginary frames. The conditional clause within the exitFrame handler controls the way temporal lapse is treated. In this case it keeps the playback head virtually stationary until the time value of 60 x 5 is reached, which is 5 seconds. But when that condition is satisfied then the alternate lines take charge. First the puppeted state of the channel is reversed, which effectively makes the graphic element placed in that channel invisible because the vehicle, the channel, no longer exists. Then the presentation is brought to the new phase by the command go next. But before that line runs a scene transitional effect is invoked by the puppetTransition command. The parametric variable and values appended to the command are the type, duration, chunk size, and variance only or total type indicator of the transition, respectively. Now what may be rather curious about the entire scriptural setup is the way the property variables are introduced in the beginning of the script. In fact, variables are not only introduced but also presented to be defined before

the actual presentation begins. The handler `getPropertyDescriptionList` indeed allows the editor to prepare a user interface so that the person who is assigning a value to each variable does not have to enter inside the script itself. Since the variables are set prior to the presentation, (in fact each variable must be set to the default value that is embedded in the original script so that a certain value is automatically assigned to each variable), the program comes ready with necessary information as to how to deal with each property as the presentation starts. The interface is extremely user friendly. Each property is appended with a comment, which is an entry that summarizes what the property is about, so that a person who does not even understand the inner workings of the program can enter values that are automatically usable in the program. In some cases the values are even limited by the range parameter that is automatically translated into modular interfacial value setter, preventing the editor from entering values that are preposterously out of range.

There are other issues that need to be addressed concerning the script that will play a crucial role in the preliminary phase of the current presentation. But need to hurry on for lack of spatial limitations. Once the go command brings us to the next phase what are some of the possibilities that will mesh with the textual content displayed above? Granted that possibilities abound and there is no limit to the manner of elaborations that are feasible in a setup we have in mind. But say we opt for dovetailing video content into the current presentation. How can that be accomplished? Actually it is relatively simple in the program we are dealing with. All you have to do is to embed a related program that is specifically catered for video presentation mediated through Director. Although it may be necessary to go into details about the extra additional program that underpins the video presentation, let us give it a short shift and hurry on to the actual coding that is necessary to utilize the extra and the main program to embed target videos in an overall interactive digital environment. In order to bridge the preliminary scene, which we covered above, with the video segment we need a jump off point that allows the interactive viewer to achieve the necessary transition at will. A rather simplistic structure that accommodates that need can be adumbrated as follows.

```
property pInitClr
```

```
on beginSprite me
```

```
    pInitClr=sprite(me.spriteNum).foreColor
```

```
end
```

```

on mouseEnter me
  cursor 280
  sprite(me.spriteNum).foreColor=45
end

on mouseUp me
  cursor -1
  sprite(me.spriteNum).foreColor=pInitClr
  go marker("video")
end

on mouseLeave me
  cursor -1
  sprite(me.spriteNum).foreColor=pInitClr
end

```

As I already forewarned this is a rudimentary script that barely meets the needs of the present occasion. The `beginSprite` handler puts the initial `foreColor` value in the variable `pInitClr`. The strategy is deployed because the value needs to be utilized to bring the button color to the initial one whenever any relevant contingency occurs. The second handler responds to the `mouseEnter` move by setting the cursor to type 280, which is a hand pointer, and changing the `foreColor` value to 45. The shifting color is meant to remind the interactive user that the object under the mouse is indeed the trigger point he is seeking.¹⁴ And once the button is pressed and released then the next handler receives the signal and brings the viewer to the target segment indicated here as "video" after resetting the cursor to its default shape and turning the button color back to its initial one. However, if the interactive viewer decides to bring the mouse pointer out of the target jump off area, the next handler forces the cursor and the `foreColor` of the object to their initial ones, reminding the user that he is off target intentionally or not.

Once the scene shifts to the actual video segment, the presentation is

¹⁴ Additional popup message may be helpful. But for now any extraneous structure other than the kind that pertains to the conventionally agreed upon jump off setup is left out. But in case you must have the message appended to the action indicated, the best method will be to puppet a channel to allocate a text member to appear in it when the condition is ripe. If the same structure is going to be used a number of times, it may be a good idea to parameterize the message itself so that the same script can be associated with an unlimited situations.

controlled by a gamut of scripts. To introduce all the coding that pertains to the scene may not be realistic, seeing that the space is ever shrinking as I type on to explicate the programmatic structure that supports the visual interface. But several scripts need to be presented. First one is the actual workhorse that regulates the playback of the digital content. Although the following one functions in conjunction with other rather lengthy scripts, there is no denying that the one shown below is the main player that is mostly directly concerned with the interactions with the viewer.

on DoControl me

```
case ( the VideoCommand of me ) of:
```

```
  #Play:
```

```
    videoplay(sprite the videoSprite of me)
```

```
  #Pause:
```

```
    videopause(sprite the videoSprite of me)
```

```
  #Rewind:
```

```
    videoseek(sprite the videoSprite of me, the segmentstart of sprite the videoSprite of me)
```

```
  #StepForward:
```

```
    videopause(sprite the videoSprite of me)
```

```
    videoseek(sprite the videoSprite of me, the currenttime of sprite the videoSprite of me+30)
```

```
  #StepBackward:
```

```
    videopause(sprite the videoSprite of me)
```

```
    videoseek(sprite the videoSprite of me, the currenttime of sprite the videoSprite of me-30)
```

```
  #Seek:
```

```
    videoseek(sprite the videoSprite of me, the param1 of me)
```

```
  #PlaySegment:
```

```
    videoplaysegment(sprite the videoSprite of me, the param1 of me, the param2 of me)
```

```
  end case
```

```
end
```

As the name of the handler indicates it handles all the signals that are generated through the viewer's actions through the mouse and keyboard. What is convenient about the script is it is catered to handle all the possible demands the viewer makes on the navigational mechanism that is incorporated into the program. Look at the alternative reactive coding that is placed between the case conditional statements. It includes such fundamental navigational states as play, pause, rewind, etc. and each alternative is followed by context appropriate commands. That is, if any signal that corresponds to each alternative statement is detected by the above handler it is directly translated into an appropriate action without complicating the scriptural structure of

the entire presentation. In that sense the strategy taken here is both economical and effective as the editor tries to incorporate different videos each time such needs arise in a setup similar to the one we are envisaging. As is obvious by now, the control mechanism is equipped with sending the frames forward one at a time and backwards. So if there is any need to view the video with each frame as a still image the interactive viewer may do so by clicking on the relevant button. Another interesting, and potentially very useful, feature is that the control allows the viewer to access pre-programmed points at the click of a button. For instance, if one wants to view a segment of the digital video because it happens to relate to a particular segment in the original text, then he can certainly jump to the location without attempting a trial and error before arriving at the right point in the presentation. And if there are many of those corresponding jump-off points attached to the video then the interactive activity he engages in will be many times more effective than without those convenient time-frame demarcators.

Needless to say, the ultimate success of the digital media, in this case video, depends on the content of the presentation itself. What is advantageous about this method is that the interface between the current program and the video not only allows the various operational methods I touched upon above but also through the sheer versatility and effectiveness of the content itself the producer can bring together the true textual-digital media synergy that is almost guaranteed to enhance the pleasure of entering the world that may have been too arcane for average readers. Although the explications I have attempted may have been too brief and technical the possibilities that the fusion of the two realms I have been crisscrossing throughout this paper open up may be enough to justify the ambling and rather quixotic quest I have been engaged in. The important thing to remember is that the quest has just started. There are many obstacles that lie ahead and many blunders and mistakes to be made before one can adequately see the true synergy born of the attempt of the kind I have adumbrated in this paper. But if we plunge into this uncharted territory and barge on without ever being discouraged, there is going to be a breakthrough that will bring about the level of correspondence between the heterogeneous realms that have developed in their own isolated world. Until then we should and we need to find the coupling links that may not be obvious to cursory viewers. Therefore, we must be observant and if necessary delve into the depth of the two realms in an effort to half-create the latching-on points that may be hidden under the thick crust of encapsulated tradition that may have become ever more entrenched and introverted throughout history. Perhaps half-creating the handler may not be sufficient to achieve the breakthrough that is truly

revolutionary as the injection of the new technology deserves. Perhaps the crust needs to be broken and through the gaps and interstices new possibilities are to be seized and created. It is time that all attempts are made to find out what truly lies between the two what have been regarded as completely heterogeneous realms and fathom the potential synergy that is waiting to be re/created.

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文学とデジタルメディアとの Synergy を求めて

コンピュータ技術の進歩でさまざまな分野にその応用がなされてきている。そこで本論分では従来異質の領域とされてきたデジタルの realm と文学の realm の融合を図るべく(もっと正確には両者の intersection を追求すべく) 議論を展開してみた。はたして文学(ここでは具体的なロマン派の詩)にそのデジタルメディアとの融合による意味的、(そして読者/viewer にとって) 経験的増幅をもたらすことができるのか、という観点から、pragmatic/operational アプローチによる synergy を可能にする環境の構築を試みてみた。