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Immersive Worlds~ Hunter College
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Hamlet on the Holodeck~ Transformation

Computers offer us countless ways of shape-shifting through transformational software that enables us to view each other in the content of varying narrative forms as transmutable. Murray offers us narrative conventions for entering agency within immersive worlds and formal conventions for handling mutability.

Kaleidoscopic narrative is one way to understand the new narrative environment is through the metaphor of the kaleidoscope. Examples of Kaleidoscope narrative lie in the formatting of many stories within newspapers, films as mosaics of individual shots and of multiple storylines and narratives intersecting to form a cohesive storyline. Kaleidoscopic narrative allows us the capacity to imagine life from different points of view.

Another example of narrative as being transformational is through *morphing story environments* in a shape shifting digital medium where the participants are invited to construct their own stories through a set of formulaic elements. The environment is moreover a narrative world that is capable of supporting multiple possible stories. The more imaginative the environment, the more the fantasy within the story can progress with closure in the completeness of engagement with the whole range and possibility of story outcomes.

The right narratives can transform our hearts, actions and definitions of character through *enactment as a transformational experience*. The virtual reality example of utilizing exploration of narrative to overcome fears is fascinating as a therapeutic technique. The virtual world then becomes a therapeutic tool for the user enabling the participant to interact with an immersive world, mimicking real life scenarios and stories to overcome fears. It becomes a threshold environment where tolerance of the participant shapes the experience.

In *refined closure* narrative it could be the insolvable maze where we are confronted with a world that lures the participant in with promise of reward while the maze designed to resist our efforts in accomplishing reward.

In the *multi-positional view* we may be referring to a simulation story or a maze, hypertext, navigable movie, or electronic construction kit of never ending stories that we cannot bring to transformative, shape shifting medium in the same expectations of

static finality that belongs to linear media. In using the computer as a means of non linear media narrative, we can enact, modify and understand processes that we never could before exhausting all possible outcomes. The computer as a multi-viewer, non linear narrative form gives us the ability to make choices that effect the outcome and closure of our narrative.