ABSTRACT: Acting as a background and log to the writing and artistic research process, this essay presents some of the inner poetological, systemic, networked, gender, socio-political and ludic workings of aimisola.net/hymiwo.po, a collaborative online poemgame written and developed by Álvaro Seiça and Sindre Sørensen.

KEYWORDS: African Immigrant Women; Refugee; Digital Poetry; aimisola.net/hymiwo.po; Poemgame; Poemscreen.

RESUMO: Actuando como pano de fundo e registo do processo de escrita e investigação artística, este ensaio apresenta alguns dos mecanismos internos, a nível poetológico, sistémico, em rede, de género, sociopolítico e lúdico de aimisola.net/hymiwo.po, um poema-jogo colaborativo, e em linha, escrito e desenvolvido por Álvaro Seiça e Sindre Sørensen.

PALAVRAS-CHAVE: Mulheres Imigrantes Africanas; Refugiada; Poesia Digital; aimisola.net/hymiwo.po; Poema-jogo; Poema-ecrã.

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whatever comes back from the #mediterranean

In 2010, I was in the North of Morocco, close to Cabo Negro, not far away from Tetouan, watching Europe from Africa, though from an almost European point of view, given the short distance both to Ceuta and mainland Spain. I was standing in front of the Mediterranean Sea, after having spent the previous ten days traveling with my family around Tangier, Asilah, Larache, Rabat, a highway-like view through Casablanca’s slums, Safi, Essaouira, Sidi Kaouki, and Marrakesh. I was standing in front of the Mediterranean Sea and looking at the small waves slowly splashing against the coast. I could sense Europe was not far away, as well, not because I knew Ceuta was close by, and Andalusia could perhaps be seen through the foggy sky, but especially because bottles, cans and all sorts of trashy items were being delivered, with European decolonizing courtesy, with each wave that cracked ashore.

Call it a narrative, but this was a rather important moment, in which I realized that eurocentrism had, in fact, devastating consequences. In 2011, at the highest peak of the so-called “economic crisis,” I emigrated from Portugal to Sweden, in a risky move, given the fact that no job was secured, and no friends nor any kind of social network was established in the city I arrived at, Malmö. Not surprisingly, 2011 and 2012 were two of the most difficult years of my life. Not only did I and my family have to restart a living, which meant acquiring a new language, education, and new cultural and social codes, but also, due to the difficulty in finding jobs, receiving financial assistance from Malmö Municipality in order to pay for basic food and house rent. These two years made me realize that the EU-speak about mobility, easy access to job markets, housing, children’s schooling, language acquisition, and the like, is beautiful, it is, indeed, in paper. At the same time, I was starting to understand that, if that was in fact difficult for a man, it was even worse for a woman. And do not take me lightly; I am still speaking from a privileged white-male-European point of view. Ask about exactly the same experience to a Somali, Ethiopian, Eritrean, Sudanese, Syrian, Iraqi, Iranian, Pakistani, Afghan, Malian, Moroccan arriving in Sweden, or for that matter, to a non-Scandinavian country, let us say, Italy, Greece or Spain, and the reply will be certainly even more painful.

In February 2015 I was invited to write a digital poetic work about immigrant women living in Spain. Both these, but also other motives, were the main sources for my reply; they were an extra motivation to engage with a theme that was dear to me and, at the same time, challenging: how could I write about experiences that I, to be sure, could never completely embody? I am neither African nor a woman. So, despite the complexity, I set to write a poem from a first person plural perspective and to embrace that challenge.

Yes, I might not write it the same way an African woman would, but at least, I thought, I shall try.

Figure 1. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version (screenshot).

In 2011, at the highest peak of the so-called “economic crisis,” I emigrated from Portugal to Sweden, in a risky move, given the fact that no job was secured, and no friends nor any kind of social network was established in the city I arrived at, Malmö. Not surprisingly, 2011 and 2012 were two of the most difficult years of my life. Not only did I and my family have to restart a living, which meant acquiring a new language, education, and new cultural and social codes, but also, due to the difficulty in finding jobs, receiving financial assistance from Malmö Municipality in order to pay for basic food and house rent. These two years made me realize that the EU-speak about mobility, easy access to job markets, housing, children’s schooling, language acquisition, and the like, is beautiful, it is, indeed, in paper. At the same time, I was starting to understand that, if that was in fact difficult for a man, it was even worse for a woman. And do not take me lightly; I am still speaking from a privileged white-male-European point of view. Ask about exactly the same experience to a Somali, Ethiopian, Eritrean, Sudanese, Syrian, Iraqi, Iranian, Pakistani, Afghan, Malian, Moroccan arriving in Sweden, or for that matter, to a non-Scandinavian country, let us say, Italy, Greece or Spain, and the reply will be certainly even more painful.

Figure 2. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version (screenshot).
The work departed from material produced by Aimisola, a Madrid-based project. AIMISOLA stands for “Atención Integral para las Mujeres Inmigrantes: Itinerarios formativos para la Inserción SOcial y LAboral” (Integral Attention to Immigrant Women: Formative Itineraries for Social and Labor Insertion). Devised by Acudeva, an NGO for the defense of African values, in partnership with diverse institutions, the project aimed at developing a wiki, at aimisola.net, that could host hypermedia poems, under the umbrella “voices of immigrant women,” and a digital archive of audio, video and image, documenting not only interviews with immigrant women who live in Spain, but also language and professional workshops, and social gatherings that hoped to foster integration and psychosocial care.

The work directly explores the condition of African immigrant women living in Spain. Women face diverse obstacles: male dominance, unemployment, social exclusion, cultural integration, lack of education, sole responsibilities for household chores and child rearing.

The writing process was further informed by research developed on immigration, Spanish immigration policies, European Union immigration policies, refugee status, and the Spanish cultural, social and political fabric. Addressing immigrant women in long-term unemployment required taking into consideration the cultural, social, professional, linguistic, and educational challenges and obstacles they face in Spain. The work thus intends to be a possible account and denouncement of specific migration and dislocation aspects in relation to how both the Spanish government and society react and prompt or not integration. However, at the same time, it aims at reflecting a broader European scope, and the universality of the hard process of emigrating and being received in a new country. The overall European demographic context concerning migration becomes more complicated when people migrating are not just migrants, but refugees. That means they should be entitled to asylum, as they are in danger and can’t come back to their
home countries, either because they are running away from an armed conflict or they are being persecuted. Refugees, despite some right-wing political agendas that try to classify them as pure migrants, are people who flee from their home countries because of war, persecution or human rights violations. Here, again, women and children are the most affected groups. Having these issues in the background, the work bridges both the situation of immigrants and refugees. Rootlessness, personal hopes, women’s rights, human rights, social and professional exclusion, gender inequality, and sexual aggression experienced by women living in precarious situations of unemployment, served therefore as ultimate source for the writing process. Trying to account for this endemic condition is further complicated by the post-2008 economic recession, which aids increasing discrimination and social, gendered and economic inequities. Hence, immigrant women have less access to language courses, jobs, and vacancies for their children in public kindergartens, even if, in many cases, they are mothers of European-born children.

Figure 4. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). Spanish version (screenshot).

Figure 5. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). Portuguese version (screenshot).

My initial response was to construct a poetic score, to script a kind of musical score with no music, but rather text – a written representation of a textual composition. This path would function, I hoped, as a soundtrack made of text, that is, a textrack. Impressed and inspired by the assemblage of genres, the hybrid form, irony, and themes of Masurca Fogo (1998), by Pina Bausch/Tanztheater Wuppertal, which I had seen at the Oslo Opera House in February 2015 – just a couple of days after I had been invited to write a poem for the Aimisola project – I envisioned devising a poem that would function as a poemtrack for the whole duration of Masurca Fogo. This poem would interweave and match silent and spoken parts of the live piece. It would be scripted with silent moments, when text or sound would be performed in Masurca Fogo, and with textual moments, when silence would occur in Bausch’s piece. For that, I would need a full audio version of the live piece, with time codes, or a full video so that I could extract the time codes, and therefore synchronize the two works. In turn, I even planned to use the audio file as the Web-based soundtrack to the textrack, as users would read and interact with the poem. After receiving a negative reply from Tanztheater Wu-
ppertal, on the basis of “legal reasons” for sharing audio or video files – regarding my intention of writing on top of Bausch’s piece – I decided to abandon this path. Instead, I started scripting a poemtrack not to an existing dance piece, but rather to a future one, one that had yet-to-be devised and choreographed. This is the backstage for that long and strange subtitle – a poemtrack for a yet-to-be-written dance piece – that perhaps you have been wondering what it does really mean. The subtitle aims to be a cue, an invitation for further collaboration; for an author, collective or ensemble here and now, or yet-to-be-born, to use, remix, modify or reassemble the poem as part of a larger artistic project.

it is a boat gliding over knotted arms #hands

As the writing process progressed, the individual and collective experiences of African women leaving their home countries, emigrating, and adjusting to Spanish society became part of a broader (e/im)migration issue. To tackle both the local and the universal, but especially the European context, I tried to frame their experiences as unique, and re-situate them as plural, given the smuggling of people from Northern Africa to Europe; the constant occurrences of people dying of hunger or of having their boats sank in the Mediterranean Sea.

#imigrantes todas #imigrantes somos  
com o tráfico das horas pulsando nos ovários  
e o tráfego das moedas nos bolsos de quem os leva

#immigrants all #immigrants we are  
the trafficking of hours pounding in the ovaries  
and the traffic of coins in the pockets of those who take it

I had been following these issues since at least May 8, 2011, when news broke about a major incident. Military units, including a NATO ship – according to The Guardian and the 2012 Council of Europe report “Lives Lost in the Mediterranean Sea: Who Is Responsible?” – had left 63 persons die, as they were being transported by boat from Libya to Lampedusa, via the Mediterranean Sea. Furthermore, witnessing Europeans replying in a completely non-unanimous manner, fostering solidarity but also, in many cases, racism and xenophobia, reinforced part of the problem. Then, as I was finishing writing the poem, the so-called “European migrant crisis” fully exploded.

To set a state of alert and coastal lighthouse sound atmosphere, a sound source could provide an intensification of cinematic, thematic and reading experiences. Sea sound was our first option. Yet, it was too smooth and pacifying. We needed a soundscape that would convey an emergency feel. I turned to Tonbruket. The soundtrack that builds the synesthetic environment comprised by text, image and audio – kinetic poetry, visual art and music – became “Lighthouse” (2011), a 3’21” song by the Swedish jazz band Tonbruket, included in the album Dig It to The End.

// tonbruket_lighthouse.mp3 is 03:21 long, i.e. 201 seconds  
<audio id="lighthouse">  
<!-- source src= "Lighthouse" in "Dig it to the end" (2011) Courtesy of Tonbruket/ACT -->  
<source src="/tonbruket_lighthouse.mp3" type="audio/mpeg"/>  
</audio>

(before they razored your house)

Whereas I have experienced the cultural and social Spanish context in many occasions, further insights were given by different sources. These sources acted as prompters for parts of the writing’s development. Regarding the economic and real estate depression, but especially the effect of the “mortgage crisis” on people’s everyday life, due to forced evictions, Michelle Teran’s film Mortgaged Lives (2014) – based on the movement Plataforma de Afectados por la Hipoteca (PAH), operating since 2009 through social work – and Ada Colau and Adrià Alemany’s book Vides Hipotecades (2012), translated as Mortgaged Lives (2014), provided a resourceful account about women’s empowerment, right to housing, the financial banks’ social responsibility and power abuse, and psychosocial effects. They expanded the meaning of social bond, resistance, radical protest and home.
The dominant Spanish male culture, which is neither unique to Spain, nor to the Iberian Penin-
sula, but that has rather strong traits of patriar-
chy, chauvinism and sexism, was enhanced by
Carlos Saura’s Carmen (1983). Financial, cultural,
social and gendered power, dominance, and op-
pression are visible aspects in Spain, which can
be felt not only in the society at large, but also
in particular events. They are deeply ingrained
in cultural traditions that range from flamenco
to bullfighting. Hence, a feminist perspective is
vital to address these issues.

but let’s see if we understand each other
#spain is still an embalmed #socialnetwork
and to say #spain is to say more than #spain
bullfights dripping screams like patriarchal mummies
on flamenco the flamingos dance like peacocks
(yes we aren’t here for the majority
and yes we like party and dance)
but let’s see if we understand each other
#spain is still an embalmed #socialnetwork
men dance like horses
bulls dance against men
and by the middle and by the end men dance
over the flamingos eager horses against bulls

The commentaries in the source code, as well as
the “read me” content in the introduction scene
or opening screen, provide instructions, infor-
mation, and context regarding the title, year,
authors, license, language versions, music and
sources, functioning as help and credits.
The comment therefore provides an explanation for the acronym HYMIWO.PO as it stands for a HYmn to imMigrant WOmen, a POem. The extension “.po” both acknowledges the writing form and the initial consideration of using Poedit as an editor for translating the poem. An important aspect is that the title of the work is the very URL of the work. This aspect recognizes the physical and on-line domain for which it was created, aimisola.net, and immediately points to its Web-based characteristics and localization. The source code’s lines 1-11 provide data and metadata markup on the type of document, the title, description, keywords, and character encoding, which are read by the browser, harvested by search engines and can be helpful in indexing or cataloguing the work.

The second version of aimisola.net/hymiwo.po has four major scenes. The first scene is the
introduction, giving access to language selection, instructions and running the poem. The second scene acts first as a cinematic introduction, though differently from standard opening credits, since the following fifty keywords are presented:

#africanas
#imigrantes
<del>#europa</del>
<del>#conflicto</del>
#mulheres
#espanha
#linguagem
<del>#medo</del>
#ondas
#mãos
#silenciadas
#viagem
<del>#obstáculo</del>
<del>#desemprego</del>
#redesocial
<del>#exclusão</del>
#crianças
<del>#mutilaçãofeminina</del>
#olhos
#inclusão
#trocado
#educação
#emprego
#mobilidade
#boca a boca
<del>#violência</del>
<del>#sobrevivência diária</del>
volutariado
<del>#crise</del>
<del>#refugiada</del>
#poder associativo
desenvolvimento comunitário
desenvolvimento local
#importação
#subsariana
#exportação
<del>#DST</del>
#independência
#mali
#marrocos
#mediterrâneo
<del>#desigualda</del>
<del>#desigualdade</del>
<del>#desigualdade de gênero</del>
<del>#desigualdade sexual</del>
desigualdade poética
#hoje
#voz
#amanhã
#palavra
#poesia
aimisola.net/hymiwo.po
uma bandapoética para uma peça de
dança ainda por escrever

'Alvaro Seiça & Sindre Sørensen

Figure 8. Alvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version. (screenshot).

#violence
silence
Some of these words or expressions are marked with hash signs (#), and some are struck through, as they are marked by the HTML tag delete (<del></del>). The strike-through functions as a typographic, semantic and writing strategy I have been employing since 2012, when I started the series “poemas interrompidos” (interrupted poems). The hashtags surface throughout the work, among the verses, and pull real-time tweets that have been posted with those specific hashtags.

**a #word can be a chisel piercing the brain**

Following up the keywords, the second scene activates the lines of the poem, with a poemscreen game acting as third scene, to finally give way to the rest of the lines, that is, the continuation of the second scene. The visual texture of the second scene aims to blend different sources of textual output. The background lines are thus tweets pulled in real-time according to the hashtag that appears on-screen, even if a time delay happens. The mash-up of the central line with collectively written tweets provides reiterations of content or information by means of collective discourse and conversations in the social network site Twitter about particular topics, as with #african, #immigrants, #conflict, #women, #spain, #children, #femalegenital-mutilation (Fig. 9), #education, #employment, #violence, #refugee, #STD, #mediterranean, #inequality or #poetry; provokes content mixture, as with #hands (Figs. 10 and 11), or mixed and disruptive content, as it is the case with the hashtag #african (Figs. 12 and 13), which might pull pornographic content, and #mouth, which always pulls porn links (Fig. 14). First, suffice to say that unpredictable factors, error, glitch, chance and randomness acquire an important role here. The hashtag #mouth does not appear in the poem within a pornographic context, and so the two layers contaminate each other. What one reads in the two layers can problematize, enhance or neutralize one another. Second, the correspondent hashtag in different languages nevertheless pulls idiosyncratic content – e.g. #unemployment or #desemprego (Fig. 15) – and tweets that may be in multiple languages. Finally, the size of the emoji gains an expression that was not planned at all by us when defining the framework of live-tweets. Most of the times, the emoji are enlarged both in height and weight, which establishes a new semiotic layer. Hence, emoji can also problematize, enhance or neutralize textual content.
who emigrates departs with #words in their pockets @ aimisola.net/hymiwo.po

Figure 9. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version, #female-genitalmutilation. (screenshot).

Figure 10. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version, #hands. (screenshot).

Figure 11. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version, #hands. (screenshot).

Figure 12. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version, #african. (screenshot).

Figure 13. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version, #african. (screenshot).
The textual and visual elements of the work are thus composed of foreground and background: a stable foreground and an erratic background. They are constituted by fixed lines, which live in a database and are presented in bigger font size, and ever-changing lines – messages with 140 characters that are pulled from Twitter in real-time and presented on-screen in smaller font size. Thus, they inscribe and ascribe an unstable nature in the work, as each iteration of the work, browser refreshment, or new reading provide a different textscape. The interface’s mash-up, superimposition and time-based features try to account for a texture embodying the aesthetics of information overflow, and try to question what can be read as poetry and what can acquire poetic value. By avoiding a neat interface, it combines, repurposes, and subverts the screen’s media culture, and the visual and graphical display that characterizes current digital environments, since it addresses error and multiple textual fluxes. The spatial composition then tries to speak to an organic surface in which fluidity and layering are key components.

In this sense, the reading direction and speed of the poem was a challenging factor we delved into. After brainstorming, our first option, given the side scroll framework set from the beginning, was to position the work’s fixed lines moving according to a side-scrolling function. However, as we did not want to remediate a roll of parchment, nor compose a “continuous string of signs” (Manguel, 2014, p. 48), instead of setting that function in the fixed lines, we opted for using it in the silent shuttle (silence), an avatar that would work both as the duration of each scene and as the embodiment of the reader and reader-player. The duration of each part of the scene is given by the word silence moving from left to right, below the fixed central line, which fades in and out at a set pace, though the reader-user can interact by manipulating the left and right arrow keys for slower or faster reading in a to-and-fro motion.

Therefore, line replacement, with fade in and fade out, seemed a more contained and functional option, in order to allow the hashtags to be highlighted in the foreground, line by line.
press all the arrows. (and{read+play+}traverse the poemscreen)

The third scene is the poemscreen, a soundless poemgame that acts as an intermezzo game. The poemscreen, being a blue screen, can possibly replicate a sea traversal by symbolically representing that situation. It is a 2D game. Neither z-axis exists nor any attempt to simulate or emulate the immersion and phenomenology of that real experience in an immersive 3D hyper-realised game. The reading progression through the language game questions modes and functions of reading and playing, and roles and boundaries between viewer, reader, user, and player. The blue chosen as background (#003399) redirects the reader-player to three possible scenarios, whose meaning is intended to be equally read: the Blue Screen of Death (BSoD), the Mediterranean sea, and the EU flag. Using the BSoD as a glitch source – an error display screen that users might associate with rebooting their machines and losing all unsaved changes – the side-scrolling game thus critically dialogues with game mechanics, OS errors and factual ocean traversals in the Mediterranean Sea. Colors chosen for the background and coastal lettering are blue and yellow, hence signaling the European Union’s flag colors: gold stars on blue background. Precisely because they represent “identity and unity,” “solidarity and harmony,” those colors should in fact reflect both external and internal policies regarding EU-member states unity in retrieving a joint solution for the “migrant crisis” and non-discrimination. Embracing migrants, but more importantly refugees, means to put forward concrete actions that tackle the problem of smuggling and integration, not cashing in the pockets of African countries’ politicians by paying for a quick solution to restrain people from entering the Mediterranean in search for a European golden coast.

At a presentation of the work at the New Jersey Institute of Technology in November 2015, Andrew Klobucar expressed: “I don’t know if I want silence to win.” In fact, this was a very appreciated critique, as silence has been thought of here not on negative grounds, but rather on positive. The reasons why the avatar is silence and not boat, or speech, for that matter, are precisely due to the effective silence to which emigrants are pushed into, as well as a historical reference to poetic silence, that could take us from Celan to Pimenta, which characterizes moments of pause in language and a much needed reflection on language’s political power to act as a reinvention of the world and as a source for change. In a migration process, people carry only hope, they depart with #words in their pockets, meaning they carry silence with them, for different reasons that might make them change life and country or be forced to do it. Activating speech, in a new country, is to overcome silence, once integration happens. Hence, the literal meaning in the poem-language-game is not exactly that silence, by winning, will mean the absence of discourse on emigration and its social implications, but rather that silence, by winning, will allow the progress of the reader-player in the poem, that is, access to speech, and thus the access to the rest of the poem, but also, symbolically, the defeat of noise. Noise represents here sound that is not articulated, being a metaphor for obstacles. By reaching the coast, silence, reflection, change and speech are actually emancipatory elements against noise, whatever noise might be, say hu-
man trafficking, smugglers, coast guard, EU policies, inaction, European denial and refusal, exclusion, prejudice, racism, and so on. Silence against noise, that is, authority.

Reading becomes then an important aspect of the poemscreen. As in any game, video or computer game, you play it by reading it, that is, decoding its icons, interpreting its rules and environments. In the poemscreen, though, you not only read in the sense of interpreting and decoding it, but you literally read. You play it by reading it. Hence, the side-scrolling game is a side-scrolling poem, both textually and visually. Opting for transgressing the semiotics of conventional game environments, definitions and codes in a self-reflexive manner, we established that elements in the game would not be visual representations – even if they are – but rather textual representations. So, the signifier bird corresponds to the signified bird, and not to a pictograph or image of a bird, as do the clouds and the coast. Within the logic of this system, there are two elements that further subvert the very transgressive framework of, let us say, a concrete or literal environment: silence and noise. These two elements could have been named boat or spaceship and enemy, or boat and torpedo, or obstacle, for that matter. The very act of reading and living continues only if the reader-player traverses the poemscreen, that is, if her outcome is reaching the coast. To read then is to live. To live is to read.

Therefore, the barriers people face and the consequences arising from them need to be transferred into the game’s logical and rule-based system framework as possible similes, in an abstract or conceptual way. That means that the migrant or refugee, embodied by the avatar silence, if hitting noise will collide and sink, that is, she will not have access to the other side of the coast, and literally the rest of the poem. The journey is then over for her. Poem Over.

Figure 18. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). English version, poemscreen (screenshot).

```
function runSidescrollerGame(afterFunction) {
    A quick guide with comments to parts of the source code can help understanding some of the functions and variables programmed. The navigation via cursor keys allows the reader-player to traverse the game. The keyboard can act as an instrument as well, if we consider the piece being performed live.

    /* Sidescroller Game */
    function drawCoast() {
        var text = i18n("coast");
        for (i = 0; i < 10; i++) {
            text = text + " " + text;
        }
        Crafty.e(2D, coast, Canvas, Collision, Text).attr({x: Crafty.viewport.width - 50, y: 0, rotation: 90}).text(text).textColor("#FFCC00").textFont({family: defaultFontFamily, size: '100px'});
    }
    function drawBoat(afterFunction) {
        var crashed = false;
        function initBoat () {
            crashed = false;
            boat.text(i18n("silence"));
            boat.x = 0;
            boat.y = Crafty.viewport.height / 3 * 2;
        }
        var boat = Crafty.e(2D, boat, Controls, Keyboard, Canvas, Text, Collision, Tween).text("silêncio").attr({}).bind("EnterFrame", function (eventData) {
            if (!crashed) {
                this.x = this.x + 50 * (eventData.dt / 1000);
                nextPage = Math.ceil(this.x / gameWidth);
                this.y += Math.ceil(Math.sin(this.x / 20) * 5);
                boatIncrement = 50;
                if (this.isDown('DOWN_ARROW')) this.tween((y: boat.y + boatIncrement), 200);
            }
        });
    }
```
The arrow keys manipulate the avatar silence, though by default it moves in a sine wave, programmed with a sinusoidal movement equation. Arrow keys allow the reader-player to avoid colliding against the obstacles:

/* Avoidance game */
function drawLitteredKeywords() {
$.each(data['keywords'], function(i, keyword) {
});
}

If hitting the coast, the reader-player wins, which means she progresses in the traversal, therefore accessing another level of the poem. Else, by hitting one of the noise words, the reader-player loses, and the poem is over, which is the fourth scene. There is though a cheat code, the key “g,” which grants direct access to the game during two out of the three parts of scene two.

The piece is built with HTML, CSS, Javascript, jQuery, LokLak, Twitter and Crafty, a JavaScript and HTML 5 open source game engine. Furthermore, a spreadsheet in a CSV file contains the text databases:

function readPoemTextCSV() {
  var values = Papa.parse(poemTextURL, {
header: true,
download: true,
complete: readPoemTextCSVCallback,
error: poemTextError,
delimiter: "",
// rest of config ...
});
}

LokLak is a framework server that scrapes, stores and distributes messages. It is locally installed in order to harvest and feed the work with real-time tweets. Its API has been programmed to pull tweets with hashtags according to the foreground, hence fetching and drawing live tweets in the background:

var twitterText;

function drawTwitter(data) {
  console.log("receiving twitter data");
  var text = "";
  $.each( data.statuses, function( i, item ) {
    text = text + "<p>" + item.text + "</p>";
  });
  if (text != "") {
    twitterText.text(text);
  }
}

function fetchTwitter(query, callBack) {
  var loklakAPI = "http://loklak.org/api/search.json?callback=?";
  $.getJSON( loklakAPI, {
q: query
}).done(callBack);
}

we the displaced mothers
the new europeans

When setting play as part of a socio-political theme, some might contest that games, by their ludic aspect, divert people from a serious reading, or, in the worst scenario, that they underplay a topic by making it fun, that is, they might encourage a gamification of an issue that one wants to see responsibly addressed. However, by exploring games from an educational perspective, an ethical level can arise at the foreground.

Experimental poetics partake of the exact same creative process. As Ana Hatherly (2001) obser-
Álvaro Seiça, Portuguese experimentalism, in its search for invention, was rooted in ludic and ethical dimensions. It is urgent to maintain dimensions of the poetic act as indissociable from a critical and transgressive socio-political, ethical and ludic background. It is precisely an ethical, ludic, socio-political, poetological and aesthetic experience that aimisola.net/hymiwo.po hopes to harbor.

The work’s final verse modifies the second line of the refrain from “we the #african mothers of the new europeans” to “we the displaced mothers the new europeans”. By doing so, it tries to acknowledge the difficult process of migration: (e/ im)migration.

Figure 19. Álvaro Seiça and Sindre Sørensen, aimisola.net/hymiwo.po (2015). Portuguese version. (screenshot).

On the one hand, migration can occur due to economic, social or climate reasons. On the other hand, forced emigration and refugee status needs to be underlined. A human being who risks a life-threatening itinerary does not select it casually. Political, racial, ethnic, sexual, gender identity and religious basis for persecution or human rights violations force people to flee their home countries in search for a better condition at their arrival countries. By displacement human beings try to restart a way of living, to sustain themselves in face of all obstacles, to survive. African women, as well as other women, children and men, who move to Europe, are joining a new cultural and social reality – they are becoming part of that reality. In a world where the notion of nation ought to lose its relevance – at least, in discriminatory nationalistic discourses – and where cultures mingle at a fast pace, miscegenation can be the answer. A clear message of hope, diversity and renewal needs to be put forward. After all, immigrants are not just immigrants, they are an integral part of the social fabric, they are the new citizens of a common space to be erected – one that allows more respect, opportunities, tolerance and no discrimination.

References