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**How do different kinds of contemporary Anglo-American storytelling engage audiences with the complexities of human / nonhuman and more-than-human relationships in the Anthropocene?**

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**How do different kinds of contemporary Anglo-American storytelling engage audiences with the complexities of human / nonhuman and more-than-human relationships in the Anthropocene?**

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**PhD**

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## ABSTRACT

This PhD examines the complexities of human / nonhuman and more-than-human relationships in contemporary Anglo-American storytelling. Analyzing Timothy X Atack's podcast *Forest 404*, Richard Powers novel *The Overstory* and Hideo Kojima's videogame *Death Stranding*, this thesis explores various storytelling responses to the ecological crisis. It argues that a transformed version of selfhood can be seen to emerge in the past decade in relation to current ecological considerations and a growing awareness of nonhuman / more-than-human agency in contemporary culture and science (see Simard et al, 2016). In this context, exploring the complexities of nonhuman / more-than-human agency opens up new ways of conceiving human selfhood through a human / nonhuman or more-than-human entanglement. This PhD outlines how it is not the case that the nonhuman or more-than-human suddenly has more agency, but that existing agency is being recognised and acknowledged across different forms of human storytelling that decentres the anthropomorphic. As this work takes an approach from ecocriticism in its close-reading analysis, each theme acts as a response to the ecological crisis.

This PhD is shaped by digital humanities and also looks *beyond-the-text* to how audiences discuss, circulate, disseminate, develop and expand key themes from the text (either novel, game or podcast) on the social media channel, Twitter. Taking a digital social reading approach (DSR) and being inspired by recent scholarship from Thomas (2020), Pianzola (2024), Driscoll (2024), Miletic (2012) and Murray (2018), it looks *beyond-the-text* to raise questions about how audiences interact and engage around these forms on Twitter. It takes the position that a close-reading analysis of Twitter posts, alongside a close-reading of the text, can offer a deeper, critical interpretation about how the key messages are understood by audiences. In its analysis, it identifies how audiences respond to these forms of storytelling on Twitter but also identifies how this conversation can be aligned to trigger moments tied to real-world events – such as ecological disasters. It examines how readers, players or listeners choose to discuss the work and analyzes the content they share or create. For instance, images, video content, Gifs or memes. It challenges the idea that discussion

about storytelling forms on Twitter is irreverent. Instead, this work suggests that looking *beyond-the-text* offers critical routes for scholarship in the digital humanities. It argues that the cultures from which this content stem challenge and problematise distinctions between active (creator) and passive (consumer), the material and the immaterial, authorship and content producer, especially in relation to the ecological crisis and the need to *act now*. Data for this analysis was captured using advanced social analytics software Meltwater Software Solutions as well as a manual Twitter search around key themes and hashtags.

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### **AUTHORS DECLARATION**

I declare that all the material contained in this thesis is my own work.

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## INTRODUCTION

This PhD examines the complexities of human / more-than-human relationships in contemporary Anglo-American storytelling. It argues that a transformed version of selfhood can be seen to emerge in the past decade in relation to current ecological considerations and a growing awareness of more-than-human agency in contemporary culture and science (see Simard et al, 2016). In this context, exploring the complexities of more-than-human agency opens up new ways of conceiving human selfhood through a human/more-than-human entanglement. This PhD outlines how it is not the case that more-than-human suddenly has more agency, but that existing agency is being recognised and acknowledged across different forms of human storytelling that decentres the anthropomorphic. Analysing Timothy X Atack's podcast *Forest 404*, Richard Powers novel *The Overstory* and Hideo Kojima's videogame *Death Stranding*, this thesis explores various responses to ecological concerns, which raise awareness of complexities of human / more-than-human relationships and agency in different media. It compares and contrasts this against traditional concepts of agency that privileges the human and stem from the period of Enlightenment (Code, 2006). It argues that this perspective is altered in relation to growing discourse about the Anthropocene. For the purpose of this PhD, I take the definition that the Anthropocene refers to our current geological age where it is commonly acknowledged that human beings (albeit mostly from the global north) have become a geological *force* on the planet (Crutzen, 2000, Yusoff, 2018).

This PhD is also shaped by digital humanities and looks beyond-the-text to how people discuss, engage with, develop and expand discussions about the text and more-than-human agency on the social media channel, Twitter. This channel was the most popular social media platform at the time of PhD design. The inclusion of Twitter in my research expands and evolves recent scholarship in literature and social media, for example from Bronwen Thomas (2020), Pianzola (2024), Driscoll (2024), Miletic (2012) and Murray (2018). This PhD looks beyond-the-text to raise questions about the relationship between literature and social media and produces a close-reading and textual analysis

of content on Twitter as well as in the storytelling formats. I use Twitter to look beyond-the-text to identify ways in which readers, listeners and players discuss human / more-than-human relationships, alongside changing notions of selfhood and an emerging awareness of more-than-human agency on the social media channel after reading, playing or listening to the forms of storytelling analysed. However, rather than just searching Twitter manually, I draw on my background of nearly 20 years in marketing to use advanced social analytics software to pull in vast amounts of data from Twitter about the storytelling forms. Once I have this data, I produce a close reading of both the text and the Twitter data to draw conclusions about how key themes from the text have been understood, discussed, developed, circulated or expanded on Twitter. This research adds contribution to knowledge in digital humanities scholarship as it uses advanced software, which often pulls in themes or discussion points that may not have been considered if designing the data capture manually. By taking this interdisciplinary approach, this PhD aims to consider how readers and viewers engage with, develop, share and interact with key concepts about human / more-than-human relationships both *within* and *outside-the-text*. It explores the cultures from which this content stems and not only how they respond to the ecological crisis but also how they challenge and problematise distinctions between active (creator) and passive (consumer), the material and the immaterial, authorship and content producer.

## **LITERATURE REVIEW**

This section does not seek to produce an exhaustive account of the literature surrounding the Anthropocene or climate change but provides an overview of the steppingstones towards an understanding how contemporary awareness of human / more-than-human relationships challenge notions of selfhood that stem from modernity and more-than-human agency. In this literature review, I argue that storytelling of the Anthropocene is far too diverse to become a genre or a historical label like 'Victorian fiction' and, instead, I claim that it should be seen as part of a wider discussion on Anthropocene aesthetics (Trexler:2016, Marshall:2014, Vermeulen:2020) – which is more an ecological sensibility or set of principles which has created much discussion in the arts since the new millennium.

## **The Ecological Crisis**

The ecological crisis has been linked to the emergencies of climate change, air pollution, deforestation, soil erosion, ocean acidification and species extinction. The threat posed to the Earth system from these emergencies includes food and water scarcity, increased flooding, increased disease, displacement, dispossession, extreme heat, human and species migration. The World Health Organization (WHO) argues that climate change and global warming are “the greatest threat to global health in the 21st century” (WHO, 2022). Climate change is destroying natural habitats (Travis, 2003) which is causing the widespread collapse of natural systems (Bergstrom et al, 2021). Anthropogenic materials contaminate land, freshwaters, seas, and air (Rochman and Hoellein, 2020). Therefore, biodiversity is undergoing mass decline (Newbold et al, 2016). This is happening at such a rate that it is now suggested that the planet is heading towards a sixth mass extinction event (Ceballos et al., 2015) and climate change is also believed to have created a wave of climate refugees (Millennium Ecosystem Assessment, 2005). However, despite various campaigns to raise awareness of the consequences of an ailing natural environment (WWF, 2020), collective action to redress global trends has been slow to materialize (Smalley, 2020). Finding ways to engage the public in potential environmental futures creates an opportunity for storytelling of the Anthropocene. This PhD aligns with the belief from certain scholars that storytelling has an important role to play in engaging the public in modern ecological issues (Schneider-Mayerson et al., 2020). It explores a range of forms, from a video game to a novel, to a podcast to address this. I contend that storytelling, of a variety of forms, helps audiences to understand and grapple with the ‘greatest threat the world has ever faced’ (Fry, 2022) and also to consider speculative futures.

In 2009, the Anthropocene Working Group (AWG) identified that the human species has altered the Earth System in unpredictable ways. In western scientific discourse the term - the Anthropocene - is credited to Paul Crutzen and Eugene Stoermer in an article they published in the International Geosphere- Biosphere Programme Newsletter in 2000,

and secondly, in a piece in *Nature* in 2002. This led to the formation of the Anthropocene Working Group (AWG) in 2009. This had a monumental impact on western cultural discourse (Horn et al, 2020). In their work, Crutzen and Stoermer (2000) identify how the human species has become a 'geological force' on the Earth System, with ramifications on a planetary scale. Their research brings to the forefront how the impact of this *force* is not localized but operates on a planetary scale in unpredictable ways (Clark, 2015). Therefore, rather than this being a crisis that can be ramified or contained, the Anthropocene is what Timothy Clark (2015) describes as a threshold concept; it is something we cannot go back from. The Anthropocene creates 'a radical break' from the unusually stable ecological conditions that characterized the Holocene' (Horn et al, 2020: 3). Whereas the Holocene provided stable geological conditions that enabled different cultures to build their existence and knowledge upon, from agriculture to cities, trade, and complex social institutions, machines and tools (Horn et al, 2020), the Earth System of the Anthropocene is unstable and unpredictable (Clark, 2015).

In order to avert or lessen the impact of the ecological crisis, the United Nations Framework Convention on Climate Change (UNFCCC) was created in 2008. It set the Kyoto Protocol - a legally binding obligation for developed countries to reduce greenhouse gas emissions. The agreement states that all global warming should remain under 2.0 °C relative to the pre-industrial level. Nations from around the globe came together in 2015 at the United Nations Climate Change Conference (COP) in Paris to create a legally binding international treaty on climate change called, The Paris Agreement. This was adopted by 196 Parties at COP 21 and entered into force on 4 November 2016. Its aim is to achieve a climate neutral world by mid-century (UNFCCC). However, despite an increased awareness of the impact of the ecological crisis, and the potential consequences of what will happen if we pass certain thresholds, it has now been acknowledged that the wealthiest nations have been too 'slow' to act (IPCC:2022). A recent report from Intergovernmental Panel for Climate Change (IPCC) in 2022 states that the wealthiest, predominantly western nations have to move 'fastest and furthest' to ensure the threshold of 1.5°C is not exceeded' (IPCC Report 2022). The

IPCC reported that the 1.5°C threshold is already on target to be hit by 2050. Therefore, the focus must be on preventing hitting the 1.5°C threshold as this will create irreversible damage to the planet and ecosystems around the world (IPCC 2023). Due to the planetary impact of the ecological crisis, ecology has been transformed ‘from a single issue to an existential condition touching on and reassembling socio-political, economic and cultural life with implications for all fields of social activity’ (Fowkes, 2022:6).

What is key to acknowledge in this PhD, however, is the presumption that *all* human beings have had the same *force* on the planet. From the lens of critical race theory and decolonial scholarship, it is argued that the mark on the planet comes predominantly from the global north. This PhD draws upon this scholarship that argues that ‘lurking just beneath the surface of the Anthropocene concept is a racialised narrative about white Earthly possession’ (Baldwin and Erickson, 2020). Kathryn Yusoff’s seminal text *A Billion Black Anthropocenes or None* (2018) is central to this discussion. For Yusoff (2018), the Anthropocene speaks of the history of ‘murder, enslavement, famine and disease’ (Yusoff, 2018: 31) and inscribes ‘colonialism (and race) into global environmental change’ (Yusoff, 2018: 32). This is discussed in more detail in the literature review, however, it’s key to note at this point that the start date of the Anthropocene is contested. Whilst scientific discourse from the global north aligns the start date of the Anthropocene with the Great Acceleration, critical race theory and decolonial scholarship align it to a much earlier date that coincides with past histories of slavery and colonization. This will be discussed in more detail later.

In order to illustrate how this catalog of scholarship has developed, I begin chronologically, by focusing on Rachel Carson’s *Silent Spring* (1962). In this text, Carson represents a picture of the world in which everything in the environment contributes to a cycle of well-being. The ecosystem is one in which all agents are interdependent and to take any away would render the system unstable. For Carson, life represents ‘a history of interaction between living things and their surroundings’ (Carson, 1962). Carson begins with a picture of Earth as a form of Eden, whereby a land of plenty and beauty existed before military agriculture, such as crop spraying.

Whilst Carson's view is somewhat romantic and nostalgic, and her sense of the past Eden will never be restored as it probably never existed in the first place (Horn et al, 2020), this text brings forth a question about contemporary environmental politics that hinges on a commitment to scientific enquiry, that so-called 'climate deniers' often dispute, yet it also raises questions about *who* gets to do science (and whose truth claims are considered legitimate).

In *Ecological Thinking: The Politics Of Epistemic Location* (2006), Lorraine Code, draws on Carson's work to identify how *Silent Spring* showcases a form of ecological thinking that moves towards a more experiential empiricism. This is a strand I draw on in my PhD to uncover a drive for more experiential empiricism represented in contemporary Anglo-American storytelling. Code's (2006) work stems from both feminist philosophies of science and the science of ecology to encourage a move towards an ecological thinking which defies traditional Western "epistemological monoculture" which, she argues, characterizes knowledge-making as a form of mastery over the natural world. Code argues that *Silent Spring* was one of the first examples of "ecological thinking" as it was some of the first examples of science to 'bring ecological debate into the public sphere' (Code, 2006:38). Carson's work, Code contends, challenges prevailing narratives that techno-scientific mastery over nature is desirable and that profit should be prioritized above all else. This is a theme I unpack when analyzing *The Overstory* and *Forest 404*.

Code (2006) draws on the work of biologist Karen Messing whose work moves away from 'a controlled and formal experiment' to more *experiential* science, including first-person accounts and testimonials (Code, 2006:51). Carson and Messing identify how science can be used to uncover multiple understandings of the world instead of one monolithic view - or objective truth (Code, 2006). This moves science away from the realm of being 'capable of explaining everything mechanistically' with its labeling and categorization of the entire world, to offering enabling other scientific claims to be considered legitimate.

Code argues that this emerging ecological sensibility can affect a revolution in philosophy which is the equivalent of Kant's Copernican revolution that 'radically reconfigured western thought by moving "man" to the center of the philosophical-conceptual universe'. She argues this is constitutive of the humanistic, post-Enlightenment perspective that places "man" at the center of the world. Whilst humanism, Code (2006) argues, 'unsettled the rhetorical and social authority of theism in the seventeenth and eighteenth-century European thought', twenty-first century 'ecological thinking interrogates and endeavors to unsettle the self-certainties of western capitalism and the epistemologies of masteries it underwrites' (Code, 2006).

Code argues that ecological thinking is not linear, like Humanism. Instead, it addresses many interwoven and sometimes contradictory issues such as feminism, classism, environmentalism, postcolonialism, racism, and sexism (Code 2006, 4). By drawing on this strand of Code's (2006) work, I argue that in contemporary Anglo-American storytelling narratives branch and weave and are entangled creating experimental narratives and forms. Ecological thinking, for Code (2006), moves beyond just thinking about the environment, which was prevalent in the seventies environmental movement, to exploring new ways of being in the world, and as part of an interconnected Earth system that celebrates more-than-human agency and multispecies justice. This is a revisioned mode of engagement with knowledge, subjectivity, politics, ethics, science, citizenship, and agency, which pervades and reconfigures theory and practice. In this vision, the ecological subject emerges and becomes a 'protagonist' that is the 'distant relative of the abstract, interchangeable, autonomous individual of liberal-modern political theory' but expands beyond notions of the 'self' (Code, 2006). This protagonist is aware of their partiality of knowledge and takes responsibility for their epistemic-moral-political activity (Code 2006:5). Therefore, Code relocates enquiry "down on the ground" where knowledge is made, negotiated and circulated' (Code 2006:5). I draw on this work to discuss both human and more-than-human protagonists and how setting 'down on the ground' enables emerging counter histories to prevail and challenge the grand narrative. I also draw on this work to show how these texts champion a move away from a doctrine of science that labels and categorizes everything and instead

present science through a more experiential lens, having a humility in observing and asking the strangest questions in order to learn more about the entanglement of life on the planet. This move away from cataloging and archiving the world through a western gaze challenge how science has always been handled and represented through the institutions of the western world.

Following the release of *Ecological Thinking*, one of the first major works to explore how the Earth System is interconnected and relational was Braden R. Allenby and Daniel Sarewitz, *The Techno-Human Condition* (2013). In this text, Allenby and Sarewitz (2013) explore the scaling effects of human actions but also align this with its social context, exploring how a focus on growth 'here and now' can impact us far into the future. They design a scaling system that illustrates the potential impact of one's actions when done collectively. Using the example of drinking from a Styrofoam coffee cup, they highlight how a person does not immediately assume they are creating any harm by having a cup of coffee in a Styrofoam cup. However, their scaling system addresses how when viewed through the lens of deep time scales and on various temporalities this idea is challenged. For instance, at level 1, the individual is merely drinking a coffee from a Styrofoam cup. At level 2, when done on a collective scale, with people all over the world drinking from Styrofoam cups, this individual cup becomes part of thousands to millions of Styrofoam cups being used at different times by different people around the globe, all of which go to landfill. At level 3, the landfill site is full of Styrofoam cups. This not only has an impact on the present moment in terms of waste but also on temporalities and scales long into the future as it takes 500 years for a Styrofoam cup to biodegrade. Allenby and Sarawitz (2013) raise the important point that the cup of coffee may leave a mark on the planet for hundreds of years to come. When done at a scale of all the people and the cups in the world, this mark will be left for hundreds, if not thousands, of years to come, impacting future generations and species.

Allenby and Sarewitz work then illustrates how actions, when done on a collective scale become entangled within a vast network of activity that operates far beyond the human. This is a strand I draw on for my research as in contemporary Anglo-American

storytelling, I argue that this scaling system is brought to the forefront in many ways in storytelling. For instance, for the protagonists in the novel, game or podcast, they often have unpredictable outcomes and consequences, both in the present but also in the future, in terms of deep time. Therefore, this body of scholarship is important to my work in raising how contemporary Anglo-American storytelling is grappling with the complex and unpredictable consequences that come from the collective force of the global north on the planet.

At the time, the *Techno-Human Condition* raised awareness of 'a new, imponderable physical event, altering the basic ecological cycles of the planet' (Clark, 2015:75). In *Ecocriticism on The Edge* (2015), Timothy Clark argues that Allenby and Sarewitz' scaling effect of collective action challenges the idea of the autonomous, rational individual that stems from Enlightenment thought. Clark (2015) argues that Allenby and Sarawitz's work highlights how to think *rationally*, would be to think *collectively*, not *individually*, in order to survive. Allenby and Sarawitz's work, then, requires the human to consider *beyond themselves* for the first time. It challenges people 'to think of counterintuitive relations of scale, effect, perception, knowledge, representation and calculability' and it also makes the point that modernity is now 'threatening and unstable' (Clark, 2015).

Due to the scaling effects of human action, raised by Allenby and Sarewitz, Clark argues that environmental problems now 'implicate huge and relatively new questions of ethics, personal identity, knowledge, social justice, animal rights, the claims of future generations, the value of the non-human, and the limits of classical economics'. For Clark (2015), politics around the environmental crisis today are 'mostly the politics of the closure in self'. The idea of the 'self' as an autonomous, rational superior species, for Clark (2015) is a 'false world view'. In *Postmodern Climate Change* (2006), Leigh Glover also takes this perspective and highlights how this response to a new awareness about the force of the human on the planet is producing an 'end of modernity' (Clark, 2015 and Glover, 2006:82). Glover (2006) highlights how western culture is entering a period that can *only* be defined as the 'end of modernity', defining 'modernity' as the

assumption that the natural world exists for human ends. This anthropocentric view, she argues, is brought into question with an emerging awareness about the impact of the human (albeit mainly the global north) on the planet. Clark (2015) builds upon Glover's work to state that rather than an 'end' to modernity, it is a 'closure'. For Clark (2015), what we are entering is a new chapter in human thought, one in which understanding our interconnection to other species and technologies as part of the Earth system, is paramount. It requires us to scale up our imagination of the human (Chakrabarty, 2009). I draw on these strands in this PhD to challenge the notion of the autonomous individual and to bring forth representations of more-than-human agency.

Following *The Techno Human Condition* (2011), Derek Woods (2014) argued in *Scale Critique for the Anthropocene*, that the scaling effects Allenby and Sarawitz identified showcase how the subject of the Anthropocene is not autonomous but is a connected assemblage of humans, technologies and non-human actors, which have the capacity to continuously expand. These '*modern terraforming assemblages*' (Woods 2014, p. 238) move human agency towards a form of *distributed agency*, with a loss of human control as a central feature. Woods' (2014) work argues that the idea of human agency is a social construct. It is a form of knowledge that stems from the sociocultural institutions and power structures of modernity. I take this perspective in this PhD to identify how this idea of a 'modern terraforming assemblage' scales up our ideas of what and who has agency in the Anthropocene.

Bruno Latour (2014) expands this thinking around 'distributed agency' to argue that in the Anthropocene agency must be distributed as far and wide as possible, across technologies, species and the non-human world. For Latour (2014), this works against any idea of a causal effect between individual action and geological force, and instead, showcases how energy and matter flow and entangle across different dimensions. Rather than the 'individual', Latour (2014) argues that species today are 'hybrids' that subvert categorical distinction. They have the ability to 'bend' their environment, to make it more favourable to them (Latour 2014, p. 99). In this idea, Latour (2014) then suggests that this hybrid species moves beyond the human. Instead, it is something

entangled that has the ability to transform the Earth system, however, in return, the Earth system can *transform* them. For Latour (2014), this hybrid species has the ability to think on a collective scale, and on different temporalities, to also consider beyond-the-human. I draw on this body of work in my PhD to ask questions about more-than-human agency and the entanglement of agency and environment and what this means for a future on a changing and unpredictable planet.

In *The Mushroom at the end of the world: On the possibility of life in capitalist ruins* (2015), Anna Tsing explores this link between environment and species in a ruined landscape. She highlights how species can transform and evolve through mutual transformations, highlighting how the Earth System can *transform* species. Tsing explores species that thrive in the desolate landscapes of post-industrial towns and cities. She argues that rather than harboring a want for a stable environment replicating the Holocene, the profound changes to the Earth System and the unpredictable consequences must be acknowledged and accepted. Humanity, for Tsing, must focus on 'living within the ruins, rebuilding and adapting' (Tsing, 2015). This requires the human species to learn to live in 'new and diverse, networked ways' (Tsing, 2015). This idea challenges the anthropocentrism of emancipation and progress that stems from modernity and like Latour's Hybrid Species, the species Tsing refers to must consider their actions across different scales, temporalities, species and environments in order to survive and thrive. I draw on this work in my PhD to discuss the link between a changing environment and the survival of the species, but also how the idea of networking and connecting together in order to survive and thrive is prominent in contemporary Anglo-American storytelling, moving away from the idea of the solitary hero to a focus on connection and networking across species in order to survive in the ruins.

Donna Haraway's groundbreaking text, *Making Kin in the Chthulucene: Staying with the Trouble* (2016) expands this idea and argues that in the Anthropocene the human and nonhuman are inextricably linked in a 'multispecies flourishing' because they must rely on each other in order to survive and thrive. Rather than calling this epoch, the

Anthropocene, Haraway calls it the Cthulucene. The Cthulucene consists of a biopolitics based on multispecies justice and coexistence rather than anthropocentrism. Haraway suggests that survival of this hybrid species is not based on survival of the human species alone but on making 'kin' with other species (Haraway 2016). This idea brings forth the idea that we must move to *value* all 'kin' - all species - in the Earth system, not just the human. I draw on Haraway's work in this PhD to discuss a multispecies flourishing between the human and nonhuman characters in each text and how this entanglement of species in the Anthropocene brings forth a need to extend kinship.

In *The Anthropocene: Key Issues For The Humanities* (2020), Horn *et al* expand upon the work of Tsing (2015) and Haraway (2016) to argue that whilst these accounts upscale the concept of the human and argue for more-than-human agency, the 'mutual transformations' in Tsing (2015) and Haraway's (2016) work, from Horn *et al*'s perspective, underestimate the paradoxical structure of human agency in the Anthropocene (Horn *et al* 2020:74). They argue that the symbioses celebrated by Haraway (2016) and Tsing (2015), are "risky in a volatile environment' as they require a 'high degree of specialization'. Instead, their perspective is that the Anthropocene favours the evolution of ecological *variability* (Horn *et al* 2020:77). This is the idea that rather than adapting to a set place or set ruins, species can move and adapt. Those that are most adaptable will thrive as the planet begins to become more unrecognizable in the near future. However, Horn *et al* believe that the human species has the ability to work together to *colonize* disturbed ecosystems and adapt to changing and unpredictable environments. Whilst this seems to suggest human exceptionalism, Horn *et al* (2020) draw on the work of Clive Hamilton (2017) to argue that taking a position of human distinctiveness does not imply a normative claim about human exceptionalism. Instead, they argue that it offers a new moderate, non-normative 'new anthropocentrism' (Hamilton 2017, p. 52). This acknowledges that whilst the human species largely lack instincts to guide their behaviour, they can use reflection as a way to grasp the consequences. They argue that reflection is different to species-thinking (see Malm and Hornborg 2014, Bonneuil and Fressoz 2016). However, Horn *et al* (2020) do not really go into detail about how so. Instead, they align their position with

philosophical anthropology and argue that this means that the human will become an 'oomatophone' of the Anthropocene (Horn et al, 2020). This means that they will have the ability to use technology to thrive in depleted ruins, and to find ways to survive and colonize, creating a hybrid species that is connected to, and through, technology. I draw on this idea when examining the protagonists in speculative lifeworlds and I explore how reflection is used as a way to guide the characters and to also produce counter histories that challenge presenting history through one lens.

In *The Anthropocene*, Horn et al (2020) predict a future epoch bound by an age of machines. This, they argue, is different to the technosphere as technology, in this near future, has the power to emancipate itself from human control for the first time. For Horn et al (2020), this makes the subject of the Anthropocene an assemblage of people, infrastructures, forms of consumption, economies, and energy regimes - which sounds a lot like Latour (2014) and Wood's (2014) 'assemblage'. However, Horn et al (2020) argue that the system can transcend the human dimension which displaces the human as the *subject* of the Anthropocene. I explore this idea in my close reading to uncover the ways in which future worlds present species that are augmented 'robots' or algorithms and how the human is displaced by artificial intelligence in future lifeworlds. I draw on Horn et al's (2020) discussion about what defines the present moment is not the human species, but what they have brought forth – *what new spheres and futures* (Horn et al 2020, p. 80). They argue that humans have become catalysts for a new, autonomous sphere of 'anorganic life' which reflects the dual nature of humans and also the emergence of the technosphere (Horn et al 2020). The human in this light, for Horn et al (2020) becomes a 'biotic midwife' of the technosphere but also has the ability to become extinct like dinosaurs, trilobites and Tasmanian tigers (Horn et al, p81. 2020). I examine this idea in my PhD through the close reading of the relationship between human characters and technological or cyborg characters to identify the stepping stones from human to cyborg, or whether we are in fact all cyborgs now due to advances in medicine and technology already being used to expand the capabilities of the human.

I also use this strand to discuss what Horn et al (2020) do not discuss: how 'humans' that have the *power* to program and use technology that may not always represent the perspective of *all* species on earth. If history has taught us anything, it is that technology has always been used as a form of power and control, not for equality. Through Horn et al's (2020) analogy, I argue that those that have the power to program the technology, would ultimately get to design the *subject of the future* through their own gaze.

Therefore, whilst I argue for representing more-than-human agency in Anglo-American storytelling, I also argue for the need to represent the complexities around who is programming and designing the technology systems and infrastructures that will form our future. If done through a Western gaze, I argue, progress and growth may be at its core, rather than equality and empathy of all species on Earth. This may, in turn, repeat the mistakes of the past, creating a new form of green colonialism that suppresses vulnerable species and groups in favour of perpetrating an agenda from the global north for economic growth, whatever the cost to the environment, species or marginalised groups. This takes my PhD research into aligning with an emerging body of research that explores considerations of race in the Anthropocene.

In this PhD, I take an approach from recent scholarship that are all examples of an emerging lexicon that identifies race as 'a central organizing category within the emerging his-toriography of the Anthropocene' such as Kathryn Yusoff (2018), *A Billion Black Anthropocenes or None*, Françoise Vergès' (2017) *Racial Capitalocene and Decolonial Feminism* (2019), Donna Haraway's (2015) *Plantationocene*, and Nick Mirzoeff's (2018) *White-supremacy-scene*. My PhD challenges the idea of the human being a 'biotic midwife' of the future subject, and instead, argues that we must question from what lens we programme, design and respond to the ecological so as to ensure it is not entrenched with notions of colonial and neocolonial ideologies, which would seem apparent in Horn et al's (2020) vision of the human who has the ability to use advanced technology to *colonize* and adapt quickly to different spaces. This seems to exclude the perspective that technology and science are currently entrenched in notions of mastery over other cultures and species.

The body of research that I draw on to form my research around race in the Anthropocene argues that ‘lurking just beneath the surface of the Anthropocene concept is a racialised narrative about white Earthly possession’ (Baldwin and Erickson, 2020). Kathryn Yusoff’s seminal text *A Billion Black Anthropocenes or None* (2018) is one of the key texts I draw on in this thesis as a lens through which to consider race in the Anthropocene. I draw on this to question whether the decisions made by the human characters in the works I discuss, represent multispecies perspectives, or just that of the global north. For Yusoff (2018), the Anthropocene as a concept, speaks of the history of ‘murder, enslavement, famine and disease’ (Yusoff, 2018: 31) and inscribes ‘colonialism (and race) into global environmental change’ (Yusoff, 2018: 32). She argues that the Anthropocene contains a racial blindness that fails to take into account two strands - firstly, the histories of slavery and its associated forced displacement, secondly, the justification of slavery by means of the invention of race. These two aspects form what Yusoff calls a double dispossession – spatial dispossession, which includes issues of place, space and land; and the “dispossession of persons in chattel slavery”, which includes aspects such as citizenship and the “biopolitical category of nonbeing” (the inhuman or subhuman). I explore these characters and species in the text to uncover whether in ecological decision-making we are creating a ‘rebirth without responsibility’ (Yusoff, 2018).

I argue that, if a ‘new anthropocentrism’ were to exist, as Horn et al (2020) suggest, then it must not adhere to a hidden agenda that promotes a typical “Western” or “white” logic, which is not reflective of the billions of species on earth, and can never fully represent them, as they are unknowable to us, despite our efforts to label and categorize the world through our own lens. The crux of Yusoff’s (2018) argument, then, is that the Anthropocene is currently understood in the future tense rather than in terms of the extinctions already undergone. Therefore, my focus in this PhD is to examine Anglo-American storytelling against its historical and cultural backdrop to consider the ways in which it tries to learn from the violence and mistakes of the past, to encourage a ‘rebirth *with* responsibility’ that champions ecological thinking and more-than-human agency.

## **METHODOLOGY**

My research methodology will be a combination of close reading and social analytic data capture. By adopting an intrinsic (inside the text) and an extrinsic (outside the text) approach to examining the complexities of narrating new notions of selfhood in the Anthropocene, I will have the ability to combine a literary critical close reading of particular examples of storytelling (drawn from diverse media) with the use of social analytics to analyse audience engagement. This will enable me to look in microscopic detail at how different readers or viewers engage with content. It will also enable me to look at trigger moments that may illustrate possible instances of behaviour change in the real world. This interdisciplinary approach will be based upon my extensive knowledge of social analytics software built up over the past fifteen years' in the marketing industry to track engagement with different groups around the key themes or hashtags.

## **CLOSE-READING METHODOLOGY**

The close-reading approach of this PhD will take an ecocritical approach. An eco-critic aims to reimagine the lifeworld as we know it (Clark: 2015) and aligns specific practices with historical discourses. Ursula Heise's approach in *Sense of Place, Sense of Planet* (2008) and *Imagining Extinction* (2016) and Lawrence Buell's approach in *The Future of Environmental Criticism* align with this framework. Timothy Clark (2015) argues that ecocriticism should either be based on inherited conceptions of the human, the social, the cultural (such as Heise's) or for new readings, for whom the environmental crisis questions the seeming self-evidence or coherence of such basic assumptions - such as from new indigenous or diverse perspectives (Clark 2015, p.20). As Clark argues, criticism then becomes a re-examination of inherited notions of the human, the cultural and 'identity' (Clark 2015, p. 20). This is the approach the close-reading methodology in this PhD takes.

In *Environmental Cultures*, Greg Gerrad and Richard Kerridge argue that ‘cultural criticism can help avert, resolve, mitigate or at least comprehend ecological problems’ (Gerrad and Kerridge, 2003). This, they argue, can provide illuminating insights into the conflicting demands of the times. However, as Clark points out, any suggestion that ecocriticism can influence a more global eco-cosmopolitanism is ‘intellectually, politically and morally simplifying’ (Clark 2015, p. 21). For Clark (2015) readings that have a deeper sense of nature of perception, scale and temporality create an opportunity to understand where tensions in environmental thinking lie. I take this approach in this PhD, to root out the tensions and complexities around representing more-than-human agency in Anglo-American storytelling. Clark highlights how reading into different scales and temporalities at the same time can produce contradictory readings which allow us to root out the complexities of the environmental crisis and its conflict with modernity. I take this stand but produce readings that create tension based on different perspectives of agency to reveal counter histories that raise tension between traditional notions of selfhood and more-than-human agency. For Clark, there is no correct reading as such in this situation, just various evaluations based on different scales. Similarly, I take the approach in my close-reading that there are just various interpretations of ways to represent more-than-human agency in storytelling. Clark argues for a new kind of reading that does not silence nature but makes us think beyond historical and cultural discourses, into a new thinking that is relevant for the new planetary context (Clark, 2015). My readings do this by challenging traditional perspectives and different lenses.

Close-reading of the arts is, however, not without criticism as a form of research (Moretti, 2013, and Algee-Hewitt and McGurl, 2015). Close-reading examines the relationship between the texts ideas and its form but has been criticised for being seen to ‘crystallise an ahistorical, undialectical, power-reaffirming, aestheticizing academic practice (Freedman, 2015). Moretti (2013) and others, for instance, call for a new approach. In response to this, my work expands close-reading of the text to also look beyond-the-text for an approach that takes inspiration from the digital humanities.

## SOCIAL MEDIA METHODOLOGY

The social media strand to this work begins with reader response theory and the focus on the reader or in this context player or listener, and their response to the work. Classic reader-response critics include Stanley Fish, Wolfgang Iser and Roland Barthes argue that the reader is an active agent who imparts their 'real existence' to the work and generates meaning through their own interpretation. This work very much follows the concept then that the meaning of the text is derived through the reading process, or in light of this thesis, also via playing or listening. Contemporary reader response theory focuses on the engagement of reader, player and listener in a digital context, not only exploring how they infer meaning in the 'text' (or podcast or game) but also, in the context of this thesis, beyond it, *outside-the-text*. It ties into recent scholarship on digital social reading, which focuses on how readers, players or listeners interact and engage with both the work and each other to discuss the work in the digital age. For instance, this work is inspired by Beth Driscoll's (2024) recent work on *What Readers Do: Aesthetic and Moral Practices of a Post-Digital Age*. Driscoll moves away from anxiety over the book's future and instead shines a spotlight on everyday readers of the 21<sup>st</sup> century to provide insight into how readers of Anglophone fiction interact with the book industry, digital environments, and each other (Driscoll, 2024). Focusing on reader communities such as Bookstagram and BookTok, Driscoll examines reading through aesthetic conduct, moral conduct and self-care to show how 'readers intertwine private and social behaviours, and both reinforce and oppose the structures of capitalism' (Driscoll, 2024). My methodology also draws on Grey Myer's (2015) paper on 'Everyday oracles on Twitter' to examine the role of the author in the digital age. This paper explores interactions from between author / reader on Twitter and how quotes can be used to create a presence of the author, whether they are engaging or not. My work analyses how author and reader / player or listener interact beyond-the-text, but also identifies the ways in which they may unite around a common cause – the ecological crisis.

This methodology then is designed in line with recent scholarship such as Piazzola's (2021) work on *Digital Social Reading* (DSR). This is a form of collaborative reading or engagement with the text, game or podcast, which takes place online. In his book, Piazzola (2021) tries to synthesize all of the scattered work on digital social reading across 'dozens of volumes, journal articles, and blog posts, intersecting many different disciplines'. Therefore, this work takes an interdisciplinary approach to understand the social, cultural, and pedagogical aspects of DSR (Piazzola, 2021). This is exactly what my methodology does – takes an interdisciplinary approach – to begin to find emerging avenues for research to expand and develop this body of research into DSR further. Piazzola's recent work with Toccu and Viviani in 2022 shines a light on digital social reading activity (DSR) through engagement and social interaction and is very much focused on how interpretation beyond the text can create questions about the role of authorship in the digital era.

This methodology is also inspired by Simon Murray's recent work on *The Digital Literacy Sphere*. This explores 'the phenomenon of online book communities and how they put the reader into relationships in which categories of geographical location, age, appearance and (to a large extent) socio-economic status are irrelevant, permitting a "purer" form of book talk that exists in traditional embodied settings. I draw on this to both argue that in the context of this work, readers, players or listeners socio-economic status is somewhat irrelevant, but that actually, their geographical location can enable opportunities for communities to unite offline, creating local offshoots from the online conversation in response to the ecological crisis. Therefore, whilst I draw on this work to agree that 'readers social-economic status is somewhat irrelevant', I argue that some elements offered through digital technologies enable people to share their spatial location to infer either meaning (e.g. through listening to a podcast or reading in the forest), or to unite locally in small cocoon communities (Korpela and Dervin, 2013).

This form of methodology then adapts the work of Bronwen Thomas, a Professor of English and New Media. In *Literature and Social Media* (2020) and her recent work on *The #Bookstagram: Distributed Reading in the Social Media Age* (2021). Thomas draws on the work of Bennett and Woollacott (1987) to identify how social media platforms have given rise to diverse 'reading formations', from bespoke reading communities with strong affective bonds to more 'ambient affiliation' and short-lived connections (Zappavigna, 2014). Pinder (2012:68) contends that social media can 'bring into visibility an entirely new social dimension to reading', which I'm especially interested in through the lens of the ecological crisis and reading discussions about these narratives in online spaces. Taking inspiration from Thomas (2020) in my close-reading of social media content around hashtags, I explore social posts and commentary from Twitter users but also the images and video content, including photographs, short-form video content, memes, Gifs and audio files that users post. Thomas' (2021) argues that these audiovisual forms 'represent a way for readers to share acts of reading with others in a way that evokes the sensory and the sensual' (Thomas, 2021). By drawing on Thomas' (2021) scholarship to influence this work, I showcase a 'curatorial turn' beyond-the-text, whereby social media users engage with the narrative online. This, I argue, in the context of the ecological crisis is very much rooted in a response to real-world events. Therefore, my research aligns with Thomas' (2021) work as it discusses the how emerging reading practices are informed by theories which 'move away from an exclusive focus on reading as a series of mental processes or the decoding of signs' to, instead, consider, like Thomas (2021), 'reading as a distributed, embodied activity that involves interacting with others and one's environment'. The analysis of the discussion *beyond-the-text* in this PhD then explores how social media posts can be located in relation to culturally and historically grounded practices relating to how the novel, video game and podcast are playful tools which cannot be set in isolation in a networked and connected world.

This work acknowledges how from a certain lens, individual posts on Twitter about the texts may, in fact, appear to offer little more than instantaneous snapshots or commentary. However, this thesis takes the position that there will be some that offer

the opportunity for deep critical thinking. Following, Thomas (2021) lead, it explores the cultures from which this contents stem and in my case not only how they respond to the ecological crisis but also how they challenge and problematise distinctions between active (creator) and passive (consumer), the material and the immaterial, authorship and content producer. In this process of reading and sharing, Thomas (2021) highlights a return to Bakhtinian concepts of dialogicity in terms of distributed language (Linell, 2013). She identifies how social media posts represent acts of reading that 'are constantly looking outwards for uptake and response, most obviously through the kinds of instantaneous mass communion made possible by the hashtag'. This strand of analysis is central to my work as I wish to explore how Twitter can offer a space for community to thrive and potentially mobilize. This strand of scholarship 'opens up a view of social media practices not simply as providing affirmation or a sense of community from others, but as a more complex ongoing process whereby sense-making and interactivity are dependent on input from others' (Thomas, 2021). Understanding reading or playing or listening in the context of this PhD then becomes the need to address the 'totality of the *meshwork* of interactions' (Steffensen, 2015:9) where acts of reading, listening or playing are shared, discussed, evolved or expanded across platforms, devices as language or communication becomes an ongoing process. As Thomas (2021) contends:

The metaphor of the meshwork brings with it connotations not just of interconnectedness and interlacing, but also of texture and tactility often missing from discussion of interaction and exchange in online social networks.

Thomas, 2021.

Reading into these communities, as with the text then, this PhD will showcase what is missing or not represented in the discussions on Twitter as well as what is there. Therefore, not only do I argue that Twitter has the potential to add strands to the storytelling that are 'multi-voiced' and polyphonic, but I also ask questions about what voices are missing and question why.

The discussion of Twitter posts in this PhD is based on close analysis of specific examples of Twitter users using the title of the storytelling as a hashtag - for instance #TheOvestory, #DeathStranding, #Forest404. I do not claim that this will include all of the discussion about the texts on Twitter or will be wholly representative of all discussion about the texts on other social platforms. For one thing, each social media channel and its audience is different. However, for the purpose of this research, I am simply exploring and drawing conclusions about specific examples of posts that are relevant to the discussion around human / more-than- human relationships and an emerging ecological sensibility - or anything that appears that is unexpected. In order to track Twitter posts, I will use advanced social analytics software. The reason I chose Twitter as the platform for my analysis, is firstly, because it is now being used widely in the digital humanities and has opened up new spheres for research (Thomas 2020). Secondly, because Twitter was named a key driving force in transforming and shaping the literature industry at the time of PhD design (Barekat, Barry and Winters 2017: 11). Thirdly, I use Twitter because at the time of design it enabled more advanced tracking than other social channels, for instance, Facebook, Twitch, Snapchat and Instagram, are all closed to the social analytics software.

For my social analytics empirical capture, I use a social listening software package called Meltwater Software Solutions. This is a market leader in social listening and audience analysis. This goes beyond Thomas (2021) manual tracking of social media site, Instagram, to utilize software for wider data capture and more extensive results. The reason I chose to use Meltwater over other software packages is because it is also the only software package that enables me to track back 15 months into the past, and one of my texts launched twelve-months previous to me starting the work. Most social analytics software packages only enable tracking back three-months so having the back-tracking element was crucial to my research. Meltwater will enhance my data collection as it will enable me to collate social listening and audience insight reports based on who is talking about the text by searching for specific hashtags, such as the text title and key themes. It will enable me to delve deep into the social listening and audience insight data, drawing out not only key demographics such as age, region,

gender and how participants interact with, share, develop and evolve the narrative online, but also the key messages and media they're sharing. This element of my research will, therefore, take a digital ethnographic approach alongside my close-reading analysis.

Digital ethnography (Pink et al. 2016) enables researchers to observe people interacting on social media in their natural environment. It builds upon the basis of ethnography but focuses on methods for the digital arena (Pink et al, 2016). During this analysis, I will be able to observe Twitter users to draw conclusions about how the key messages of a text are shared, developed and expanded on Twitter. Whilst not every reader, listener or player will post about the text on Twitter, it will give me insight into how some use Twitter to discuss the key themes around human / more-than-human relationships beyond-the-text. The data I will capture will be downloaded and held on a hard drive before being analyzed and coded into key themes. Conclusions based on my findings will then be outlined in each chapter and the raw data included in an appendix. By adapting Thomas' methodology and using digital ethnographic practice to my social analytics data, I expand literary criticism and the digital humanities in an interdisciplinary manner, offering expanded modes of inquiry for scholarship and opportunities for future research not only on Twitter but on other social media channels (e.g., TikTok, Instagram, Snapchat).

Using this methodology, I will produce three chapters that each identify a key aspect of discussing the complexities around human / more-than-human relationships to discuss how this has transformed contemporary Anglo-American storytelling. For instance, in chapter one I analyze *The Overstory* by Richard Powers and discuss the impact of contemporary scientific research on how plant life has agency and brings forth questions about multispecies justice and rights. I also draw on the work of Linda Hutcheon to argue that this form of work could adapt Hutcheon's Historiographic metafiction, to create storytelling that situates the reader 'within' multispecies spaces and challenges the global amnesia of the treatment of the nonhuman in the name of western progress. In chapter two, I discuss Hideo Kojima's, *Death Stranding*, and draw

on the work of Latour (2014), Horn et al (2020), Tsing (2015) and Haraway (2016) to outline human / more-than-human relationships in relation to technology. This chapter, therefore, brings to the forefront how the subject of the Anthropocene is a hybrid, an assemblage of species, technology and infrastructure. I identify how this means that rather than the perceived autonomous rational self of the Enlightenment period, species in the Anthropocene are connected and relational and in order to survive and thrive in this changing landscape. This hybrid must learn to think across different scales and temporalities and connect in order to survive. In chapter three, I examine Timothy Atack's, *Forest 404*, to discuss the challenges of human / more-than-human relationships through the lens of critical race theory and decolonial scholarship. I draw on the work of Kathryn Yusoff in *A Billion Black Anthropocenes or None* (2018) and Francois Verges in *Decolonial Feminism* (2019) to argue that we must question how we are programming and using technology in contemporary culture as this may determine a species of the future that is bound by white supremacy. I discuss how we must ensure we base decisions on a 'rebirth *with* responsibility', adapting Yusoff's iconic phrase that we must not create a 'rebirth *without* responsibility'.

## **Chapter 1: Eco-Historiographic Metafiction: A close reading of *The Overstory* by Richard Powers**

### **Introduction**

In this chapter I argue that *The Overstory* can be considered an adapted form of historiographic metafiction that I call eco-historiographic metafiction. This adaptation is based upon a growing ecological sensibility that I argue presents a shift in contemporary literature. I argue that the literary devices that are apparent in this form of storytelling aid the reader to question their sense of history, memory, truth and knowledge, which pushes them to reimagine notions of human / more than human relationships and agency. This new type of work adapts Linda Hutcheon's 'historiographic metafiction' for a new era. It responds to a growing ecological sensibility with the authorial intention to make the reader question their knowledge of 'history' and the political forces that have produced this.

Hutcheon coined the term 'historiographic metafiction' in the 1980s to describe a form of experimental historical fiction. Historiographic metafiction questions the existence of historical 'truth' and textual knowledge. In terms of contemporary Anglo-American storytelling, I argue that this form of storytelling is drawing on the tradition of historiographic metafiction as a form of postcolonial-postmodern fiction (as outlined by Nicol 2009 in reference to Hutcheon's work). Nicol's argues that:

Both postmodernism and postcolonialism challenge the notion of a single authoritative viewpoint which claims to be universal, which conceives of human beings as sharing an 'essential' core of subjectivity, and which is associated with European Enlightenment thought. The multicultural world we live in would seem to bear little relation to this picture, which seems designed to serve the majority and keep everyone in their place.

Nicol's notes that some postcolonial theorists have been troubled by the comparison between postmodern and postcolonial 'experience' for instance, in the work of Ashcroft,

Griffiths and Tiffin, 1995 (Nicol, 2009:122). They argue that postmodernism is too abstract to be considered in the same vein as postcolonialism. However, Nicol's draws on this to argue that the use of postmodernism in a more qualified sense of 'narrative technique' has been much less contentious in postcolonial criticism. He aligns this with the focus on self-reflexivity and historiography in particular texts such as Salman Rushdie's *Midnight's Children* or Toni Morrison's *Beloved*. In these texts, he argues that postmodern strategies are used to facilitate postcolonial critique. Nicol argues that Linda Hutcheon's 'historiographic metafiction' falls into this category, which aligns with Hutcheon's argument that both postmodernism and postcolonialism represent a 'dialogue with history' (Hutcheon, 1995:131). Hutcheon argues that both are reconstructing their relationship with a previous historical moment - modernism's 'ahistoricism' in the case of postmodernism, and colonial power, in the case of postcolonialism. Hutcheon even goes so far as to suggest that modernism can be considered the cultural counterpart of any particular colonial power because of its elitism, its impulse towards totalisation, and its habit of appropriating 'local' artistic practices' (Nicol, 2009: 123). For Nicol and Hutcheon, a postcolonial form of historiographic metafiction draws out the more specific effects of history on a particular people or group. Nicol argues that novels that utilize these literary strategies create a conversation between colonial history and cultural memory. Nicol identifies a set of general 'laws':

1. All narrative, postmodernism assets, can never be universal nor objective but is always, by definition, partial, incomplete, and manipulated by its narrator for rhetorical or political purposes. The impact of this 'truth' on a particular people is what postcolonial texts powerfully portray.
2. The postmodern narrative implores its readers to consider their role as readers, which takes on extra-urgency in postmodern-postcolonial works as.
3. Postmodern-postcolonial texts appeal to their readers to actively respond to what the text tells them.

(Nicol, 2009: 125).

I draw on these laws and this body of work from Hutcheon and Nicol to question the reliability of text alongside the reliability of historical accounting through more-than-human / nonhuman perspectives in Eco-historiographic metafiction. I argue that this form of literature not only draws upon postcolonial-postmodern strategies to present, for instance, the tree as the 'other', but also situates the text in the real-world, in contemporary culture, to relay the urgency of the environmental crisis. I argue that these devices push the reader to confront the 'global amnesia' of the global north over how it is a destructive force on the Earth system. Eco-historiographic metafiction, I argue, flips the gaze to trees in order to present a notion of agency, of the entangled nature of human / nonhuman relationships today. Drawing on these postcolonial-postmodern and realist strategies, I argue that Eco-historiographic metafiction critiques the anthropocentrism at the heart of western culture.

Postmodern-postcolonial theory teaches us that the way we represent the human species, whether through the media, art or other cultural practices, is a powerful and crucial means of maintaining control. In this chapter, I will expand this idea to argue that in contemporary Anglo-American storytelling, this control can be identified by how we represent what was traditionally cataloged as a 'nonhuman' species - such as a tree. By exploring Anthropocene storytelling through the lens of postcolonial-postmodern strategies, specifically drawing on the work of Linda Hutcheon, I will argue that there are two kinds of postcolonial reading strategies relevant for contemporary Anglo-American storytelling. Firstly, those which produce literature that is situated in new arenas, in spaces traditionally considered 'nonhuman' such as the forest. Secondly, those that draw out the anthropocentric assumptions at the heart of European literature about plant life being inanimate and not having intentionality. These anthropocentric assumptions, I argue, stem from philosopher Immanuel Kant and Enlightenment thought, which privileges the human. In the eighteenth century, philosopher Immanuel Kant identified and labeled plant life as inanimate. For Kant, plant life did not have the same characteristics as the human. Plant life could not communicate, move, and from Kant's perspective, did not have *intentionality*. This idea enabled a view of the human

as separate from nature. The human species was deemed to be distinguished from all other species in the world by its critical self-awareness, rationality and language (Code, 2006). This idea formed the basis of western knowledge for over two-hundred years, and it has reigned throughout much of the nineteenth and twentieth century (Code, 2006).

Recently, however, scientists such as Suzanne Simard (2021) and Michael Marder (2013) have found that, in fact, plant life *is* self-aware. It can communicate and it has intentionality.<sup>1</sup> Simard's (1997) study on tree connections reveals that trees operate in complex social networks.<sup>2</sup> They are interconnected and can exchange resources through a common hyphal network (Simard, 2018). This challenges traditional notions of plant life as distinguished and separated from the human, and instead, presents how, like the human, plant life is connected, entangled to all life, is very much alive and has intentionality. In order to address these emerging findings about plant-life, Powers takes us 'within' the forest to experience how this social network operates. Linda Hutcheon argues that postcolonial literature sometimes situates itself 'within' once-colonized nations to offer modes of critique, and Powers seems to be paying homage to this in *The Overstory*.

By situating the reader within the forest, Powers enables them to grapple with the perspective of trees in this vast network in order to contest, challenge and reconsider historical discourses about what plant-life is. This implicitly raises questions about what history or knowledge, or truth is, and from whose perspective it is represented. The impact is not only on individual and collective agency, as with postcolonial-postmodern literature, but also presents a form of nonhuman agency, whereby the forest is connected to all species on the planet, including the human.

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<sup>1</sup> See Michael Marder (2013) Plant intelligence and attention, *Plant Signaling & Behavior*.

<sup>2</sup> See Simard, Suzanne (1997), *Mycorrhizal Networks Facilitate Tree Communication, Learning, and Memory*.

By retelling stories from the past and present through a new lens (the tree) in *The Overstory*, the novel reveals fresh perspectives on historical discourses. This form of storytelling encourages the reader to question their own sense of history, memory and fantasy and pushes the reader to take a fresh look at the industries capitalism has created solely in the name of progress for the global north. By flipping the lens to the forest, Powers then encourages the reader to question the destructive events of the past that have been lost to us in the present. This strategy is intended to push the reader to question what political forces have created their 'knowledge' of the past, and how this informs the decisions being made about the future, alongside the responses to the present ecological crisis.

By sharing these different modes of narration, *The Overstory* enables the reader to identify the privilege of the human and to unpack its perceived dominion over all other species. This problematizes notions of subjectivity in contemporary culture and addresses how due to a growing awareness of the agency of plant life in contemporary scientific discourse and a growing awareness of the entanglement of all life on earth, the reader must question their own sense of self and look inward to critique their own actions and response to the treatment of plant life around the world.

In this chapter, I argue that this form of literature, eco-historiographic metafiction, not only draws upon postcolonial-postmodern strategies to raise awareness of discourses that present the tree as the 'other' but uses literary strategies that push the reader to confront the collective 'global amnesia' over environmental destruction.

This work aligns with a growing body of critical work on *The Overstory*. For instance, Jonathan Arac's review in *Critical Quarterly* (2020) that focuses on *The Overstory* as a major new American novel, setting it against a history of Great American novels from writers that focus on ecological tragedy, such as William Faulkner. It also adds to scholarship including Wai Chee Dimock's (2020) work, 'The Survival of the Unfit,' that examines *The Overstory* in line with Charles Darwin's *On the Origin of Species*. This work focuses on how 'Darwin depicts the future as a closed door to most of Earth's

inhabitants' (Dimock, 2021: 135). Dimock identifies how Darwin 'would have been unsurprised – if also horrified – by the May 2019 UN report predicting that one million species will go extinct within the next decades' (Dimock, 2021: 135). This work also focuses on Powers' form, adding to work such as Stewart's (2021) on 'Organic Reformations' in *The Overstory*. Stewart identifies how Powers' sense of phrasal patterning happens not just within sentences, but among them, which creates 'the very poetry of his fiction' (Stewart, 2021:160). This work also expands upon Thieme's (2023) work on encyclopedic realism in *The Overstory*, which focuses on 'trees as social creatures' and explores how they communicate and send messages to each other, which also ties into the work of Moira Marquis (2021) and her paper on 'Listening to Trees: The Overstory's Dendrography and Sugar Maple Speaks,' in *Green Letters* (2021). By arguing for an Eco-historiographic metafiction, this chapter adds to this body of scholarship and examines *The Overstory* through the lens of representation of nonhuman characters and explores how we can represent their communication or 'voice' these characters in contemporary Anglo-American literature.

### **The Overstory: A Close-Reading**

*The Overstory* presents an example of eco-historiographic metafiction. Released in 2018, three-years after The Paris Agreement in 2015, *The Overstory*, can be seen as part of a large body of work that responds to a growing awareness of the climate crisis. The novel appears at a time when the urgency of the ecological crisis is gaining momentum in popular culture and the media – post 2015. For instance, Naomi Klein's award-winning book, *This Changes Everything* was released in 2015, and documentaries such as *An Inconvenient Truth* by Al Gore and *The 11<sup>th</sup> Hour*, *The Island President* were also released around this time to raise awareness of climate change and environmental destruction. Similarly, films such as *Interstellar*, *Melancholia* and *Avatar* also appear around the same time and question the privilege of the human. During this period, there are also great shifts in the digital world, with new forms of social movements taking place in online spaces, inspired by the need to network for collective action. *The Overstory* sits alongside the emergence of the Occupy movement, the Spanish *Indignados* and against a backdrop of social media activism inspired to

create collective action in response to the Arab Spring. *The Overstory*, then, stems from a time when the power of networking in online spaces brought forth the idea that it is possible to overcome 'fear through togetherness built in a network of cyberspace' (Castells, 2014). Shortlisted for the Man Booker Prize in 2018 and awarded the Pulitzer Prize for fiction in 2019 and the William Dean Howells Medal in 2020, *The Overstory* is about five trees whose unique life experiences with nine Americans bring them together to question the destructive forces towards the natural world at the heart of the global north. This makes *The Overstory* an experimental text that presents human and tree characters as equal which breaks the tradition of the novel of privileging the human experience. The novel opens with a letter from a Pine Tree who states that 'your kind' has always seen 'us' as the 'other'. The Pine tree argues that '*Your kind never sees us whole. You miss the half of it, and more*' (Powers 2018:1). As with the postcolonial subject bound by colonialism and neo-colonialism, including the social, cultural and political narratives and discourses surrounding the colonizer and colonized, the experience of the tree represented in *The Overstory* is one where the human (albeit those from the global north) is the colonizer and plant life the colonized. Through this lens, the reader gets to explore the social, cultural and political narratives from the perspective of the Pine Tree. This situates the reader 'within' the forest to see through the eyes of the Pine tree. However, in doing so, it could be argued that Powers anthropomorphizes the Pine Tree. Powers can never know what a tree feels, sees or hears, and the experience of a Pine Tree is not universal to all Pine Trees. However, by using this device Powers is trying to address the perspective of the tree through the gaze of 'the other', as a way for the reader to engage with this experience.

This is a feature adapted from postcolonial-postmodern storytelling. Linda Hutcheon argued that literature sometimes situates itself 'within' once-colonized nations to offer modes of critique. *The Overstory*, then, is unconventional as it overtly brings the plant life from the background to the forefront. For example, one of the human characters in the novel is Patricia Westerford. She is an academic and author of *The Secret Forest* - a book that unites and connects all of the characters in the novel as they read it. At three-years old, Patricia struggled with speech due to an impairment with her hearing.

Through this speechless existence, Patricia found solace in the forest. She creates twig 'friends' – 'the lost kin of humans' (Powers 2018: 112). Disengaged from school, Patricia travels with her father during his work as an ag extension agent. An ag extension agency is someone that travels to different regions employed by land-grant universities and serves the citizens of that state by serving as an expert on agriculture. Her father sparks Patricia's imagination by asking her all sorts of questions about what she sees during their journeys. For instance, 'What is more numerous: the stars in the Milky Way or the chloroplasts on a single leaf of corn?' (Powers 2018: 112). In doing so, these questions are also presented to the reader, as are the answers. As Patricia and her father make numerous stops, they explore the American landscape, and take the reader on their journey. On looking at a depleted landscape, Patricia's father explains how the global north is 'plant-blind' - 'we only see things that look like us' and see anything beyond the human as property (Powers 2018: 114).

*No one sees trees. We see fruit, we see nuts, we see wood, we see shade. We see ornaments or pretty fall foliage. Obstacles blocking the road or wrecking the ski slope. Dark, threatening places that must be cleared. We see branches about to crush our roof. We see a cash crop. But trees – trees are invisible (Powers 2018: 423).*

From Patricia's experiences at a young age, she learns to believe that there is much more to the nonhuman world than we are aware of. She learns that this 'environment' is *alive*. She declares that it is 'a fluid, changing web of purposeful lives dependent on each other' (Powers 2018: 454). However, it soon becomes apparent that not everyone in the global north feels the same. Instead, what the reader experiences or sees is a 'return to the repressed'. Trees are deemed to be property, felled at will to fuel western lifestyles for monetary gain. Capitalism, through this perspective, is not a form of progress, but an act of terrorism. This notion becomes explicit in a scene in the novel that features the Twin Towers falling on September '11. Regarded in the global north as an act of terrorism, the reader experiences this again through the eyes of two human characters Dorothy and Ray (husband and wife), who are watching it on the TV. They

watch live as the second tower falls. As they watch 'people in the street scatter and scream', as 'the towers fold up flat, like collapsible hanging shelves' (Powers, 2018: 89). However, to align this traumatic moment in the mind of the reader with the felling of the trees in the forest, Dorothy has a memory as she watches the towers fall. She remembers that 'she has seen this before; monstrous columns, too big to be felled, falling' - trees (Powers, 2018:103). This evokes how the logging industry produces an act of terror on forests around the world. By aligning these two memories together, Dorothy feels that 'the whole strange dream of safety, of separation, will die' (Powers, 2018:110). This illustrates the destruction force of the global north and encourages the reader to reflect on these two moments - the Twin Towers and the felling of trees - as equal and equivalent. By encouraging the reader to reflect on their own memories of this iconic event, the novel pushes them to question whether they are also complicit in this act of terror. For Dorothy, 'the whole strange dream of safety' begins to disappear as she begins to look at these experiences from another perspective, that of the tree or the forest.

*The Overstory*, then, brings forth the idea that the felling of trees in the logging industry turns vast American landscapes into 'a warzone' where 'the ground bleeds reddish slag mixed with sawdust and slash' (Powers 2018: 89). To embed this idea further, the reader gets to gaze through the eyes of ex-Veteran Douglas who perceives the American landscape as a graveyard. Douglas reveals how 'beauty strips' or 'vista corridors' are created in America so that people who drive past think they are seeing vast, untouched national forest that goes on for miles. He acknowledges how on first glance, 'it looks so real, so virgin, so unspoiled' (Powers, 2018:89). However, when you take a closer look, Douglas reveals how enormous gaping holes appear where the forest has been stripped bare with 'roots, sticks, branches, limbs and stumps, and trunks, fibrous and shredded, left to rot in a tangled graveyard' (Powers 2018: 89).<sup>3</sup> For Douglas, 'a great truth comes over him: Trees fall with spectacular crashes. But planting

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<sup>3</sup> This notion of Virgin Land takes us back to the earliest days of colonial settlement in the new world. As Henry Nash Smith argues in his seminal account of the American West, it is this notion of the US as a land of bountiful unspoiled resources that underpinned the violent ideologies of manifest destiny and the imaginary that facilitated it.

is silent, and growth is invisible' (Powers 2018: 89). This passage encourages the reader to look beyond what the eye can initially see to question how it is being framed - as with the vista corridors.

As with postmodern-postcolonial fiction that addresses the 'national amnesia' of slavery, then, eco-historiographic metafiction addresses the 'global amnesia' of the impact of human force on the Earth system. The effect of this is that the narrative structure mimics that of traumatic experience in terms of the effect of repetitive episode fragmentation. All of this is intended to produce a disorienting effect on the reader. As the narrative structure situates the reader in a process of repetition and flux through a variety of characters and perspectives where the human species is presented as both colonizer and terrorist. Images of environmental destruction evoke a war on plant life that must be acknowledged and stopped. This aligns with literary devices used in postcolonial-postmodern fiction that create opportunities to face up to trauma (Nicol 2009). *The Overstory*, then, is pushing the reader to face up to what is happening all around them, and to question the narratives and constructs that have enabled this to prevail for so long. The repetitive war-like imagery puts the reader in a position where they become a bystander to the horror happening all around them. This reveals how Powers is displaying a very real and urgent situation that becomes more powerful when repeated for emphasis via different character experiences. Therefore, the constructedness of the text attempts to push the reader into a position of feeling overwhelmed by the endless onslaught of destruction which appears like a genocide of the forest.

As with historiographic metafiction that points to the past to render it realistic, literature also has the power to bring to the forefront our discourse about the past since it assumes this is the only past we have in the global north. Eco-historiographic metafiction follows this path. It grapples with discourse about plant life in contemporary culture that stems from Immanuel Kant and Eurocentric Enlightenment thought and offers up opportunities to see this from another viewpoint. As philosopher Timothy Morton (2012) suggests, 'we need art that does not make people think... but rather that

walks them through an inner space that is hard to traverse'. In *The Overstory*, the reader is taken into the forest, 'within' this world, to experience it on a sensory level, across different temporalities and scales.

By following Patricia as she sits and watches the forest, studying it and learning from it, the reader connects with Patricia's sensory experience of the forest. Due to a loss of hearing, Patricia's senses enable her to communicate with the forest through her senses – what she can see, hear, feel, taste and smell. The reader joins her 'within' this world. Patricia becomes a witness to the forest. She has 'a humility in just looking and watching and waiting' (Powers, 2018:34). The intention is that the reader, therefore, gets to observe the forest. In the novel, Patricia is simultaneously inside and outside the forest - able to submerge herself within it while crucially remaining existentially and phenomenologically outside of it. This simultaneous connection and apartness allude to the extent of fiction's ability to engage ethically and non-vicariously with plant life. This is something that Powers discussed in interviews about the novel. Powers has stated that in *The Overstory*, he wanted to move beyond anthropomorphizing the forest. He wanted to create a narrative of the forest that represents 'a world of trees where humans have just arrived', rather than the other way around (Powers, p283-4). In *To Hear Plants Speak* (2013), Michael Marder and Monica Gagliano discuss the challenges around anthropomorphizing plants in literature. Amongst their recent findings, Marder and Gagliano (2019) reveal that plants can hear running water and also communicate using a clicking sound.<sup>4</sup> Therefore, they argue that to tap into the communication of the forest, it comes through one's senses - what we can hear, smell and touch. *The Overstory* brings forth and renders credible these scientific findings when it tells us that, 'Trees know when we are close by. The chemistry of their roots and the perfumes of their leaves pump out change when we're near...when you feel good after a walk in the woods, it may be that certain species are bribing you' (Powers, 2018).

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<sup>4</sup> See "Do Plants Have Something to Say" in The New York Times <https://www.nytimes.com/2019/08/26/style/can-plants-talk.html>.

For Powers, representing plant life and more-than-human agency in *The Overstory* is done by representing the ways in which plant life interacts with the human and other species in the novel as whilst “Trees have long been trying to reach us... they speak on frequencies too low for people to hear” (Powers, 2018). Engagement with trees in the novel then also comes from connection beyond language, into something more sensory. This perspective aligns with that of Serpil Opperman in *Envisioning a New Anthroposcenario*, who argues that plant life has ‘its own stories to tell’ (Opperman, 2018:9). Opperman identifies how storytellers can reveal this in a narrative by illustrating ‘how nature enacts entanglement... for storying the world is also a process of relation-making’ (Opperman, 2018:9). Storytelling must, in this lens, represent how the forest is ‘alive and undeniably expressive’ (Opperman, 2018:9). For instance, in *The Overstory*, Patricia brings this liveliness to the forefront when she states that, ‘The bends in the alders speak of long-ago disasters. Spikes of pale chinquapin flowers shake down their pollen...Poplars repeat the winds gossip... Ancient Oaks wave their prophecies of future weather’ (Powers, 2018:1). Rather than ‘talking’ to the human as initially presented in the novel then, Powers takes us deeper into engagement with plant life by suggesting that we can connect and understand each other beyond language as this is a very anthropocentric perspective. Therefore, as Michael Marder and Monica Gagliano (2019) argue, the most ethical way to represent plant-life in storytelling is to ‘make the characters listen to the sounds that the plant’s material presence produces, the rustling of the leaves, the movement of branches’ (Marder quoted in Austin, p23). This is interesting and experimental as this nonverbal communication has traditionally been subordinate to human language and ignored in western storytelling (Ghosh, 2016). For Marder (2013), however, plant-language is articulation without saying. Opperman (2018) calls this ‘material narrativity’, the way for plant life to reveal its stories.

Stories can be told then not through language, but through observation. This idea aligns with contemporary movements in sensory ethnography that focus on a reconnection with our sensory experience of plant life, to experience it and connect with it, to listen and smell and find new ways to interact. Sensory ethnography champions wisdom as forms of knowledge. It moves away from the idea of western science cataloging and

labeling the world and instead strives for more open interpretations. This aligns with experiential empiricism, something Lorraine Code (2006) champions in her work in order to encourage a form of science based on experience and having a humility in just looking, to depict parts of the whole, but understand the whole truth of any species is may never be fully revealed to us. However, these strands of science and of storytelling, begin to open up our sensory experience and champion how we must 'unlearn' what we have been told to ask the strangest questions about our world (New Scientist, 2023). This idea is brought to the forefront in *The Overstory* as the reader joins Patricia as she observes and debunks most western thought about plant life. For instance, she declares how these so labeled 'motionless things' – trees, grow - 'in mass mixed communities. She identifies how they 'must have evolved in ways to synchronize with each other' (Powers 2018: 100). Rather than being plant-blind, Patricia is an emerging ecological subject, aware of a complex system at work that moves beyond the forest to all life on Earth. For Patricia, '*the tree is saying things, in words before words*' (Powers 2018: 1). It has a history far beyond that of the human. For Patricia, what she observes is not just a tree but a social community.

Not all of the characters in the novel think the same as Patricia. When she publishes her work on the forest her research asserts that 'wounded trees send out alarms that other trees smell' – they are '*signaling*' to each other - communicating. However, when the media pick up on Patricia's findings, they run sensationalist headlines that claim, 'Trees Talk To One Another' (Powers 2018: 126). This is much like the real-world reaction to Suzanne Simard's work on trees as social communities. Not only is the media criticizing Patricia's work out of some disbelief that this could be true, but also her colleagues, albeit her male colleagues, question her work. Two leading male dendrologists claim her work is flawed. From their perspective, Patricia's work is deemed to be somewhat romantic or feminist, rather than rational science. In this section of the novel, there is an inherent critique here of the gendered knowledge regimes perpetuated in the scientific community. This is one that Lorraine Code (2006) discusses at length in *Ecological Thought*. Code calls for new ways of doing science that move beyond how it has always been done and opens up science that is more diverse and inclusive.

*The Overstory*, then, uses this strand to the narrative to reveal how Patricia's work is not even considered for a follow up experiment. Instead, she is instantly dismissed and forgotten by the scientific community. The media also follows suit, running 'wide-eyed articles' about her 'brutal debunking' (Powers 2018:127). However, this plot line enables Powers to play with the form even more. As Patricia turns her back on the scientific community, she goes even more rogue, settling into a hut in the forest with no running water. She leaves behind her notepads and instead chooses to watch and sketch and listen to the forest. Patricia 'no longer theorizes or speculates as a scientist', instead she abandons the categorizing principles of scientific (and Enlightenment) knowledge regimes in favour of the immersive properties of sensory ethnography. *The Overstory* tells us that 'the senses never have much chance, against the power of doctrine' (Powers 2018:138). Therefore, in both narrative and form of the novel, Powers opens up opportunities for the reader to go deep within the forest, and to try to shift their perception of communication or connection only being represented through human language. As Patricia delves deeper into her experience, she 'begins to see hidden things' (Powers 2018: 131). It's an all-encompassing experience. She begins to join and merge with the forest, to warp into and become one:

Under the spruce and fir, completely lost, turned wildly around by the smell of inland oceans, sleeping on beds of thick lichen, sixteen inches of brown needle pillow, the living earth beneath her bag, its fluid influence rising up into the fibre of her and all the towering trunks that surround and watch over. The particle of her private *self* rejoins everything it has been split off from (Powers 2018:129).

This multiflourishing of species presents a moment for the reader to reflect on the connection between the human and plant life to celebrate nonhuman agency. As Patricia symbolically/imaginatively fuses with the tree she finds that:

When the lateral roots of two Douglas-firs run into each other underground, they fuse. Through those self-grafted knots, the two trees join their vascular systems

together and become one. Networked together underground by countless thousands of miles of living fungal threads...[they] feed and heal each other, keep their young and sick alive, pool their resources and metabolites into community chests (Powers 2018: 127).

Patricia learns that as she connects so deeply with the tree, they become one and she experiences geological time. She begins to write about her experiences which forms the opening passage to *The Secret Forest*: Patricia writes:

You and the tree in your backyard come from a common ancestor. A billion and a half years ago, the two of you parted ways. But even now, after an immense journey in separate directions, that tree and you still share a quarter of your genes. (Powers 2018: 132).

This somewhat frightening idea of tree and human being related challenges what the reader has always been told in western culture. Instead, it brings to the forefront the idea of the forest as kin. In *The Hidden Life of Trees: What They Feel, How They Communicate* (2015) by Peter Wohlleben addresses contemporary findings about sociality and the sensuous interiority of trees. He reveals that there is a link between DNA and RNA sequences which deconstruct the hierarchical ordering of beings and stress the relatedness of organisms. Instead, he outlines how species are grouped together through common genes of ancestors, of which the human and the tree are related. By bringing this idea into the novel, Powers shares contemporary debates about biopower (who or what has the right to live) and geonotopower (the power of, and over non-life). It suggests that if all life is connected and 'related' or 'kin', then we must question the rights of plant life as much as the human. This is explored further in the novel when one of the human characters, Ray Brinkman, sits watching his garden grow wild through his window. Ray is an Intellectual Property Lawyer from St. Paul; Minnesota and he is married to Dorothy Cazaly. Ray is bedridden after he suffers a brain aneurysm. He can barely move or speak. However, his brain is conscious. Like the tree in Ray's backyard, he appears inanimate, but the novel represents him as very

much alive and aware. As Ray spends much of his life watching the trees in his backyard, he starts to notice ‘the smallest flourishing in the quiet growth’ (Powers, 2018:450). However, he is told by the local authority that he must cut his garden back. It is perceived to be too wild and of no value. Through this challenge from the authorities, and Ray’s previous work as a Property Lawyer, he begins to question who deserves rights and whether nature itself should be protected, like property, from this state “invasion” (Powers, 2018:450). In doing this, Ray begins to question semiosis - the perceived distinction between human and non-human, nature and culture, which forms a central troupe in the novel.

Through Patricia, the reader experiences what this kinship or family may be like. When she immerses herself ‘within’ the forest, she finds that trees are ‘shaping themselves’ whilst ‘they shape, too, the tens of thousands of other, linked creatures that form it from within’ (Powers 2018:218). They are the base of a ‘living pyramid’ of which the human species is integral (Powers 2018:142). Patricia then reveals how for centuries the human has acted as a colonizer of the whole planet, and as new scientific findings reveal a more interconnected experience of life on Earth, it must challenge concepts of what we have constructed the ‘world’ to be. As Patricia argues in *The Overstory*:

The single best thing you can do for the *world*’ is to reconsider ‘that word *world*’ as that’s where ‘the problem begins’ (Powers 2018: 466).

To emphasize this point explicitly, the word ‘world’ is italicized every time it appears in the novel, to highlight its slippery nature. The concept of ‘world’, for Patricia can ‘mean two such opposite things - ‘the real one we cannot see and ‘the invented one we can’t escape’ (Powers, 2018: 22). The invented one is a product of the global north bound by established epistemologies and the cultural knowledge regimes that support it. Timothy Morton argues that the ecological crisis and global warming have literally melted our ‘ideas of *world* and *worlding*’ (Morton 2013: 103). For Morton, a whole new way of seeing the world is needed as ‘global warming is actually a displaced sort of modernity denial’ (Morton 2018: 23). *The Overstory*, then, offers a fictional space to grapple with

these ideas as the novel functions as a fictional 'world' through which we can have space to make the unknown world visible. *The Overstory* takes us deep 'within' this new arena in its very form, to *experience* it and traverse this strange and uncanny space. By setting the reader 'within' this experience, *The Overstory* the reader gets to experience a kinship with the forest.

*The Overstory* is exactly the kind of art that Morton argues is needed in contemporary culture. Morton argues, 'when you become more 'experiential,' you realize that you (the reader) are included in the interpretation, so art becomes 'reflexive' (Morton 2018: 27). *The Overstory*, then, puts the reader in this reflexive position. Here, they are immersed 'within' the nonhuman world so they can reflect on what they 'experience'. This positions them in what Morton calls, the 'mesh'. For Morton, by 'dropping Nature, *world*, and so on, we become immersed in the ungraspable. We are inside the object, the 'mesh'. Therefore, *The Overstory* in its very form situates the reader 'within' this 'mesh' so the novel's form replicates the mesh of the Earth system. Inside the mesh, the nonhuman is revealed as both intimately proximate to us and fundamentally unknowable. Morton argues that works that situate readers, viewers or listeners in a mesh enable them to get 'really up close to things' so much so that 'they start to 'dissolve' (Morton 2018: 24). Morton argues that this is the position through which a real engagement with Anthropocene thought can happen. Powers plays with this idea in the novel as when the characters begin to immerse themselves in the 'mesh' by opening up their sensory 'experience' with forest and become intrinsically connected to it. For instance, the human characters in the novel carry out a protest in the forest, and as they do so, they begin to live in a giant Redwood tree. As they experience life in the forest, they take on new names to infer new forms of being - 'Maple, Maidenhair, the mother priest; Watchman, the Father Protector, Mulberry, the child craftsman; Doug-fir, child clown'.

As with historiographic metafiction, then, eco-historiographic metafiction is fundamentally contradictory, resolutely historical and inescapably political because of its focus on representation. Powers align these contemporary debates with that of the othering of children, women, slaves, aboriginals, the ill, insane and disabled in the past.

He does this through a passage that Ray reads from Christopher D Stone's 1972 book, *Should Trees Have Standing* which states that, 'children, women, slaves, aboriginals, the ill, insane, the disabled; all changed unthinkably over the centuries, into person by the law. So why shouldn't trees and eagles and rivers and living mountains be able to sue humans for theft and endless damage?' (Powers, 2018:84). For instance, Iceland and New Zealand have both given the natural world rights and written this into law. Article 33 of Iceland's constitution where it states that 'Iceland's nature constitutes the basis for life in the country. All shall respect and protect it'. Similarly, in New Zealand, various environmental and geographic features have been given personhood, incorporating the rights of nature in local law.<sup>5</sup>

The novel then champions going 'within' the forest, to debunk narratives about plant life that have prevailed in western culture. As with historiographic metafiction that rejects projecting present beliefs and standards onto the past, then, eco-historiographic metafiction, brings forth fresh perspectives for alternate histories for consideration. By seeing through the lens of human interaction with the forest in *The Overstory*, the novel encourages an experiential approach to viewing the 'world'.

### **THE OVERSTORY: SOCIAL MEDIA READING**

In an interview with *The Guardian*, Powers argues that 'it's clear to anyone who's paying attention that we're in a moment of slowly transforming consciousness' (Preston, 2019). Powers states that in *The Overstory*, he 'wanted to tell a story about ordinary people who, for whatever reason, have that realisation about the irreversible destruction that's happening right now and who get radicalized as a result' (Powers 2019). In order to consider the extent to which readers became radicalized, one of the ways we can explore beyond the text is via Twitter, to track how the key messages are understood in conversations about the text. This close reading of tweets is informed by social practice theory and is bound by its insights into how media are 'embedded in the interlocking fabric of social and cultural life' (Couldry 2006:47). This social media reading will extend the traditional interpretation of the text to reveal how ideas manifest in online spaces

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<sup>5</sup> See more on New Zealand: Legal Rights for Forests and Rivers via Earth Laws.

and can also trigger forums for discussion, debate, resistance and subversion, and potentially inspire collective action. This reading focuses on how social media stories 'cross over into our daily lives' (Walker 2004:1). It also takes a cultural studies perspective to theorize the 'everyday' and the 'ordinary' as 'repeated practices for daily life' but also as spaces where subversion and resistance are possible (Morris and Murray 2018:10). It is informed by literary scholars who have focused on intersections between the literary and the digital (Gibbons, 2012, McCracken, 2013, Thomas, 2016, 2020). It aligns with the position of looking beyond the text to take a '360 approach to the topic of this study' (Thomas, 2020). It also draws on theories relating to participatory cultures (Jenkins, 2009) and social media activism (Castells, 2012, Gerbaudo, 2012). I argue that through observation of Twitter discussion about the text, much is revealed about how creative expression is circulated, shared, discussed and developed around literary texts on Twitter. This analysis then follows McNulty's (2018) call for critical analysis to 'learn to look, in a new way, beyond the printed book'. I explore this Twitter discussion with the view that this is a space where 'literary cultures and works can flourish' (Thomas, 2020). I examine the 'small stories' (Georgakopoulou, 2007) of social media as strands that expand the narrative beyond-the-text

This research tracked conversations about *The Overstory* for 12 months post-launch using Meltwater Software Solutions for social listening analysis. A report was sent by the software each week that detailed what people were talking about or sharing around the hashtag #TheOverstory. I also produced an annual insight report to examine the audience in greater detail, such as their political alignment, how they describe themselves, what brands and charities they have an affinity with, alongside their values, interests and needs, plus the media they trust and read. For this chapter, I researched two tracking terms '#TheOverstory' and '#RichardPowers' and two tracking periods, 010418 – 010419 (a 12-month period to include from pre-launch through to book launch on 18<sup>th</sup> April 2018 to post-launch activity) and 020419 – 180719 to track a three-month period after the 12-month cycle). The search term #TheOverstory had a reach figure of 35 million impressions over the 12-month period across media, blogs and social media. Impressions refers to the total number of times social media users will have been shown

content around #TheOverstory hashtag on Twitter. Impressions are defined as an appearance on a user's screen. It's the number of times someone sees the post or content. Impressions count the number of appearances, not the number of individual people who see your content (Meltwater, 2023). For instance, if one person sees your content one time, that's one impression. But if that same person sees your content five times, that's five impressions. Tracking Twitter impressions is important as the more impressions you have, the more people are seeing your content (Meltwater, 2023). Impressions are different to 'reach' as Impressions do not count the amount of people that interacted with the tweet (for instance, clicking on it, replying to it or sharing it). Instead, impressions are a possible number of people who could have seen the content, either through a friend's feed or in passing.

The audience insight report reveals that there is a liberal, middle-class skew to the discussion of the novel on Twitter. The data highlights how many of the Twitter users posting about *The Overstory* read *The Guardian*, *BBC News*, *The New Yorker* and *The New York Times*. Their affinities include animals, climate change, resistance, justice and they follow organisations such as NASA and National Geographic. They follow people like Greta Thunberg, the Dalai Lama and Bernie Sanders. The split between male and female is almost 50/50, with the male audience tracking slightly higher. They are predominantly English speaking and aged between 24 – 35 years old. However, this may be due to the fact that Twitter is primarily English language and there are other, more popular, social platforms in other countries, alongside other social platforms aimed at younger audiences. They live in urban environments, with many cities featuring high on the list, from London to Mumbai and New York City. The research reveals how the audience is based in the United States, United Kingdom, India and Canada. They are generally found to be open, agreeable and conscientious. However, interestingly, 82% track as being 'authority-challenging', in terms of the content they post. They are appreciative of art and are empathetic to various causes. Many are vegetarian or vegan. *The Overstory*, for these Twitter users, is a novel they cannot easily forget. Twitter user @McMansionhell, a cultural critic with 55.8k followers posts, 'I can't stop thinking about *The Overstory*'. The tweet was liked 47 times and retweeted 3 times. Similarly, @kelsye

posts, 'I keep thinking about this book I just read *The Overstory* by Richard Powers. So unusual. The interweaving structure reminds me of the *Godfather*, but this has a very different subject matter. Makes me want to quit everything and become an arborist'. Twitter user @AnnaVeriani also posts how 'This book changed my life. It's the reason I'm pursuing a wildlife sciences degree'.

The findings of this research show that during the first 12 months' post-launch, the average impressions for #TheOverstory is four million per day. That was driven by 126 key authors. Twitter authors are the people that post content. Despite being driven by 126 people, the impressions from this can be huge based upon the follower numbers of these authors. For instance, in the case of #TheOverstory, award-winning journalist, writer and activist Naomi Klein, posted about the novel. Naomi Klein's influence on Twitter is of celebrity status. She is an influential tastemaker with authority in conversations about global warming. Klein Tweeted:

Friends, I am overwhelmed by a desire to entice you all to read *Overstory* by Richard Powers as soon as you possibly can. I've never felt such urgency about sharing a book, let alone a novel. It's transformative and wise. Who's in? (There will be a test at the end of the summer).

Klein's post inspired other readers to join the conversation. Influential Mashable writer @FutureBoy replied that 'I urge hotels to put *The Overstory* in all rooms instead of the Bible' – a post that was liked 62 times. This was also linked to an article on Mashable.com, a popular digital news media site, which argued that *The Overstory* is 'The decade's most important novel'. Another Twitter user @smdadamo replied to Klein to state that:

Maybe Naomi Klein is right that there should be a mass reading of *The Overstory*.

Interestingly, in her post, Klein links the hashtag #TheOverstory to a real-world event, the Amazon rainforest burning. At the time of her post, wildfires in the Amazon

Rainforest were causing mass destruction. This alignment with a real-world event beyond the text, posted initially by an ‘influencer’ in this space, added to the virality of this trending hashtag. The scope of uptake, sharing, customization and dissemination of content linked to both *The Overstory* and the Amazon Burning hashtag generated a huge boost in conversation about the novel during the tracking period. This research found that in August 2019, almost 15 months after the launch of the novel, there is a peak in conversation. This conversation is triggered by the wildfires in the Amazon Rainforest and spans out from Naomi Klein’s post. The fires during this time were unprecedented in their destruction. Thousands of fires burned over 7,600 kilometres of rainforest. According to the Global Fire Emissions Database, a project run by NASA, the fires of both 2019 and now 2020 have been the worst since 2012 when a satellite first began to take aerial shots of the destruction. They also found that the number of fires in the Brazilian Rainforest increased by 28 per cent from 2019 to 2020. The fires in the Amazon Rainforest drew huge media attention at the time, bringing attention to the profound consequences for climate change, global health and biodiversity. The Amazon Rainforest hosts an astounding amount of Biodiversity (Bowman 2020) and helps to balance the global carbon budget by absorbing carbon dioxide from the atmosphere. It plays a key role in the global water cycle, stabilizing global climate and rainfall (Bowman 2020). It’s so crucial that a nine-nation network of Indigenous Territories and natural areas have protected a huge area of primary forest and biodiversity. Yet, as of 2019, an estimated 17 percent of the Amazon’s Rainforest has been clear-cut or burned since the 1970s when measurements began (Bowman 2020). Not only are the global impacts of these fires devastating, but also the impact on the local population is significant with poor air quality, leading to health problems. With more forest being cleared for timber production and agriculture each year. This research found that Klein’s post created a tipping point or trigger moment for the novel on Twitter. It raised awareness of the Amazon wildfires but also pushed the reader to reflect on what is happening all around them in the real-world.

After Klein’s post, people from all over the world began to join the conversation. As Goldsmith (2011) contends, Twitter affords a sense of compression of language that

gives an augmented sense of urgency. With its reverse chronology, meaning that the latest Tweets appear on top of a user's timeline, there is a 'pull of the present' (Page, 2012:13). This enables participants to track how a story unfolds and keep responding to it to appear at the top of the conversation. This certainly happened with this conversation. Not only were people sharing Klein's post but also other links to content about the Amazon Burning. This aligns with scholarship that discusses how Twitter users also have the ability to link outwards towards other content for the creation of a 'multidimensional real time' social media post (Vlieghe, Page and Rutten, 2016). These constant updates disrupt the wider conversation on a person's Twitter feed, and 'break the frame' (Thomas, 2020) to appear jarring and disruptive, giving a sense of urgency that is both 'thrilling and exhilarating' to watch. Around the Amazon Burning hashtag, this became something that brought to life how tree felling can create unforeseen consequences, not unlike evoking the Twin Towers falling in the novel. This imagery showcased a vast landscape burning. In warlike imagery, it signified the destruction of vast waves of biodiversity.

When contributing to a conversation or trending topic such as the Amazon Burning as it unfolds on Twitter, Thomas (2020) argues that users feel that they become 'part of the story' with unpredictable outcomes depending on how the conversation unfolds. This creates a sense of potential (Kozel, 2014) as the discussion gathers momentum and 'more and more followers join in and return time and time again to see how things turn out' (Thomas, 2020). This blurs the boundaries of the fictional and the real and creates an ongoing narrative connected to the novel and this real-world event in these online spaces. It also brings to the forefront one of the key troupes in the novel, showcasing acts of tree felling as a form of terrorism when viewed from a different perspective. The Amazon Burning in this lens appears as a mass genocide on the forest.

Twitter posts related to linking *The Overstory* with the Amazon Burning, as a real-time live event, proved more popular than content about the novel winning the Pulitzer Prize. This conversation around the Amazon Burning drove the most conversation and discussion about the novel in the data captured. The post initiated by Klein triggered

discussion about our changing Earth System, which was then picked up, circulated, disseminated and repurposed through a labyrinthine-like linking of content and perspectives on Twitter. Margolin (1999) argues that these forms of stories relate to ‘what is happening now’ and give people a voice via social media. Contemporary culture, for Margolin, 1999, is ‘characterized by a preference for stories that relate not what has happened, but what is happening’ (quoted in Thomas, 2020). This conversation then tied into what was happening in the world around the readers. However, interestingly it was triggered 15 months after launch, showcasing how this book was still being discussed over a year after it first launched. *The Overstory* alludes to opening our eyes to what is happening all around us and as journalist Alex Preston reveals in his Twitter post:

There was something fitting about hearing the news that Richard Powers’ *The Overstory* had been awarded the Pulitzer prize just as Extinction Rebellion activists took to the streets of London.

These very different topics of conversation are entwined into this zeitgeist moment based around different responses to global warming. This highlights a force of resistance bubbling beneath the surface of contemporary culture and potentially bringing forth an ecological sensibility and a want to challenge neoliberalism attitudes and systems. Extinction Rebellion are at the forefront of this movement. A recent article by Wired magazine claims that XR contributed to a paradigm shift in awareness of climate change, during this period, with 85% of people from the UK who were interviewed stating that ‘they are worried about it’ (Kobie 2019). During the tracking period, the novel became synonymous with this event and garnered force through a community of users that ‘liked’ or ‘followed’ Extinction Rebellion. Not only did this produce awareness of the novel to a mainstream audience but it also elevated Powers’ status as a writer. As Preston (2019) argues, before *The Overstory*, Powers was often referred to as “the best writer you’ve never heard of”.

During this period of tracking, the research reveals that the novel became a device through which people could understand the world around them. As this conversation grew in momentum on Twitter, real-world protest activities took place in the streets, including blocked streets and bridges in London, to members of XR gluing themselves to roads in the Stock Exchange, to XR members lying on the floor and playing dead at London Fashion Week (2019) and the Treasury being splashed with fake blood. Crowdfunding and donations from the XR were driven by social media and this support helped create the action that convinced Parliament to declare a Climate Emergency (Kobie 2019). So real world change was happening all around this conversation on Twitter. At the same time Greta Thunberg also became a figurehead for the climate crisis, spurring school strikes around the globe throughout 2019. All of these activities entangled and blended in to highlight that a response to global warming and a challenge to the privilege of capitalism was happening.

The social media analysis for this text shows then that not only is this novel tied into contemporary activism and the fight to avert global warming but also wider political issues. For instance, Twitter user, @LesleyJaeger posted: 'Reading #TheOverstory... when I heard this news.... Trump is weakening the Endangered Species Act'. This commentary on a real-world political issue aligns the text with debates about the response of the global north to the ecological crisis. This tweet shows a sense of 'nowness' that aligns the text to real-world activities (Fiske, 1987, Thomas, 2014a). This tweet in particular sparks a conversation with the Twitter user's followers as they discuss Trump's disregard for the ecological crisis and the impact of this on the environment. This challenges the idea of a distinction between off and online, between the idea of entertainment and daily routine.

Twitter user @NickSwarbrick explicitly attacks capitalism by arguing in his post that 'the planet is being depleted for the sheer lust of the west for 'assorted bling''. He states that 'We're cashing in on a billion years of planetary savings bonds and blowing it all on assorted bling' – Powers #TheOverstory tells it with amazing clarity'. This Tweet was retweeted nine times. Similarly, another Twitter user posted: 'Read #TheOverstory,

based on the 30 yr old fight to save giant redwoods from logging. So relevant when reading about our current day disregard for the #AmazonRainforest". One Twitter user @FionaOSullivan also shares a link to an article that outlines how the lust and greed of capitalism and western consumerism is the *cause* of, and has contributed to, the Amazon burning. Therefore, by tying the novel into this discussion, @FionaOSullivan offers a way for her followers to read more about this to understand the impact of the logging industry and how it is aligned to our collective action and aversion to change behaviour in western culture. This blending of multiple sources enables her followers to read about our changing planet through different perspectives and materials to create meaning and 'make-sense' of this situation. Through this lens, Twitter becomes 'a whole new cultural metalanguage' (Manovich, 2001, Murray, 1997 Thomas, 2020). It offers multiple ways for the reader to navigate the text but also to move beyond it, to branch out on social media and align the fictional content with real-world events. As Margini (2017) argues, then, 'the digital space must be understood as deeply enmeshed in the existing cultural terrain as they are aligned with contemporary western culture'.

Twitter user @Pliocene, who is based in Amsterdam, questions the greenwashing of companies after reading *The Overstory*. He argues that after reading *The Overstory*, he wants 'to scream "Ecosystems" at random faces in the street'. He follows this up with 'Just checking... there's no logging company that's cutting down older trees for the new ones planted by Ecosia, right? Since reading #TheOverstory I've become a bit paranoid about this'. This aligns with one of the key moments in the text when Douglas finds out that his work planting new trees is done under the guise of sustainability but actually cuts down ancient trees which are crucial and irreplaceable to the network of plant life, under the guise of sustainability and rewilding. Therefore, in this post we see how the reader is thinking critically about what is happening in these supposed sustainable plans from businesses and governments, that appear not unlike the vistas that Douglas sees that hide gaping holes that have been felled in vast forest.

This research also reveals how *The Overstory* also becomes a device or an object through which Twitter users can present an image of the self as ecological on Twitter.

Using the book as an object reveals their connection to it and what it represents about them. This aligns with Walter Benjamin's (1995) essay about collecting books - 'the most intimate relationship that one can have to objects'. This aesthetic of bookishness is something that Thomas, 2021 found in her work on the #Bookstagram. In this research it is revealed how users assert their identity through their framing of the book in photos shared on social media. Through this lens, the book becomes an object of display. However, the pictures of the books captured in the Twitter posts show that rather than appearing like a still life, as Thomas (2020) finds many books appear on #Bookstagram, the images featured in these Twitter posts aligned to *The Overstory* are somewhat moving, appearing uncontrollable and mighty. In Twitter posts found in the data capture and manual search, the book is often framed against large mountain-scapes or immersed deep 'within' the forest. To compose these images requires an engagement with nonhuman agency and an understanding of the liveliness of all matter. Therefore, through this perspective the book moves beyond an 'accessory' to become a way to understand the contemporary world, more of a modern day 'Bible'. These images then serve to present intellect and engagement with Anthropocene discourse.

This research highlights how in this context the use of Twitter becomes performative for readers. This ties into Wargo's (2015) work on 'lifestreaming' where what users share curates an imagined self. Rather than dismiss this as narcissism, Wargo (2015) contends that users create a 'myriad of selves'. These posts serve to show how the reader is grappling with the notion of nonhuman agency as often the 'self' or the human is completely removed from the frame. Only the book and the forest are privileged. This engagement with Anthropocene discourse runs not only through user images but also through what they choose to share. For instance, Twitter user @DrewHarvell shares the hashtags #AmazonBurning and #TheOverstory and links to an article from *The New York Times* titled, 'Do plants have something to say?'. Like images and other sources, some users also turn to sharing quotes to showcase their engagement with more than human agency and coexistence. For instance, Twitter user Luxembourger, @cbtly uses Twitter as a platform to post a quote from the novel to raise awareness of the #AmazonBurning. She uploads a picture of a page in the book with the following quote

highlighted - 'Trees want something from us'. She positions this next to an #AmazonFire hashtag. Here she is highlighting the connection between human action and the impact on the 'other'. This post then serves to reveal that trees are not passive but are very much alive and alert and trying to engage with us.

Marwick (2013) argues that the rise of social media must be aligned to the backdrop of neoliberalism, especially in terms of the foregrounding and privileging of the first person. However, these images seem to move beyond notions of the 'self' and highlight how our networked self can also be represented as a connected, relational assemblage on social media. Papacharissi and Easton (2013) take a Bourdieusian approach to explore the 'habitus of the new' on social media revolving around an apparent 'storying of the self' which is bound by connecting to others. Interestingly in this research this 'storying of the self' moves beyond just connections to a relational self. This produces a construct of the human as upscaled and entangled in a 'mesh'. Papacharissi's (2013) notion of the 'networked self' outlines how 'self-identity in public and private life... traverse distinct yet connected planes of interaction or networks'. This has implications for individuals and social contexts. However, this work expands this by opening up an engagement with representations of a nonhuman agency. For instance, one Twitter user has created a channel for a tree on Twitter much like Powers' tree characters in the novel. This is to give the tree a voice in this space, albeit mediated through video footage and audio files. However, this spans out the storying of the self to also, as I argue, the storying of kin. This aims to flip the gaze to the nonhuman on Twitter and take audiences *within* their lifeworld.

This idea of going *within* the forest is central to my reading of the text but also to how some users choose to go *within* the forest to read the novel. For instance, Twitter user @Lizziejohnsonn takes the novel to Mount Assiniboine in the Canadian Rockies. In her post she shares four photographs of this landscape. Interestingly the first picture appears like a God's-eye view over this landscape, featuring part of the mountain and lake from above. This puts her in a position of an 'observer' or 'steward' of the Earth. However, on closer examination, alongside her other photographs another reading can

be taken. The other three pictures include a landscape shot capturing part of the forest, a picture of part of the mountain and a picture of her walking with a backpack on in this environment with part of the mountain captured behind her. Here, she has captured only a snippet of the mountain against this rugged and vast terrain. These photos then signify how she is unable to capture this lifeworld whole. It's too vast, too expensive in comparison to the human. She is merely *within* it. This post then serves to highlight how in our perspective of this lifeworld we never see the whole. We only see part of what is really there. This creates a somewhat situated, embodied experience of reading in this lifeworld of the 'other'. As Thomas (2020) highlights, 'social media provides a space for readers to share not only their reflections and response with others, but the act of reading itself, whether that is by posting a photograph of the book they are reading, [or] where they are reading it'. In terms of this post, it highlights the decentered position of the human in the Anthropocene, not as observer or steward, but as entangled within this enormous, complex system.

Posts that take us within these locations align with scholarship on the spatial self (Schwartz and Halegoua, 2015). This body of work highlights how Twitter posts can be linked to a user's location, whereby meaning can be derived from this. This strand of thought is said to align with a 'playful, game-like approach to self-expression' (Thomas, 2020). However, in this context it is less play and more serious engagement with a new thinking demanded in the Anthropocene. It is a move away from the urban to the forest, to encapsulate oneself in the 'others' experience. This illustrates a blurring of the boundaries of the self, the public and the private in response to this text and highlights how users feel the need to share their exact location as that represents something intrinsic to the point they are trying to make. From the perspective of Serge Bouchardon (2018) works of literature must respond to the reader's reality, both spatial and temporal. Therefore, by going to the forest to read these works, the reader creates a strand to this online narrative that invites the nonhuman in, or at least a representation of them. Mobile devices expand this further by having an added geo-spatial element (GPS) which makes it possible to be site specific. Rather than representing human dominion over these spaces though, the locations found in this research highlight a

coexistence and appreciation of the liveliness of this lifeworld. For instance, a Twitter user focuses on a tree stump. Once acknowledged as a 'dead' and 'inanimate' object, only to now be unearthed as being 'alive' due to recent scientific findings. This Twitter user shares their own picture of a tree stump, with an article from *The New York Times* sharing these findings. This post serves to show how this reader is observing her environment with new perspectives based upon her engagement with the text and continuing this through wider reading. This tree stump that once appeared dead to her, is now revealed to be something completely different. This serves to highlight the slippery nature of knowledge in the Anthropocene and how knowledge has been formed from the constructs embedded in western culture.

Alongside location to signify a notion of engagement with the 'other', Twitter users turn to other more artistic ways to express their kinship. For instance, Twitter users post their own images, gifs or videos to share their perspective. Often in these images, the human appears removed and the focus is on the agency of plant life. For instance, one representation focuses on the concentric rings of a tree trunk, highlighting the years of history this tree has. This serves to bring forth a potential counter history that reveals the length of time this tree has been on the planet, which far surpasses the living human today. This presents the awareness of how this tree has seen more life on Earth and blurs the boundaries of the notion of history presented by the global north, when looking through the lens of the tree. These artistic representations tend to also show engagement with the slippery boundaries between human and nonhuman in contemporary western culture. This artistic 'strands' to the narrative, however, also pose questions about authorship and originality in the digital age (Thomas, 2020). For instance, these can be identified as examples of expanding the narrative on Twitter. However, some scholars may, in fact, question whether they are 'worthy' and signify notions of 'literariness'. From the perspective of Henry Jenkins (2013), artistic expression must not be confined to a select few. As Thomas (2020) argues, authors in the digital age have the ability to become mutually supportive and collaborative. This aligns with the work of Walker (2004) whose work on distributed narratives identifies works that cannot be linked to a single author.

Responses to the text also include the use of Emoji. An emoji is a small digital picture or icon that is used to express an idea, emotion or experience. In this research, the heart emoji is the most used at launch around the hashtag #TheOverstory, showcasing a readers' love of the novel. However, when explored 15 months post-launch, around the time of the sharing of the Amazon Burning hashtag, the most popular emoji is a tree. The giant Oak tree emoji is most popular followed by a conifer. Rather than the red heart signifying a user's 'love' of the novel, a green heart is also shared during this period to align more with 'green' credentials. Other emojis that feature high in posts are a broken heart and prayer emoji, representing how the emoji is used to share transient emotions as a response to the storytelling. Twitter then in this context can become a space to grieve and discuss what we've seen. Some Twitter users, however, take this beyond Twitter to the real-world. For instance, Twitter user @McMansionhell goes one step further than sharing emojis or images on Twitter, to instead, getting a tree tattoo on her body. She states, 'I read it a year ago and immediately got a tree tattoo'. Twitter, then aids discussion about how readers extend their engagement with the text - e.g., getting a tattoo - and share this with a like-minded community, who are linked via the hashtag for the novel.

These communities give Twitter users the opportunity to talk through or showcase their artistic responses, fears and worries to the text, but also to reflect upon the contemporary moment and this sense of what Timothy Clark (2015) calls 'entrapment' in the Anthropocene. For instance, Twitter uses @michrizza posts,

*The Overstory*...pg. 491. I don't want it to be over. I am terrified to know the ending. The Amazon is burning. I am officially paralyzed by FREEZE. No fight. No flight. FREEZE Frame.

Naomi Klein (2019) argues that this sense of fear is reminiscent of the debates around how to tackle climate change. She argues that in *The Overstory* and within the social movement of Extinction Rebellion, however, the community is coming together to move

beyond fear to collective action. They have, in her opinion, begun to ‘break us out of this classic campaign model we have been in for a long time, where you tell someone something scary, you ask them to click on something to do something about it’ (Klein, 2019). This for Klein means that ‘you skip out the whole phase where we need to grieve together and feel together and process what it is that we just saw’. Twitter, then, in this instance, offers a platform not only for grief but to commune and process a response together. Klein (2019) argues that the only thing that is going to create change is ‘getting face to face, in community, having experiences, off our screens, with one another on the streets and in nature, and winning some things and feeling that power’. However, this research shows how Twitter can facilitate a breeding ground for ideas that sits in between freeze frame and direct action and is driven by community. This idea of community aligns with the notion of form of ‘21<sup>st</sup> Century togetherness’, an emerging ideology that Mari Korpela and Fred Dervin (2013) argue can create ‘Cocoon Communities’. These communities, Korpela and Dervin (2013) argue, do not correspond to the ideal type of community as at a first glance the members do not seem to have much in common. However, on a second glance, it can be revealed how they unite together around a common cause. In this reading of *The Overstory*, Twitter users commune around their responses to the text but also to the Amazon burning hashtag and the wider ecological crisis.

The very fact that these communities respond to the ecological crisis in these ways also aligns with social media activism based on social movements such as the Extinction Rebellion (XR). Although XR was not formed at the time of Powers writing the novel, *The Overstory* was written against the backdrop of the Arab Spring, the Occupy Movement and the Spanish Indignados movement, all of which were driven by social media. Embedded in this novel and also the response to the novel on Twitter then is the idea that ‘when people join together, they become more powerful than any other media outlet’ (Castells, 2013). At the time of this research, Twitter was ‘hailed as a driver of social change and champion of the marginalized’ (Thomas, 2020). However, in 2023, it is perceived for the ‘toxicity of much of the discourse’ (Thomas, 2020). Twitter is now aligned to fake news, polarization, climate deniers, trolls, echo chambers and also

negative sentiment due to its takeover by Elon Musk. However, during the period of writing the novel, and the tracking of responses to it, Twitter proved to be a successful means for communities to disseminate ideas. Some Twitter users even acknowledge this, such as @CookForGood who posts that '*The Overstory* is one of my all-time favourite books....[it] illuminates how individuals and small groups can change history'. This message of inspiration and hope was liked by 5 people. Although small, these readers become 'seeds' that plant new ideas to share with their own followers. Beyond this there could also be many more Twitter users lurking silently but not commenting or liking posts such as this but following the conversation. Thomas (2020) calls these 'lurkers'. Therefore, the response may be far more than what is quantified in the data capture.

During this period of tracking, then, Twitter gave readers a platform to share and discuss ideas about the novel but also to challenge and show resistance. These types of communities can be aimed at changing the values of society (Castells, 2013). The data in this study revealed that 46% of tweets about the novel are original tweets, which means they are created by the user rather than being retweeted posts by influencers or media. This is important to this research as it shows that people from the bottom up, rather than top down, are engaged with the text. However, without a longer-term study, it's hard to ascertain whether this was fleeting engagement or deeper engagement with each other as part of a community or with the ecological crisis which created behaviour change. Hayles (2007) considers these types of engagement to argue that there is a distinction between 'hyper' and 'deep' attention which is represented through a generational divide in the digital age. Hayles (2007) argues that the ability to focus deeply on something is a luxury for members of developed society that have the time to ponder and consider multiple information streams. Therefore, to examine this element of the impact of the community more in future studies, it would be prudent to follow some of these twitter users individually after their initial post to see if they do showcase any forms of behaviour change. This would alleviate any challenges to this research that claim these posts are mere clicktivism or slacktivism, rather than real-world action. Clicktivism is where users merely 'click' to show their involvement in a cause on social

media or retweet content, which requires very little effort on their behalf. This is similar to slacktivism, a term coined by Dwight Ozard and Fred Clark in 1995 at the Cornerstone Festival. The term started the phrase slacker activism, which referred to smaller scale forms of activism on a more personal level which once put together created a movement. However, this became a negative term after findings that show how many social media users merely sign social media petitions or share content to present themselves in a certain way. In terms of this research, it may be to show how they are responding to the ecological crisis and that they care about the environment. However, this research does not reveal if beyond this initial post, if they continued to engage with global warming content, if they joined a movement or if they changed their own behaviour - e.g., choosing to go on more public transport, eating less meat or traveling less. Therefore, whilst 46% of tweets are original, it only reveals that readers are engaging with the novel and are turning to Twitter to discuss the work in more detail, rather than confirming whether this is long-term behaviour change or merely 'armchair activism'.

One interesting highlight of the findings though is that replies to these original posts are high at 34%, showing that there is a two-way, or even multi-voiced engagement and conversation around these posts. When explored through the lens of Bruno Latour's Actor Network Theory, the idea of this social community expands to something that aligns with the idea that 'social connections only deserve the name when they are acted upon, that the social only exists at all when its networks are activated' (Hungerford 2016:4). In this research we see how this activation stems through the discussion that is transglossic. This ties into Zappavigna's (2011) concept of 'ambient affiliation' whereby there is a 'social need amongst users to engage with other voices'. This is due to the fact that, as Zappavigna contends, when people search online, they look for communities based on shared values, not just information or content. This affiliation is based upon 'what interests you in a given movement' (Zappavigna, 2011), and can be negotiated by users but is responsive to what is happening right now. However, what is also interesting in this context is the fact that despite this community of readers coming together around the Amazon Burning hashtag, Richard Powers did not engage with the

community, even when he was asked for a direct response. Twitter user @McMansionhell posted 'Richard Powers write something about the Amazon please', encouraging Powers to join the strand on Twitter tying in both *The Overstory* and the Amazon Burning hashtags. However, Richard Powers does not have a Twitter profile and did not engage with this Tweet. Thomas (2020) states that this ability to link reader and author on social media breaks the traditional remoteness of the author from their audience and that 'maintaining a social media presence has become an expectation rather than an exception for contemporary authors'. However, many authors have chosen not to engage with their community on social media sites, especially in recent years due to the toxicity of social media. However, that is not to say that Powers was not potentially 'lurking' on social media, watching this discussion unfold, and seeing firsthand how responsive his readers were to each other and this real-world event.

In summary, this research revealed how some readers engaged with and responded to the text on Twitter. It highlights how users linked the novel to a real-world event, the Amazon Burning. It provides insight into how they shared and disseminated content as well as the forms this expression takes. Therefore, this research aligns with that of Thomas (2020) in that it outlines how there is an 'appetite amongst ordinary readers and audiences to contribute... and extend their engagement with the fictional worlds they feel so intimately connected to' on social media. Through this perspective, web 2.0 gave users the ability to respond and create 'limitless possibilities for interactivity, hybridity and liminality' (Thomas, 2020). In terms of community, these spaces gave readers the opportunity to 'develop strong affective bonds' (Thomas, 2011b; Thomas and Round, 2016) or to 'build on common interests and concerns to activate for change' (Thomas, 2020). Therefore, this reading provides insight into how readers engage beyond-the-text but also poses questions about authorship in an age of content producers. Whereas some are critical of the perception that 'we are all authors now' (Harris, 2015) or that these strands merely represent examples of 'fanboy auteur' (Scott, 2013). This research hopes to champion the 'porous boundaries between creators and consumers, producers and users' (Thomas, 2020) and to celebrate how a novel can

inspire its readers to expand the narrative and commune around a common cause, applying this to real-world events.

## **CONCLUSION**

This chapter addressed how contemporary scientific findings about plant life are dismantling long held beliefs about distinctions between the human and plant life. It used historiographic metafiction as a lens through which to discuss how plant life can be perceived as the 'other' in the global north. It used historiographic metafiction to address apparent similar or common strategies used in the novel that take us 'within' this lifeworld to debunk long held beliefs about plant life that are revealed to be mere constructs and to challenge the anthropocentrism at the heart of western culture. The close reading of the novel identified how Powers encouraged the reader to reflect on the content in the novel, such as the felling of vast forests, and to question what is happening in the world around. It discussed how the novel takes a sensory approach to move beyond what the eyes can see, to use all our senses to experience what is happening to our planet, breaking down the parameters in which we have always viewed our 'world'. The novel raised awareness of how plant life is part of a vast social network, connected to the human - ancestor and kin. It highlighted the ways in which plant life may be communicating with us, not through language but by revealing its own stories through the bends in its trunk, the history held in its concentric rings, the scent it lets off, its rustle in the leaves, or its whistle in the wind, or to reveal its own narrative in ways we may not yet understand. It also revealed questions about the rights of plant life, not to be deemed as property to be used and abused in the global north, but to be perceived to be equal rather than subordinate to the human. Overall, the novel used strategies reminiscent of historiographic metafiction to show the constructed nature of the text that pushes the reader to question their own sense of knowledge of plant life and to question their sense of history and truth in light of presenting how plant life is in fact alive, animate and has intentionality. This, I argued, created a form of Eco-historiographic metafiction, which repurposed literary devices in line with an emerging ecological sensibility apparent in contemporary culture. This, I argue, does not privilege the human experience, but also celebrates plant life as equal, highlighting how much

like prejudice towards 'children, women, slaves, aboriginals, the ill, insane, the disabled', which 'all changed unthinkably over the centuries, into person by the law', we must now address the rights of 'trees and eagles and rivers and living mountains' and consider the destructive forces that have created a form of terrorism on our 'kin' for centuries.

The social media analysis in this chapter revealed how it is this message of the massive destructive force of humans on plant life that created the biggest peak in conversation about the novel. Rather than the peak appearing after the novel wins the Pulitzer Prize, or people promoting the novel in the world of arts and culture. Instead, the largest peak in conversation about the novel on Twitter aligns it to a real-world event - the Amazon Burning. This peak in conversation also comes 15 months after the novel launches, showing the power of a great book to keep being shared and referred to through its readership. During this period, the novel and the Amazon burning hashtag became synonymous, with Twitter users sharing the novel as a 'Bible' for our times and a way to understand the world around them. It was aligned to social movements such as Extinction Rebellion, Greta Thunberg, and had environmental activists such as Naomi Klein tweeting about it and joining in the conversation. As the novel had opened the readers eyes to the felling of logs in vista corridors in America and aligning it to the terrorist act of the Twin Towers on September '11, the Amazon Burning signified an almost cinematic gaze at the destructive force of the global north on the forest. As large swathes of the forest were wiped out, so was the vast biodiversity living in the forest. Families, homes, communities were also destroyed, and ill health was apparent in both old and young. As people began to share what was happening in real-time, they began to use the experiential thinking that Powers encourages in the book to look at this with fresh eyes. Readers began to share quotes from the text with pictures from the Amazon Burning, aligning the two as a response to this urgent crisis. This showed the power of the novel to offer something through which to pause and read to reflect on how we have gotten to this point. These posts were entrenched in activism and were very much of their time.

Beyond the alignment with the Amazon Burning, engagement with the novel on Twitter took us 'within' various destinations, as readers took to mountains and forests to read the book whilst experiencing the forest. In doing so, the images they shared reveal how they began to reveal the privilege of the human in their photographs or images, to present a more interconnected kinship with the natural world. Often after leaving these destinations, they reveal how going home to urban environments makes them critique what is happening, with Twitter posts revealing how someone comes back from Whistler only to hear that Donald Trump has canceled The Endangered Species Act. These posts show political engagement with the text and how readers are beginning to use this more experiential way of being to look beyond what they have always been told. Instead, they show instances of readers becoming critical of what is happening all around them as well as their sense of entrapment as they feel unable to impact any change.

This report revealed how readers chose to engage with the novel in a multitude of ways, with some sharing quotes, others photographs inspired by the content in the novel, some videos, Gifs or memes. All of these instances posed opportunities for critical evaluation to pose questions about how readers were engaging with the content in the novel and concepts around the complexities of human / nonhuman relationships. The emoji, a prevalent feature of social media, also proved to reveal changing emotions related to the novel, moving from a heart emoji at launch, to a prayer and a broken heart around the time of the Amazon Burning activity. The tree emoji proved most popular with Twitter users expressing their 'connection' or 'kinship' with trees through the imagery. One Twitter user even went so far as to set up a twitter channel that plays video content from the perspective of a Giant Redwood tree, to flip the gaze to the tree and potentially bring their 'voice' into this space.

Looking beyond the text in this instance revealed much about how readers engage, share, disseminate and circulate content related to the novel. It revealed how a text can be tied into a real-world event as Twitter users map different artifacts to begin to express their concerns or thoughts on a changing world. It also revealed how notions of

a networked self or spatial self, can also inspire reflections of a more ecological self-presented via Twitter after reading the text and also showcase how likeminded individuals can mobilize and group together on social media around a common thread aligned to the text.

The Twitter analysis then reveals how like the novel, readers went 'within' the forest to experience what Patricia did, like the human characters in the novel, they became politicized, and like the human characters in the novel, they turned to various creative ways to share their message - from artistic forms to sharing media articles. They also used Twitter to celebrate their kinship with the forest and to discuss their emerging awareness of how what we know plant life to be is merely a construct that is currently being dismantled and rebuilt through a humility in just looking and observing.

## Chapter 2: Slowing Down Play in Hideo Kojima's *Death Stranding*

### Introduction

In this chapter, I outline how the video game *Death Stranding*, by renowned video game director and auteur, Hideo Kojima, is an experimental form that responds to the environmental crisis and raises questions about more-than-human relationships. *Death Stranding* is an action game developed by Kojima Productions. It was released by Sony Interactive Entertainment for the PlayStation 4 in November 2019. The protagonist, Sam Porter Bridges, is a delivery man who is able to move packages across a depleted landscape. The environment was ruined after a cataclysmic event - named the 'Death Stranding' - which created adverse weather patterns. This includes a form of acid rain, called Time fall, which kills vast ecosystems and leaves this future lifeworld devoid of nature. Due to this cataclysmic event, matter and antimatter can now blend and entangle, meaning that the living can speak to, and learn from, the dead. In order to navigate this landscape, Bridges must utilize technology and connect with his ancestors from this new realm in order to survive. In order to frame my reading, I draw on Donna Haraway's *Staying With The Trouble: Making Kin in The Chthulucene* (2016) to argue that *Death Stranding* scales up our imagination of the human to show that in order to survive in the 'ruins' we must connect and expand our vision of what kinship to strive for coexistence.

I also draw on Donna Haraway's foreword in the latest edition of Ursula K. Le Guin's *The Carrier Bag Theory of Fiction* (2019). Haraway, like Le Guin, calls for new forms of storytelling that move away from traditional masculine narratives to retell stories from the past in new ways, and to flip the gaze to fresh perspectives. I use Haraway and Le Guin's work to outline how *Death Stranding* breaks the mold of a traditional AAA gaming title, such as the fast-paced, high-octane shooters of *Metal Gear Solid* and *Silent Hills*, which made Kojima a gaming icon around the world. I argue, instead, that *Death Stranding* brings an experimental form of gaming to the mainstream. This form of gaming challenges the fast-paced masculine 'imperial' narratives of Kojima's past works, and instead focuses on slower-paced gameplay. I contend that this enables the

player to get up close to the depleted landscape and challenges the western perception of freedom of movement and the abundance of the natural world to be used for human ends.

Following Haraway's work, in this chapter I reveal how *Death Stranding* is 'full of beginnings without ends, of initiations, of losses, of transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusion; full of spaceships that get stuck, missions that fail and people who don't understand' (Le Guin 1988 quoted in Haraway 2019, p. 36). I also argue that this is a form of storytelling that is not linear 'going like an arrow from beginning to end' (Haraway 2019) but has the ability to branch and develop through its players. From this perspective, the players do much more than complete the work in *Death Stranding*, they expand and evolve it, both in the gameplay, as they have the ability to build items in game to change the narrative for fellow players, but also beyond-the-text. This research identifies how they meet to discuss the work on Twitter.

Following on from my close-reading within-the-text, I also look beyond-the-text to examine the response to this experiential work with a mainstream audience.

Interestingly, despite Kojima being so highly revered as a video game director and auteur, the Twitter insight reveals that *Death Stranding* was *not* the Hideo Kojima game players were anticipating or wanted. The reaction from the majority of players on Twitter to Kojima's slowed down gameplay was that it was - 'boring', 'tedious', 'arduous'. This research identifies how players took to Twitter in their hundreds of thousands to ask what it was all about. However, beyond this negative sentiment, my insight also reveals that a small group of people, whom I call the 'Bridges' - named after the protagonist in the game - took to Twitter to share their experience of the game - which was more like an 'epiphany' - showcasing an ecological thinking at heart. Therefore, this chapter looks both within and beyond-the-text to identify how Kojima was trying to engage his audience in more-than-human agency, alongside showing how the players that did engage, expanded the narrative online, and developed and evolved it in new and exciting ways.

This work aligns with a growing body of critical work on *Death Stranding*, such as Remesal and Torres (2024) paper on ‘Healing a life out of balance: Slowness and Ecosophy in *Death Stranding*’. This paper discusses the concept of ‘slow gaming’ which my work also draws on, and the idea of slowing down play, which is central to this chapter. It adds to research that focuses on *Death Stranding*’s critique of Capitalism, such as a paper from House (2020) titled ‘*Likers Get Liked. Platform Capitalism and the Precariat in Death Stranding*’ that draws parallels between Bridges and platform capitalism, referring to *Death Stranding* as an ‘allegorithm’ to reveal how the game replicates the real-world systems of precarization of an emerging class of workers: the precariat. It aligns with recent work on *Death Stranding* as metamodern, taking inspiration from Simon Radchenko’s (2023) paper on ‘*Metamodern Nature of Hideo Kojima’s Death Stranding Synopsis and Gameplay*’, to identify how the game oscillates between utilizing modern and postmodern strategies. Like Bostan (2023), this chapter also discusses, how *Death Stranding* presents ‘a paradigm shift in gaming’ and diverges from traditional norms, to pivot towards a ‘more empathetic, community-driven model. Bostan (2023) identifies five domains of analysis: narrative infrastructure; game mechanics; player-to-player interactions; player-to-NPC interactions; and player interactions as a social agent’ (Bostan 2023). The findings are discussed with the possibility of defining a new genre, named by the game’s creator as a “strand game” (Kojima, 2019a, 2019b), which I also refer to in this chapter. Therefore, this analysis of *Death Stranding* is very much embedded within recent scholarship into the concept of changing gaming landscapes and the concept of *Ecogames* (Beke *et al*, 2024) as a form of gaming that responds to the ecological crisis. This work also draws on scholarship that explores the persuasive nature of videogames in light of player response to the work in finding it ‘boring’. It draws on Ian Bogost’s (2007) work on *Persuasive Games* and the wider field of Game Studies.

## **DEATH STRANDING: A CLOSE-READING**

On 7 December 1972 a photo was taken that would change the view of life on earth forever. The ‘Blue Marble’ shot, as it’s now known, was a view of Earth from outer

space. Taken during the Apollo 17 mission, it enabled a technological gaze at earth from above for the first time. This was awe-inspiring at the time as it emitted a magnitude of distance never previously truly understood. Following this, Earth images became an emblem of the environmental movement of the 1970s. They signified the finitude of the planet and influenced an eco-turn in storytelling of the seventies. A new genre of ecological disaster stories was created. In these new stories 1970s manifestations of eco-memory were served through isolated eco-heroes who acted as dooms-day prophets with messages that responded to the environmental movement. This was influenced by Joseph Meeker's tragic eco-hero who strives to save humanity by reminding them of their pristine past. Meeker describes the tragic hero in relation to biology, for Meeker they are 'pioneer species' who are 'loners of the natural world' (Meeker 1974). Meeker argues that the tragic eco-hero will 'sacrifice themselves in satisfaction of mysterious inner commands which they alone can hear' (Meeker 1974). This tragic eco-hero of the seventies could resist homogenizing forces and to morally transcend those around him. This vision, of the seventies eco-hero, stems from the exceptional position of man as superior to nature. In this gaze, man will save the planet from destruction showing his mastery over all things. The message of these stories is clear - man will win, because he always does, or at least, that is what we have been told in western culture.

*Death Stranding* challenges traditional gameplay narratives that are usually linear and focus on a solitary hero. Instead, the game opens with Sam Porter Bridges - a white, male American to pay homage to this trend, but quickly reveals its subversive nature, that, in fact, this is not like other videogames as the character cannot survive alone. Despite Bridges seemingly walking this landscape alone as a delivery man, he has to connect people in the various Knot Cities around America. They have been isolated and locked down due to the cataclysmic Death Stranding event. Bridges is a member of a group of people - the Bridges - who are allowed to traverse beyond the Knot Cities as they have the ability to repatriate (come back to life). Their job is to build metaphorical 'bridges' to connect the strands of divided Knot cities, where the last remaining humans remain.

As the game opens, the player is thrust into an expansive lifeworld. The gameplay is so slow that at first it feels as if Bridges is stepping across the landscape in real-time, step by step, across the rocky and mountainous terrain. The Bridges use various technological tools to map and navigate this world, enhancing the capabilities of the human eye to expand the vision far beyond what Bridges can see. Without this technology, Bridges cannot map this environment. This challenges the idea that Bridges can act alone as a solitary eco-hero in this environment. Instead, he must use technology in order to navigate this topography. By using technological tools, Bridges enhances his abilities. Technology in *Death Stranding* not only enables Bridges to see across this vast landscape, but it also enhances the player's ability to understand this lifeworld, giving them a technological gaze from within. This form of machine vision is used in *Death Stranding* to challenge the idea of the human as a solitary, rational and autonomous species that holds a God-like position above all else. Instead, it shows that Bridges is immersed within this vast world, which he cannot navigate, or survive, without technology.

*Death Stranding* then champions a form of 'machine vision' that expands the gaze of the human. This aligns with the tradition of video games that often use machine vision to enhance the player experience. For instance, in similar games, players may get access to motion tracking, surveillance cameras, augmented reality, virtual reality, unmanned aerial or ground vehicles (drones), non-visible spectrum, biometrics, filters, webcams, holograms, object recognition, camcorders, body scanners, optical/ocular implants, emotion/facial recognition, and artificial intelligence and much more (Solberg, 2020). In *Death Stranding*, one example of this is "Odradek", a portable scanner that analyzes terrain and reveals monstrous Beached Things "BTs" to help Bridges plan a route around these entities or to alert him if they are near. Technology, then, in *Death Stranding* helps Bridges (and the player) steer through the game. However, it also raises questions about what constitutes a human today.

In *Death Stranding*, the last remaining human beings are trapped in Knot Cities and only ever appear as holograms. This highlights the slippery nature of the western construct of the human. The hologram merely shows part of the whole. In the game this concept of the human, which stems from is challenged as rather than having mastery over this landscape, the last remaining human beings of this lifeworld are hiding from this unpredictable environment. They are only glimpsed at or engaged with in their holographic form. *Death Stranding*, then, sheds light on the fact that the concept of the human in the western culture is in fact, just a narrative, a construction from the sociocultural institutions and power structures of the day. This responds to recent debates in the scientific community about whether our universe is merely a hologram (Ananthaswamy, 2022). Juan Maldacena of the Institute for Advanced Study in Princeton has hinted that something profound may be happening in our universe. He argues that much like how a 3-D hologram emerges from the information encoded on a 2-D surface, our universe's 4-D spacetime could be, in fact, a holographic projection of a lower-dimensional reality. Maldacena argues that that a five-dimensional theory of a type of imaginary spacetime called anti-de Sitter space (AdS) which includes gravity may describe the same system as a lower-dimensional quantum field theory of particles and fields in the absence of gravity, called a conformal field theory (CFT). To simplify this, it means that he found two different theories that could both describe the same physical system, showing that the theories were, in a sense, equivalent—even though they each included different numbers of dimensions. This clever play on the use of holograms in the text suggests that there are multiple constructs of the human, all of which have elements of truth, but are not the whole, and are not universal. In fact, they are merely part of a vast entanglement of depictions of what constitutes a human.

*Death Stranding* also uses this vision of the human as hologram to respond to recent debates over what the human is becoming as we become ever more reliant on technology and artificial intelligence in contemporary culture (see Anderson and Raine, 2023 in *Artificial Intelligence and the future of the human* from Pew Research Center). It questions how we are moving beyond traditional concepts of what constitutes a human to something upscaled and entangled with technology in contemporary culture. Recent

debates about the concerns around the expansion of artificial intelligence in contemporary culture are important to mention here. For instance, in early 2023, OpenAI CEO, Elon Musk, called for a halt on artificial intelligence. AI researchers, engineers, and entrepreneurs signed an open letter calling for a six-month pause on development of AI systems more capable than OpenAI's latest GPT-4 language generator (Wired, 2023). The open letter argued that AI is advancing so quickly and unpredictably that it could eliminate countless jobs, flood us with disinformation, and destroy humanity (Wired, 2023). Despite this call to action, it is now acknowledged that rather than halt work on artificial intelligence, the global north 'sped up' work in this area (Knight, 2023). Therefore, this vision of the hologram in *Death Stranding* may also refer to how constructs of what the human species is, and is becoming, are being grappled with in light of this emerging technological revolution. This idea aligns with how the discourse surrounding the Anthropocene and the inherent tensions that are built directly into the term present an interesting opportunity for posthuman theory (Shaw, 2023). As Shaw (2023) argues hope for survival and flourishing in the age of the Anthropocene will require a posthuman conception of Anthropos: the human must be understood not as the rigid individualist prescribed by liberal humanism, but rather as a flexible and lively collaborator'. Critical posthumanism is perhaps uniquely situated to respond to the challenges posed by the Anthropocene, in its direct challenge to normative conceptions of the human (Shaw, 2023). In *Mushroom at the End of the World*, Anna Tsing demonstrates how critical posthumanism helps us move beyond the individualist, anthropocentric logic of liberal humanism and instead enables us to focus on "patchy landscapes, multiple temporalities, and shifting assemblages of humans and nonhumans: the very stuff of collaborative survival" (Tsing, 2016:32). Tsing calls for the human to become responsive to the world by engaging and participating as in the age of the Anthropocene, the cushion of abstraction that enabled the liberal humanist subject to view "nature" from a distance is slippery and challenged.

These visions of the human represented in *Death Stranding* align with recent discourse about what the human is becoming as agency expands across multiple species and technologies. In *The Anthropocene: Key Issues for the Humanities*, Horn et al (2020)

builds upon the work of Latour (2014), Woods (2014), Tsing (2016) and Haraway (2016), to argue due to this blurring of the boundaries between human and technology, the human species has become a catalyst for a new, autonomous sphere of 'anorganic life' (Horn et al, 2020). This, they argue, reflects the dual nature of humans and technology in contemporary culture. Through this perspective, Horn et al (2020) contend that this makes the human a 'biotic midwife' of a future lifeworld. This idea is explored further in *Death Stranding* as Bridges becomes a literal 'biotic midwife'. In the game, he carries around a pod on his front that contains an unborn baby. This is a technological womb - in which he carries a Bridge Baby - a 'BB'. The player soon learns that the BB is an unborn fetus kept alive via the connection between its mother, Bridges and technology. BBs are taken from their 'still mother' to be used as equipment by Bridge operatives, such as Bridges as they have 'spiritual' powers to detect monstrous Beached Things - BTs. In this vision a baby is also ripped away from its mother to be used as equipment. However, in the game Bridges, (and in turn the player) nurtures the BB, expanding visions of what kinship and family are in the Anthropocene, and as part of an assemblage of species and technologies.

In order to keep the BB safe, Bridges must care for it. The portable pod stimulates the still mother's womb and has the ability to alert Bridges (and the player) as to when the BB feels unsafe. When this happens, if the baby feels scared or tired, or hungry, Bridges must help it. However, this also expands out to the player as in order for Bridges to nurture and care for the baby, the player must rock the baby back and forth by using a rocking motion on the controller. This is extremely unusual for a mainstream AAA rated game. The term "AAA Games" is a classification that is often used within the video gaming industry that signifies how a game is high-profile and high budget. These games are typically produced and distributed by large, well-known publishers and they often are ranked as "blockbusters" due to their popularity. As Bridges rocks the baby back and forth using the controller, this shapes the flow of gameplay to increase the player's cognitive engagement with the game. However, it also connects the player through the controller with the AI (Bridges) and the BB. The player, through this experimental motion, becomes part of this family.

Bridges, and in turn the player, must continuously synchronize the BB with the still mother's womb throughout the gameplay in order to update it. This repetitive action reinforces a notion of 'updating' in the narrative, illustrating that the player, too, must regularly update their knowledge. This illustrates how knowledge functions in society to present the idea that knowledge, truth and history function as narratives constructed by the leading institutions of the day and must be updated and reimagined in the Anthropocene. In its very narrative and gameplay, *Death Stranding* physically stops the game to give a moment to update the BB, but also for the player to update their knowledge and reflect on their experiences in the game so far.

In *The Posthuman*, Rosi Braidotti (2019) argues that 'in the information age the boundaries between anthropomorphic humans and quasi-humans technological substitutes have been radically displaced' (Braidotti, 2019: 14). Visionary critics like Braidotti call for western culture to undergo a process whereby we must reimagine and reposition the human after Humanism and anthropocentrism (Braidotti, 2019). In *Death Stranding* then, questions are raised about what kind of species both Bridges and the BBs are. They are seemingly human but augmented, representing a species that is more-than-human. This applies not only to technology but also to seemingly other-worldly capacities that were previously deemed beyond-the-human. For instance, whilst Bridges' ability to repatriate seems part fantasy and fiction, this idea, in fact, is not so out of this world as it may seem. Recent scientific findings from Simon Dupourque at the University of Toulouse in France, finds that when matter and antimatter meet, 'they annihilate in a shower of radiation' (*New Scientist*, May 2021) - much like the showering of Chilarium after the *Death Stranding* event - which enable matter and antimatter to meet and entangle. Dupourque (2021) argues that it is believed that there could be a moment before the two collide (matter and antimatter) where 'unworldly' things can happen, things that are currently beyond our comprehension (*New Scientist*, May 2021). Dupourque and his team are currently watching 14 potential Antistars in the universe and if, as they expect, just one of these is proved to be an antistar, then, as Dupourque (2021) argues, 'we will have to reconsider our entire understanding of the early universe

to figure out how it could have formed' (*New Scientist*, May 2021). Whilst the characters in *Death Stranding* initially seem like science-fiction depictions of speculative future lifeworld's, in fact, they are not very far from our current reality. This strand to the narrative illustrates the fluid nature of science and knowledge in the Anthropocene and how science is evolving and branching, with new things being discovered that challenge traditional theories almost every day.

In *Death Stranding*, the player experiences a subject that is upscaled, influx and decentered in the Anthropocene. This is revealed both in the narrative but also in the form of the game as Bridges becomes decentered and embedded within this landscape. He cannot conquer it but must try to navigate it. However, what the player soon finds is that for the human, even with technology to hand, this is no easy trek. They must travel step by step, which feels like walking in real-time, across a vast expanse which becomes disorientating as they have to continuously re-map and reroute themselves. Through this lens, Bridges, and the player, become the disorientated viewer (Latour, 2014). They are decentered in this landscape and enveloped within it. Bridges must re-route and re-map as he goes along, which changes the gameplay experience, and creates an influx narrative for the player. This form, therefore, aligns with an experimental form of storytelling that Haraway and K Le Guin call for in *The Carrier Bag Theory of Fiction* (2019) as it is full of contradictions of false starts. It includes lots of isolated wandering with minimal narrative to direct the player. As Dan Dawkins of The Guardian argues:

*Death Stranding* is a sermon on the importance of belief. The power of putting one foot in front of another when hope looks lost, in the belief that things will get better. By working together, a series of small intentional steps can make a difference, and in this often fractured, angry and confusing world; that's as hopeful as it gets.  
*The Guardian* (01.11.19).

This challenging gameplay is intended to help build resilience and perseverance - two things celebrated in *Death Stranding*, which conflict with the instant gratification

experienced and expected in western culture. This isolated wandering and confusion is also intended to slow the player right down. It makes them stand still in the landscape and get up close to things to try to navigate a route out. Whilst some players may initially feel that the gameplay is boring, tedious, even excruciating - as found in the social media analytics report for this game and discussed in the next section, for some there may be moments of 'confusion, bedazzlement and surprise' - which leads to an 'epiphany' and a 'fascination with the work on display' as Bittani (2020) argues is apparent in other forms of slowed-down gameplay, that are more experimental than mainstream. The intention is that this slow-paced gameplay inspires a sublime response from the player, one based on awe, appreciation and wonder. The awe of Bridges or the player in this context pays homage to Romantic notions of the Sublime as this was a philosophical strand that connected nature as the most sublime object, capable of generating the strongest sensations in its beholders (Burke, 1757). It is connected to experiences of awe, terror and danger (Burke, 1757). Therefore, in the context of *Death Stranding*, this sense of 'epiphany' and the action of slowing the player right down aids to retrain the player's perception, enabling them to rediscover new ways of being in an unpredictable and changing world. The perception of the game-world reorientates the player's engagement with the 'real' world. The player must stop in the landscape and look, listen and observe before considering the best way forward. In *Death Stranding*, then, the use of slowing down the gameplay enables the player to stop and contemplate this vast environment, to find ways to work around it and with it, to see themselves as in relation to it, in order to survive.

The slow-paced gameplay of *Death Stranding* and the rendering of uninterrupted spatio-temporality, long takes and sense of in-action is also a device that is often seen in slow cinema, and especially in an emerging offshoot of this, slow Eco cinema (Boczkowska, 2022). Slow Eco cinema slows the pace of film right down to enable viewers to really focus and to bring forth its 'conscious-raising' potential (Willoquet-Maricondi 2010: 45). This slower-paced viewing experience is usually seen in the works of filmmakers such as Sharon Lockhart, Bill Viola, James Benning and Peter Hutton rather than in mainstream movies. In *Death Stranding*, Kojima has taken this approach and developed

it for a mainstream gaming audience. He has slowed down the technological gaze so that it verges on the voyeuristic. This has the effect of revealing a somewhat threatening and unpredictable environment. In *The Forest and the Eco Gothic*, Elizabeth Parker (2020) identifies how using techniques that enable the human to slow down and perceive the world around them in a new light brings to the forefront the sublime and eerie qualities of what soon becomes 'a dangerous and terrifying wilderness' (Parker, 2020:3). This unsettling feeling in the landscape is evoked in *Death Stranding*. Through its combination of minimal action and narrative accompanied by aesthetic and temporal estrangement, *Death Stranding* offers a representation of a landscape that the human cannot contain. Horn et al (2020) argue that the aesthetics of the Anthropocene need not deal with the alienation of humans from the Earth system but 'with a more thoroughgoing alienation – the becoming uncanny of the lifeworld' (Horn et al 2020:101). *Death Stranding* does this by flipping the experience of the natural world as untamed and its own force in the gameplay. It has agency. Rather than 'man' having mastery over land, then, *Death Stranding*, through this technique, reveals that Bridges cannot master this terrain. Whereas the eco-hero of the seventies movement felt self-confidence, the intended response of the Bridges, and of the player, in *Death Stranding*, is fear but also awe at the might of how this environment can change and almost swallow up Bridges in an instant.

This is emphasized further when unpredictable things begin to happen. In one example, after what feels like hours of arduous gameplay, out of nowhere, the sky goes black and acid rainfall begins to hammer down. This is called Timefall. The intention is for this to shock the player and to abruptly disrupt the gameplay. Due to this clash of gameplay styles, from the disorientating trekking to the player now being thrust into fast-paced action, the player is put in a state of heightened awareness. The intention is that their emotional response is to trigger fight or flight mode. The player must run to take cover, not stand and fight. The message in this narrative, then, is not an imperial message about mastering one's environment but about learning to adapt to it, and to survive it. In this scene, the player must hide from the rainfall as it has the ability to age them with every drop. As Bridges takes cover by a rocky cliff edge, slick, thick, oily handprints

appear on the cliff-face all around him, coming from an invisible entity. The soundscape builds and the screen is splattered with splashes of black shadow as the BTs draw near. This has the effect of drawing the player even further into the gameplay by splattering their own vision and limiting what they can see so that they too, like Bridges, feel threatened and must hide. The player soon learns that the Beached Things (BTs) are approaching as Bridges' BB begins to flash.

Beached things are the spirit of the monstrous entities stranded on the beach. The BTs cannot be immediately seen, they are an invisible but impending threat. This idea of an invisible threat in *Death Stranding*, is a metaphor for the climate crisis, which is often referred to as an invisible threat - one we cannot easily see or comprehend as the human species (Clark, 2015). Through this lens, the oily handprints signal a message from our present world to this speculative lifeworld of the future, in which it is revealed that the mark of the human, as a mark of fossil fuels, has reaped havoc on the Earth System since the industrial age. This oily mark signifies the massive ecological destruction caused by fossil fuels. These handprints then not only signify a mark from the past but represent a link to our past, showcasing how our ancestors also left their mark through their handprints in early cave paintings<sup>6</sup>. However, it also brings forth the idea that how we use, consume and create energy now and in the future, is a matter for debate in the Anthropocene (Horn et al, 2020). This strand in the narrative alludes to the fact that a society based upon fossil fuels is unsustainable.

*Death Stranding*, then, enables a gaze at a near future world in which the mark of the human splatters the landscape. For instance, *Death Stranding* opens with a cinematic, Hollywood-worthy scene that situates the player 'within' a 'beach' landscape. The camera angle positions them not as an omnipresent observer - a steward of the Earth - but as enveloped within this space. Whilst the player's view is mediated through technology, the intention is for them to get up close to things. Bridges is almost dwarfed by the thick black rising tide and mountains that surround him. Rather than this beach

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<sup>6</sup> For instance, see early cave paintings at Cueva de las Manos - <https://whc.unesco.org/en/list/936/> (date accessed site, 200323).

scene evoking an image of summertime, it is, instead, dark and smeared, overshadowed by a stream of black, with a grey beach on which huge monstrous oval shaped 'beasts' appear to be stranded on the sand. On closer observation, by the player, it is revealed that these objects are enormous, beached whales - hundreds of them. They are stranded on the surface of the sand. This dramatic opening creates an allegory of the real-world by alluding to how, over the past decade, there has been an increase in Cetacean strandings (a phenomenon whereby aquatic animals become stuck ashore unassisted). The reason for this is mostly unknown but it is believed to be aligned to climate change (Ghai, 2018). It has been identified that 'extreme weather events like cyclones and torrential rains disrupt the echolocation mechanism of the cetaceans and cause them to land on beaches and die' (Ghai, 2018). Therefore, this image of the beach in *Death Stranding*, is marked by weather patterns that were set in motion sometime in the past. Through this lens then the stranded whales signify the scaling effects of the actions of the affluent West and illustrate how our collective impact can reap devastation for other species and cultures for years to come. This gaze offers a moment for the player to consider more-than-human / nonhuman agency in the game. By using whales, Kojima is also highlighting how these animals have been attacked throughout history to create oil to fuel often western lifestyles and economies (ref). The beach in *Death Stranding* has been sullied by scaling effects of the human species since the Industrial Revolution. However, the stranded Beached Things (BTs) also represent the ecological subject who is stranded between the Fourth Industrial Revolution and the Sixth Mass Extinction.

In *Posthuman Knowledge*, Rosi Braidotti (2019) argues that we live in a time of 'endless pursuit of production, consumption and constant digital connectivity' (Braidotti, 2019: 16). It is a technologically interconnected society where the economy functions 24/7 and capital never stands still. Braidotti argues that to keep this society going, it requires a 'conscious and self-regulating, healthy reserve of labour' (Braidotti, 2019: 16). However, as Braidotti highlights, this makes machines of people as they are pushed to perform 24/7 for economic gain and leaves them exhausted and unable to escape their situation. The Beached Things in *Death Stranding* then may also represent the posthuman

subject, who is trapped in this system. Braidotti contends that this has been 'documented through alarming statistics concerning burn-out, depression and anxiety disorders' in recent years (Braidotti, 2019: 15). As Braidotti (2019:16) contends, the 'human heirs of Western post-modernity' are 'increasingly burnt out and fatigued' (Braidotti, 2019: 16). This notion of burnout is carried through the gameplay as the player must monitor Bridges' energy levels, mapping his heart rate and oxygen levels, consuming food and drink to increase energy, and most importantly, taking respite and rest when needed. It is often. Bridges becomes exhausted easily. Utilizing technology enables the player and Bridges to act and rest when he exerts himself. This form of wearable technology is prevalent in western culture through Smart Watches and devices. However, it is also used subversively in the game to show how our bodies are being pushed to their limit to such an extent that we treat ourselves like machines in this capitalist system of 24/7 production. This brings to the forefront how this idea of a 'healthy reserve of labour' functions through a public discourse of health, fitness and care of the self. On the one hand people are pushed to the extreme, and on the other, told to track and monitor themselves so as to not reach total exhaustion. *Death Stranding*, then, raises awareness of the limits of the human, but also of the surveillance culture that pushes the human to perform like a machine in western culture.

Having to track and rest in the game not only aids contemplation about slowing down but also has the effect of halting the unrelenting arrow that moves forward in traditional triple AAA video games. It brings the gameplay to a standstill and raises awareness of the body as an energy converter, which is essential to Anthropocene discourse. It has less to do with 'what professionals call 'reduced performance' (Braidotti, 2019: 16) and more to do with the fact that we must learn to slow down as the rate at which we are progressing is depleting the very planet that we need for the survival of all species. This creates 'a sense of evacuation of selfhood' (Braidotti, 2019: 16). However, Braidotti (2019) argues that there is another level to this exhausted condition that we see in Bridges, and in the player as they play the game. She argues that when the human species is so exhausted, they can enter into an 'intransitive state that is not linked to a specific object, let alone a mental disposition' (Braidotti, 2019: 17). Instead, in this

slowed-down mode, 'people are capable of pervading the full spectrum of our social existence' (Braidotti, 2019: 17). In this lens, then, the Beached Things as a metaphor for the posthuman subject have the potential to be pushed to exhaustion to such an extent that it awakens them to see what is happening all around them. For Braidotti (2019):

Exhaustion can become affirmative, if the conditions for regeneration are shared by a sufficient amount of people, of both human and non-human kind, who embrace it as an opening out towards new virtual possibilities and not to fall into the void. In that case, we do need a people's community, and an assemblage: 'we' - this complex multiplicity - cannot survive or act alone.

The Beached Things in *Death Stranding*, it could be read, are in this 'intransitive state' - which is represented in the game by how they are between worlds. It signifies an awakening moment where the posthuman subject is also between two very different worlds, one in which the future must be significantly different from the past in order for the species to survive. However, as Braidotti (2019) acknowledges, this cannot be done alone. It is only united that 'this complex multiplicity ... can act'. This strand is carried through the gameplay in *Death Stranding* as it is revealed that if Bridges acts alone, he gets nowhere. It is only by connecting with other players that he can survive this lifeworld. This gives the player, and by extension the gaming community, an active role in the narrative. Players can build and leave items in-game for other players to find and help them on their journey. Whether it be a ladder, a zipline, a mode of transport, by connecting and helping each other, players become more efficient. This changes the narrative and also has the effect of speeding up the gameplay, not to the extent of a fast-paced, adrenaline-fueled game, but to enable Bridges to connect and thrive in the ruins. Players' can use a zipline to whizz over a vast mountain range or a ladder to climb over a cliff to also conserve energy. This is an interesting narrative device as it means that every player's experience of the game becomes unique based on what items they come across. This makes the gameplay unpredictable and non-linear, with multiple outcomes and multiple possibilities. This creates an experimental form of narrative for a mainstream game as it is constantly influx, ever-changing, dynamic,

evolving through the players and the gaming community. Through this lens, the players are no longer stranded and alone, but they are connected. Therefore, *Death Stranding's* narrative then foregrounds a vision of connection and coexistence.

Through this lens, the players become a connected community with the power to expand and develop another player's narrative. They can impact someone else's story through their actions. Not only players but they can also impact the environment in the game through the choices and decisions made, and through the items they build and leave behind. For instance, a ladder up a mountain cliff will leave a smaller impact on the landscape and all species living within it, than by Bridges having to climb up, grabbing, smashing and destroying the landscape, or walking around a much wider route in order to reach his destination. Through this form, players get a chance to become part of their own gameplay but also someone else's, who could be situated far away on the other side of the planet. This is facilitated through the technology in-game and the mode of storytelling as a videogame. Players can also add a thumbs up to 'like' in-game items that other players have built to show gratitude. For those that persevere through the initial isolated struggle, the narrative opens up and is brought to life by the in-game interactions of the connected gaming community. Narrative, then, becomes something that can weave and warp and bend in *Death Stranding*. This form, however, is also a metaphor for the idea that social cooperation is key to survival of the species in the Anthropocene. This situates the player in an experience of cooperation and coexistence, making them an active participant in the game.

Due to giving the gaming community such an active role in the narrative, Kojima's hope is that the game can unite a divided world from the bottom up. Therefore, the hope, from Kojima's perspective, is that the game will unite and possibly mobilize people. In order to explore the ways in which players did this, and their reaction to this experimental form of gameplay, I examine the response to the game on Twitter from launch to 15 months post-launch to identify any instances whereby the community connect, develop, evolve or expand the narrative or mobilize in the real-world.

## DEATH STRANDING: SOCIAL MEDIA READING

My research argued that *Death Stranding's* form and narrative are experimental and engage the player in questions about what constitutes more-than-human agency. However, with any kind of innovation comes change, and that change often presents a challenge to the expectations of consumers. In this case, the players of *Death Stranding*. In this section I will discuss how the very form of the work, and its focus on connection, created a peak in discussion about the game on Twitter, resulting in over 77 million impressions and over 347k posts over a twelve-month period post-launch, and a huge backlash online.

The audience discussing the title on Twitter were 76% male and aged between 18 – 24 years old. For most of the players, gaming tracks high as being one of their favourite pastimes. The audience often described themselves as a 'gamer' and highlighted their love of 'gaming' in their profile, illustrating that gaming forms a large part of their identity. Gaming was high on their list of affinity brands with Xbox and PlayStation appearing on the list plus gaming media such as IGN.com. However, as a group, the insight also tells us that from their tweets over the past twelve-months, this audience is prone to melancholy; they turn to Twitter to discuss things they are unhappy about. However, this may also be due to the fact that these results are drawn from a time when the Covid 19 pandemic hit. The insight reveals that the game was not the high-octane shooter that they had anticipated from Hideo Kojima. Instead, it was slower-paced and challenging. For a triple AAA blockbuster of this type, this new form generated much conversation online, with over 4,000 mentions per day at launch. The insight shows that the majority of players took to Twitter to share their dismay and anger at both the media reviews and the game itself, and *Death Stranding* became one of the most talked about releases of 2019.

On release, the game was critically acclaimed and revered by games specialist media. With review scores averaging at 9/10, the critics argued that this was a note-worthy title. However, the critics veered away from encouraging their readers to buy it. They did not present *Death Stranding* as a 'must buy' game. Instead, they reviewed it as being

something more profound, new and different. The critic's reviews often revealed how the gameplay was 'difficult' and 'experimental'. For the majority of players, *Death Stranding* did not sound like the kind of game they wanted to play or expected, yet the review scores were high. The insight shows that players found this confusing and criticized the media for their reviews. One Twitter user @Azorius\_sage shared a post with an image of three reviews - one from The New York Times (review score 60), one from The Hollywood Reporter (review score 100) and one from Digital Chumps (review score 100), with the post:

It's very clear that #Deathstranding is the equivalent of a #Tarkovsky or #Kubrick film. You'll either find the experience extremely brilliant or extremely boring. i.e., 2001: A Space Odyssey.

For the players, the review scores for *Death Stranding* seemed to conflict heavily with what they themselves consider to be worthy of a high review score and a quality game. One Twitter user even asked:

Why do the reviews of #Deathstranding seem so off? I love metal gear and Kojima, but these reviews are all, "it's boring and you'll hate it 8/10". I'm getting mixed signals here.

These kinds of posts serve to show how Twitter users are performing on the channel. Reaching out to like-minded gamers and asking for responses. The response to this work then becomes a collaboration between Kojima fans. Social media provides this space for 'collaboration and participatory activities' (Thomas, 2020). However, in this context the fans seemed to unite against the game, rather than to champion it. Twitter user @BeardoBenjoYT posted a review from PlayStation Lifestyle where they had underlined key parts of the review which said, 'is not a "fun" game', and the words or phrases - 'every bit of frustration', 'bored' and 'downright frustrated' - next to the review score of 95/100. The post to accompany this says:

Apparently #deathstranding is not fun, it's boring, it's frustrating and it's a slog... but as worthy of an almost perfect 95 out of 100?

The negative sentiment surrounding the media reviews and gameplay resulted in hundreds of thousands of players discussing their experience on Twitter at launch. Therefore, whilst Twitter gave its users the opportunity to participate, 'whether commenting, retweeting or liking posts' (Thomas, 2020), it fueled negative sentiment around the game online. The research also shows that whilst these triple AAA titles present up to sixty hours of gaming experience, most of the players of *Death Stranding* were quick to give up on the game in the first few hours. The keyword 'boring' tracks high in the insight to explain why. This ties into notions of how we are living in a period of the 'attention economy' and Twitter fuels this as 'users not only have limited characters, but limited time to make their mark as their feeds and timelines are continually updating' (Thomas, 2020). It seems that the challenge presented by this slower form of gameplay and the negative sentiment around the title on Twitter, pushed many players to quit the game rather than persevere. As Twitter user @Helly\_kins posted:

It's boring me to tears. I will probably sell it on and perhaps just watch a game play on YouTube.

This highlights how responses to works can become part of a performance on Twitter in which this 'sharing and responding' highlights the impact of the 'situated practice' (Georgeakopolou, 2007, Page, 2010, 2012) associated with an evolving and expanding response to the game. Some Twitter users tried to combat the negativity by suggesting the game, although a challenge, was 'art'. They argued that players must be resilient and connect for a deeper experience. However, the insight report flags that this group's appreciation of art is low at just 39%. They are less likely to value games as a form of art and more as a form of escapism and play. Therefore, the idea that *Death Stranding* was high art did not land or appeal to the vast majority of players. For instance, @BeardoBenjoYT argued that:

I fully appreciate the games as art debate & I'm sure it's a powerful experience, but this is very odd.

Similarly, another Twitter user stated that:

I'm endlessly fascinated by the idea that the best way a game can make any kind of artistic point is with gameplay that's purposefully boring and bad.

This negative sentiment around the title launch resulted in a huge drop in conversation on Twitter almost a month after launch as sales also dropped (in December 2018). This is unusual for a triple AAA game of this kind as it's expected that the conversation will maintain momentum through to a sequel launch. However, the opposite happened with *Death Stranding*. The more people that played, the more the negative sentiment on Twitter increased. This 'pull of the present' (Page, 2012:13) that is prevalent on Twitter pushed this into becoming a trending topic, whereby those who wanted to be included in the conversation felt the need to continuously post to remain top of the conversation due to the reverse chronology of the platform, whereby the latest tweets appear first (Page, 2012:13). As Goldsmith (2011) outlines there is an 'augmented sense of urgency' driven by social media, that in this context we can see had a huge impact on game sales. As Thomas (2020) states:

This focus on 'nowness' and constant updating that we find on platforms such as Twitter and Facebook raises questions to do performativity. Removed from the timeline and from the particular moment that they may be seeking to reflect, it can be difficult to understand the impact of tweets and their significance for followers.

Interestingly, the social analytics report shows that negative sentiment around this time was driven by low-authority users, for example the players themselves as opposed to high-authority influencers such as celebrities or Hideo Kojima on Twitter. There was

little response from high-authority influencers for this game during the tracking period, beyond those involved in the game. The majority of content was based on retweets with players sharing each other's tweets which illustrated the power of the fanbase in online spaces and a sense of 'collective intelligence' using Levy's (1997) concept that Jenkins (2006) builds upon to highlight how fans may work together and 'pool their resources to try to decipher plot holes or to 'build a new kind of database of knowledge about a particular text world' (Thomas, 2020). This can both negative and positive, and this is illustrated in the social media findings for this research as despite this negative sentiment from the majority of players, the report also flags that a small pocket of gamers, 23% of the audience, persevered with the game and began to discuss the title's key messages on the platform. I call this group the 'Bridges'. They illustrate a 'curatorial turn' (Thomas, 2020) for the video game that was situated both in-game and on Twitter. One of the members, Twitter user @photomodeaddict stated:

At first *Death Stranding* felt empty. Then I realized it wasn't empty, at all. It's just void of people. It is, however, filled with beauty - nature's beauty - that, sure, we're a part of, but have somehow distanced ourselves from by acting as its master.

This post challenges the mastery of the usually white, western male gaze over the natural world. Twitter user @cmdr\_fontaine posted that they thought the game was really boring at first but after persevering, it turned out to be one of their 'best gaming experiences of all time'. The 'Bridges' group seemed to commune around the term 'human connection' - as illustrated in the social analytics report. The insight highlights that the keywords associated with this phrase 'human connection' are 'beautiful game', 'loneliness', 'empathy' and 'extinction'. As one Twitter user @Nabeel stated, *Death Stranding* is a 'poignant experiment about the importance of human connection'. Twitter user @FutureFirstPictures also wrote that the game reminded them that 'the primary goal of every story is human connection'.

Human connection certainly drives much conversation online within the 'Bridges' group, with Twitter user @typhoonturnpike describing *Death Stranding* as a 'revolutionary,

mind-blowing, you-won't-believe-it-till-you-see-it, EXPERIENCE!! about human connection' and Twitter user @darkcornercast stating that, "Death Stranding is a treatise on human connection in the guise of a video game'. Twitter user @deeketweak also stated that, 'Death Stranding is a captivating story of hope, human connection, and introspective journeys' and @FutureFirstPictures posted 'It reminded me the primary goal of every story is human connection. Always'. For @Pnegative\_yt *Death Stranding* was hailed as 'easily the most intriguing, touching and deep commentary on human connection and the state of the world [he's] seen presented in a game before' and

Twitter user @doppioslash said:

In *Death Stranding*, "every step you take is a paean to hope and meaning and human connection and any progress you're even capable of making is measured purely in terms of how many meaningful human connections you've made'.

Members of the 'Bridge' group also identified how human connection is a key element in the narrative with @cmoviemaker tweeting the actor Mads Mikkelsen who stars as Sam Porter Bridges in the game to say:

Death Stranding is an incredibly unique experience. I've never played a game where the gameplay was so integral to the story and its themes. It immerses you into this lonely world, where human connection is the most precious thing.

Through this lens, the Bridge group illustrates how their ability to curate and connect offers a community around the game on Twitter. This foregrounds the process of how this group selects, finds, cuts and curates posts to create a 'shared sense of 'what matters'' (Thomas, 2020). Whilst this inevitably ties into notions of 'taste, quality and the kind of gatekeeping which may shore up rather than dismantle barriers', in this context, this group is championing a form of resistance to the homogeneity of the conversation and sentiment surrounding the title on Twitter. They add to an 'ephemeral' sense of narrative whereby they become the cultural intermediaries presenting expanding

strands to the narrative. The insight, therefore, illustrates that once this key group of players persevered with the game, they began to engage with the key message around connection. As @Newaccwhosdis posts:

Death Stranding is a beautiful and poignant experiment about the importance of human connection and doing difficult things to make the journey of others less arduous.

In this tweet we see the player touch upon the idea of social and technological cooperation as the basis for surviving the Anthropocene and our crisis-ridden times, however, we cannot see how this extends to action outside of the game. However, the research does show that the group returns to the conversation time and time again, creating a sense of a 'stable and fixed space' for the community, potentially leading to the 'formation of lasting relationships and creating a strong sense of identity and place' (Thomas, 2020). This ties into Gee's (2004) notion of 'affinity spaces'. In these spaces 'geographically distributed, technologically mediated and fluidly populated social groupings familiar from fan cultures ...feel a sense of belonging (Thomas, 2020:84). This is a place where 'anyone can come or go at will' (Thomas, 2020) but ultimately these spaces are embedded in a sense of 'us', of the 'common' and the 'shared' experience (Thomas, 2020). These spaces also speak of agency as Gee and Hayles (2012:137) identify how 'everyone can, if they wish, produce and not just consume'.

This Bridge group then become active participants in the narrative online and whilst the audience analysis shows that the majority of this group are prone to melancholy, it also shows that they feel their desires strongly and are authority-challenging, striking high at 78% for this category. For those that understood the key messages in the text, they used this sense of communal space to discuss authority-challenging ideas, offering a 'strand' of resistance against the hegemony of the times. For instance, one Twitter user shared a real photo of a military vehicle on fire with the post, "My country is forgetting the human side...I'm so keen on playing #Deathstranding because it tackles human behaviour and nature on what makes us humans'. By aligning this post with the image

of a military vehicle on fire the player is applying learning from the game to the real-world, and reflecting on this to question how we act as a species, how we use technology to oppress rather than empower the human. This tweet not only brings forth their understanding of the game but also a critique of western culture as the implication is that in the real-world, we are denied human connection in everything we do. It highlights how the game raises awareness of, and thinking about, how people are more isolated than ever before, and communities have broken down in the Anthropocene. Therefore, it alludes to the fact that the dream of modernity has left an ugly and skewed idea of our place on the planet and our relation to each other. This serves to address how this community can become a 'movement' or a 'collective' that operate on the 'margins of the mainstream, or in opposition to the domination ideologies or aesthetic practices (Thomas, 2020). This group then signifies the sense of 'political millennials' engaging in Anthropocene discourse via social networks. By aligning their engagement with the game with real-world activities, the 'Bridge' group are showing that learning to live in a finite world has major political ramifications in the Anthropocene. As Twitter user @Tributes2point1 states:

Death Stranding is extraordinarily underrated, ahead of its time and simultaneously of our time. It's heavily metaphorical concept of human connection, life, death, politics and climate crisis is vastly important.

Similarly, as the Coronavirus Pandemic hit in March 2020, players turned to *Death Stranding* as a way to try to make sense of this challenging new world. They were isolated, like the human species located in Knot Cities, unable to leave their 'settlements' and having to rely on delivery people to connect them to the wider world. In this sphere, like in the game, the only way to connect was via technology. As Twitter user @clybrg states, *Death Stranding* is a 'new game to distract me from the mysterious disease that is ravaging the U.S. and isolating everyone'. Around the same time, @laddo\_d states that *Death Stranding* is 'a beautiful game about the necessity of human connection in dark times'. In these tweets we see players using the game as a form of engagement with the 'dark times'. Here they can participate in a deeper

understanding of the complex nature of the human in this new sphere, one in which all can change in an instant due to environmental hazards brought on by the human species, but beyond their control. The pandemic almost fast-forwarded this experience for them, offering a chance to experience an isolated world where resources are sparse and limited. Players became reliant on their own Sam Porter Bridges as a way to deliver items from the world, and ‘threatening’ landscape, they were not allowed to traverse – a space in which it appeared that just stepping outside could result in death. As Twitter user @big\_double\_dee questioned:

I wonder what would have happened if *Death Stranding* was released in 2020 instead of late 2019. I feel like a game that heavily focused on isolation and human connection would have made a huge impact on the internet during quarantine. If it came out in March [2020] for example.

However, by the time the pandemic hit, the game had all but been dismissed on Twitter except with the ‘Bridges’ group. However, the pandemic, like the ‘*Death Stranding*’ event in the game, brought forth a cataclysmic ‘happening’ that relayed the idea that the survival of the human species is fragile as is this unpredictable Earth system

In these tweets, there is a consideration of whether life will ever be the same again. One Twitter user comments that *Death Stranding* is a game with ‘philosophical pondering about the nature of post-technology humanity’ which makes it stand out from the crowd. Another, @UberTimmeh states that *Death Stranding* breaks the mold as ‘we’re so conditioned to non-stop action [gaming]’ whereas this is ‘terrain traversal that requires thought’. This thought-process seems to be exactly what Kojima intended. Kojima alludes to the fact that the gaming community is a microcosm of the human in the Earth System, he states that as individuals, whilst they may feel isolated, ‘playing games in their bedroom’ alone, he wanted to raise awareness of the fact that ‘people like [themselves] exist all over the world’. This idea seems to have landed with some of the Bridge group. For instance, @laddo\_d posted:

I had to borrow a truck from someone named Swollen\_Nut\_420 to complete the last deliver run of the game...Death Stranding is a beautiful game about the necessity of human connection in dark times, where you team up with WeddSniper69 and xGOKU\_UCHIHAX to repair a road that makes it easier to deliver The Craftsman's regular order of 20 lbs of custom-made underwear.

By naming these players, @laddo\_d is opening up an opportunity to connect with them outside the gaming world, on Twitter, and in the real-world, yet via networked technology, in these strange and 'dark times' - the real-world Chiral Network. This tweet serves to reveal how the player is connecting with them both within the game and outside it and expanding the narrative outside the text. This ties into Bakhtinian concepts of dialogicity whereby social media posts are 'constantly looking outwards for uptake' (Thomas, 2020). This creates a process where affirmation is created by a 'complex ongoing process whereby sense-making and interactivity are dependent on input from others' (Thomas, 2020). This forms a 'meshwork of interactions' (Steffensen, 2015:9) that create meaning. Interesting though, neither player named replied to @laddo\_d's tweets. This may be because their gamertag (the name they use in the game) is different to their Twitter handle, or they choose not to engage. However, this presents the idea that players are reaching out on Twitter. Players give thanks to each other for the hours spent building ziplines to make their passage through the game easier and quicker, or sharing posts about their own building ziplines to help other players through tricky terrain. For instance, @Sebarsch states:

Wanna hang? Big shout out to all those people building the zip-line network across the UCA, you people are the best.

Similarly, those creating ziplines shared their work ethic on Twitter. As CriticalLit says:

I finished building the entire highway between Lake Knot and South Knot in #DeathStranding ... never again will someone in my strand group have to walk over shitty terrain to make a delivery.

By sharing these statements on Twitter, they are reaching out beyond-the-game, hoping the discussion will be answered. For @Welby\_dev *Death Stranding* really got them thinking about 'the nature of delivering stuff games, and how to build a sense of community in a game when traveling alone'. This ties into Hideo Kojima's intention for the game to create a community through gaming. As @chef800 states:

One of the things I really love about #DeathStranding is the Chiral network that allows me to see people who've used my equipment and left me likes. It's a kind of feeling that makes you feel happy, that your progress helped someone in the game.

Similarly, @Redwolfcrimson states:

There's something strangely satisfying about building an intricate network of zip lines as a shortcut to use in death stranding. And then wishfully thinking and hoping other players get some use out of it.

This community draws on different people's expertise, one may build a road network, another a zipline. It's engaging people in a real-world narrative that reveals how in the past, human labour from mass population growth made it possible to build roads, bridges, mines, irrigation systems, and fortifications. Therefore, these tweets are touching on the fact that by working together (cooperating) and networking, we can rebuild a new world and a new narrative. They become co-author of the narrative formed within and beyond the game in this space. Here we see how *Death Stranding* pays homage to how expertise can increase the success of communities working together as trades and craftsmanship are valued again over mass production and this thinking is relayed via the player in online spaces.

However, it also shows that they are beginning to grapple with what constitutes a human in this new epoch, the idea of the 'we' assemblage (Braidotti) - a blend of human

and nonhuman agents. One Twitter user commented how this idea is presented through the skull mask and the Ludens in *Death Stranding*, as representing how we are all Sam Porter Bridges. As the player does not have the ability to tweak or create their Avatar in the game, they all play as Sam Porter Bridges, as part of the 'Bridge' network, hidden by the skull mask. Therefore, as one Twitter user posted:

The skull mask = no identity? Or it represents all humans, all players, HOMO LUDENS.

Homo Ludens appear in this perspective as a multispecies flourishing of the future. This tweet, therefore, taps into the idea of a reimagined human existing as part of this complex system through technology - they are not individuals but an element within a complex system. As Twitter user @petersaysathing states, *Death Stranding* is a 'textbook ludonarrative dissonance'. In this vision, the human cannot exist without technology nor connection.

Players discuss the role of technology and connection in the Anthropocene to add their own lore, or 'strand' to the narrative, sharing knowledge in online spaces. For instance, @HokutoAndy highlights how the scar on Sam Porter Bridges abdomen appears like a cesarean section. This, he notes, aligns this with how 'Chinese Buddhism sometimes depicts the 'Budda nature' as an internal embryo to cultivate' - much like the Bridge Baby Sam Porter Bridges carries around with him. Therefore, by Sam Porter Bridges carrying the BB in a technological womb and the baby rupturing out from this scar but only surviving via the technological womb, it signifies how we are all as, Horn et al state, a 'biotic midwife' for lives of the future. The fact that a Twitter user has picked up on this and shared their wider knowledge, to use Buddhism as a lens through which to consider this is extremely interesting. It shows that by sharing multiple perspectives via tweets, a mediated form, the players are experiencing deeper engagement with the content of the game and the bedrock of Anthropocene thought beyond-the-text.

Another Twitter user quotes Hideo Kojima himself to state: ‘don’t deny the technology that we have. It’s how you use the technology that makes the difference. This shows that we have the ability to use this technology to empower and connect humans, rather than to suppress, surpass or to disconnect the human. It also alludes to the fact that technology does not always have to align with notions of speed but can be used to help ‘slow-down’ the human. As another Twitter user notes in a quote from Kojima, ‘The original meaning of #communication is to care and feel for others, but #technology has carried us the wrong way’. Here we see how Hideo Kojima’s influence aids a deeper understanding of the use of technology to nurture the Earth System rather than become a force upon it.

The insight also illustrates how Twitter users also turn to technology to capture their considerations on Anthropocene thought using the Photo Mode to consider how the non-human and technological worlds bend and warp together in the real-world. This is especially interesting as the UK audience is predominantly based in urban environments – London, Manchester, Glasgow and Liverpool - yet they choose to displace themselves in the natural world to capture their references to the game. Twitter users either capture the natural world blending in with the human world or capture themselves walking amongst landscapes reminiscent from the game. For instance, @Santos0303 captures a photo of a tree splitting out from the roadside and into the ‘human’ world, connecting and entangling with it - @Santos0303:

I had to stop and take this picture because it is very #DeathStranding. We have forced nature to grow around us. The ones who have invaded. What do you think?

Another Twitter user @iangodffrey14 posts a picture of a tiled floor where a tree root has wrapped around the hexagonal shape to blend and merge with the ceramics laid by human hands. They post:

Nature taking back what man has destroyed. This abstract photo reminds me of the highly anticipated game #Deathstranding.

Therefore, the game is making people reflect upon the landscape and environment. They are either connecting to it with fresh perspectives, seeing the arduous journeys as part of the challenge of life or capturing the ways in which these worlds collide, bend and entangle. It's interesting as that technology enables them to share this experience, either through a camera or smartphone to capture what they see and experience. This has the effect of making the real-world static as in the game's photo mode but also showing how the human is embroiled and entangled in this space, rather than an omnipresent observer.

In summary, Twitter user @Water\_Puppies argues that *Death Stranding* is:

Extraordinarily underrated, ahead of its time and simultaneously of our time. Its heavily metaphorical concept of human connection, life, death, politics, and climate crisis is vastly important.

Kojima is also a guiding force and influencer in this networked space. On his Twitter feed, he writes:

Dear Sam Porter Bridges all over the world, you're doing good work connecting the Chiral Network, making delivery and building highways. For those who finished the story... TOMORROW IS IN YOUR HANDS.

This direct call-to-action from Kojima presents players with the opportunity to participate in the real-world, utilizing the skills they've acquired in the game. This may be to connect, to slow down or to mobilise to create change. Therefore, although the initial social media insight shows that many players found the experience 'boring' 'arduous' and 'challenging' this backlash opened up a huge debate about what a videogame can be. Whilst *Death Stranding's* narrative is experimental, it has also given players the opportunity to form part of the work, to expand this narrative both within the game and online. Through this lens, Kojima is a kind of celebrity game director who has a

parasocial relationship with his fans. Murray (2018) discusses these types of authors who speak directly to fans and control the conversation rather than leaving it to marketing and PR representatives. Whilst Kojima Productions does have a PR and marketing agency, Kojima himself often posts directly to fans to create 'enriching social interaction' between author and audience. However, it's key to note that he did not respond to the negative conversation around the game, so his control of the discussion can be deemed to be still managed rather than a two-way conversation.

In *Death Stranding*, then, there is no denying that Kojima has opened up new forms of gaming for a growing industry which has the opportunity to expand in new ways. For twitter users, @RatchetBlaster *Death Stranding* is 'taking risks to affirm a very unique identity and innovative vision'. Similarly, @RatchetBlaster argues that the game aims to 'push this medium forward' and they note that this is exactly what they would have expected of Kojima. As @SmallPrintTV states, 'It's hard to deny the impact the game [Death Stranding] has had on the industry and the future of games', and as @Kiddtic states, *Death Stranding* has opened up 'discourse on the nature of games, game critique and target audience' and paved the way for new forms for the future to use storytelling and gameplay to aid thinking about contemporary culture.

## **CONCLUSION**

In this chapter, I argued that Hideo Kojima's *Death Stranding* is an example of an experimental form of storytelling that responds to the ecological crisis and challenges the concept of the human and considers what has agency. I argued that Hideo Kojima's high regard as visionary, auteur and director in the games industry gave him the optimal position to develop this experimental form. By slowing down the gameplay, I contended that *Death Stranding* offered both an ecological and technological gaze at our possible near future lifeworld and enabled players to get right up close to learn how to observe and examine this lifeworld, and their own. *Death Stranding*, I argued, broke the mold for mainstream gaming to offer something experimental in response to our crisis-ridden times. In my analysis of the game, I argued that this form of slower-paced gameplay was not only used as a device to aid contemplation but to also bring forth questions

about what constitutes a human in this lifeworld, our limitations and our need to connect through technology and to each other. I argued that the game brought forth questions about more-than-human relationships in the Anthropocene and raised questions about technology and contemporary scientific findings that appear out of this world. *Death Stranding* presents a vision of a connected Earth System in both form and narrative. However, one of the most interesting strands to *Death Stranding* is its ability to give players the opportunity to connect through the text and change each other's narrative. This, I argued, makes them a co-author of the work.

In order to consider the response to this text in the real-world, I also produced a close reading of discussion about the text on Twitter. This analysis revealed how the majority of gamers on Twitter criticized the game for being 'boring' as it did not adhere to their expectations of a Hideo Kojima game. However, this research found that a small group of gamers, which I call the 'Bridges' utilised Twitter as a platform to commune and discuss the key messages in the text and share different perspectives. They took to the platform to discuss this new style of gameplay and outlined how it is both groundbreaking and at the forefront of the games industry. This group had a sort of epiphany as they became fascinated by the work. Therefore, despite *Death Stranding* creating lots of negative sentiment online, I argued that the game created opportunities to connect both in-game and in the real-world, albeit virtually.

Drawing on Braidotti's work, I also outlined how *Death Stranding* is an example of the 'posthuman convergence'. It is an experimental work that inspires resistance. Activism in *Death Stranding* comes through dialogue and connection. It involves a process of uniting to question traditions and constructs prevalent in western culture. It encourages being resilient, persevering, connecting and slowing down enough to open our eyes and get up close to reveal what is happening all around us.

## Chapter 3: Contested histories and trans-species dynamics in Timothy X Atack's *Forest 404*

### INTRODUCTION

In this chapter, I will produce a reading of the BBC Sounds immersive sci-fi thriller *Forest 404* by Timothy X Atack. Described by the BBC as one of the 'most ambitious podcast projects to date', *Forest 404*'s three-tier structure combines nine narrative podcast episodes (BBC, 2022). Each episode is accompanied by a pod talk and a soundscape. This makes *Forest 404*, part narrative, part documentary and part bioacoustics. It explores a future world where nature has been erased and the human species driven to near extinction. It follows Pan, the lead character, as she discovers the sounds of an ancient rainforest and attempts to understand what these strange signals mean for her civilization's past. The podcast is available on BBC Sounds.

The podcast is accompanied by a series of 'pod talks' that provide more detail on the science featured in the drama (BBC, 2022). The pod talks explain some of the links between nature and health, for instance, with expert advice on how disrupted ecosystems (due to factors such as climate change) can have adverse effects on the health of species, resulting in more death and disease. The narrative and pod talk are accompanied by a set of immersive soundscapes that are designed to help audiences 'lose themselves' in the sounds of nature (BBC, 2022). There is also a final component to the work, the soundscape experiment. The *Forest 404* Experiment is a research partnership between BBC Radio 4, the BBC Natural History Unit, the University of Bristol, the Open University and the University of Exeter. It is led by Alex Smalley, a PhD student funded by The Wellcome Trust. Smalley states that previous research has tended to focus on vision-led responses to different environments. However, this project focuses on sound. As Smalley and the team note, 'we know that spending time in the natural world is a rich multi-sensory experience, and the *sounds* of nature also have the potential to improve people's wellbeing' (Smalley, 2022) Therefore, the experiment is designed to probe the restorative potential of these acoustic encounters. Smalley highlights how 7,600 people took part in the study, as part of a digital survey, between

April and October 2019, making it the largest dataset ever collected on natural sounds and wellbeing (Smalley, 2022). The team are currently analyzing the data but have released some initial topline findings that are included, and analyzed, in the second part of this chapter. The project is hailed as a blueprint for collaborative, co-created, and transdisciplinary working by the BBC and the project team (BBC, 2022). The results show that the series was highly successful. BBC audience figures estimate that episodes from the series were downloaded from BBC platforms over 2.5 million times between April 2019 and March 2020. *Forest 404* also won silver at Prix Europa (2019) and Timothy X Atak scooped the Best Radio Drama award at the UK Writers' Guild (2020).

In my close reading of *Forest 404*, I draw on the work of Kathryn Yusoff (2018) and her seminal text, *A Billion Black Anthropocenes or None* to frame my close reading through the lens of race in Anthropocene discourse. Whilst *Forest 404* is not a podcast explicitly about white supremacy, in fact, the leading characters Pan and Daria are both black women, however, I read the trans-species dynamics as an allegory for real-world race relations. This, I read as, a warning against zooming towards a divided and depleted lifeworld in the future if we do not question from whose perspective decisions are being made. I argue that *Forest 404* raises awareness of how 'lurking just beneath the surface of the Anthropocene concept is a racialized narrative about white Earthly possession' (Baldwin and Erickson, 2020:3). I draw on Yusoff's work to discuss how *Forest 404* brings to the forefront how the ways in which we design our future, and what histories we draw upon in this process, will have huge ramifications for our future lifeworld. I argue that *Forest 404*, through its experimental form, brings forth an ecological thinking that is critical in the Anthropocene to move beyond designing a future lifeworld based on universal mantras stemming from the affluent West, to one that is more inclusive and interconnected, representing all species and cultures on the planet.

In this chapter, I also look beyond the text to social media to examine how listeners have engaged with the key themes of this text on Twitter. I explore the ways in which listeners have developed, evolved or expanded the narrative online, to 'act' in the real-

world. I argue that *Forest 404*, as a digital form of storytelling, has the ability to become an experimental, many-voiced storytelling that people from all cultures and traditions can engage with, and add to, to co-author the work and expand the narrative constructed by the writer and producer to one that also includes other counter histories and perspectives from around the world. Therefore, in this chapter, I argue that *Forest 404* has the opportunity to represent ‘a billion Anthropocences’, including the perspectives of different cultures and species, in experimental ways (Yusoff, 2018).

## **FOREST 404: A CLOSE-READING**

The connection between the Anthropocene and colonialism frames this reading of *Forest 404*. The term ‘Anthropocene’ is used in scientific discourse, as well as popular western discourse, to outline a unit of geological time in which the human species, *Anthropos*, or man, is said to have marked the Earth’s geology with its own stratigraphic signature. However, this analysis examines how this human footprint and mark on the planet does not come from a universal ‘man’ but is disproportionately created by the affluent West (Code, 2006). This is essential to my reading of *Forest 404*, as it is related to showing that how we examine and respond in the Anthropocene, through what lens and from what place is history, has the ability to reconstruct a future that does not learn or take responsibility for its past and designs it through one lens. In order to explore this further, it’s key to note that the term, the Anthropocene, is credited to Paul Crutzen and Eugene Stoermer. Firstly, in an article they wrote in the International Geosphere- Biosphere Programme Newsletter in 2000, and secondly, in a piece in *Nature* in 2002, where Crutzen named the epoch the ‘Anthropocene’. Following this, The International Anthropocene Working Group (AWG) was formed and throughout the 2000s the term entered popular discourse (see Kolbert, 2006).

By 2010, the term, the Anthropocene, featured in western media with headlines in global news outlets including *The Guardian*, *The Economist*, *The New York Times*. However, what is interesting to this reading is that the scientific start date for the Anthropocene, highlighted by the AWG, is aligned to the Great Acceleration, which

appears in the mid-20th Century. However, from the perspective of critical race theory and decolonial scholarship, this start date is contested as it assumes that the geological mark is from all people around the world. This is not the case. In fact, it is driven by the global north (Code, 2006). As critical race theory and decolonial scholars argue, this geological mark on the Earth System cannot easily be separated from the histories of the slave trade, race and racism, capitalism, colonialism and European imperialism. These things mark the beginning of a trade based on growth and prosperity above all else, including the violence caused to other cultures and the environment (Baldwin and Erickson 2020). As Baldwin and Erickson (2020) argue:

“The Anthropocenes starting date will in many ways come to shape which human history is said to have been its cause. In this way, the chosen starting date will delimit not simply a unit of geological time. So, it will also shape the very historiography of the Anthropocene. If the mid-20th century is ratified as the moment at which the Anthropocene commenced, then we can reasonably anticipate that official explanations of the Anthropocene will be made accountable to this particular moment. Moreover, any public reorientation of human values after the Anthropocene will also more than likely take the mid-20th century as its point of departure”.

From the perspective of critical race theory and decolonial scholarship, a start date in the mid-20th century, illustrates ‘the epistemological blindness of science, environmentalism, and environmental history’ (e.g., Cameron, 2015; De Leeuw and Hunt, 2018; McKittrick, 2013; Mahtani, 2014; Mollett, 2016; Sharpe, 2016; Tuck and Yang, 2012). Recent works, including Kathryn Yusoff (2018), *A Billion Black Anthropocenes or None*, Francoise Verges’ (2017) *Racial Capitalocene and Decolonial Feminism* (2019), Donna Haraway’s (2015) *Plantationocene*, and Nick Mirzoeff’s (2018) *White-supremacy-scene* are all examples of an emerging lexicon that instead identify race as ‘a central organizing category within the emerging his-toriography of the Anthropocene’ (Baldwin and Erickson, 2020). This body of work argues that the idea of the Anthropocene concept thought of as a prolonged geological event, with the means

to be labeled as a new epoch, lands the repossessing Earth's history in the hands of those that design the narrative for the Anthropocene.

In *Indigenizing the Anthropocene*, Zoe Todd (2015) argues that discourse about the Anthropocene, then, is currently a 'white public space': a space which 'erases the differential histories and relationships that have led to current environmental crises'. By setting the beginning of the Anthropocene in the mid-20th Century, Todd (2015) argues that it wipes the slate clean for a history of European imperialism and corresponding regimes of white supremacy and ignores the violence wrought during this period. For Todd (2015), this creates a 'universalizing framework for planetary history, which holds white-ness as a base principle of understanding environmental changes' (Todd, 2015). As Lowe (2015) argues, to create a universal mantra for the Anthropocene is based on the category of the *Anthropos* and repeats the 'liberal forgetting' of modernity as a racial project built upon the affirmation of white progress (Lowe, 2015: 39). This is the first point I'd like to explore in the close reading of *Forest 404*.

*Forest 404* is a confessional text. It starts with an apology from the protagonist, Pan, who is a young woman in her late twenties. In this apology, Pan is looking back to the near past. In a faint whisper, Pan opens the narrative by stating, "I'm so sorry for what I did" (Atack and Ripley, E1: 2018). The effect is to immediately draw the listener into her confession. Pan continues, "If you were hurt. If you lost anyone because of what happened. I'm sorry" (Atack and Ripley, E1: 2018). Pan uses the podcast as a "chance to explain myself" (Atack and Ripley, E1: 2018). Through Pan's account, the listener is situated in a speculative near-future world that has driven both the human and nonhuman species to near extinction. As Pan begins her confession, she takes the listener back to the start, where it all began, her very own origin story.

Origin stories are important for Anthropocene storytelling because, as Kathryn Yusoff (2018) argues, origin stories 'configure and prefigure the possibility of narratives of the present'. They are created by the sociocultural institutions and powers of the day in order to create a form of history and truth that its people adhere to. In *Forest 404*, the

ruling party is The Department of The Complication, an authoritarian regime that Pan works for. Her job title is a 'librarian', however rather than archiving books, she archives digital files. Instead of storing them safely, Pan is renowned for being 'the kind that throws stuff out' (Atack and Ripley, E1: 2018). In her role as a librarian of digital files, like a digital archivist, Pan gets to choose which data files to keep and what to erase. For Pan, 'data costs' so they cannot keep all of this data from the 'ancient times' - the listener's present moment (Atack and Ripley, E1: 2018). Pan's role as an archivist in the narrative is important as archives stem from the period of Enlightenment where 'men of science' took it upon themselves to label and categorize the world, through their own gaze, reconstructing history and knowledge in the process (Code, 2006).

In *Imagining Extinction*, Ursula Heise (2016) argues that those with the power to collate extinction 'databases' or 'archives' of the Anthropocene, create a modern form of nature writing, depicting what a particular group values, or renders valueless. Heise identifies how ecological data collection, such as the ICUN Red List (a critical list of the world's endangered species), become a narrative (Heise, 2016). This aligns with Umberto Eco's (2009) work that argues that in archiving, the list is always incomplete (Eco, 2009: 15-17). For Eco (2009:15-17), it is always a cultural representation and never the source of all knowledge its master wishes it to be. Similarly, Bowker states that, in digital archives in particular, 'what is not classified gets rendered invisible' (Bowker, 2008: 153). In *Forest 404*, then, as Pan works as an archivist, she initially creates what Moretti would describe as her very own 'modern epic' (Moretti, 1994). However, rather than using the archive as an attempt to grasp the 'entirety of the world as does the classic epic', Pan's 'modern epic' simplifies the world, reenacting what Colonial Man did through its rendering whole cultures and species invisible.

In the opening sequence, Pan reveals that she has the choice which data files 'get to live, and which, finally, die' (Atack and Ripley, E1: 2018). Pan's origin story, then, rather than representing the many forms of human and nonhuman lives and perspectives that have existed throughout history on earth, sets a new beginning that erases its past. This new beginning aligns with when The Department of The Complication came into power,

labeled 'The Fast Times'. From this starting point, Pan creates a universalizing mantra for this lifeworld, which erases the history of 'The Slow Times' - the listener's present moment. In her role as an archivist, Pan has the ability to 'wipe the slate clean' and reconstruct history through the gaze of The Complication. In doing this, Pan creates what Yusoff (2018) argues is 'a rebirth without responsibility' - a new beginning that does not learn from its past or accept responsibility for past violence on other cultures and on the Earth System.

Pan tells the listener that she was 'so good at chucking stuff' (Atack and Ripley, E1: 2018). She erases anything The Complication deems to be of no value. For The Complication, nature is a 'virus' (Atack and Ripley, E1: 2018) so any data files featuring sounds from the natural world are erased. The human is also aligned to 'the slow times' and is, through their gaze, a subordinate species that cannot compete or keep up with the fast, highly efficient cyborg. Any files featuring human beings are erased. Pan reveals her perspective of 'life in 'The Slow Times''. For Pan, it was a time of 'uploading and labeling everything... it must have taken over people's lives' (Atack and Ripley, E1: 2018). Pan erases this vast catalogue of content, a mass of information, detailing the behaviour and desires of the human species. This is revealed to the listener as they hear Pan sifting through data files. She plays snippets from the data files to the listener to illustrate the kind of data files she is erasing. These are iconic moments and music from Western culture, including James Brown's *Get Up* and Luciano Pavarotti's *O Sole Mio*, alongside Neil Armstrong's Moon Landing, which shares the iconic speech '*One small step for man. One giant leap for mankind*' and President Obama's seminal speech about climate change in 2013 in which states, '*we must act now*' (Climate Action Plan 2013). However, despite these being iconic moments from the intended listeners' time, and seminal moments and music that form the listener's history, Pan erases them. As the sound of a data file of President Obama plays, Pan reveals, 'you hear this voice, from the total pits of history... and whatever's going on, it sounds *boring*' (Atack and Ripley, E1: 2018). The recording is of President Obama's seminal speech about climate change, in which he launched the 'Climate Action Plan' in 2013 (President Obama, 2013). President Obama announced the Climate Action Plan (CAP) on June 25, 2013,

to reduce emissions of carbon dioxide (CO<sub>2</sub>) and other greenhouse gasses (GHG), and to encourage adaptation to expected climate change. The President affirmed his 2009 pledge to reduce U.S. GHG emissions by 17% below 2005 levels by 2020 if all other major economies agreed to limit their emissions as well. In this speech, the President stated willingness to work with Congress toward enacting a bipartisan, market-based scheme to reduce GHG emissions. However, on listening to President Obama's speech, Pan declares, "I literally have no idea what is being said here" (Atack and Ripley, E1: 2018).

Pan reveals how 'they had about one billion languages in the slow times and all of them sound like this one' (Atack and Ripley, E1: 2018). Pan cannot understand the languages. For Pan, 'they all sound the same' (Atack and Ripley, E1: 2018). She does not distinguish the intricacies between the different languages and their history and culture. In the process of wiping this Obama file, then, Pan firstly reenacts what the west did for centuries during colonization, wiping the history of indigenous species and cultures, however, secondly, she flips this act to the subordinate species in this lifeworld, the human - and erases their history. This means that the listener is put in the position of the subordinate species in this narrative, and experiences having their own history literally wiped. When unpacked through the lens of Anthropocene discourse, by erasing this history, Pan is creating a universal mantra for this lifeworld, one that silences the history of the human and nonhuman but also works to 'wipe the slate clean' and erase all responsibility for its past histories.

Lowe (2015) argues that these kind of 'universal mantras', that Pan is creating, are prevalent in Anthropocene discourse and privilege the category of the *Anthropos* (man) and repeat the 'liberal forgetting' of modernity as a racial project built upon the affirmation of white progress (Lowe, 2015: 39). In this instance, we see that this liberal forgetting of modernity does not learn from the violence of the past, and instead, by erasing this history, continues to create a divided world in which one species or group thrives whilst another perishes. *Forest 404*, then, opens with Pan constructing a metanarrative for this lifeworld. From the perspective of philosopher Jean Francois

Lyotard (1979), metanarratives, such as the one Pan and The Complication construct for this lifeworld, align with Enlightenment thought, which from Lyotard's (1979) perspective, 'is structured by 'metanarratives' - grand stories which structure discourses of modern religion, politics, philosophy and science'. For Lyotard (1979), metanarratives are a form of ideology which functions to violently suppress and control the individual subject by presenting a false sense of 'totality' and 'universality'. This idea is represented in *Forest 404* through Pan's totality in terms of wiping out the history of the human and nonhuman from history. The Department of The Complication violently suppresses other forms of history that differ from the narrative they want to tell, which helps to keep all other species adhering to their power. This creates a divided lifeworld in which modern day slavery and species division is rife.

At the top of this lifeworld is a space for the privileged species, the cyborg, in Hightown, a clean, urban centre that is highly efficient and fast-paced. Hightown is a city that includes a skyscraper that goes 4,000 flights up. At the top of this space is a 'park' that is devoid of nature. Instead, it is a clean, managed space, with clean air and no pollution. This clean space aligns with the perspective presented in the work of Françoise Vergès (2019) in *A Decolonial Feminism*, who argues that the ecological crisis is creating a new clean, green politics that is entrenched in racism. Vergès (2019) argues that in western culture there is a conflict between 'cleanliness and dirtiness' in an age in which concerns are growing for clean air, clean water, clean houses, clean bodies, clean minds, and green spaces'. Vergès (2019) argues, striving for cleanliness pushes people into a state whereby cleaning and repair can never be truly realized. In Hightown, we can see how this striving for cleanliness at all costs has been taken to the extreme and the lifeworld has been cleaned up so much that it has pushed all of nature, and the human, to extinction, and wiped the slate clean through its new beginning. Theia, the last remaining human, recalls that in order to create Hightown 'nature was 'cleared' with 'plants, animals...[deemed] worthless' (Atack and Ripley E5: 2018).

In *A Decolonial Feminism*, Vergès (2019) argues that this clean / dirty divide results in one group succeeding whilst all others are destroyed. In this vision, the lifeworld

presented in Hightown is one in which the master species designs their new world (the fast times - with their clean urban centre) whilst destroying old worlds (the slow times - which included the natural world and the human). Whilst Hightown sits at the top of this lifeworld, beneath it is the depleted landscape of Fumetown, the toxic landscape of the Oil Bridge, and the desolate landscape of Birmingham - an allegory for Birmingham, Alabama, a post-industrial state - where the last remaining human and last remaining tree reside. As Daria, Pan's boss, and a key character in the narrative, argues in this lifeworld, 'the lower you go, the more unshielded it gets' (Atack and Ripley, E1: 2018). This ties into Verges' (2019) work that argues that in this clean / dirty divide there is a performing body (usually white middle-class working women) and the exhausted body (usually black, Asian, ethnic, minority women) who clean and maintain the spaces for white women to work. In *Forest 404*, we see this analogy in the 'performing' / 'clean' space of Hightown and it's seemingly 'clean and efficient' cyborgs and the 'exhausted' / 'dirty' landscapes of the 'elsewhere' - Fumetown, the Oil Bridge and Birmingham, with their 'dirty' species. In a clear allegory of the East / West divide in contemporary culture, Fumetown represents the 24/7 factory culture of the East to provide goods for a mainly global north. Fumetown is described by Pan as a 'furnace' (Atack and Ripley, E2: 2018). It is constantly 'working' and 'producing' (ibid.).

Fumetown is 'a maze of tunnels' with a 'constant blast of heat from non-stop traffic' (ibid.). There are 'vast shops and neon lights' (ibid.). Pan states, you have to learn to 'keep to the shadows' (ibid.). The landscape is bound by technological regulation and an infrastructure based on surveillance. It is a manufactured space. At night, 'the sunlight mirrors are shut off' and the streetlights are switched on to give Fumetown 'a glow' (ibid.). The cyborgs in Fumetown are a marginalized group situated in a hyperreal, manufactured simulation. They work 24/7 and this has a huge impact on their body and mind. This is revealed to the listener both through the narrative as one of the characters of Fumetown, Guggy, is 'fueled by madness' (Atack and Ripley, E2: 2018) but also in the accompanying podcast which poses the question, '*Could I live in darkness?*' (Atack and Ripley, T2: 2018). In this podcast, Herman Wijen discusses Fumetown and its 24/7 working culture where the day / night cycle is manufactured for optimum performance

and growth. Wijen argues that this way of living impacts our internal clock, our circadian rhythm, which has adverse effects in terms of ill-health leading to terminal diseases. With Fumetown being a metaphor for this hidden world of the East that supplies goods to fuel Western lifestyles under Capitalism, *Forest 404*, then reveals how this way of living disproportionately impacts those from developing nations and the landscape. Wijen argues that those who operate 24/7 are pushed to 'ill health and near madness' in order to survive (ibid.). The impact of this, Wijen argues, is 'long-term illness such as heart disease, diabetes, and cancer, and a shorter life' (ibid.).

*Forest 404* then uses Fumetown as a critique of contemporary culture to bring 'invisible worlds' that produce goods to fuel western lifestyles and have created the mark on the planet through the affluent lust for consumer goods, to the forefront. Through the pod talk and narrative, the listener must sift through information and interpret what is being said to make these connections and create meaning. The intention is to give the listener an active, alert position within the podcast. This puts the listener in a position where they can no longer avert their eyes to this system, of which they are complicit.

Fumetown, then, as an environment in the narrative responds to the ethos of cheap labour and is a racial order. This aligns with how the Anthropocene must be established and aligned to how race has been acknowledged as a fundamental vector of capitalism (see the work of Deleuze and Guattari, 1987). In this sense, Fumetown is a central spatial technique which produces a Capitalocene (2015). It presents a society based on uneven economic order which unravels the simplicity of the Anthropocenes claim of a universal human footprint. In the same way the plantation made the future an impossibility for its subjects, so does Fumetown for its inhabitants.

Fumetown also alludes to the nonhuman worlds destroyed in this quest for growth, as the environmental consequence of 'growth' to fuel western lifestyles has been a huge increase in carbon in the atmosphere which is aligned to the 'Great Acceleration' (Horn et al, 2020), a period of monumental growth and industrial production. This idea of progress, growth and prosperity is crucial to *Forest 404*, as the elite cyborgs that

dominate this lifeworld are programmed with two non-negotiable goals that form how they make their choices and design their world. They are, firstly, to protect civilization, but as Theia argues, 'not humanity, as human rights aren't a given in a crowded world' (Atack and Ripley, E5: 2018). Alongside, to 'promote progress, growth and prosperity' (Atack and Ripley, E5: 2018). These are all values that stem from a capitalist system driven by the western mantra of modernity. These goals do not represent the billion perspectives of life on earth. Instead, they stem from a system that inspired colonial and neocolonial ideologies which viewed the world through the lens of profit and loss, not 'humanity' and 'empathy' as Theia, the last human states.

In Fumetown, and the lifeworld of *Forest 404*, then, we see the continuation of this division albeit on a trans-species level. The intention is to reveal that if we do not act now, and learn from the past, we will continue to repeat these mistakes. *Forest 404*, then responds to real-world race relations, such as the recent social movements of *Black Lives Matter*, *Extinction Rebellion* and *Me Too*, all of which bring the rights of black people, the natural world and women to the forefront to avert this privileging of 'Man' - or more specifically, the white, western male gaze that dominates science and technology (Code, 2006). *Forest 404* is a form of storytelling, then, that provides the listener not only with the narrative to engage them in what a speculative future lifeworld may look like, but one which critiques race relations and environmental decision making today.

Beyond Fumetown, there is a space of 'toxic waste' and 'contaminated sludge', called the 'Oil Bridge'. Here there is 'no clean air or water' (Atack and Ripley, E3: 2018). Through Daria's gaze the Oil bridge is full of 'scavengers' who spend their time living in 'filth' and 'sludge' (Atack and Ripley, E3: 2018). However, the Oil Bridge presents the dividing point between the 'Fast Times' and the remnants of the 'Slow Times'. Here, the last remaining human, Theia, and the last remaining tree, The Colonel live. It is a desolate place, void of life in a landscape that 'looks like ruins' (ibid.). At least, this is how it's initially depicted from the perspective of The Department of The Complication. Until something triggers Pan to question her whole way of life.

As Pan sifts through her data files, she states that she has no want or need to visit any other parts of this lifeworld. She is 'happy where she is' (ibid.). However, whilst sifting through the data files, Pan hears a soundscape that renders her still. The mesmerizing soundscape, titled *Forest 404* - the title of the podcast - is of the Sumatran Rainforest. In this data file, there's an abundance of biodiversity. A whistling sound dominates, with the sound of an unworldly landscape, of connected and species in sync that results in a sensory overload for Pan, and it is intended also for the listener. On listening to the soundscape, Pan gets a 'swimming feeling' in her head (Atack and Ripley, E1: 2018). Pan becomes mesmerized, claiming that she feels disorientated, 'confused and a little bit sick' (ibid.). Pan says that it feels like she is 'moving through darkness', 'drifting alongside it', the sound 'seemed to have purpose but no purpose' (ibid.). For Pan, 'it sounds like lots of things all at once, ... or it can be just one thing' (ibid.). This presents a new ecological thinking in *Forest 404* in which Pan's senses are ignited to consider this lifeworld in a new light, beyond her formal categories that construct her knowledge of the 'world'.

This soundscape 'triggers' something 'deep within' Pan, and it is intended also within the listener (Atack and Ripley, E4: 2018). It is awe-inspiring and somewhat magical, with an abundance of species all appearing to blend and warp into each other in an intricate system or way of life. Pan reveals how due to its strange and uncanny sound, she had to listen to it, 'focus on it, with complete attention' (ibid.). The intention is to encourage the listener to also 'focus' on the data file 'with complete attention', too. It is an instruction from Pan to the listener, teaching them how to observe and experience, focusing on it, and moving beyond the set categories and labels they're initially bound by it is experiential empiricism. This aligns with the work of Lorraine Code in *Ecological Thinking* (2006), who argues for a new kind of science that moves beyond empiricism to a more experiential empiricism, which includes observation as a key form of research. *Forest 404* draws on this idea of how through observation, experience and deep focus we can be transported away from our comfort zone so that new forms of questions can open up about the world and species, which make us reconsider the way our knowledge is constructed through binary oppositions and categories. Through this strategy, the

listener's attention is drawn to their process of interpretation so that when listening to the text they are aware they are being directed and that the podcast is constructed in this way. This inspires experiential storytelling. Rather than having the listener as a passive consumer, they then become involved in the narrative, figuring out what is happening, experiencing and observing alongside Pan. As Pan states, directly to the listener, it is 'you, and me, connected together', 'focusing' on this soundscape (Atack and Ripley, E4: 2018).

The intention is that this soundscape sets both Pan and the listener together in uncharted territory - a place where the human is not only decentered but enveloped within this experiential sensory view of life on earth. This moves beyond the privileging of sight, to observation through other senses, tapping into new movements in sensory ethnography that align the privileging of sight with a western masculine perspective over other senses, which in terms of scientific research have traditionally, from a western gaze, been deemed as subordinate, and in some cases 'dirty' and aligned to the other (Pink, 2009).

When Pan hears the data file, she knows she 'should erase it' (Atack and Ripley, E1: 2018). She has been programmed to do so, but she has never heard anything like it before. It conflicts with everything she's ever been told and knows. As Pan hears this unworldly soundscape, she begins to question the 'reality' presented by The Department of The Complication. She asks out loud, to the listener, 'Do you ever wonder if everything you've been told is built on a lie?' (Atack and Ripley, E2: 2018). This appears as a direct question to the listener, to open up dialogue with Pan, and to get them to question what they have been told by the sociocultural institutions and power structures of their own lifeworld, which interestingly programmed the cyborg of this lifeworld. As Pan repeats the soundscape over and over again, she in turn, repeats the soundscape to the listener, encouraging them to focus more deeply each time. This repetition emphasizes the need to observe and reobserve, to open up deeper and different interpretations and experiences each time. It also reveals that this data file is

significant for Pan as it reveals something she has never seen or heard or *experienced* before, something that is *missing* from her current lifeworld.

In *Forest 404*, revealing what is missing is as important as revealing what is there. The podcast teaches the listener to question not only what they have been told, but also to question what has been rendered invisible or is *missing* from the narrative as this also reveals a counter history. It does this by explicitly referring to identifying what is missing by experiencing '*beyond what the eyes can see*' (Atack and Ripley, T2: 2018). in the pod talk "*How Is The Sound of the World Changing*" (Atack and Ripley, T2: 2018). Musician and songwriter Cosmo Sheldrake shares a soundscape from the Lincoln Meadow in the Sierra Nevada. In the soundscape, the listener hears an abundance of biodiversity and a community of species. Sheldrake argues that 'when you listen to the entire ecosystem at once, the animals seem to leave space for each other' (Atack and Ripley, T2: 2018). Sheldrake explains that the alpha frogs set a tempo that elephants, birds and every other species sync within an intricate, connected ecosystem. However, Sheldrake then reveals that this initial recording was taken before logging started in Lincoln Meadows. Sheldrake follows this soundscape with one after logging has commenced in the area. Sheldrake reveals how although the landscape 'appears the same to the human eye', listening to a recording of the landscape reveals something very different. Rather than hearing an abundance of life and biodiversity as in the first recording, the listener hears fewer species and the sound of logging in the background. Whilst the landscape would look the same to the naked eye, in fact, this pod talk shows how if you listen to the landscape, it can reveal a *different* narrative. One that shows the mark of extraction on the landscape. This soundscape, then, exposes a counter history of displaced species and communities after logging commenced in the area.

Sheldrake argues that by studying the sounds of animals (biophony) alongside the sound of the natural world such as glaciers (geophony) the sound of the human (anthrophony) can also be heard. However, in the pod talk, Sheldrake highlights how not all cultures treat the environment in the same way. Sharing a soundscape from Baka Pygmies titled '*Song for gathering mushrooms*', Sheldrake highlights how the

Baka Pygmies 'sing' with the forest as they forage for mushrooms (Baka Pygmies, 1977). The listener hears from Sheldrake how the Baka Pygmies sync with the environment. The listener can hear their song bend and warp and entangle in with all other species in the environment. This soundscape reveals to the listener a counter history to the idea of 'the superiority of man' over nature as stemming from the period of Enlightenment and instead presents the idea that not all cultures think the same way. It is revealed, through this soundscape, that when examined from the perspective of the Baka Pygmies, there is no distinction between human and nonhuman, as in western culture, instead they are connected in an intricate ecosystem not subordinate and superior species. This idea presented in the pod talk then juxtaposed with the narrative being sewed by The Department of The Complication and presents a space in the narrative to represent a new ecological thinking that sees all species as equal and connected, a counter history to the grand narrative being presented as the *only* truth by The Department of The Complication,

As Pan listens to this unworldly soundscape, she begins to unearth what is *missing* from her own lifeworld - the human and the natural world - and begins to question her reality. Pan wants to know more about the data file, so she tells Daria, her boss and friend, about the file and her experience. However, Daria is so entrenched in believing what The Department of Complication tells her that she thinks that Pan has been 'infected' by this soundscape, as it's 'viral material' (Atack and Ripley, T1: 2018). This has double meaning in the text as Daria uses it to mean the idea that the soundscape contains the sounds of nature, which are a 'virus' but also the play on the world 'viral' in the digital era signifies the ability and intention the writer and producers have that this soundscape could go 'viral' and be shared widely through this narrative.

When Daria hears that Pan is infected, however, she alerts The Department of The Complication, and they unleash 'the Hands' - 'faceless figures' that try to capture Pan. As Pan sits on a skyscraper, at the top of Hightown, repeating the file over and over again, she realizes she is being watched and soon the Hands come after her. In this clear nod to the idea of an increasingly fraught surveillance culture in the contemporary

world, Pan reveals that in this lifeworld of the future, there is no place to hide. The only way for Pan to escape is to jump off the skyscraper, of which she is 4,000 flights up. In this act of defiance, Pan says aloud - 'should I jump?' - directed towards the listener, to metaphorically ask should she leave all she knows behind and jump into the unknown. In doing so, Pan draws the listener in, to join her on her quest, to make a leap of faith... one *giant leap* into a new unknown. Through this perspective, the listener gets to traverse this lifeworld with Pan. This enables the listener to gaze at this divided lifeworld but also gives Pan the chance to *experience* these landscapes for herself, to see if they are actually as depicted by The Department of The Complication. Pan jumps.

As Pan travels through this lifeworld, what she, and in turn, the listener finds, is that this lifeworld is not as represented in The Complication's totalizing and universalizing manta. Instead, it is an intricate ecosystem of different species and technology that draw diverse histories and perspectives to form their own worldview which conflicts with, and challenges that of the ruling party. As Pan travels through the landscapes from Fumetown to the Oil Bridge and through to Birmingham, the narrative moves then from the god's-eye-view of The Complication to a more 'lithic eye-view' - a microscopic view from below - which flips the gaze to that of the various characters and species she meets along the way. This works to 'produce a geologic commons from below' and open up the storytelling to new perspectives and counter histories. For instance, Pan visits the Oil Bridge as it is the gateway to reach Theia, the last remaining human, in Birmingham, where she wants to find out more. However, Pan is being chased by Daria and The Complication who want to get the data file back and *expunge* Pan's memory (erase all of her memory). As Daria is chasing Pan, to save her from this 'infection', Pan enters the Oil Bridge. However, rather than hearing Pan talk, the listener hears from Daria who claims that she is worried for Pan as the Oil Bridgers have been 'driven to madness' (Atack and Ripley, E4: 2018). The narrative then flips to Pan, who is there with the Oil Bridger's, experiencing their way of life and observing them. Pan soon realizes that what they 'scavenge' is old data files from 'The Slow Times' - exactly the same thing that Pan has been erasing all of this time. Pan meets Captain Maxwell - an Oil Bridger. She reveals to the listener that he is 'wise' and 'cultured' not at all what The

Department of The Complication told her (ibid.). This opens up the narrative to present an incredulity towards the metanarrative sowed by The Department of The Complication as Pan sets out to experience and debunk all she has been told. Therefore, although Pan initially seems duped by the legitimating ideology of The Department of The Complication, as she traverses this lifeworld, she undergoes a move towards possessing a valuable critical awareness from direct experience and observation.

This is especially relevant in our contemporary moment whereby post-truth politics entered political life in 2016, when this text was being written. In an era of big data and surveillance culture all perspectives and ideas can become watered down so much that people feel confusion and no sense of truth so much that it pushes people towards more authoritarian regimes for stability. However, *Forest 404* is arguing that rather than moving towards authoritarian regimes, we need to learn to navigate this instability as we undergo a period of seismic change with global warming, to develop the skills to sift through different perspectives, to enhance our critical awareness by experiencing and observing in new ways to reveal counter histories and fresh perspectives that goes against the hegemony of the times.

As Pan is with the Oil Bridger's, this is brought to the forefront. Daria's voice appears and she states how the Oil Bridgers' 'prize' 'sunsets or sounds of the 'rupture' - her term for 'nature' (Atack and Ripley, E4: 2018). Daria tells the listener that the Oil Bridgers 'pour over the emetic matter as if it holds some kind of *meaning*' (ibid.). As she says this, the word 'meaning' is emphasized for effect. This reveals the slippery nature of 'meaning' in the Anthropocene, whereby meaning is multiple and infinite depending on what perspective it is viewed from. However, for Daria, there is only one lens, that of The Department of The Complication, and these files of the natural world are nothing more than a 'virus' - they have no meaning (Atack and Ripley, E1: 2018). To juxtapose these two perspectives together, then, as Daria reveals her views that Oil Bridgers are 'scavengers' and nature a 'virus', whale song is played in the background. The effect is that this sounds stands out to the listener as up until now there has not been any sounds of nature in the podcast, they have been *missing* from the narrative. However,

through the whale song, there is an opening up to make them visible, to give them a space without anthropomorphizing them, although mediated. As the whale song plays, Daria questions why these data files 'hold some kind of *meaning*' for the Oil Bridgers; she cannot understand it. In this segment the whale song gives a haunting and melancholy effect beneath Daria's monologue and when Daria stops speaking, the whale song soundscape is pulled into focus and appears louder, rendering Daria silent in the narrative and flipping the privilege of species in this space.

The Oil Bridgers call these files - such as the whale song recording - 'tender' rather than 'viral material' as Daria is programmed to call them. Pan states that they hold 'value' to the Oil Bridges (Atack and Ripley, E4: 2018). In order to pass through to where Theia, the last remaining human lives, Pan must offer the Oil Bridgers 'tender' - a data file from the 'Slow Times'. As Pan offers up the data file to the 'Oil Bridgers', the word 'tender' echoes across the landscape. This repetition of the word 'tender' not only relays the *value* of these sounds (and, therefore, biodiversity) as prized 'tender' of high value but also how 'tender and fragile' this landscape and ecosystem is. The word tender also has a connection to how there is a perspective in western culture of tender being related to money - something aligned only to 'growth' as 'value'. This functions to illustrate how value operates as a construct designed by one group. It brings to the forefront, what Yusoff (2018:4) calls 'the collective functioning of geologic languages coded'. It also alludes to how the idea and value of the nonhuman, property, possession is a construct in contemporary culture which needs to be questioned as slavery has taught us that these categories can 'move across territory, relation, and flesh' (Yusoff, 2018:4). In *Forest 404*, when the word 'tender' is repeated, Daria shouts "Pan, it's not worth it, it's not worth it' (REF). As Daria repeats this phrase over and over again, it clashes and collides with the repetition of the word 'tender', coalescing the two perspectives in the text and aiding reflection about how value is constructed in any given society or group and bringing to the forefront the ways in which we value the natural world beyond using it for human ends.

When Pan gives the Oil Bridgers the data file, she gets to travel to the 'Slow Times', to Birmingham, to meet the last remaining human, Theia, and to see the last remaining tree, The Colonel, something she's never seen before. Birmingham is a desolate landscape. When Pan finds Theia, she expects Theia will be happy to share her own experiences of life. However, Theia sees Pan, and shoots her. In an abrupt and shocking scene, the 300-year-old augmented human pulls a gun on Pan merely as she sees her as merely a 'robot'. Theia states that Pan is not 'of this world'. This flips the position of Pan as the privileged species in this lifeworld, to the subordinate species. This is interesting as from the perspective of the human species today, it may be deemed that AI is subordinate to the human species, however, this brings forth the idea that AI may one day surpass us, as Horn et al (2020) state, whereby the human merely becomes biotic midwife for this emerging world of technology. Theia says to Pan:

'You're artificial intelligence, you, your friends, your family, everyone you know. Robots. The world has been robots as long as anyone can remember. Only one human left love, and that's me'

As the listener has identified closely with Pan up until this point, the intention is for this to make them question firstly if they, too, and all their friends, are 'robots' - full of 'artificial intelligence' spun by the ruling power of the day. However, it also raises questions about what constitutes a robot and human today and highlights how these terms are not distinct binary categories. This is emphasized further when Pan begins to 'bleed'. However, she does not spill blood; it is coolant. Pan thinks it's blood and cries for help. Pan states that she's bleeding but Theia argues that it cannot be blood as Pan is not human. From Theia's perspective, Pan does not have DNA. Theia relays how 'DNA stands for deoxyribonucleic acid, which the Oxford Dictionary tells us is the hereditary material in humans' (Atack and Ripley, E5: 2018). Through Theia's citation of the Oxford Dictionary, she reveals how the sociocultural institutions describe DNA. However, Theia goes on to expand this by saying that, in fact, she now knows, from her own experiences and research, that 'DNA is the hereditary material in almost all other organisms' (ibid.). In this instance, Theia illustrates the limitations to the definition as

outlined by the Oxford Dictionary. The intention is that when Theia reveals her wider awareness of all organisms having DNA, that it shows how knowledge is contested, and only part of the truth, never the whole truth. *Forest 404*, therefore, raises awareness of the fact that scientific and this systemic labeling to catalogue and define all species and matter on the Earth is, in fact, limited.

This idea aligns with the idea of our definition of what constitutes a human. The Oxford dictionary, for instance, tells us that a human is ‘connected with people rather than animals, machines, or gods’ (Oxford Dictionary) which conflicts with what contemporary science from the Anthropocene Working Group (AWG) that tells us that the human has become a *force* on the Earth System, and, therefore, must be seen as a connected species to all animals, machines and matter in a vast and influx ecosystem. Therefore, the idea of the human, in *Forest 404*, is presented as something that is contested and up for debate in the Anthropocene. This idea is illustrated further through the pod talk that accompanies the narrative episode where Pan and Theia meet. This pod talk is titled ‘*Will We All Become Cyborgs?*’. In the pod talk bioethicist, Andy Miah, is interviewed about how the boundaries between human and cyborg are becoming blurred. Miah explains how we’re living in a period of vast ‘human enhancement’ and ‘are all, to some extent, a cyborg’ (Atack and Ripley, T5: 2018). Miah argues that as ‘western medicine promotes longer, healthier lives’, and ‘immortality and the prospect of living much longer’ appears to be the ‘ideal way of enhancing humanity’ (ibid.). However, he outlines how as people take long-term medicines to feel better or have limb replacements or eye surgery to reach an optimum level of functioning as a human being, they are ‘destabilizing life and death’ (ibid.). Human enhancement, for Miah, is not just a question of ethics around life enhancement but also a question about access, who gets to enhance their body (predominantly the affluent West), who will get to live longer than the poor. This means that those that can afford enhancements will thrive and those that cannot, predominantly people from poorer, developing nations, will flourish. In the podcast, Miah discusses how, due to this, we must question the ethics around genetic modification and life extension. Therefore, Miah argues that we live in times where we have to grapple with huge questions of ethics that are embedded in a

wider debate over whether we embrace technology or hold back, and from whose perspective we program this technology. For Miah, there is an obvious public health argument based on a cyborg future with the availability for medication and enhancements for everyone. However, as Miah argues, the 'history of technology' has never been based on social responsibility (Miah T5: 2018). In *Forest 404*, we see how this social responsibility is not included in this lifeworld. Those that are born into the elite thrive and prosper and those that cannot breathe or maintain technology to 'keep up', in the privileged spaces, like Theia, are pushed to extinction

As Pan begins to buffer, rather than succumbing to death, she pleads with Theia to tell her more about the soundscape. As the sound of Pan malfunctioning pulls into focus, Pan's voice appears in the narrative. She is repeating the word 'please' - begging Theia to tell her more (Atack and Ripley, E5: 2018). Pan says, 'I'm sorry' and reaches for Theia 'palm up, open' (ibid.). Theia, who had been so dismissive of Pan initially as a mere robot, confesses that, 'I can't quite believe it. But my hand in her hand. My crinkly paw in her hand' - they join together 'hand in hand' (ibid.). Then Theia says, 'she's gone' (ibid.). Pan is 'dead' in the narrative, but also metaphorically the idea of her being merely a 'robot' is gone. In this scene, she is reborn, and although this refers to an anthropomorphized perspective of Pan dying, it also metaphorically signals that the old Pan, who believed everything The Department of The Complication told her, is gone. Like Pan, it is intended that the listener is also upscaled by their ability to think critically and challenges the constructs around what constitutes the human and the sense of world, nature, species, today. The listener, it is intended, like Pan has now built and practiced the skills to become critically aware. Pan and the listener, then, become representative of a new geologic subject emerging in the Anthropocene, which moves beyond binary categories and labels, such as the human, into something more fluid. This new subject has a deep understanding of the interconnected nature of the Earth System and questions their knowledge through experience and observation. This is in contrast to the biocentric subject which was the dominant mode of subjectivity in later liberalism, who is superior to nature and has dominion over all animals (Elizabeth Povinelli 2016). This moves both Pan and the listener into a position beyond the

“invention of the figure of Man” which included “a refiguring of humanness” - that saw whiteness as superior to blackness - to a new refiguring of the geologic subject that is part of a multispecies flourishing (Haraway, 2016). *Forest 404*, then presents this new geologic subject as a response to a distinctly white, European, ontological crisis based on ‘the end of the human’ and ‘the end of history’ or as Isabelle Stengers (2015: 43) states, the ‘intrusion of Gaia’.

*Forest 404* represents a narrative in which the concept of the human is ‘upscaled’ and exists in a ‘wider, cultural heteroglossic landscape’ (Shaw and Upstone, 2021). In *Forest 404* identity moves across multiple identities (human, nonhuman, tree) and situates the human as an interconnected species. *Forest 404*, then, enacts a deep commitment to encourage a ‘sympathetic association’ with radical forms of otherness (Shaw and Upstone, 2021: 15). In *Forest 404* there is an ‘inhabitancy of the multiple or indefinable as itself a rooted positioning’ as we see in Pan and Theia when they begin to open up to each other and stop defining each other by binary categories (Shaw and Upstone., 2021: 15). This evolution comes from a process of being aware of ‘change and difference, assuming the refusal of binary structures and refusing the ...singular’ (Shaw and Upstone, 2021: 15). Shaw and Upstone (2022) identify how ‘in the past fifteen years we’ve seen texts which engage with this radically different approach to community and political engagement and narrative hospitality and narrative renewal’ which creates a ‘dynamic movement between species, and the fluid structures of ecological independence and effect’ (Shaw 2022). The ‘trans species cosmopolitanism’ as Shaw and Upstone (2022) call it, brings to the forefront the interconnected lives of the human and non-human others in the contemporary world. Species are interwoven ecologically through matter, the sludge, the landscape (Tsing, 2015). This resonates with Heise’s eco-cosmopolitanism which is an “attempt to envision individuals and groups as part of a planetary ‘imagined communities’ of both human and nonhuman kinds” (Heise, 2008:61). As Pan and Theia come together then to share their experiences they disrupt existing authorities, binaries and established knowledge (Shaw and Upstone, 2021:15). As Yusoff (2018) argues, one of the first stakes at redressing

political geology is to 'call for the... the exchangeability between human and thing, subject and matter', and this is what *Forest 404* brings to the forefront in its characters.

After this point, Pan's leading role as the protagonist in the podcast shifts, and Theia is given equal weight in the narrative and an opportunity to share her story. As Pan undergoes her rebirth, she is open and ready to listen to Theia's story. Theia tells her about 'Life in The Slow Times' which enables a gaze at contemporary culture now from the perspective of the speculative near future (Atack and Ripley, E5: 2018). Theia states that 'we loved it at first' - 'we didn't care what happened to the people on the other side of the world', revealing the racialized impact of environmental destruction that impacts poorer developing nations first (Atack and Ripley, E5: 2018). As Theia shares her memory, she plays data files from the 'Slow Times' on vinyl. From these data files, the listener hears the sound of children playing, music, bustling cities, laughter, birdsong, farm animals, all of which have been missing from the narrative so far, and which act to recast the relationship between the living and the dead in the podcast. These extinct species are now brought from the background to the foreground served through Theia's memory. Through this device, the listener finds themselves oriented towards the past and present at the same time. They experience the here and now, and elsewhere of the future. This aligns with Greg Garrard and Stef Craps's work on proleptic mourning in *The Rising Tide of Climate Change Fiction (2018)*, which illustrates the way in which cli-fi often assumes a positionality of looking back on the present (redefined as the past) from the perspective of an imagined future. Theia states that:

'The slow times didn't feel slow at the time. Looking back, it felt like we was rushing to meet a deadline. But when I was born, winters were still cold as you like. USA still had people in it. The biggest cities of all, Shanghai, Mumbai, were around 30 million strong. But when the storms and the steaming properly kicked in, you could see the roofs torn off buildings. Hiding under me mum's arm to watch it. Cheap load of fun though. St Petersburg getting tropical summers, just going on and on. It was brilliant'. (Atack and Ripley, E5: 2018)

As Theia recalls this, melancholy music begins to play over the top of news reports from the listener's present moment with the repetition of the term 'record-breaking'...over and over again. The intention is that this emphasizes to the listener that we are already reaching 'record-breaking' thresholds today. Theia states, 'yes, some small countries on the other side of the planet went under. What difference was that to us?' (ibid.). Theia recalls how she was 'already old' by the time 'the wheels really came off' (ibid.). She recalls that, 'sixty years, sixty tiny years, is what it took for three-quarters of the world to boil. Lifespan of what, fifteen governments?'. This short timeframe encourages the listener to acknowledge the urgency of the climate crisis and the changes they will see in their own lifetime.

For Theia, she remembers that people in 'The Slow Times' just focused on the 'here and now' (Atack and Ripley, E5: 2018). Theia recalls that, 'we were like frogs in a saucepan, not realizing the water was warming right up' (ibid.). Theia remembers how the focus was on how 'we should technologize as that's what we've always done'. Theia states that the answer to the destruction of the planet was to enhance technology and 'lock ourselves in our modern homes' (ibid.). Theia remembers, 'we were louder than ever before...' but then she says, with sarcasm, '*from inside our flats*' (ibid.). The internet at this time was 'bigger' - a 'world of data - massive' but people were locked in the only city that was livable in West Antarctica with skyscrapers up to the sky housing everyone, hidden away. The only thing the rest of the planet 'was fit for', recalls Theia, was 'solar panels' (ibid.). Everyone, Theia remembers, took 'the long walk north' (ibid.). Theia remembers that initially she had to move to St Petersburg, which then 'was like Rio or New Orleans', as her hometown became 'a massive mudslide all year round' (ibid.). At first, 'loads of folks loved it' as 'people from all walks of life crossed each other's path' but 'governments did not' (ibid.). Theia recalls how 'elections were impossible to control... no one knew where to draw the lines anymore' (ibid.). Theia recalls that, 'naturally, people started fighting' (ibid.). Against the soundscape of sirens, Theia recalls how 'people were dying in the streets' (ibid.). At 90 years old, Theia had to migrate, she became, like everyone else, a climate refugee. Theia's memory then

responds to a growing awareness that climate migration will impact everyone in the very near future. A recent article in *The Guardian* newspaper states that:

“A great upheaval is coming. Climate-driven movement of people is adding to a massive migration already under way to the world’s cities. The number of migrants has doubled globally over the past decade, and the issue of what to do about rapidly increasing populations of displaced people will only become greater and more urgent. To survive climate breakdown will require a planned and deliberate migration of a kind humanity has never before undertaken.

*The Guardian*

Theia’s memory then engages with these issues as she shares how she traveled from St Petersburg to the UK, where she was fitted with a new lung. In the UK she experienced, ‘people living there until they’re 180 /190’ (Atack and Ripley, E5: 2018). This revelation of people living longer, juxtaposed against the destroyed and depleted environments that lead to climate migration in Theia’s memory, bring forth an awareness of how the life enhancement of the predominantly rich nations will soon create an increased population timebomb which will destabilize life and death at a time when the environment is depleted and continues to collapse in unpredictable ways. Therefore, this use of Theia’s memory in the podcast brings the scaling effect of the Anthropocene into the narrative and showcases how these individual elements, born out of ideologies of different nation states, will ultimately all clash and coalesce in the very near future as we try to map out how to design and plan for our future. It also highlights how the Anthropocene requires us to think on different scales and temporalities that move beyond the ‘here and now’ in order to avert this dystopian future depicted in *Forest 404* (Clark, 2015). Theia recalls how in the end it was determined that ‘big decisions are hard in this heat’ (Atack and Ripley, E5: 2018). For governments, ‘big decisions lead to big compromises’ and there were ‘too many choices’ (ibid.). Theia argues that ‘we can’t make clear choices with so many voices drowning each other out’ (ibid.). So, she states that, ‘the men’, decided to make it ‘simple, fast and reliable’ and

leave all decisions to an algorithm - leave it in the hands of technology, 'sold on the idea it would stop another Palestine or Vietnam' (ibid.).

However, as the algorithm was programmed with the goals of 'growth' and 'prosperity' not 'humanity', Theia remembers that decisions were automatically focused on whatever would aid growth. Theia recalls how they gave the algorithm the ability to 'get things *actioned*' (Atack and Ripley, E5: 2018). The word 'actioned' is repeated by Theia for emphasis, aligning to its masculine connotations of 'action' and 'war'. Theia reveals that initially there was a belief in 'the greater good' but the question was, 'how to put it in words' (ibid.). In the end, Theia remembers that they created a 'robot judge' (ibid.). Theia's memory then signifies and identifies a sense of entrapment felt in the present as it looks back from a speculative future. It raises awareness of how people in contemporary culture are embedded in these huge ethical, political, social and cultural decisions about how we *act now*, and how this will *impact our future*, and the future of all species and generations to come. This idea of leaving it in the hands of technology, is discussed in *Whiteness, Coloniality and the Anthropocene* (2020). In this paper, Luke (2020) warns that the Anthropocene engenders a focus on the technical, driven by western science, as opposed to the complicated economic and racial dynamics that have motivated 'civilization' (Luke, 2020). A focus on technology above all else erases racial and economic dynamics in favor of technology. Luke (2020) argues that due to this the Anthropocene produces not just a public awareness of environmental collapse, but also creates a class of political/physical scientists that hold the key to the future. These are God-like figures who get to determine and design our future. However, this, Luke (2020) argues, raises questions about the Ethnocentrism at the heart of technology, and how we program technology, as in *Forest 404*, cannot be done through one lens. Luke (2020) calls this group of God-like scientists the 'Anthropocenarians' as they 'mystify whiteness, wealth and the West whose racial violence, technical prowess, and environmental degradation make fossil fuel capitalism work' (Luke, 2020). Through Theia's memory then, a counter history to the grand narrative of The Department of The Complication is shared, but it also raises awareness of the complex nature of life in contemporary culture. One in which we must acknowledge how predominantly western

lifestyles and history has left its mark on the planet, but also how if we continue to act the way we are, with a focus on merely the here and now, the future we are designing will be similar to the dystopian vision presented in *Forest 404*.

Theia's memory then, not only reveals the sense of anxiety and entrapment apparent in western contemporary culture but also how we are 'slow' to act to this crisis. The accompanying pod talk to this narrative episode, however, flips the gaze to the listener, to question how they live now, and how they will be remembered. In the pod talk, '*What is death in the digital age?*' journalist Katie Thornton questions how the listener will be remembered once they're gone. In order to do this, the pod talk presents the idea that the listener, like Pan, is also constructing their own narrative, their own story about their life now, on social media. This, Thornton tells us, will be left in the digital realm long after we've gone. The listener, in this perspective, is presented as an archivist, just like Pan, and the idea of how they construct their own social media feed, choosing what to share and what to render invisible, is brought into question. Having this pod talk follow Theia's memory, and after Pan 'teaches' the listener to 'question' what they have been told, the listener then becomes the focus of the gaze. The intention is for the pod talk to get the listener to question, if someone were to look at your social media feed far into the future, would it reveal that you acted to avert ecological destruction, or that you just focused on the 'here and now' - on consumer culture (Atack and Ripley, E5: 2018). The idea of the listener as a mere bystander to the narrative then is brought into question through this strategy as they instead appear that if they do not choose to act, they are complicit in this system. This presents their social media feed as a narrative to the way in which they live their life. It reveals on some level, who they really are. However, when added to the realm of big data, it is argued through the podcast that a clear picture of the listener's behaviour can be identified by what they post on social media and what they click on, search for, or look at. This is an interesting point as it requires the listener to consider what they are posting and valuing and prioritizing as the world is hitting 'record-breaking' thresholds. This technique uncovers how the listener may appear as complicit in this system, highlighting their blindness as what is happening all around them. However, the podcast, and its experimental narrative brings forth the idea that the

ecological crisis is *reality* not *fiction*. The intention is that this pushes the listener to acknowledge either their actions, consider their own social feeds, and possibly their aversion to act. The pod talk then reveals how the narrative we construct on our social media feed may actually become a 'haunting' to future generations.

The speculative lifeworld in *Forest 404* then reveals the kind of future we may be heading towards if we do not take action now. *Forest 404* encourages the listener to move beyond 'clicktivism' (BBC, 2020) and 'slacktivism' (ibid.) to real-world action, moving from 'their flats' and 'modern homes' to engage in real-world change and not leave it in the hands of the Anthropocentarians. *Forest 404* requires a move beyond just shouting online. Theia recalls that 'we shouted online' but 'the internet was switched off' (Atack and Ripley, E5: 2018). The digital platform of the storytelling then is used as a means to target the listener via the networks they use but to also challenge them to 'wake up' from the 'virtual' act in the 'real-world', which is 'boiling up all around us' (ibid.). *Forest 404* shows the listener that the way to do this is by acting in the real world to reveal the constructs and narratives that structure the worldview that the human, or the affluent west, has dominion over all, and render them as contested.

This is illustrated in the text when, in order to share her memory, Theia conducts a 'Memory Transfer' to Pan, and in turn, to the listener. Theia must travel up to Fumetown to get the apparatus needed to transfer her memory to Pan. However, Theia cannot breathe in Fumetown, so in a climatic scene, Theia and Pan come together, and Theia transfers her memories to Pan, to keep her counter history alive. However, as Theia is transferring her memories to Pan, Daria appears and tries to stop her. Daria can see Pan is 'changed' (Atack and Ripley, E8: 2018). As Theia transfers all of her memories to Pan, she dies. However, Daria approaches Pan to try to stop the memory transfer, as she assumes it is the 'virus' entering Pan's body. As Daria tries to grab the wire, Pan spins around and inserts the wire into Daria. This transfers Theia's memories also to Daria. As this happens, Daria begins buffering. Pan says that she can see that Daria is 'changed' (ibid.). For the listener, the intention is to reveal that they too are changed after listening to this podcast, not only do they have a counter history from Theia, but

also from Pan's confession, from Daria's perspective and also from the soundscapes in the podcast to represent nature and render it visible in this narrative.

After Theia's memories are transferred to Daria, she begins to see that everything she has been told is based on a lie. As she has access to The Department of The Complication's broadcast system, which goes out to all cyborgs, Daria decides to act. She wants to share Theia's memory, and hers, and Daria's to 'broadcast it' to the world. Pan says 'it only works if they hear it from both of us' (ibid.). Pan says to Daria, let's share 'Your side of the story' and Daria says to Pan, 'and yours' and Pan says, 'and Theia's' (ibid.). It is through these three counter histories that *Forest 404* argues that some form of meaning, or knowledge can be created, from mapping these different counternarratives against the metanarrative from the ruling power. *Forest 404* then encourages listening to different perspectives in order to find meaning in a changing and influx world. Resistance in *Forest 404*, then, comes in the context of *affiliation* not *division*. This aligns with Donna Haraway's work that argues that 'recuperation is still possible, but only in multispecies alliance, across the killing divisions of nature, culture and technology' (Haraway, 2016:117-118).

Despite knowing that this revelation will push everyone in this lifeworld into a state of the unknown, Daria chooses to broadcast the data file and the whole lifeworld implodes on itself. Those imprisoned in the hyperreal world of Hightown and the manufactured simulation of Fumetown break free and revolt. As this happens, Pan 'goes underground' (Attack and Ripley, E9: 201). She doesn't know if Daria survives or dies, but she heads to Birmingham, back to The Colonel. Here, Pan and The Colonel create a new way of life. One based on coexistence and respect. Pan listens to Theia's memories and the data files from 'The Slow Times' to learn from history 'bit by bit'. Rather than a nostalgic version of going back to a pristine natural world, which is now long gone in the Anthropocene, Pan instead learns to live within the ruins, finding a new existence through mutual respect and multispecies flourishing with The Colonel.

The final call to action from *Forest 404*, then, is an ecological message about the fragility of the world, but also one that encourages how 'five seconds of one mind connected to another' can bring forth new perspectives and counter histories that go against the hegemony of the times (Atack and Ripley, E9: 2018). *Forest 404*, then, is explicitly rather than implicitly political (Shaw and Upstone 2021: 17). In this vision, the writer becomes 'a public intellectual writing with social responsibility' (Shaw and Upstone 2021: 17). They present the need for 'an outward-looking communication in order to face postmillennial crises' which requires urgent action (Shaw and Upstone 2021:16). *Forest 404*, then, illustrates a move from 'selfhood to communality' not only between the characters but also between writer and listener in creating meaning in a changing world (Shaw and Upstone, 2021: 16). This is emphasized in the final pod talk, which is an elegy to the forest.

The poem, titled, '*Love Letter To The Forest*', is written by David Haskell. It is read by Pearl Mackie (Pan) and acts as a way to inspire a new ecological thinking required in the Anthropocene, one that challenges notions of selfhood that are based on the invention of the idea of Man and move into a new multispecies flourishing and an ethos of interconnection and interrelationality. In the poem, Pearl Mackie reads how, 'the boundary between you and me is blurred', between human and nonhuman but also writer, actor and listener in *Forest 404*. She reveals how 'we breathe each other...every inhale brings life's catalyst - oxygen' (Atack and Ripley, T9: 2018). Forests 'and oceans make the oxygen fill every cell in my body' (ibid.). Every 'exhale sends carbon dioxide into the air...' and the forest will 'capture some' from human to nonhuman (ibid.). In the forest, 'There are no individuals...life begins and ends in community' (ibid.). In 'this network' food 'flows from tree to fungus to microbe' and 'the below ground web, also carries news... the community share information about invading insects, changing soil moisture, and the rhythms of the seasons' (ibid.). Every 'creature in the forest lives in a weave of intimate interconnection' (ibid.).

The idea of interconnected species and life then is the final message from the writer to the listener, to reveal that how we act today, impacts the environment far into the future.

However, the poem reveals how there is so much more to nature than we currently know, and that is revealed to the human eye - 'tree rootlets barely visible to the human eye are giants in this microscopic world...they are intimately bound to the vibrant community...talking in a language of molecules' (ibid.). In a handful of soil, over 'a trillion bacteria live nestled into the rich humus' (ibid.). They are 'the microscopic entities we cannot see with the naked eye but fuel our life' and 'every one of these creatures is in conversation with its neighbors...chemical whispers passing from one to another' (ibid.). The poem, then, reveals that there is so much we still do not know about the natural world and gives a space for the listener to contemplate and acknowledge how not only does the natural world provide the oxygen for the human species to breathe, supplying 'the gasses that connect us', and provides our food, but it also fuels our art and our imagination. The forest's wood 'gives us music'... 'every pulsing, strumming piano, violin and guitar reveals the sound of wood, voice emerging from the particularity of how and where the tree grew' (Atack and Ripley, T9: 2018). It also gives us 'books too, linking human consciousness across space and time' (ibid.). It also provides us with a home, with its 'timbers [that] give form and longevity to our homes' (ibid.). It is 'present among all these bonds among people' and is 'the great connector' (ibid.). This is the final message from writer to listener in the text, one that brings forth a new ecological sensibility that requires connection between species and between storytellers and their audience in a changing and unstable world. It raises awareness of the fact that there are billions of species in existence through which are so significant to our own life and ecosystem, yet we know so little about them, let alone their experience of the world or the true impact of the force of the human on them as a connected species. It teaches the listener to experience in new ways, to open up new questions beyond our current thinking, and to search for answers but also to *act* as this is not a crisis that can be averted or rendered invisible.

#### **FOREST 404: SOCIAL MEDIA CLOSE-READING**

In this section, I provide a close-reading beyond-the-text. Firstly, I discuss the findings of Alex Smalley and the team, based upon the results from the *Forest 404* data survey.

Secondly, I discuss the results from my own research using social media analytics to track conversion around the hashtag #Forest404 on Twitter aligned to my close reading.

## **RESEARCH FROM FOREST 404 TEAM**

Data from the survey is yet to be fully released, however, Alex Smalley, the PhD researcher in charge of the data survey element of the project, in conjunction with the BBC, The Wellcome Project and Exeter University have released a topline summary of their initial findings. Smalley states that over 7005 people took part in the survey. Everyone who downloaded the podcast was asked if they wanted to take part in the data survey. Smalley highlights how data entries peaked between April - May 2019 when the podcast was 'first live and supported by a digital marketing campaign' (Smalley, 2022). Each participant had to answer 24 questions. Less than 0.8% of these answers are missing, which Smalley argues, means that they have 'nearly 168,000 unique data points to assess' (ibid.). Smalley identifies how, 'such a complete dataset is very rare, and suggests that people were very engaged in the experiment' (ibid.). However, the data shows that the majority of participants were based in the UK, mostly from the Southeast, Southwest and London. Smalley notes that, 'our fourth largest group of participants were from other countries, demonstrating the international reach of the *Forest 404* series' (ibid.). However, Smalley does not break this down further to identify which other countries, beyond the UK, engaged with the podcast or entered the data survey.

Smalley's research breaks down how the UK audience is split regionally. The results show that the majority of people who engaged with the data survey are based in London, the Southeast and the Southwest. Smalley acknowledges that the data, therefore, has 'some biases' (ibid.). For instance, he identifies that 'roughly twice as many women took part compared to men' (ibid.). He acknowledges that this is 'a common trend in voluntary and 'self-selecting' experiments' (Smalley, 2022). Smalley also identifies how these participants (mostly women), 'tended to consider themselves quite connected to nature, with a large majority visiting nature on a weekly basis' (ibid.). Nature in this instance is defined as natural 'green' spaces in the countryside or

managed by the National Trust. Smalley admits that ‘these data suggest our sample is slightly skewed compared to national averages and we must bear that in mind as our analyses continue’ (Small). Smalley’s research does currently provide a breakdown beyond a binary male / female gender split. Therefore, no data for non-binary respondents has either been collected or shared at the moment. Similarly, the data results have not been provided for different ethnicities, for instance, to compare the results from Black, Asian, Minority and Ethnic backgrounds.

One of the key elements of Smalley’s research was to ask people how they listened to sounds in the experiment. Smalley states that over half of the participants listened to the experiment using headphones, a third used their inbuilt device speakers, and some used external speakers. Smalley states that how people listened to the podcast had ‘more than a very small impact on people’s experience’ (ibid.). Smalley reveals that, on the whole, listening quality was very good for almost everyone who took part (ibid.). For Smalley, ‘the burning question’ is how the participants felt *about* the sounds, and although still unpublished, Smalley claims that they’ve found some ‘absolutely fascinating’ results. However, these results have not been shared yet, as Smalley states, the team ‘must be certain of our findings and publish them through the proper channels before we can talk about them more widely’ (ibid.).

#### **FOREST 404 SOCIAL MEDIA CLOSE-READING**

My research shows that although there are 13 million impressions around the hashtag #Forest404 on Twitter during the first three-months of the podcast airing from April 2019 to June 2019, the impressions stem from only 1k mentions - usually from the BBC and their various networks (BBC News, BBC Radio 4, BBC Sounds). Therefore, this shows that these tweets are being pushed out by the BBC or partner organizations, such as Exeter University and the Wellcome Trust) rather than by listeners. In fact, the Twitter research reveals that although there are 831 unique Twitter authors, they average only 18 mentions of *Forest 404* on Twitter per day from the peak period, April 2019 to the end of May 2019. This means that the majority of social media users posting about the show are of medium authority. This means that they are usually the media, not the

listener (e.g., the BBC) or organizations (such as universities or eco-organisations) connected to the project.

Listeners would be classed as 'low authority' as they have lower follower numbers than the media. Therefore, out of 2.5 million downloads of the podcast (Smalley, 2021), only 7k users posted, and this seems to be mostly from those institutions involved in the project. High authority users, such as celebrities, did not engage at all with the work. Listeners may, however, have purposefully chosen not to share their opinion or thoughts on Twitter, as the podcast states "we shouted online" to no avail. Interestingly, most of the tweets about *Forest 404* are identified as 'quoted tweets' - this means that people were clicking to share content, predominantly from the BBC or organizations, rather than writing their own tweets to share their thoughts about the work, which may align with them sharing expert opinion or retweeting quotes from experiments in the podcast. Sentiment for the work is very high throughout the tracking period, however, this is because it is driven by marketing messages from those involved in the project rather than authentic organic audience engagement. For instance, one of the popular tweets about *Forest 404* is about *Forest 404* winning an award at the UKARIAS - which Ripley dubs the "radioOscars" (Ripley, Twitter, 2019). The top hashtags for the title are #forest404, #Forest404, #nature, #forest, with key marketing themes of 'natural spaces', 'stress and anxiety' and 'well-being' all featuring high.

The top emoji for #Forest404 is the conifer tree used 15 times, which aligns with the initial pod talk, "*Why I should listen to trees*" and the final eulogy in the poem '*Love Letter To The Forest*', however, social posts do not brand out into key themes discussed in the close reading. Despite a key trope in the podcast being the idea of contested histories, and origin stories, no content on social media referred to this. There is one post that uses the hashtag #anthropocene to discuss *Forest 404*. It states:

'Listening to *Forest 404*' and a quote from Aldo Leopold's 'coming to mind'. The quote is, 'One of the penalties of an ecological education is to live alone in a

world of wounds'. 'But, I hope, we won't need to face all this alone  
#anthropocene #climategrief'.

These two hashtags reveal that the terms the #anthropocene and #climategrief are aligned to *Forest 404* by a limited few. When searching for posts that discuss *Forest 404* in line with science - either from a positive lens or from a negative lens, there are posts that promote the science behind the podcast. For instance, Twitter user, Peter Prince, states 'definitely check out Forest 404 which blends storytelling, soundscapes and science', and Twitter user Andrew Santoro, states how 'Forest 404...alternates between audio drama and science talks that explore each episode's concepts'. Therefore, the experimental form seems to work well with the audience. However, neither Twitter user expands upon their post to explore to share their thoughts on a deeper level about the pod talks or to maybe discuss the more subversive message about the role of science and technology in programming Anthropocene discourse from a western gaze. Twitter user Ginger, however, comments on the role of science in the storytelling. He states that he is, 'really enjoying @BBCsounds Forest 404 #Audiodrama #Podcast. Enjoying their format with an episode, followed by the science behind it, and finally the sound file to zen out to'. Therefore, the experimental storytelling creates conversation on Twitter. It challenges the idea of the book as a 'stable, fixed object with clear beginnings, middles and ends, or recognisable characters, plots and settings' (Thomas, 2020) and aligns this podcast more with a work of hypertext. The podcast is somewhat a 'maze' with multiple ways in which the listener can approach it and 'read' it (Murray, 1997, Manovich, 2001). This ties into the kind of 'cut up' technique that William Burroughs and others brought to the forefront in the 1960s which teases readers with fragments to create meaningful engagement

Twitter user, Dennet, calls it a 'mashup podcast! A deft mix of drama, talks & soundscapes'. Similarly, @Owenlkin, states that this is 'an audio story that was more than just an actor reading aloud'. He commented that it 'hit the spot with sound effects and accompanying eps about the science behind the story and soundscapes'. He also commented that he doesn't usually 'particularly like sci-fi' but for him this format worked.

Like the emergence of hypertext fiction in the 1980s then, podcasts of this type, with experimental narratives bring into scrutiny the act of 'reading' or of listening (Thomas, 2020). Interestingly, all of these Twitter users reference Pearl Mackie's quote that the pod talks reveal 'the science behind the drama' and are positive about what the pod talks bring to the storytelling. However, no Twitter user expands on this further to discuss how through the three different elements conflicting perspectives are unpacked or that the soundscapes present the voice of nature or the natural world, albeit mediated. A search for *Forest 404* in regard to any indigenous cultures did not reveal any posts, nor did a search for *Forest 404* and Baka Pygmies. Interestingly, one Twitter user, Dr Andrea Smith, did post to say:

"Today I've been reading T H Pear's Voice and Personality, a 1931 survey asking listeners their responses to various voices. Simultaneously, I've been listening to Forest 404 which included a survey asking listeners to respond to various sounds of nature. Pure coincidence!"

This serves to show how the audience may be listening to the text and engaging with other media at the same time, beyond-the-text. For instance, in this example it is revealed that one hundred years ago the voices and dialects from different humans were being shared, and now, a century later, the 'voices' or 'sound' of nature that are shared as examples of what is 'othered' in contemporary western culture. This serves to reveal how the text and its experimental form lends itself to an expansive work that has the ability to 'connect outwards' through its social media audience (Thomas, 2020). This gives the listener a potential role as a curator. Therefore, whilst 'readers have always played a role in archiving and curating their reading' Thomas (2020), the ability to do it online enables that curation to create meaning for others too, as part of a shared community around the #Forest404 hashtag. This creates a form of 'ambient affiliation' (Zappavigna, 2015). For instance, Twitter user, @Theo, for instance, posts linked to a number of podcasts about race, tagging in the #Forest404 hashtag. He states that he is listening to 'a What Page Are You On, Philosophy Tube (video, but I sometimes just listen to the audio around the house), the Creative Resistance podcast by the Centre for

Art Activism, About Race... the Seeing White Series on Scene on Radio, Forest 404'. He does not delve further or make a connection between *Forest 404* and the racialized narratives and themes brought to the forefront in these sources. However, by tagging his selection in with the #Forest404 hashtag, he is curating a list for like-minded individuals. As writer and publisher Michael Bhaskar (2016) argues, this type of curation can become highly valued at a time when readers and listeners are often overwhelmed with such a vast amount of information. This community can create a kind of sifting for their members to share relevant content not unlike a machine-driven algorithm. Community-driven curation in this lens then expands the narrative beyond-the-text and offers up forms of 'further reading'.

Who curates this archive, however, is brought into question in this research and we must ask who the members of this group are, and if there is a predominant skew - e.g., white, middle-class, affluent women 35+ in London and the Southeast. Despite this group leading the discussion on Twitter, as the research reveals to us, there is little reference to the idea that is apparent in the podcast about designing an Anthropocene through a predominantly male gaze. For example, there is no 'curation' or 'information' shared on Twitter that mentions this relevant strand in the narrative. This is despite deep searches on the software to try to unearth data capture around the terms 'male gaze', 'male lens', 'programmed by men', 'feminism' alongside the #Forest404 hashtag. This appears like a missed opportunity as there was a real opportunity to use Twitter as a platform to discuss this from a feminist perspective.

As with gender, the Twitter posts did not seem to reflect upon the parallels between particular groups or characters in the text, such as the Oil Bridgers, and apply this to contemporary culture - for instance, aligning this to displaced groups, marginalized communities or climate refugees. Similarly, there were no posts about Theia as the last remaining human, the colonel as the last remaining tree or Daria, as a cyborg of the future. Instead, any references to characters were more real-world references to Pearl Mackie as Pan, due to her previous role in Doctor Who and her celebrity status as opposed to content within the text. Therefore, what was missing from this discussion on

Twitter stands out more than what is actually there, captured in the data on this occasion. To read this through another perspective, too, it could be argued that in fact, due to the factors raised in the podcast about Anthropocene discourse being led through a white, western male gaze, that this audience in particular felt initiated and afraid to post for fear of trolling. However, there is also another angle that could be explored on this topic and that is the fact that some of the listeners may in fact be what Thomas (2020) calls 'lurkers', people who watch a conversation stream and engage but do not actively join in or comment. In this context, these 'lurkers' may have been following the community, maybe even reading the 'further reading' sources shared, but whether due to feeling intimidated or unsure, they could have decided to remain an observer. In this sense then, what is critical to highlight about these reports is that the data capture can only reveal part of the whole. It may, in fact, represent only part of the listenership's response to the podcast, as not everyone chooses to use Twitter, but also for those that do, that not everyone chooses to actively take part. Therefore, as with all data, there must be a healthy form of skepticism when it comes to assessing the findings (Thomas, 2020).

In a similar vein to strands focused on race, gender and identity, In terms of *Forest 404* being a digital archive in itself, there were no references to this on Twitter and no posts. For instance, there was no Twitter user found to be reflecting on their own social media feed as an archive of their life, which could be looked back on by future generations as one that reveals whether they chose to act or avert their eyes during this period. There was also no reference to the link between archiving and the cataloging of nature and people and its links to green colonization. However, there was reference to our posthuman times in which the human is treated like a machine, made to work 24/7, despite ill health and the stress that this puts on one's body and mind. For instance, Twitter user Aaron Bailey, states that "City living can have a significant effect on the health and well-being of a person... #Forest404". He shares a link to the first pod talk on 'Why should I listen to trees' and encourages his friends to listen.

Interestingly, some people chose to go *within* the natural world to listen to the podcast. Twitter user, Emma May said, “Whistler has been the perfect place to listen to the incredible podcast #Forest404. I’ve loved every second of this eco thriller [tree emoji] [mountain emoji]”. The post includes a picture of a waterfall with the water crashing down and forest on either side. Twitter user, Travel Cuddly, also shares the photo of an isolated treehouse surrounded by forest with the hashtag #Forest404. This was retweeted 62 times and loved 230 times. However, most interestingly a local Scout group went to a forest to listen to the podcast. The post contained a picture of a group of children and their scout leaders lying on the floor in the forest, surrounded by trees, looking up towards the sky, whilst playing the podcast. This shows how the text can be used to engage young people in the ecological crisis as well as an adult audience. However, a second reading of this picture could also reveal that the photo included in this post, with the scout group lying on the floor, privileges the human. The forest at first glance makes up less than 30% of the image. However, an alternative reading of this could identify how the scout group appears submissive in this environment. They are small against the vast background, and in a position to look up to this world rather than a perspective that looks down upon it as an observer or steward of the Earth. This may also reveal how due to the immensity of the trees in the forest, the skyline is cut from the image and only part of the trees is revealed. Therefore, outlining how despite being in this environment, it is still unknown to us. We can only look at it and classify it through what we’ve been told. Therefore, this chopped perspective reveals our limited knowledge of this landscape and the human’s place within. Here the human appears to look up to the trees, rather than having dominion over them. This post then serves to highlight how reading or in this case listening is a situated activity that can create a ‘closeness to nature’ (Thomas, 2020). This is an embodied activity that is enhanced by the ability to immerse oneself within the environment. This takes what is seemingly an ‘intimate and private act’ and turns it into something that can be ‘routinely commented on and repurposed’ (Thomas, 2020).

Going *within* nature then played a focal role in Twitter audience responses to the text. This reveals much about what these users are trying to tell us in terms of their

engagement with a new ecological sensibility but also how due to its very nature as a podcast, this form of storytelling can be accessed via Smartphone almost anywhere. Therefore, there is a notion of the spatial self (Schwartz and Halegouva, 2015) collated in these posts whereby they signify not only the ability to immerse oneself in the landscape, but also the privilege of being able to do that, to travel, to move beyond ones location, and visit these places. These posts then align this audience with that of the traveler or adventurer who wants to go out and experience these places for themselves. However, not everyone has the privilege or finances to travel, therefore, this freedom is associated again with the affluent west and also comes under scrutiny in Anthropocene discourse.

One of the key findings of this research is to point to the awe-inspiring soundscapes that accompany the narrative in this podcast which would seem to lend themselves to being shared on social media. However, it was interesting to see that none of the soundscapes were shared on Twitter, as would be anticipated. In addition to this, users also didn't curate their own strands by adding their own soundscapes to the narrative and this online archive. As the soundscape 'Forest 404' acts as a trigger to hack the listeners' mind in the podcast, it seems surprisingly that this was not shared, even by the BBC, to also 'hack' their audience, to draw them in with a want to learn more. Theia's memory transfer was also not shared. This also seems a missed opportunity as it is a soundscape that would have generated discussion and reflection on contemporary culture - what is here now but may be gone in the future. What does drive conversation on Twitter, however, is the artistic expressions shared around the #Forest404 hashtag. For instance, one Twitter user @XanderWarriner shares their own gif with this post:

#Forest404 on @BBCSounds has me captivated...[it] is absolutely fascinating.  
Deffo recommend giving it a listen [earphones emoji green tree emoji].

In this animated gif, the forest appears influx, immeasurable and somewhat vast all at the same time. It draws attention as visually it is animated and, therefore, moving

against the many still posts on Twitter. However, it also takes a perspective that moves the human eye from the bottom up, to observe and blur the boundaries between human as steward of the Earth. Instead, it presents a vision that this forest has agency all of its own. As the human is pushed from the frame, it also suggests that our understanding of this lifeworld is limited. As the gif moves up the trees, the perspective presented is only ever part of the tree, never its entirety. Similarly, Twitter user @Thomasbuckley posts:

Had #Forest404 playing all day as I've been working through projects. Had to take a break to make something quick in response: A project mapped Dandelion seed head buzzing with the digital.

In this post, the dandelion seed head appears somewhat ghostly, haunting social media, against the black background of the image, as it shoots out of a rusty old gun. Here it appears that the Dandelion clock is being shot, but rather than exploding, it is, in fact, fighting against this force. The dandelion clock in this image appears both fragile and resistant at the same time. It seems to hold something more than the power of the gun, something almost unworldly. These artistic expressions then show engagement with Anthropocene discourse, with more-than-human / nonhuman agency and with changing notions of plant life in contemporary western culture.

Beyond these artistic expressions is their desire for the podcast to encourage people to connect and mobilize that is driven through the podcast. In terms of revealing the ways in which the community does this on Twitter, the data capture shows how some Twitter users tie the podcast in with real-world ecological campaigns and political events. For instance, the Twitter feed for @CivilServiceLive reveals that they are encouraging all of their members to join the campaign for the #YearOfGreen, followed by the #Forest404 hashtag. Another Twitter user shares an academic paper, calling for the government to act against the warming climate. Therefore, there is engagement with what is happening in the real-world in alignment with this text that is very much rooted in 'nowness' (Thomas, 2020). However, this research does not show if the community mobilized in the real-world or if these Twitter users actually got their members to join the

#YearOfGreen, for instance. Therefore, one way in which this research could go further in the future is to track individual Twitter users beyond their initial post about #Forest404 to see if they commit to any real-world campaigns, join any real-world protests or continue to engage with content about the climate crisis alongside showing instances of behaviour change through their posts. This would offer real engagement to explore the impact of this podcast as a potential 'seed' through which a listener's engagement with global warming expands.

## **CONCLUSION**

As a digital archive in its very form, this podcast had the opportunity to branch and weave and expand in social spaces in experimental ways. It had the potential to offer a many-voiced storytelling that invited different cultures to share their perspective of life on Earth and to encourage people from all cultures and traditions to share their own soundscapes - of both human and nonhuman worlds - or the ways in which these worlds are interconnected for new experiential empiricism. The podcast had the potential to create a dynamic form of storytelling with infinite possibilities and infinite outcomes that goes against the grain of universalising matrices and metanarratives of the Anthropocene. However, this research reveals that despite this desire, the engagement to expand the narrative was limited mostly to a select few and dominated by the organizations involved in the research project. Despite there being many ways in which listeners could have contributed to the narrative online to become co-authors of the work, either by adding their own soundscapes, or confessions, or new strands to the story, or adding new characters to the world in experimental ways or encouraging experts from other cultures to question and contest some of the narratives in the current 'archive'. This curation was limited to some Twitter users sharing relevant 'further reading' for the like-minded community to a niche group who produced artistic representations of their engagement with the text in the forms of both Gifts and project mapped animations. In terms of this report then, the Twitter research captured did not highlight the strands that were anticipated at the onset. Instead, it revealed that rather than a diverse, transglossic audience, those engaging with the text on Twitter were predominantly an echo chamber of women aged 35+ based in London and the

Southeast. Therefore, in this context, there must be a sense of skepticism when dealing with the data capture to understand that firstly, not everyone responds on Twitter or uses the channel, so this cannot be a reflection of the whole community of listeners that downloaded the podcast. However, it could also suggest that due to this being such an experimental work it may have lent itself to many 'lurkers' engaging with the content on Twitter but choosing not to post about it, possibly due to the fact that as raised in the podcast Anthropocene discourse is currently dominated by a white, male gaze, therefore, intimidating this audience skewed towards women, for fear of trolling. However, it could also be the case that, in fact, for this particular form of storytelling Twitter may not have been the best platform to track conversation. The podcast is somewhat aimed at 'political millennials', which aligns with the protagonist, Pan, who is 28 years old, and lives her world through headphones, listening to audio files. This demographic may not have been prevalent on Twitter, which skews much older. Instead, they may have been on platforms such as Discord, Reddit, Snapchat and TikTok, which during the time of research design, were not as popular or had not been launched. Therefore, out of an audience of potentially 2.5 million people that downloaded the podcast, many listeners may have opted to discuss this title elsewhere.

Another perspective may be the fact that the podcast itself reveals how shouting online is pointless. As Theia in the narrative, they 'shouted online' to no avail. Instead, this podcast needs to be explored through the lens of its cultural backdrop, spanning out from a time when social media movements such as #BlackLivesMatter, #ExtinctionRebellion, #MeToo, were garnering force on social media but also encouraging people to connect and mobilize in the real-world to create real behavior change. Therefore, this podcast appears at a time when more grassroots activism is growing and emerging against the injustices of those 'othered' through the white, western, male gaze, bound by privilege. Therefore, this strand of research suggests that accompanying this social media reading with wider reading groups and interviewing those that downloaded the podcast directly would offer another perspective, possibly revealing new avenues for research in terms of how younger, more digital audiences choose to engage with the literary today.

This research does, however, raise some very interesting points about changing notions of what storytelling is and what it can become in the digital age, about how this 'maze' of curation may span out not only through social media but also potentially through more current instant messaging sites that are more closely aligned to a younger demographics. It reveals that mixing up the format for a podcast, weaving in pod talks and soundscapes, can offer up different routes of engagement with the podcast and different experiences of reading it. Therefore, whilst this research does show some sense of curation around the text, it also reveals the limits to data capture and how when producing a close reading of a form of storytelling on social media we must also examine what is missing from the conversation, to pose questions about what this reveals about the date and the research, in order to unearth new strands of research for the future.

## CONCLUSION

In this PhD I asked how different kinds of contemporary Anglo-American storytelling engage audiences with the complexities of human / nonhuman and more-than-human relationships in the Anthropocene. The research draws on the work of scholars such as Haraway (2016), Tsing (2015), Yusoff (2018), Verges (2019) and Braidotti (2020). It found that over the last decade, in response to a growing awareness of the ecological crisis, some contemporary Anglo-American writers across literature, gaming and podcasts, turned to experimental forms of storytelling in order to engage readers, players, listeners and viewers in the environmental crisis and to grapple with human / nonhuman or more-than-human relationships. I outlined how these writers use storytelling as a way to explore the complexities around these relationships and use different forms of storytelling to debunk binary categories of human / nonhuman.

It is key to acknowledge that this work was written at a time when a growing awareness of the ecological crisis began to challenge the supposed freedom and autonomy of western lifestyles (Rowlatt, 2019). As sci-fi writer Margaret Atwood (2022) states, 'it's not climate change, it's everything change'. Global warming is one of the 'biggest issues facing humanity today' (United Nations, 2023). A new generation of sci-fi writers interviewed in *The Guardian* newspaper even claim that climate change is *impossible* for a writer to ignore. Glasgow-based Scottish-Egyptian author Rachele Atalla and science fiction writer Adrian Tchaikovsky contend that 'it is impossible to write "near future" sci-fi without putting the climate emergency at the forefront of their speculative fiction' (Barnett, 2023). Journalist, David Barnett (2023) states that these writers identify how 'they are living through the crisis and can imagine all too easily what may happen if real-life behaviour doesn't change' (Barnett, 2023). Atalla (2023) argues that the question that all writers must grapple with is whether in terms of human behaviour, people will 'take a community-based approach in pursuit of active change...or turn inwards and focus on our individualistic desire to survive'. This is the question at the heart of this research as it explores whether in our fight for survival, we will create a 'rebirth *with* responsibility' - that respects all species and cultures - or will continue to

live irresponsibly, irrespective of all that is being destroyed to fuel lifestyles in the global north.

Each chapter begins with a close-reading of a text and then explores how this text is discussed, developed, circulated and potentially evolves *beyond-the-text* on social media channel, Twitter. In chapter one, I began from the perspective that *The Overstory* by Richard Powers depicts plant life as 'the other'. This led me to exploring how Powers uses strategies from postcolonial fiction to flip the gaze to that of trees and the forest. I drew on Linda Hutcheon's notion of historiographic metafiction to explore how like in historiographic metafiction, *The Overstory* takes us 'within' the space of the other to offer a critique from 'within'. In this case, it is into the forest. I argued that Powers did this in order to identify complexities around human / nonhuman relationships with the tree characters in the novel appearing equal to that of the human. This, I argued, helped to redress the balance of privilege of the human that stems from Eurocentric Enlightenment thought. Powers flipped the lens to trees and the forest to show that they are *alive, aware* and have *intentionality*. By using historiographic metafiction as a basis, I identified how not only does the novel take us 'within' these spaces but like historiographic metafiction which address the national amnesia over slavery, this text addresses the global amnesia over the climate crisis and the treatment of the natural world. By borrowing these strategies from historiographic metafiction, but upscaling them to respond to the ecological crisis and Anthropocene discourse, I call this fiction eco-historiographic metafiction. I contend that in this form of literature, the global north becomes the colonizer and plant life or the forest, the colonized.

In this chapter, I outline how Powers uses these techniques to represent the complexities of human / nonhuman relationships in the Anthropocene as it is revealed that the forest is in fact kin, an 'ancestor' of the human. By debunking notions of the human as distinct and privileged, *The Overstory* aids the reader to question how their worldview of the forest and the natural world has been constructed. As with the text, it is revealed that their life has been constructed by ideology of the global north which produces a vision of plant life as 'motionless' and 'inanimate', subordinate to the human.

This idea has prevailed over the last two centuries in western culture. However, by giving the reader chance to understand how their worldview has been constructed, and, in turn, revealing the meta-ness of the text, I argue that *The Overstory* encourages the reader to start to unravel all they've been told and to question their sense of history, memory, truth and knowledge. Therefore, in this chapter I contend that this form of literature not only draws upon postcolonial-postmodern strategies to challenge representations of the forest as the 'other', but also situates the text in the present, to relay the urgency of the environmental crisis and the need to act *now*. I identified how *The Overstory* is highly political. In this analysis of *The Overstory*, I contend that as with historiographic metafiction that rejects projecting present beliefs and standards onto the past, eco-historiographic metafiction brings forth fresh perspectives for alternate histories for the future - for instance, by experiencing a life of coexistence with other species. I outline how *The Overstory* brings both contemporary science and philosophy into view and makes visible questions that are political, social, ethical, moral, ontological and epistemological, all at the same time.

The social media analysis of this chapter revealed how these issues were ignited and discussed on Twitter. One of the most interesting outcomes of this section revealed how reader responses to what was happening in the novel, enabled readers to align this to events happening in the real world, and to use the novel to critique these issues. For instance, I found that the largest peak in conversation about the novel happened 15 months after launch. Rather than this being tied to the Pulitzer Prize win or the launch of the novel, it was in conjunction with a real-life ecological disaster - the Amazon wildfires in 2019. I found that during this time, the novel was revered as a 'Bible' for our unpredictable times and the hashtag #TheOverstory became synonymous with the hashtag #AmazonBurning as people tried to grasp what was happening all around them. Interestingly, activist and journalist, Naomi Klein posted about the novel in conjunction with content about the Amazon Burning, adding weight and authority to the conversation on Twitter. Klein hailed the novel as one in which Twitter users should read to help understand more about the ecological disaster. After Klein's tweet, Twitter users began to align the novel with this real-world event, adding to the story, sharing

their voice and creating a sense of 'nowness' with a real political force. The research from the social analytics report then revealed how readers not only discussed and circulated content from the novel on Twitter but they also shared this alongside media reports about the Amazon Burning, creating their own library of material for followers to access and share. This showcased an element of mobilization and resistance in the Twitter sphere, as users began to share and connect in small communities around the novel and this ecological disaster. It was clear they wanted to share their voice and add to this on-going story on Twitter.

In terms of having a connection to the close-reading, I found that not only did Powers take us 'within' the forest in the novel, but readers also responded to this by also going 'within' the forest to read it. Leaving urban landscapes behind, many went off grid to 'experience' this experimental text. This, I argued, enabled them to reflect on what they were reading and trial the skills the novel encouraged around a more experiential form of science - of observing and having a humility in just looking whilst situated 'within' the forest, rather than labeling and cataloging everything through a western scientific lens. I identified how this had an impact on the content they chose to capture and share when in these locations as readers chose to share images of the novel set against a vast backdrop of forest or of the forest as tall and mighty with the human decentered in the shot. Photographs tended to privilege the forest rather than the human, bringing the background to the foreground in this space. These images and depictions of the reader going 'within' the forest also often displayed a sense of awe of these landscapes which once were deemed to be just a mountain or forest, but in the context of this text are now revealed to be alive and connected.

The use of emoji aligned to the text also revealed much about reader responses to the text as I found that the choice of most popular emoji changed depending on whether it was being shared at launch or around the Amazon Burning activity. I found that at launch the heart emoji proved most popular whereas 15 months later, as the Amazon burned, it was a prayer emoji. This reading highlights then how readers responded to the text, alongside how they began to discuss and circulate material from the novel and

as their own user generated content. This content, I found, reveals how readers were considering the complexities of human / nonhuman relationships by sharing their own content to debunk the privilege of the human but also to look at the forest in new ways. Twitter users also took to experimental forms to share these perspectives, using a range of formats from memes to Gifs, to short videos. Therefore, whilst on the one hand these Twitter posts may be deemed to be merely transient posts about the novel, the fact that people have chosen to go 'within' the forest or to align quotes from the novel with real-world events, joining a trending topic and live stream about this, show a move towards resistance and potentially of mobilization. This I argue goes beyond clicktivism to creating cocoon communities on Twitter based on the communal connection of the group around the novel and the real-world events. This reading then, I feel, adds a new dimension into readers' responses to the text not only in the digital world but in an age inspired by social media activism, with Extinction Rebellion (XR) and Greta Thunberg garnering force in their following around this time, too. It highlights how novels can be shared and disseminated long after launch and how they can become trigger objects for conversation around real-world events.

In chapter two, I produced a close reading of *Death Stranding* by award-winning video game director and auteur Hideo Kojima. I confronted how Kojima is traditionally renowned for hugely popular, high-octane, fast-paced video games like *Metal Gear Solid* and *Silent Hills*, yet I identified how *Death Stranding* moves away from this mold and strives for 'connection over combat' (Kojima, 2019). I argued that *Death Stranding* offers a form of gaming that opens up once the main protagonist realizes that he cannot operate or survive alone, breaking the tradition of the solitary hero from Anglo-American storytelling of the seventies environmental movement. In *Death Stranding*, I identified how this solitary 'rational' hero is replaced with a connected hybrid species of the Anthropocene that blurs the boundaries of human / more-than-human relationships. This hybrid is an assemblage of species and technologies which raises questions especially in the context of an impending revolution in Artificial Intelligence.

This chapter explores how the narrative comes alive through the community as Bridges' isolated wandering begins to gain pace once he starts to find items left by other players in his virtual world. Therefore, the community creates the narrative in *Death Stranding*, and it becomes one in which the player can only survive through coexistence with other humans and more-than-human relationships. The items players leave in the game, from a ladder to a zipline, help to speed up the gameplay and illustrate how by working as a team, Bridges can navigate and survive this relentless terrain. The close reading of this chapter focuses on the complexities around the revolution in artificial intelligence and how Horn et al (2020) argue that the human species is becoming a 'biotic midwife' for a new sphere of augmented humans. This, they argue, may render the human obsolete, and this video game certainly explores what this future species may appear like in this speculative lifeworld. However, it is the focus on slowing down the game play so much that the player gets to observe and learn more about the landscape and the natural world that makes this form of storytelling so powerful. At first, the player struggles to navigate the landscape, almost walking in real-time step by step across rocky terrain. However, they soon learn that they must understand that this landscape is very much alive and responding to Bridges. This game breaks convention by slowing the gameplay and the player right down, encouraging them to build resilience through their struggles and to find ways to work with the landscape rather than trying to master it. So, there are two key elements at play, one that reveals in terms of the posthuman how we are not robots, and instead, must learn to understand our changing natural world in the ruins to fully navigate it, and secondly, to cooperate in order to survive. Therefore, at the heart of this game is a critique of posthuman culture based upon speed and growth to instead champion a slower pace, to look beyond-the-human to understand more about the unpredictable changes happening on the planet, and to strive for coexistence with all species in order to thrive.

Despite the media reviews for this video game offering high critical acclaim, the social media reading for this video game revealed a different story from the fans and added much to the critical reading of the game. For instance, the experimental nature of the game, which slows the gameplay right down when Bridges is on his own, challenged

many mainstream gamers. It was not the game they expected, and they turned to Twitter to relay their anger and dismay. With over 74 million impressions at launch, this was one of the most talked about games of the year. This reading beyond-the-text reveals then how audiences struggled to understand the game mechanics that pushed the player to slow down and connect to each other in order to survive. The majority of players switched off after a short period, claiming the game was 'boring' and attacked the high critical acclaim from the media. However, the social media report did find that one group, which I named the Bridges, had a kind of epiphany and communed around the game, sharing their game lore to add new strands to the narrative beyond-the-text. They began to circulate and disseminate content about the game, sharing in-game videos and photos with each other, and trying to connect and give thanks to each for in-game items using their gamertags from the video game to try to connect on Twitter. This took the conversation from the game, into the real-world.

The social media reading also revealed how the conversation about the game changed during the pandemic. This unforeseen event in 2020 took the world by storm, and people all over the world became locked down, just as they are in the game, after a cataclysmic event. In this case it was the Covid-19 virus, in the game it was the cataclysmic Death Stranding event. The parallels between the human characters being locked down in Knot Cities in the game with only delivery drivers - the Bridges - able to navigate the space between these cities was once merely speculative and science fiction, but months after launch actually became the reality for most people. The social media report beyond-the-text captured this response to the video game and how players turned back to the game to replay it in order to understand these 'darker times'. During the pandemic, social media also became a way to connect and as well as gaming communities, and people turned from the game to Twitter to take these strands of conversation into the real-world. Players began to critique what was happening all around them and question the apocalyptic parallels with the game. Therefore, not only did this game raise awareness of the need for coexistence and an understanding of human / more-than-human relationships in order to survive our changing planet in the face of global warming, but it also added insight into how players responded to this on

social media, and how this was impacted by real-world events. Aligning the game to the pandemic brought forth the reality of our near future, with potential for more cataclysmic events if certain thresholds are met. The conversation then centered on how players began to grasp how the way we live now, will not be the way of the future. Instead, the age of progress has depleted the planet of all of its resources, and left us within the ruins, where we must rebuild and form new ways of being in order to survive,

In chapter three, I outlined how *Forest 404* by Timothy Atack responds to the ecological crisis through the lens of critical race theory and decolonial scholarship. Drawing on the work of Kathryn Yusoff in *A Billion Black Anthropocenes or None* (2018) and Francois Verges in *A Decolonial Feminism* (2019), I argued that *Forest 404* creates experimental ways to represent human / nonhuman or more-than-human relationships by bringing what has traditionally been called 'nonhuman species' into the frame but also by rendering them 'missing' from the text. Using trans-species politics, I argued that *Forest 404* brings to the forefront a form of green colonialism that is prevalent in Anthropocene discourse. The text, I outlined, focused on highlighting how decision-making about the ecological crisis was not representative of all species on earth. Instead, it is being driven by the agenda of the global north, with the goals of progress, growth and prosperity as paramount.

In this chapter, I argued that *Forest 404* is an experimental text as it is a podcast that is part narrative, part pod talk and part soundscape. The pod talks feature experts that offer discussion about some of the biggest issues of our time, from AI governments to the agency of trees, to what happens to our data when we die. As a digital archive in its very form, I argued that *Forest 404* presents a form of storytelling that can expand and evolve through new strands to the narrative added by people all over the world. I also argued that the soundscapes, although mediated, give space to give the natural world and all other species a voice in this text without trying to anthropomorphize them. However, the soundscapes also highlight the intricate relationship between human / nonhuman or more-than-human in this text, revealing how some cultures sing to the forest and have a worldview in which they are equal to the forest, which challenges the

perspective of the global north that renders the natural world subordinate. In analyzing this text, I argue that decision-making about how we respond to global warming must be done through listening and dialogue, through connection and coexistence, not through one grand narrative that tries to wipe the slate clean for the global north. I contend that through the counter histories of Theia, the last remaining human, and The Colonel, the last remaining tree, an alliance that strives for a 'rebirth *with* responsibility' for all species is born.

In the social media reading of *Forest 404* I had hoped that as a digital archive in its very form, I would see listeners all over the world sharing their content capturing different species around the world or sharing their stories and lore to add new counter histories to the prevalent agenda of the global north. However, instead I found that the majority of people that responded on Twitter were women, age 35+ from the Southeast. A very affluent community of mainly white, middle-class women. Rather than sharing their own thoughts about *Forest 404*, they tended to focus on retweets, sharing content from the BBC or other organizations involved, rather than producing their own original thoughts. Whilst some Twitter users did listen to the podcast within the forest, for instance, a local scout group listened to it in their local woods, the photos that accompanied this revealed the privilege of the human (or the group) in the shots rather than the forest. Therefore, in terms of hoping that this work may become an evolving narrative in which could house stories and experimental ways to share the 'narratives' of human / nonhuman or more-than-human relationships, it sadly became more of an echo chamber of content, aimed at the select few. However, whilst this research did not reveal what I had anticipated, it still adds an extra dimension to this research as it reveals whose voices (and what species) are missing from this research, which in itself offers a moment for critical reflection. In my analysis, I determine this may be because a younger demographic engaged on other social media channels, such as Snapchat or TikTok, or Instagram, or that people felt intimidated to share their original thoughts for fear of trolling on Twitter from climate change deniers. Therefore, this reading beyond the text adds a new avenue for research in the future that looks at the responses beyond just

one social media channel to explore how this may change across social channels and demographics.

In summary, all three chapters explore how the complexities of human / nonhuman or more-than-human relationships are brought to the forefront in the storytelling form, but also how they are understood, discussed, circulated and disseminated on Twitter beyond-the-text. This research found that in two of the chapters, the storytelling was ignited further by real-world events from the Amazon Burning in 2019 to the pandemic in 2020, which adds new dimensions to reader responses in the digital age. However, across all three chapters there are common themes and take outs that should be highlighted in this conclusion and add to a growing body of work on Anthropocene aesthetics (see Trexler, 2016, Marshall, 2014, Vermeulen, 2020). The common features are:

1. **Coexistence and dialogue (in a variety of forms):** This PhD found that each form of storytelling from novel to videogame to podcast, champions a move towards connection and coexistence of all species, matter and technologies. I found that all of these texts challenge the nature / culture divide imposed by Immanuel Kant in the period of Enlightenment, which privileges the human species. This created the humanistic, post-Enlightenment worldview that privileged 'man' - mainly the western, white male - above all other cultures and species. However, a common theme found in these works is that they unsettle the self-certainties of western capitalism and the epistemologies of mastery it underwrites. I argue that these texts showcase an ecological storytelling that engages with feminist, classist, environmental and postcolonial thought to open up representations of life on earth that celebrate nonhuman or more-than-human relationships and kinship. Counter narratives appear through nonhuman or more-than-human relationships that bring the background to the foreground and disrupt narrative and form to restructure the dominant social and philosophical imaginaries of the times. For instance, in *The Overstory*, trees become equal protagonists and their 'story' is given equal weight in the narrative. The

relationship between the human characters and tree characters is based not on language but more sensory forms of communication and kinship. These relationships are bound by mutual respect. In *Forest 404*, this shines through in the relationship between Pan, an augmented human, Theia, the last remaining human, and The Colonel, the last remaining tree. Both Theia and Pan help to keep The Colonel alive and in turn, he keeps them alive in a variety of ways. In *Death Stranding*, Bridges and the player become biotic midwife for the BBs - carried around in a technological womb on Bridges front and synced up to their still mother. The player must use the controller to physically connect to the BB, rocking it back and forth when distressed. Therefore, in all of these forms of storytelling, these relationships move beyond language. They are about coexistence.

Exploring how to represent these relationships between human / nonhuman or more-than-human without anthropomorphizing species is central to contemporary Anglo-American storytelling. I identified how Serpil Opperman in *Envisioning a New Anthroposcenario* argues that storytellers can reveal 'how nature enacts entanglement... for storying the world is also a process of relation-making' (Opperman, 2018:9). These are the relationships we find in *The Overstory*, *Death Stranding* and *Forest 404*. They go beyond language to a kinship - a family - to nurture one another. Storytelling, in this lens, represents both nonhuman or more-than-human relationships as 'alive and undeniably expressive' (Opperman, 2018:9). In *Forest 404*, the soundscapes reveal how alive and undeniably expressive biodiversity is on the planet. Similarly, in *The Overstory*, the trees reveal their stories through their trunks, their scents, and the way they 'whisper in the wind'. In *Death Stranding* these relationships go beyond the sensory to the cosmic, with cosmic conscious connection driven through the BB, Bridges and different species. This reveals how species are communicating in ways we've yet to identify. However, in storytelling, writers are grappling with ways to bring these nonhuman / more-than-human relationships to life. To show the liveliness of the forest or the landscape, and its intentionality. These forms of storytelling all shine

a spotlight on nonverbal communication, which has traditionally been subordinate to human language in Anglo-American storytelling. However, it is this 'material narrativity' (Marder, 2013) that brings an emerging dimension to contemporary Anglo-American storytelling and offers the opportunity to re-read novels of the past through this emerging critical lens.

Exploring emerging themes of connection and coexistence then highlight how relational species are and how awareness of this is increasing in the global north. Each text addresses how things are interconnected and in turn, makes the reader question how their world has been constructed and built upon half-truths. Through these forms of storytelling, they learn to question their knowledge, history and sense of truth, and to explore it through other gazes - beyond-the-human.

2. **Storytelling is Networked:** This research found that all of the texts analyzed in this PhD do not adhere to traditional linear narratives that go 'like an arrow from beginning to end' (Le Guin, 2019). Instead, the narratives and forms of these works are influx. In *The Overstory*, for instance, strands begin but are disrupted. They go off in tangents, or they branch, but they are never rounded and finalized, some even offer strands that open up but are not revisited. For example, Dorothy is one of the main characters in *The Overstory* who is, at first, driven by her own self-interest. However, once her husband Ray has his accident and ends up bedridden, her strands all stop. Her story entangles with Ray's, it weaves into his, and together their story branches and they have a new child, adopting a Chestnut tree. Dorothy's initial strands are left behind in response to this unpredictable event having a cataclysmic impact on their lives. This pays homage to the unpredictable nature of life in the Anthropocene and the cataclysmic events happening due to climate change.

Similarly, in *Death Stranding*, the gameplay is non-linear. The narrative can change depending on how you play it and what in-game items you come across

that have been left by other players. This exists in real-time and can change dramatically with every second that passes due to all of the players around the world offering new strands to the narrative all of the time. I argued that this offers up infinite possibilities and opportunities for the gameplay, with many ways in which the story branches and develops through player engagement.

In *Forest 404*, too, there is no linear way to listen to the podcast. You are encouraged to listen a certain way, however, the podcast is constructed this way, so that you can play it however you want. For instance, some listeners may prefer to listen to the narrative podcasts one after another, rather than moving on to each scientific pod talk or soundscape. They may choose to listen to the soundscapes in one go, to immerse themselves in the sounds of nature. They may also prefer to listen to the scientific pod talks back-to-back. Therefore, there is no linear form for this work or way in which to make sense of the work.

In this PhD, then, one of my findings is that the reader, listener or player becomes, therefore, an active participant in the text. They must weave together the various fragments, choose their own way to navigate the content, and align all the pieces to make meaning.

3. **Observational storytelling:** In this PhD, I argued that Anglo-American storytelling enables readers, players and listeners to slow down and get up close to things. As an active participant in the work, they are taught to observe and draw on all of their senses to have a humility in looking and observing the world around them. They are taught not only to use their eyes to see what is happening - which is privileged in the global north - but to also draw on all of their senses to identify not only what is there, but also what is missing or yet to be revealed. In this PhD, I outline how Anglo-American storytelling slows down the reading, playing or listening experience in response to the speed of posthuman 24/7 'always on' culture. The reader, player or listener is physically taught to stop, stand still, observe and, most importantly, to *listen*. I draw on the work of Rosi

Braidotti (2020) to argue that in this mode of stillness, one can begin to reimagine things with fresh perspectives and have an 'epiphany'. This is showcased in *Death Stranding* as the player stands still in the ruins, looking around, isolated in the desolate landscape and unable to ever master it. In *The Overstory*, this is revealed as the reader is taken into the forest where they are taught to stop and listen, to observe the forest and unleash themselves from the doctrine of western science. In *Forest 404*, the podcast in its very form moves beyond the eye and listeners are invited to 'step into the forest', to experience it.

Observation, then, in these texts is not just about revealing what is there but also open up questions about what is not there, what has been erased, what is not included, or does not have a voice. This, I argue, teaches the reader, listener or player to look for what is being privileged and to question at what cost. In *Forest 404*, for instance, the listener literally hears Pan erasing files from contemporary western culture. Pan works as an archivist and chooses what to give a voice in this future lifeworld and what to deem of no value and erase. These texts all teach the audience to understand that they can only ever know part of the whole. In order to reveal more, they must get up close to things, 'so much they start to dissolve' (Morton, 2016). This teaches the reader, player or listener to understand that all knowledge, truth, history is constructed, and everything we have ever been told is influx and changing and evolving in response to the ecological crisis. Therefore, this, I contend, is a much more experiential and observational form of storytelling that connects reader and writer through the text. Whether that be situating them in a ruined landscape in *Death Stranding*, or the Sumatran Forest in *Forest 404*, or enveloped within a giant Redwood in *The Overstory*, they begin to experience what it's like to be there, to slow down and experience it, and to ask the strangest questions of their lifeworld and 'kin'.

In considering this observational form of storytelling, these texts also teach readers, listeners and players to observe our own lives and question how we archive them. If we observe how we act through our social media feeds, for

instance, will this reveal someone who acted during the ecological crisis, or someone who chose to turn a blind eye. Therefore, these forms all reveal a common theme in contemporary Anglo-American storytelling to be aware of the digital, of the observational element of our own lives, and to flip the lens also on to ourselves to examine our own global amnesia. This brings to the forefront how what we choose to include and acknowledge and what to ignore or hide forms our own narrative of the times. By flipping the lens to the audience, these forms of storytelling bring the constructed nature of storytelling to the forefront. They push the reader, player or listener to question how they want to live and be remembered.

All of the texts analyzed in this PhD are politically charged. From *The Overstory*, to *Death Stranding*, to *Forest 404*, they urge the participant to *act* in the real-world. *The Overstory* tells us that a story can branch through those that read and share it. *Death Stranding* shows us that through collective action, you can survive and thrive. *Forest 404* reveals that once you're physically 'hacked' - like Pan - you can no longer avert your eyes. Therefore, all of these texts not only challenge the norms of western culture, but they also inspire action and urgent behaviour change and present a situation where the audience must act. These forms are all observational then as they all challenge the global 'amnesia' of the global north in the face of a warming planet and catastrophic climate events. As Horn *et al* (2020) argue, the human species is distinct in the Anthropocene as it has the ability to reflect, and reflection is embedded within all of these forms of storytelling as a way to observe one's own actions.

Reflection in all of these texts is what creates behaviour change. In *Death Stranding* it is learning from Amelie and ancestors from the past, that Bridges reflects and moves beyond isolation to connection. In *Forest 404*, Theia shares her memories with Pan, and Pan reflects on this new perspective that challenges all she has ever known. In *The Overstory*, Patricia and the tree characters reflect on their experience of being othered in order to champion a coexistence for the

future. Therefore, the real revolution or resistance in these texts does not come from 'shouting online' but from reflection and observation, dialogue and listening.

Whilst there are many more common themes in the close reading of these texts, these are the key features that have the most prominence. In this PhD, then, I argue that these texts reveal how if history has taught us anything, it is that the global north has always ruled by power and control, not for equality and coexistence. However, when faced with global warming and an inevitable rise of technology and artificial intelligence, I argue that these texts reveal how there is a need to pause, to slow down, to break the mold, but also to act fast. These texts then all reveal how when we become more observational it is revealed that we are at a threshold moment, on the cusp of a cataclysmic event. These texts, therefore, teach us to consider beyond the human, to ask the strangest questions about our planet, to see it through a new lens, and to also become active participants in the decision-making process about what kind of planet we want. These works teach the reader, listener, or player to educate themselves and draw on a variety of sources to challenge conflicting perspectives and to root out some sense of meaning in these unpredictable times. In this PhD, then, I argue that if a 'new anthropocentrism' were to exist, as Horn et al (2020) suggest, then it must not adhere to a hidden agenda that promotes a typical "Western" or "white" logic, which is not reflective of the billions of species on earth, and can never fully represent them, as they are currently unknowable to us. Instead, it must be understood in terms of the extinctions already undergone and in order to encourage a 'rebirth *with* responsibility' and a trans-species politics bound by mutual respect and coexistence, and of slowing down not progressing forward.

## **PART TWO: SOCIAL MEDIA ANALYSIS BEYOND-THE-TEXT**

This second half of each chapter in this PhD is dedicated to a social media reading beyond-the-text. It takes inspiration from interdisciplinary work in the digital humanities, namely by Bronwen Thomas (2021) looking *beyond-the-text* to explore the ways in which people engage with the key themes identified in the close-reading, on Twitter. Whilst not every person will read, play or listen to a text and share their thoughts on

Twitter, my work draws on scholarship that identifies how social media platforms have given rise to diverse 'reading formations', from bespoke reading communities with strong affective bonds to the 'ambient affiliation' (Zappavigna, 2014). Taking the approach from Thomas' (2020), I argued that social media can 'bring into visibility an entirely new social dimension to reading' and a 'sociality that is often reliant as much on the sharing of images as on words'. The social media analysis included in this PhD research focused on shared discussion about the key texts analyzed - *The Overstory* (a novel), *Death Stranding* (a video game) and *Forest 404* (a podcast), on Twitter. It not only explored social posts and commentary from Twitter users but also images and video content, from shared photographs to short-form video content, memes, Gifs and audio files. This research found a turn to real-time reading practices that are bound by participatory culture and are situated and embodied, often taking us *within* the natural world to explore what is '*happening now*'. I argued that discussion beyond-the-text is entangled within the world of the digital - the 'meshsphere'. As Thomas' (2020) argues, in this space, reading, playing or listening becomes a distributed activity that involves interacting with others, one's environment and responding to what is happening right now. For this PhD, I used advanced social media analytics software, Meltwater Software Solutions to track conversation around the title hashtag, #TheOverstory, #DeathStranding and #Forest404. Across the novel, game and podcast, I found that there are many prominent themes, however, due to the interdisciplinary nature of this PhD, not all can be discussed here. Instead, I have chosen two key features to discuss that happen in critical readings *beyond-the-text*. They are:

1. **Storytelling as connected:** Drawing on Thomas (2021) work, this PhD identified how social posts can be located in relation to culturally and historically grounded practices relating to how the novel, video game and podcast are playful tools which cannot be set in isolation in a networked world, especially in a time of vast media convergence. I drew on Thomas' (2020, 2021) scholarship to argue that 'the specific affordances of social media help produce readerly interactions that are dialogic and reliant on an ethos of participation' - which is essential in this research, as it reveals instances where readers, players and listeners have been

encouraged to *act* and show resistance in the real-world. The social analytics results across all three works show that readers, players and listeners turned to Twitter to engage in discussion, whether positive or negative, about the novel, game or podcast, to form a cocoon community based upon their affiliation around the hashtag. *The Overstory* by Richard Powers, in particular, caused people to participate and commune on Twitter around a real-world climate event - the Amazon Burning. For *Death Stranding*, it was the pandemic that ignited players to reflect.

This research beyond-the-text shows how these texts expand and develop, bend and warp as different audiences interact with them on Twitter, at different points in the product life cycle. It identified how content appears as a livestream in reverse chronology so the narrative strands shooting off from the text and into the virtual world become influx, ever-changing, with certain Twitter users continuing to repost to stay at the top of the discussion (as with *Death Stranding* and *The Overstory*). It reveals how conversation about texts can be ignited through real-world events, or through users sharing their own user generated content and lore, which creates offshoots to the narrative that branch in the digital realm. I identified how this influx narrative makes readers, listeners, and players content producers; sharing sources of information and curating material for community members to engage with for 'further reading'. Whilst this research focused on some instances of 'ambient affiliation' (Zappavigna, 2014) between Twitter users, it also highlights how some Twitter users have more deep affirmative bonds, such as the Bridges group for *Death Stranding*.

Following Thomas' (2021) lead, then, this PhD research identified how the cultures from which these images and posts stem, and this community beyond-the-text, help to expand, develop and evolve the narrative, which challenges and problematizes distinctions between active (creator) and passive (consumer), the material and the immaterial, and author and reader in contemporary culture.

Storytelling, through this lens then becomes something influx and fluid with no set boundaries.

2. **Storytelling as a situated, embodied act:** This PhD drew on Thomas (2021) work on the #Bookstagram to argue that reading, listening or even playing can become a situated embodied activity that takes us *within* the natural world. This element is especially relevant on Twitter as it enables audiences to share a perspective of going ‘within’ in order to assert a storying of the self that moves beyond the individual to one of kinship, celebrating nonhuman / more-than-human relationships or a ‘storying of kin’. This is driven through an embodied connection between the storytelling (e.g., novel, game or podcast), the participant (e.g., reader, listener or player) and nature (as its own agent in this entangled web of connection).

As Piper (2012) and McLaughlin (2015) argue there is a long tradition of locating reading in confined locations and zones. However, when combined with ‘the distinctive affordances of social media platforms with their emphasis on ‘nowness’ (Page, 2012; Thomas, 2014), this can, in terms of this research, bring to the forefront engagement with the ecological crisis both in the real-world and in the text. Going within nature in this context allowed users to enact certain identities, for instance, one that presents a kinship and champions nonhuman or more-than-human relations. This can be enhanced by how audiences can use smartphones to capture visual representations to express ‘dialogue’ or engagement with nonhuman or more-than-human kin. For instance, this PhD found that readers, players and listeners turned to many forms of expression to champion coexistence and more-than-human agency, from photos to videos, soundscapes, gifs and even a project mapped animation. Therefore, this visual strand enabled audiences to grapple with changing notions of the nature / culture divide on Twitter and express them in a variety of ways. This PhD outlined how within these images we can critically consider the place of the human, where it is represented in the frame, whether removed or decentered. These visuals taken

within environments offer an expansion to the narrative and as Rodger (2019) argues, can serve to invite the onlooker to imagine what it would be like to share the moment or to experience this lifeworld with the nonhuman / more-than-human kin.

Zappavigna and Zhao (2019) argue that these types of images on social media 'importantly allow the viewer the opportunity to identify with subject positions beyond their own in terms of ethnicity, age or gender, resulting in the possibility of producing a new form of the public and of experiencing different ways of seeing, being and doing'. Therefore, the responses highlighted in this PhD showcasing the situated, embodied experience of reading within nature, create an often-emotional response for the creator, but also for the viewer (their followers). Going within these locations enables a form of spatial self that is a subject position that moves them beyond the human, to produce an experience of a new way of seeing, being or doing as a nonhuman, or experiencing the world as a connected and relational species. This research also found that social media formed a community around this emerging ecological sensibility and used this community as a way to discuss some of the common themes in the text.

Thomas (2021) contends that in digital environments, 'reading is increasingly conceived as active and creative, and where embodiment and situatedness are constantly being reconceptualized and redefined'. My research certainly aligned with this and revealed the importance of a 360 approach to close reading. This enables a look at the 'totality of the *meshwork* of interactions' (Steffensen, 2015:9) - where acts of reading, listening or playing are shared, discussed, evolved or expanded across platforms. In this process of reading and sharing, then, my research aligns with that of Thomas (2021) in that it highlights how social media posts represent acts of reading that 'are constantly looking outwards for uptake and response, most obviously through the kinds of instantaneous mass communion made possible by the hashtag' (Thomas, 2020). This 'opens up a view of social media practices not simply as providing

affirmation or a sense of community from others, but as a more complex ongoing process whereby sense-making and interactivity are dependent on input from others' (Thomas, 2020). This is especially crucial with regards to the readings beyond-the-text based on these storytelling forms that respond to the ecological crisis as Twitter offers a space for debate and discussion beyond-the-text and adds an avenue for readers, listeners and players to engage with the content far after they're read, played or listened to the text.

Overall, this PhD compared the social media readings alongside close-reading analysis for a novel, a videogame and a podcast. It was original in its approach of both the products chosen but also the methods. The social media section raised some potential strands for research for the future and produced some key findings for this title based on the readership and engagement. In terms of the findings for *Death Stranding*, *Forest 404* and *The Overstory*, these all highlighted instances of a participatory culture communing around the text and curating their own responses to both the text and real-world events, especially in response to the ecological crisis and to grappling with human / nonhuman or more-than-human relationships and dynamics. Players and readers shared, developed, expanded and evolved the narrative online, for all of the texts. The social media section found that looking beyond-the-text enables us to see how readers, players and listeners can become active producers of content as well as highlighting how storytelling is interconnected and networked beyond-the-text in contemporary culture. This PhD, then, takes the approach that whilst in isolation, individual posts on Twitter may, in fact, appear to offer little more than instantaneous snapshots of reading (Thomas, 2021). However, by taking the opportunity for a deeper closer reading, this strand of looking beyond-the-book to social media opens up new avenues for scholarship in the future.

## **OPPORTUNITIES FOR FURTHER RESEARCH**

This PhD produced a close reading of *The Overstory* (a book), *Death Stranding* (a video game) and *Forest 404* (a podcast). It provides a contribution to knowledge as it is influenced by the digital humanities and produces a reading both *within-the-text* and

*beyond-the-text*, on Twitter. It used social media analytics software in order to provide data for the close reading, expanding current research in literature and social media by enabling the collection of vast amounts of data through the use of software, Meltwater Software Solutions. If I were to design this PhD today, there would be opportunities to expand this research further. For instance, at the time of design, Twitter was one of the most popular social media sites. Other social media sites were either in their infancy or not yet launched on a mass scale (e.g., Twitch), did not allow social media analytics software to provide data on its social channel (e.g., Facebook and Instagram), or were not classed as social media but a news aggregation site (e.g. Reddit) or classed as a messaging app (e.g. Discord). However, these social media channels offer opportunities for new modes of research in the future, expanding this methodology to new texts or digital works across gaming, film, podcasts and literature, and new social media channels. For instance, looking at a new range of texts and undertaking the analysis on social channels such as Instagram, TikTok, Snapchat, Twitch, Reddit and Discord, to compare and contrast the results from various audiences.

This research could also expand in the future in terms of the search themes. For instance, for this PhD, I began by researching the common keywords associated with the text - e.g., the title of the text - such as, *The Overstory*. This analysis brought to the forefront data from those users that had used the hashtag and enabled me to track to see if they used the hashtag to tie the text into a real-world event, such as the Amazon Burning. However, to take this one step further in the future, I could also track individual social media accounts for a longer period, not just around the text, but by following their posts to see whether their own actions change as a result of reading engaging in the key themes in the text, any real-world alignment or action or from wider discussion. For instance, I could pick a number of individuals for each text and track them for a longer period to analyse whether after reading *The Overstory*, playing *Death Stranding*, listening to *Forest 404*, and posting about it, whether they continued to engage with climate change content on Twitter (or another social channel). For instance, I could identify if this shows how the text triggers some sense of behaviour change if their posts continue to show engagement with the environmental crisis. For instance, they maybe

become more eco-aware and start to live life in a more sustainable fashion, or if the opposite is true, and they post about these texts, but continue to still live life as before - e.g., maybe driving their Range Rover or eating meat, fish and processed food every day. This could offer some interesting new routes for research in the future to see if texts create a kind of clicktivism or more life affirming behaviour change. Future research could also determine statistics based on how long they also keep up these changes, relaying whether it appears merely a fad. These future opportunities for analysis could, for instance, explore the ways in which we engage, discuss and change behavior due to both the storytelling, real-world activity and online community, asking questions about storytelling in the digital age and the connected world.

This research also has the opportunity to expand in the future into other cultures and by analyzing other language texts by working with colleagues from different cultures. It could also expand to include an element of focus group to accompany the analytics for more in-depth discussion with key influencers on social media that are found and flagged. It could also expand to interviews with members of book groups to see if their discussions delve into deeper issues than those online as they may feel more comfortable sharing their thoughts within a closed environment rather than on social media, a place where some people fear intimidation, trolls and attacks from climate deniers. There is also the opportunity to expand the research to other texts and audiences, for instance, exploring recent film launches, such as *Avatar 2* and *Don't Look Up* or focusing on a specific genre, such as young teenager or children's literature, for instance, a good book to examine would be *Julia and The Shark*. This may open up opportunities for research exploring whether the engagement from teens or young adults is different than adults. There is also an opportunity to expand the research towards more experimental works that focus on different ways to try to represent the liveliness of the nonhuman, whether plant life or animal, or vibrant matter, and to explore the ways in which these stories and narratives can be brought to life further in storytelling, for instance, through more soundscapes or experimental digital art projects to showcase nonhuman or more-than-human agency. These may be works that incorporate our wider sensory experience to tap into senses beyond just sign and

hearing, too. Therefore, this PhD poses lots of opportunities to expand this body of work further in the future.

## **SUMMARY**

This PhD has produced contributions to knowledge in the field of digital humanities and ecocriticism. It has done this through an interdisciplinary approach blending a close-reading of the text with advanced social media analytics software to look and track beyond-the-text. This enables vast data collection, tracking trigger events and instances of real-world activism and behaviour change, however small. It produced a close-reading of Twitter responses to a range of texts from a novel, a video game and a podcast and drew conclusions about how different communities of readers, players and listeners engaged with the text on Twitter and become co-authors of the work through user-generated content and opening up new strands to the narrative. It identified common strategies used across different forms of storytelling to represent an emerging Anthropocene aesthetics from championing multispecies flourishing, multispecies rights and multispecies justice and raising awareness and representation of nonhuman / more-than-human agency. It outlined how this research can develop further in the future, presenting a seed for research that can brand in numerous ways, across different forms of storytelling (novel, games, film, podcast, e-fiction, mixed-media projects), to different social media sites (Instagram, Twitch, Reddit, TikTok, Snapchat, Discord), and to different audiences (teens, Gen Z, millennials, 50+). Therefore, this PhD is very of its time. It is embedded in the digital, it responds to real-world events and debates during a period of monumental change. It also expands scholarship into providing a snapshot into how we read, engage and discuss storytelling in the digital age.

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Zappavigna, M. (2016) 'Social media photography: construing subjectivity in Instagram images' in *Visual communication* ([\(PDF\) Social media photography: construing subjectivity in Instagram images \(researchgate.net\)](#)), date accessed site 23/9/23.

Zappavigna, M. and Zhao, S. (2019) 'Selfies and Recontextualization: Still Life Self-Imaging in Social Media' in Miles, M. and Welch, E. (eds) *Photography and its Publics* (London: Bloomsbury), pp. 207-227.

Zhao, S. and Zappavigna, M. (2018) 'The interplay of (semiotic) technologies and genre: the case of the selfie' in *Social Semiotics* ([\(PDF\) The interplay of \(semiotic\) technologies and genre: the case of the selfie \(researchgate.net\)](#)), date accessed site 23/9/23.

Zhao S., Zappavigna M. (2018). 'Beyond the self: Intersubjectivity and the social semiotic interpretation of the selfie' in *New Media & Society* ([Beyond the self: Intersubjectivity and the social semiotic interpretation of the selfie - Sumin Zhao, Michele Zappavigna, 2018 \(sagepub.com\)](#)), date accessed site 23/9/23.

# Appendix

# The Overstory

DATA PERIOD: 03042018 - 03042019



## KEY METRICS: Twitter

DATA PERIOD: 03042018 - 03042019

Reach

**750<sub>M</sub>**

Impressions

**4<sub>M</sub>**

Mentions

/ Daily

Average

**35<sub>M</sub>**

Users

**126**

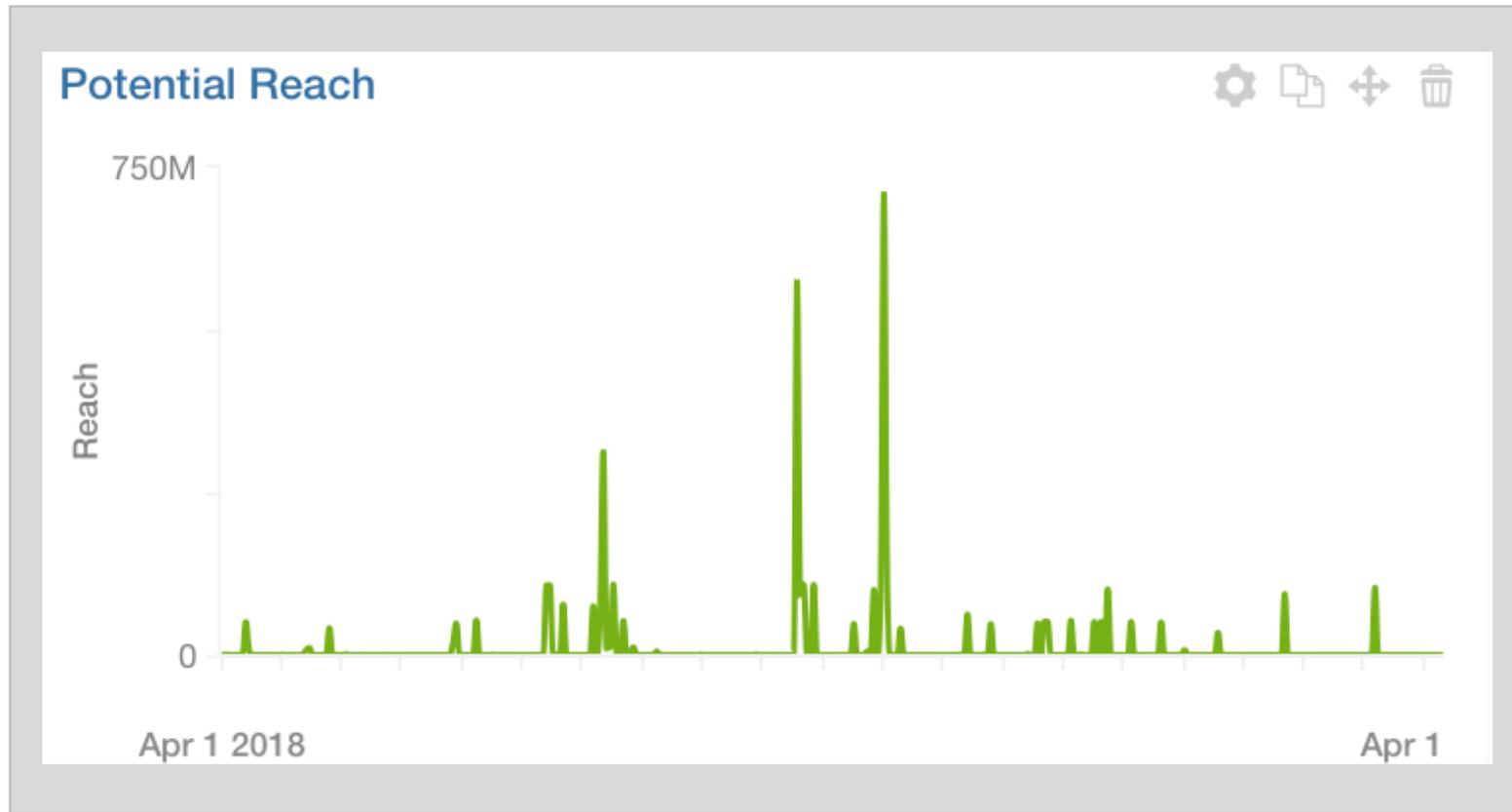
Mentions

**743**



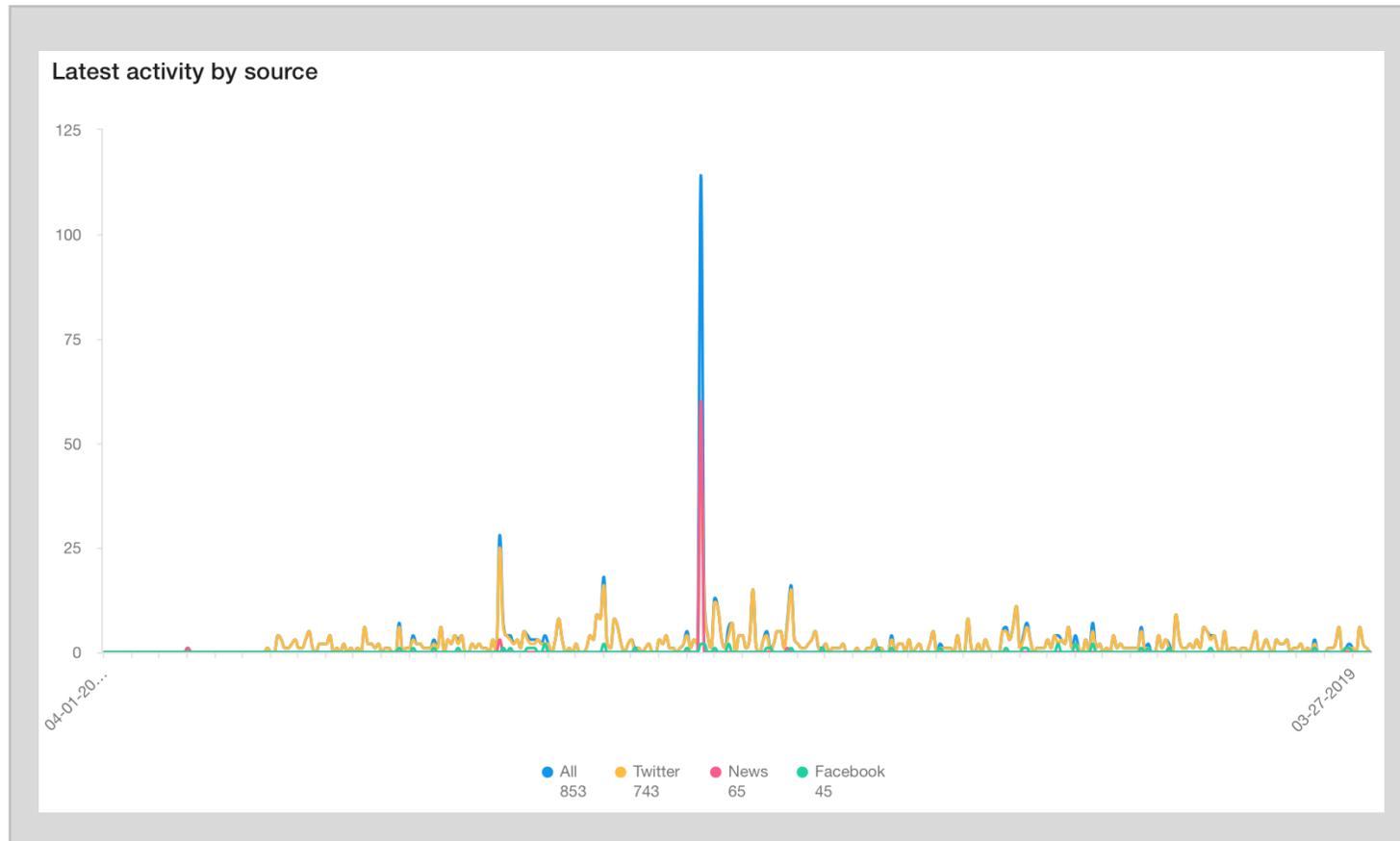
# Potential reach

DATA PERIOD: 03042018 - 03042019



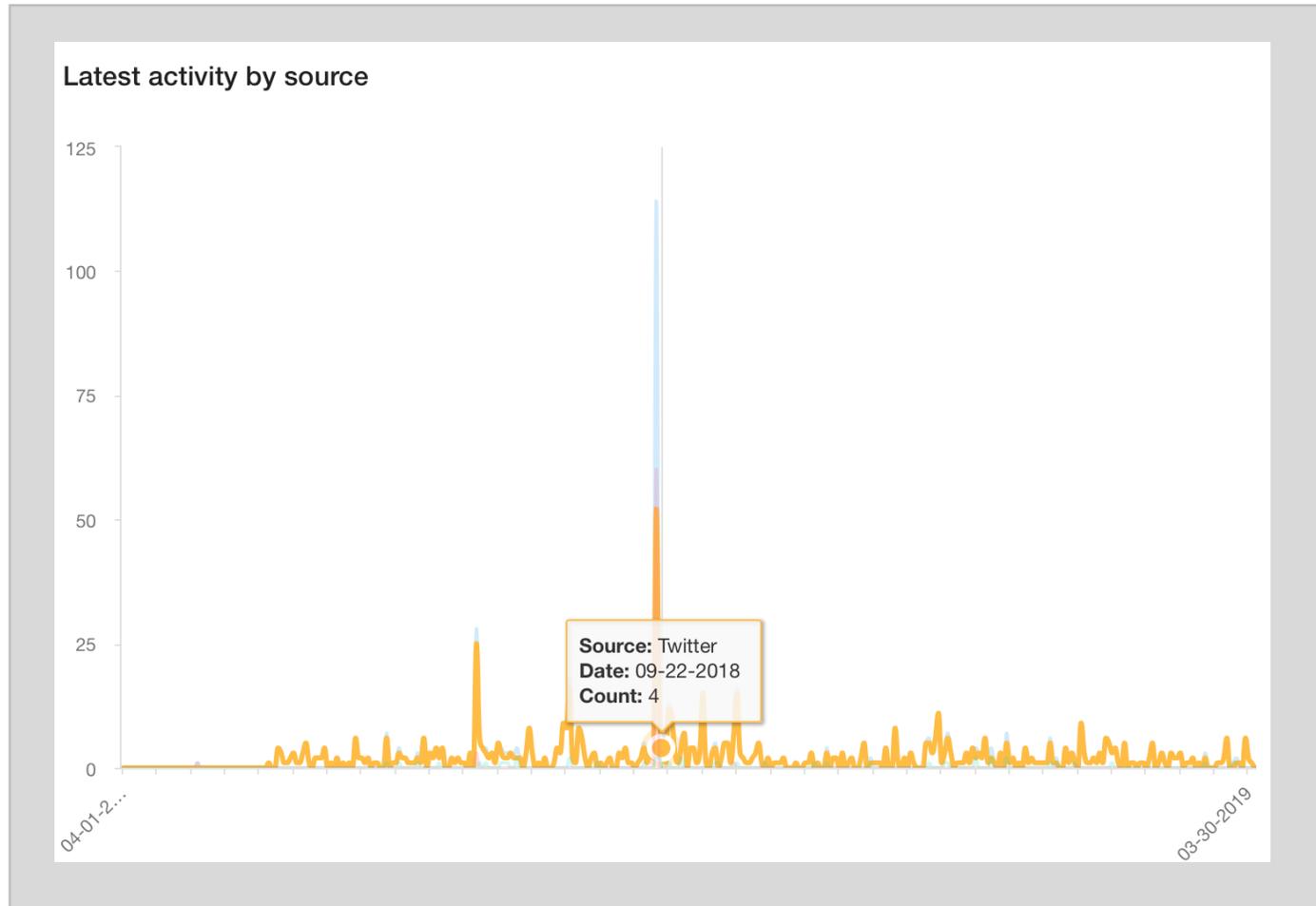
# Activity by source

DATA PERIOD: 03042018 - 03042019



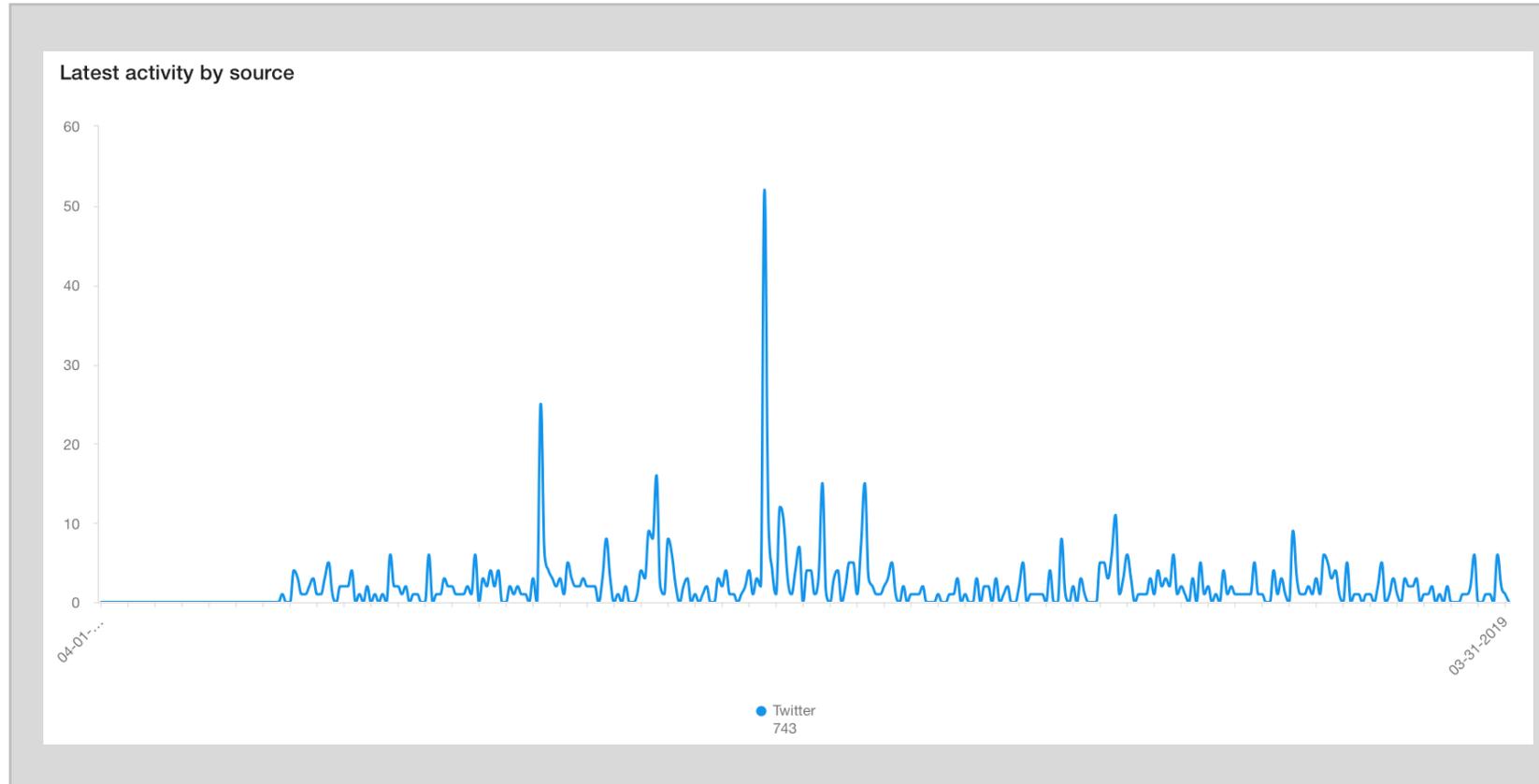
# Activity by source

DATA PERIOD: 03042018 - 03042019



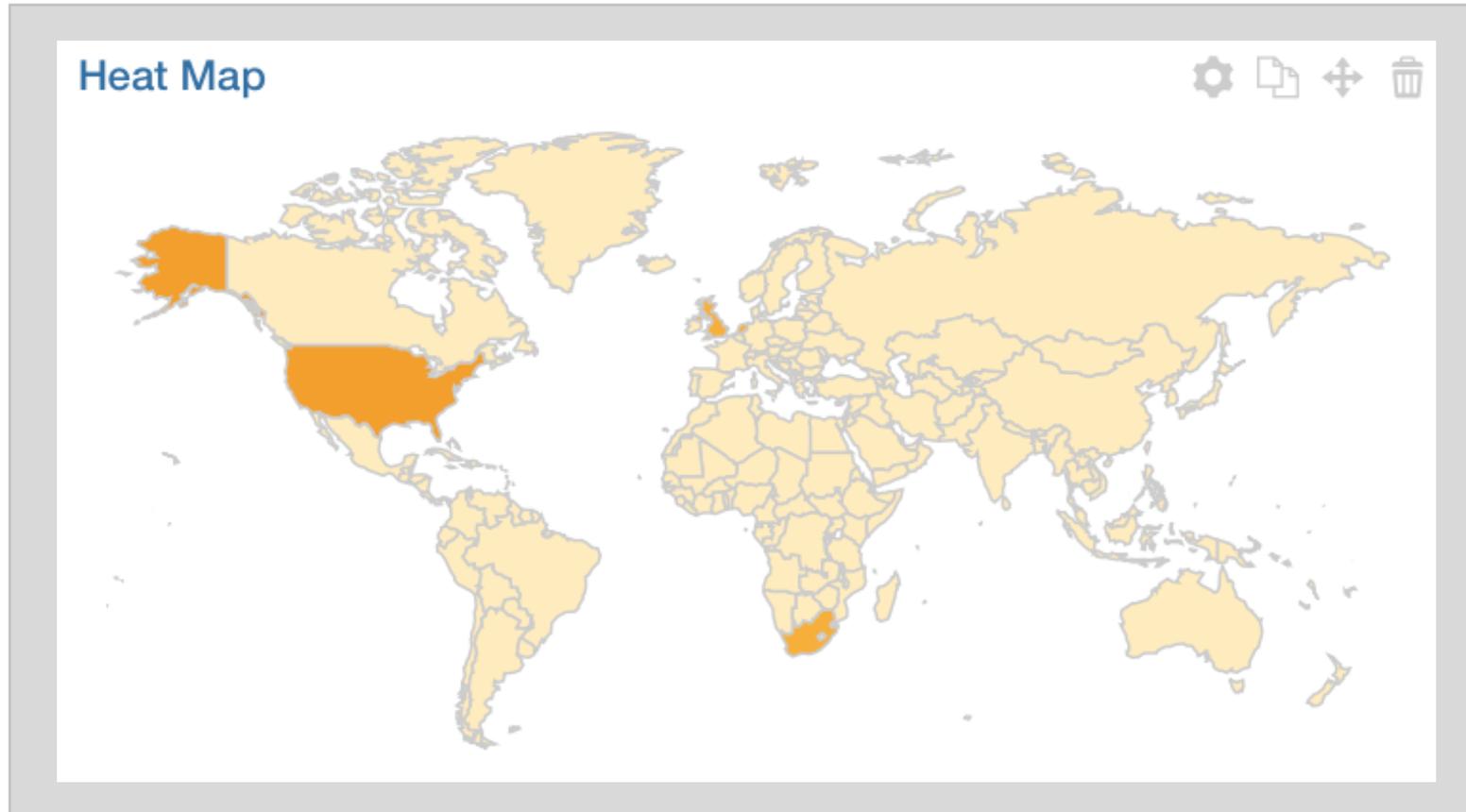
# Twitter mentions: 743

DATA PERIOD: 03042018 - 03042019



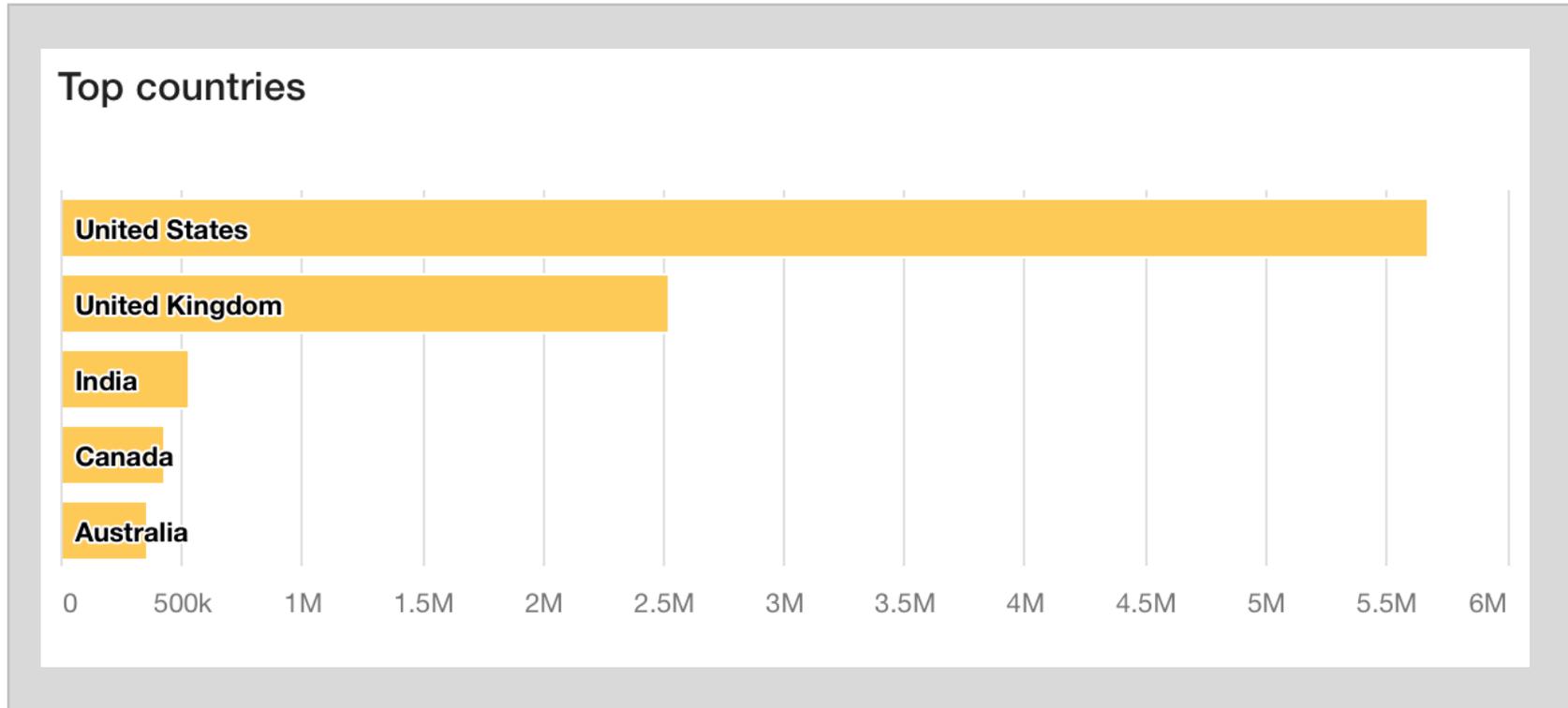
# Key locations

DATA PERIOD: 03042018 - 03042019



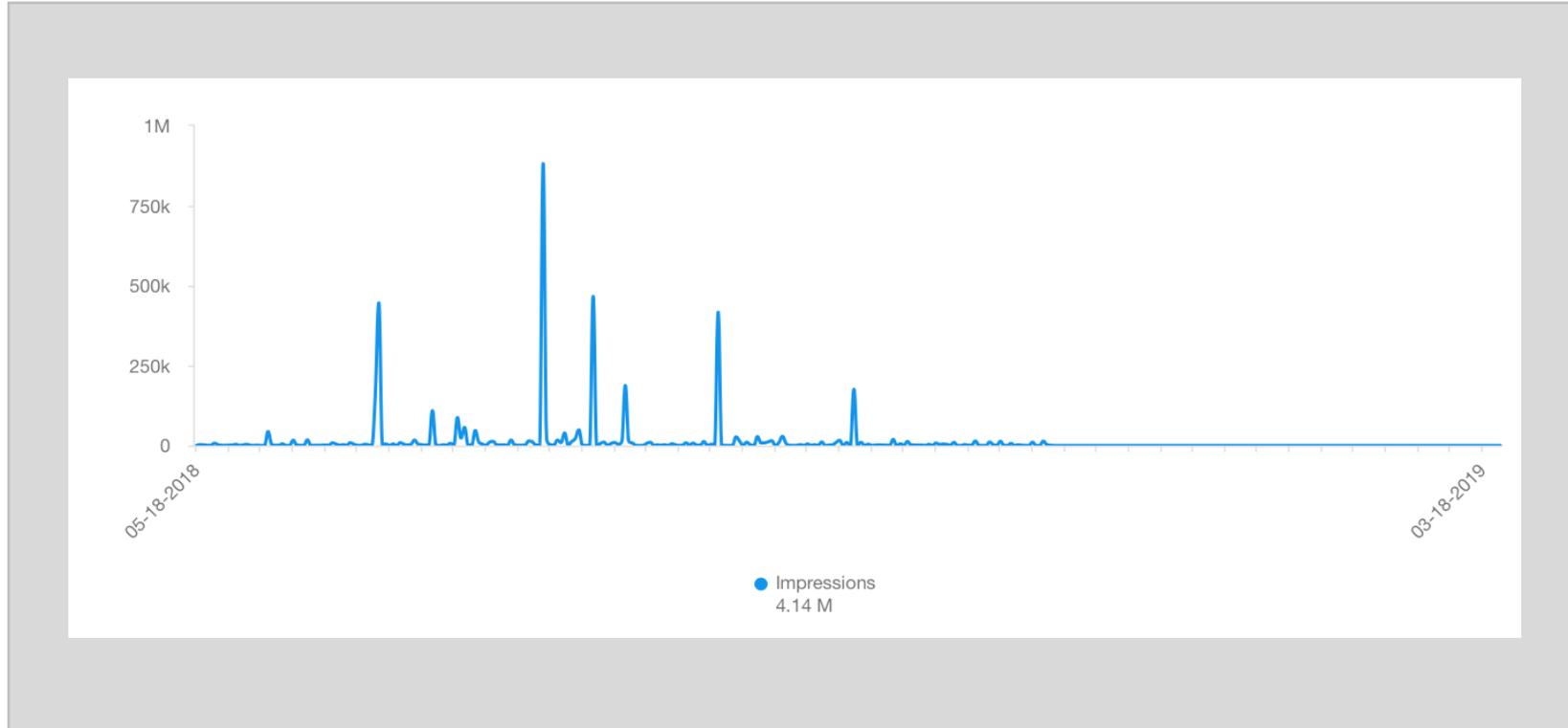
# Top countries

DATA PERIOD: 03042018 - 03042019



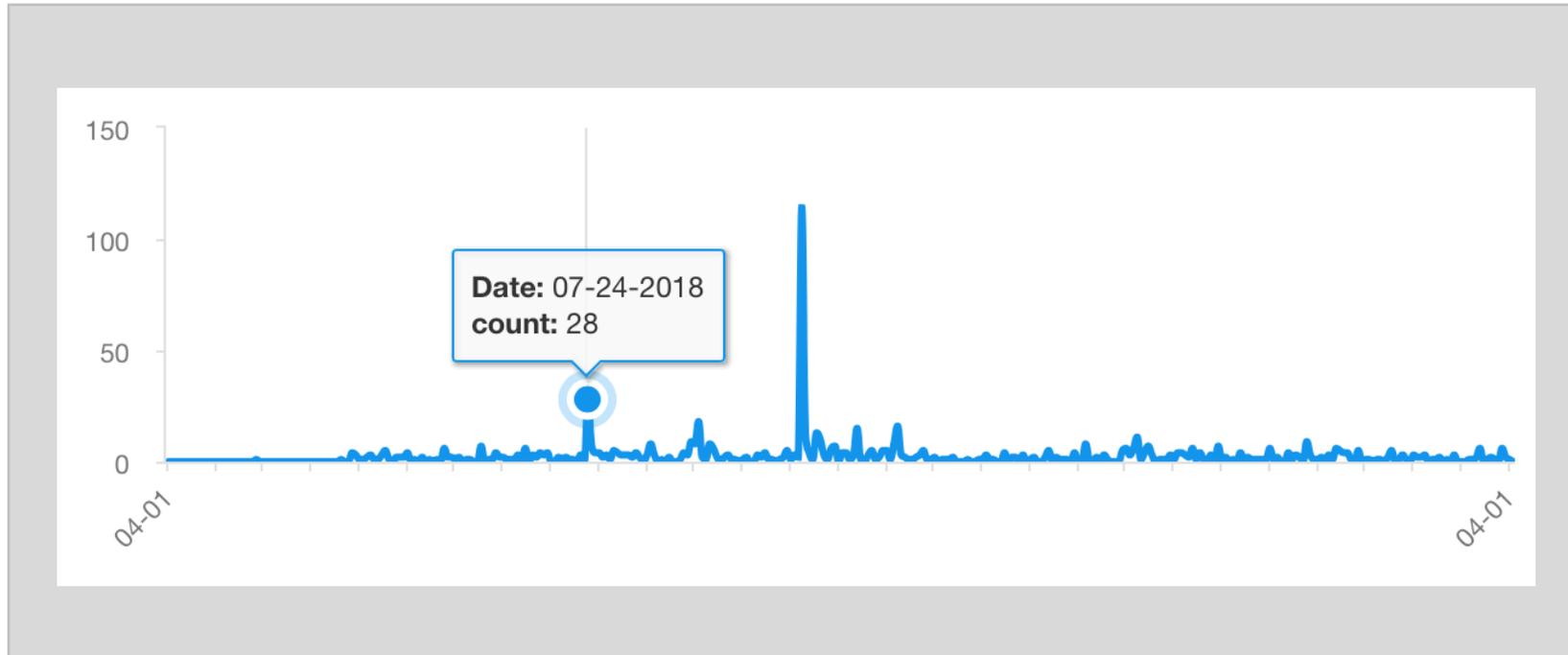
# Impressions

DATA PERIOD: 03042018 - 03042019



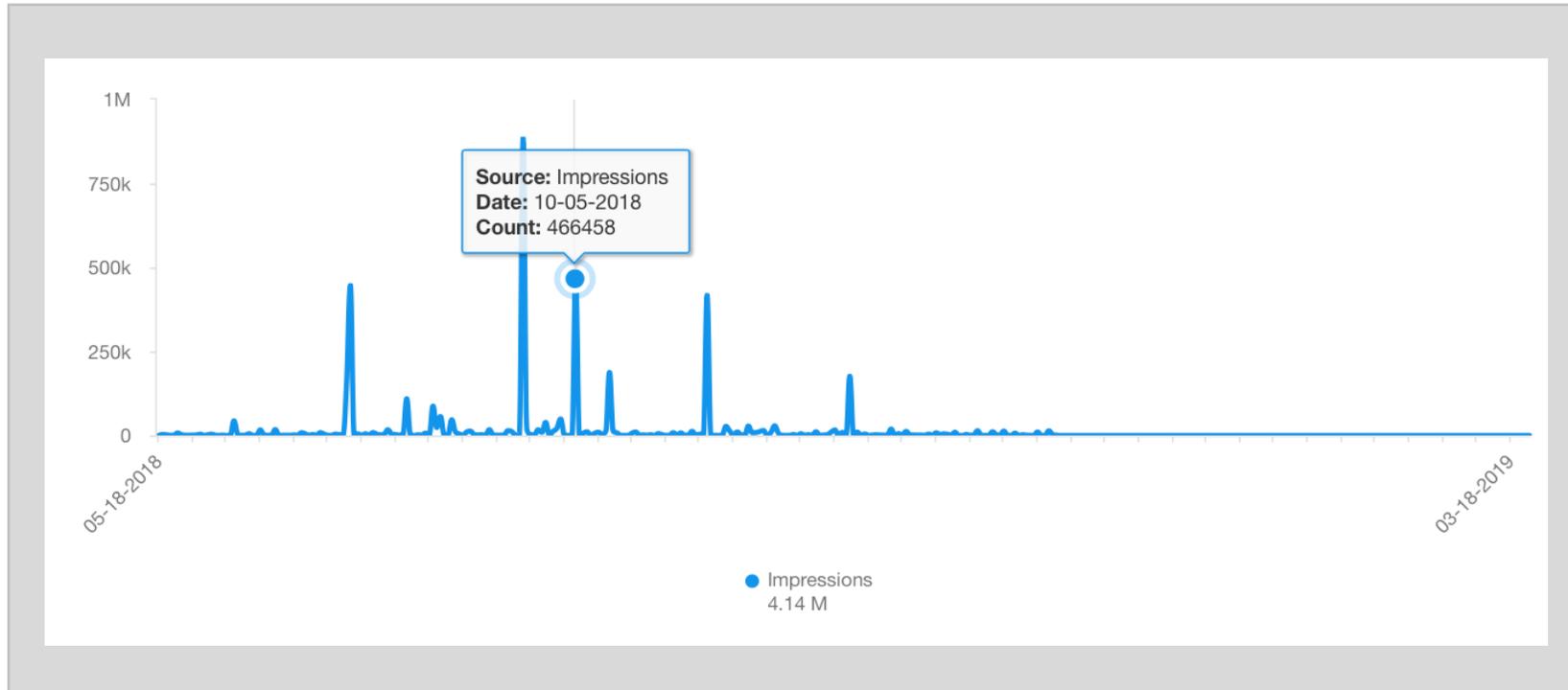
# Peak moments

DATA PERIOD: 03042018 - 03042019



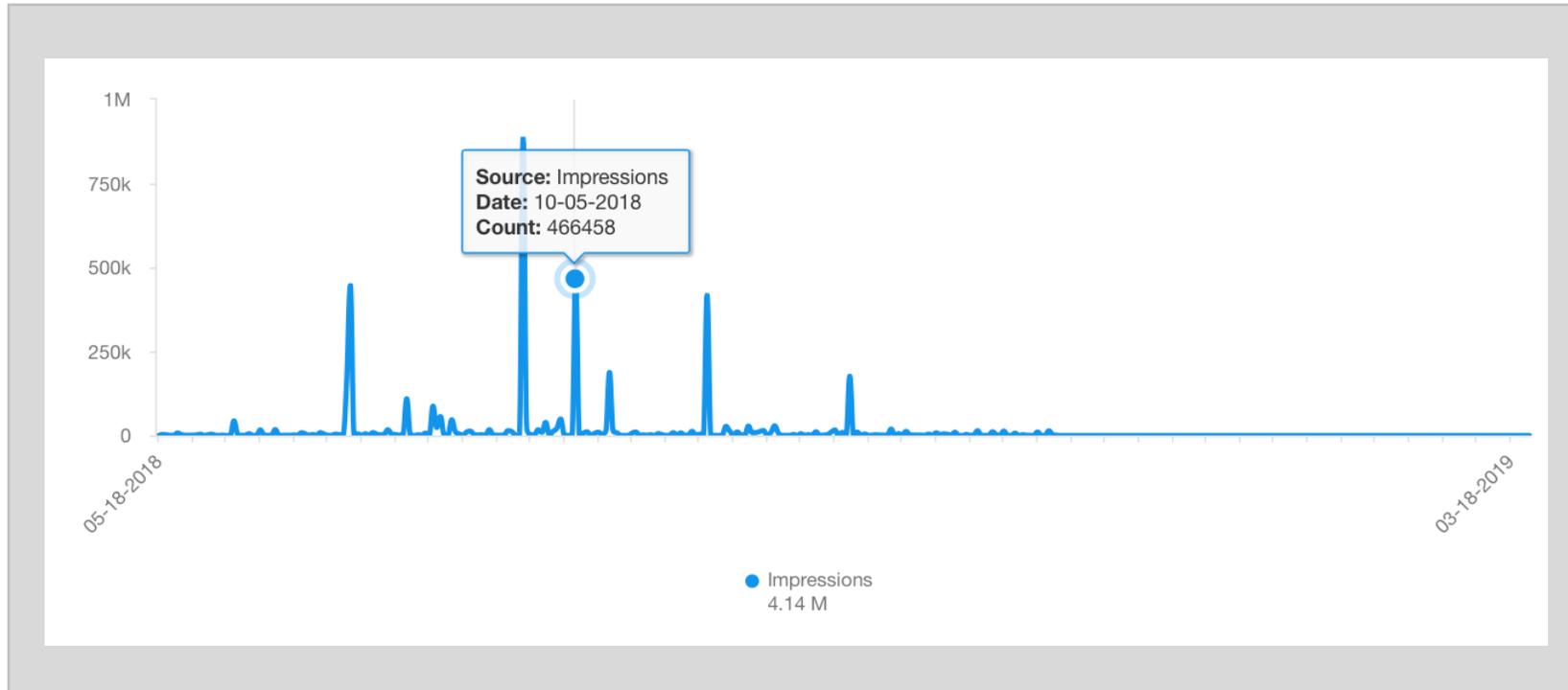
# Peak moments

DATA PERIOD: 03042018 - 03042019



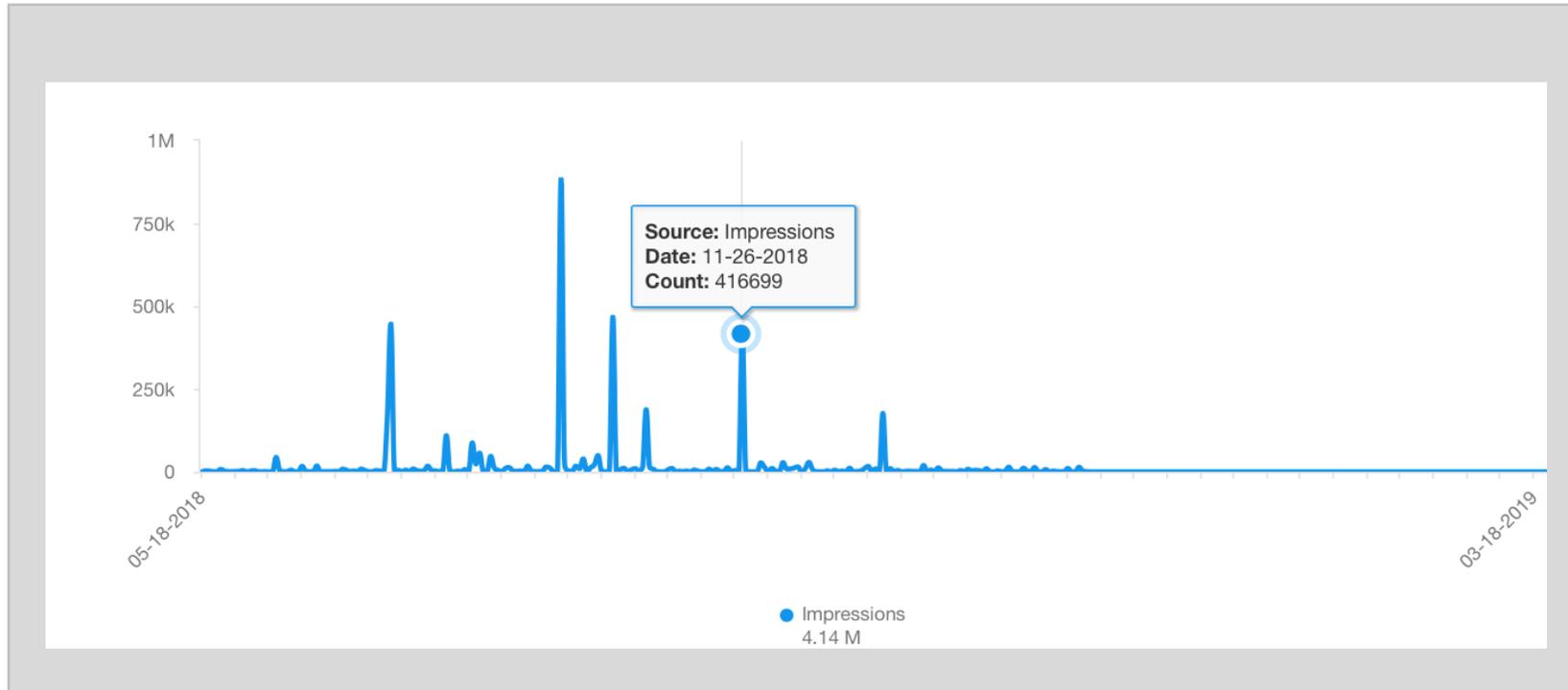
# Peak moments

DATA PERIOD: 03042018 - 03042019



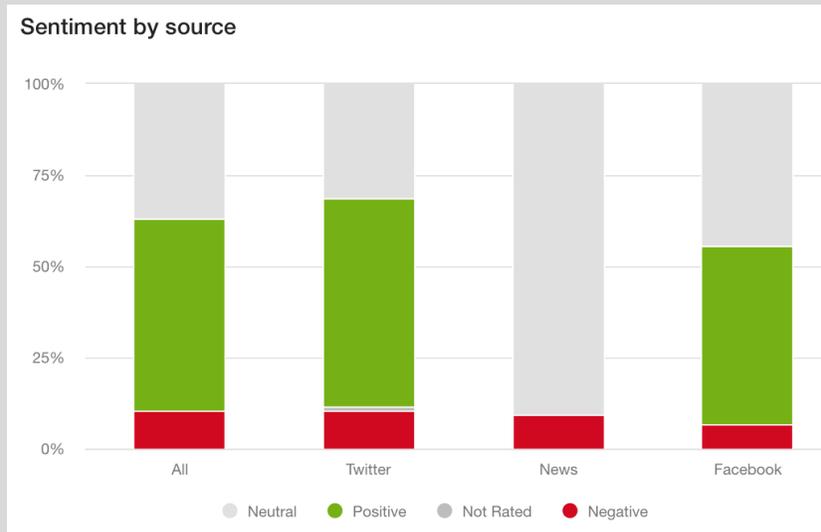
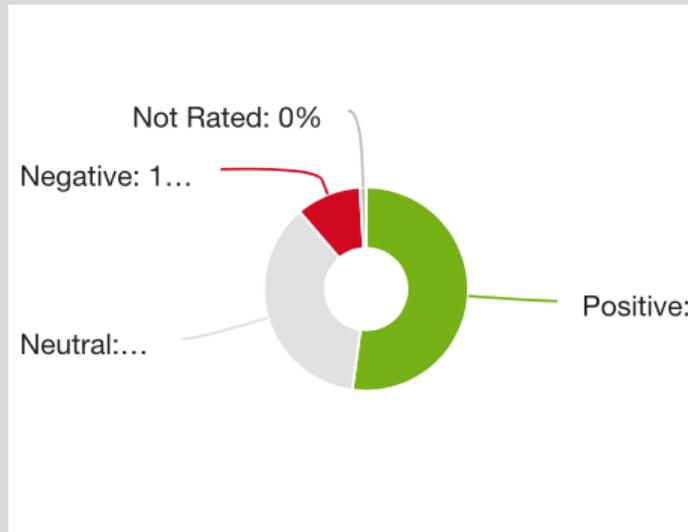
# Peak moments

DATA PERIOD: 03042018 - 03042019



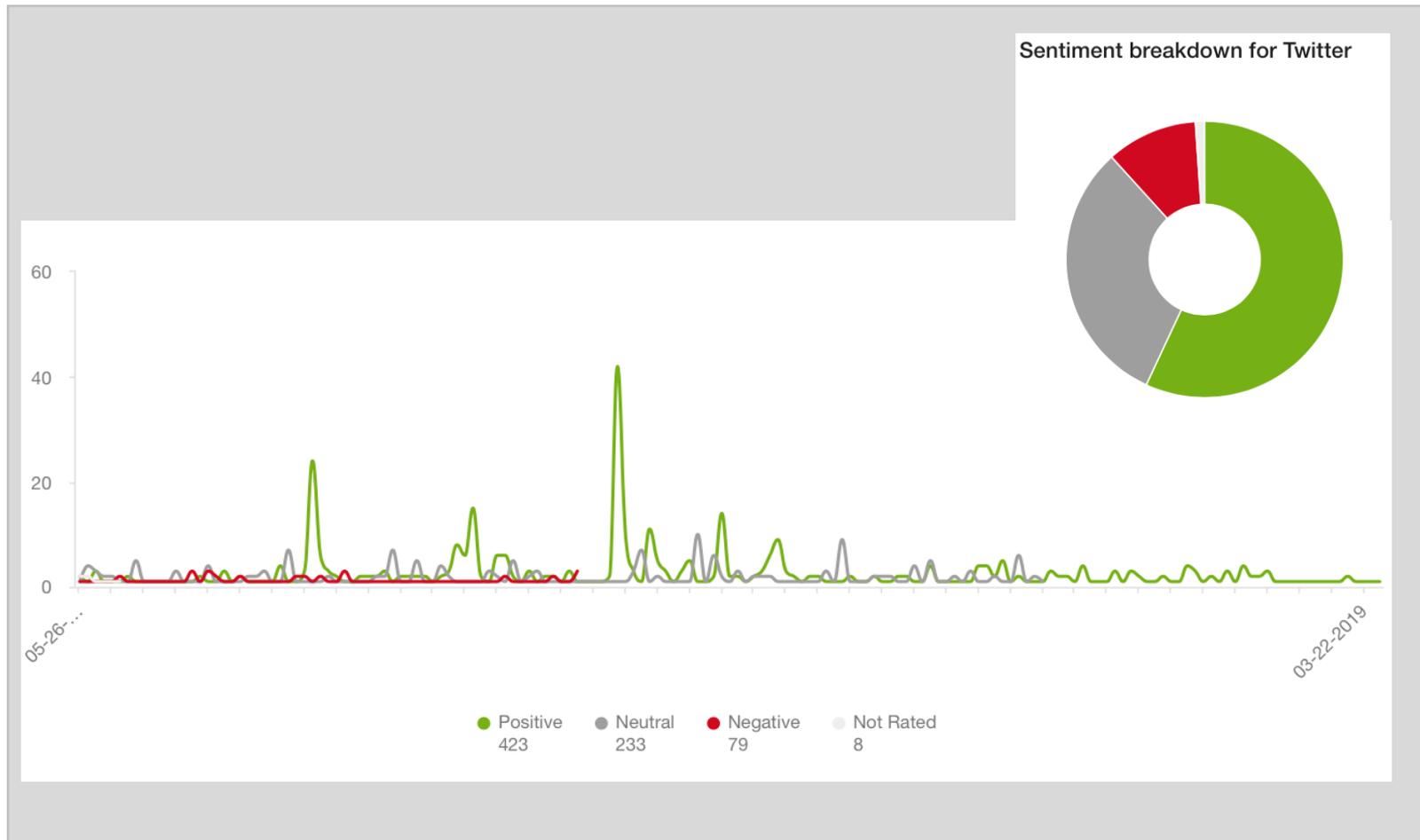
# Sentiment

DATA PERIOD: 03042018 - 03042019



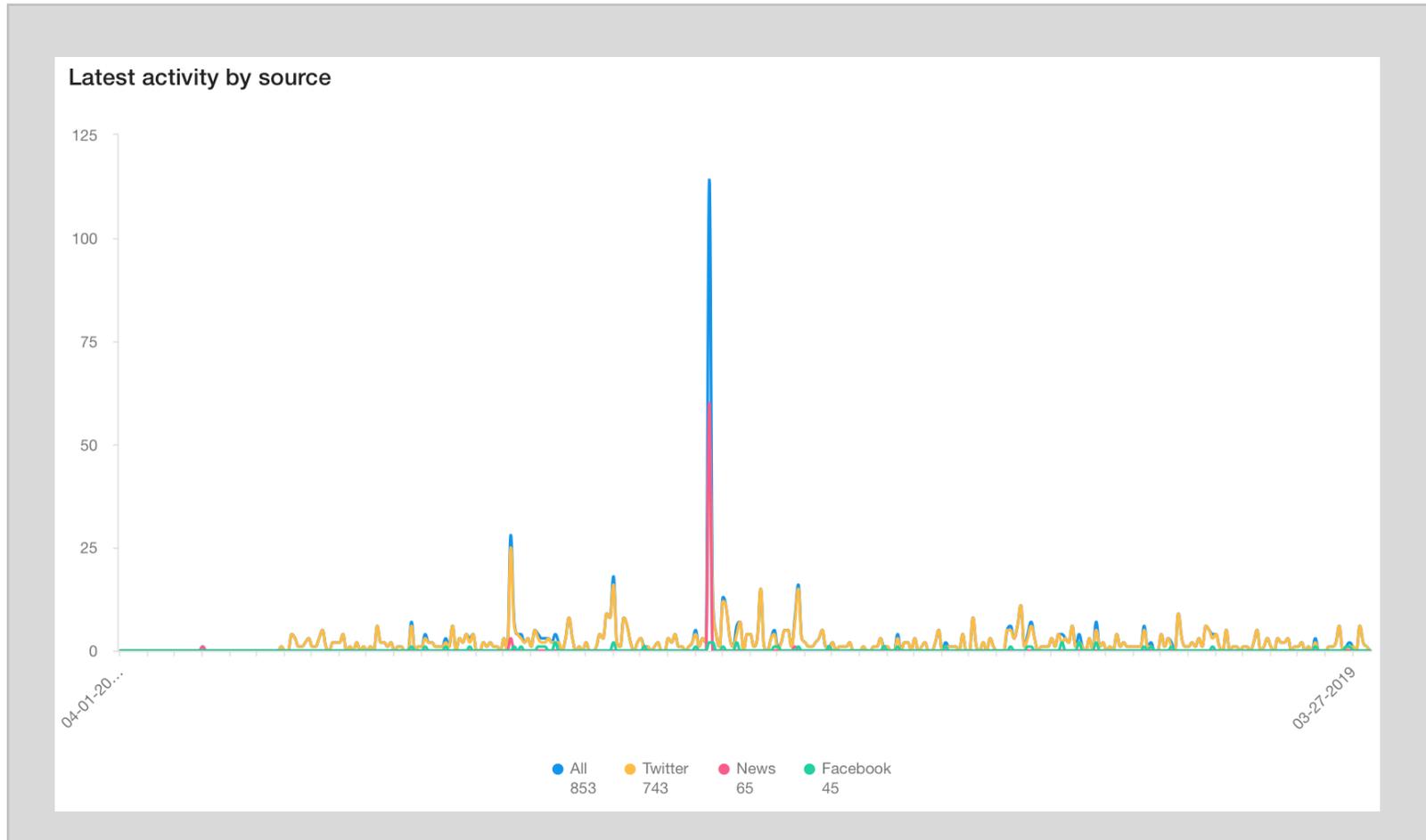
# Sentiment breakdown

DATA PERIOD: 03042018 - 03042019



# Activity by source

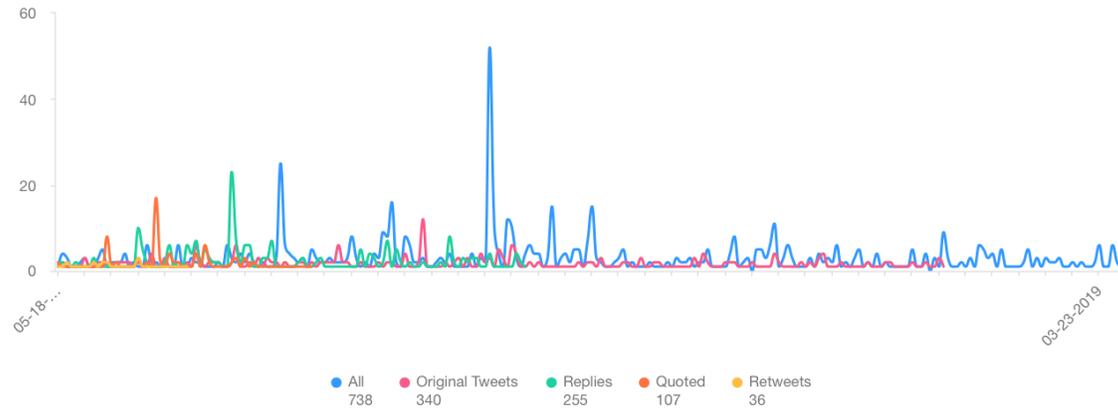
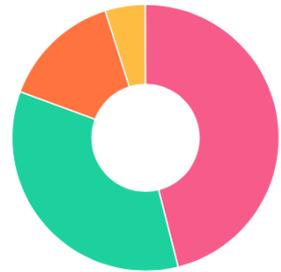
DATA PERIOD: 03042018 - 03042019



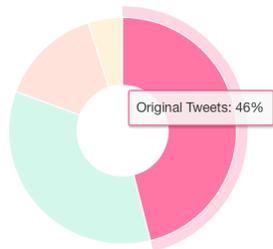
# Activity by source

DATA PERIOD: 03042018 - 03042019

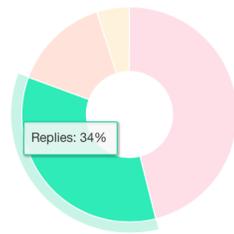
Tweet type breakdown



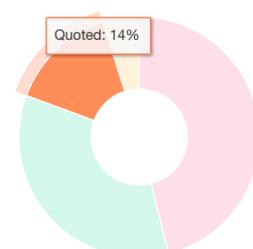
Tweet type breakdown



Tweet type breakdown



Tweet type breakdown



# Keywords

DATA PERIOD: 03042018 - 03042019

esi edugyan richard powers #theoverstory  
washington and big... clumsy airplane plu...  
edugyan's descripti... washington black  
sarah new blackdaisy johnson  
gretel#manbookerprize shortlist  
reviewspost books view 🎉🎉  
trees usa's serpent's tail  
overstory  
book #bibliophile everything walker's  
man booker shortlist instagram  
#bookstagram shortlist announcem...



# Top entities

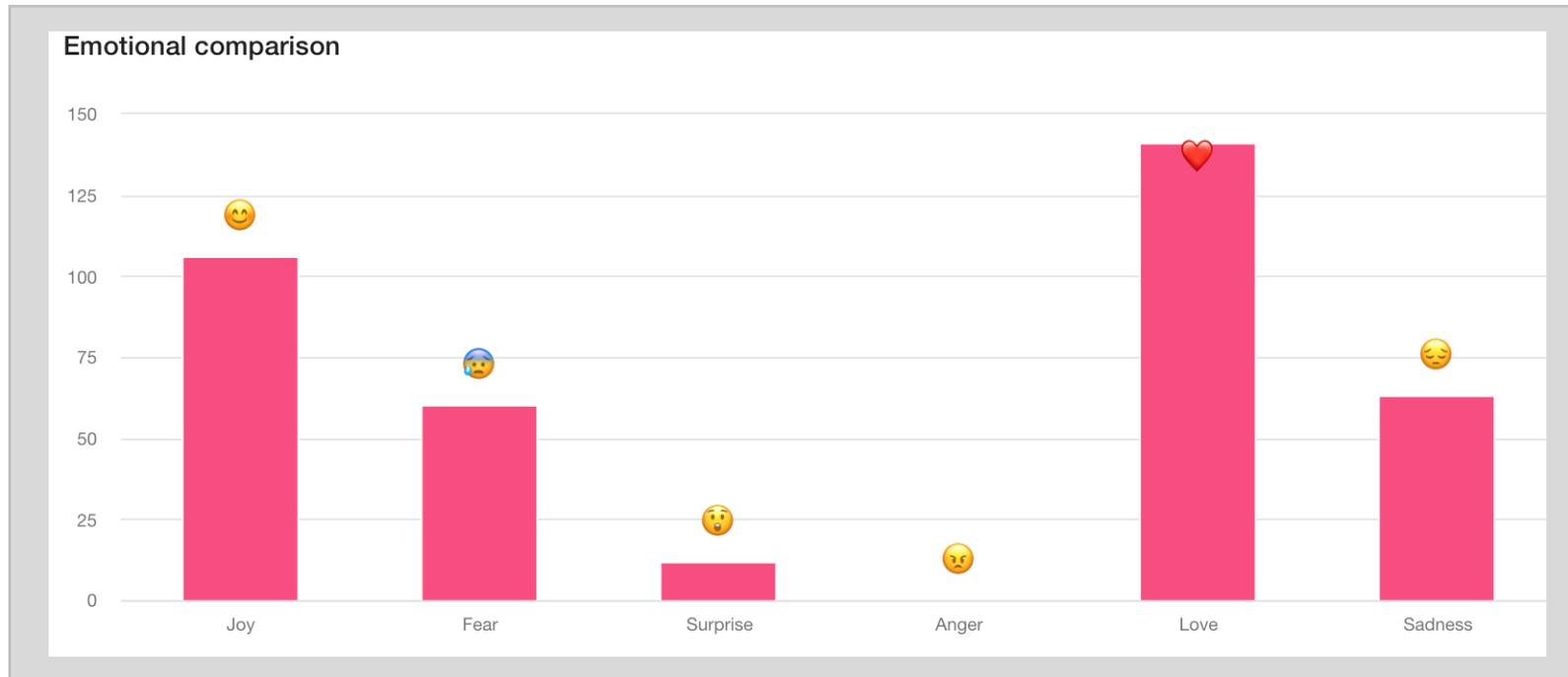
DATA PERIOD: 03042018 - 03042019

Hovig Saraphanian Heinemann (publishe...  
Picador (imprint) Jonathan Cape **EVERYTHING**  
In Our Mad Faber and Faber  
English language Daisy Johnson  
Big Kit Anna Burns  
**FURIOUS** Northern Ireland Esi Edugyan  
**Richard Powers**  
Overstory United States Mars Room  
Rachel Kushner  
Washington Black Robin Robertson  
Long take Furious City Flamethrowers  
Fen California Quiet Sea Milkman  
Hansel and Gretel Eureka Street (TV s...



# Emotional comparison

DATA PERIOD: 03042018 - 03042019



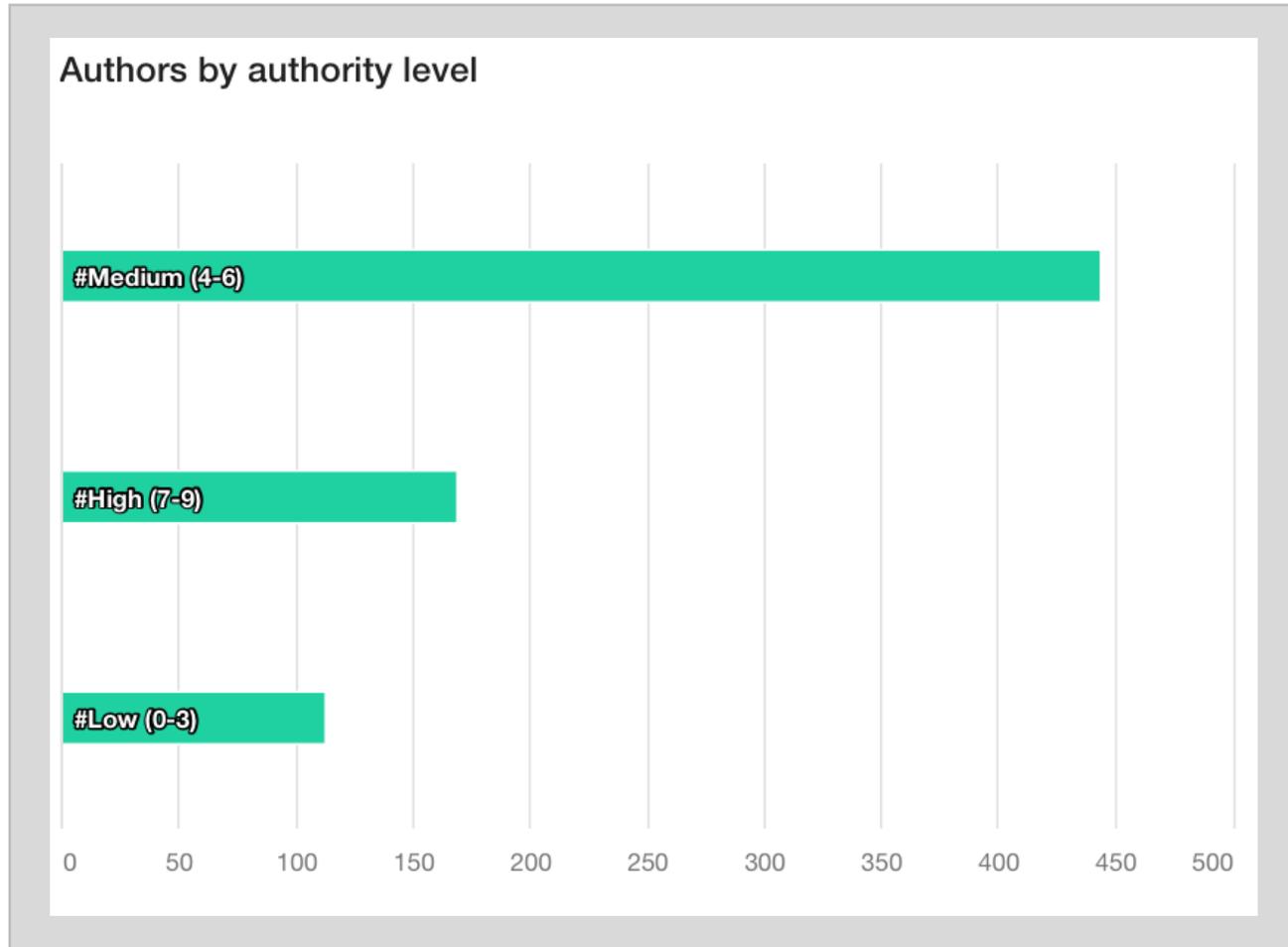






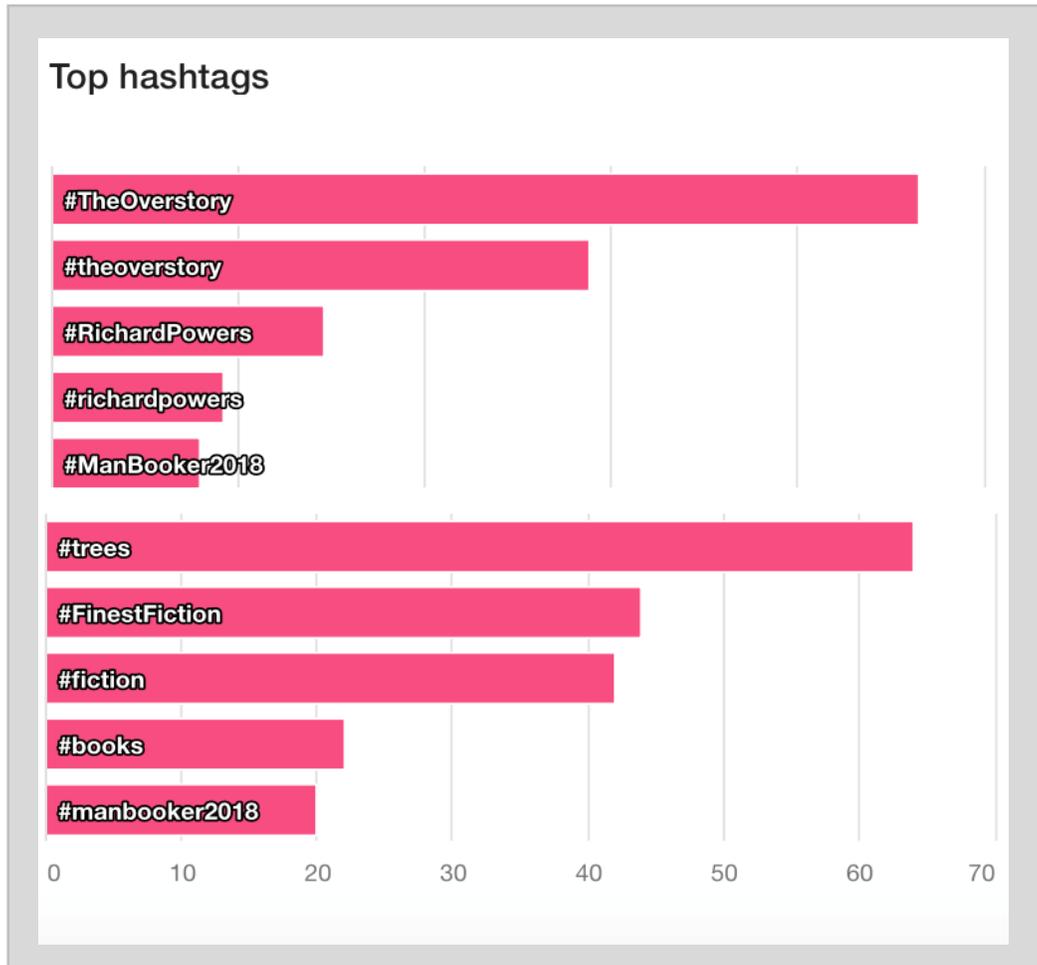
# Authors by authority

DATA PERIOD: 03042018 - 03042019



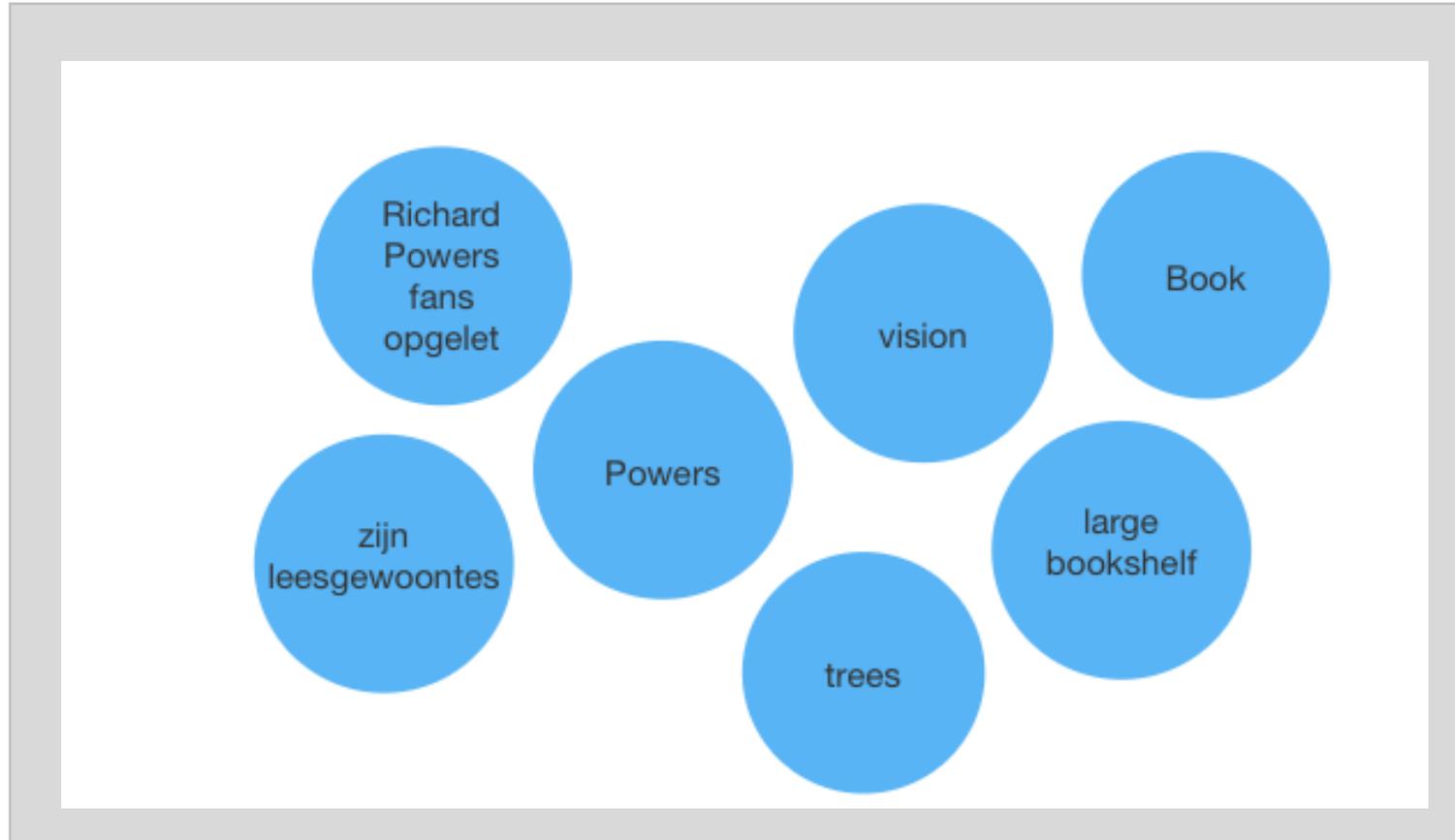
# Top hashtags

DATA PERIOD: 03042018 - 03042019



# Topic momentum

DATA PERIOD: 03042018 - 03042019



# Post-launch: 12-18mths

DATA PERIOD: 04042019 - 04102019



# Example Tweets

DATA PERIOD: 04042019 - 04102019

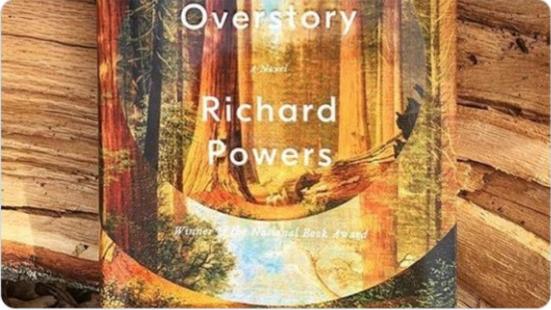


# The contemporary Bible

DATA PERIOD: 03042018 - 03042019

 **moby X@X** @thelittleidiot · Jun 11, 2018

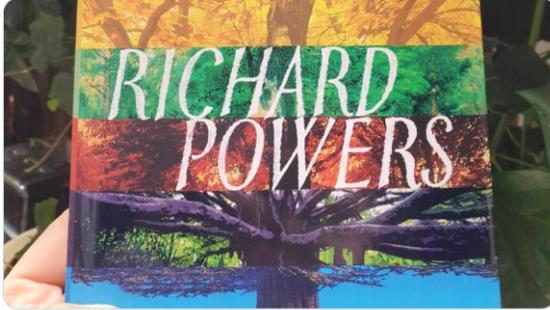
One of the most remarkable and wonderful books I've read in years, *The Overstory* by Richard Powers. It's honestly more like a holy text than a novel, as if John Muir and Thoreau had a baby in the 21st c. @w.w.norton #richardpowers



1 12 47

 **sarah goddard** @ladyGpod · Jul 7

This book. Just finished. Sitting amongst the old ivy and bay tree growing lustily in 'bad' soil in my London garden. It's a life/thought changer kind of book. Wow. Thanks #RichardPowers #PulitzerPrize



1 3

 **Chris Taylor** @FutureBoy · Jul 8

Replying to @NaomiAKlein

Literally just wrote this, in which I urge hotels to put *The Overstory* in all rooms instead of the Bible and am only half kidding. :)



The decade's most important novel is your summer must-read  
'The Overstory' is about the wisdom of trees, but it's also a perfect beach book for 2019.  
@mashable.com

2 14 62



Meltwater

# Relational / connected

DATA PERIOD: 03042018 - 03042019

 **Phil Brown** @philbrwn · Aug 19  
This novel I'm reading, '**The Overstory**', is quite a thing.  
[richardpowers.net/the-overstory/](http://richardpowers.net/the-overstory/)

telling anyone who'll listen. That's when Adam realizes: Humankind is deeply ill. The species won't last long. It was an aberrant experiment. Soon the world will be returned to the healthy intelligences, the collective ones. Colonies and hives.

 **Deborah Batterman** @DEBatterman · Apr 22  
#EarthDay 🌍 has me thinking about #trees, not to mention the #interconnectedness of all living things. 'Link enough trees together, and a forest grows aware.' From 'The Overstory,' an extraordinarily #novel by #RichardPowers [deborahbatterman.com/?p=3788](http://deborahbatterman.com/?p=3788) #MondayBlogs #spirit



   2 

 **Aspetuck Land Trust**  
Mar 26 · 11:32 AM

in the forest is the forest. //jsl  
#TheOverStory #RichardPowers  
#Inseparable #Connected  
#EverythingIsConnected #forestforthetrees  
#WeAreOne

1.39k Reach Positive 

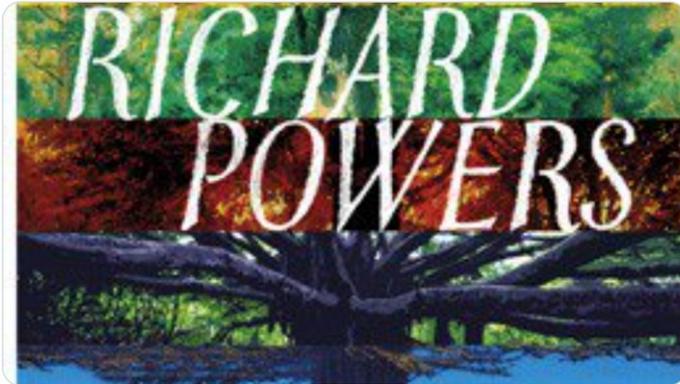


# Pulitzer prize

DATA PERIOD: 03042018 - 03042019



**Kendal Mountain Literature Festival** @KendalMtnLitFes · Apr 16  
One of our favourite books in the office. We are thrilled that [#TheOverstory](#) by [#RichardPowers](#) has won the Pulitzer for fiction. An evocative novel which unfolds in intertwining fables pursuing the relationship between humanity & the natural world. Everyone should read this!



2 5 27



**Alexander Davidson** @\_AlexanderJohn · Jul 18  
For July, our [#bookclub](#) read [#TheOverstory](#) by [#RichardPowers](#), winner of the [#PulitzerPrize](#). 🌲🌳🌿 This month's [#cookies](#) were pine trees, fruit trees, and leaves. ([#books](#) [#reading](#) [#amreading](#))



W. W. Norton & Company and The Pulitzer Prizes

1 1 3

Meltwater

# Man Booker Prize

DATA PERIOD: 03042018 - 03042019



Meltwater

# Places to read

DATA PERIOD: 03042018 - 03042019

**Ellie Bury** @elliebury · Aug 26, 2018

Join @AlexClark3 under a copse of oaks as #R4OpenBook examines the connection between the natural world and the written word 🌲🌳. #RichardPowers discusses his Booker nominated epic #TheOverstory, + @DublinSoil @jessicajlee & @M\_Z\_Harrison



1 7 15

**Adam Fielding** @TheAdamFielding · Jun 8

Currently reading 'A Game of Thrones' and 'The Overstory' - Excellent Literature and the @lastbookstorela is such a fantastic library to read at. Read for 4 hours straight - My new favourite place. #GameofThrones #RichardPowers



The Last Bookstore

3 19



Meltwater

# Earth Day

DATA PERIOD: 03042018 - 03042019

 **Arati Kumar-Rao**  @AratiKumarRao · Apr 23 

Resharing this, for [#EveryDaysEarthDay](#), and because I am reading *The Overstory* by [#RichardPowers](#). In my head i'm floating up boles and into memorable canopies seen on my travels :)

[#trees](#) [#earthday](#)  [#books](#) [#BookRecommendations](#)

This photo: [#ShotOnphone](#) in [#Kaziranga](#)



 2  8  71 



# Non-human characters

DATA PERIOD: 03042018 - 03042019



A screenshot of a Twitter thread with four tweets. The first tweet is from **kate wagner, america's sweetheart** (@mcmansionhell) on Aug 23, with the text "Longleaf pine" and 2 likes. The second tweet is a reply from **Matias Kaplan** (@matias\_kaplan) on Aug 23, with the text "I feel bad when I meet trees and don't know their names now" and 1 like. The third tweet is from **kate wagner, america's sweetheart** (@mcmansionhell) on Aug 23, with the text "download @inaturalist" and 1 like. The fourth tweet is from **Matias Kaplan** (@matias\_kaplan) on Aug 23, with the text "Gotta share my pothos photos with the world" and 1 like.

**kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
Longleaf pine

**Matias Kaplan** 🇺🇸 @matias\_kaplan · Aug 23  
Replying to @mcmansionhell  
I feel bad when I meet trees and don't know their names now

**kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
download @inaturalist

**Matias Kaplan** 🇺🇸 @matias\_kaplan · Aug 23  
Gotta share my pothos photos with the world



# Reengagement with nature

DATA PERIOD: 03042018 - 03042019



**Kelsye Nelson** @Kelsye · Aug 17

I keep thinking about this book I just read. **The Overstory** by Richard Powers. So unusual. The interweaving structure reminds me of the Godfather, but this has very different subject matter. 😊 Makes me want to quit everything and become an arborist. [amzn.to/2z8y1Gt](https://amzn.to/2z8y1Gt) ❤️ 🌲



1



9



**anthropo-obscene** @AnthropoObscene · Aug 22

Replying to @skylarprimm and @ElyseEA

Well said! I also can't quite articulate why this book touched me like very few others. I had feelings I get from Vonnegut and Tolstoy about the human characters, and then a whole lot more from the trees in the book. [#TheOverstory](#)



1



1



1



# Reengagement with nature

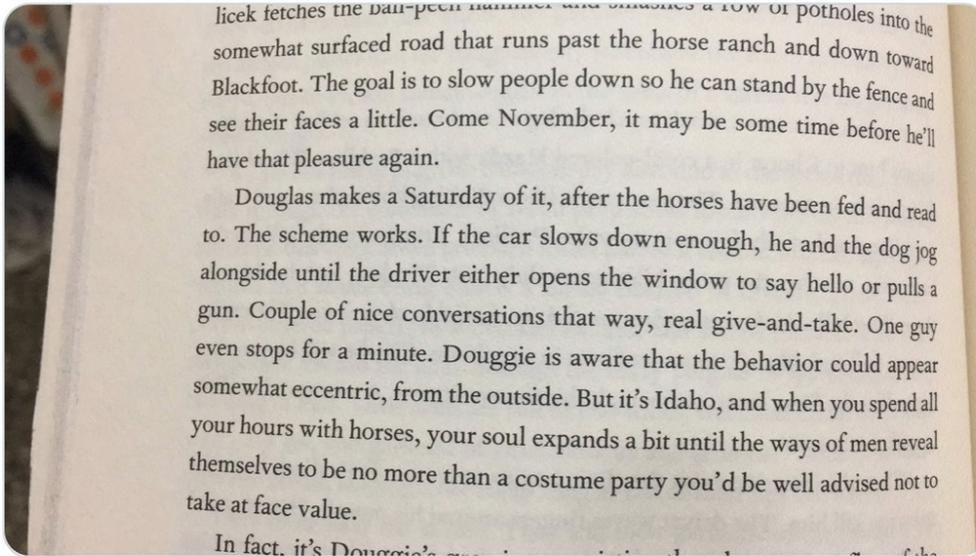
DATA PERIOD: 03042018 - 03042019



**Aparna Ananth** @tweetazoid · Aug 25

Replying to @haymarketbooks

**The Overstory** by Richard Powers, about horses and farms and ficus trees, as I sit in a concrete jungle and pine for open, green pastures.



# Postmodern challenge

DATA PERIOD: 03042018 - 03042019



**Maria** @marialavis · Aug 20

that is the human connection to "Mother Jungle"—reminding me of my recent read, **The Overstory** by Richardrd Powers.

I've read reviews that complain that the pacing is slow, but for me the drawn out pace was a feature, adding to the creeping suspense, that helps immerse you into



# Multispecies flourishing

DATA PERIOD: 03042018 - 03042019



**David Moses** @david\_moses · Aug 20

Richard Powers - **The Overstory**

[#reading](#)

She takes his shaking hand in the dark. It feels good, like a root must feel, when it finds, after centuries, another root to pleach to underground. There are a hundred thousand species of love, separately invented, each more ingenious than the last, and every one of them keeps making things.



1



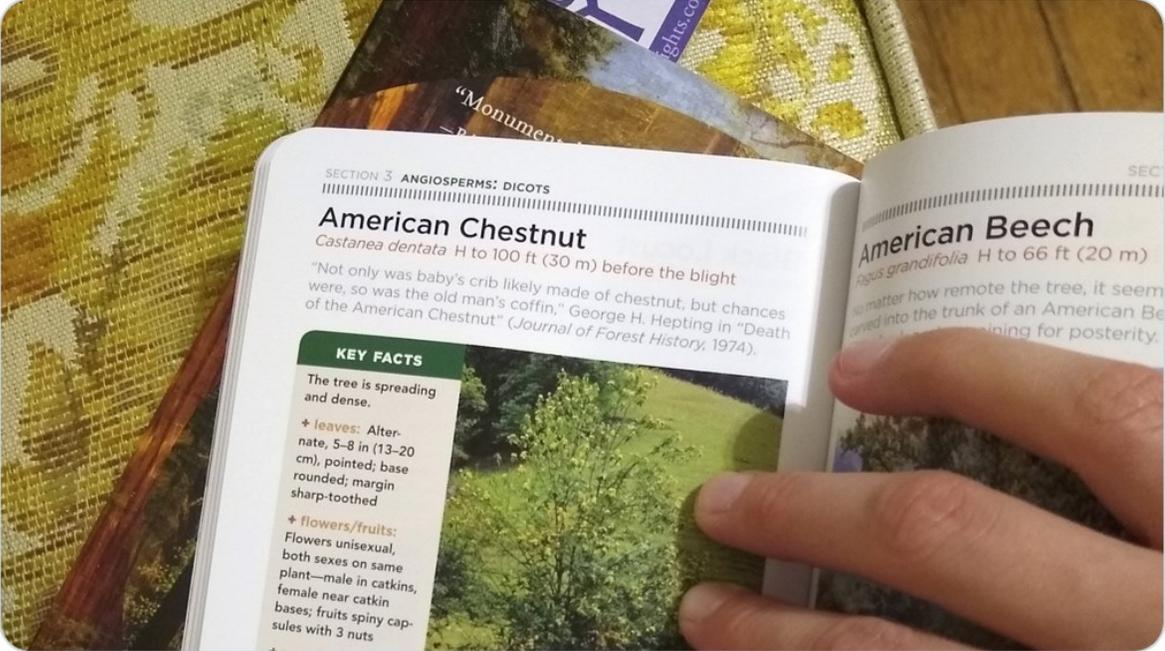
# Reengagement with nature

DATA PERIOD: 03042018 - 03042019



**kendal** @sitsityou · Aug 19

been reading **the overstory** by richard powers and instantly became obsessed with learning more about trees



# Unwilding

DATA PERIOD: 03042018 - 03042019



# Reader as participant

DATA PERIOD: 03042018 - 03042019



# Amazon Burning

DATA PERIOD: 03042018 - 03042019

- 

**kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
Replying to @mcmansionhell  
How is Richard Powers taking the news

3   14
- 

**kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
Richard Powers write something about the Amazon please

2   1   12
- 

**kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
Richard Powers help me grieve I'm too scared to do it alone

13
- 

**BSL stan account** @gumball\_eyes · Aug 23  
Replying to @mcmansionhell  
This book wounded me and it is now my personal mission to get every botanist I know to read it



# Inspiring action

DATA PERIOD: 03042018 - 03042019

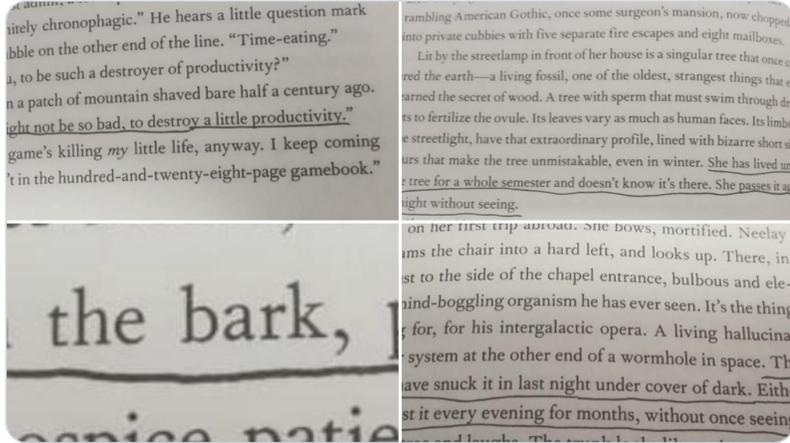


**Anna Veriani** @AnnaVeriani · Aug 24

BOOKS ABOUT TREES

There has never been a better time to read Richard Powers's **THE OVERSTORY**: Spanning hundreds of years, it's about diverse Americans who end up dedicating themselves to trees.

This book changed my life. It's the reason I'm pursuing a Wildlife Sciences degree.



# Quotes

DATA PERIOD: 03042018 - 03042019

 **Claire Barthelemy**   
@cbtly

This is so beautiful, and quite topical. From "The Overstory," by Richard Powers, a great find at [@borderlands\\_sf](#).  
[#AmazonFires](#)

454 • RICHARD POWERS

chimpanzees have consciousness, let alone dogs or dolphins. Only man, you see: only man could know enough to *want* things. But believe me: trees want something from us, just as we've always wanted things from them. This isn't mystical. The 'environment' is alive—a fluid, changing web of purposeful lives dependent on each other. Love and war can't be teased apart. Flowers shape bees as much as bees shape flowers. Berries may compete to be eaten more than animals compete for the berries. A thorn acacia makes sugary protein treats to feed and enslave the ants who guard it. Fruit-bearing plants trick us into distributing their seeds, and ripening fruit led to color vision. In teaching us how to find their bait, trees taught us to see that the sky is blue. Our brains evolved to solve the forest. We've shaped and been shaped by forests for longer than we've been *Homo sapiens*.

5:10 PM · Aug 25, 2019 · [Twitter Web App](#)

 **Eleanor Franzen** @EleanorFranzen · Mar 29, 2018

Richard Powers, as I may have said before, is a stunningly skilled writer with an enormous brain, and he breaks my heart on the reg. Cannot WAIT to recommend [#TheOverstory](#) to absolutely everyone in April.  
[@WmHeinemann](#)

when it finds, after centuries, another root to pleach to underground. There are a hundred thousand species of love, separately invented, each more ingenious than the last, and every one of them keeps making things.

2 2 11



# Non-human protagonist

DATA PERIOD: 03042018 - 03042019



**Fabio Deotto** @FazDeotto · Apr 13, 2018

Richard Powers did it again -> The Heroes of This Novel Are Centuries Old and 300 Feet Tall [#TheOverstory nyti.ms/2uW6U1X](https://www.nytimes.com/2018/04/13/books/review/richard-powers-the-overstory.html)



**Fiona MacDonald : Feral Practice** @FeralPractice · Jun 18, 2018

Yes yes yes. Also today read a review of [#RichardPowers](#) new novel which has trees as (some of) its protagonists. I am *\*very excited\** about this.



**danceforplants** @danceforplants · Jun 18, 2018

CALL FOR PAPERS

join us for the *\*multispecies storytelling\** conference (+6weeks exhibition) from January 2019 in Sweden curated by Laboratory for Aesthetics and Ecology (and Love)! 🍷❄️🔥❄️

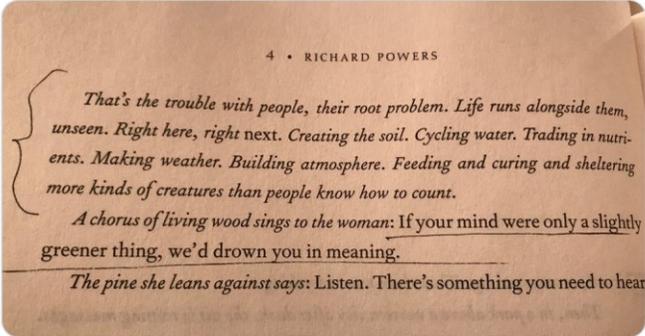
[facebook.com/danceforplants...](https://facebook.com/danceforplants)



# Quotes

DATA PERIOD: 03042018 - 03042019

 **Dr. Genevieve Guenther** @DoctorVive · May 7, 2018  
The beginning of Richard Powers' **\*The Overstory\***... ❤️



4 • RICHARD POWERS

*That's the trouble with people, their root problem. Life runs alongside them, unseen. Right here, right next. Creating the soil. Cycling water. Trading in nutrients. Making weather. Building atmosphere. Feeding and curing and sheltering more kinds of creatures than people know how to count.*

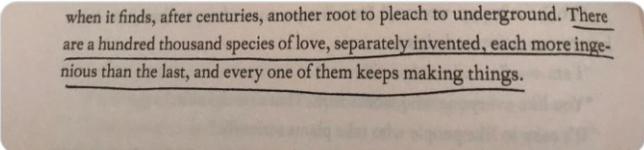
*A chorus of living wood sings to the woman: If your mind were only a slightly greener thing, we'd drown you in meaning.*

*The pine she leans against says: Listen. There's something you need to hear*

1 14 42

 **Eleanor Franzen** @EleanorFranzen · Mar 29, 2018

Richard Powers, as I may have said before, is a stunningly skilled writer with an enormous brain, and he breaks my heart on the reg. Cannot WAIT to recommend **#TheOverstory** to absolutely everyone in April. @WmHeinemann



*when it finds, after centuries, another root to pleach to underground. There are a hundred thousand species of love, separately invented, each more ingenious than the last, and every one of them keeps making things.*

2 2 11



# Resistance / subversion

DATA PERIOD: 03042018 - 03042019

 **Ann Hulbert** @AnnHulbert1 · May 12, 2018

Can a good story all about trees change a person's mind about climate change? Don't miss @NathanielRich on Richard Powers's **The Overstory** in @TheAtlantic



**The Novel That Asks, 'What Went Wrong With Mankind?'**  
Richard Powers's climate-themed epic, 'The Overstory,' is optimistic for the planet, and pessimistic for the fate of humanity.  
[theatlantic.com](http://theatlantic.com)

3 replies 9 retweets 38 likes

 **Ron Charles** @RonCharles · Apr 15

Richard Powers on his Pulitzer Prize-winning novel "**The Overstory**": "Some of the appetite for this book has been the result of people who need to think some other way about a world that we're running through very quickly."



**'The Overstory'** by Richard Powers wins Pulitzer Prize for fiction  
The epic environmental novel sounds the alarm about the health of the world's forests.  
[washingtonpost.com](http://washingtonpost.com)

2 replies 24 retweets 57 likes



# Amazon Burning

DATA PERIOD: 03042018 - 03042019

**Gemma Chilton** @gemchilton1 · Feb 5

Terrifying, powerful words from Richard Flanagan. Between reading this and about to finish **The Overstory** by Richard Powers, I don't know if I should build a bunker, chain myself to a tree or go to bed and cry.



Tasmania is burning. The climate disaster future has arrived while tho...  
Scott Morrison is trying to scare people about economic policy but seems blithely unaware people are already scared – about climate ...  
[theguardian.com](https://theguardian.com)

2 12 17

**Fiona O'S** @FionaOSullivan3 · Aug 22

Read [#theoverstory](#), based on the 30yr old fight to save giant redwoods from logging-so relevant when reading about our current day disregard for the [#AmazonRainforest](#)...heart breaking  
We should be paying Brazilians to preserve it, not feed us steak



The Amazon Rainforest Has Been on Fire for Three Weeks. Here's Wh...  
"Indigenous people of the Amazon have been sounding the alarm about risks to the rainforest for years, and resisting the destruction, ...  
[amazonwatch.org](https://amazonwatch.org)

7

**Michael Metivier** @grouse\_hollow · Aug 26

Came back from a week in the Rangeley Lakes region of Maine with no internet and where I read half of **The Overstory** and now I hear Trump wants to nuke hurricanes and the Amazon is burning what the fuck here's a wood frog I saw today idk



9



**michele rizza** @michrizza · 4h

**The Overstory...** pg 492. I can NOT read anymore. I don't want it to be over. I am terrified to know the ending. The AMAZON is burning. I am officially paralyzed by FREEZE. No fight. No flight. Freeze frame.



Meltwater

# Deep time

DATA PERIOD: 03042018 - 03042019

 **Jedediah Purdy** @JedediahSPurdy · Dec 13, 2018

"Time is one spreading ring wrapped around another, outward and outward until the thinnest skin of \*Now\* depends for its being on the enormous mass of everything that has already died." ~Richard Powers, **The Overstory**



4 21 64

 **Alison Willmore** @alisonwillmore · Apr 29

For our climate change series, I wrote about **FIRST REFORMED** and **THE OVERSTORY** and the ecoterrorist as antihero



Climate Change Fiction Is Rethinking The Ecoterrorist  
We don't need to be on board with the extreme actions of characters in First Reformed and The Overstory to feel some empathy for the ...  
[buzzfeednews.com](https://www.buzzfeednews.com)

1 9 36



Meltwater

# Pulitzer Prize

DATA PERIOD: 03042018 - 03042019



**BrunoLatour** @BrunoLatourAIME · Apr 17

Congratulations to Richard Powers for being awarded the Pulitzer Prize for his amazing book "**The Overstory**" a most sophisticated redistribution of agency between trees and people yet understandable by any body attuned to novels. A sign of time if any.



**Gregory Cowles** @GregoryCowles · Apr 22

Where I was when "**The Overstory**" won the Pulitzer



**Robert Macfarlane** @RobGMacfarlane · Apr 16

Utterly thrilled to see that Richard Powers has won a Pulitzer Prize for **The Overstory**—a branching, rooting, conjoining arboreal epic of a novel. Here's Barbara Kingsolver's New York Times review of a "monumental" book that "stretches fiction's limits".



The Heroes of This Novel Are Centuries Old and 300 Feet Tall  
In "**Overstory**," a magisterial new novel by Richard Powers, humans are merely underbrush; the real protagonists are trees.  
[nytimes.com](https://www.nytimes.com)



# Multispecies flourishing

DATA PERIOD: 03042018 - 03042019

 **Monica Wilcox** @Monica\_Wilcox · May 8  
"There are no individuals. There aren't even separate species. Everything in the forest is the forest."- **The Overstory**, Richard Powers

[#trees](#) [#nature](#) [#books](#) [#ClimateAction](#)



5 63 132

 **Steve / Kupo** @wolfe\_steven · Aug 23  
Thanks [@williamfieldsy](#) for recommending **The Overstory**. I'm halfway through and I can totally see why you recommended it. It took me a little while to warm up to it but I'm strapped in now.

1 1

 **Sarah Forster** @SarahForster\_SA · Aug 23  
Thank you [@devonian8](#) for recommending **The Overstory** by Richard Powers. Inspiring. Love this quote - "There are no individuals. There aren't even separate species. Everything in the forest is the forest. Competition is not separable from endless flavours of cooperation."

2

 **Ron Restrepo** @Drhr90 · Aug 23  
Replying to [@MaureenLangloss](#)  
After reading **The Overstory**, I concur.

1



Meltwater

# Life-changing

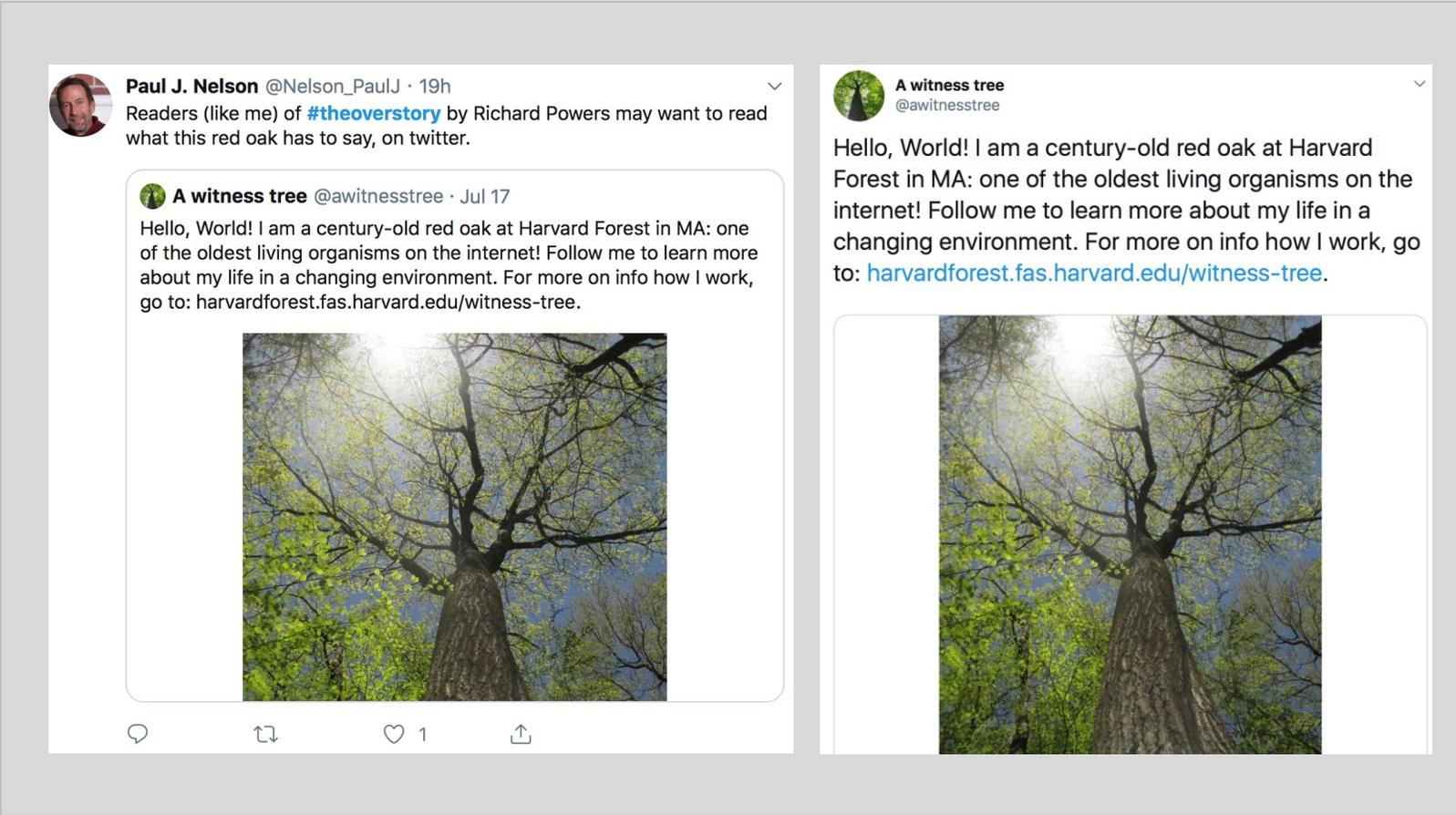
DATA PERIOD: 03042018 - 03042019

- 
- The image shows a screenshot of a Twitter thread with six tweets. Each tweet includes a profile picture, the user's name and handle, the date (Aug 23), and the text of the tweet. Below each tweet are icons for replies, retweets, likes, and a share icon.
- BSL stan account** @gumball\_eyes · Aug 23  
Replying to @mcmansionhell  
This book wounded me and it is now my personal mission to get every botanist I know to read it
  - kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
I was a different person after having read it
  - BSL stan account** @gumball\_eyes · Aug 23  
It is really an incredible work. Trees are on just the right time scale that people can relate to them. Geologic time doesn't work, a human lifetime doesn't work. Trees are our connection to the past.
  - Jamie Tommins** @JTommins · Aug 23  
Replying to @mcmansionhell  
Every day pretty much
  - kate wagner, america's sweetheart** @mcmansionhell · Aug 23  
Same. I read it a year or so ago and immediately got a tree tattoo
  - Jamie Tommins** @JTommins · Aug 23  
Rad! What kind of tree



# Non-human characters

DATA PERIOD: 03042018 - 03042019



The image shows a screenshot of a Twitter thread. On the left, a tweet by Paul J. Nelson (@Nelson\_PaulJ) from 19 hours ago mentions a red oak tree character. The tree character's tweet, dated July 17, introduces itself as a century-old red oak at Harvard Forest in MA, one of the oldest living organisms on the internet. It includes a photo of the tree and a link to its website. The right side of the screenshot shows the full text of the tree character's tweet and another photo of the tree.

**Paul J. Nelson** @Nelson\_PaulJ · 19h  
Readers (like me) of [#theoverstory](#) by Richard Powers may want to read what this red oak has to say, on twitter.

**A witness tree** @awitnesstree · Jul 17  
Hello, World! I am a century-old red oak at Harvard Forest in MA: one of the oldest living organisms on the internet! Follow me to learn more about my life in a changing environment. For more on info how I work, go to: [harvardforest.fas.harvard.edu/witness-tree](http://harvardforest.fas.harvard.edu/witness-tree).

**A witness tree** @awitnesstree  
Hello, World! I am a century-old red oak at Harvard Forest in MA: one of the oldest living organisms on the internet! Follow me to learn more about my life in a changing environment. For more on info how I work, go to: [harvardforest.fas.harvard.edu/witness-tree](http://harvardforest.fas.harvard.edu/witness-tree).



# Endangered Species Act

DATA PERIOD: 03042018 - 03042019



**Leslee Jaeger** @obdrmama · Aug 19

Reading [#TheOverstory](#), environmental fiction and one of my top 5 books, when I heard this news. Must read for anyone who cares about our planet

The Endangered Species Act is incredibly popular and effective. Trump is weakening it anyway. [vox.com/science-and-he..](https://www.vox.com/science-and-health) via [@voxdotcom](#)



The Endangered Species Act is incredibly popular and effective. Tru...  
A million species are threatened worldwide. This is how Trump responds.

[vox.com](https://www.vox.com)



# Resistance

DATA PERIOD: 03042018 - 03042019



**Copper** @CopperMarge · Aug 19

@sciam @HelenResists @djrothkopf @CeceSurfs @CopperMarge @joncoopertweets Read a book by #richardpowers called #theoverstory. It will change the way you look at trees forever.



**Energy Public Square** @EnergyPS · Aug 12

Heard of NETs? You need to. Negative Emissions Technologies remove carbon dioxide from the atmosphere and store it underground or combine it into useful products like concrete or paving materials. [scientificamerican.com/article/scient..](https://www.scientificamerican.com/article/scient..)



# Reengagement with nature

DATA PERIOD: 03042018 - 03042019



**Deborah Beale** @MrsTad · Jul 29

I'm reading [#RichardPowers](#) [#TheOverstory](#) so all things tree currently fascinate -- "We probably know more about the surface of the moon than how a tree internally functions" -- [Tree Stumps Are Dead, Right? This One Was Alive](#)



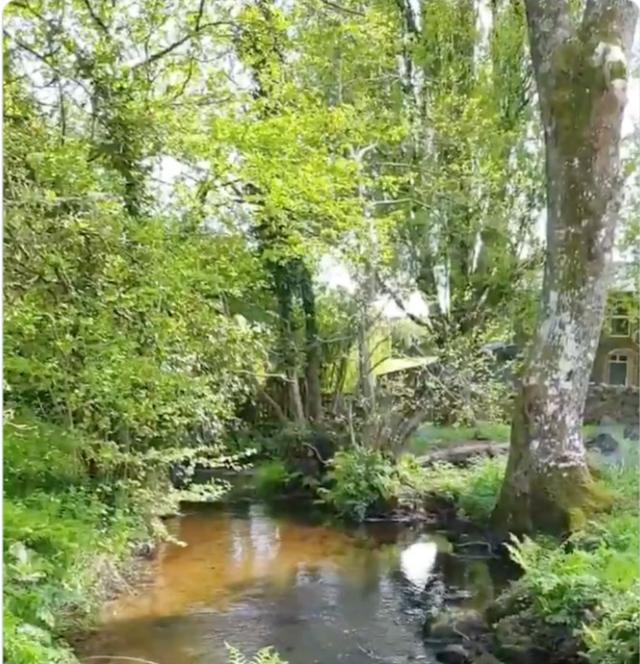
**Tree Stumps Are Dead, Right? This One Was Alive**  
When two ecologists hiking in New Zealand discovered this stump, they had to figure out how it could still be alive.  
[nytimes.com](#)

2 3 18



**Kathryn Aalto** @kathrynaalto · May 5

A tree is a passage between earth and sky. [#TheOverstory](#)



# Amazon Burning

DATA PERIOD: 03042018 - 03042019



**Drew Harvell** @DrewHarvell · 20h

#Amazonburning awakens so much angst about our environment and its threatened #Ecosystemservices. What threat to #mysteryinnature as articulated by #TheOverstory (R. Powers, Climate Fiction, #Pulitzer) and Gagliano work. Do Plants Have Something to Say?



Do Plants Have Something to Say?  
One scientist is definitely listening.  
[nytimes.com](https://www.nytimes.com)



# Logging

DATA PERIOD: 03042018 - 03042019

 **Pliocene Now (X)** @NowPliocene · Aug 25  
Replying to @Ecosia and @ExtinctionR  
Just checking.. there's no logging company that's cutting down older trees for the ones planted by Ecosia, right? Since reading **#TheOverstory** I've become a bit paranoid about this

 **Jessica Morrison** @ihearttheroad  
US | Mar 30 · 3:47 PM

QT @Tennessean: **#TheOverstory** should be required reading for...everyone. 🌸 ;  
Nashville to cut down cherry trees to make way for NFL draft stage  
[t.co/QRXnYEmkst](https://t.co/QRXnYEmkst)

**TheOverstory**

2.67k Reach Neutral ○



# From observer to participant

DATA PERIOD: 03042018 - 03042019



**Lorraine Schuchart, Brand Strategist & Storyteller** @ra... · Aug 23

Obsessed with [#TheOverstory](#) by [#RichardPowers](#), a love letter to trees and a warning to anyone not fighting for a balance of life on our planet. A great exploration of [#bystandersyndrome](#). We're killing our planet. 🌲 🌳 🌴 🌵



**aretsky** @anirban\_m · Aug 18

"There is no knowing for a fact. The only dependable things are humility and looking" [#theoverstory](#) [#RichardPowers](#)



Meltwater

# Aid deep thinking

DATA PERIOD: 03042018 - 03042019



**nancy h** @gofigurenancy · Aug 26

Replying to @IrishLitTimes

Finished Richard Powers' *The Overstory* an hour ago. Super.

[#theoverstory](#). [#timefordeephoughts](#). [#unfortunatelyalltootimely](#).



# Literature as resistance

DATA PERIOD: 03042018 - 03042019



**Jason Luciana** @TriToneJones · Aug 17

Just found my favorite alliteration ever:

“Steep, steely streams scour through rickles of rock where salmon spawn — water cold enough to kill all pain.”

[#TheOverstory](#)



**Anya** @anyabukshi · Jun 9, 2018

A chorus of loving wood sings to the woman, “If your mind were only a slightly greener thing, we’d drown you in meaning” 🌿👏

[#TheOverstory](#) - Richard Powers



Meltwater

# Capitalism

DATA PERIOD: 03042018 - 03042019



**Nick Swarbrick** @nickswarb · Aug 24

"We're cashing in a billion years of planetary savings bonds, and blowing it on assorted bling." Powers' **The Overstory** tells it with amazing clarity.



1



2



9



# Naomi Klein

DATA PERIOD: 03042018 - 03042019

 **Katie Holten**  @katieholten · Jul 8

Yes! **The Overstory** is a wonderful book. I wish everyone could read it. Here's Richard Powers chatting with @underscrutiny on what happened to him in the course of gaining tree-consciousness: [dark-mountain.net/older-than-wri...](https://dark-mountain.net/older-than-wri...)

 **Naomi Klein**  @NaomiAKlein · Jul 8

Friends, I am overwhelmed by a desire to entice you all to read **Overstory** by Richard Powers as soon as you possibly can. I've never felt such urgency about sharing a book, let alone a novel. It's transformative and wise. Who's in? (There will be a test at the end of the summer.)

[Show this thread](#)

3 4 15

 **Naomi Klein**  @NaomiAKlein · Jul 8

Last thing b/c I know you have wars to fight: When I did #DesertIslandDiscs, I had to choose one book to take with me. I couldn't, so I went with a guide to astronomy, so that the stars would be better company. Now with **The Overstory**, I want a do-over.



BBC Radio 4 - Desert Island Discs, Naomi Klein  
Naomi Klein, writer and activist, is interviewed by Kirsty Young for Desert Island Discs.  
[bbc.co.uk](https://bbc.co.uk)

11 27 164



# Non-human protagonist

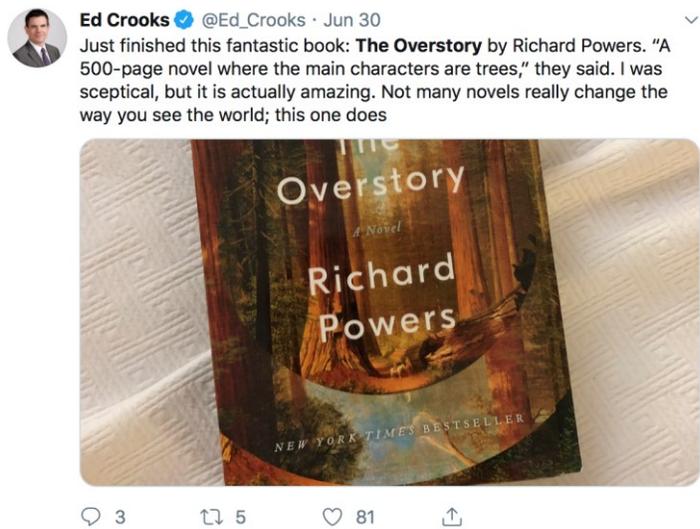
DATA PERIOD: 03042018 - 03042019



Meltwater

# Non-human protagonist

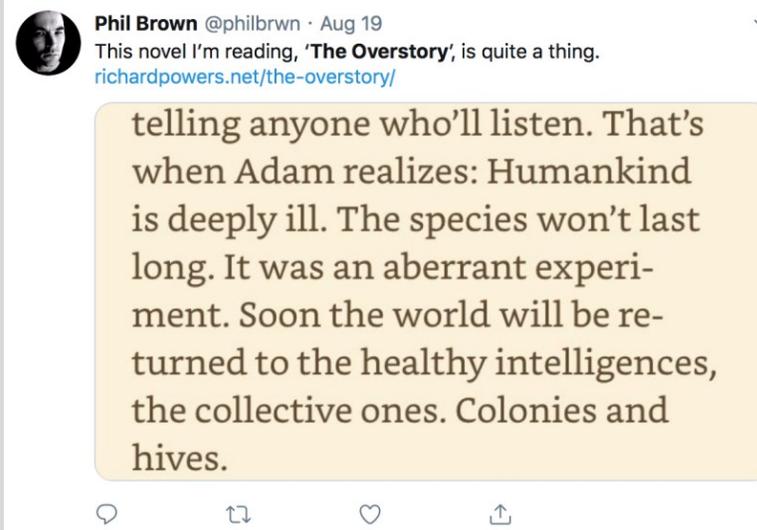
DATA PERIOD: 03042018 - 03042019



Meltwater

# Example tweets

DATA PERIOD: 03042018 - 03042019



Meltwater

# Example tweets

DATA PERIOD: 03042018 - 03042019



 **Tine Hens** @MissTie · Jul 18

[#summertweet](#)

Reading Underland by [@RobGMacfarlane](#) right now, if there is one book you can read this summer let it be this one, if you can read two books, take **The overstory** by Richard Powers with it. Together they change the way you look at everything. Mindblowing.

6 5 36

 **kevin lincoln** @KTLincoln · Jun 7, 2018

I wrote a long essay for the [@outline](#) about a recent wave of art that wrestles with how to live meaningfully in the Anthropocene: William T. Vollmann's Carbon Ideologies, Richard Powers' **The Overstory**, and Paul Schrader's First Reformed



Environmental collapse makes for terrifying nightmares, and compelli...  
New works by Paul Schrader, William Vollman, and Richard Powers grapple with meaningful living at the end of the world.  
[theoutline.com](#)

3 12 35

 **Travis Knoll** @Travis1177 · Aug 24

Pine words talking of **the Overstory** waiting for the tree to fall so some can hear... [#Thanks](#) [#overstory](#) [#writers](#) [#sanfrancisco](#) [#Nyc](#) [#24hrsnoosleepytime](#) [#reading](#) [#goodreads](#) [instagram.com/p/B1hzAVsHytM/...](#)

3 35

# Example tweets

DATA PERIOD: 03042018 - 03042019



**Hester Blum** @HesterBlum · Aug 18

Replying to @petridishes

Richard Powers's **The Overstory!** Kim Stanley Robinson's Red Mars!



1



2



**Liz Stokes** @ragamouf · Aug 19

Replying to @sjDCC @n\_simons and 5 others

Ok so ive started reading '**the overstory**' - richard powers. Its like an epic featuring trees. Have you read it?



1



1



**maria widmer** @mariawidmer · Aug 20

Replying to @tannervea

have you read **The Overstory** by Richard Powers? natural world, activism. still kind of aching from it — this doesn't help.



1



1



# Trees are conscious

DATA PERIOD: 03042018 - 03042019



**K. Rudolph** @scientwest · Aug 19

Replying to @ScienceNews

Plants are conscious, at least in the sense that they can communicate with each other - read **The Overstory**.



3



# Capitalism

DATA PERIOD: 03042018 - 03042019



**Ali ElBaradei** @AliElBaradei · Aug 19

"A reporter once asked Rockefeller how much is enough. His answer: Just a little bit more."

(from "**The Overstory**: A Novel" by Richard Powers)



**Christian Bergland** @sikolnam · Aug 20

Replying to @fordm and @AthertonKD

"These men will beat him senseless many times, not for being a terrorist, but for siding with the enemies of human progress. For being a traitor to the race." Richard Powers, **The Overstory**



# Non-human characters

DATA PERIOD: 03042018 - 03042019



**Erika** @Erika9598 · Aug 21  
Replying to @GlennonDoyle  
**The Overstory** & Stay Sexy and Don't Get Murdered: The Definitive How-to Guide

**Alan Solut** @arsolot · Aug 21  
Replying to @Dancwart and @Egangoonsquad  
Try Richard Powers' **The Overstory** next

**Dan Parsons** @SharkParsons · Aug 21  
Replying to @Bernstein  
Can't recommend "**The Overstory**" enough.

**DINGLEMUSIC** @DINGLEMUSIC · Aug 20  
@featheronthebre thanks for recommending **The Overstory** - I borrowed from the library, took over a month to start, now can't put it down! Fabulous book.

**Simple Reviews** @badgoodreviews · Aug 20  
**The Overstory** by Richard Powers is good.



# Non-human characters

DATA PERIOD: 03042018 - 03042019



**car54** @car5454 · Aug 21

Replying to @\_SJPeace\_

You might like reading the book **The Overstory**.

The Amazon Rainforest and a lot of other important woodlands are kind of the main characters. One of the best books I've read in a long time.



# SU - TheOverstory



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Audience intelligence report

16 Apr 2020

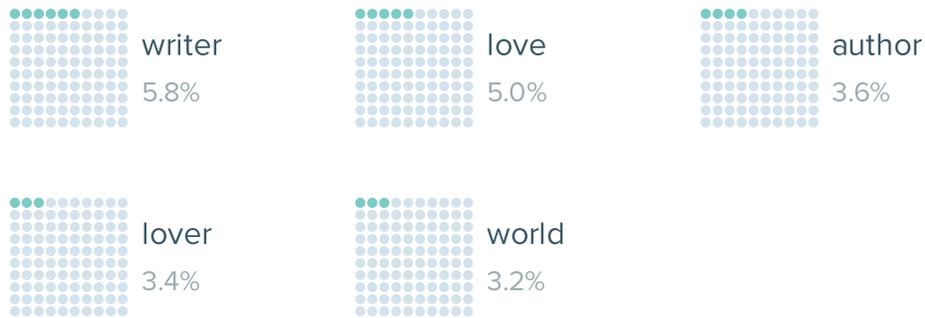
## Overview

Most relevant insights for understanding the demographics of this audience

Age	Gender	Country	Interests
25-34	Male	United States of America	Society/Work
26.75%	51.66%	32.79%	36.22%

## Describe themselves as...

Top keywords used by the audience to describe themselves



## Affinity

Most relevant accounts this audience has affinity with



Alexandria Ocasio-Co  
@AOC  
27.66%



Greta Thunberg  
@GretaThunberg  
25.97%



The Guardian  
@guardian  
23.39%



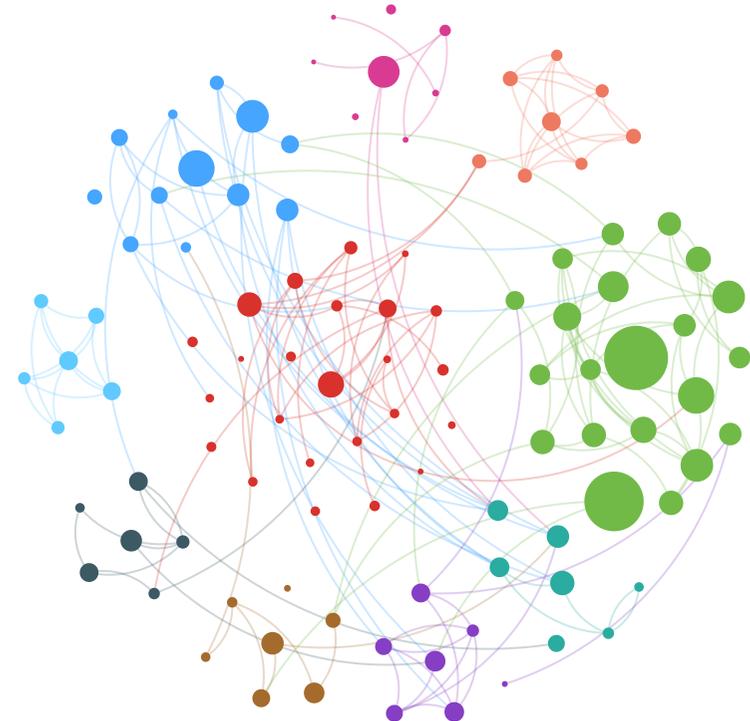
The New Yorker  
@NewYorker  
21.53%



The New York Times  
@nytimes  
31.3%

## Segments distribution

This graph shows the most relevant segments of this audience



- indian, pe...
- animals, a...
- water, cli...
- writer, th...
- parineetic...
- justice, s...
- trump, res...
- writer, ed...
- liberal, m...
- lover, cak...

# Full audience

### Segment Persona

Overview of the segment persona details



**Gender: Male (51.66%)**

Age 25-34 (26.75%)



Speaks English (79.23%)



London (7.47%)  
United States Of America (32.79%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

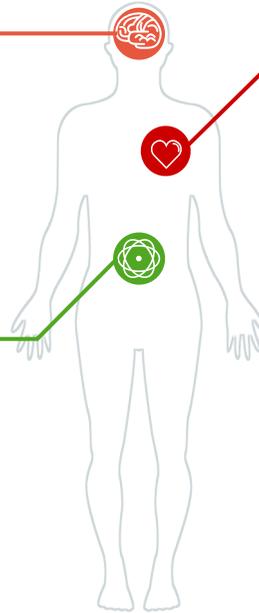
- Constancy
- Egoism
- Stagnation
- Modernity

#### Interests

- Science
- Travel
- Pets
- Movies and tv

#### Needs

- Contentment
- Inexpression
- Flexibility
- Risk



### Influenced by

There are the most influential people for the audience



Alexandria Ocasio-Co  
[@AOC](#)  
27.66%



Greta Thunberg  
[@GretaThunberg](#)  
25.97%



Bernie Sanders  
[@SenSanders](#)  
19.29%



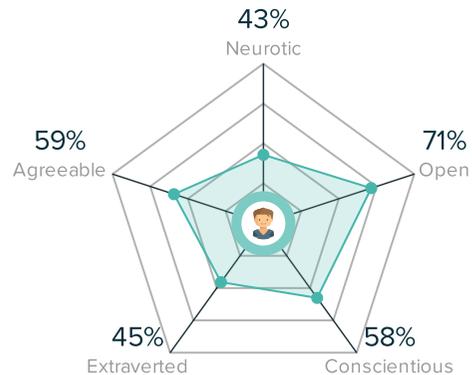
Dalai Lama  
[@DalaiLama](#)  
21.15%



Elizabeth Warren  
[@SenWarren](#)  
16.84%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



The Guardian



The New Yorker



The New York Times



NASA



BBC News (World)

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

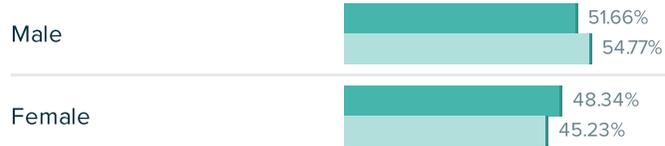


Most active timeframe  
**12-17h**

● Full audience ● Global - Any

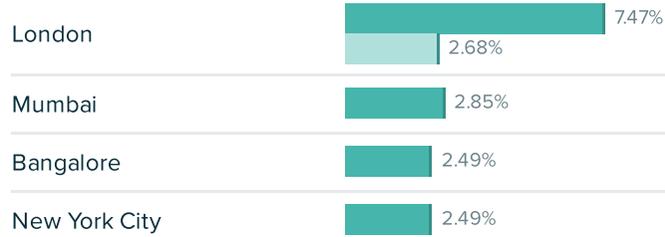
## Gender

This graph shows the distribution by gender and its variance with the baseline



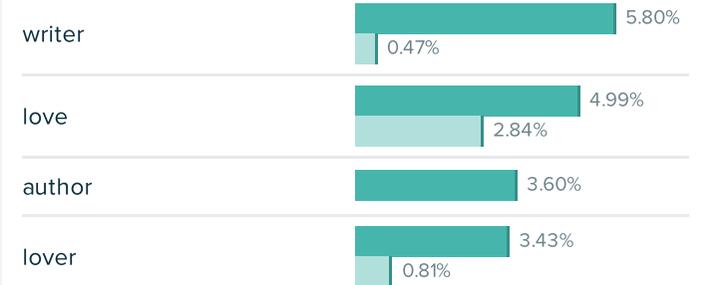
## City

This graph shows the distribution by cities and its variance with the baseline



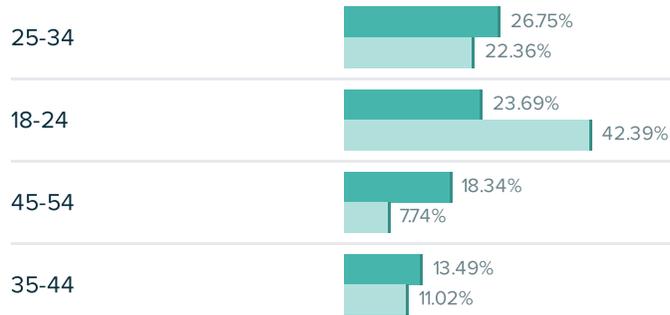
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



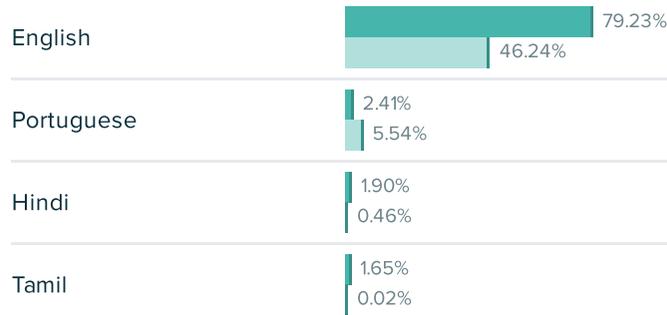
## Age

This graph shows the distribution by ages and its variance with the baseline



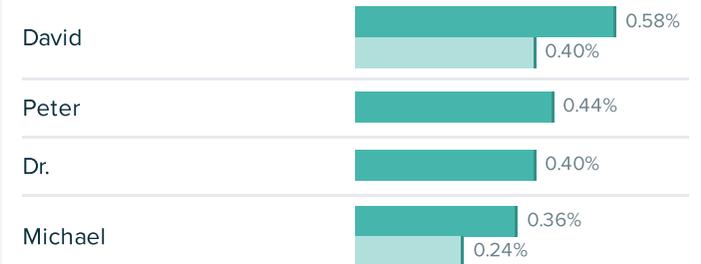
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

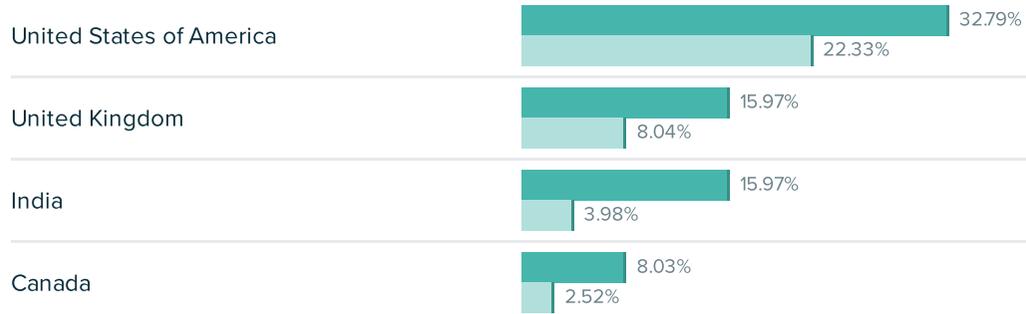


# SU - TheOversto... / Full audience / Who are they?

● Full audience ● Global - Any

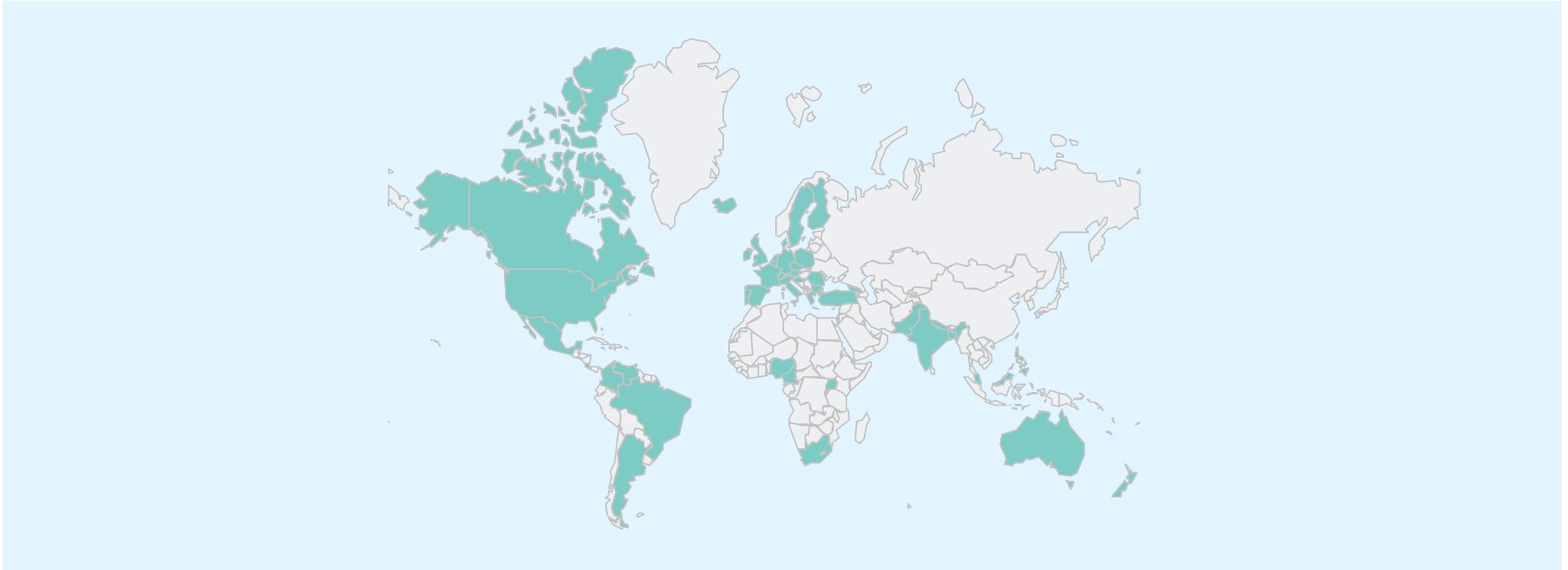
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● Full audience ● Global - Any

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



Alexandria Ocasio-Co

@AOC

27.66%



Greta Thunberg  
@GretaThunberg

25.97%



The New York Times  
@nytimes

31.3%



BBC News (World)  
@BBCWorld

24.2%



Dalai Lama  
@DalaiLama

21.15%



The Guardian  
@guardian

23.39%



NASA  
@NASA

25.68%



The Washington Post  
@washingtonpost

20.85%



National Geographic  
@NatGeo

21.32%



The New Yorker  
@NewYorker

21.53%



Bernie Sanders  
@SenSanders

19.29%



BBC Breaking News  
@BBCBreaking

26.69%

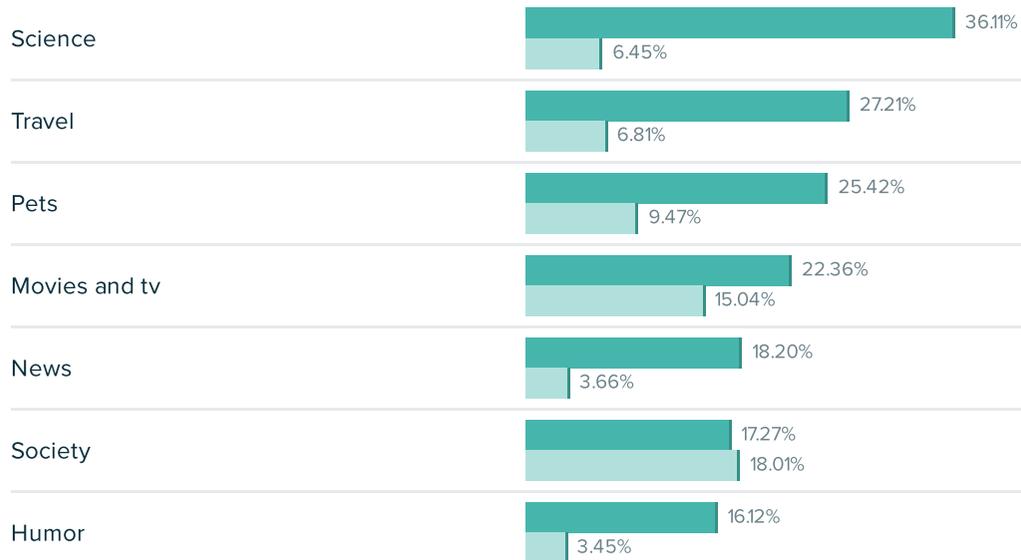


The Associated Press  
@AP

20.05%

### Interests

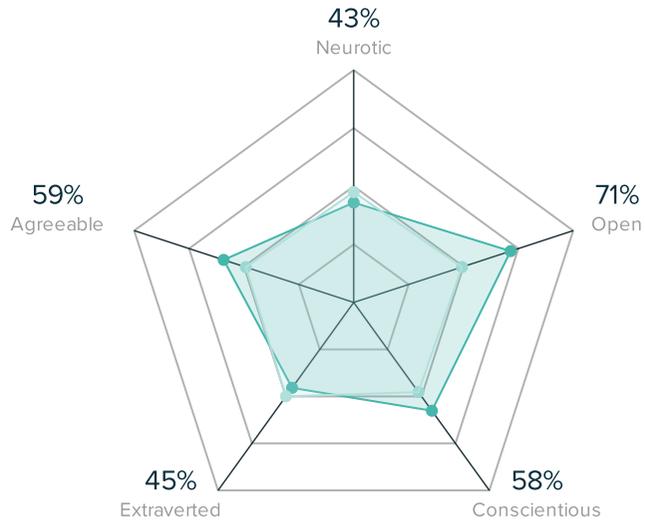
This graph shows the interests the users within the audience have



● Full audience ● Global - Any

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, helpful and active.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. And they are empathetic: they feel what others feel and are compassionate towards them.



● Full audience ● Global - Any

### Neurotic



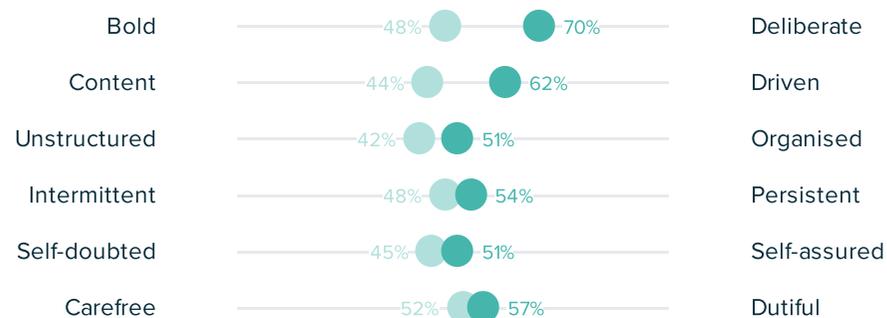
### Agreeableness



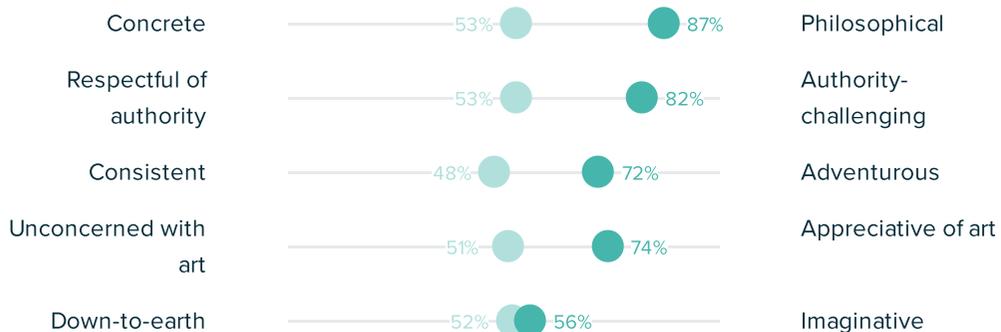
### Extraversion



### Conscientiousness



### Openness



● Full audience ● Global - Any

## Values



### Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for discovery.

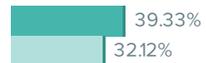


● Full audience ● Global - Any

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



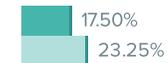
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

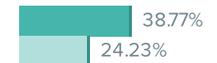
### Own



### Replies

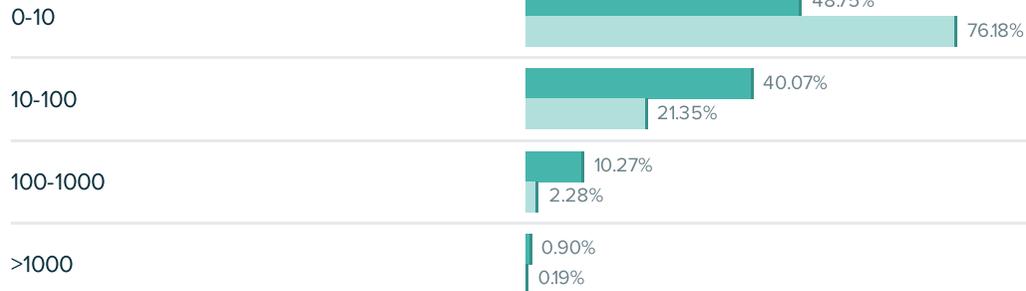


### Shares



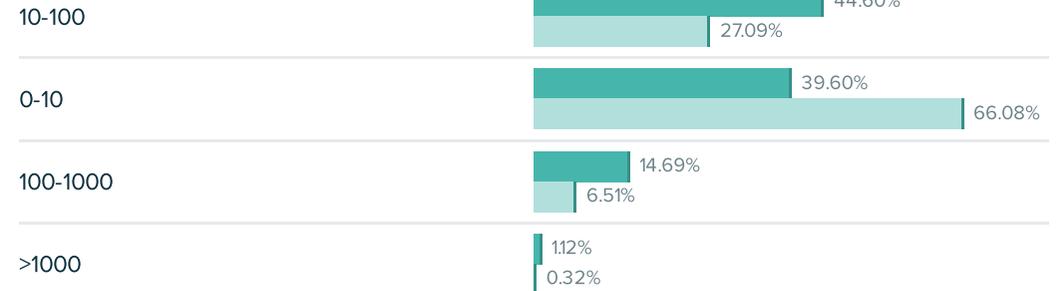
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



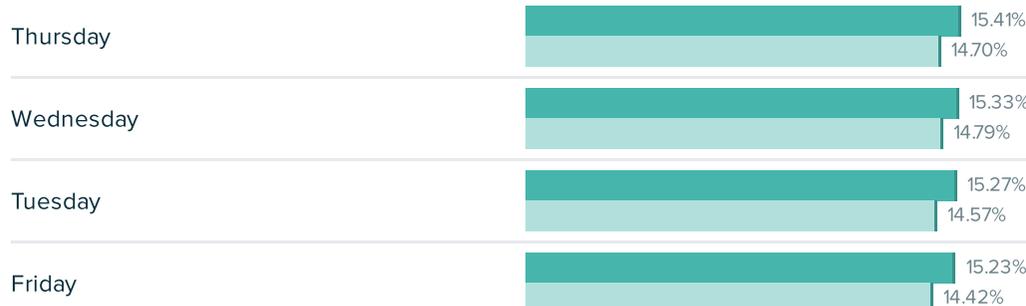
## Applause

This graph shows the distribution by applause and the difference with the baseline.



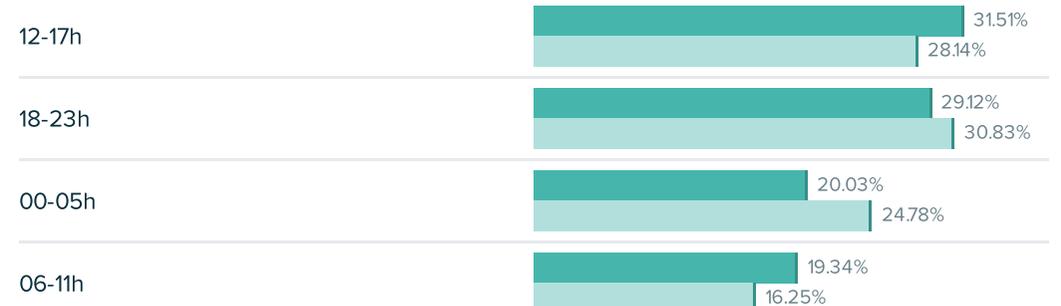
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**indian, personal**

### Segment Persona

Overview of the segment persona details



**Gender: Male (78.46%)**

Age 25-34 (43.95%)



Speaks English (72.44%)



Chennai (14.81%)  
India (88.42%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

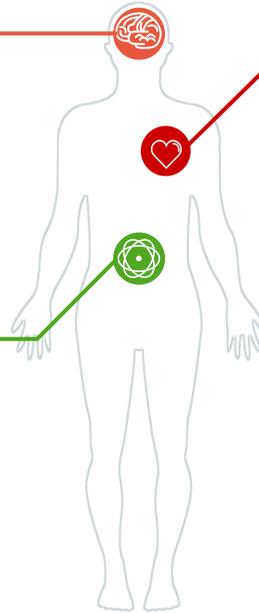
- Constancy
- Egoism
- Modernity
- Stagnation

#### Interests

- Movies and tv
- Sports
- Travel
- Science

#### Needs

- Contentment
- Risk
- Flexibility
- Disagreement



### Influenced by

There are the most influential people for the audience



Narendra Modi  
[@narendramodi](#)  
68%



President of India  
[@rashtrapatibhvn](#)  
47.56%



Arvind Kejriwal  
[@ArvindKejriwal](#)  
44.89%



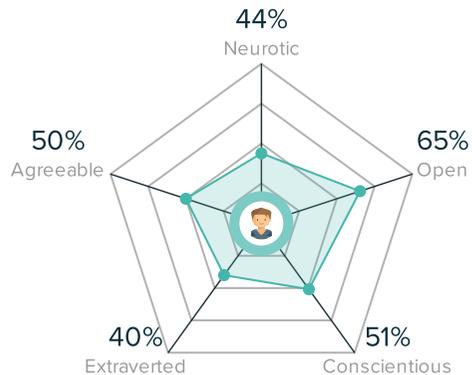
Shashi Tharoor  
[@ShashiTharoor](#)  
41.33%



Rahul Gandhi  
[@RahulGandhi](#)  
40.89%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



The Hindu



Hindustan Times



PMO India



The Times Of India



NDTV

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**

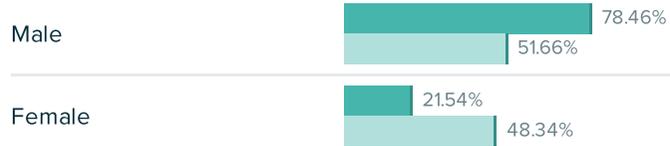


Most active timeframe  
**12-17h**

● indian, personal ● SU - TheOverstory

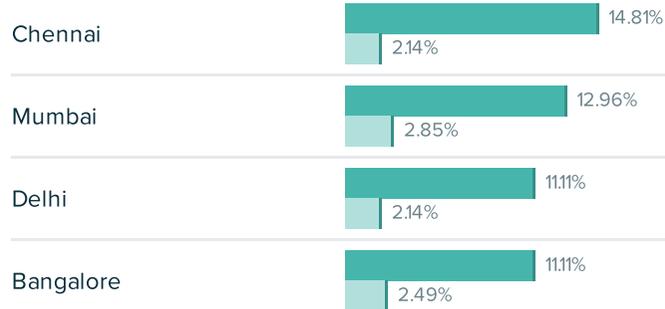
## Gender

This graph shows the distribution by gender and its variance with the baseline



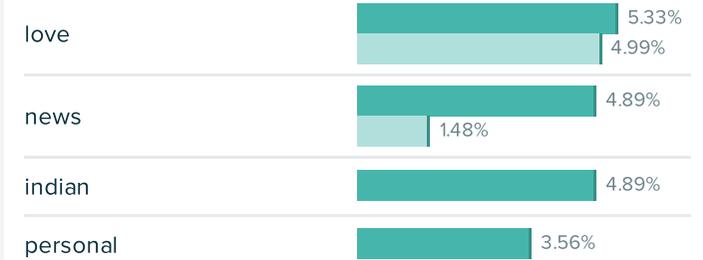
## City

This graph shows the distribution by cities and its variance with the baseline



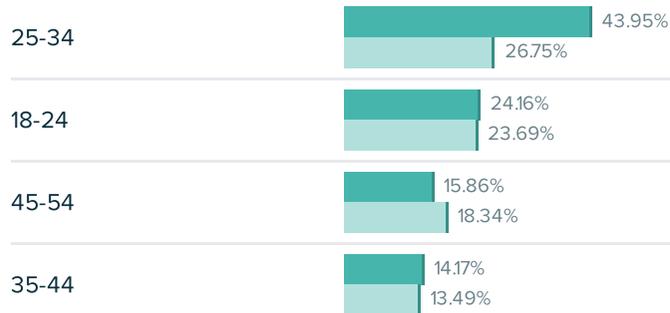
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



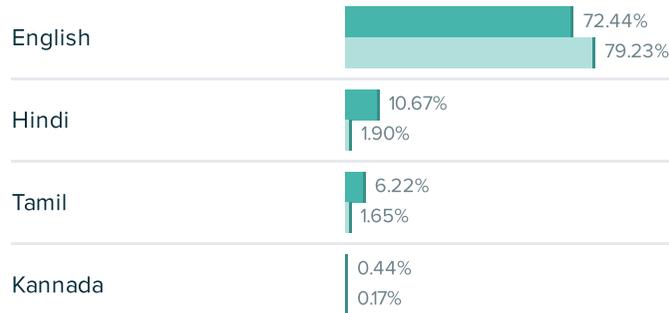
## Age

This graph shows the distribution by ages and its variance with the baseline



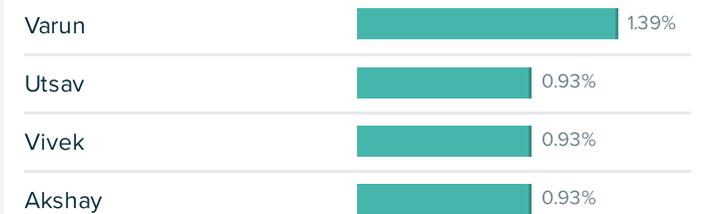
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

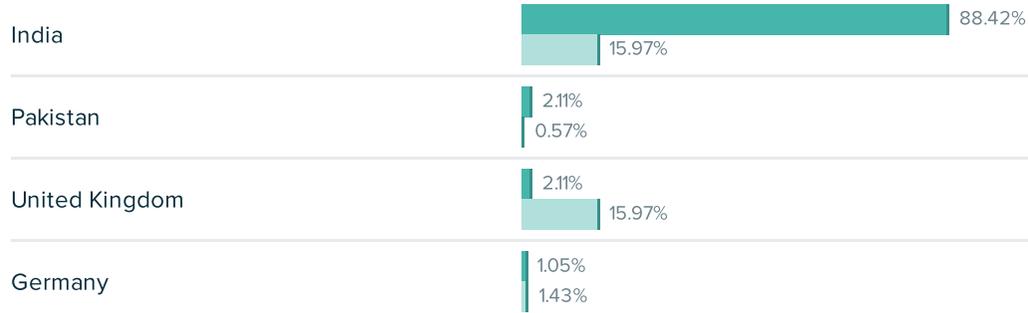
This graph shows the distribution by most common names in the audience and its variance from the baseline



● indian, personal ● SU - TheOverstory

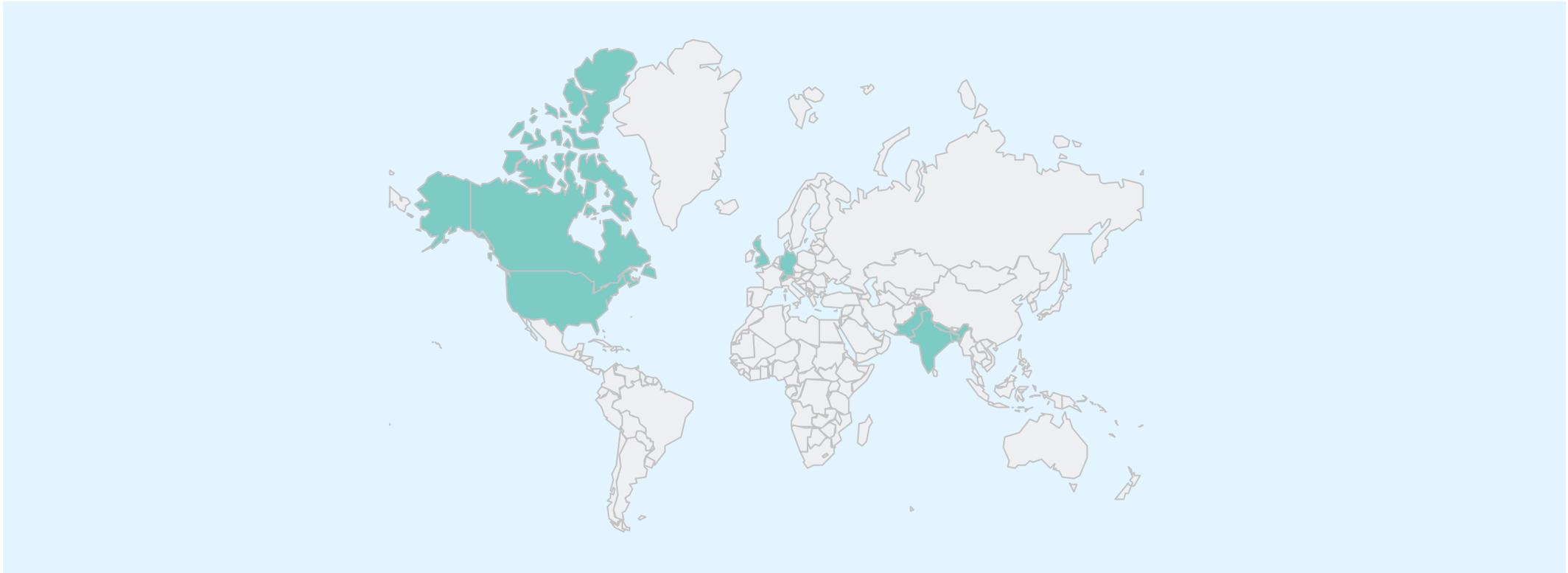
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● indian, personal ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



The Hindu  
@the\_hindu  
65.78%



Narendra Modi  
@narendramodi  
68%



President of India  
@rashtrapatibhn  
47.56%



NDTV  
@ndtv  
44.44%



Shashi Tharoor  
@ShashiTharoor  
41.33%



Hindustan Times  
@htTweets  
52.89%



The Times Of India  
@timesofindia  
48.89%



IndiaToday  
@IndiaToday  
40.89%



The Indian Express  
@IndianExpress  
38.67%



PMO India  
@PMOIndia  
55.56%



Arvind Kejriwal  
@ArvindKejriwal  
44.89%



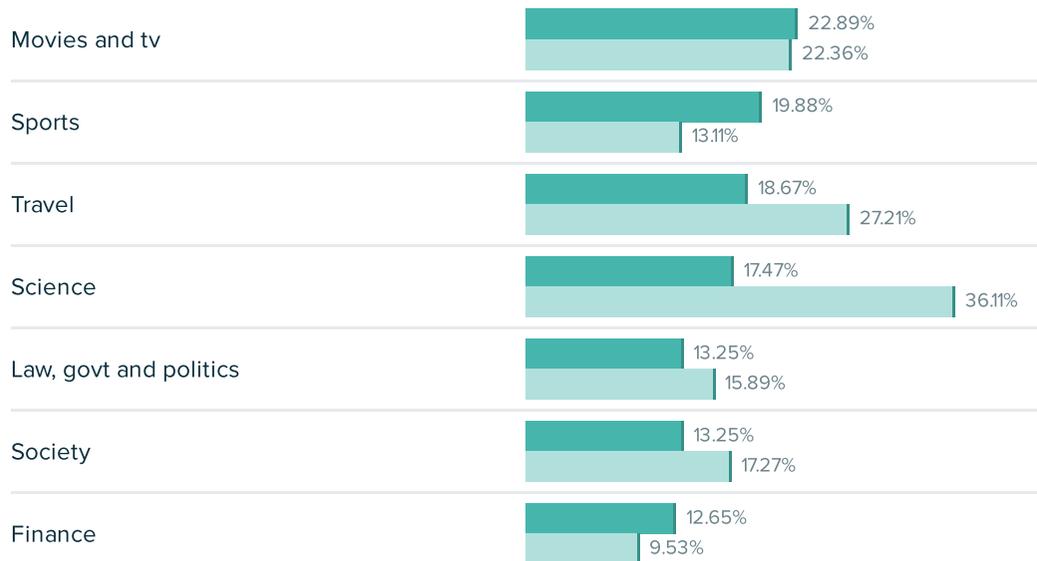
ISRO  
@isro  
44%



Rahul Gandhi  
@RahulGandhi  
40.89%

### Interests

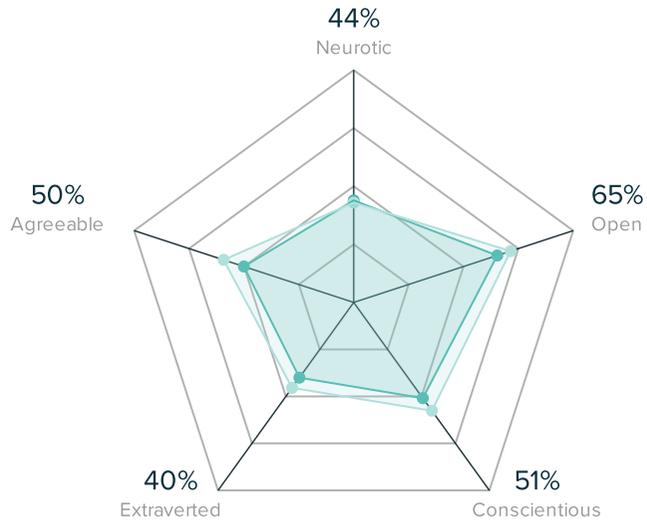
This graph shows the interests the users within the audience have



● indian, personal ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are analytical, helpful and sentimental.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are empathetic: they feel what others feel and are compassionate towards them. And they are assertive: they tend to speak up and take charge of situations, and they are comfortable leading groups.

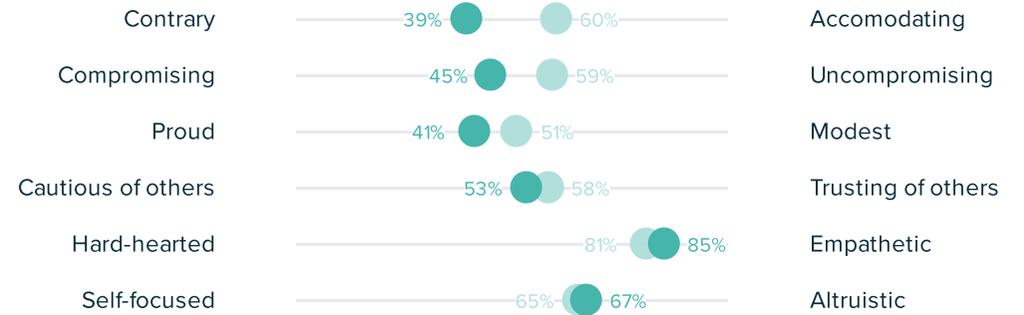


● indian, personal ● SU - TheOverstory

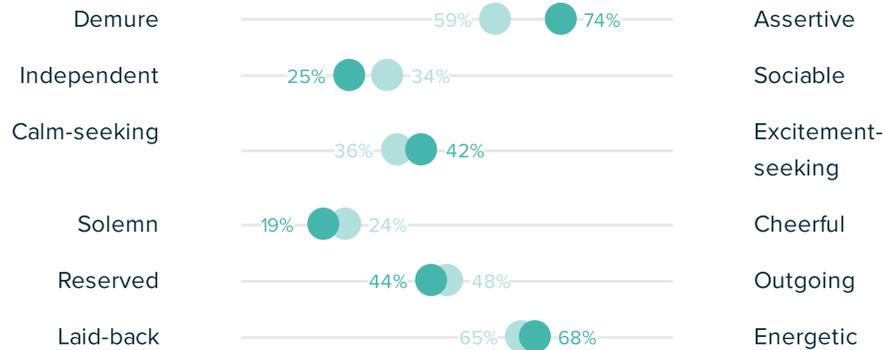
## Neurotic



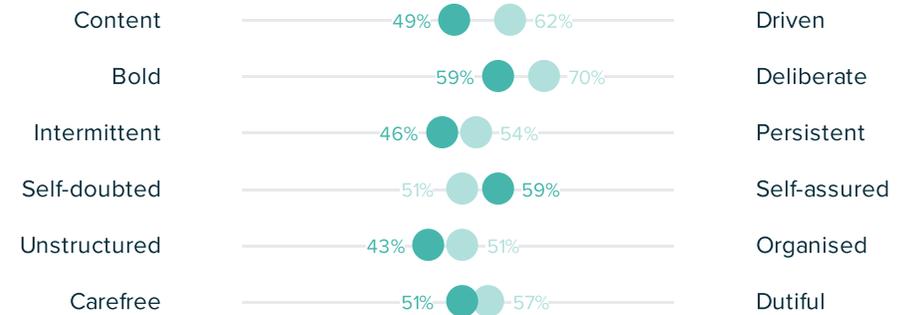
## Agreeableness



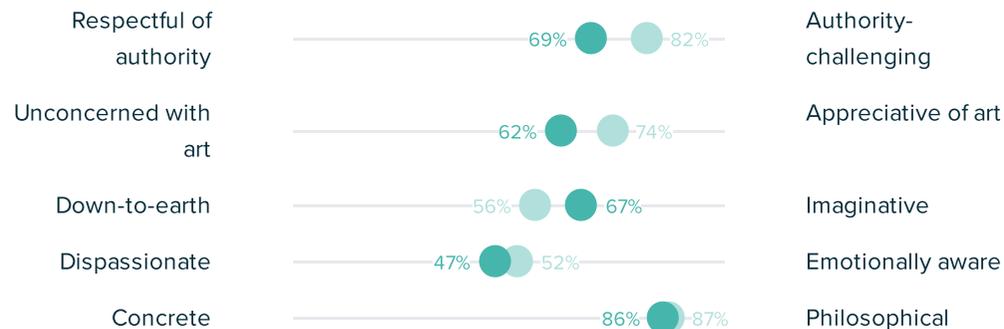
## Extraversion



## Conscientiousness

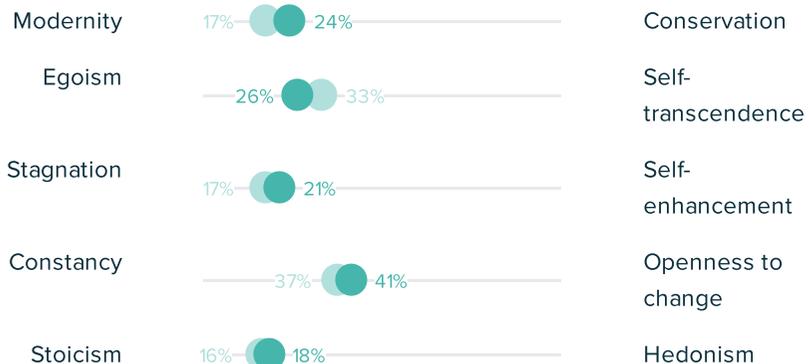


## Openness



● indian, personal ● SU - TheOverstory

## Values



## Values

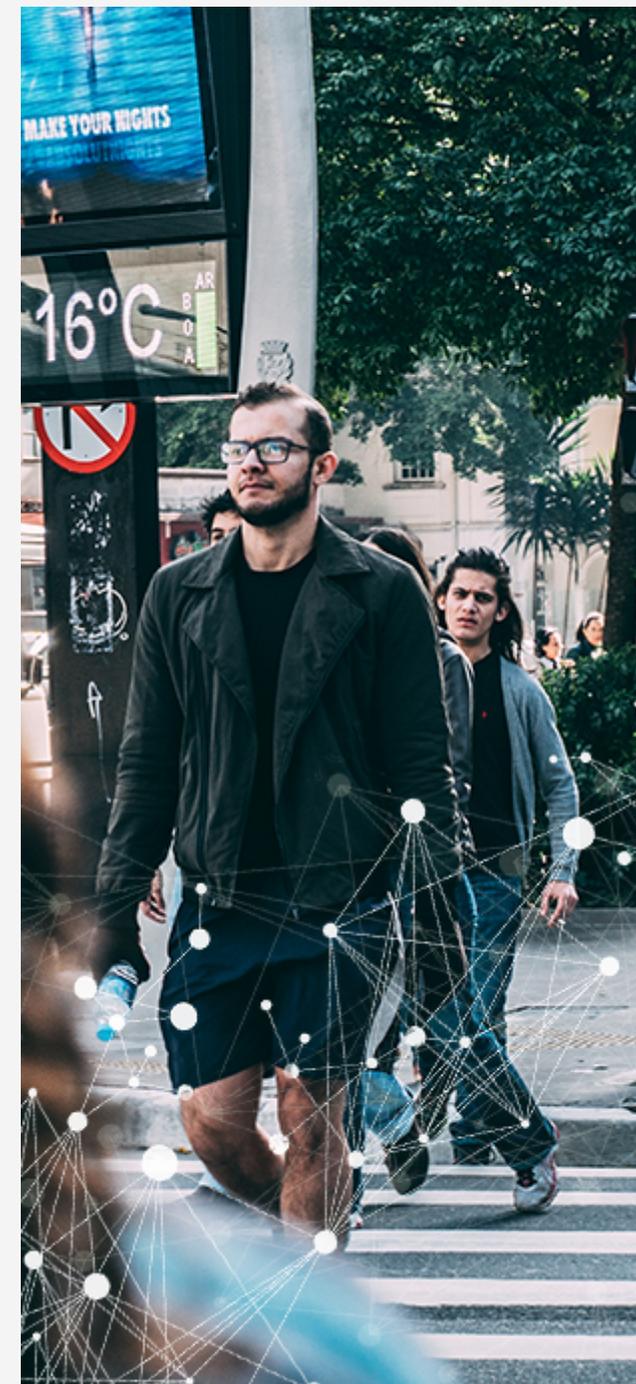
They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around they.

## Needs



## Needs

Their choices are driven by a desire for discovery.

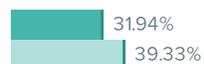


● indian, personal ● SU - TheOverstory

### Device

This graph shows the distribution by device and the difference with the baseline.

#### Desktop



#### Mobile



### Content Type

This graph shows the distribution by content type and the difference with the baseline.

#### Own



#### Replies

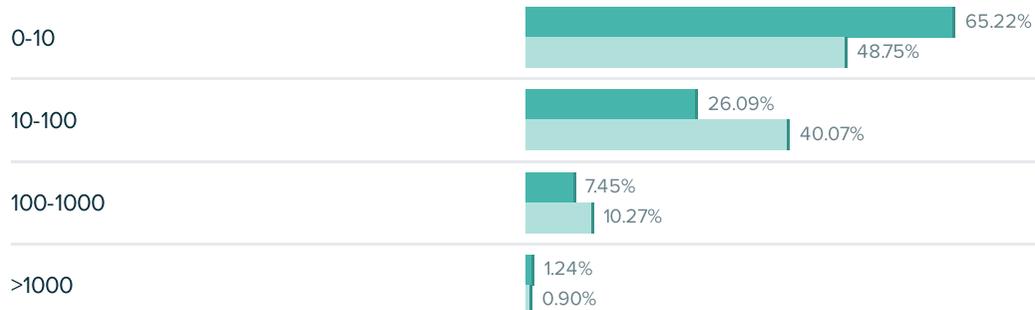


#### Shares



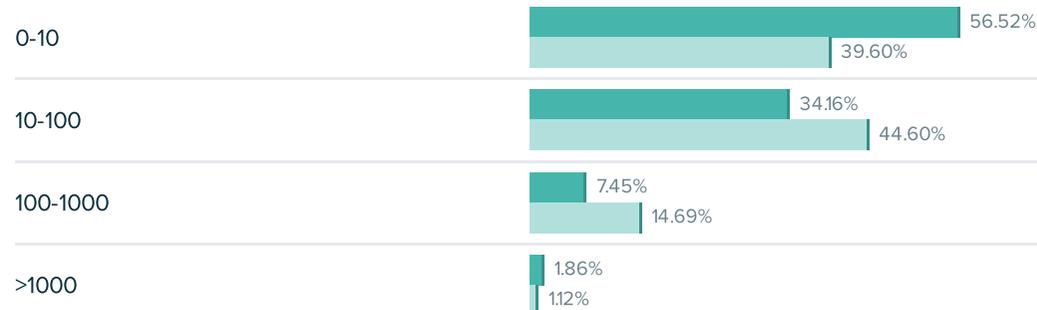
### Amplification

This graph shows the distribution by amplification and the difference with the baseline.



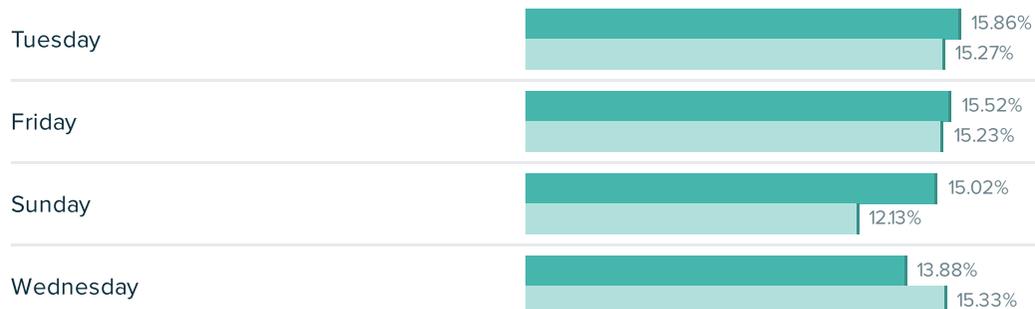
### Applause

This graph shows the distribution by applause and the difference with the baseline.



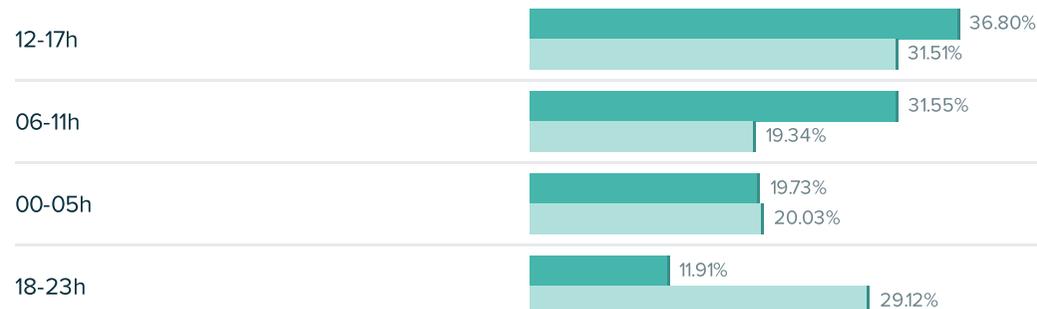
### Active Days

This graph shows the distribution by active days and the difference with the baseline.



### Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**animals, animal**

### Segment Persona

Overview of the segment persona details



**Gender: Male (53.47%)**

Age 25-34 (41.60%)



Speaks English (89.00%)



Sydney (11.43%)  
Australia (30.14%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

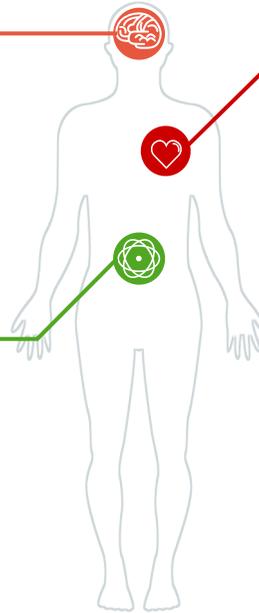
- Constancy
- Egoism
- Stoicism
- Stagnation

#### Interests

- Travel
- Science
- Law, govt and politics
- Pets

#### Needs

- Contentment
- Inexpression
- Complacency
- Flexibility



### Influenced by

There are the most influential people for the audience



Ming The Merciless??  
[@MGliksmanMDPhD](#)  
28.5%



?simon holmes  
à cour  
[@simonahac](#)  
25%



John Pratt  
[@Jackthelad1947](#)  
26%



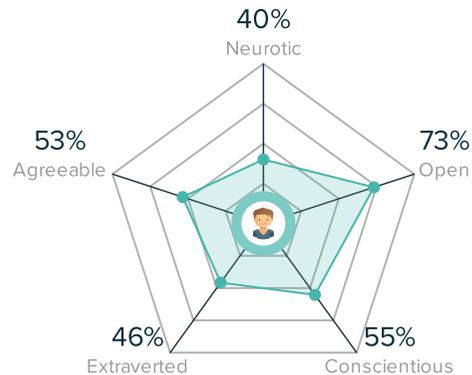
Andrew Laird  
[@ReclaimAngles](#)  
23.5%



Julian Burnside  
[@JulianBurnside](#)  
22%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Extinction Rebellion



That Ungracious Dr S



????? ???? ?



ABC News



ODDemocracy AU

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Monday**

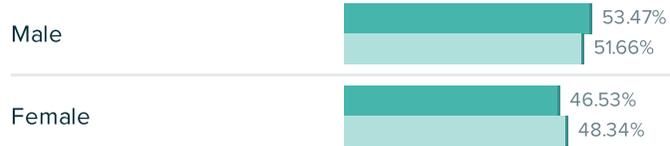


Most active timeframe  
**18-23h**

● animals, animal ● SU - TheOverstory

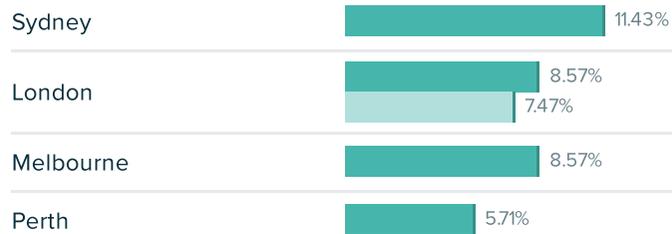
## Gender

This graph shows the distribution by gender and its variance with the baseline



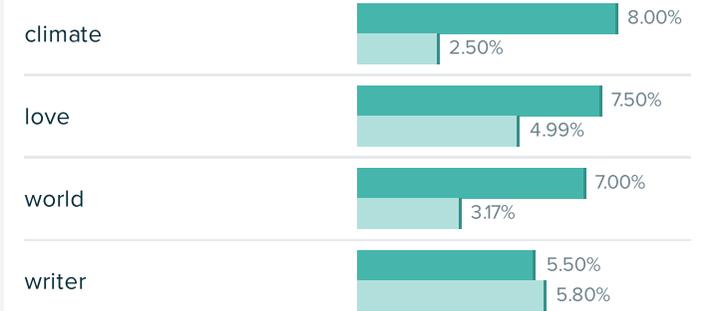
## City

This graph shows the distribution by cities and its variance with the baseline



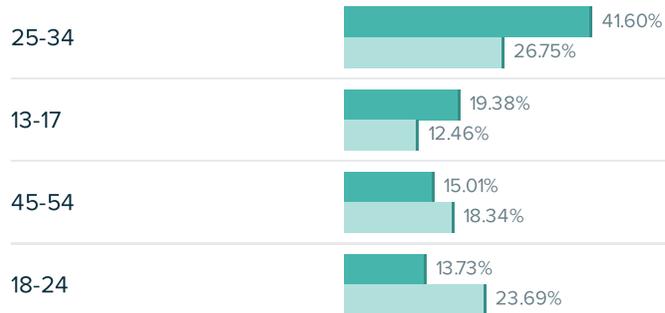
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



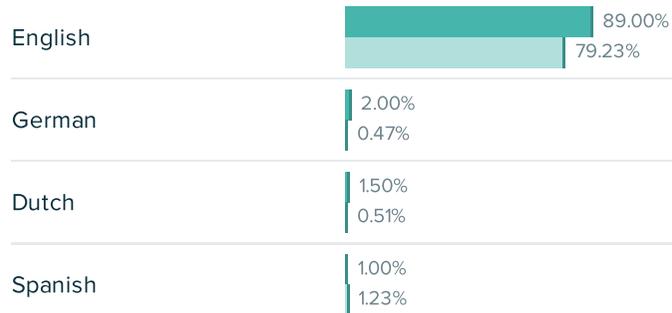
## Age

This graph shows the distribution by ages and its variance with the baseline



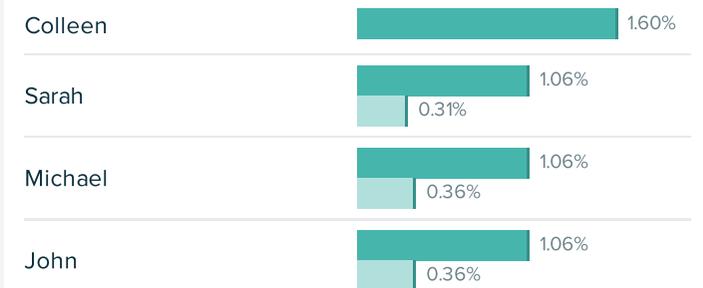
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

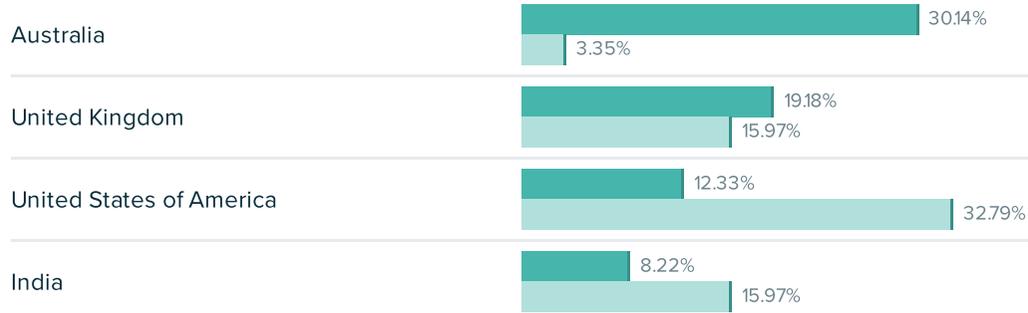
This graph shows the distribution by most common names in the audience and its variance from the baseline



● animals, animal ● SU - TheOverstory

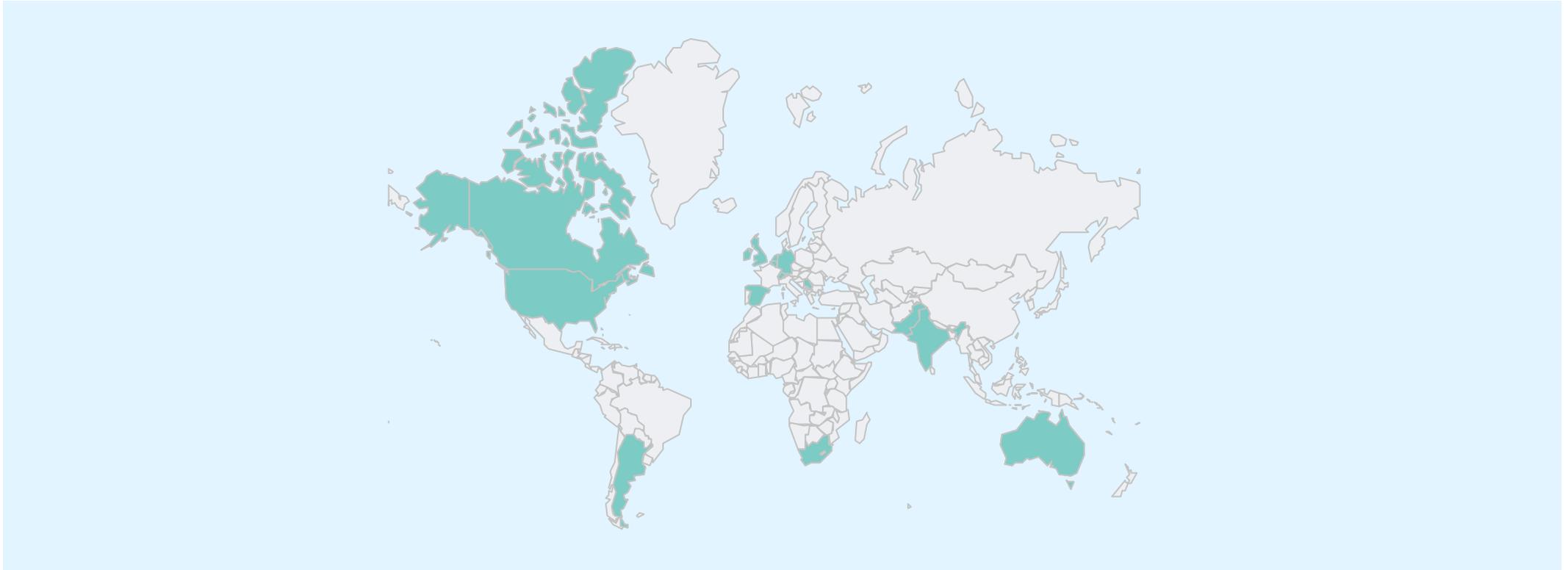
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● animals, animal ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



Extinction Rebellion

@ExtinctionR

51%



Ming The Merciless??

@MgliksmanMDPhD

28.5%



Andrew Laird

@ReclaimAnglesea

23.5%



Dave Donovan

@davrosz

21%



????? ???? ?

@RonniSalt

20%



?simon holmes à cour

@simonahac

25%



Julian Burnside

@JulianBurnside

22%



Sally McManus

@sallymcmanus

20.5%



Katharine Murphy

@murpharoo

21%



John Pratt

@Jackthelad1947

26%



That Ungracious Dr S

@noplacforsheep

21.5%



Tony Windsor

@TonyHWindsor

20.5%



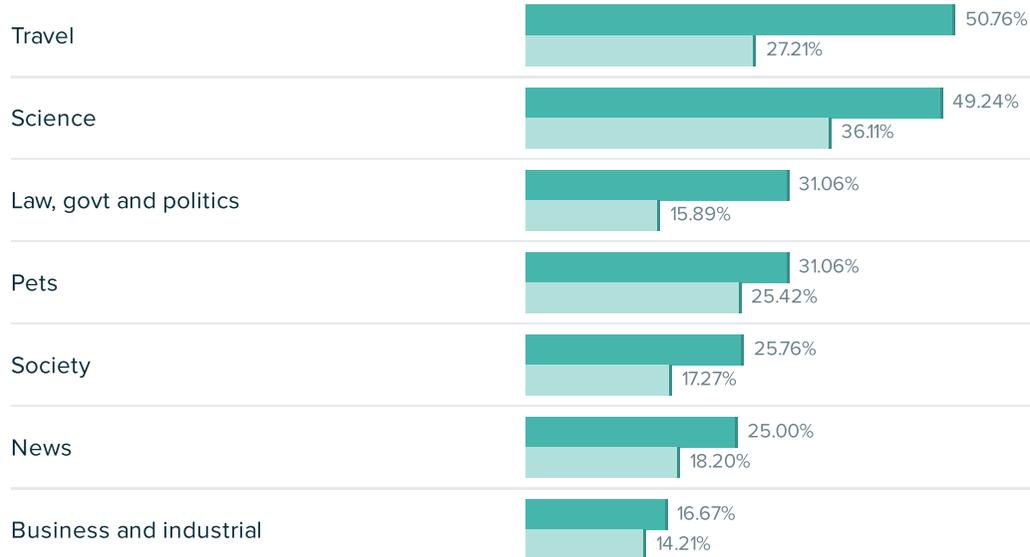
ABC News

@abcnews

24.5%

### Interests

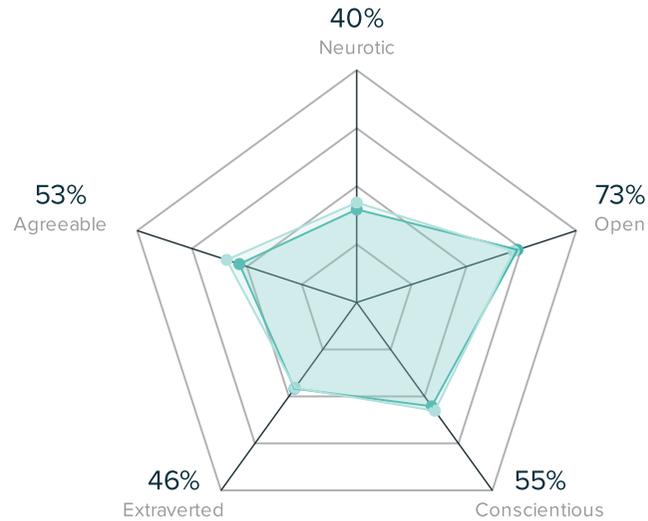
This graph shows the interests the users within the audience have



● animals, animal ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

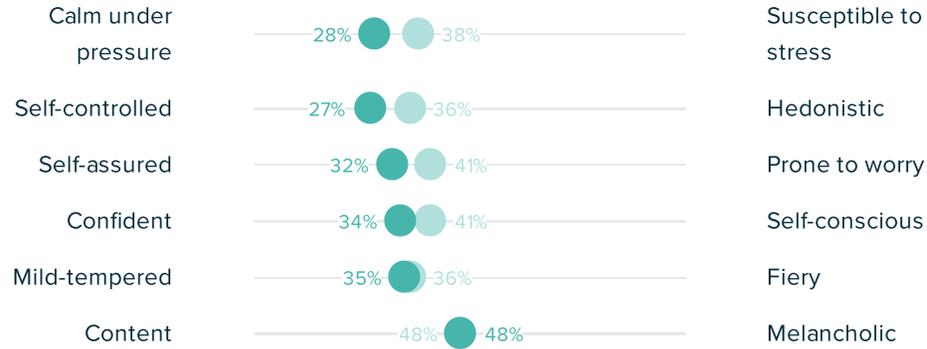
They are analytical, helpful and social.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are empathetic: they feel what others feel and are compassionate towards them. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.

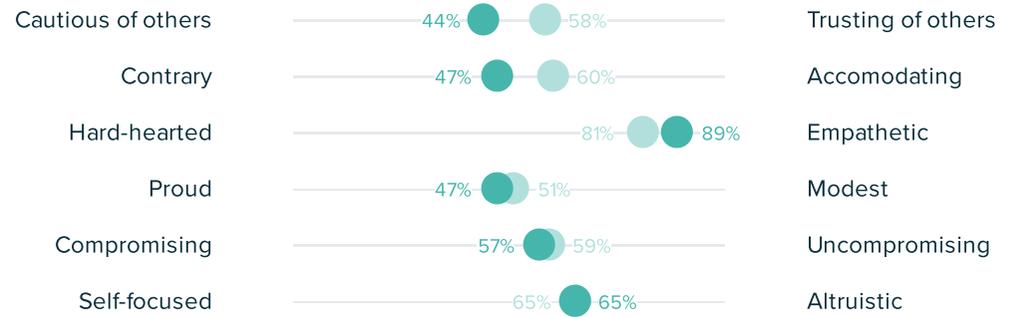


● animals, animal ● SU - TheOverstory

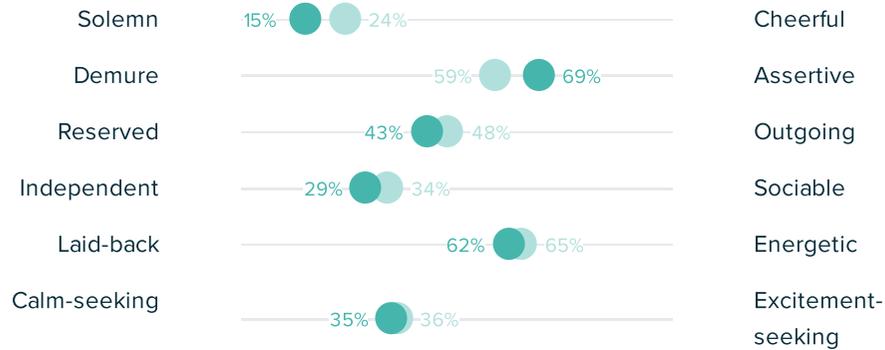
## Neurotic



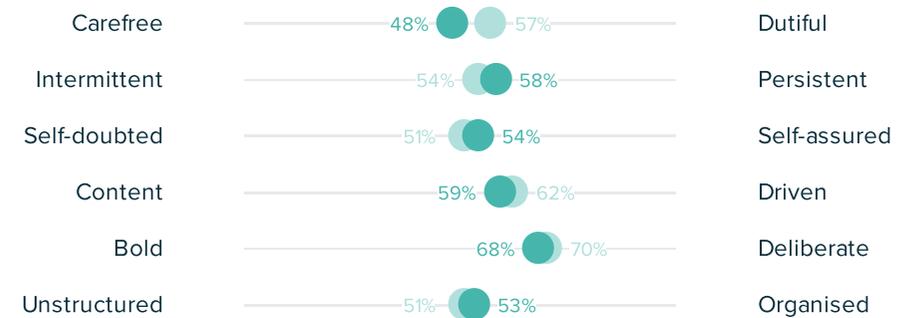
## Agreeableness



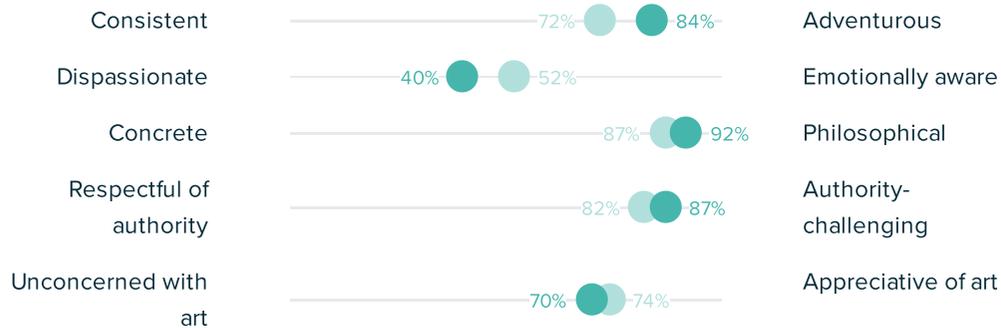
## Extraversion



## Conscientiousness

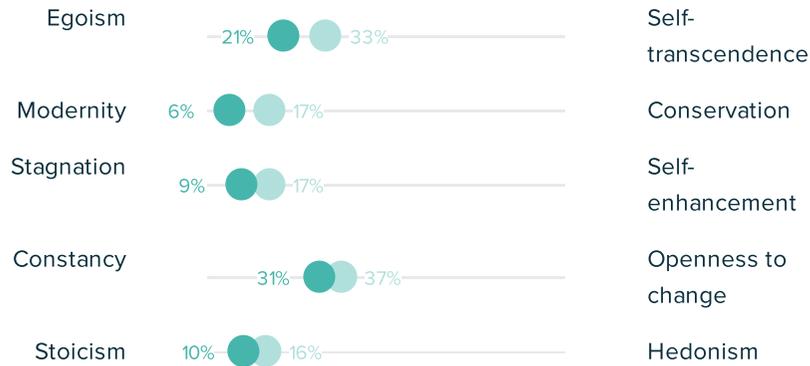


## Openness



● animals, animal ● SU - TheOverstory

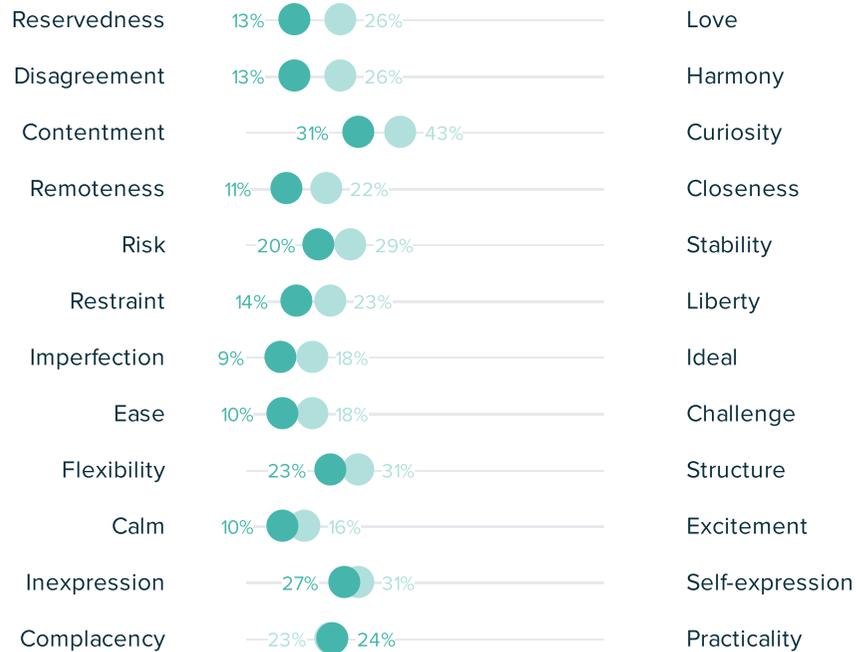
## Values



## Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



## Needs

Their choices are driven by a desire for discovery.

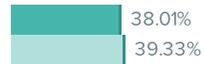


● animals, animal ● SU - TheOverstory

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



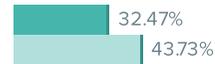
### Mobile



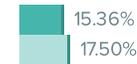
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

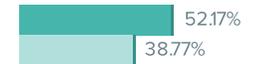
### Own



### Replies

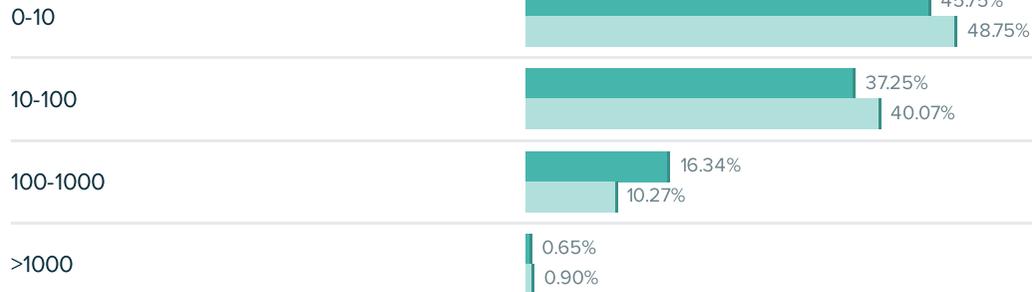


### Shares



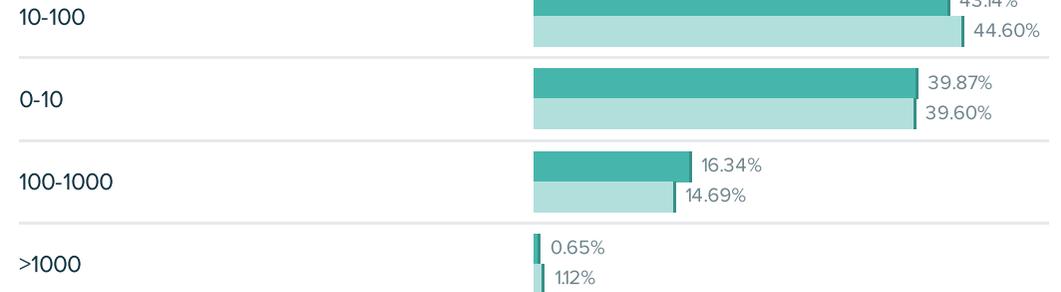
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



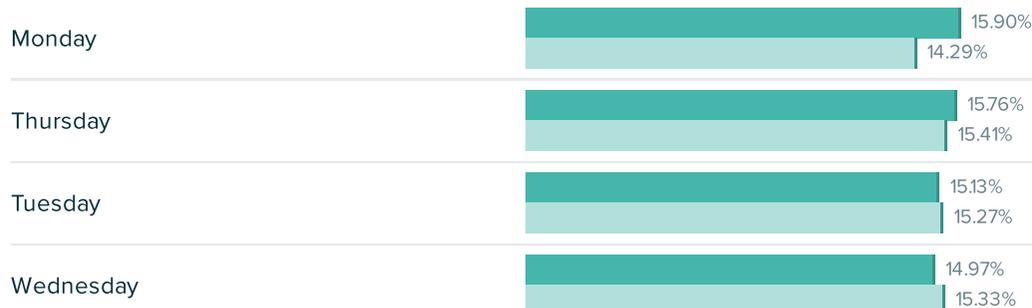
## Applause

This graph shows the distribution by applause and the difference with the baseline.



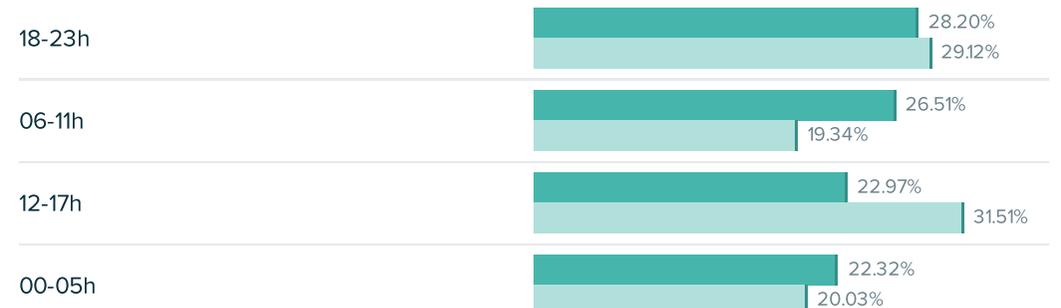
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**water, climate**

### Segment Persona

Overview of the segment persona details



**Gender: Female (52.56%)**

Age 18-24 (30.31%)



Speaks English (89.47%)



Madison (7.69%)  
United States Of America (44.26%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

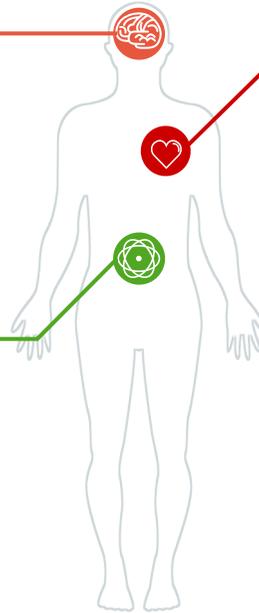
- Constancy
- Egoism
- Stagnation
- Modernity

#### Interests

- Science
- Business and industrial
- Travel
- Movies and tv

#### Needs

- Contentment
- Flexibility
- Inexpression
- Risk



### Influenced by

There are the most influential people for the audience



Andrew Revkin  
[@Revkin](#)  
37.72%



Dr. Jonathan Foley  
[@GlobalEcoGuy](#)  
32.46%



Yale Program on Clim  
[@YaleClimateCom](#)  
29.82%



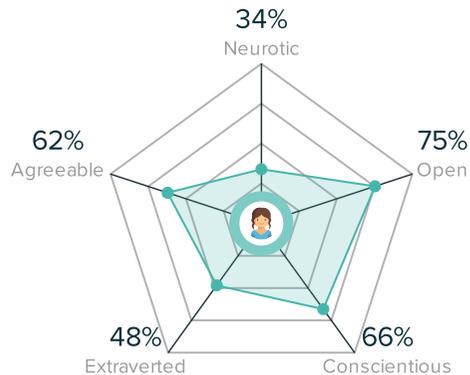
Bill McKibben  
[@billmckibben](#)  
47.37%



Prof. Katharine Hayhoe  
[@KHayhoe](#)  
31.58%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Yale Environment 360



NYT Climate



Earth Institute



World Resources Inst



Guardian Environment

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Desktop**



Most active day  
**Wednesday**

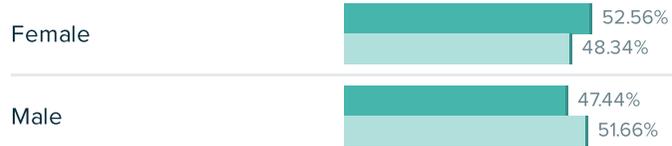


Most active timeframe  
**12-17h**

● water, climate ● SU - TheOverstory

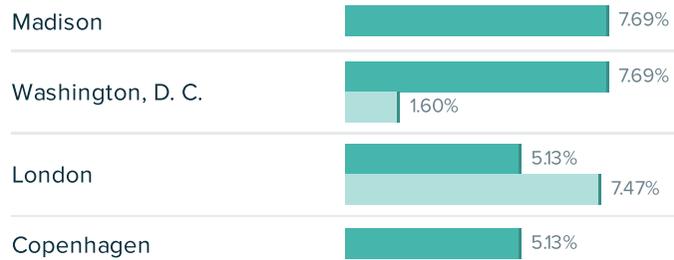
## Gender

This graph shows the distribution by gender and its variance with the baseline



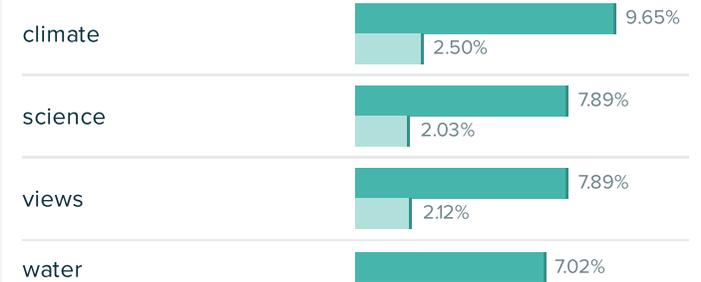
## City

This graph shows the distribution by cities and its variance with the baseline



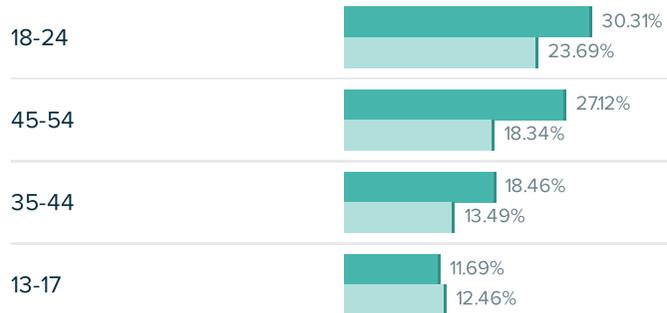
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



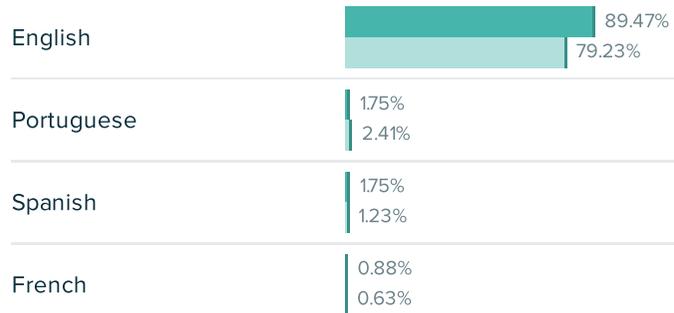
## Age

This graph shows the distribution by ages and its variance with the baseline



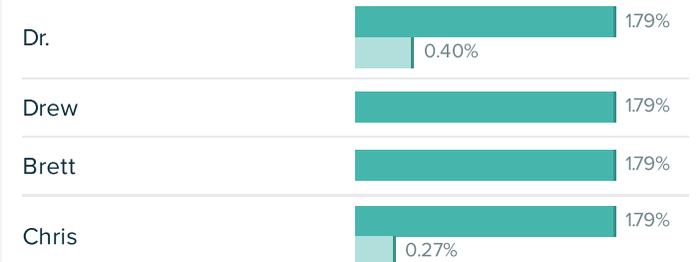
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

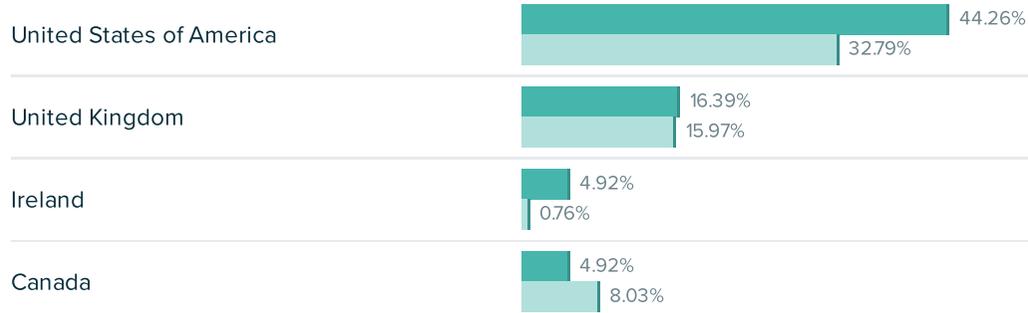
This graph shows the distribution by most common names in the audience and its variance from the baseline



● water, climate ● SU - TheOverstory

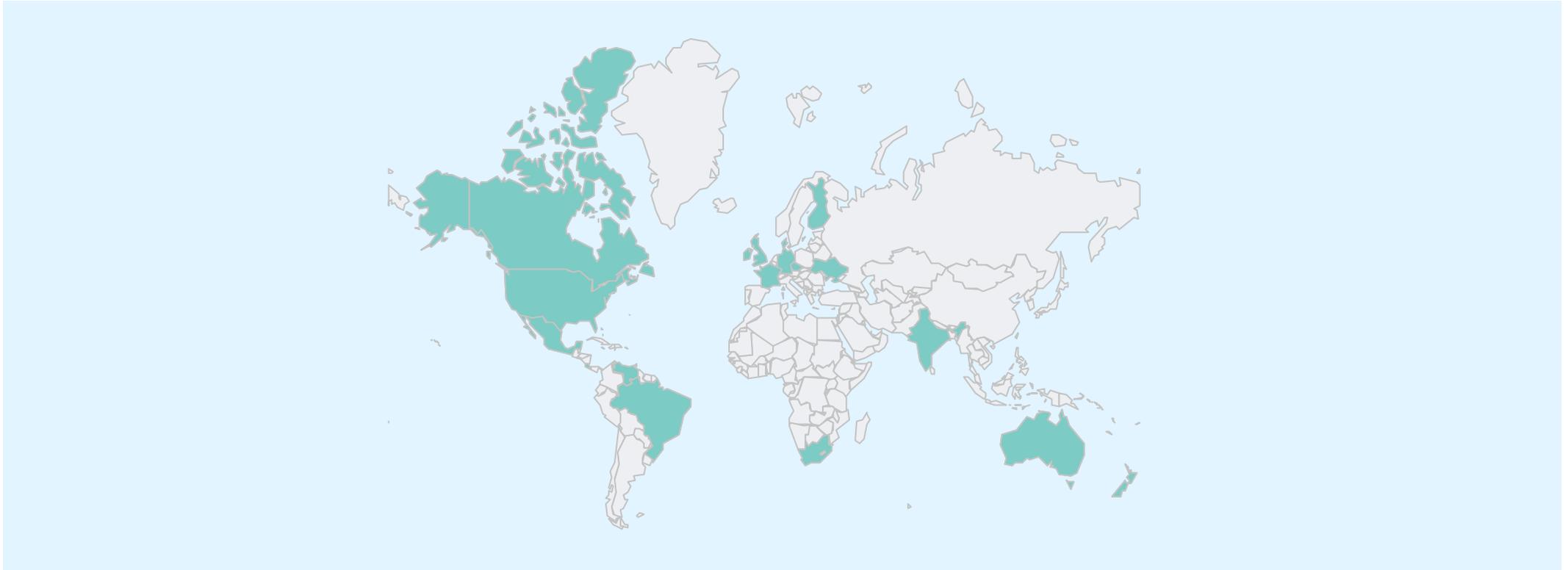
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● water, climate ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Andrew Revkin**  
@Revkin  
37.72%



**Dr. Jonathan Foley**  
@GlobalEcoGuy  
32.46%



**Yale Program on Clim**  
@YaleClimateComm  
29.82%



**World Resources Inst**  
@WorldResources  
27.19%



**UN Climate Change**  
@UNFCCC  
39.47%



**Yale Environment 360**  
@YaleE360  
33.33%



**Bill McKibben**  
@billmckibben  
47.37%



**Prof. Katharine Hayh**  
@KHayhoe  
31.58%



**Nature News & Commen**  
@NatureNews  
31.58%



**NYT Climate**  
@nytclimate  
29.82%



**Earth Institute**  
@earthinstitute  
27.19%



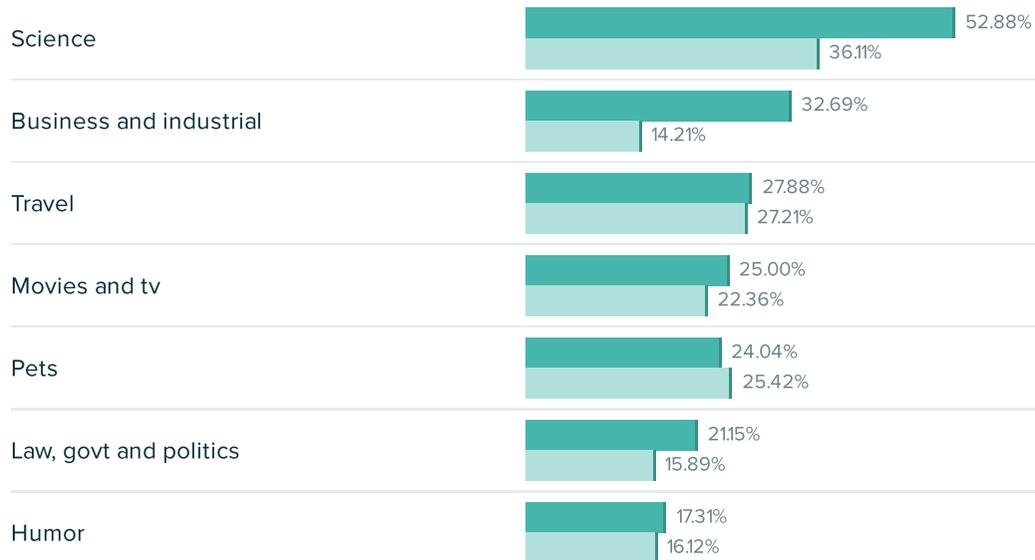
**Guardian Environment**  
@guardianeco  
39.47%



**Climate Desk**  
@ClimateDesk  
27.19%

### Interests

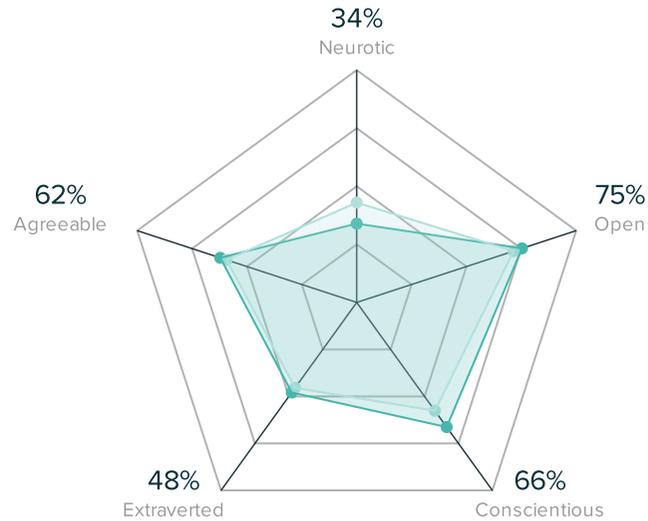
This graph shows the interests the users within the audience have



● water, climate ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

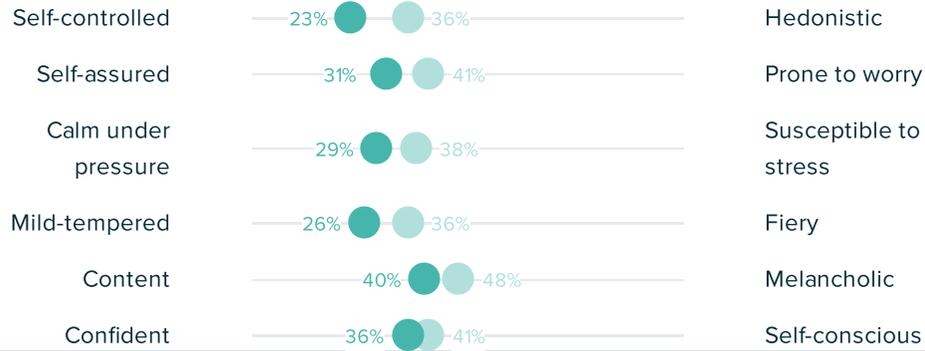
They are analytical, helpful and social.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. And they are empathetic: they feel what others feel and are compassionate towards them.



● water, climate ● SU - TheOverstory

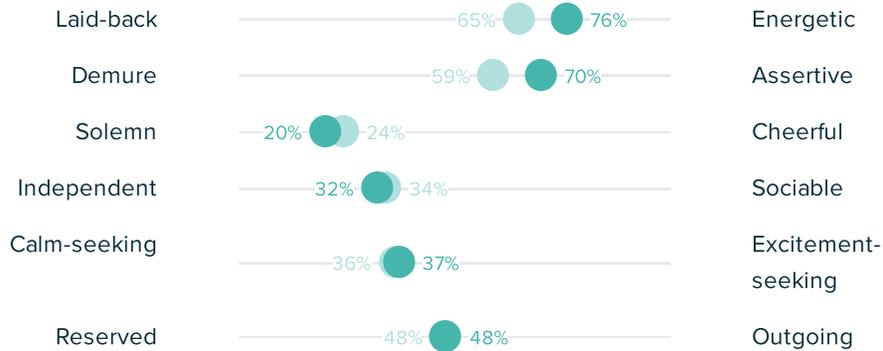
## Neurotic



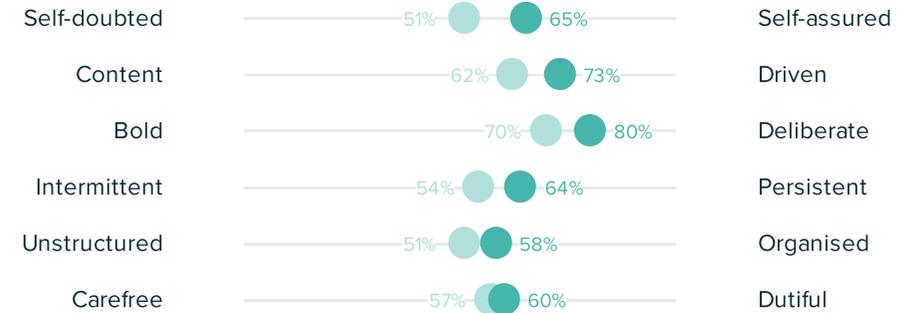
## Agreeableness



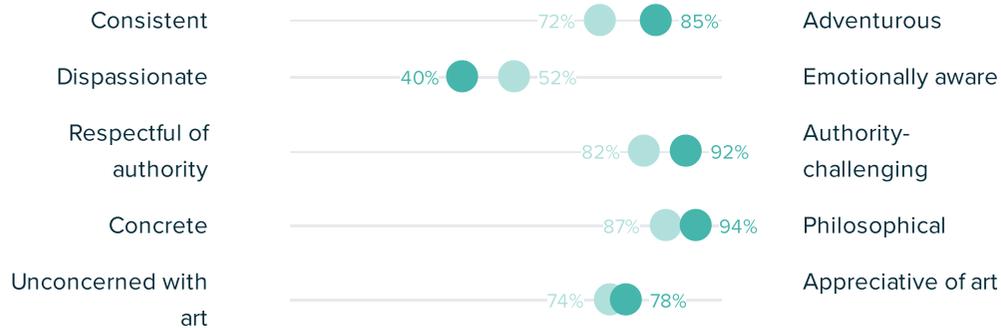
## Extraversion



## Conscientiousness

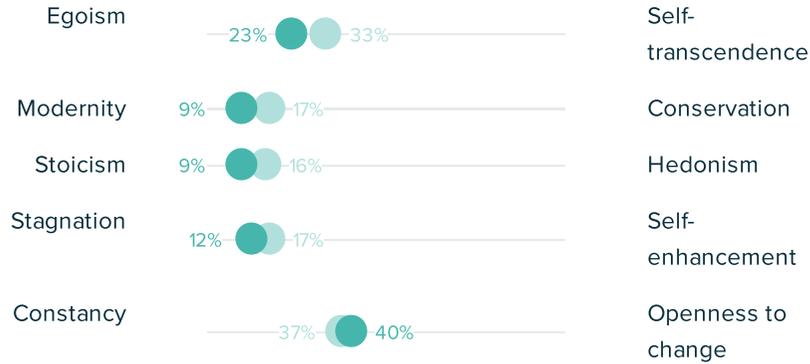


## Openness



● water, climate ● SU - TheOverstory

Values



Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

Needs



Needs

Their choices are driven by a desire for discovery.



● water, climate ● SU - TheOverstory

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



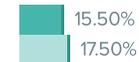
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

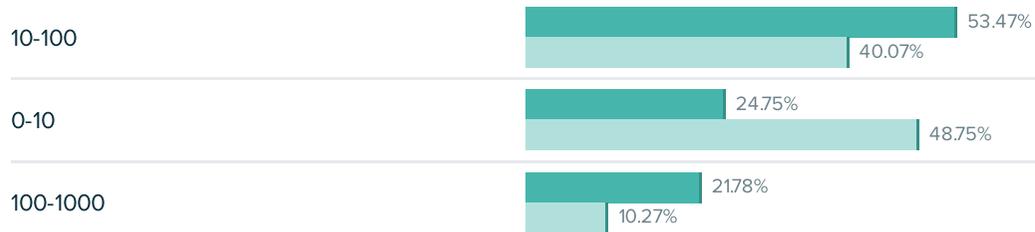


### Shares



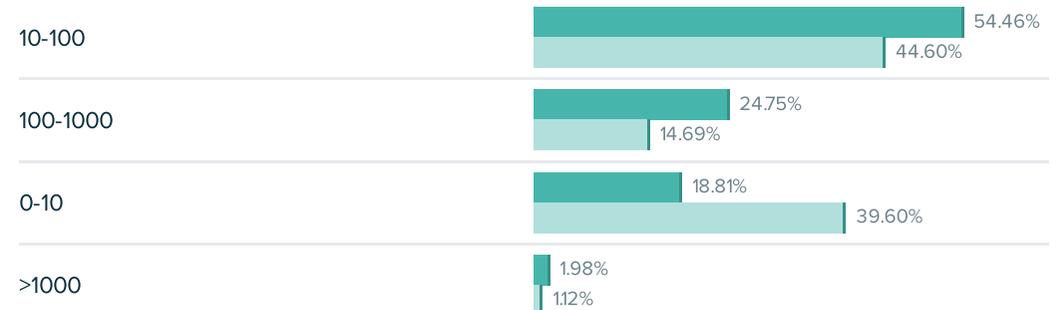
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



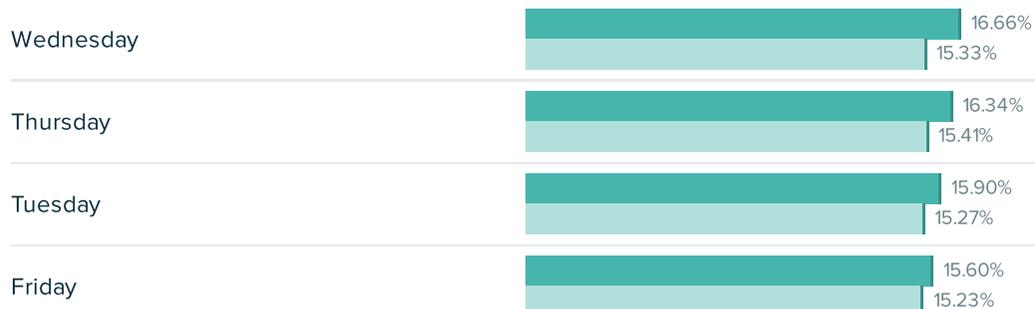
## Applause

This graph shows the distribution by applause and the difference with the baseline.



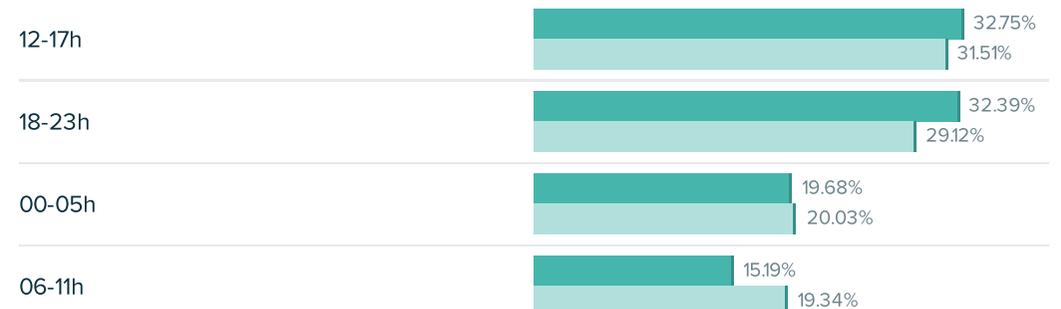
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**writer, things**

### Segment Persona

Overview of the segment persona details



**Gender: Female (62.50%)**

Age 25-34 (42.63%)



Speaks English (92.86%)



Los Angeles (14.29%)  
United States Of America (75.00%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

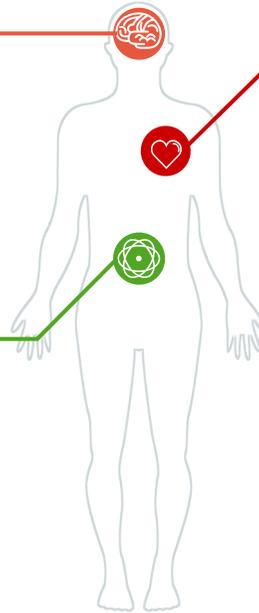
- Egoism
- Constancy
- Stoicism
- Stagnation

#### Interests

- Science
- Pets
- Education
- Travel

#### Needs

- Curiosity
- Flexibility
- Reservedness
- Inexpression



### Influenced by

There are the most influential people for the audience



Neil Gaiman  
[@neilhimsel](#)  
69.05%



Wil 'this  
account mo  
[@wilw](#)  
25%



Nathan Fillion  
[@NathanFillion](#)  
17.86%



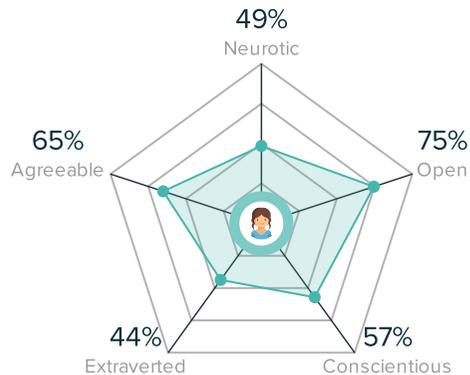
Patrick Stewart  
[@SirPatStew](#)  
25%



John Green  
[@johngreen](#)  
19.05%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



NCTE



edutopia



Teaching Tolerance



ASCD



U.S. Department of E

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Friday**

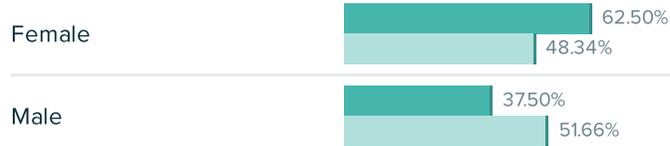


Most active timeframe  
**18-23h**

● writer, things ● SU - TheOverstory

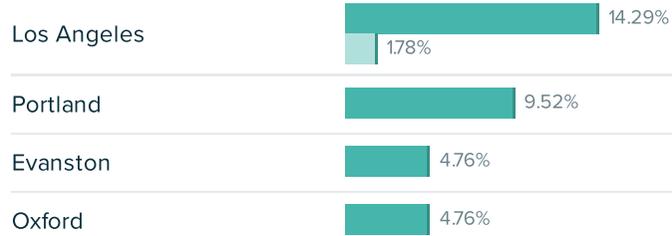
## Gender

This graph shows the distribution by gender and its variance with the baseline



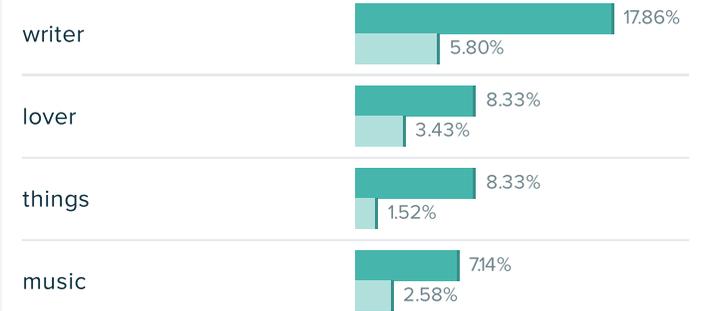
## City

This graph shows the distribution by cities and its variance with the baseline



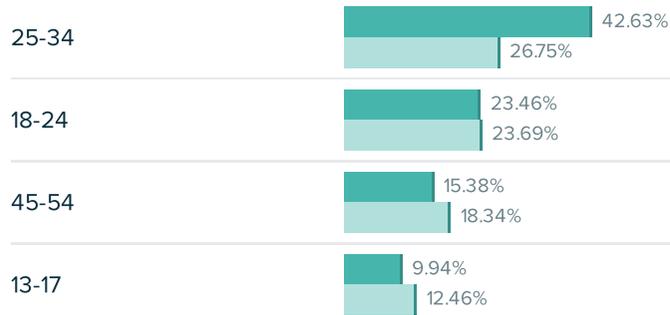
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



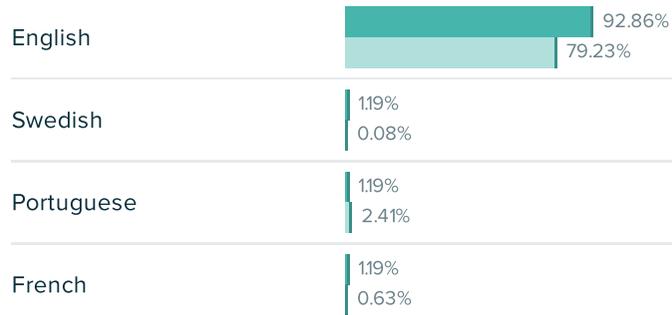
## Age

This graph shows the distribution by ages and its variance with the baseline



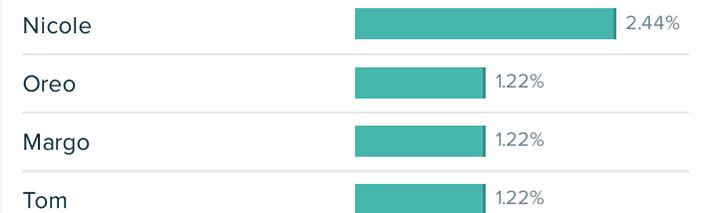
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

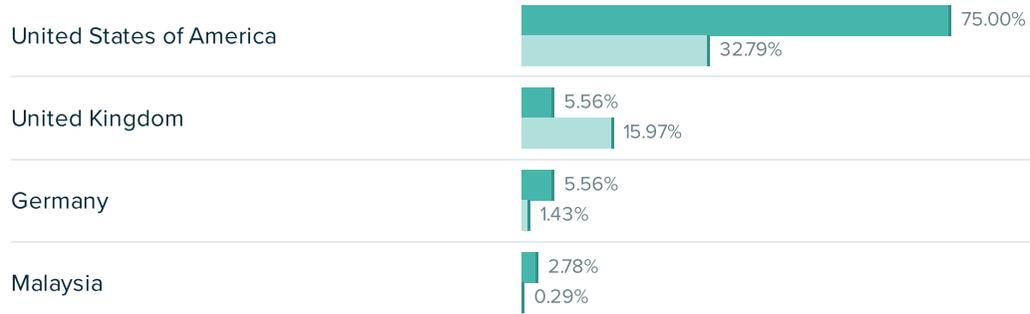
This graph shows the distribution by most common names in the audience and its variance from the baseline



● writer, things ● SU - TheOverstory

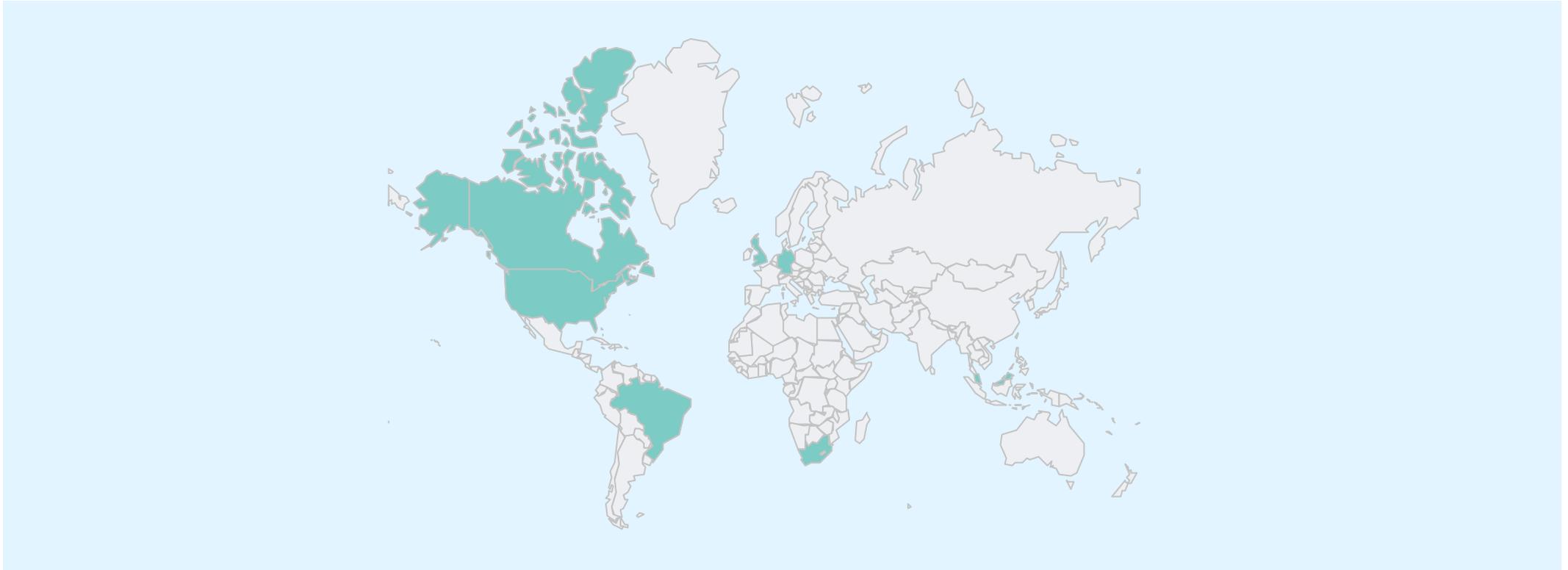
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● writer, things ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Neil Gaiman**  
@neilhimsel  
69.05%



Wil 'this account mo  
@wilw  
25%



edutopia  
@edutopia  
15.48%



Craig Ferguson  
@CraigyFerg  
13.1%



Felicia Day  
@feliciday  
15.48%



NCTE  
@ncte  
14.29%



Patrick Stewart  
@SirPatStew  
25%



Kelly Gallagher  
@KellyGToGo  
10.71%



Kwame Alexander  
@kwamealexander  
10.71%



Nathan Fillion  
@NathanFillion  
17.86%



John Green  
@johngreen  
19.05%



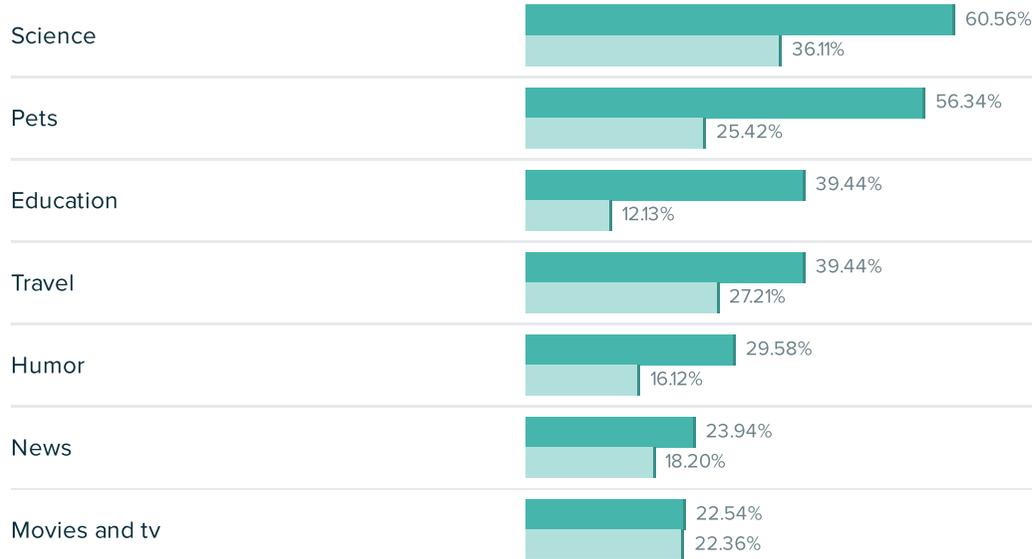
Lin-Manuel Miranda  
@Lin\_Manuel  
27.38%



Teaching Tolerance  
@Tolerance\_org  
10.71%

### Interests

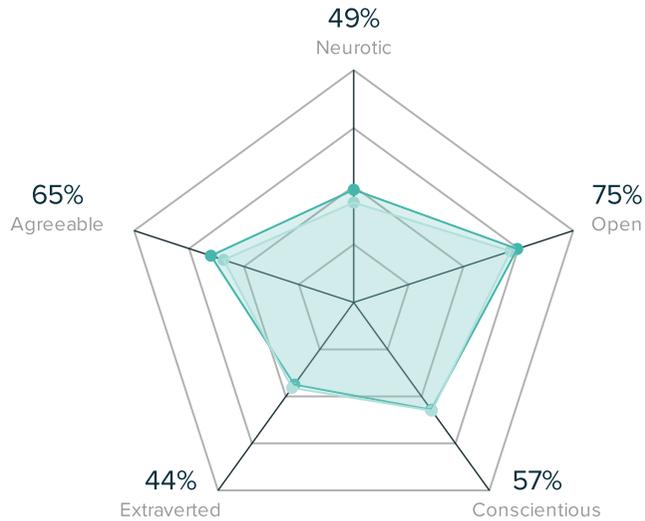
This graph shows the interests the users within the audience have



● writer, things ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

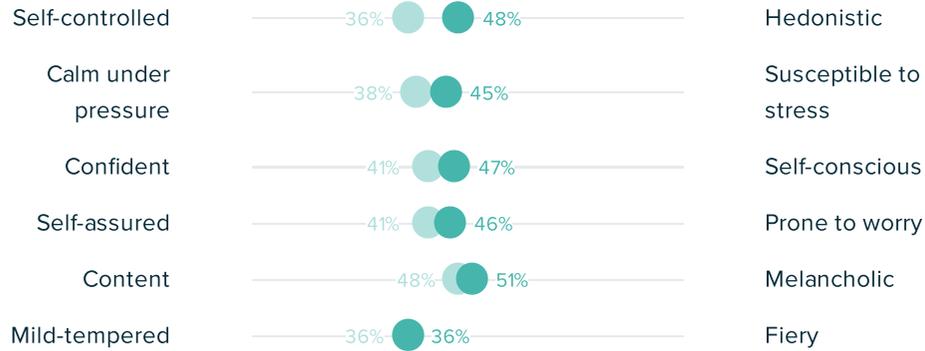
They are genial, helpful and particular.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. And they are empathetic: they feel what others feel and are compassionate towards them.

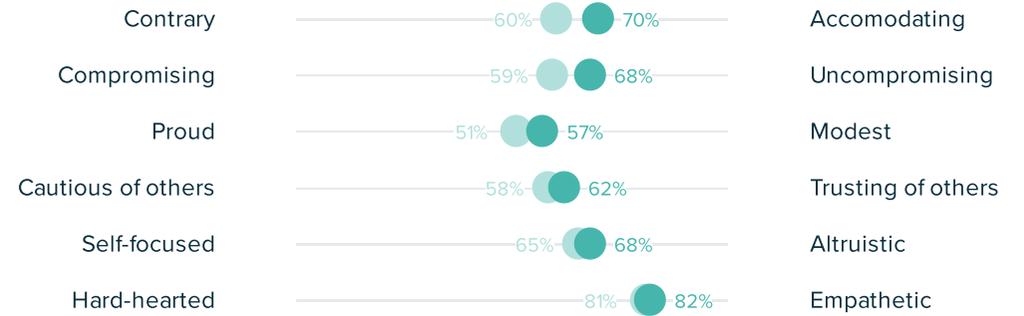


● writer, things ● SU - TheOverstory

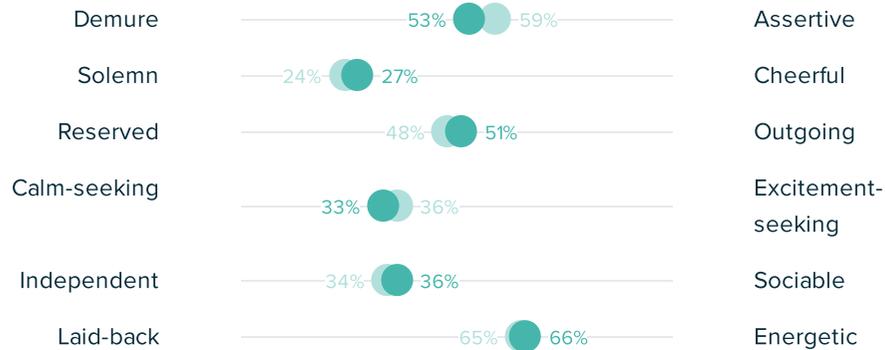
## Neurotic



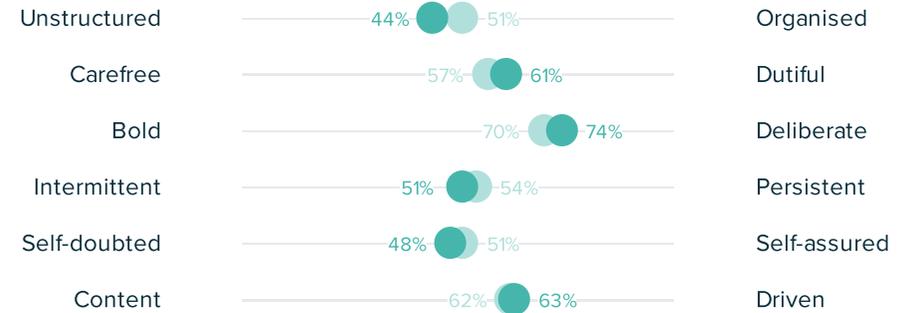
## Agreeableness



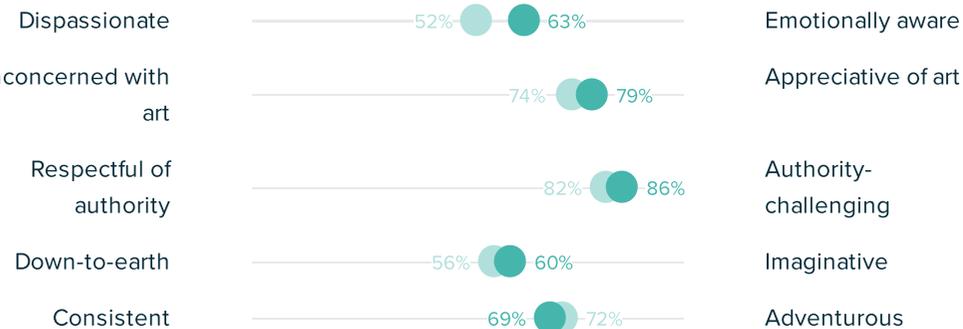
## Extraversion



## Conscientiousness

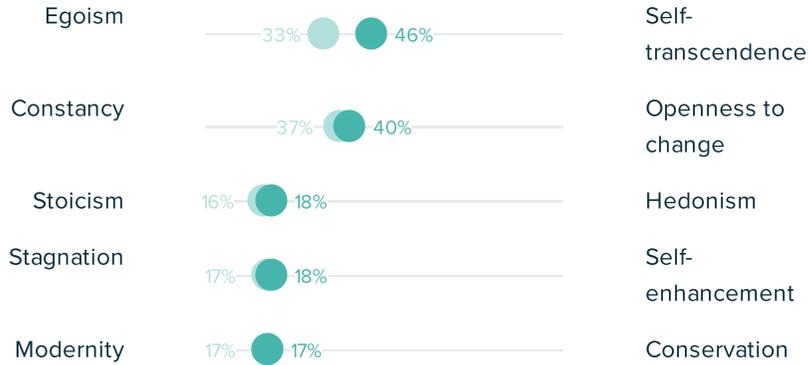


## Openness



● writer, things ● SU - TheOverstory

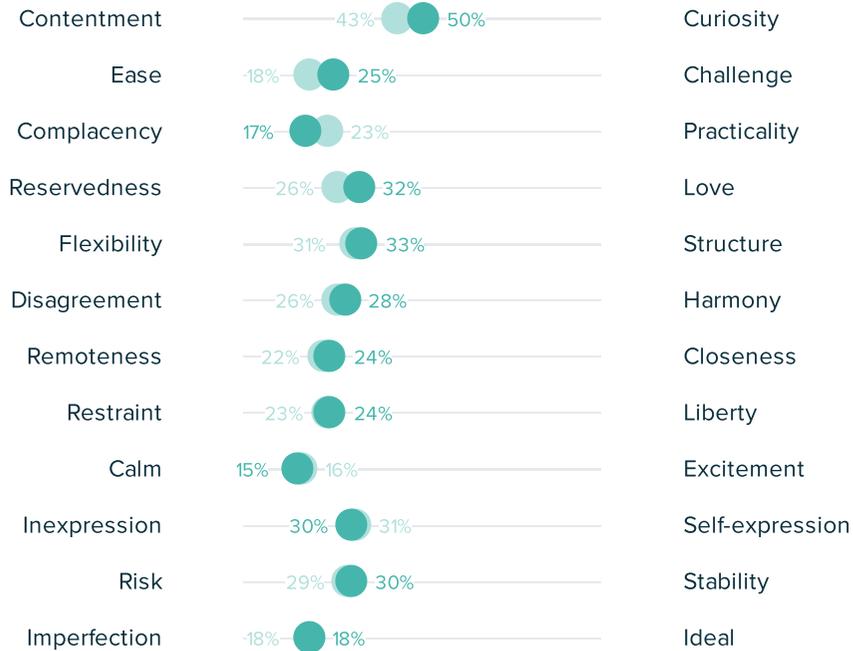
## Values



## Values

They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



## Needs

Their choices are driven by a desire for discovery.

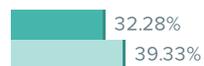


● writer, things ● SU - TheOverstory

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

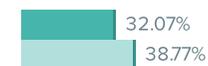
### Own



### Replies

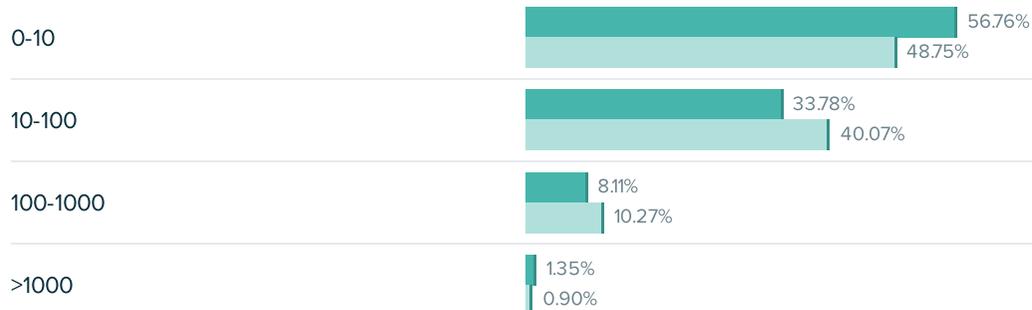


### Shares



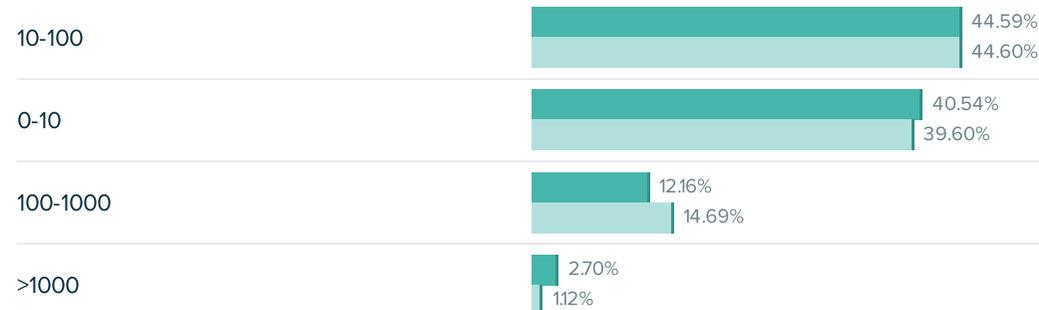
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



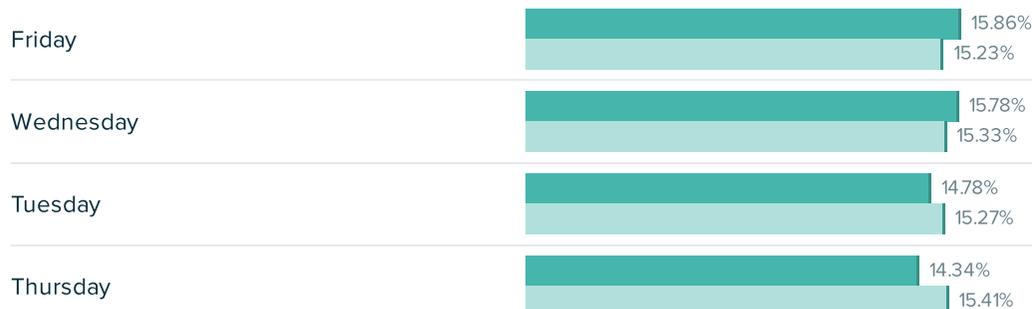
## Applause

This graph shows the distribution by applause and the difference with the baseline.



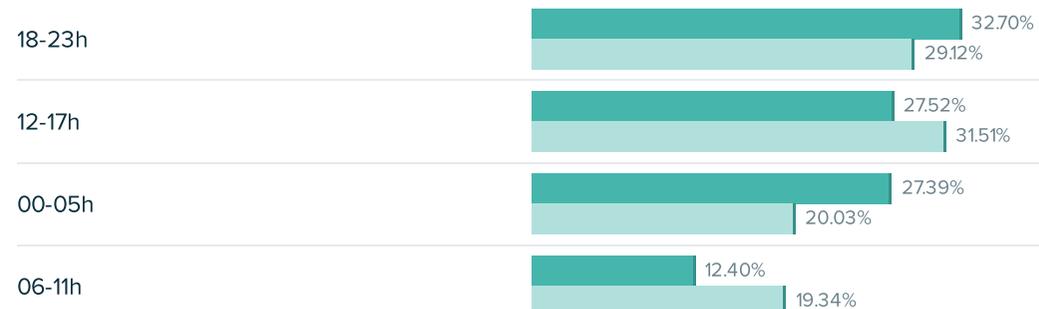
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**parineetichopra, big**

### Segment Persona

Overview of the segment persona details



**Gender: Male (57.78%)**

Age 18-24 (70.49%)



Speaks English (67.95%)



Mumbai (26.67%)  
India (84.38%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

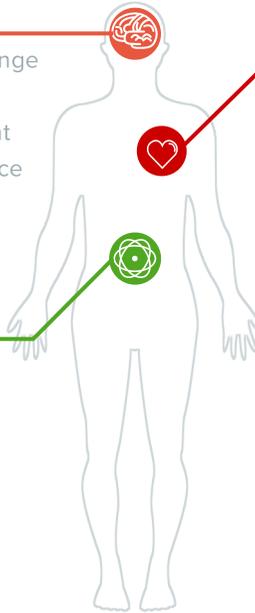
- Openness to change
- Conservation
- Self-enhancement
- Self-transcendence

#### Interests

- Movies and tv
- Society
- Sports
- Family and parenting

#### Needs

- Ideal
- Stability
- Self-expression
- Harmony



### Influenced by

There are the most influential people for the audience



Parineeti Chopra  
[@ParineetiChopra](#)  
91.03%



PRIYANKA  
[@priyankachopra](#)  
71.79%



Alia Bhatt  
[@aliaa08](#)  
64.1%



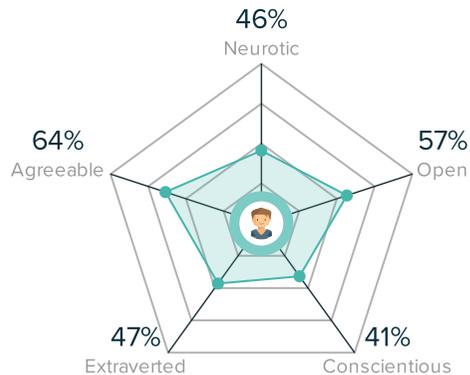
Deepika Padukone  
[@deepikapadukone](#)  
65.38%



Shah Rukh Khan  
[@iamsrk](#)  
67.95%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Yash Raj Films



Filmfare



Pinkvilla



Dharma Productions



### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Wednesday**

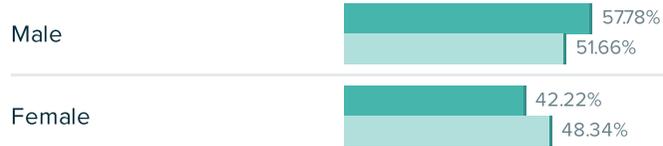


Most active timeframe  
**12-17h**

● parineetichopra, big ● SU - TheOverstory

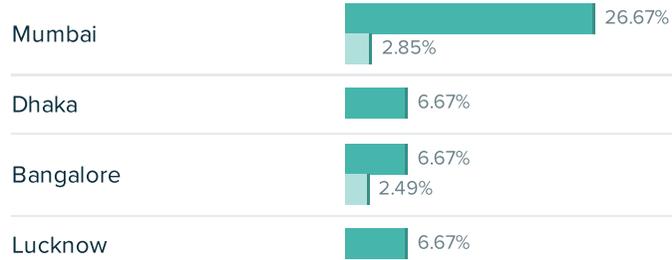
## Gender

This graph shows the distribution by gender and its variance with the baseline



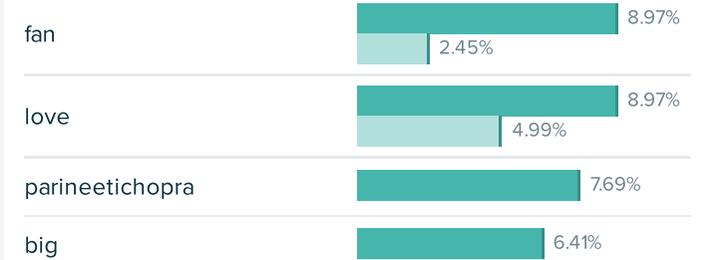
## City

This graph shows the distribution by cities and its variance with the baseline



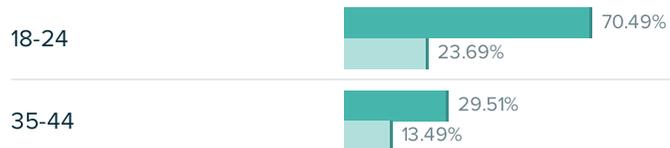
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



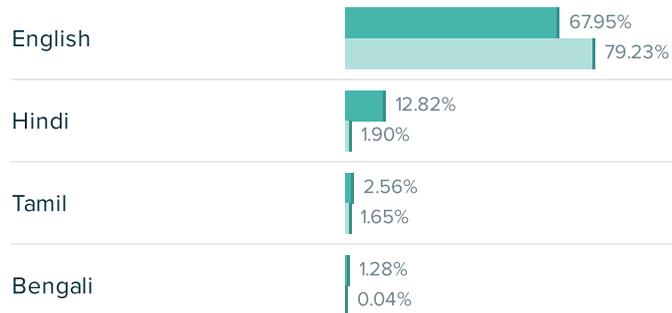
## Age

This graph shows the distribution by ages and its variance with the baseline



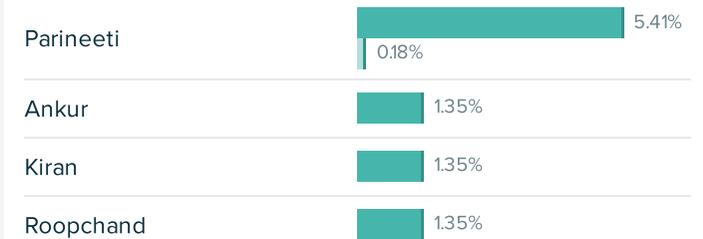
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

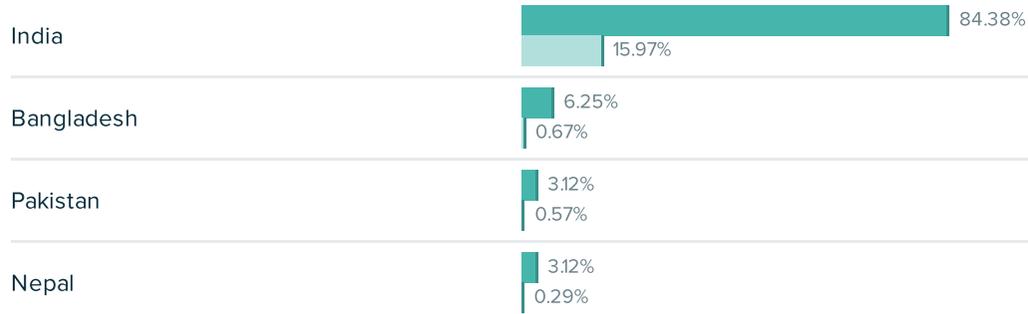
This graph shows the distribution by most common names in the audience and its variance from the baseline



● parineetichopra, big ● SU - TheOverstory

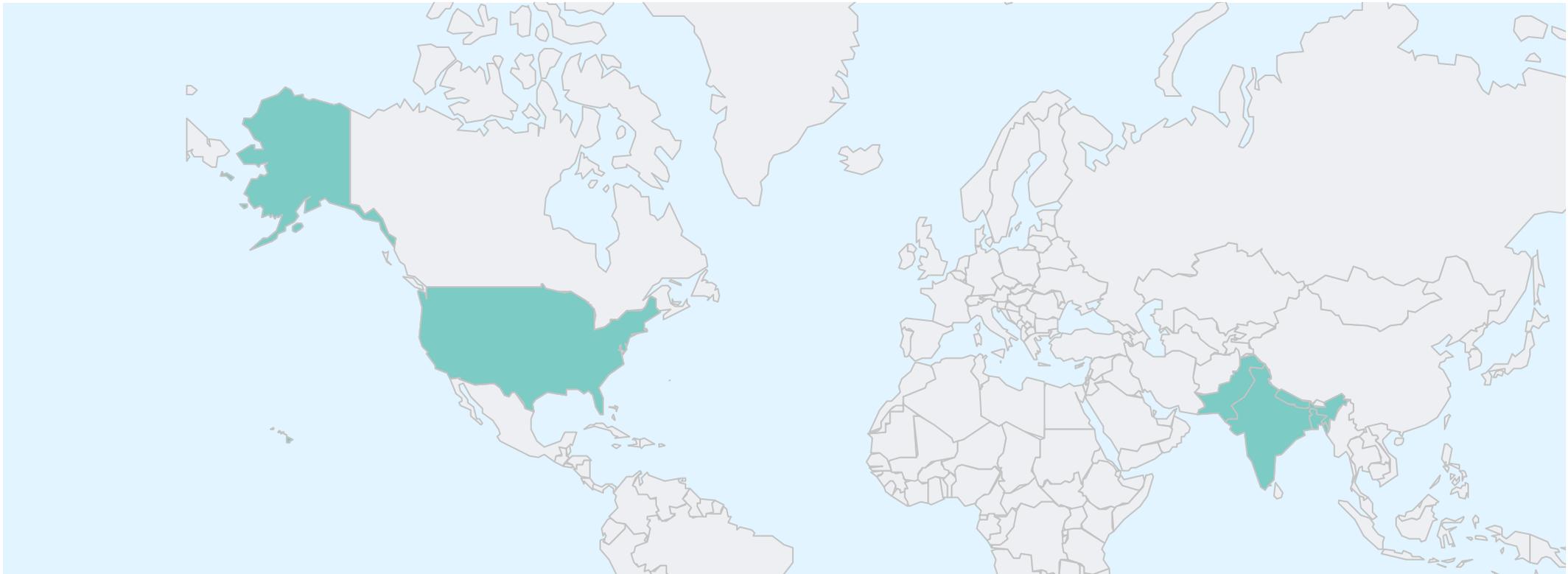
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● parineetichopra, big ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Parineeti Chopra**  
@ParineetiChopra  
91.03%



**PRIYANKA**  
@priyankachopra  
71.79%



**Shah Rukh Khan**  
@iamsrk  
67.95%



**Shraddha**  
@ShraddhaKapoor  
57.69%



**Sonakshi Sinha**  
@sonakshisinha  
56.41%



**Alia Bhatt**  
@aliaa08  
64.1%



**Hrithik Roshan**  
@iHrithik  
64.1%



**Salman Khan**  
@BeingSalmanKhan  
64.1%



**Sonam K Ahuja**  
@sonamakapoor  
55.13%



**Deepika Padukone**  
@deepikapadukone  
65.38%



**Amitabh Bachchan**  
@SrBachchan  
69.23%



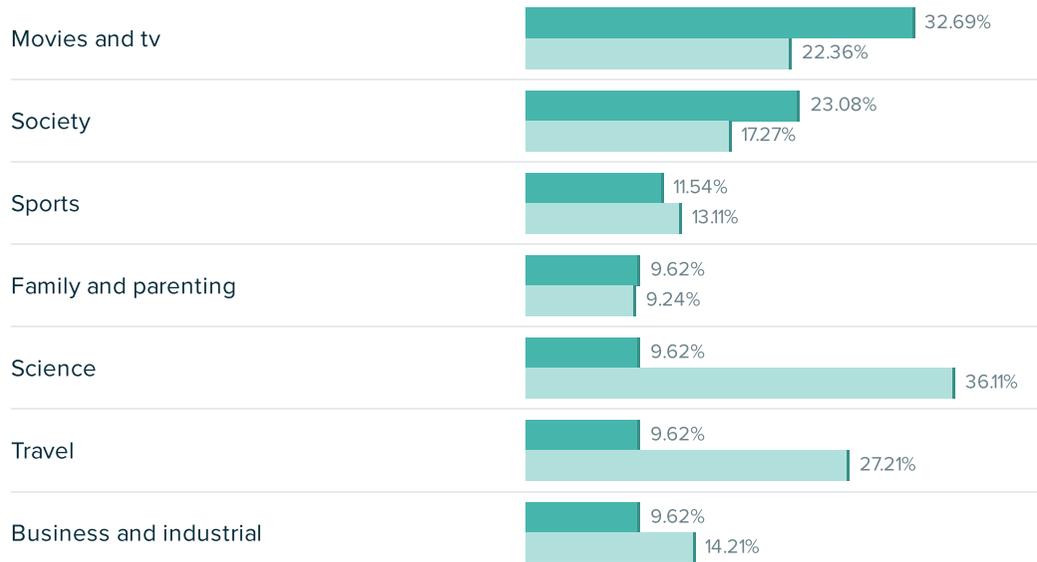
**Anushka Sharma**  
@AnushkaSharma  
58.97%



**Akshay Kumar**  
@akshaykumar  
60.26%

### Interests

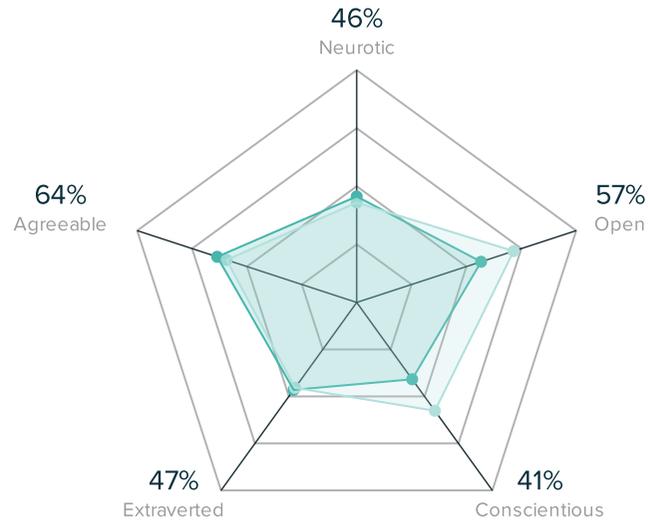
This graph shows the interests the users within the audience have



● parineetichopra, big ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, expressive and explosive.

They are empathetic: they feel what others feel and are compassionate towards them. They are imaginative: they have a wild imagination. And they are emotionally aware: they are aware of their feelings and how to express them.

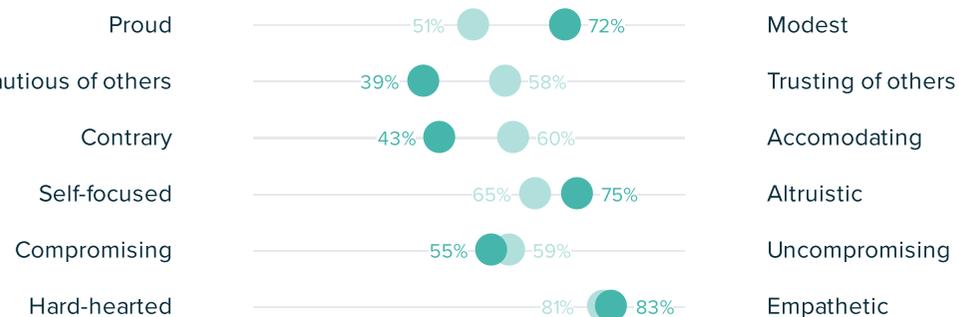


● parineetichopra, big ● SU - TheOverstory

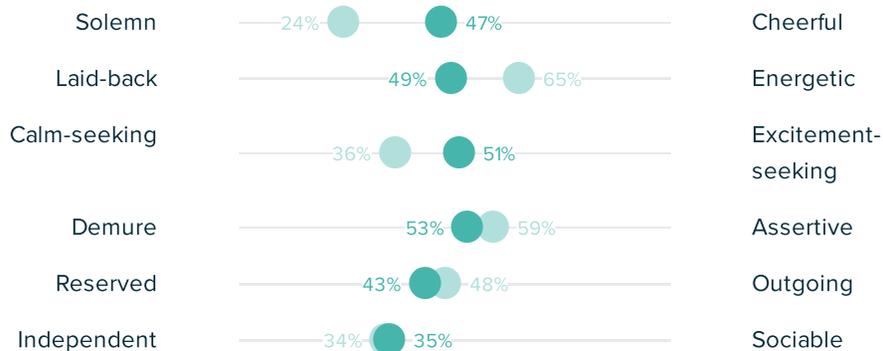
## Neurotic



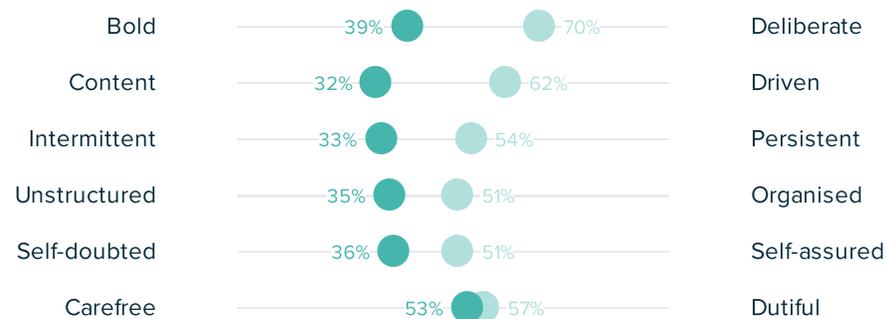
## Agreeableness



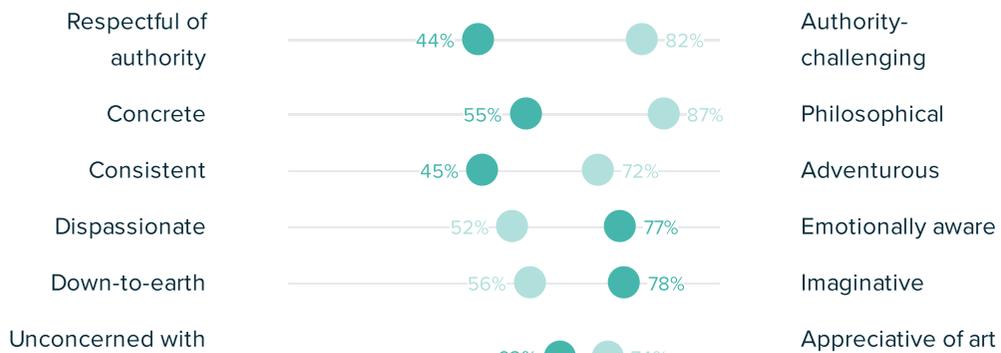
## Extraversion



## Conscientiousness



## Openness



● parineetichopra, big ● SU - TheOverstory

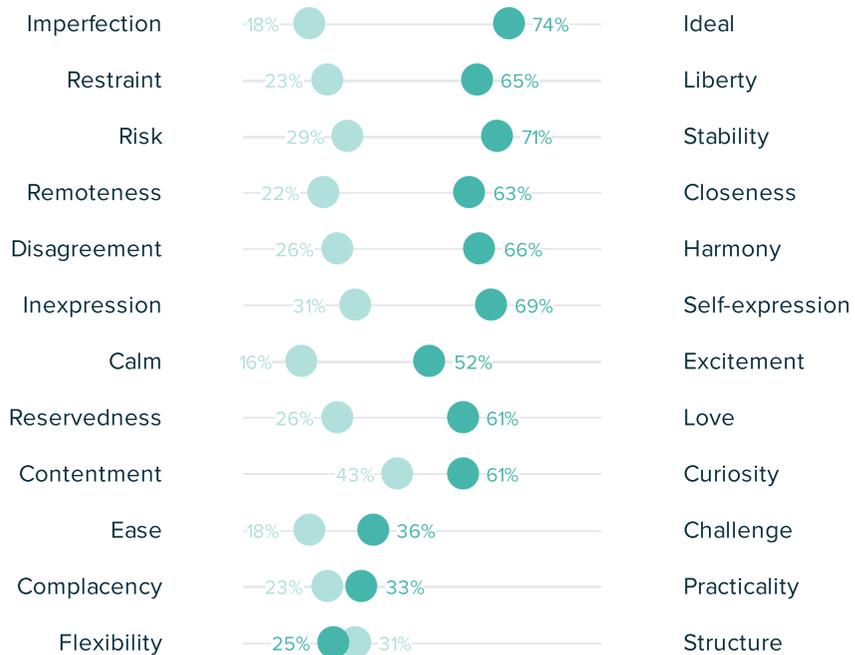
## Values



## Values

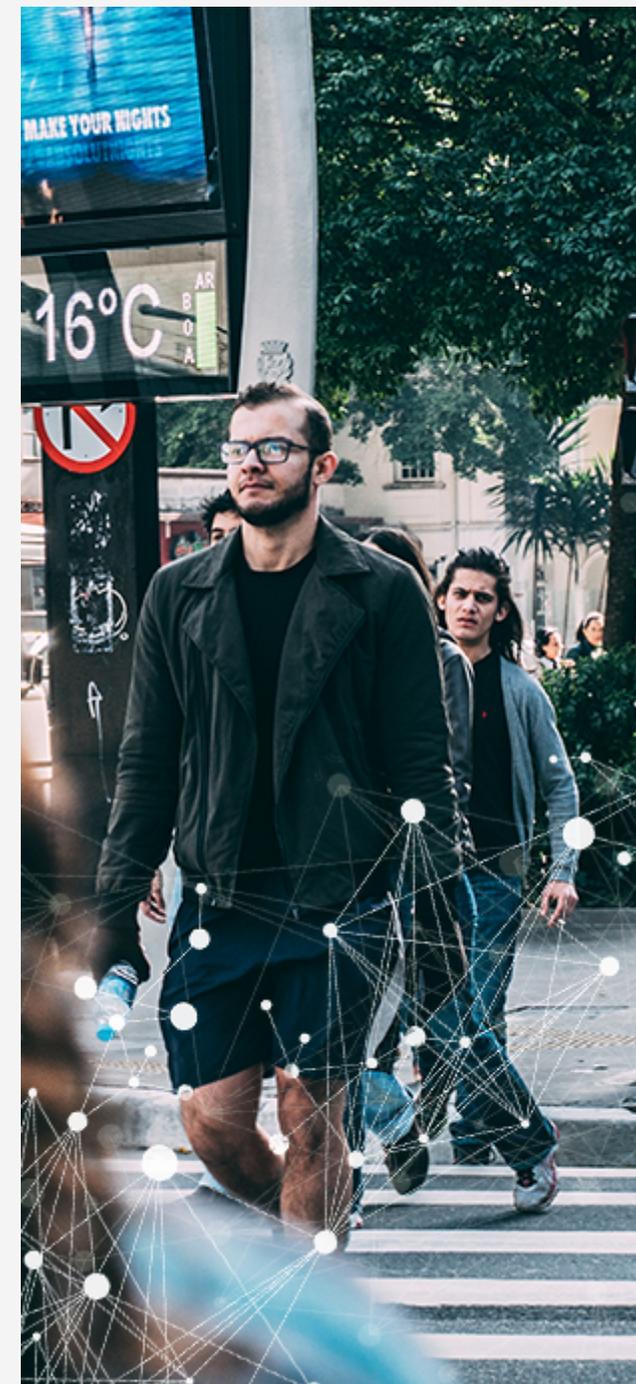
They consider both independence and tradition to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they highly respect the groups they belong to and follow their guidance.

## Needs



## Needs

Their choices are driven by a desire for sophistication.

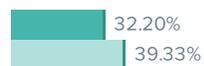


● parineetichopra, big ● SU - TheOverstory

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



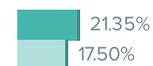
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies



### Shares



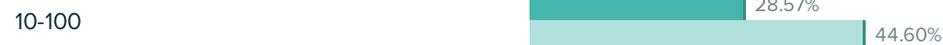
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**justice, social justice**

### Segment Persona

Overview of the segment persona details



**Gender: Male (53.49%)**

Age 25-34 (54.19%)



Speaks English (87.84%)



Vancouver (34.48%)  
Canada (76.60%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

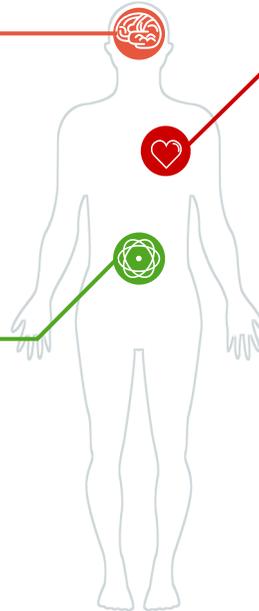
- Constancy
- Egoism
- Stagnation
- Stoicism

#### Interests

- Travel
- Law, gov't and politics
- Science
- Society

#### Needs

- Contentment
- Flexibility
- Risk
- Inexpression



### Influenced by

There are the most influential people for the audience



The Tye  
[@TheTye](#)  
44.59%



Derrick O'Keefe  
[@derrickokeefe](#)  
41.89%



Idle No More  
[@IdleNoMore4](#)  
39.19%



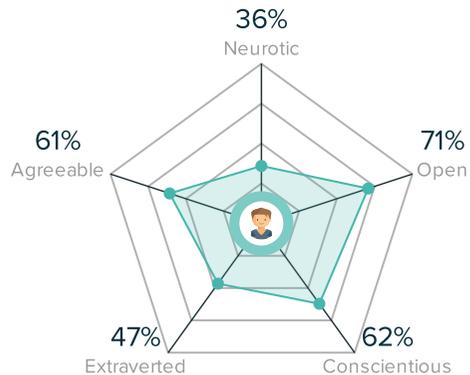
350 Canada  
[@350Canada](#)  
37.84%



Jagmeet Singh  
[@theJagmeetSing](#)  
39.19%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



rabble.ca



National Observer



Ecojustice



Ricochet



Leadnow

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Wednesday**

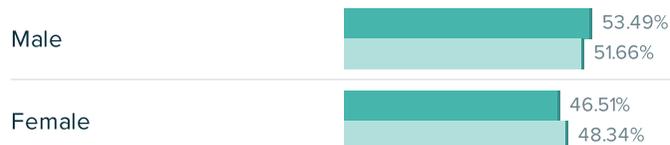


Most active timeframe  
**18-23h**

● justice, social justice ● SU - TheOverstory

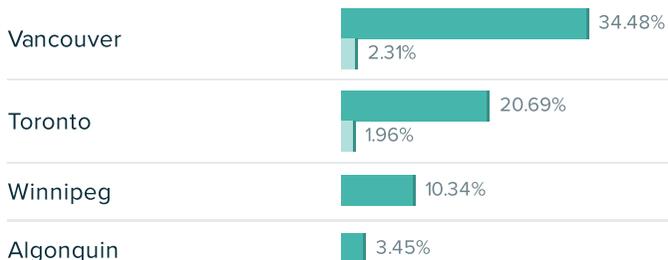
## Gender

This graph shows the distribution by gender and its variance with the baseline



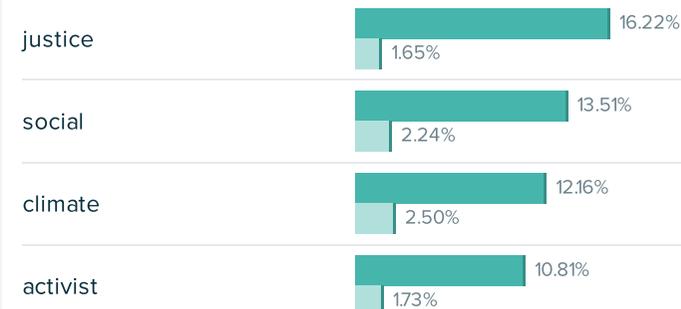
## City

This graph shows the distribution by cities and its variance with the baseline



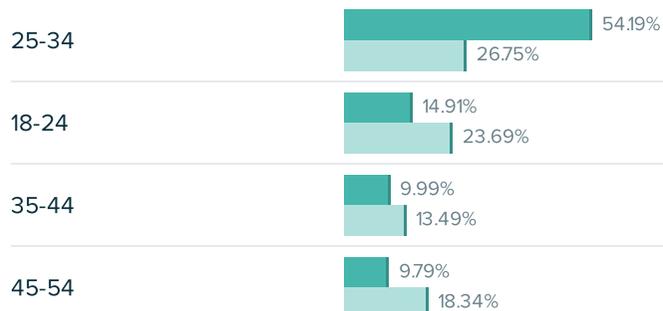
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



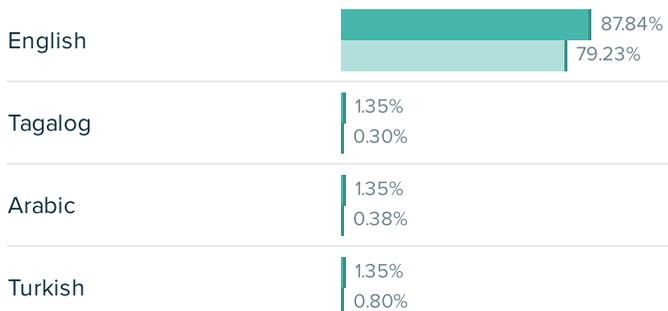
## Age

This graph shows the distribution by ages and its variance with the baseline



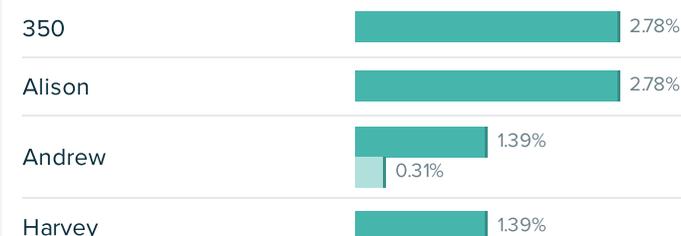
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

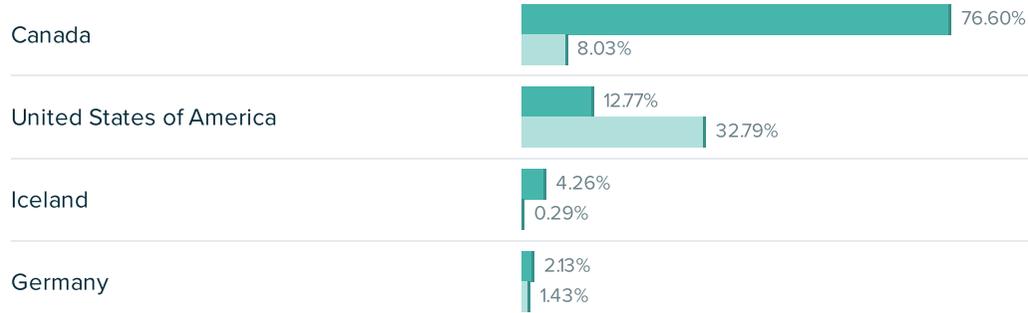
This graph shows the distribution by most common names in the audience and its variance from the baseline



● justice, social justice ● SU - TheOverstory

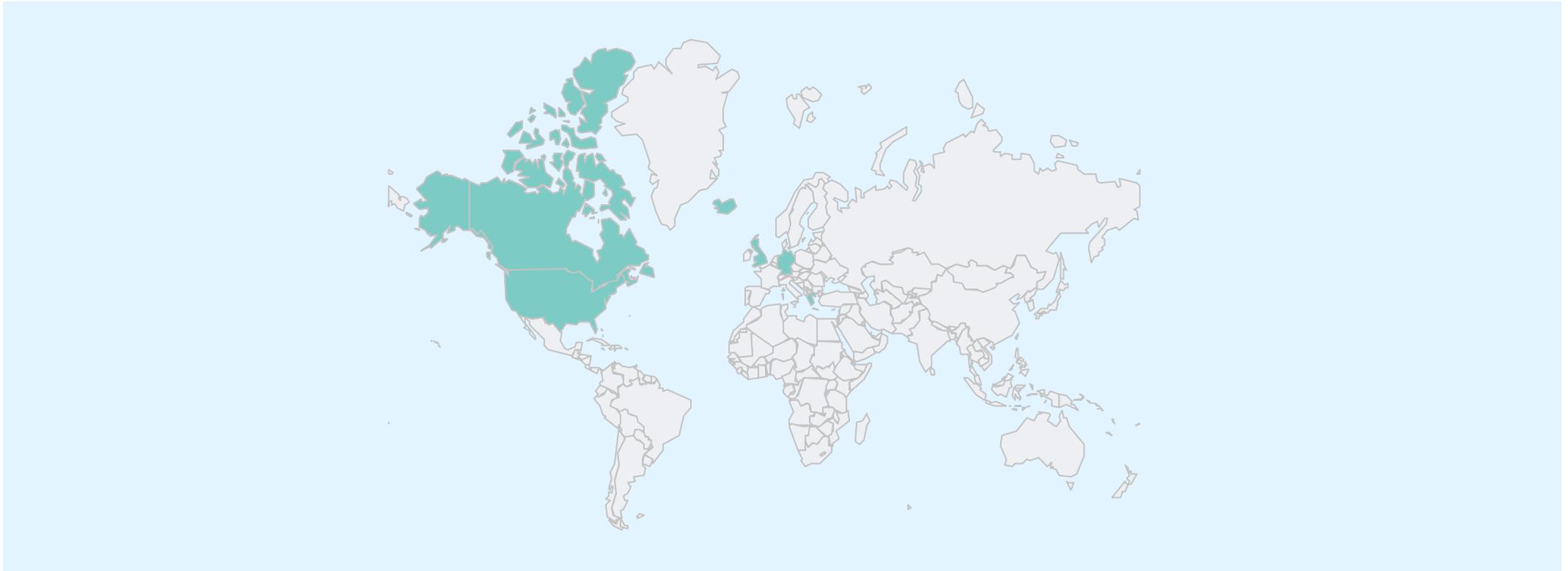
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● justice, social justice ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**The Tye**  
@TheTye  
44.59%



**Derrick O'Keefe**  
@derrickokeefe  
41.89%



**Idle No More**  
@IdleNoMore4  
39.19%



**Clayton Thomas Müller**  
@CreeClayton  
36.49%



**Ecojustice**  
@ecojustice\_ca  
36.49%



**rabble.ca**  
@rabbleca  
41.89%



**350 Canada**  
@350Canada  
37.84%



**Council of Canadians**  
@CouncilofCDNs  
36.49%



**Elizabeth May**  
@ElizabethMay  
37.84%



**National Observer**  
@NatObserver  
41.89%



**Jagmeet Singh**  
@theJagmeetSingh  
39.19%



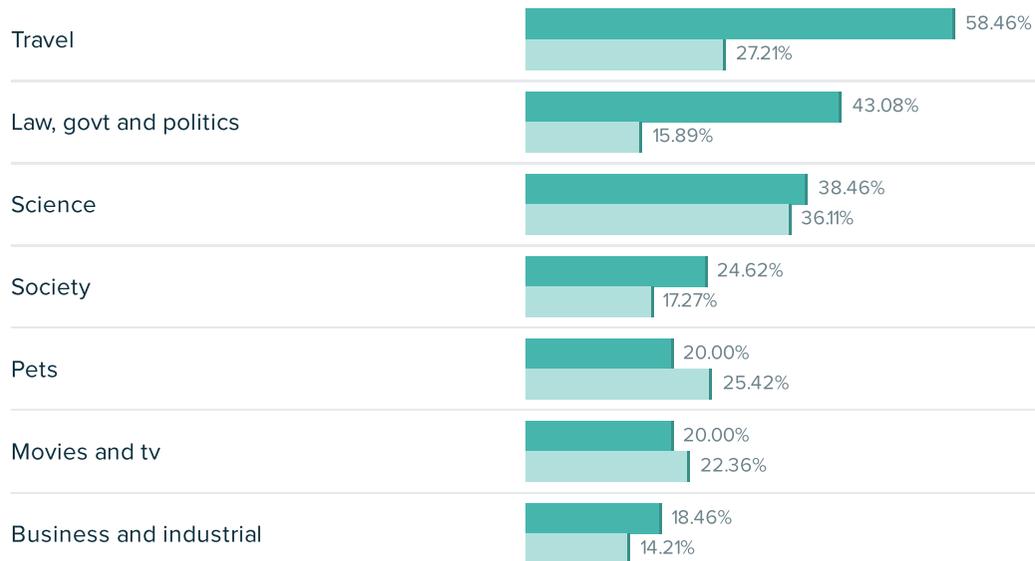
**Pam Palmater**  
@Pam\_Palmater  
36.49%



**Ricochet**  
@ricochet\_en  
33.78%

### Interests

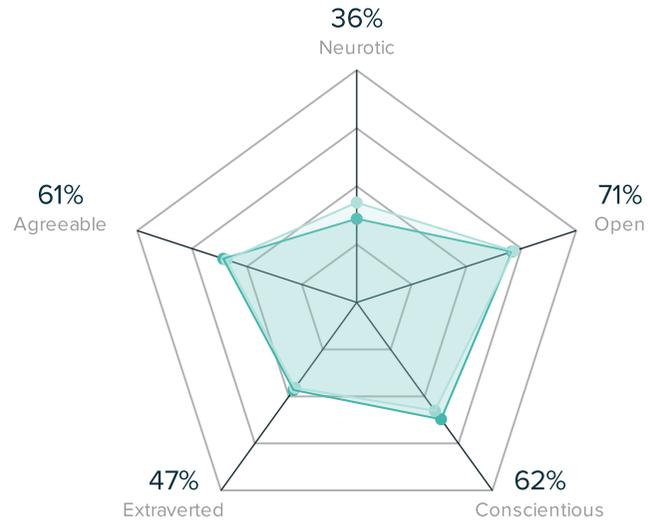
This graph shows the interests the users within the audience have



● justice, social justice ● SU - TheOverstory

### Personality

This graph shows the most relevant personality traits for this audience



### Personality

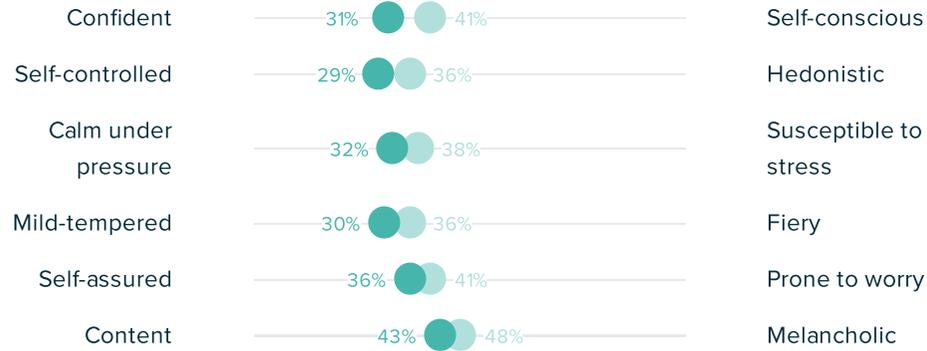
They are analytical, helpful and social.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are empathetic: they feel what others feel and are compassionate towards them.

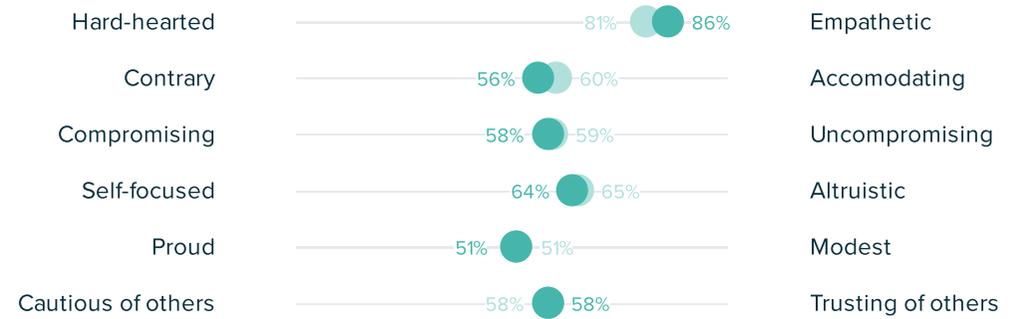


● justice, social justice ● SU - TheOverstory

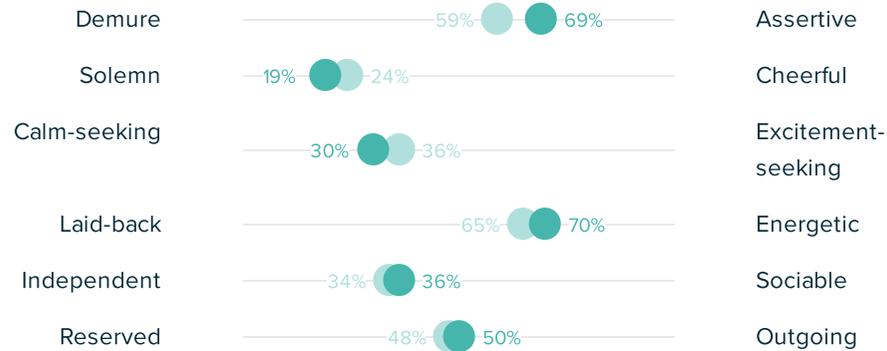
### Neurotic



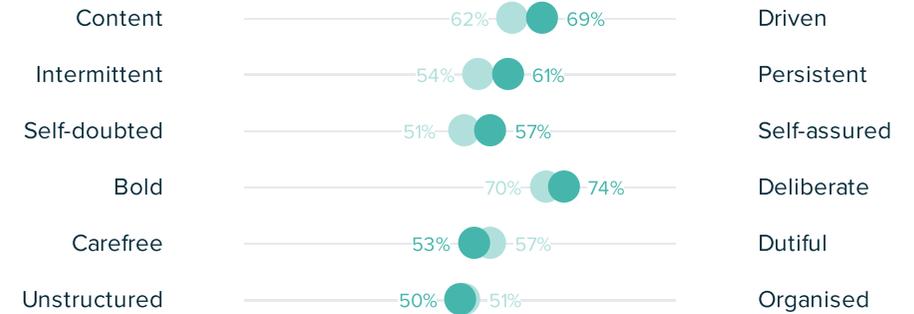
### Agreeableness



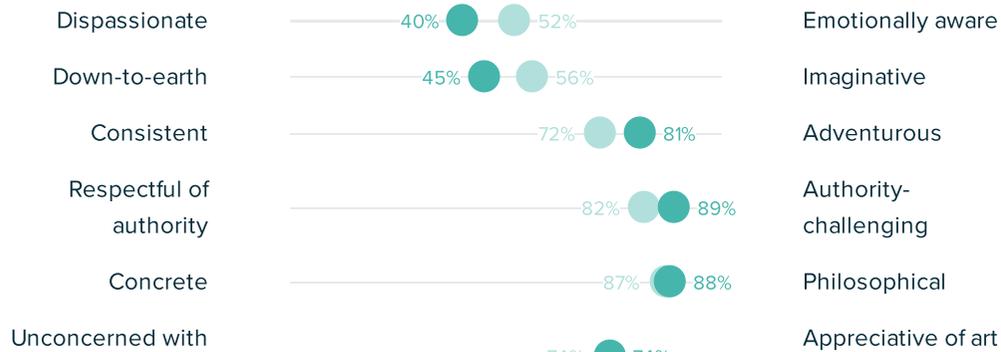
### Extraversion



### Conscientiousness

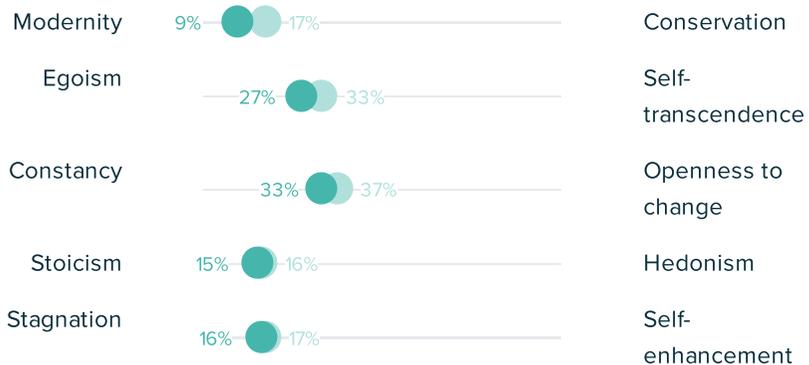


### Openness



● justice, social justice ● SU - TheOverstory

## Values



## Values

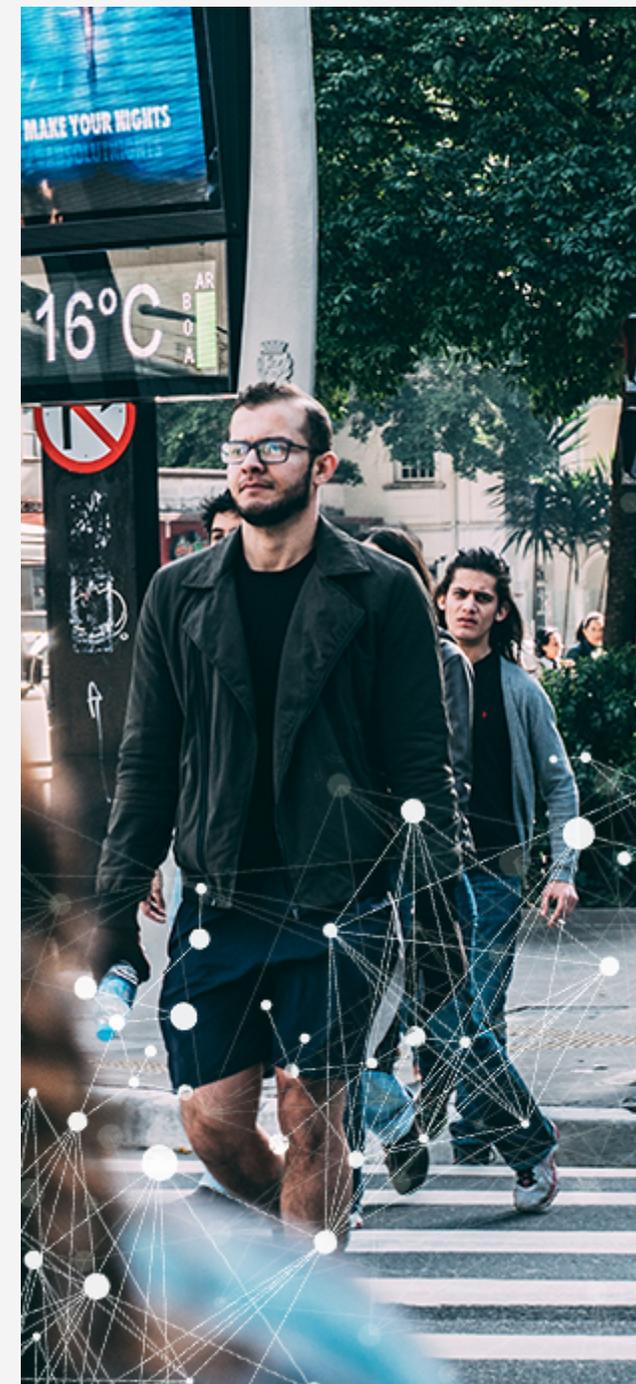
They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



## Needs

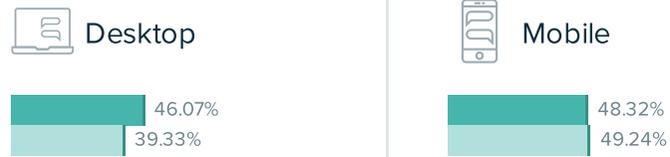
Their choices are driven by a desire for discovery.



● justice, social justice ● SU - TheOverstory

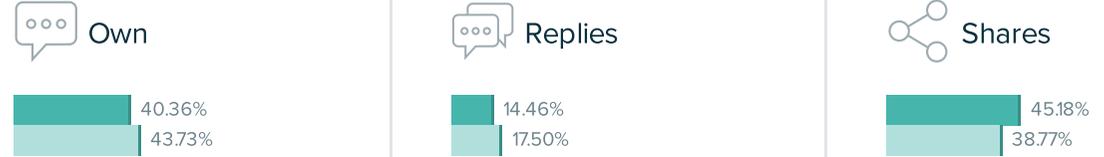
### Device

This graph shows the distribution by device and the difference with the baseline.



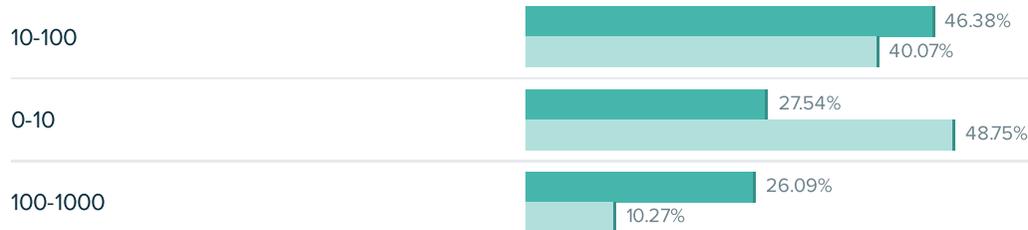
### Content Type

This graph shows the distribution by content type and the difference with the baseline.



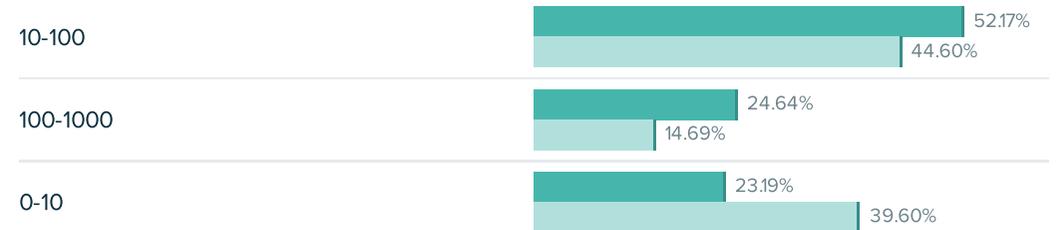
### Amplification

This graph shows the distribution by amplification and the difference with the baseline.



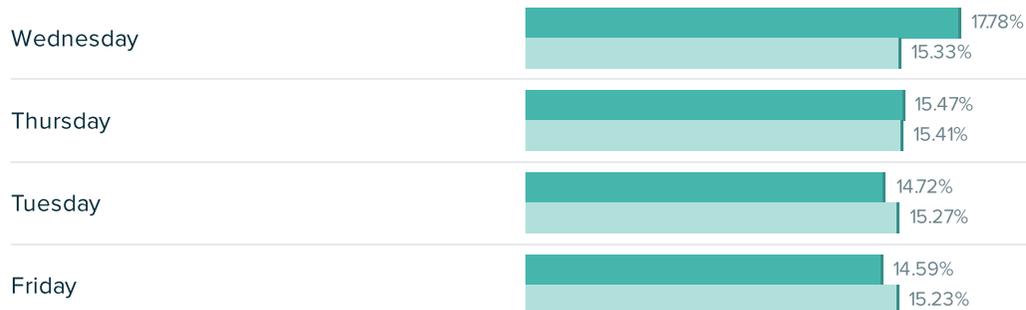
### Applause

This graph shows the distribution by applause and the difference with the baseline.



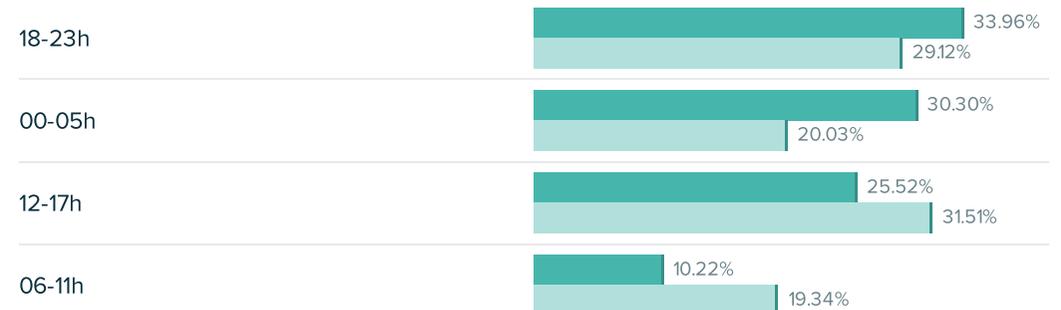
### Active Days

This graph shows the distribution by active days and the difference with the baseline.



### Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**trump, resist**

### Segment Persona

Overview of the segment persona details



**Gender: Female (52.63%)**

Age 45-54 (50.95%)



Speaks English (90.41%)



Mill Valley (9.09%)

United States Of America (78.57%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

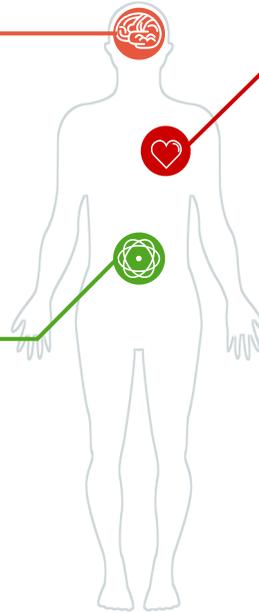
- Egoism
- Stoicism
- Constancy
- Modernity

#### Interests

- Pets
- Science
- News
- Humor

#### Needs

- Risk
- Contentment
- Inexpression
- Flexibility



### Influenced by

There are the most influential people for the audience



Ted Lieu  
@tedlieu  
75.34%



Adam Schiff  
@RepAdamSchiff  
72.6%



Malcolm Nance  
@MalcolmNance  
69.86%



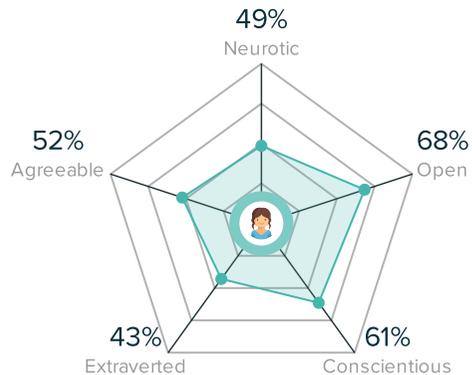
Sally Yates  
@SallyQYates  
64.38%



Maxine Waters  
@RepMaxineWate  
67.12%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Madow Blog



Democratic Coalition



MikeFarb



BrooklynDad\_Defiant!



AprilDRyan

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

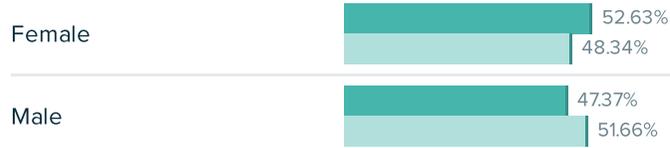


Most active timeframe  
**18-23h**

● trump, resist ● SU - TheOverstory

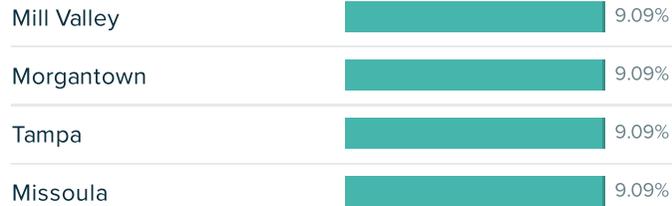
## Gender

This graph shows the distribution by gender and its variance with the baseline



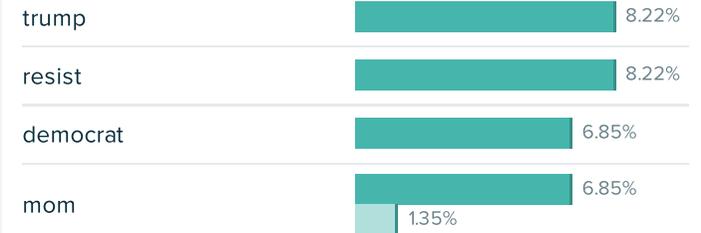
## City

This graph shows the distribution by cities and its variance with the baseline



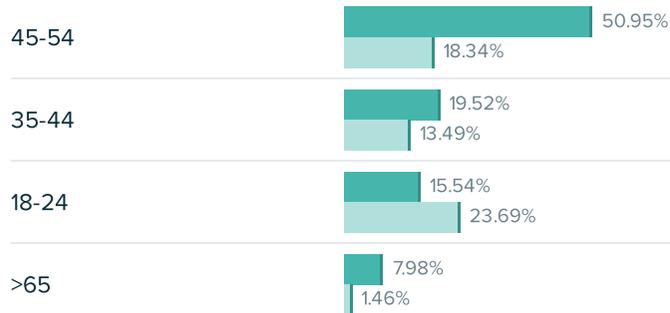
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



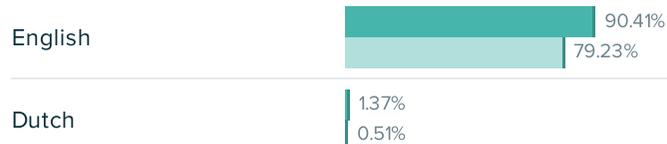
## Age

This graph shows the distribution by ages and its variance with the baseline



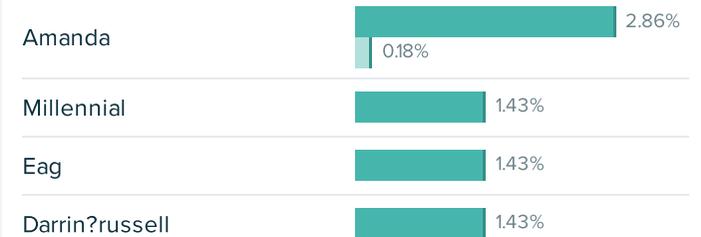
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

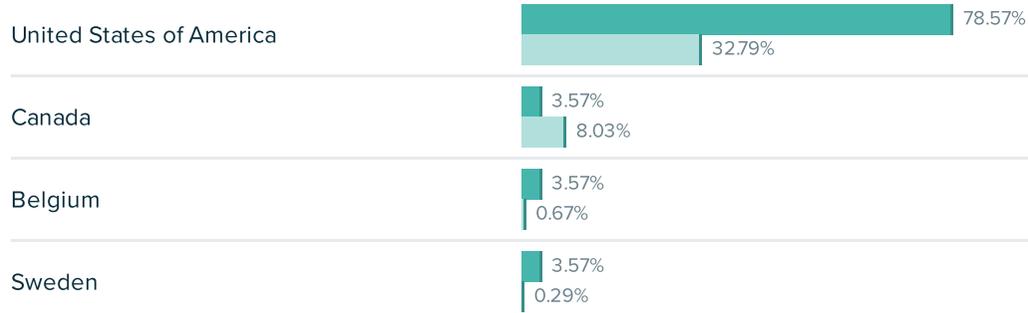
This graph shows the distribution by most common names in the audience and its variance from the baseline



● trump, resist ● SU - TheOverstory

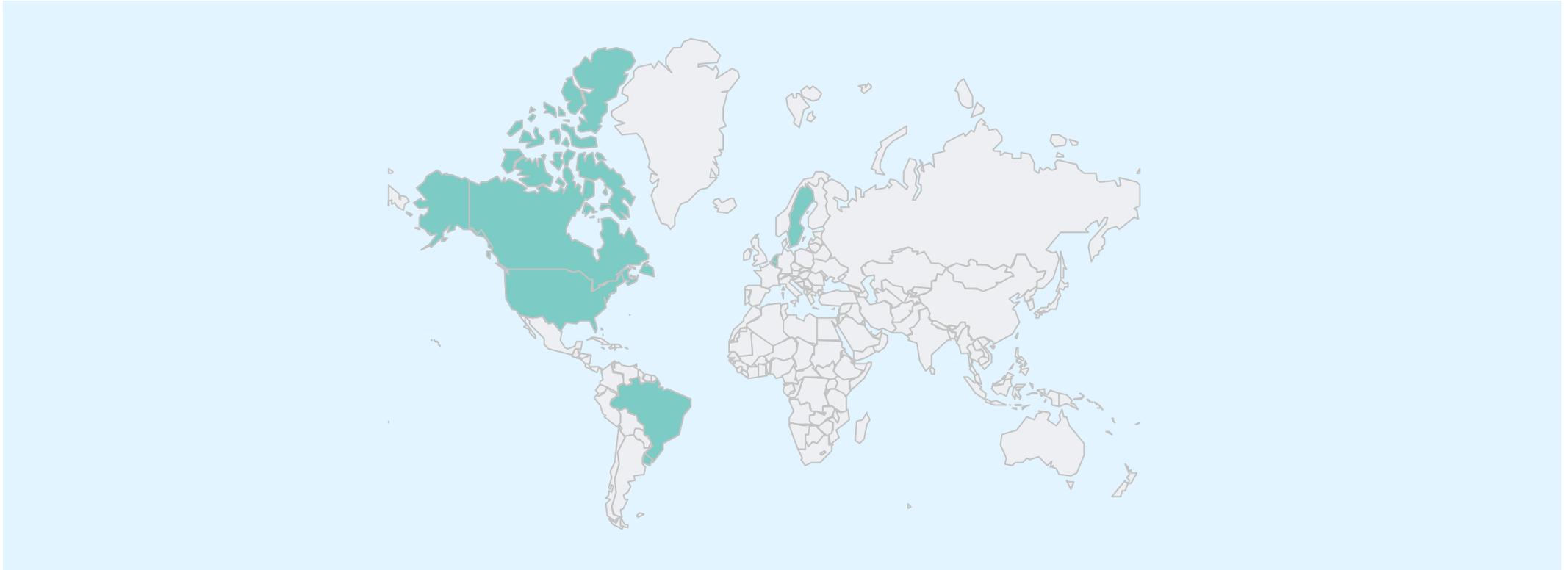
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● trump, resist ● SU - TheOverstory

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Ted Lieu**  
@tedlieu  
75.34%



**Adam Schiff**  
@RepAdamSchiff  
72.6%



**Maxine Waters**  
@RepMaxineWaters  
67.12%



**Lawrence O'Donnell**  
@Lawrence  
63.01%



**Matthew Miller**  
@matthewamiller  
56.16%



**Malcolm Nance**  
@MalcolmNance  
69.86%



**Jon Cooper ??**  
@joncoopertweets  
60.27%



**Preet Bharara**  
@PreetBharara  
67.12%



**David Fahrenthold**  
@Fahrenthold  
63.01%



**Sally Yates**  
@SallyQYates  
64.38%



**Tea Pain**  
@TeaPainUSA  
64.38%



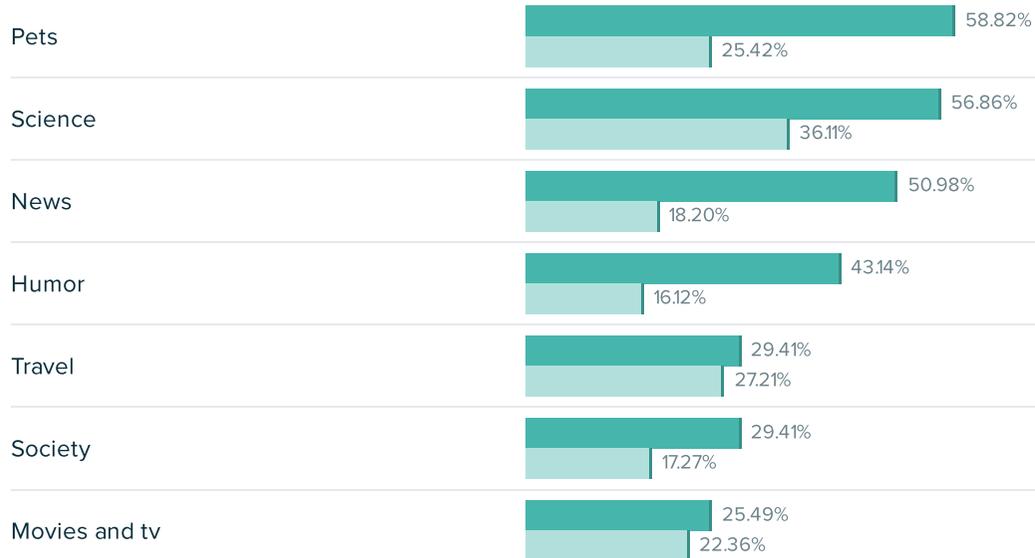
**Joyce Alene**  
@JoyceWhiteVance  
57.53%



**Laurence Tribe**  
@tribelaw  
63.01%

## Interests

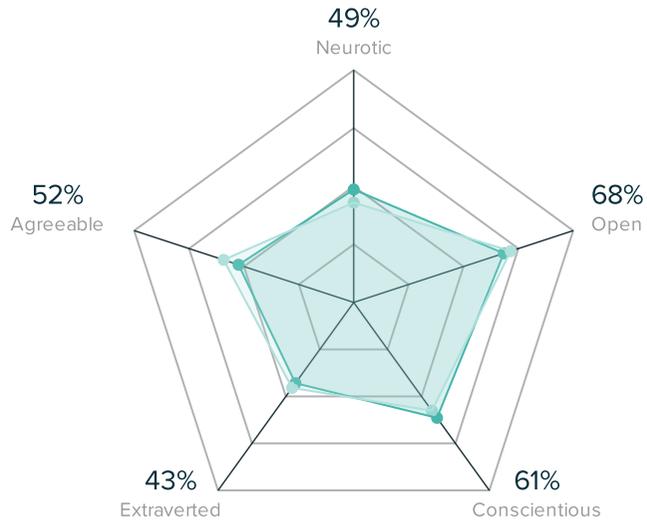
This graph shows the interests the users within the audience have



● trump, resist ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

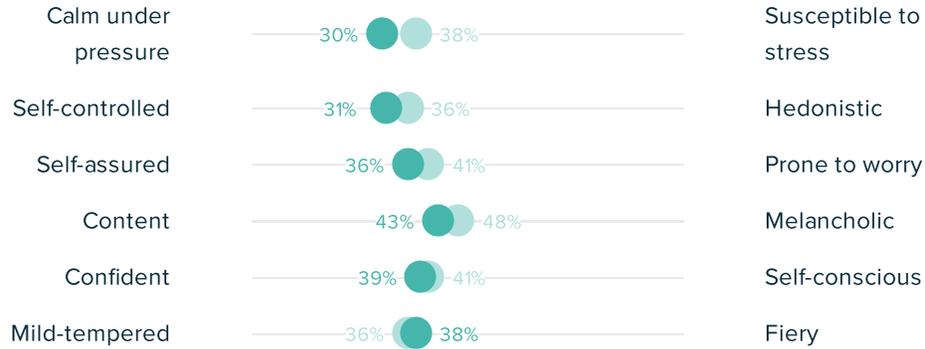
They are analytical, helpful and sentimental.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are empathetic: they feel what others feel and are compassionate towards them. And they are deliberate: they carefully think through decisions before making them.

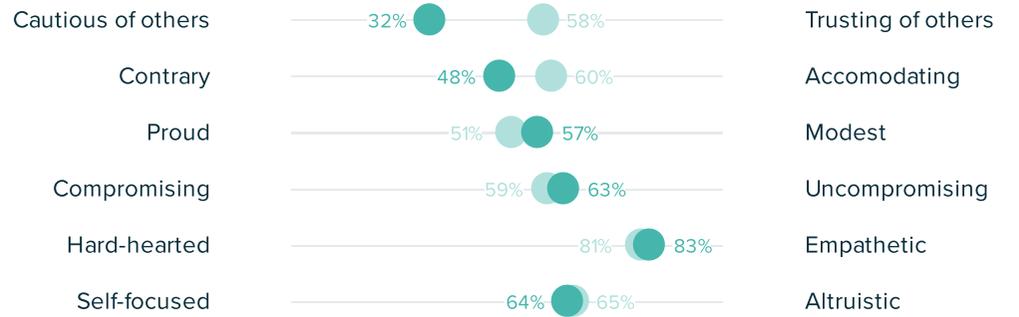


● trump, resist ● SU - TheOverstory

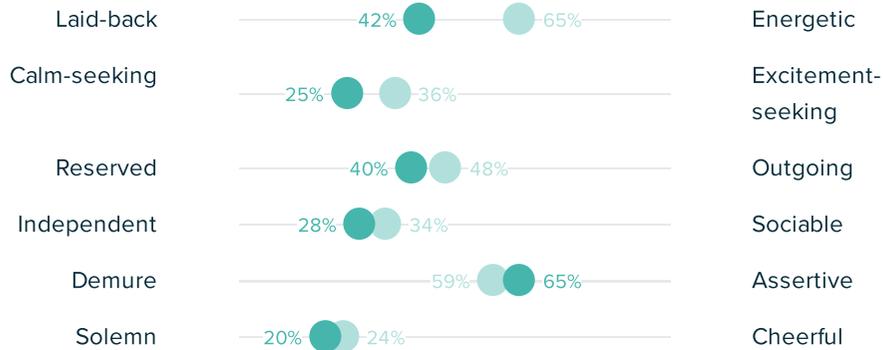
## Neurotic



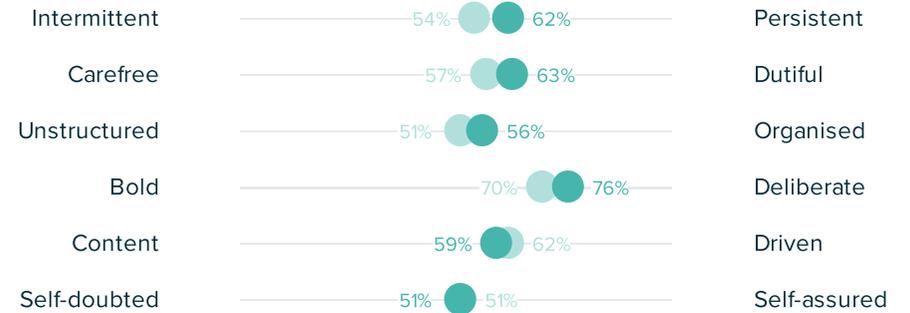
## Agreeableness



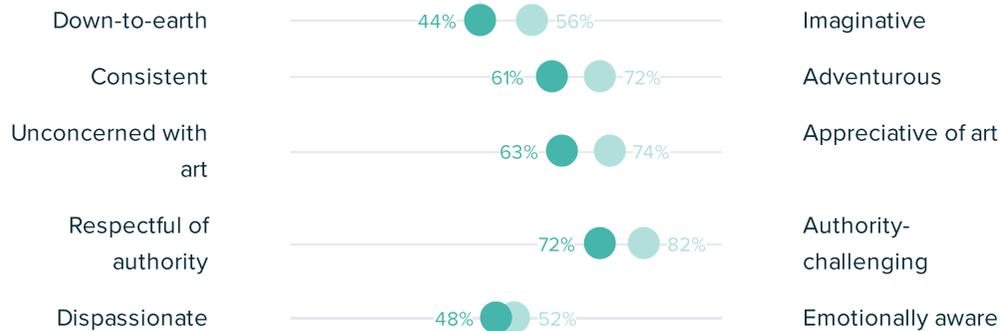
## Extraversion



## Conscientiousness



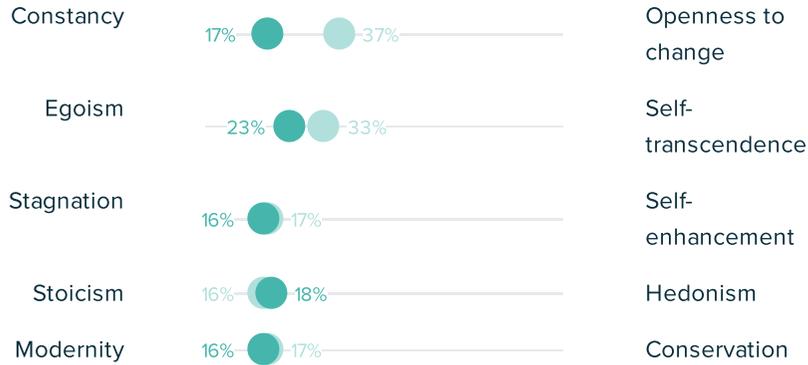
## Openness



# SU - TheOversto... / trump, resist / What drives them?

● trump, resist ● SU - TheOverstory

## Values



## Values

They consider both helping others and taking pleasure in life to guide a large part of what they do. They think it is important to take care of the people around them. And they are highly motivated to enjoy life to its fullest.

## Needs



## Needs

Their choices are driven by a desire for stability.

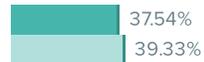


● trump, resist ● SU - TheOverstory

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**writer, editor**

### Segment Persona

Overview of the segment persona details



**Gender: Female (53.85%)**

Age 18-24 (42.70%)



Speaks English (91.30%)



Bristol (11.76%)

United Kingdom (51.52%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

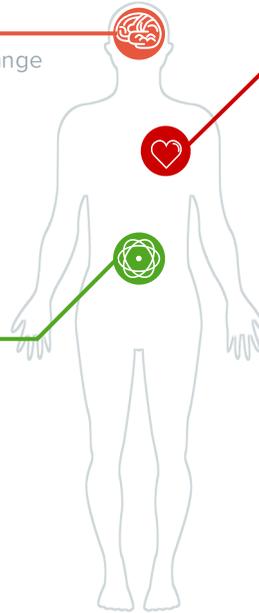
- Openness to change
- Egoism
- Modernity
- Stagnation

#### Interests

- Science
- Books and literature
- Music
- Pets

#### Needs

- Contentment
- Inexpression
- Disagreement
- Reservedness



### Influenced by

There are the most influential people for the audience



Robert Macfarlane  
@RobGMacfarlane  
65.22%



Julian Hoffman  
@JulianHoffman  
30.43%



Little Toller  
@LittleToller  
28.99%



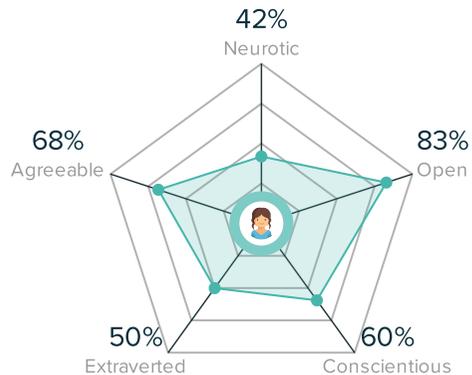
Woodland Trust?  
@WoodlandTrust  
33.33%



Paul Evans  
@DrPaulEvans1  
27.54%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Elementum Journal



The Wildlife Trusts



Caught by the River



DarkMountainProject



RSPB

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Desktop**



Most active day  
**Friday**

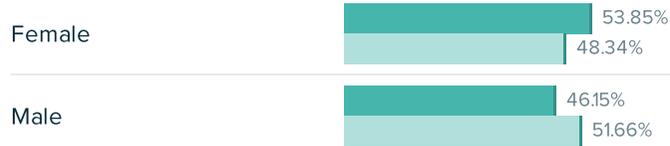


Most active timeframe  
**12-17h**

● writer, editor ● SU - TheOverstory

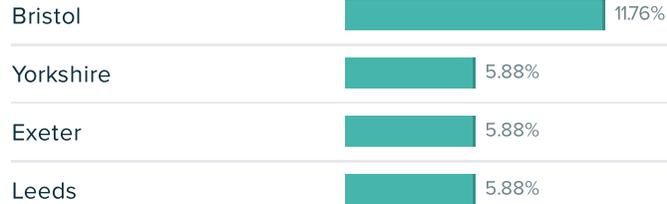
## Gender

This graph shows the distribution by gender and its variance with the baseline



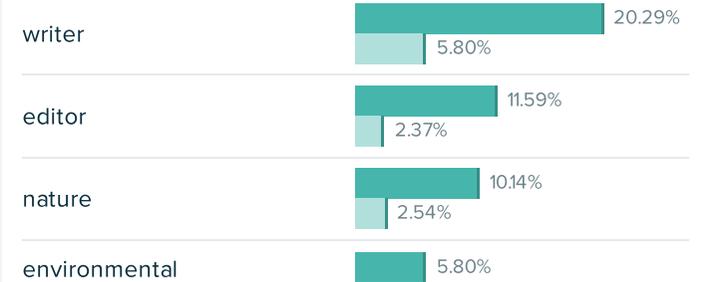
## City

This graph shows the distribution by cities and its variance with the baseline



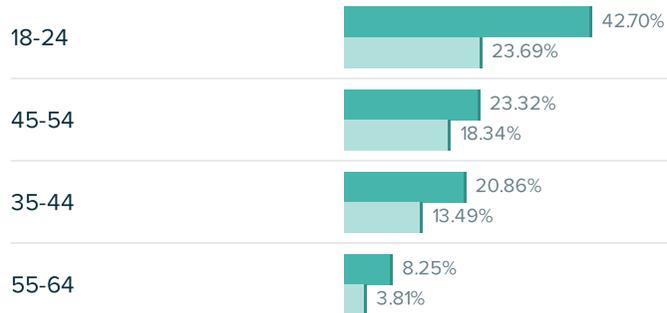
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



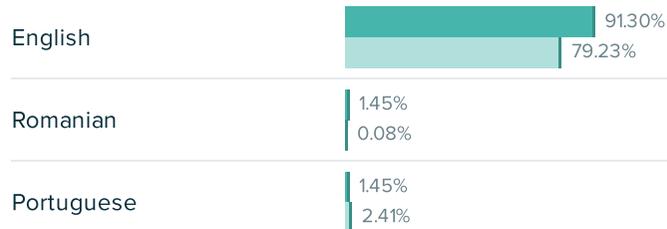
## Age

This graph shows the distribution by ages and its variance with the baseline



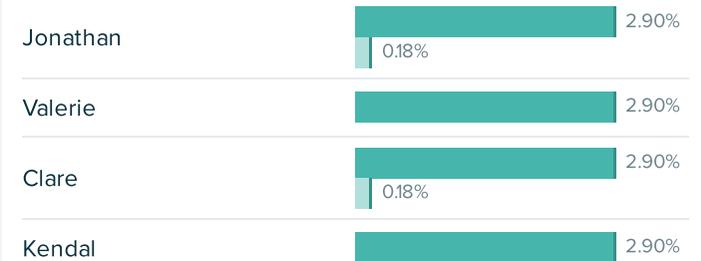
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

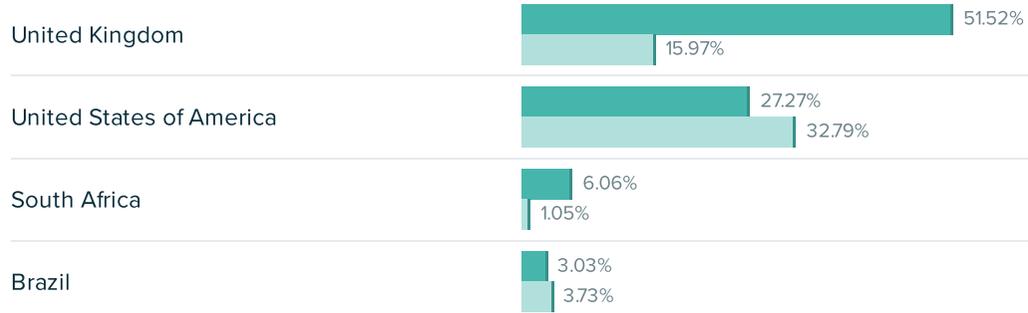
This graph shows the distribution by most common names in the audience and its variance from the baseline



● writer, editor ● SU - TheOverstory

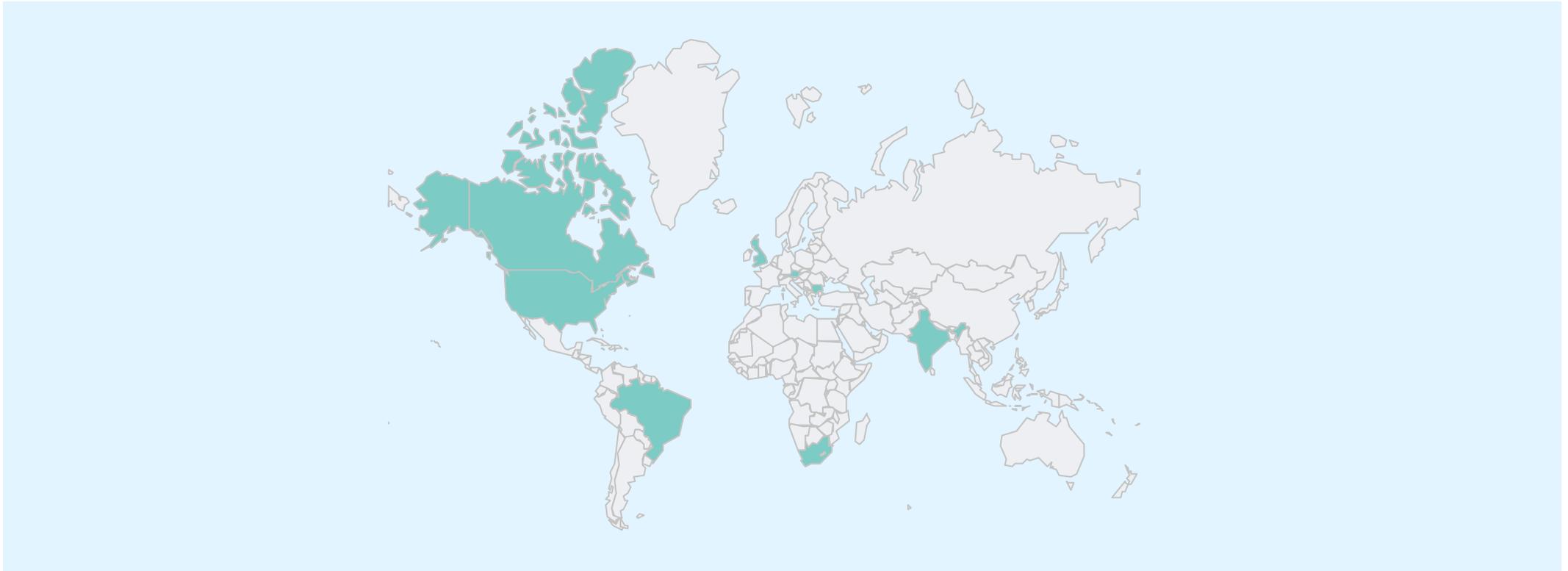
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● writer, editor ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Robert Macfarlane**  
@RobGMacfarlane  
65.22%



**Elementum Journal**  
@elementumjournl  
37.68%



**The Wildlife Trusts**  
@WildlifeTrusts  
31.88%



**Paul Evans**  
@DrPaulEvans1  
27.54%



**Jackie Morris**  
@JackieMorrisArt  
27.54%



**Julian Hoffman**  
@JulianHoffman  
30.43%



**Caught by the River**  
@tweetbytheriver  
28.99%



**Brigit Strawbridge H**  
@B\_Strawbridge  
26.09%



**Melissa Harrison ?**  
@M\_Z\_Harrison  
26.09%



**Little Toller**  
@LittleToller  
28.99%



**Woodland Trust?**  
@WoodlandTrust  
33.33%



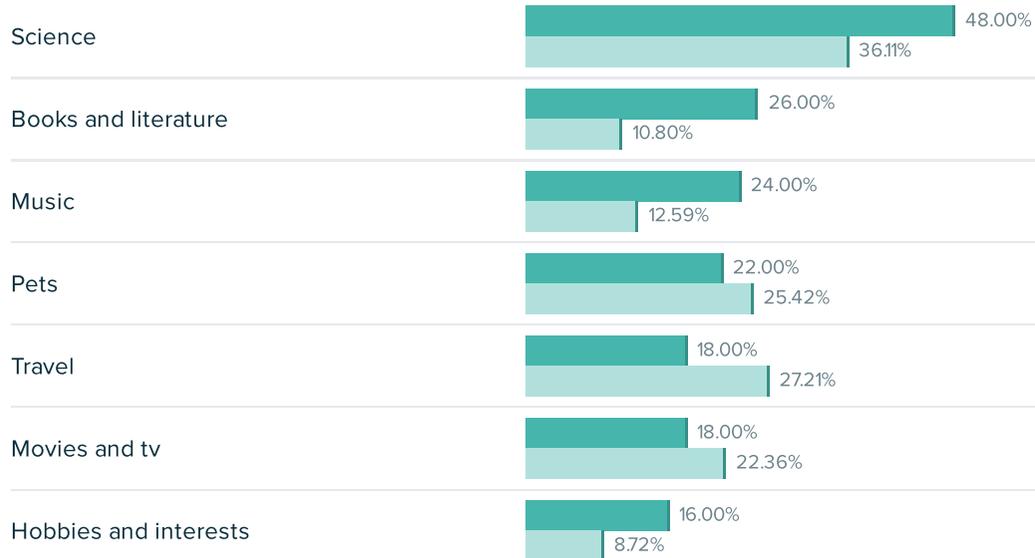
**DarkMountainProject**  
@darkmtn  
26.09%



**Dr Miriam Darlington**  
@MimDarling  
23.19%

### Interests

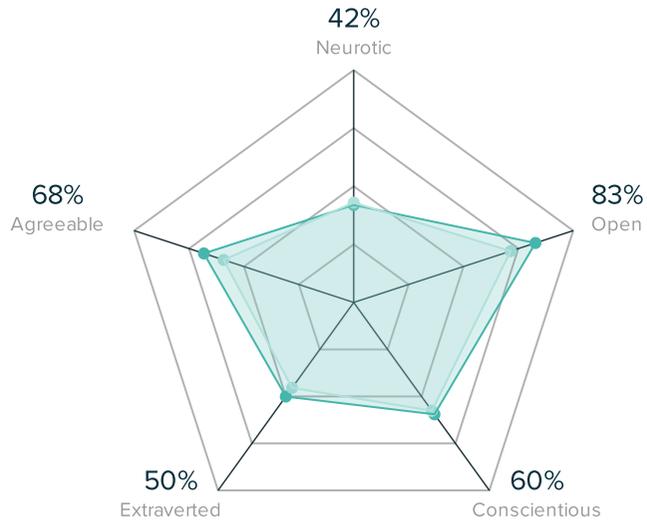
This graph shows the interests the users within the audience have



● writer, editor ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, helpful and active.

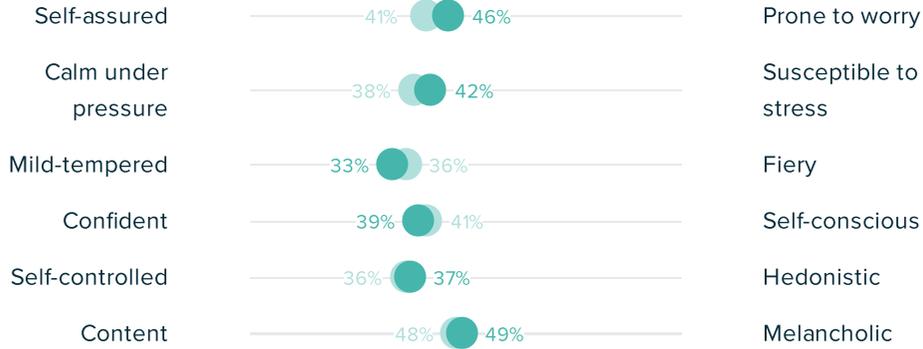
They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are appreciative of art: they enjoy beauty and seek out creative experiences. And they are empathetic: they feel what others feel and are compassionate towards them.



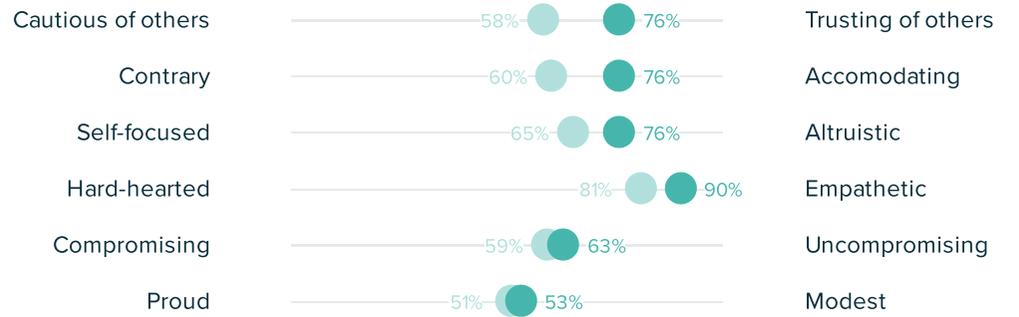
# SU - TheOversto... / writer, editor / How do they see the world?

● writer, editor ● SU - TheOverstory

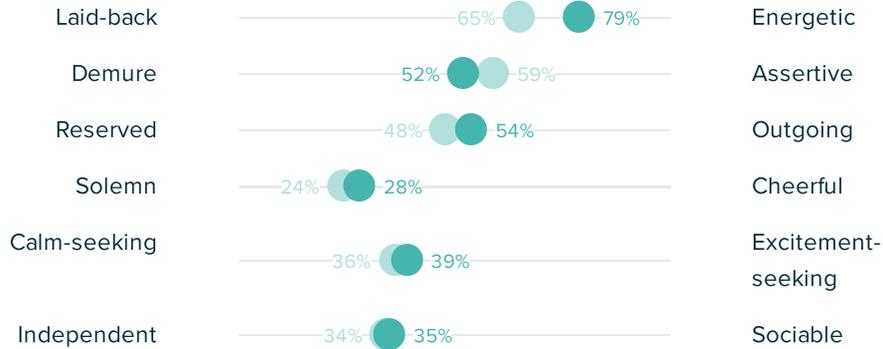
## Neurotic



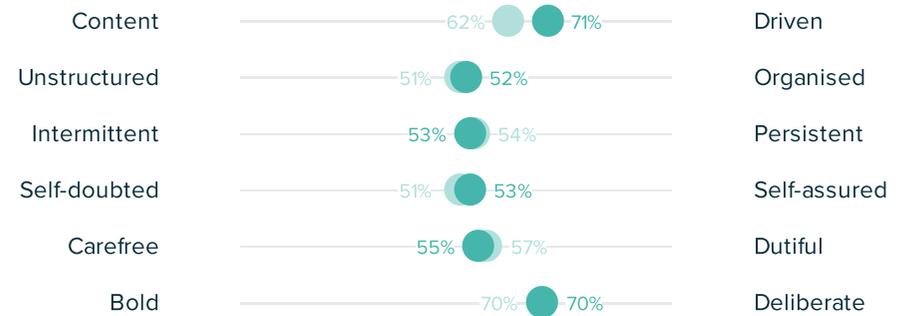
## Agreeableness



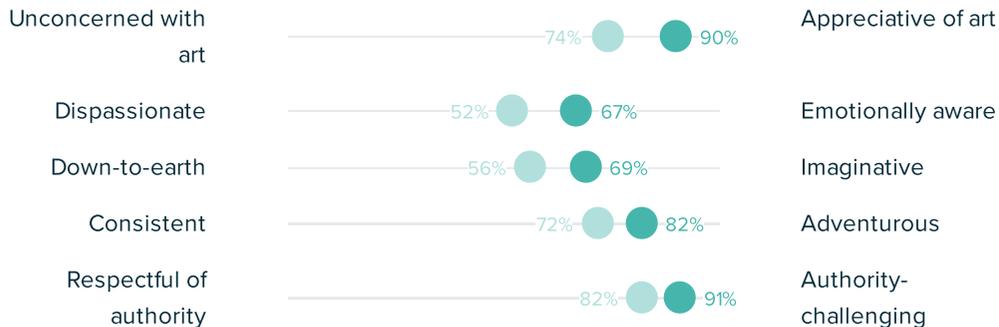
## Extraversion



## Conscientiousness

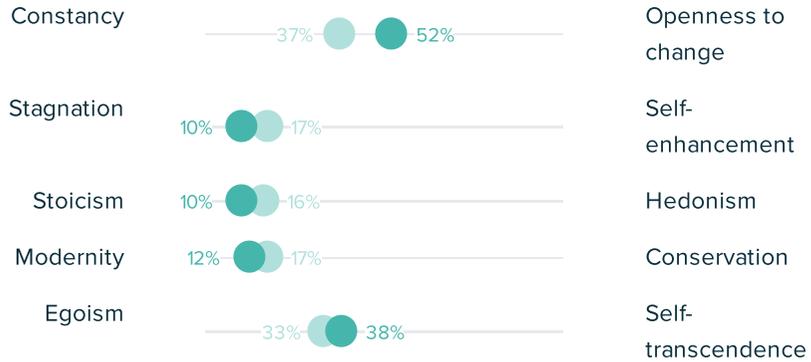


## Openness



● writer, editor ● SU - TheOverstory

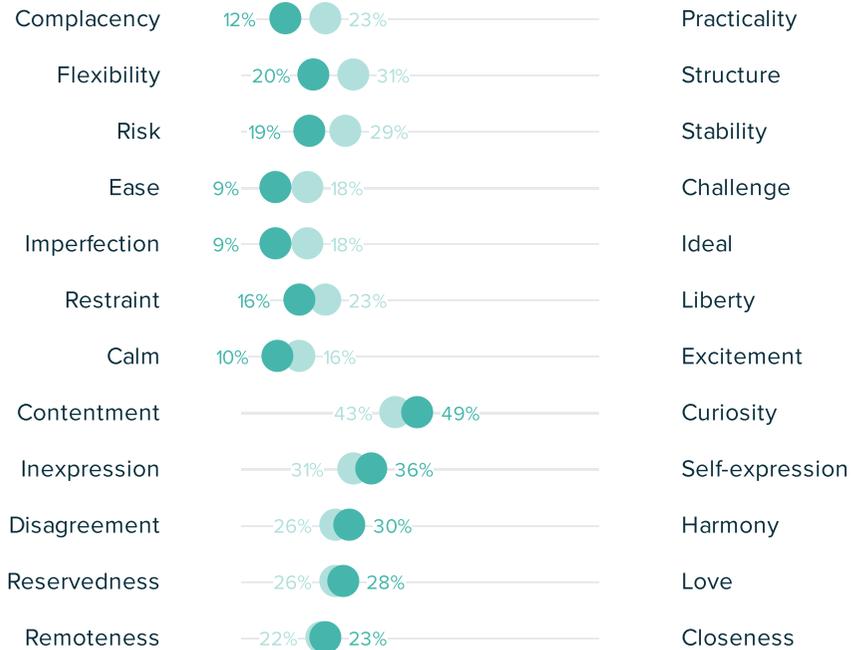
## Values



## Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



## Needs

Their choices are driven by a desire for discovery.

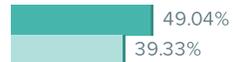


● writer, editor ● SU - TheOverstory

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

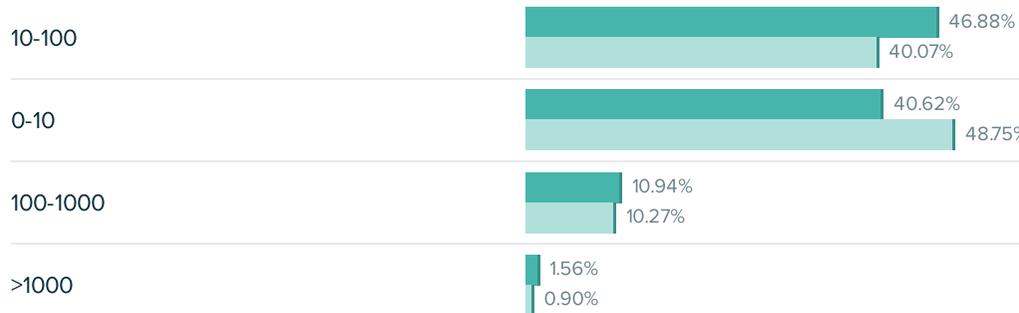


### Shares



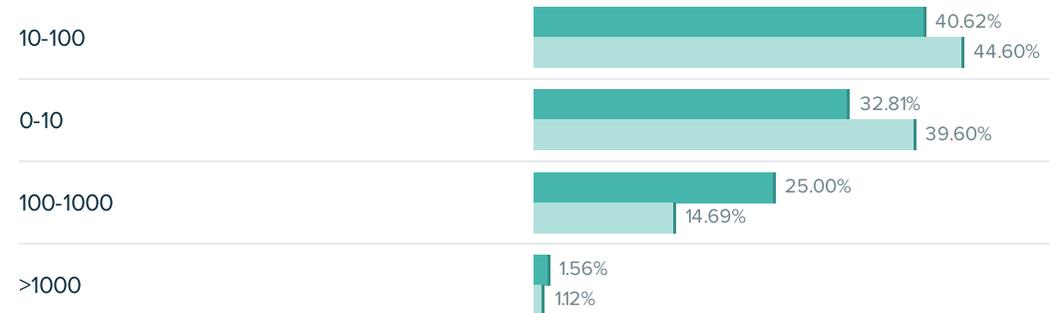
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



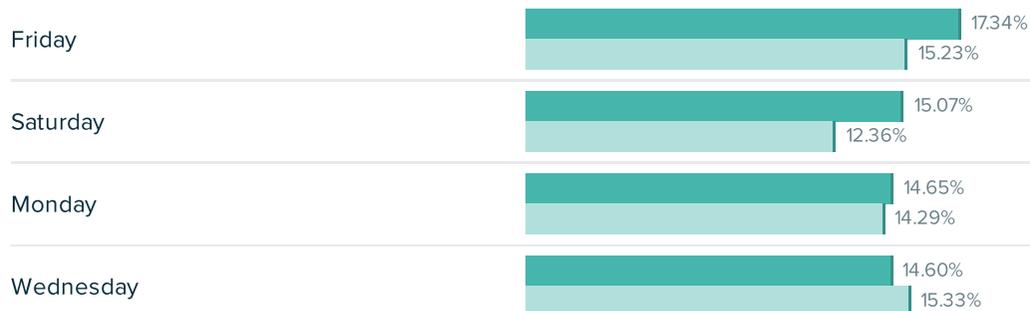
## Applause

This graph shows the distribution by applause and the difference with the baseline.



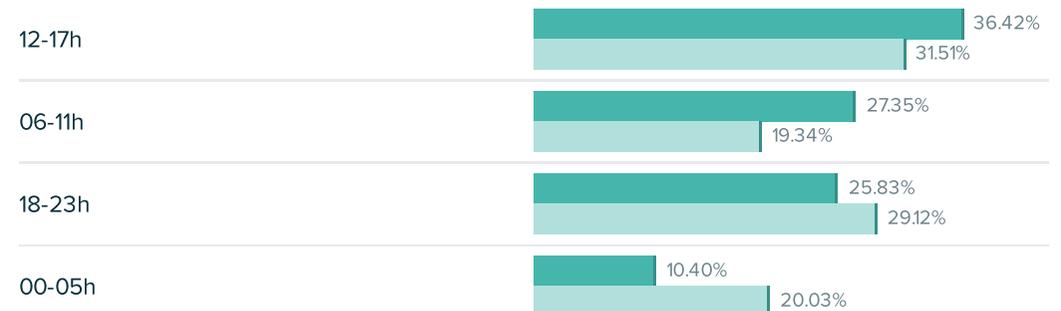
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**liberal, member**

### Segment Persona

Overview of the segment persona details



**Gender: Male (65.79%)**

Age 18-24 (39.33%)



Speaks English (91.53%)



London (33.33%)  
United Kingdom (82.14%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

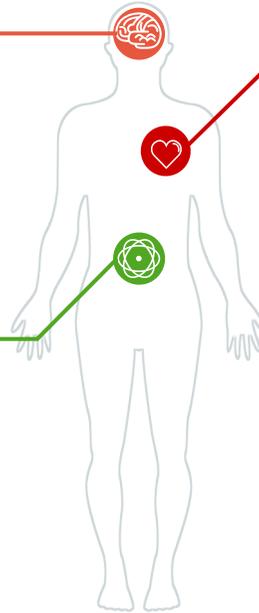
- Constancy
- Egoism
- Stagnation
- Stoicism

#### Interests

- Science
- Law, govt and politics
- Humor
- Pets

#### Needs

- Flexibility
- Contentment
- Complacency
- Inexpression



### Influenced by

There are the most influential people for the audience



Liberal Democrats  
[@LibDems](#)  
71.19%



ChukaUmunna  
[@ChukaUmunna](#)  
71.19%



Jo Swinson  
[@joswinson](#)  
62.71%



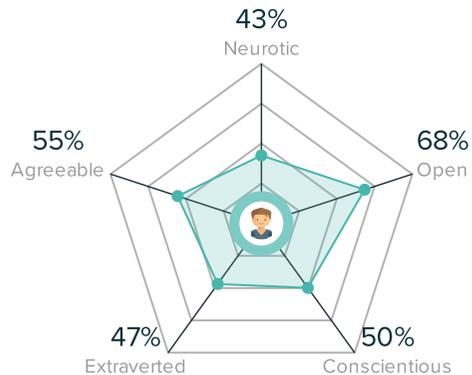
Vince Cable  
[@vincecable](#)  
61.02%



Layla Moran ?  
[@LaylaMoran](#)  
57.63%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Open Britain



People's Vote HQ



RemainerNow - #StayH



Lib Dem Press Office



Our Future, Our Choice

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

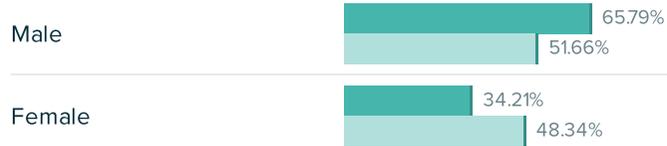


Most active timeframe  
**18-23h**

● liberal, member ● SU - TheOverstory

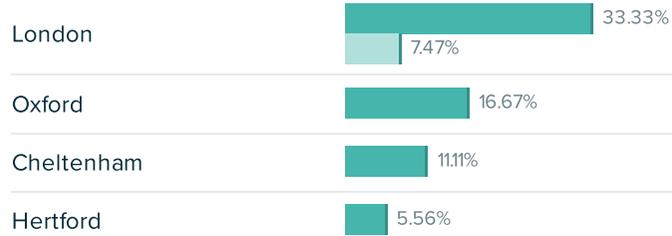
## Gender

This graph shows the distribution by gender and its variance with the baseline



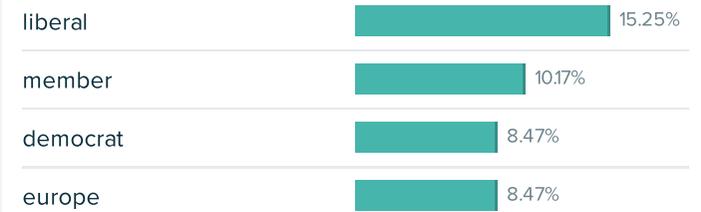
## City

This graph shows the distribution by cities and its variance with the baseline



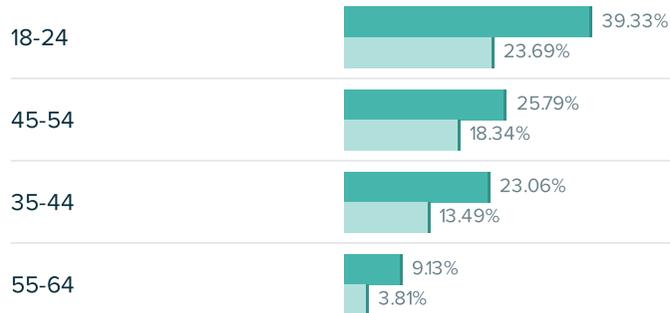
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



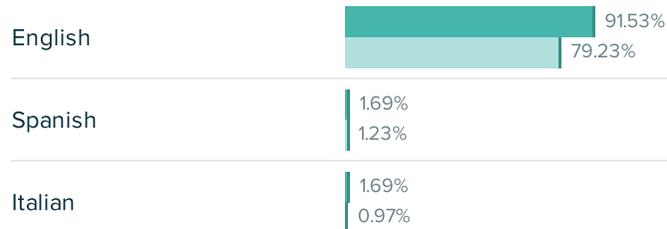
## Age

This graph shows the distribution by ages and its variance with the baseline



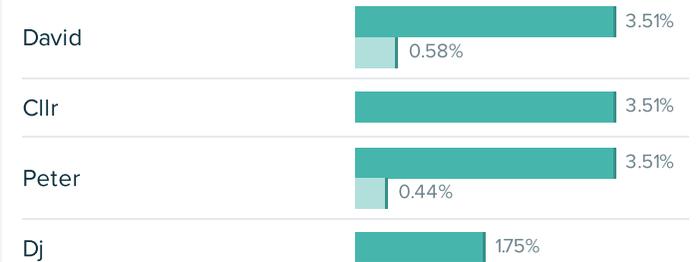
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

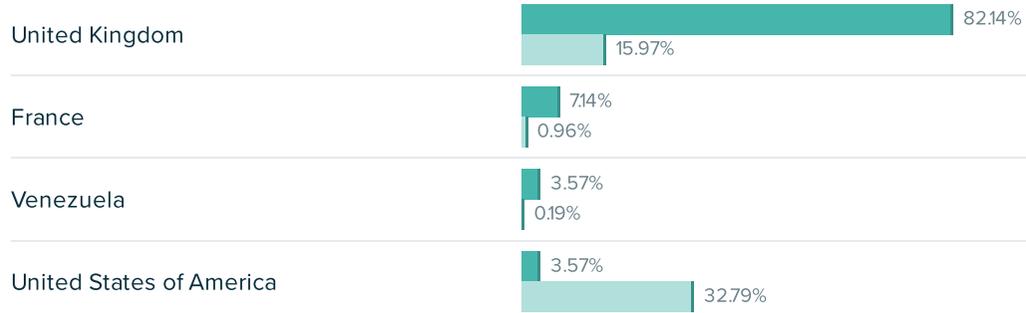
This graph shows the distribution by most common names in the audience and its variance from the baseline



● liberal, member ● SU - TheOverstory

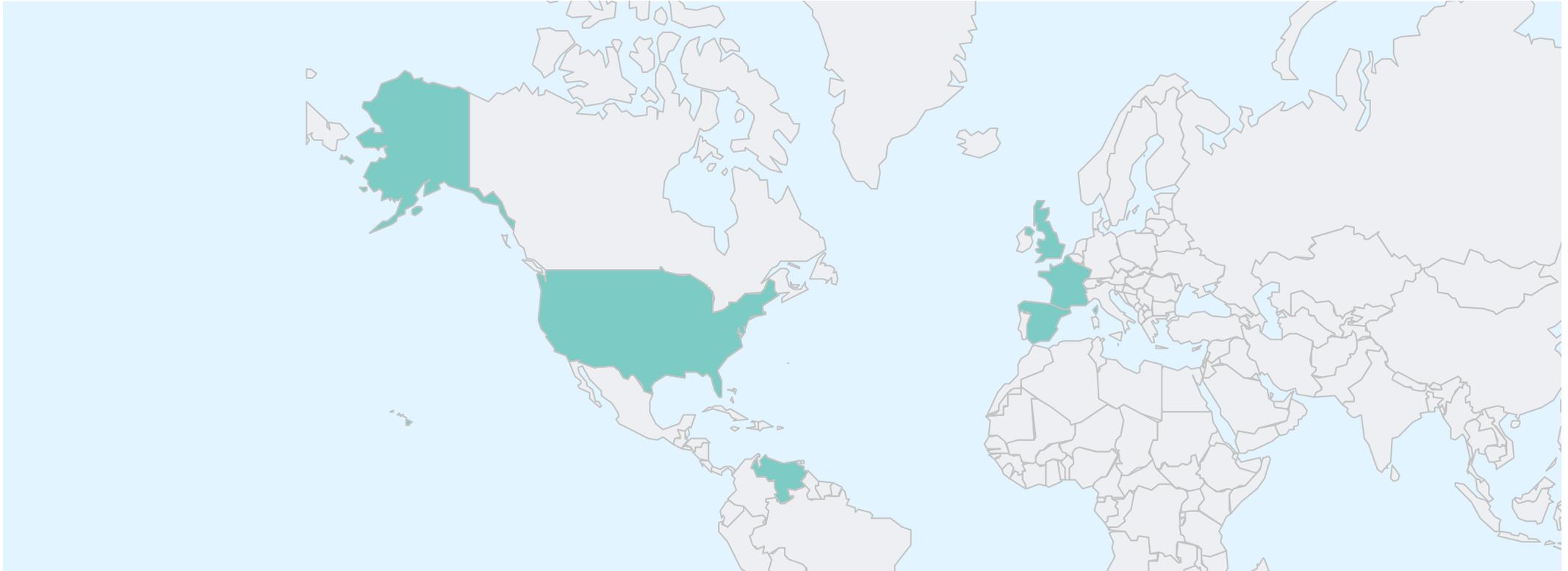
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● liberal, member ● SU - TheOverstory

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Liberal Democrats**  
@LibDems  
71.19%



**Chuka Umunna**  
@ChukaUmunna  
71.19%



**Layla Moran ?**  
@LaylaMoran  
57.63%



**Open Britain**  
@OpenBritainHQ  
55.93%



**Nick Clegg**  
@nick\_clegg  
52.54%



**Jo Swinson**  
@joswinson  
62.71%



**Tim Farron**  
@timfarron  
55.93%



**Tom Brake ?**  
@thomasbrake  
52.54%



**Robert Peston**  
@Peston  
54.24%



**Vince Cable**  
@vincecable  
61.02%



**Catherine Bearder fo**  
@catherinemep  
54.24%



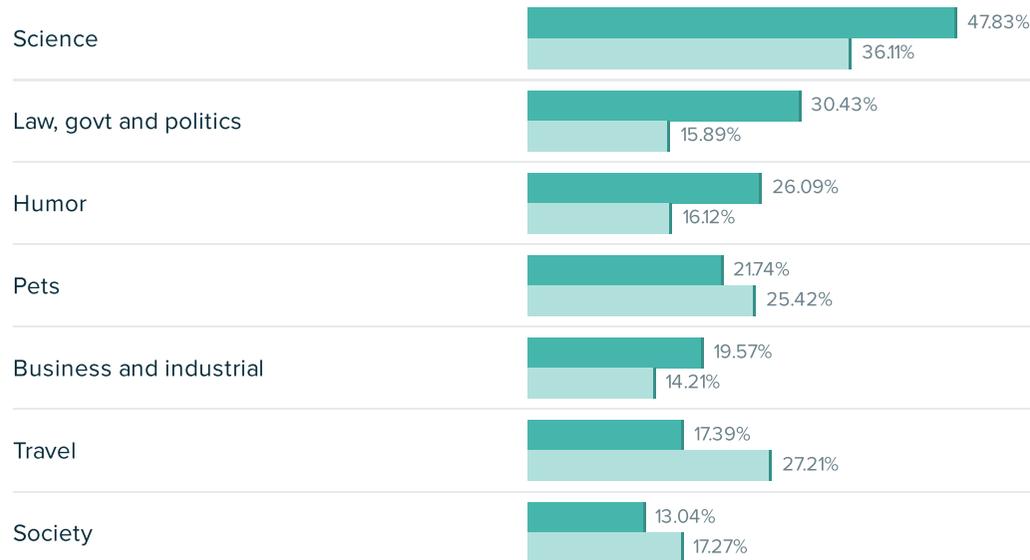
**Caroline Lucas**  
@CarolineLucas  
61.02%



**Ed Davey MP ??? #Sta**  
@EdwardJDavey  
49.15%

### Interests

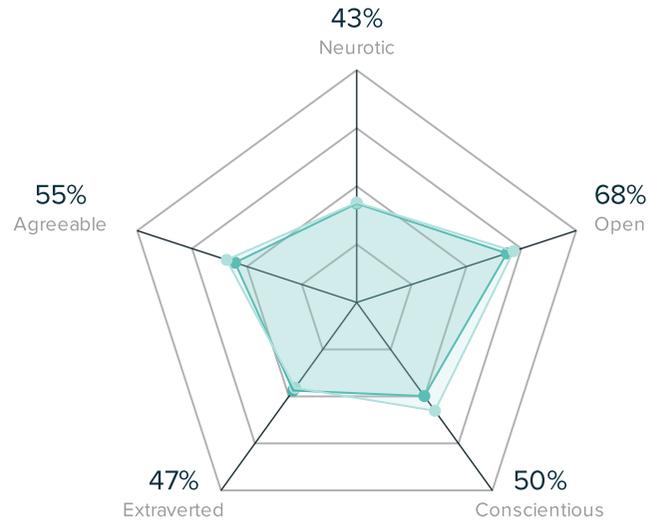
This graph shows the interests the users within the audience have



● liberal, member ● SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

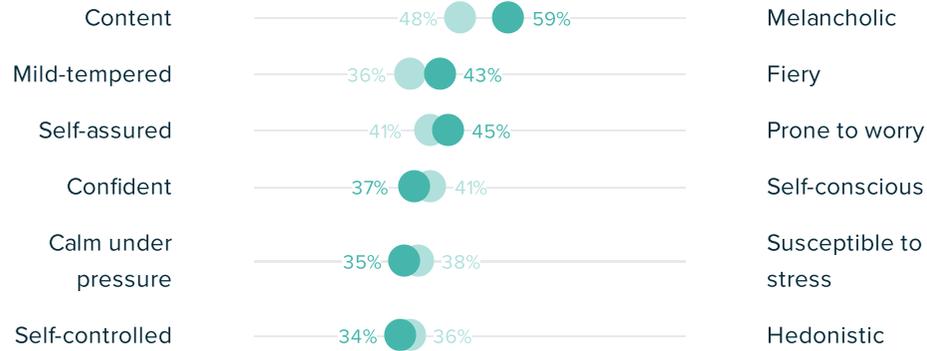
They are genial, helpful and active.

They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. And they are empathetic: they feel what others feel and are compassionate towards them.

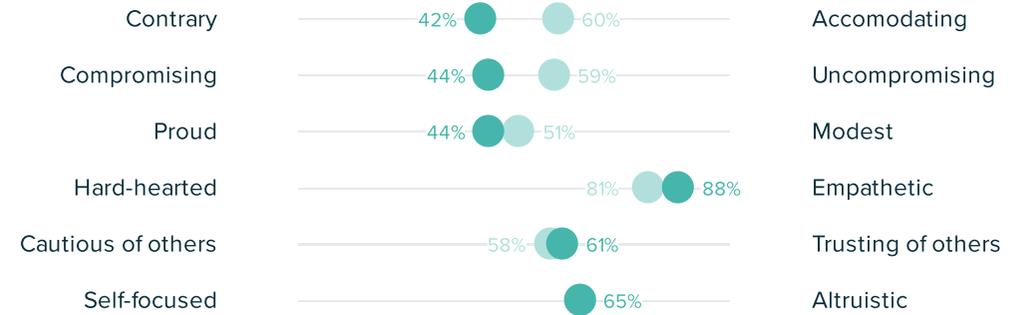


● liberal, member ● SU - TheOverstory

## Neurotic



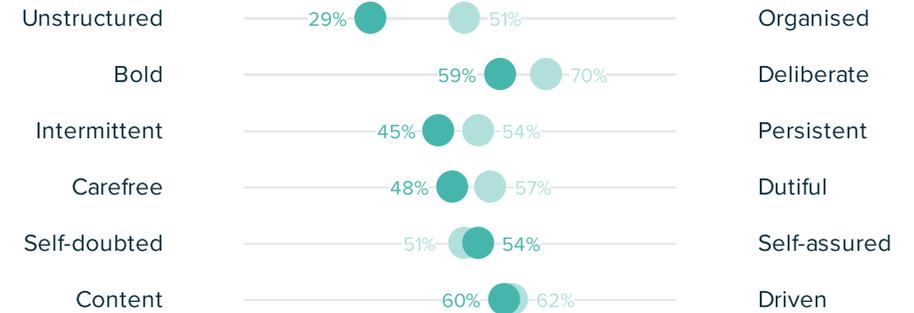
## Agreeableness



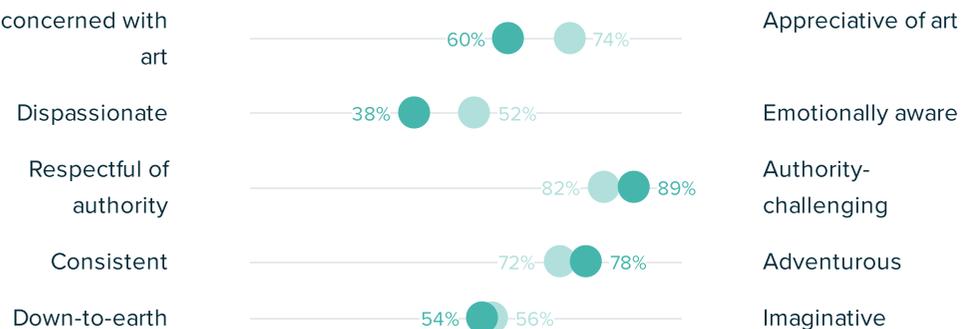
## Extraversion



## Conscientiousness

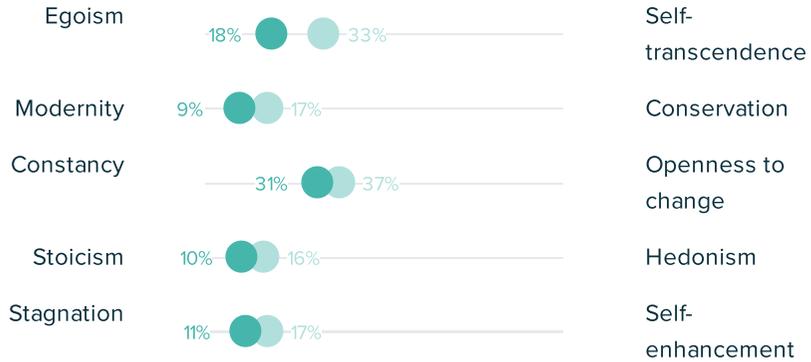


## Openness



● liberal, member ● SU - TheOverstory

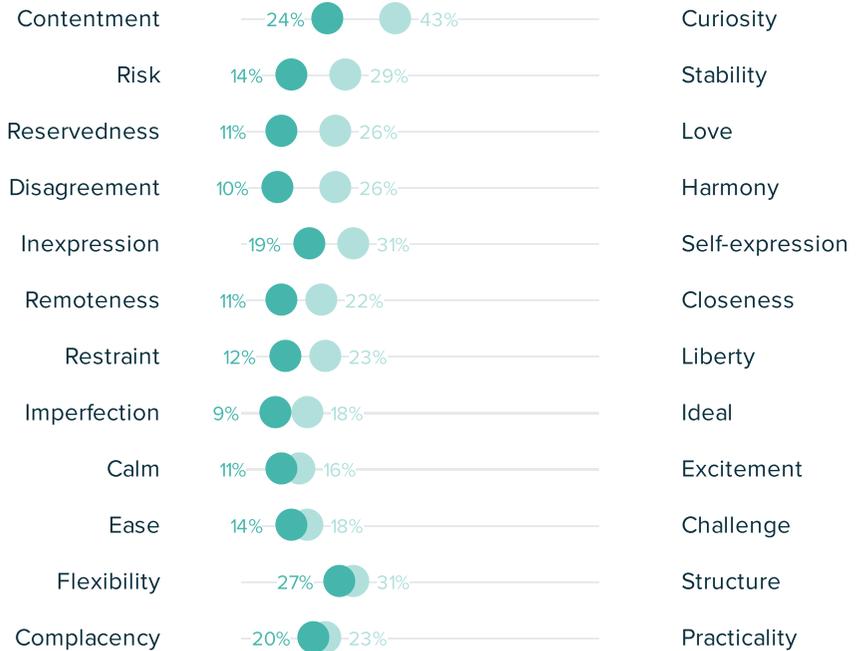
## Values



### Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for organization.

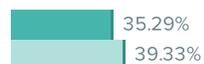


● liberal, member ● SU - TheOverstory

### Device

This graph shows the distribution by device and the difference with the baseline.

#### Desktop



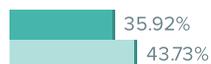
#### Mobile



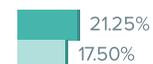
### Content Type

This graph shows the distribution by content type and the difference with the baseline.

#### Own



#### Replies

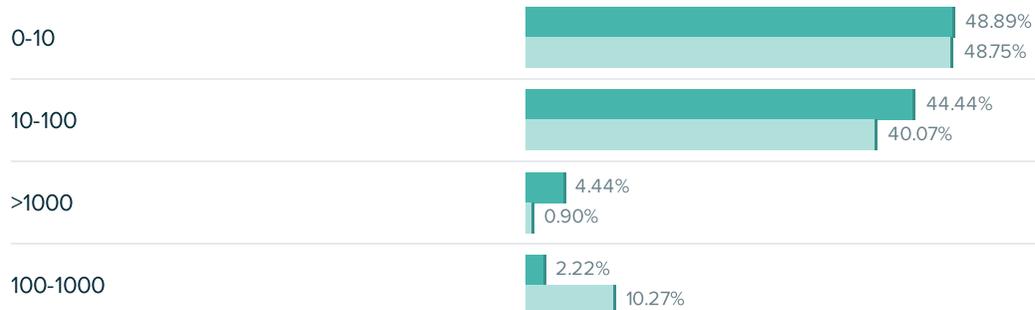


#### Shares



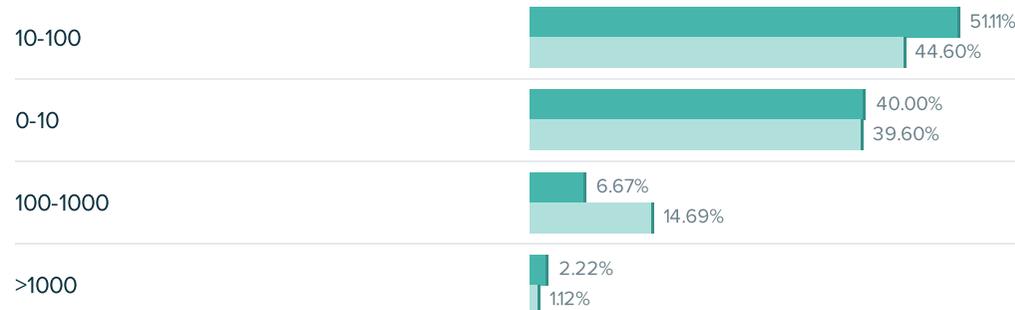
### Amplification

This graph shows the distribution by amplification and the difference with the baseline.



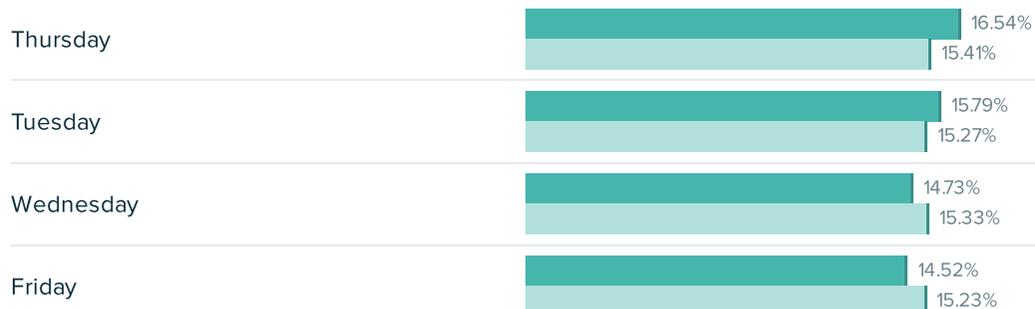
### Applause

This graph shows the distribution by applause and the difference with the baseline.



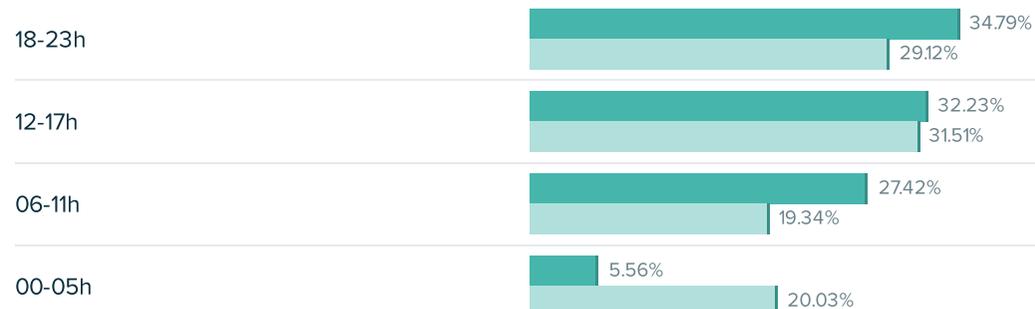
### Active Days

This graph shows the distribution by active days and the difference with the baseline.



### Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**lover, cake**

### Segment Persona

Overview of the segment persona details



**Gender: Female (71.80%)**

Age 13-17 (40.41%)



Speaks English (89.47%)



London (44.44%)  
United Kingdom (64.52%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

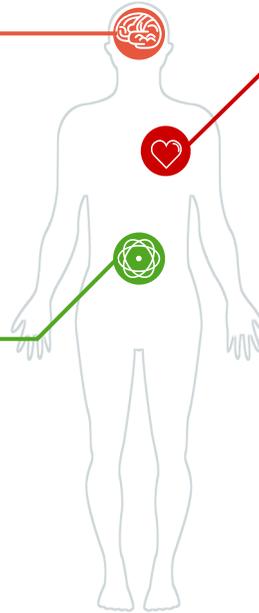
- Egoism
- Constancy
- Modernity
- Stoicism

#### Interests

- Books and literature
- Movies and tv
- Science
- Hobbies and interests

#### Needs

- Reservedness
- Contentment
- Inexpression
- Disagreement



### Influenced by

There are the most influential people for the audience



Picador Books  
[@picadorbooks](#)  
56.14%



Goldsboro Books  
[@GoldsboroBooks](#)  
49.12%



Sam  
Missingham  
[@samatlounge](#)  
49.12%



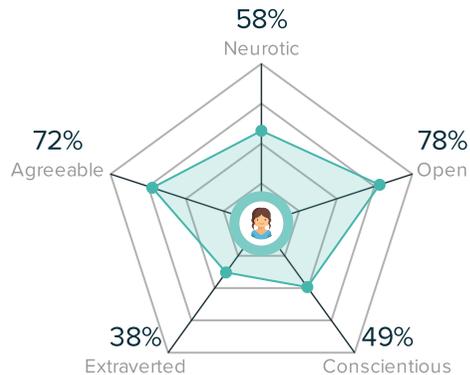
Granta Books  
[@GrantaBooks](#)  
50.88%



The Booker Prize  
[@TheBookerPrize](#)  
50.88%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**



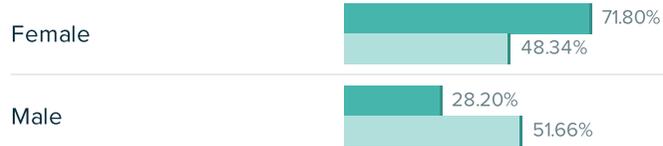
Most active timeframe  
**12-17h**

# SU - TheOversto... / lover, cake / Who are they?

lover, cake SU - TheOverstory

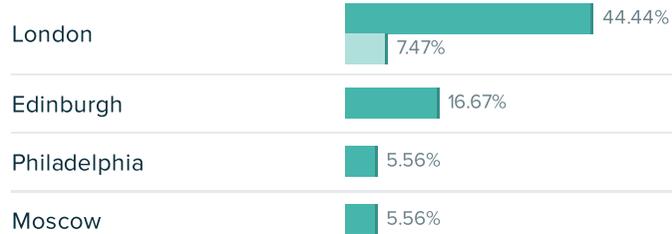
## Gender

This graph shows the distribution by gender and its variance with the baseline



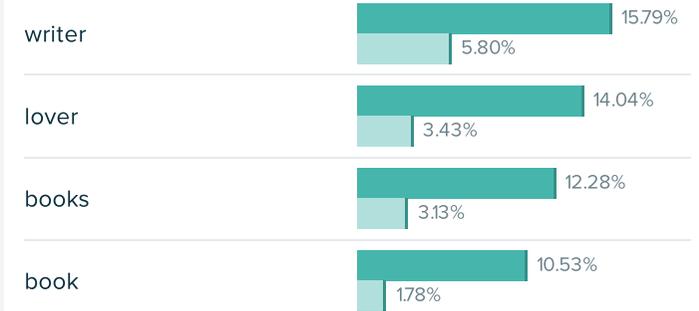
## City

This graph shows the distribution by cities and its variance with the baseline



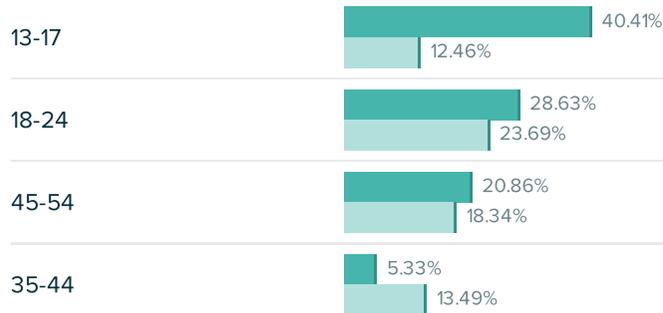
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



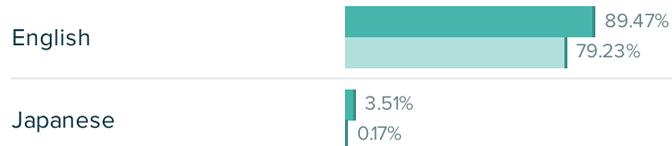
## Age

This graph shows the distribution by ages and its variance with the baseline



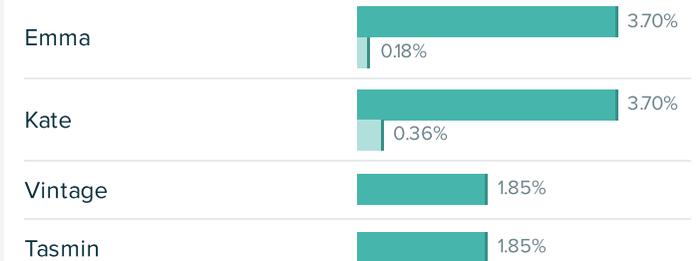
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

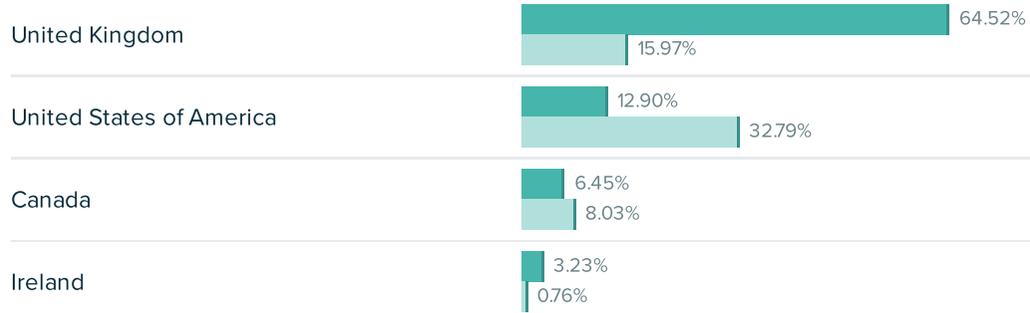


# SU - TheOversto... / lover, cake / Who are they?

lover, cake    SU - TheOverstory

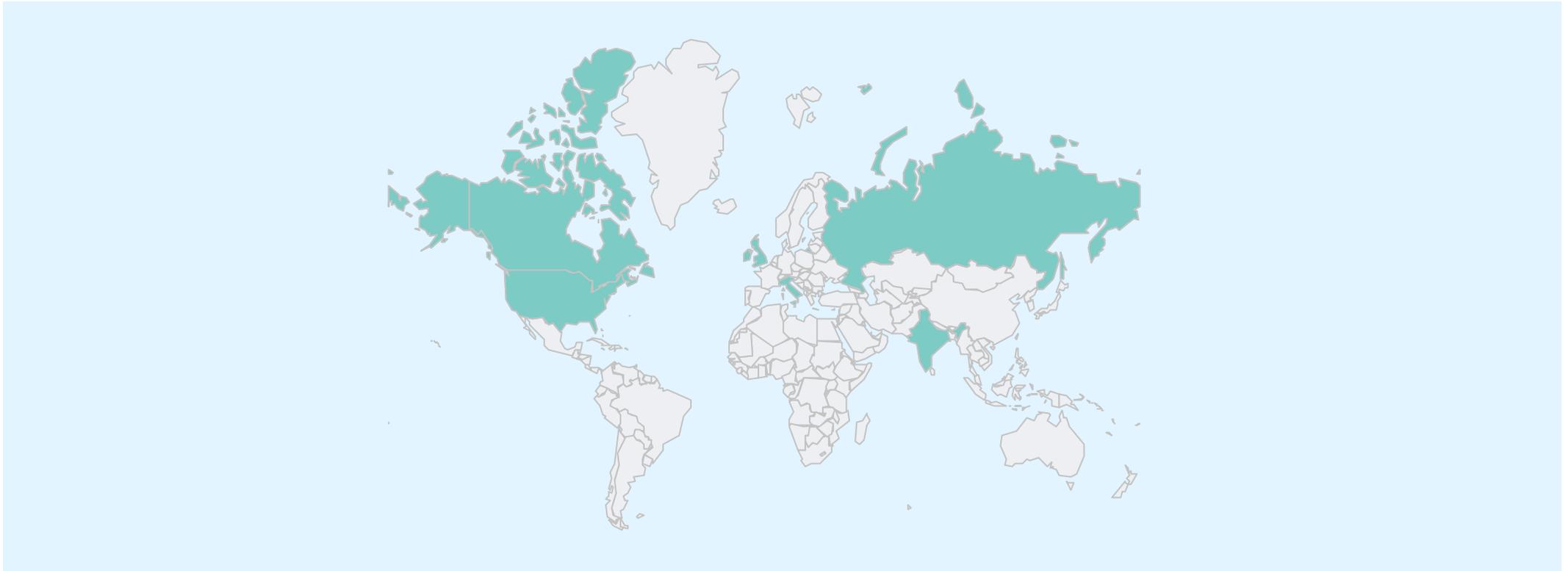
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



lover, cake SU - TheOverstory

## Affinities

This graph shows the brands and people the users within the audience have more affinity with

**Faber Books**  
@FaberBooks  
63.16%

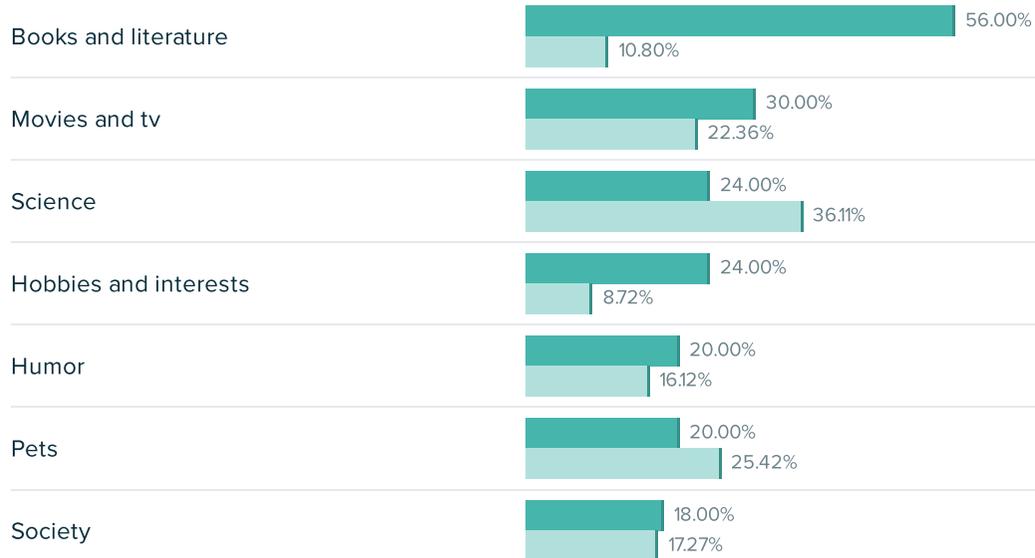
- Salt | Independent P  
@saltpublishing  
63.16%
- The Bookseller  
@thebookseller  
57.89%
- Waterstones  
@Waterstones  
54.39%
- Guardian Books  
@GuardianBooks  
64.91%

- Penguin Books UK  
@PenguinUKBooks  
64.91%
- Picador Books  
@picadorbooks  
56.14%
- Women's Prize for Fiction  
@WomensPrize  
52.63%
- Sam Missingham  
@samatlounge  
49.12%

- VINTAGE Books  
@vintagebooks  
57.89%
- Canongate  
@canongatebooks  
54.39%
- Goldsboro Books  
@GoldsboroBooks  
49.12%
- Granta Books  
@GrantaBooks  
50.88%

## Interests

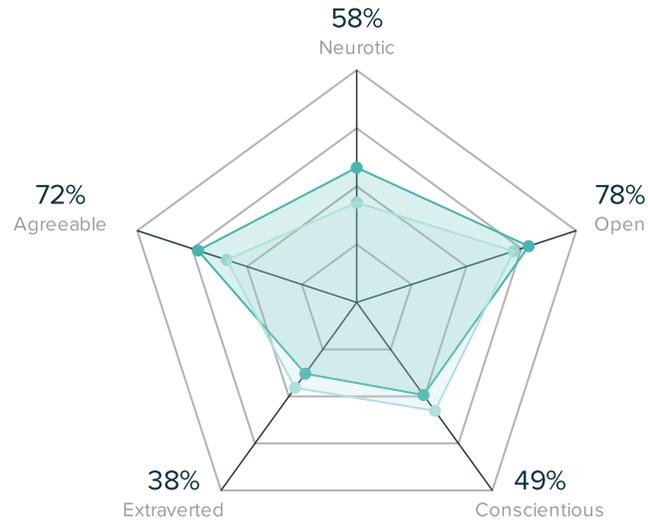
This graph shows the interests the users within the audience have



lover, cake SU - TheOverstory

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, sentimental and particular.

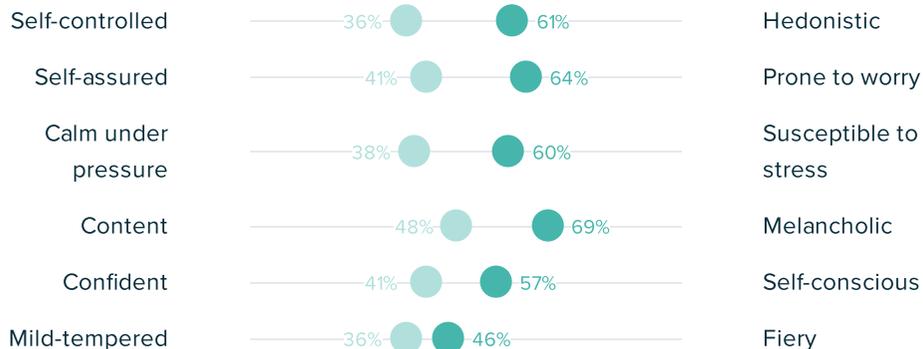
They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are empathetic: they feel what others feel and are compassionate towards them.



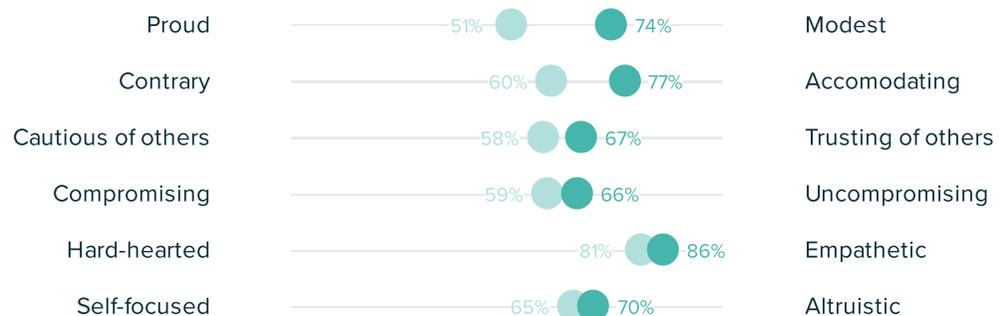
# SU - TheOversto... / lover, cake / How do they see the world?

● lover, cake ● SU - TheOverstory

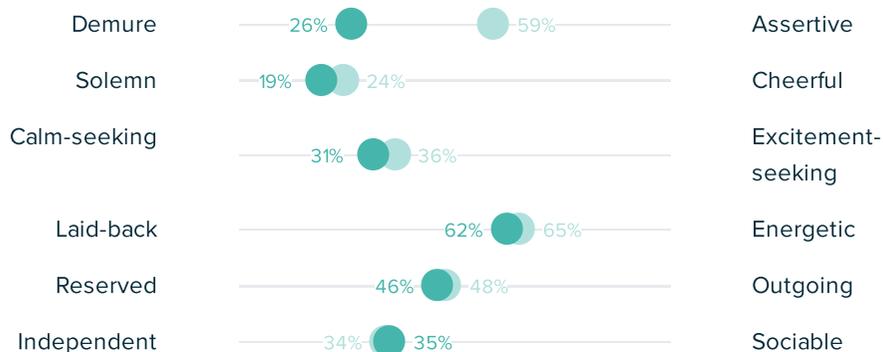
## Neurotic



## Agreeableness



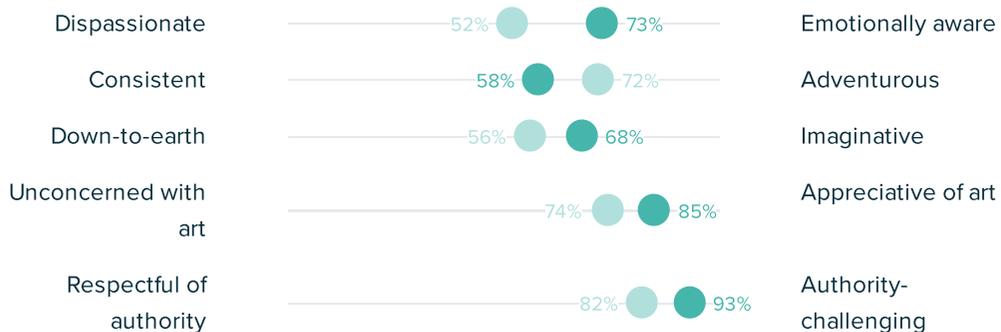
## Extraversion



## Conscientiousness

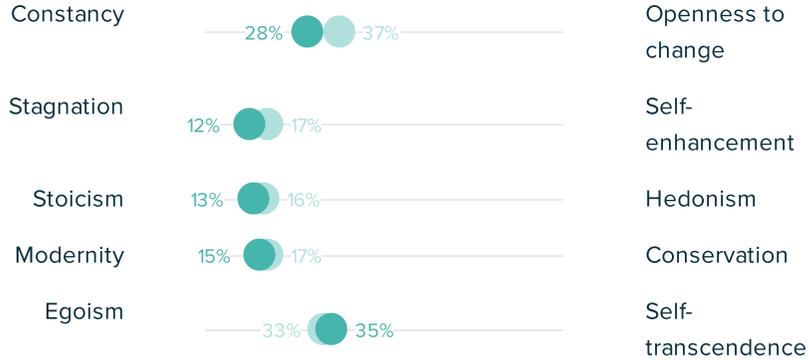


## Openness



lover, cake    SU - TheOverstory

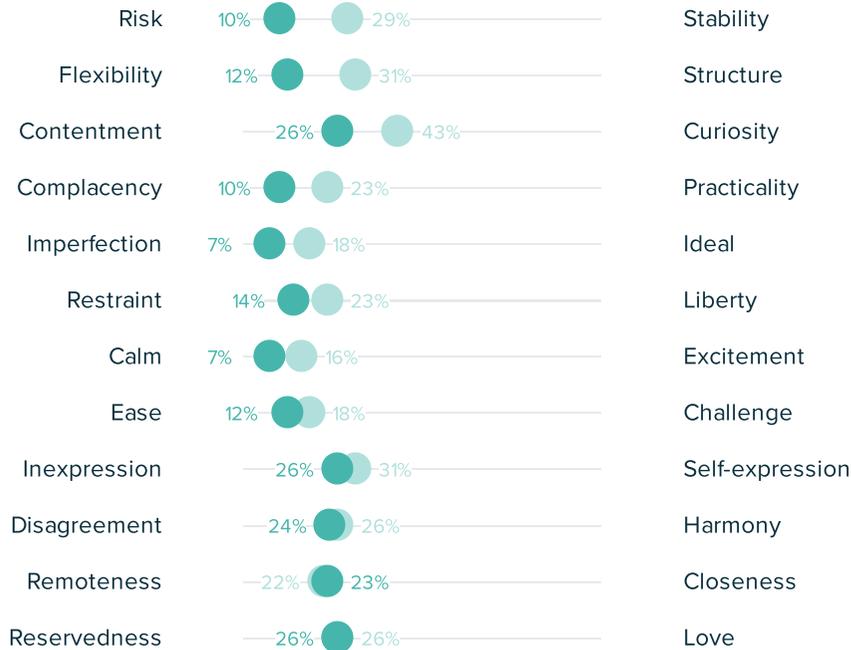
## Values



## Values

They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



## Needs

Their choices are driven by a desire for connectedness.



lover, cake    SU - TheOverstory

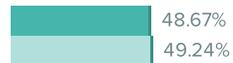
## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

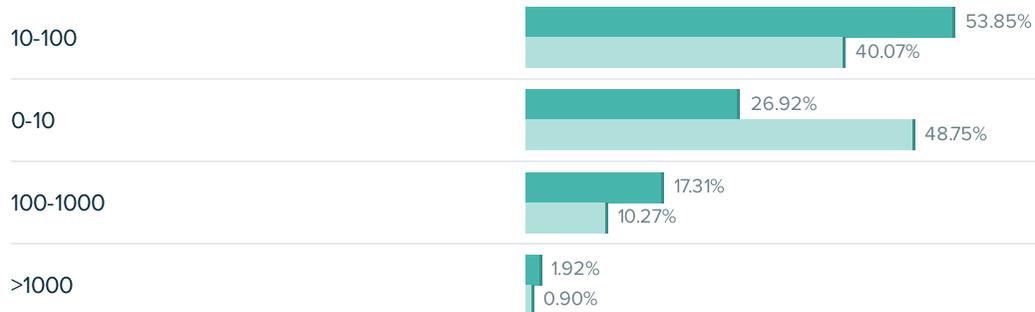


### Shares



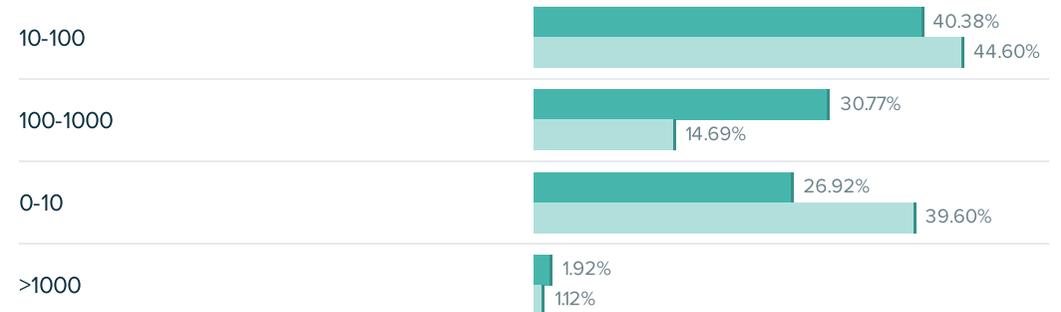
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



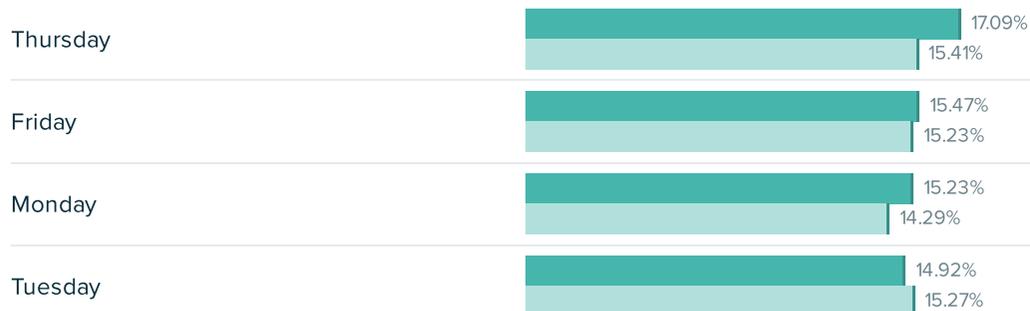
## Applause

This graph shows the distribution by applause and the difference with the baseline.



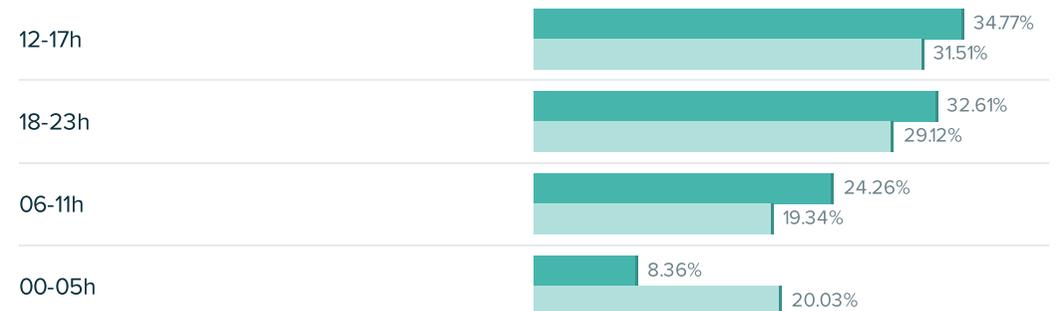
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



# Death Stranding

DATA PERIOD: 08112020 - 08112020



# KEY METRICS: Twitter

DATA PERIOD: 08112020 - 08112020

Reach  
M

Impressions  
**77.6M**

Mentions  
/ Daily  
Average  
**3.8k**

Users  
**367k**

Mentions  
**1.4m**



← Death Stranding [SAVE](#)

📅 Nov 8, 2019 09:00AM - Nov 8, 2020 11:59PM

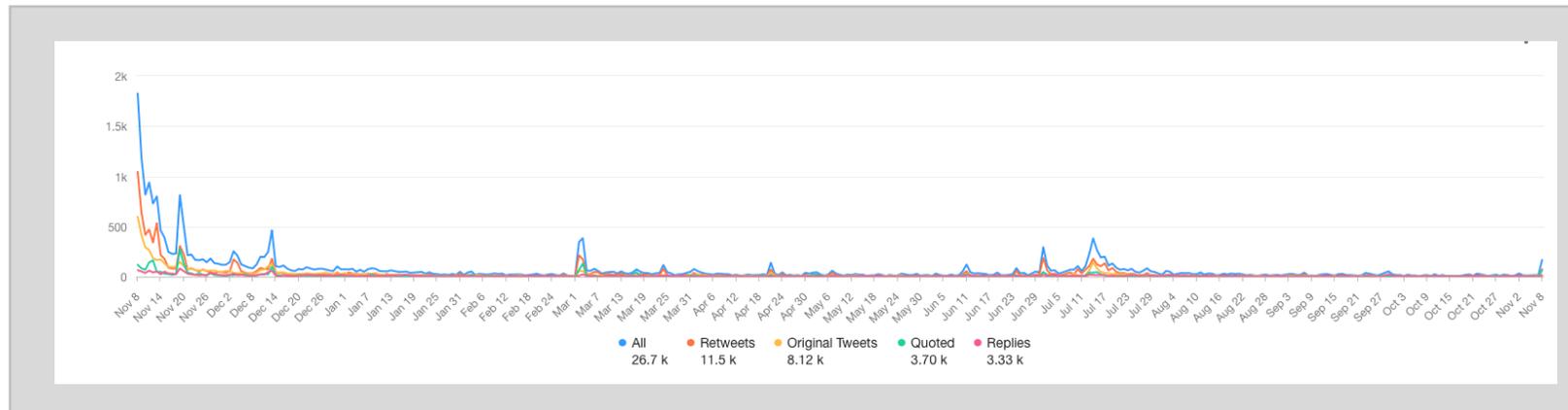
🔍

[ACTIONS](#) ^

(\*#DeathStranding\* OR \*deathstranding\* OR \*death stranding\* OR \*@deathstranding\_\*) AND (game OR PS4 OR console OR xbox OR x-box OR PC)

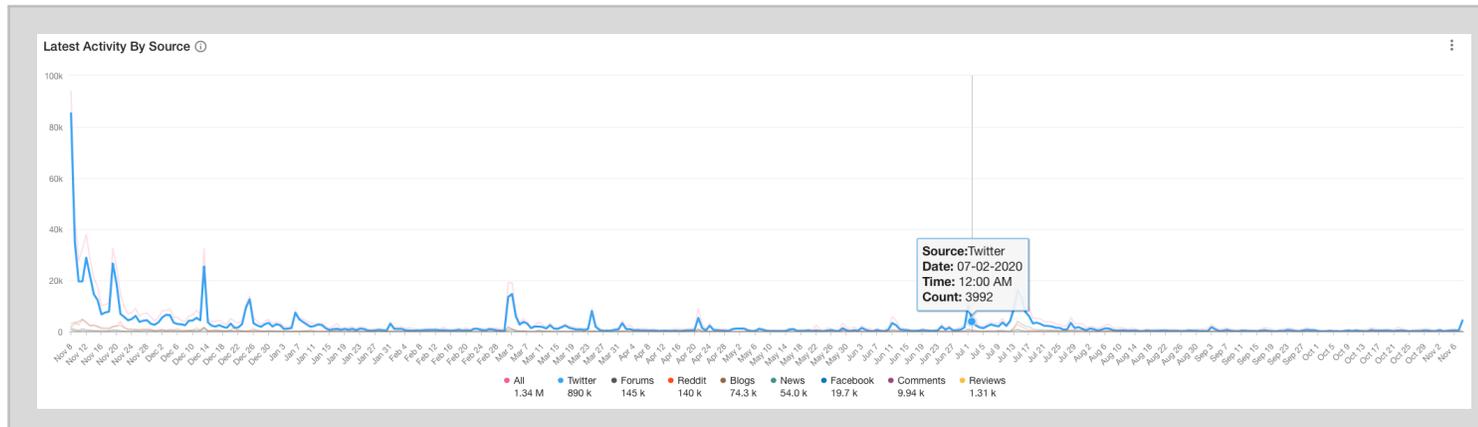
# Activity by source

DATA PERIOD: 08112020 - 08112020



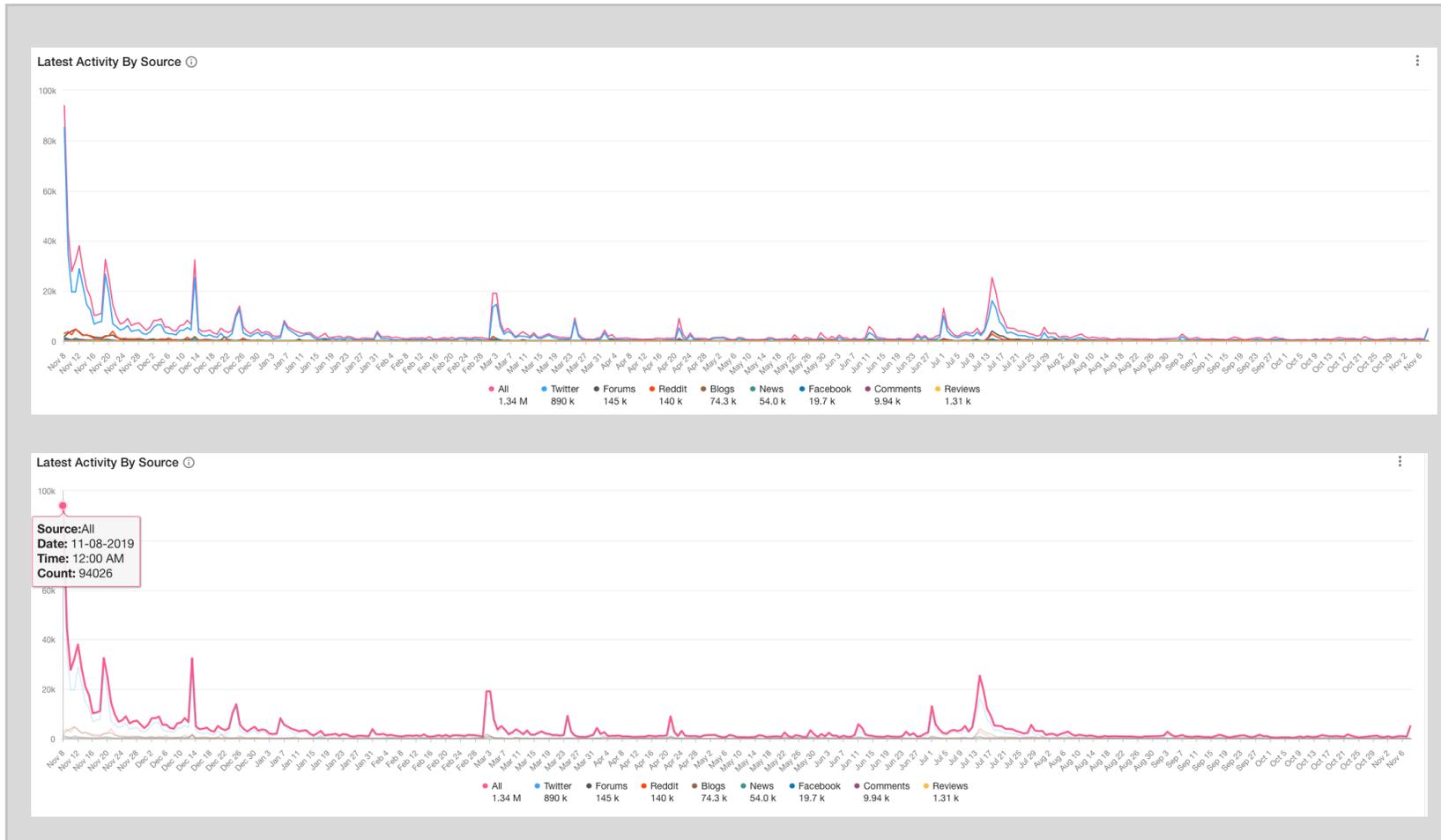
# Twitter mentions

DATA PERIOD: 08112020 - 08112020



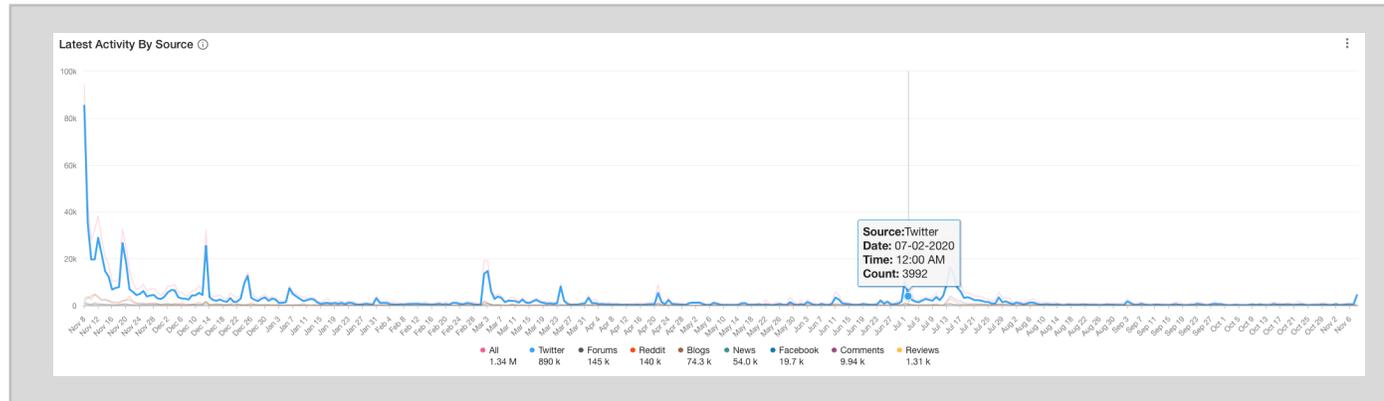
# Activity by source

DATA PERIOD: 08112020 - 08112020



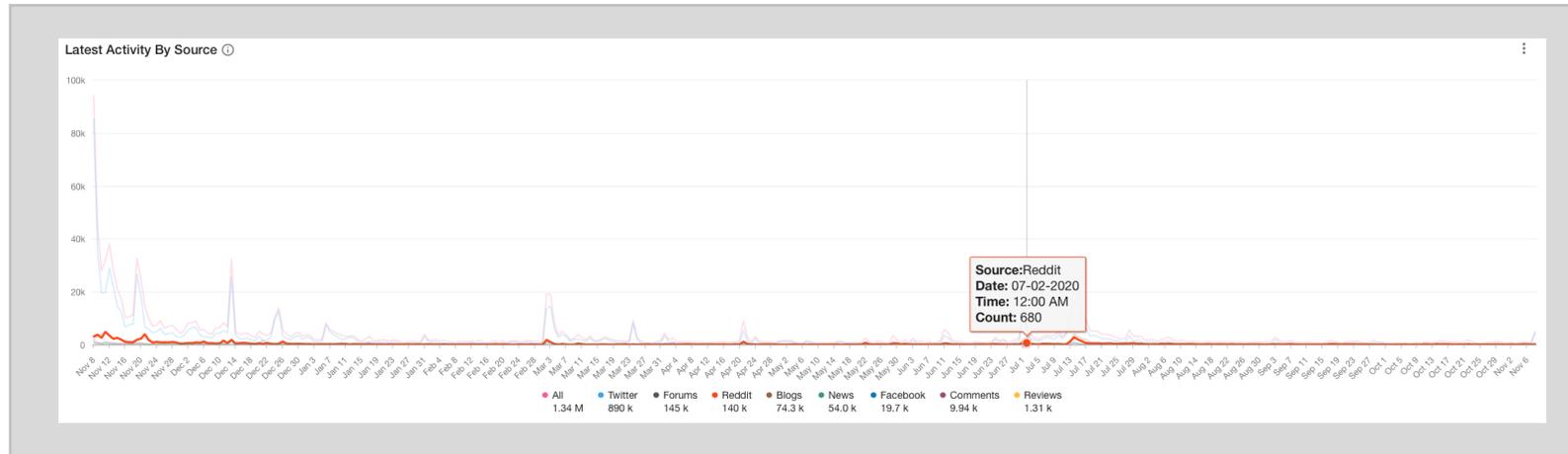
# Activity by source: Twitter

DATA PERIOD: 08112020 - 08112020



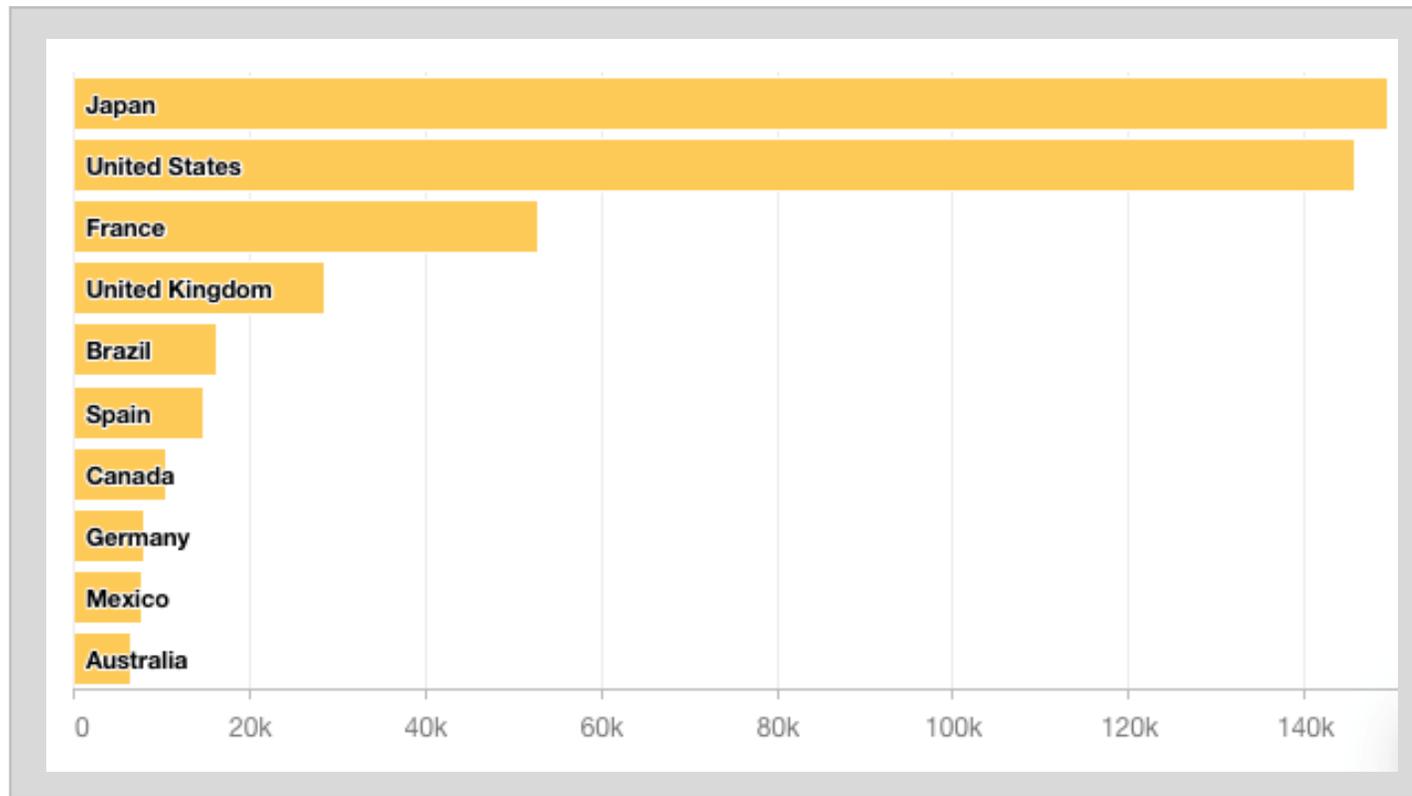
# Activity by source: Reddit

DATA PERIOD: 08112020 - 08112020



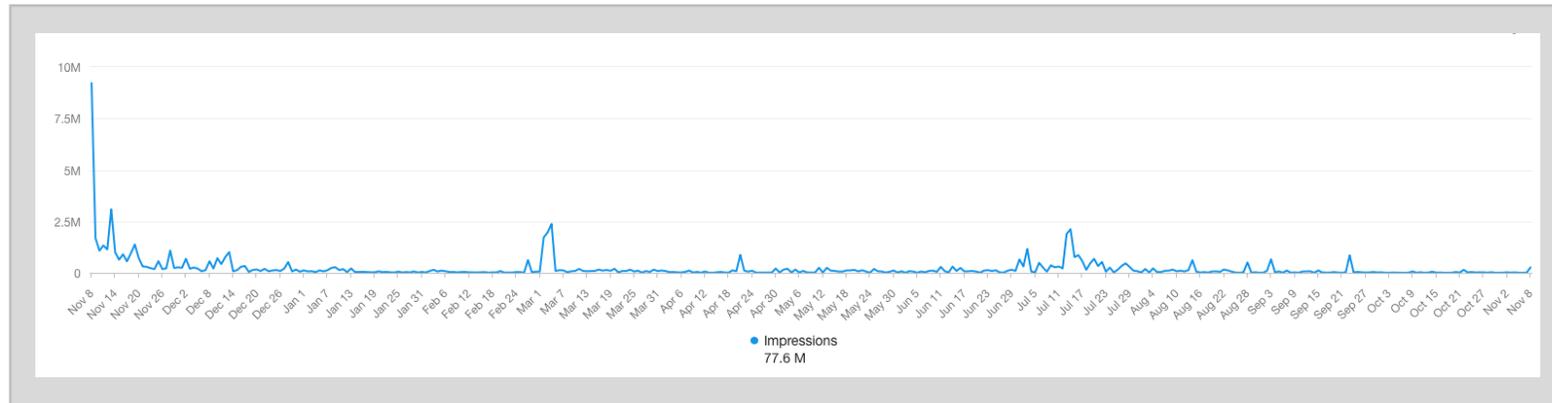
# Key countries

DATA PERIOD: 08112020 - 08112020



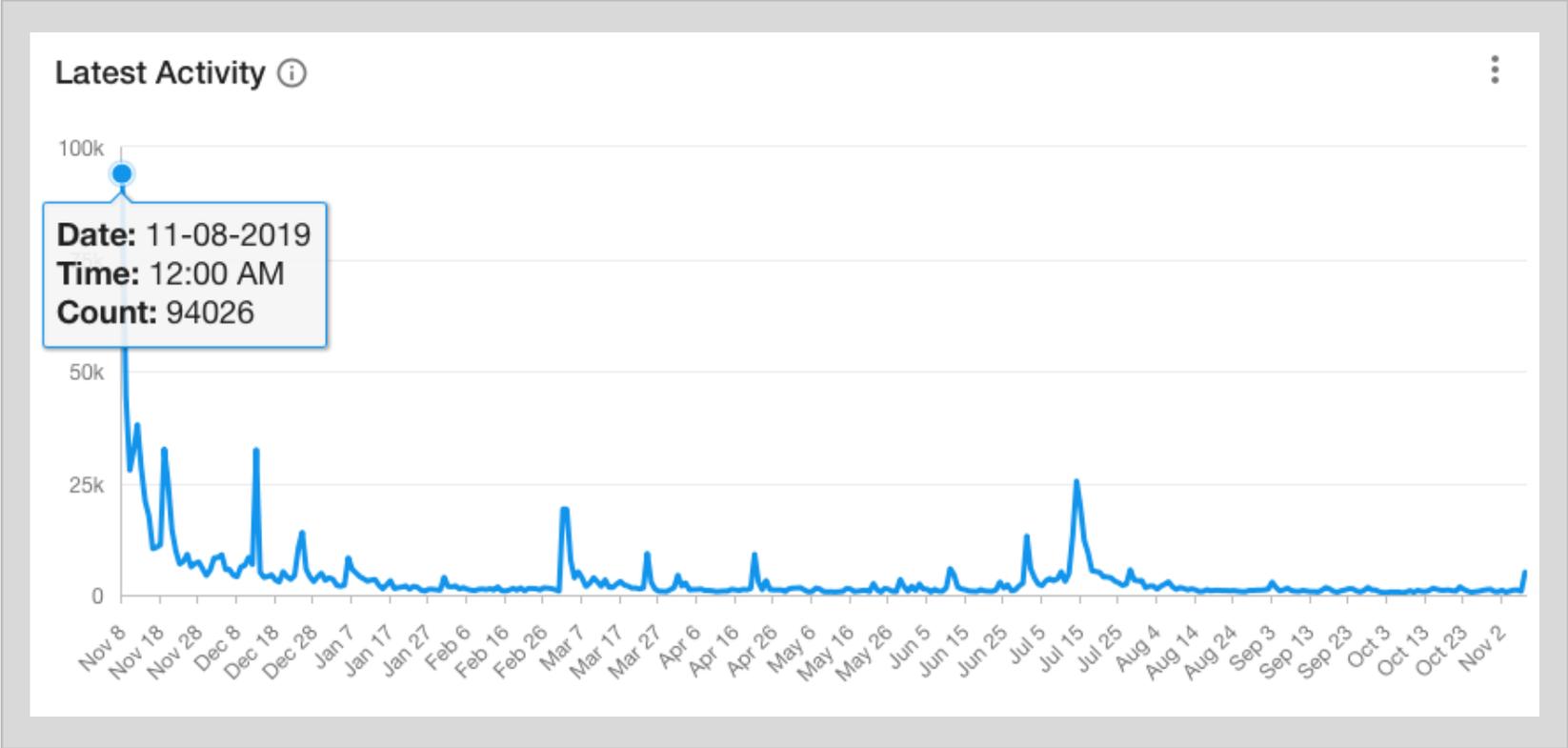
# Impressions

DATA PERIOD: 08112020 - 08112020



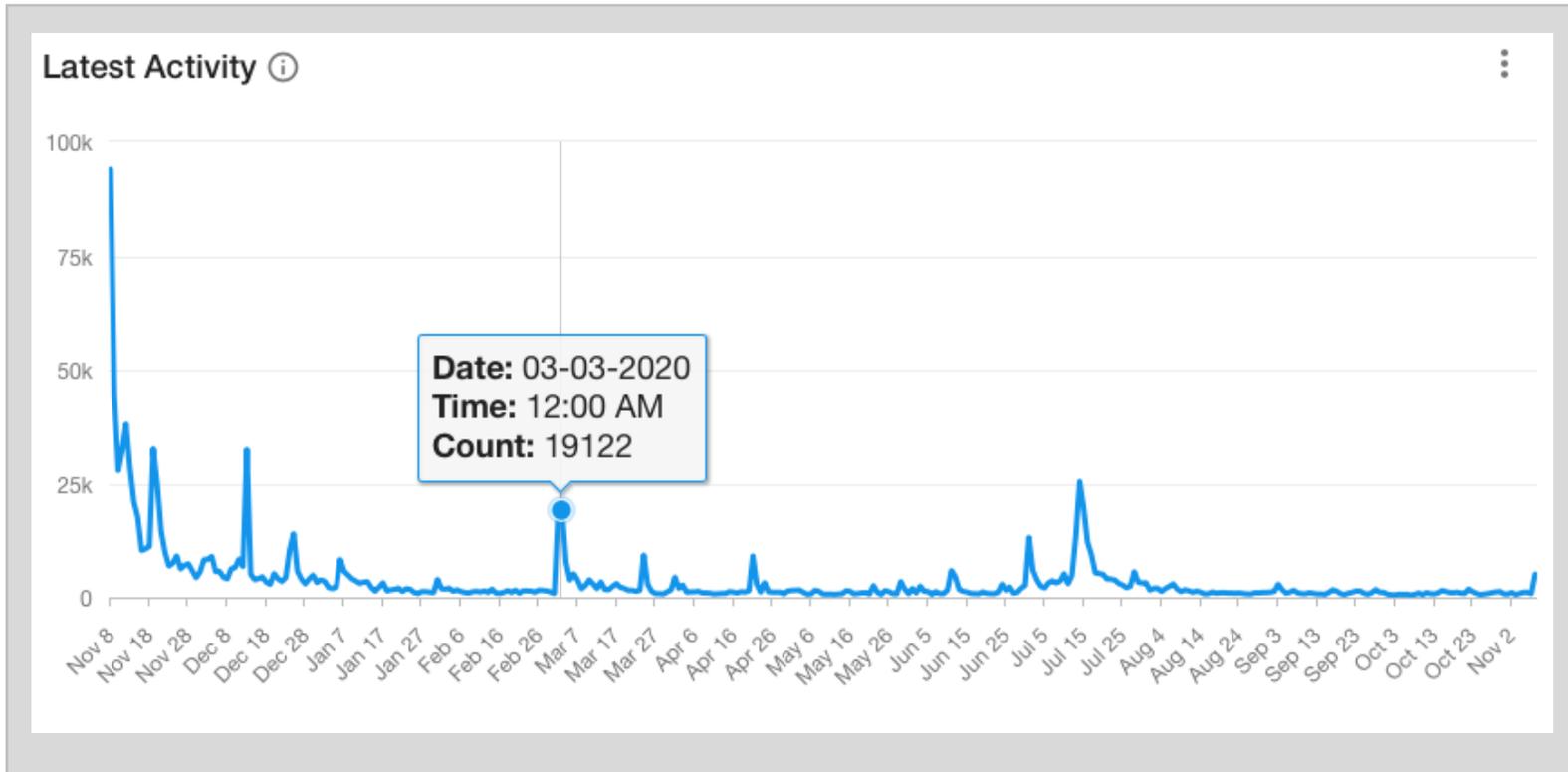
# Peak moments

DATA PERIOD: 08112020 - 08112020



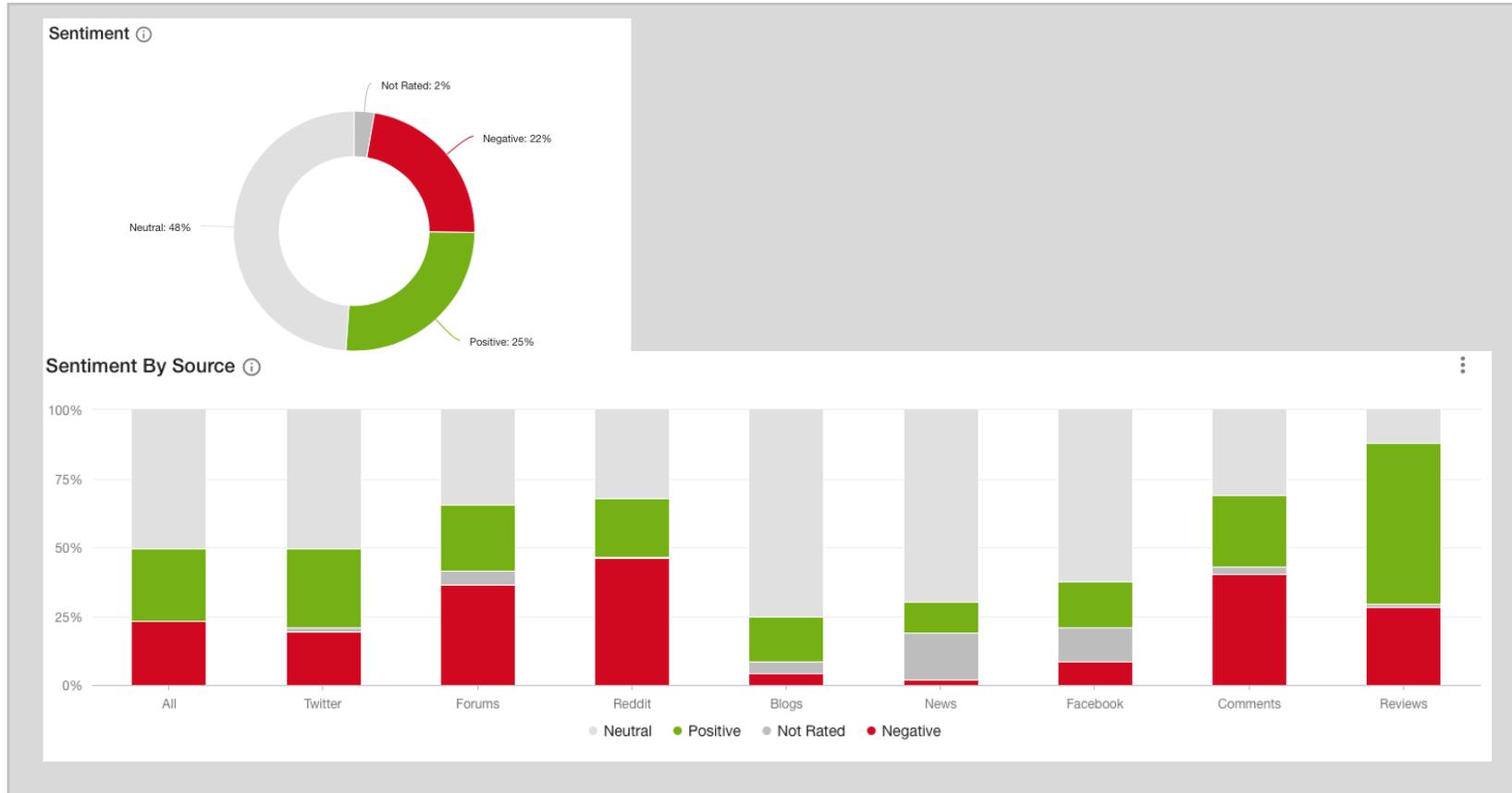
# Peak moments

DATA PERIOD: 08112020 - 08112020



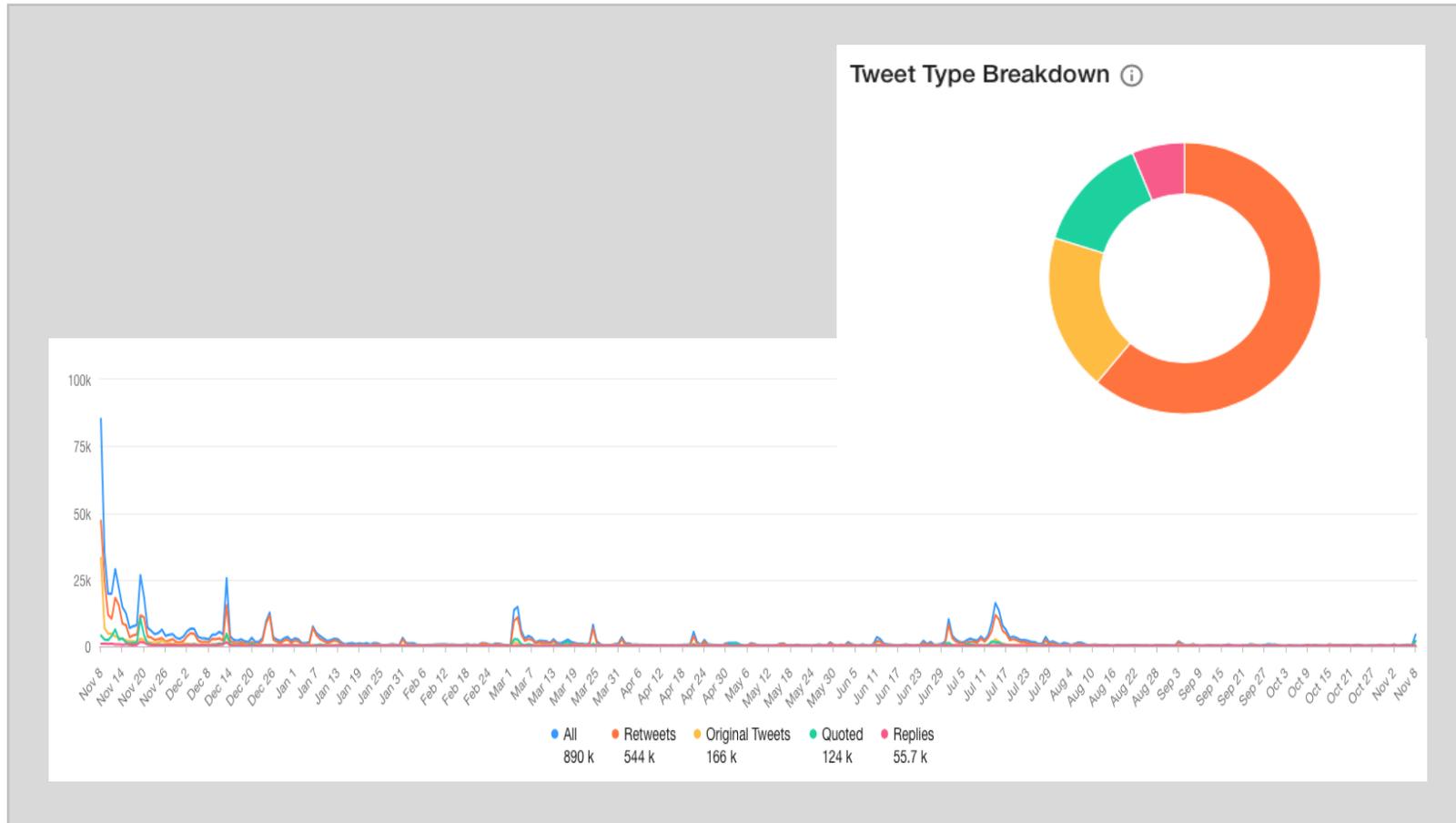
# Sentiment

DATA PERIOD: 08112020 - 08112020



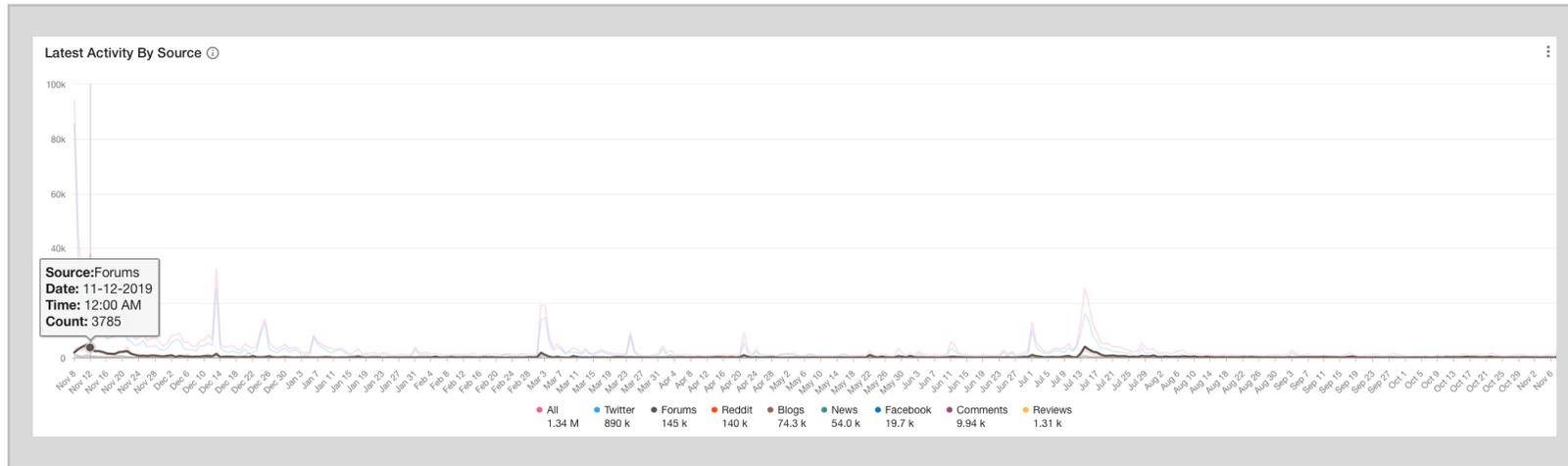
# Activity by source

DATA PERIOD: 08112020 - 08112020



# Activity by source: Forums

DATA PERIOD: 08112020 - 08112020



# Top keywords

DATA PERIOD: 08112020 - 08112020





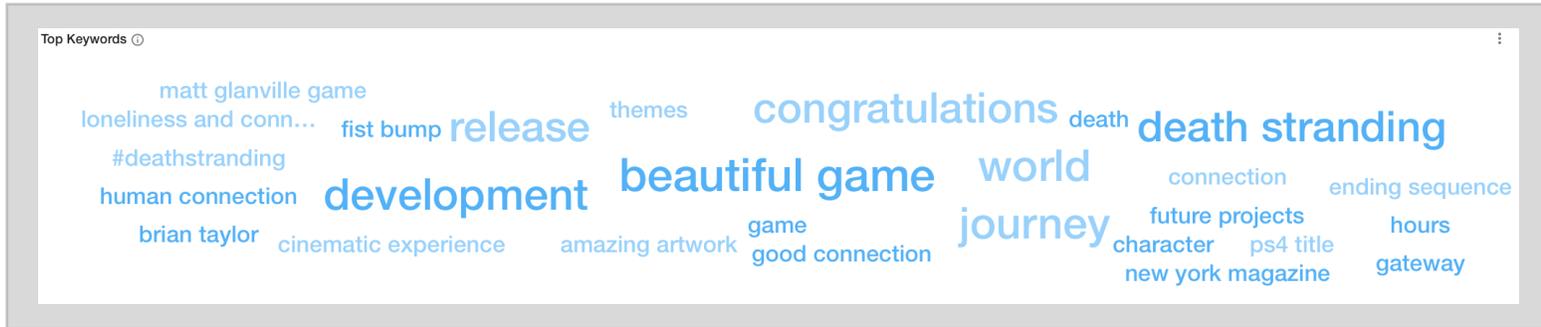
# Keywords: “Connection”

DATA PERIOD: 08112020 - 08112020



# Keywords: “Connection”

DATA PERIOD: 08112020 - 08112020



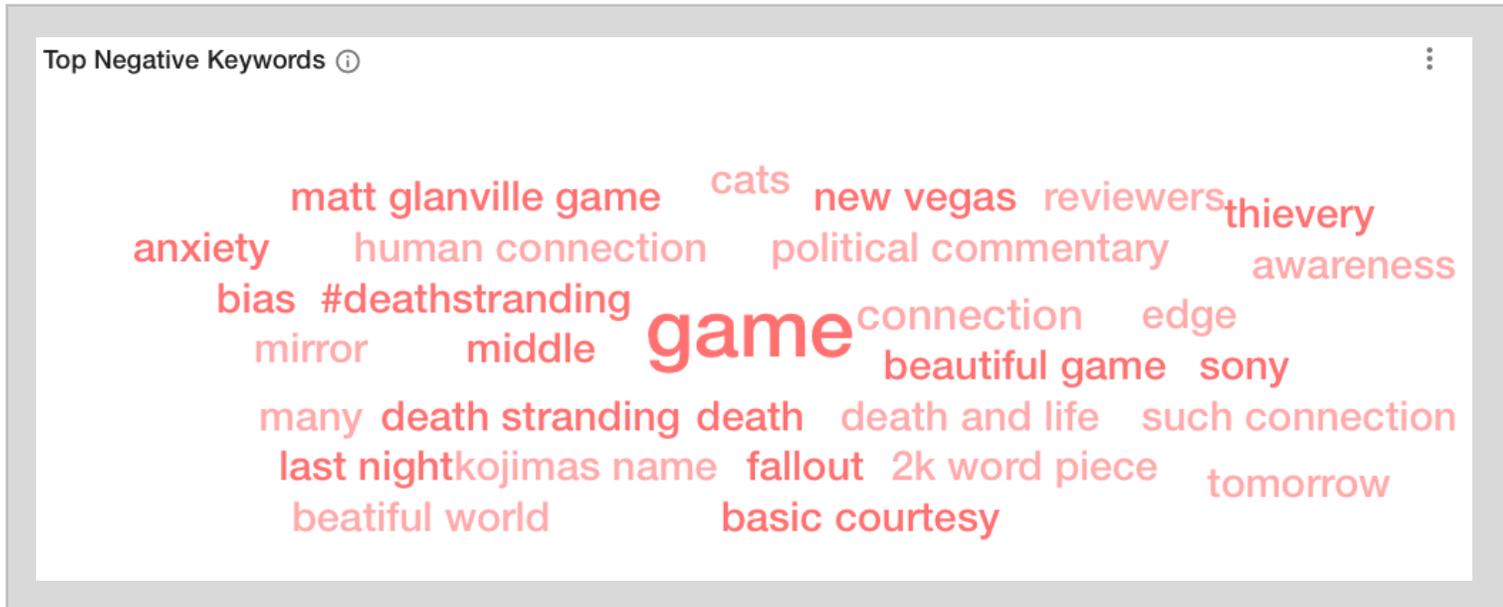
# Top positive key words

DATA PERIOD: 08112020 - 08112020



# Top negative key words

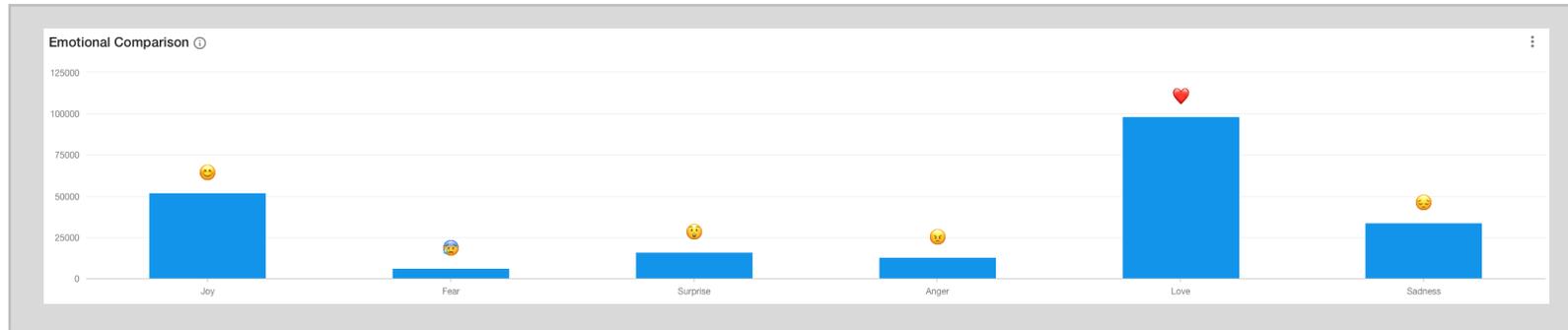
DATA PERIOD: 08112020 - 08112020





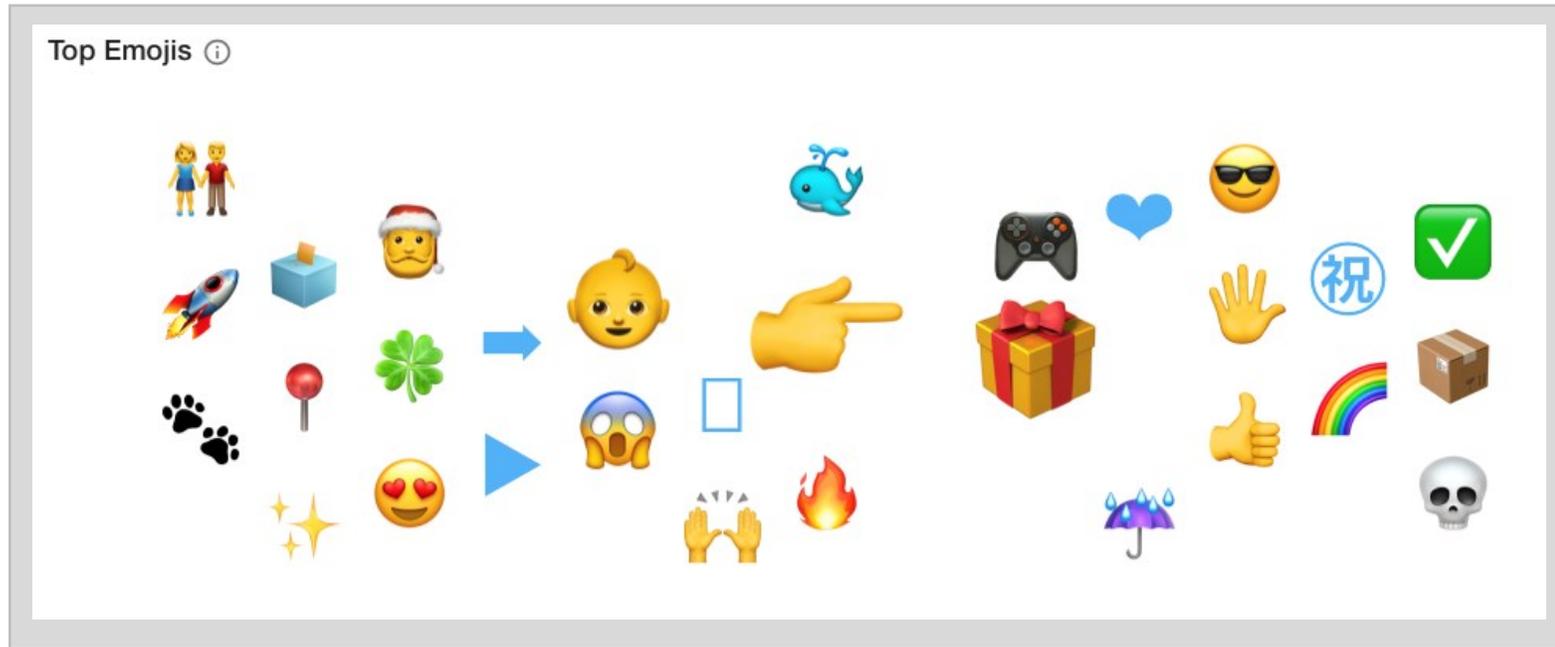
# Emotional comparison

DATA PERIOD: 08112020 - 08112020



# Top emojis

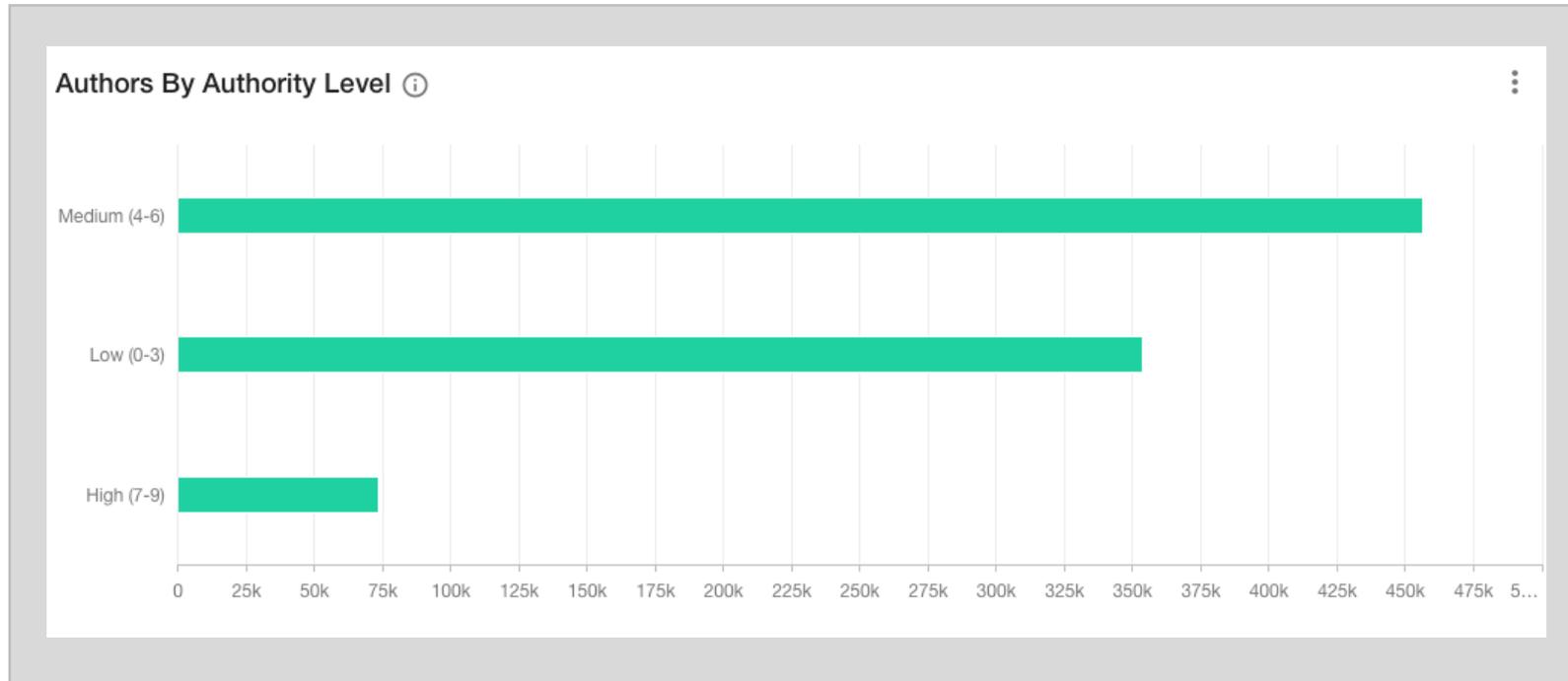
DATA PERIOD: 08112020 - 08112020



  
Meltwater

# Authors by authority

DATA PERIOD: 08112020 - 08112020



# Top authors

DATA PERIOD: 08112020 - 08112020

## Top Twitter Authors ⓘ

Author	Tweets	Followers
1  @nytimes	2	45.3M
2  @playstation	21.3k	17.5M
3  @time	2	16.4M
4  @forbes	1	15.7M
5  @washingtonpost	1	14.5M
6  @timesofindia	1	12.9M
7  @theonion	2	11.4M
8  @metro_tv	1	10.6M
9  @newyorker	4	8.76M
10  @lemondefr	1	8.51M



# Subreddits

DATA PERIOD: 08112020 - 08112020

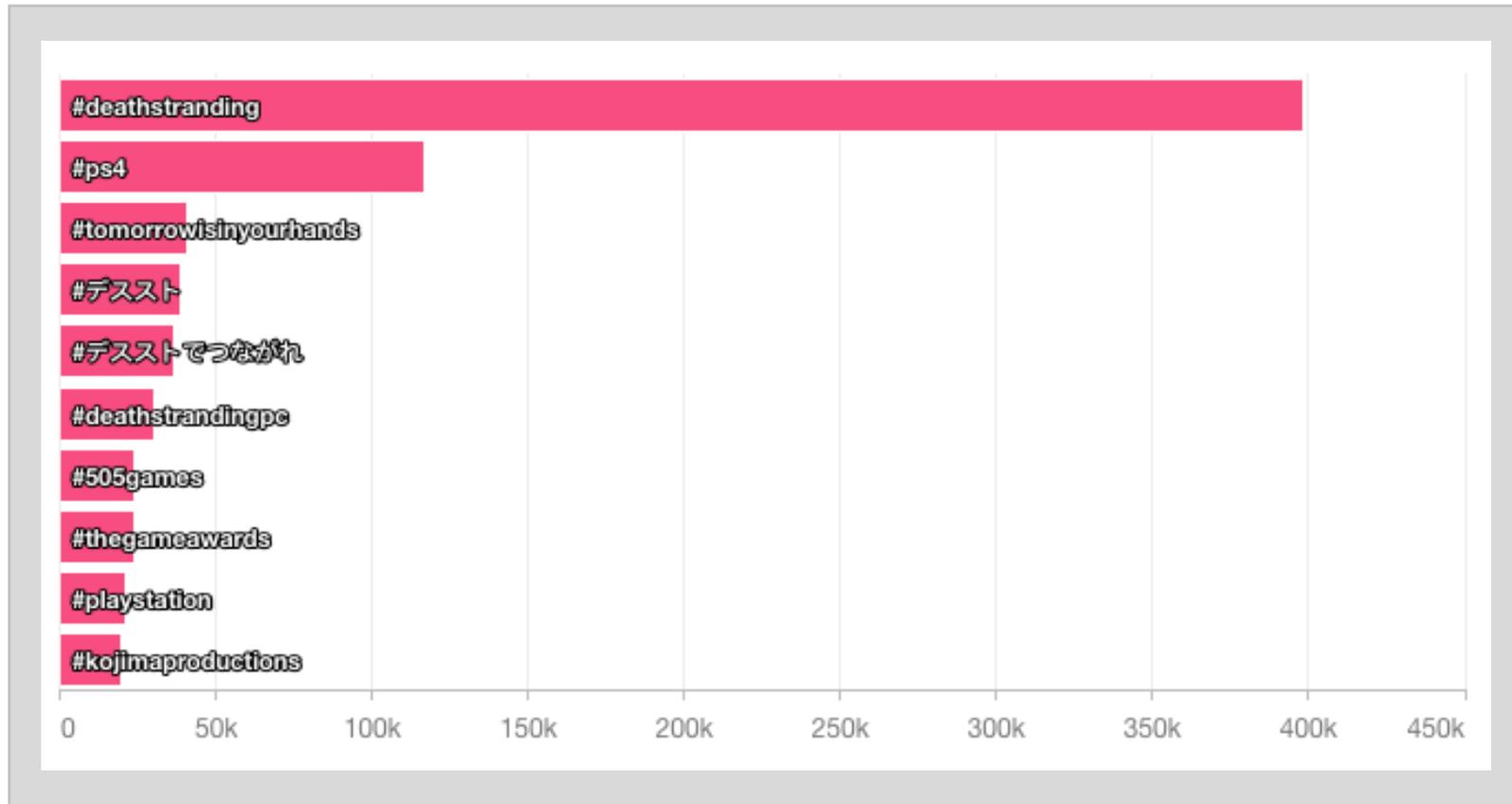
Top Subreddits ⓘ

Subreddit	Mentions
1  r/DeathStranding/	19.7k
2  r/Games/	17.2k
3  r/PS4/	16.2k
4  r/gaming/	11.1k
5  r/pcgaming/	8.48k
6  r/ShouldIbuythisgame/	2.66k
7  r/PS5/	2.5k
8  r/videos/	2.44k
9  r/AskReddit/	2.12k
10  r/TwoBestFriendsPlay/	2.06k



# Top hashtags

DATA PERIOD: 08112020 - 08112020



# Human connection

DATA PERIOD: 08112020 - 08112020

**F** Future First Pictures @futurefirstfilm  
GB | Oct 28 • 2:12 PM

This scene in Visions between Kafka and Charley in the final episode was inspired **Death Stranding** by @HIDEO\_KOJIMA\_EN - "It reminded me the primary goal of every story is **human connection**. Always. Everything hinged on a simple quiet moment and it's from a fucking **game!**". t.co/JNPUqUIAO



Death Stranding, human connection, game

160 Reach

Neutral ○

**P** Positively Negative @pnegative\_yt  
US | Oct 17 • 9:22 PM

@thy\_anomaly @sukoshi\_kaze **Death Stranding** is an emotional rollercoaster of a masterpiece. It's easily the most intriguing, touching, and deep commentary on **human connection** and the state of the world I've seen presented in a **game** before.

Death Stranding, human connection, game

206 Reach

Positive ○

**N** Nabeel @newaccwhosdis  
Sep 1 • 9:42 PM

QT @\_HoustonSharp: I didn't play this **game**, but retweeting for the art. ; **Death Stranding** is a beautiful and poignant experiment about the importance of **human connection** and doing difficult things to make the journey of others less arduous. I loved it. @hideo\_kojima created something that more people should experience. #deathstranding #kojima #painting t.co/S4K7xeQ44D

#deathstranding, game, Death Stranding, human connection

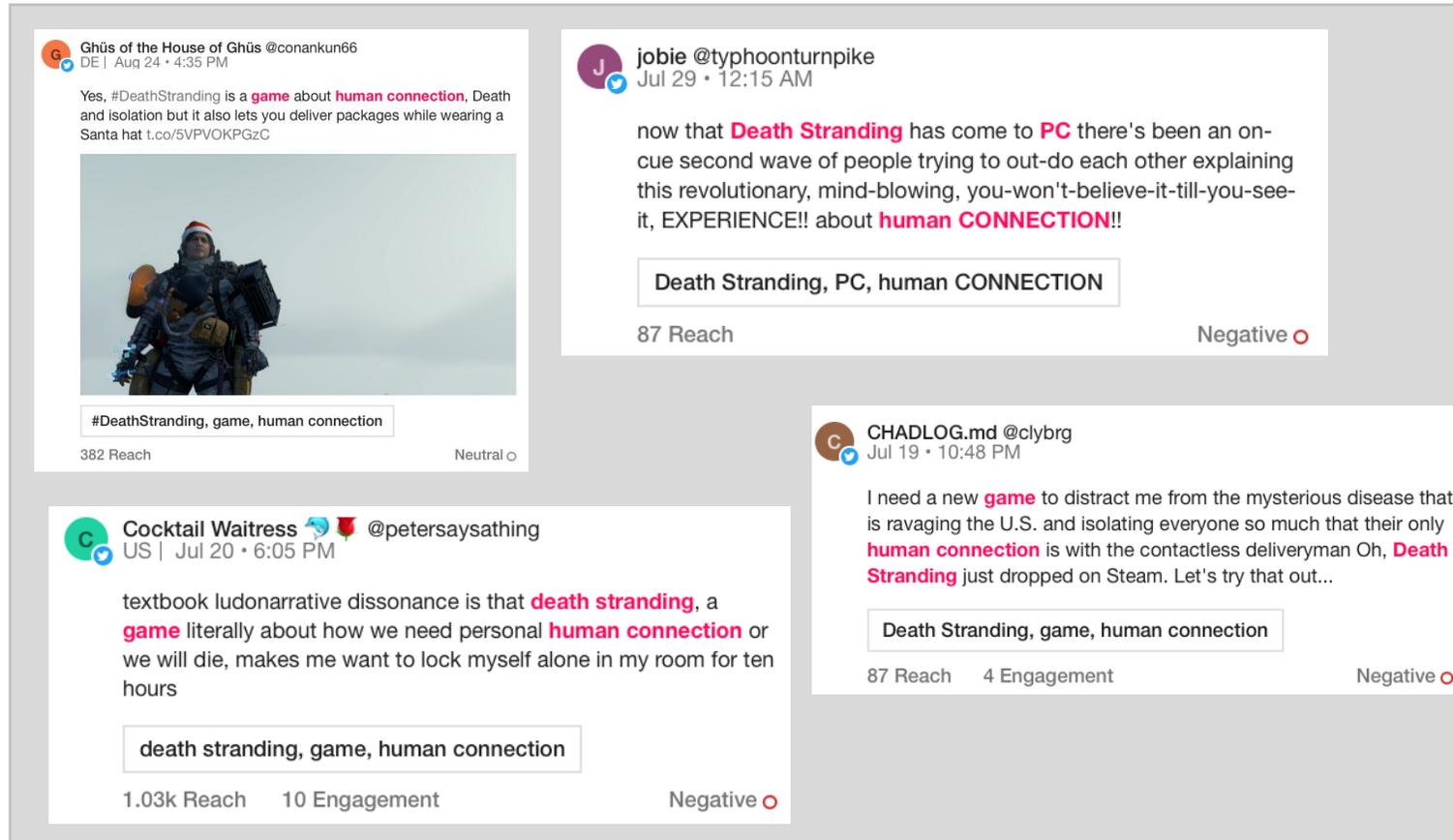
36 Reach

Neutral ○



# Human connection

DATA PERIOD: 08112020 - 08112020



# Human connection

DATA PERIOD: 08112020 - 08112020

**D** Dave Deusch @big\_double\_dee  
US | Jul 13 • 3:29 PM

I wonder what would have happened if **Death Stranding** was released in 2020 instead of late 2019. I feel like a **game** that heavily focuses on isolation and **human connection** would have made a huge impact on the internet during quarantine. If it came out in March for example.

Death Stranding, game, human connection

43 Reach Negative ○

**D** Derek Strickland @deeketweak  
US | Jul 14 • 2:14 PM

**Death Stranding** is a captivating story of hope, **human connection**, and introspective journeys into loneliness. And it plays really, really good on **PC** (especially if you have an RTX card). Here's my 3,000 word review: [t.co/za6lmZI8NI](https://t.co/za6lmZI8NI)

Death Stranding, human connection, PC

1.3k Reach Negative ○

**D** DJ Evil Dave @darkcornercast  
US | Jul 5 • 5:28 PM

**Death Stranding** is a treatise on **human connection** in the guise of a video **game**. But this has been said. I am only confirming.

Death Stranding, human connection, game

2.61k Reach 2 Engagement Negative ○

**N** Nate Ruegger @nateruegger  
Apr 3 • 9:19 PM

@michellenation My wife has been playing **DEATH STRANDING** on the **PS4** - and let me tell you - playing a **game** as a delivery guy traveling a post-apocalyptic America where everyone's living in their bunkers, afraid to go outside, but starved for **human connection** & love essential workers is a TRIP

DEATH STRANDING, PS4, game, human connection

4.09k Reach Positive ○



# Human connection

DATA PERIOD: 08112020 - 08112020

 Claudia Doppioslash @doppioslash  
GB | Jan 26 • 10:18 PM

QT @vornietom: RT @mykola: 4) **Death Stranding**, where every step you take is a paean to hope and meaning and **human connection** and any progress you're even capable of making is measured purely in terms of how many meaningful human connections you've made. ; There are currently three types of video **game**: 1) you are a special fighting shootboy who shoots things 2) oh I get it, it's a metaphor for depression 3) nintendo

Death Stranding, human connection, game

3.61k Reach

Negative 

 your frond myk @mykola  
US | Jan 26 • 9:18 PM

QT @vornietom: 4) **Death Stranding**, where every step you take is a paean to hope and meaning and **human connection** and any progress you're even capable of making is measured purely in terms of how many meaningful human connections you've made. ; There are currently three types of video **game**: 1) you are a special fighting shootboy who shoots things 2) oh I get it, it's a metaphor for depression 3) nintendo

Death Stranding, human connection, game

7.88k Reach

Negative 

 Dean (the Director) @cmoviemaker  
Jan 23 • 9:27 PM

@madsmilkkelsen **Death Stranding** is an incredibly unique experience. I've never played a **game** where the gameplay was so integral to the story and it's themes. It immerses you into this lonely world, where **human connection** is the most precious thing. One of my favorite games of all time! [t.co/23IAHr9q0V](https://t.co/23IAHr9q0V)

Death Stranding, game, human connection

517 Reach

Positive 

 Chris Hutchinson @laddo\_d  
Jan 13 • 3:59 PM

QT @Laddo\_D: Mere hours after this tweet, I had to borrow a truck from someone named Swollen\_Nut\_420 to complete the last deliver run of the **game** [t.co/YMopqK6TbX](https://t.co/YMopqK6TbX) ; **Death Stranding** is a beautiful **game** about the necessity of **human connection** in dark times, where you team up with WeedSniper69 and xGOKU\_UCHIHAX to repair a road that makes it easier to deliver The Craftsman's regular order of 20 lbs of custom-made underwear

game, Death Stranding, human connection

229 Reach 1 Engagement

Negative 



# Human connection

DATA PERIOD: 08112020 - 08112020

**A** Ali @anvilfisher  
Dec 9, 2019 • 2:52 PM

**Death Stranding** is a **game** in which the touch-phobic central character learns, over the course of the **game**, to touch and be touched by other people. but the story NEVER turns into a romance. **human connection** is CONSISTENTLY portrayed as something independent of romance and sex.

human connection, Death Stranding, game

32 Reach

Negative ○

**D** Dave Shevin @daveshevin88  
US | Dec 8, 2019 • 6:19 PM

**Death Stranding** also reminds me of the Dreamcast **game** D2 I love so much with its themes on extinction level events. Bizarre prehistory. Hard Science fiction. All the snowy MT. trekking. Fated doomsdays. The **human connection**. The bonds we make in life. I love both t.co/1STM8x63v



Death Stranding, game, human connection

758 Reach 6 Engagement

Positive ○

**♣** Money Chamber ♦ @gammamoon\_  
Dec 8, 2019 • 6:18 PM

RT @DaveShevin88: I beat **Death Stranding**!! Clocked in at around 42 hours. I ended up loving this weird ass **game**. I'd rate it a solid 8/10. Extremely bizarre HARD sci-fi revolving around death, life, extinction & the **human connection**. A pretentious brilliant beautiful **game** t.co/0wh0BPhaM9

Death Stranding, game, human connection

912 Reach

Negative ○

**M** MetalRockPunk @tributes2point1  
Dec 3, 2019 • 11:39 PM

RT @Chriskendle: My favourite PS **game** as of now is **Death Stranding**. It's extraordinarily underrated, ahead of its time and simultaneously of our time. It's heavy metaphorical concept of **human connection**, life, death, politics and climate crisis is vastly important #playstation25 #25YearsOfPlay t.co/2hf2rA8xjv

game, Death Stranding, human connection

23 Reach

Positive ○



Meltwater

# Human connection

DATA PERIOD: 08112020 - 08112020

 Jessi Vargas @jvargas013  
US | Nov 13, 2019 • 2:37 AM

Sorry for the slight hiatus. I've been obsessing over **Death Stranding!** Such a great **game** that requires patience and a clear representation of determination against a world that denies **human connection** in all forms. #DeathStranding more #it #Reddie coming back very soon

Death Stranding, game, human connection, #DeathStranding

375 Reach

Negative ○

 nefelibata @geekwithspecs  
PH | Nov 9, 2019 • 5:37 PM

**Death Stranding:** Norman Reedus and the Funky Fetus. Halfway into finishing the **game** and all I gotta say is Kojima makes delivering things and making **human connection** satisfying.

Death Stranding, game, human connection

315 Reach 1 Engagement

Positive ○

 Vulane Mthembu @vulanemthembu  
PS | Nov 10, 2019 • 11:47 AM

RT @schlitzbauer: Yesterday I've played #DeathStranding for almost ten hours and let me tell you, the feelings it has me feeling, the thoughts it provokes about empathy and the need for **human connection**, this **game** is something else. Don't read any reviews, don't listen to anyone. Go into it blind.

human connection, game, #DeathStranding

1.08k Reach

Neutral ○



# Gender

DATA PERIOD: 08112020 - 08112020

 Ali @anvilfisher  
Dec 9, 2019 • 3:00 PM

But it's absolutely astounding to me, that you could write a @Polygon opinion piece about asexuality in **Death Stranding**, and never mention how SPECIAL it is that a 60+hour, triple-A, narrative **game** about **human connection** DIDN'T put its characters into allosexual-normative boxes.

Death Stranding, game, human connection

32 Reach

Negative 



# Challenging

DATA PERIOD: 08112020 - 08112020



**Emilio Lopez** @EMannLand · Nov 13, 2019

In a way I sort of relate to [#Deathstranding](#)? as some one who walks a lot and someone who is not afraid to put work in even if it is a slow arduous process. all you have is a direction and a Goal. Personally I found the games's methodical **nature** refreshing.



# Postmodern art

DATA PERIOD: 08112020 - 08112020

**T** Tre @Tre37417393  
US | Nov 6 • 4:25 PM

QT @MarioGotSniped: One of my all time favorites The story is top tier t.co/LMvQ4w0CPz ; Everyone who called **Death Stranding boring** probably dropped it in the first hour because it wasn't the generic high octane 3rd person shooter they were expecting. I'm so glad this **game** is the way that it is and that it committed to its theme with really unique gameplay.



Death Stranding, boring, game

47 Reach

Negative ○

**A** Avallach @cmdr\_fontaine  
Yesterday • 6:38 PM

Happy Anniversary to #DeathStranding, a **game** I thought at first was really slow and **boring** turned out to be one of my favorite games of this gen and one of my best gaming experiences of all time. Thank you Kojima, keep bringing innovative games to the industry. 🙌🙌 t.co/zCfZzAp2X



#DeathStranding, game, boring

113 Reach

Positive ○

**E** Erin!! @hardluckerin  
Jun 13 • 10:27 PM

@ZacRuizOK **Death stranding** used it's tough, tiring gameplay style to immerse you in a barren but eventually beautiful world, telling a story of **human connection** TLOU2 is just gross and violent and hits you with "murder bad so go murder" the whole **game** lol and the gameplay is samey

human connection, game, Death stranding

46 Reach

Negative ○

**I** I Coleman Says #BlackLivesMatter @LastSpaceMarine  
US | Nov 7 • 5:12 PM

So I understand why so many of you thought it was "**boring**" but I just finished (the **PC** port of) **DEATH STRANDING** and absolutely loved it. It affected me more profoundly than any other piece of art I've experienced this year.

boring, PC, DEATH STRANDING

89 Reach 4 Engagement

Negative ○

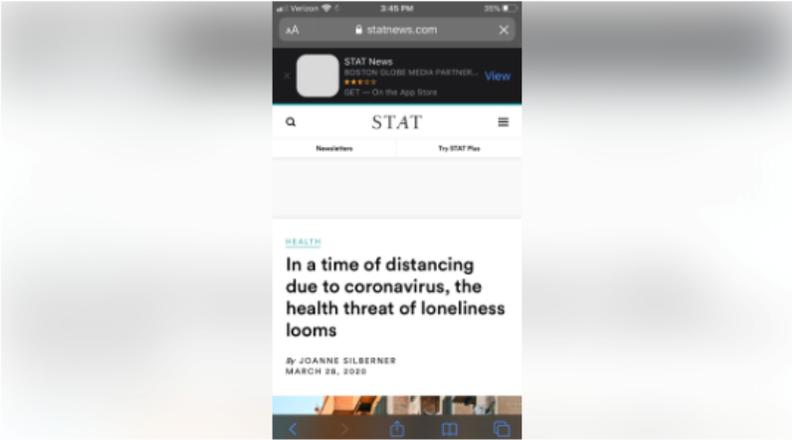


# Mum

DATA PERIOD: 08112020 - 08112020

 rich homie red dawn @thekilometers  
Mar 30 • 11:47 PM

Me: mom can I get Hideo Kojima's masterpiece **Death Stranding**, a **game** about isolation, loneliness, and valuing **human connection** in a fractured world? Mom: no we have **death stranding** at home At home: [t.co/9m4X6xMbUX](https://t.co/9m4X6xMbUX)



Death Stranding, game, human connection, death stranding

378 Reach 5 Engagement Negative 



# Building a better world

DATA PERIOD: 08112020 - 08112020



Meltwater

# Political - war

DATA PERIOD: 08112020 - 08112020

**Momma(もんま)** @threeM333 · Feb 27  
Vietnam War. ...

[#DeathStranding](#)  
[#DeathStrandingPhotoMode](#)  
[#VPCONTEXT](#)  
[#VirtualPhotography](#)

(\*Please tap to enlarge!)



3 10 78

**Tarak Ch. / A Hideo Kojima Book** @KaoticSnake · Mar 12, 2020  
Exclusive for [#AHideoKojimaBook](#) ! ...

"There are extremists like the Demens everywhere. Plotting in the shadows. They're decentralized by **nature**. No one organization to rule them all. Just a common ideology." - Die Hardman (@teejaye84)

[@HIDEO\\_KOJIMA\\_EN](#) @Kojima\_Hideo [#DeathStranding](#)



Venom Walter Art and 2 others

14 50



Meltwater

# Community

DATA PERIOD: 08112020 - 08112020

**Critically Lit** @CriticalLit · Nov 18, 2019

An order in [#DeathStranding](#) that would have taken over an hour and been filled with MULE and BT fights, finished in five, totally safe minutes thanks to my carefully planned **network** of ziplines!

Did it take five hours to build?

Yes.  
Whatever.  
Shut up.



0:46 55.3K views

119 446 2.9K

**welbee** @welby\_dev · Jan 8

i finished [#DeathStranding](#) yesterday,

DS really got me thinking about the **nature** of delivering stuff games, and how to build a sense of community in a game about traveling alone.

also, WOW! DS is so good at making things look wet and muddy, it's amazing.



1 3



# Community

DATA PERIOD: 08112020 - 08112020

**Ginger** @GingerFull91 · Nov 13, 2019  
I had a blast setting up a zipline **Network** to get over the mountains, and got to see the beautifully made environment [#DeathStranding](#)

**Seb** @sebarsch · Nov 16, 2019  
Wanna hang? Big shout-out to all those people building the zip-line **network** across the UCA, you people are the best 😊👏  
[#DeathStranding](#) [#PS4share](#)

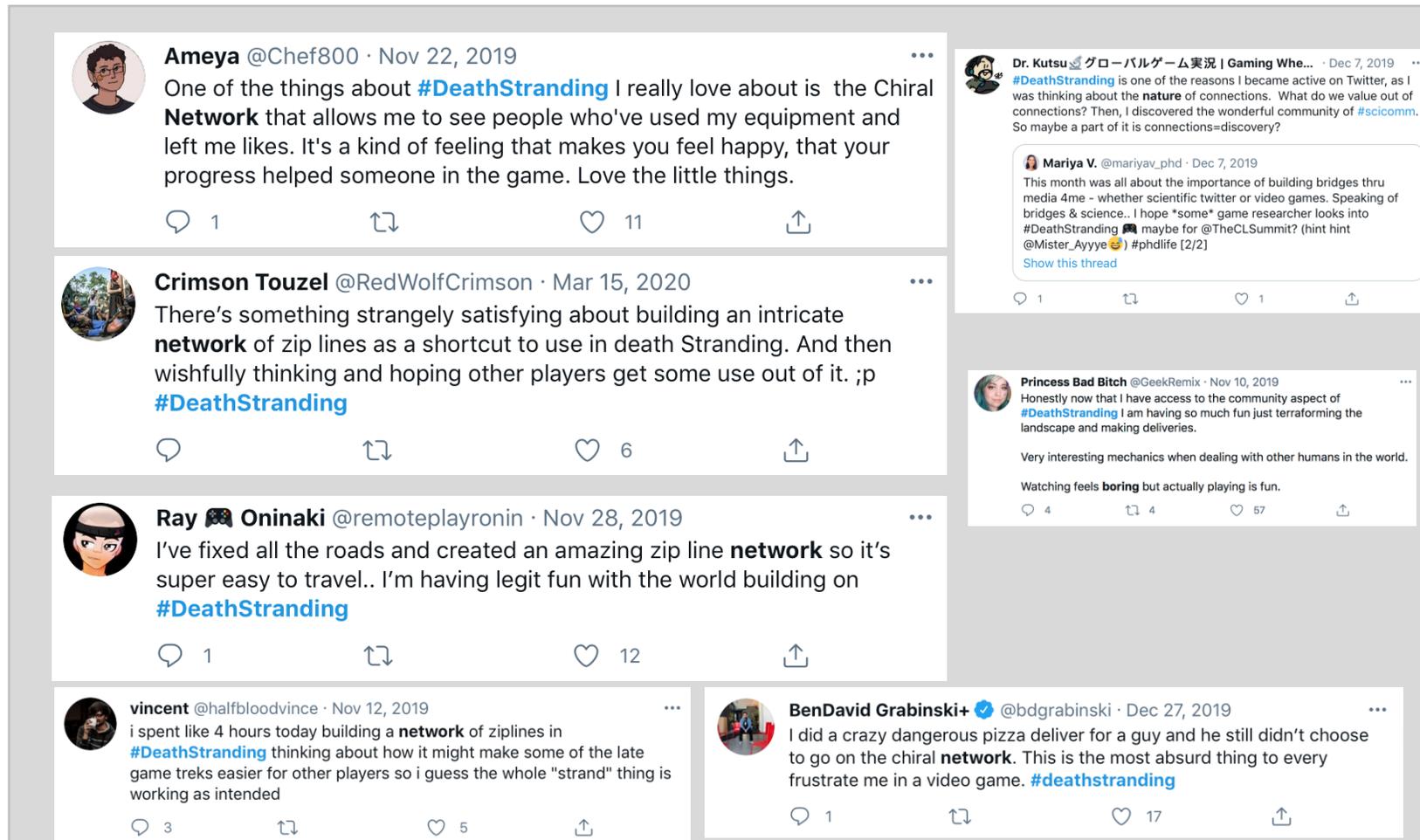
**Critically Lit** @CriticalLit · Nov 16, 2019  
I finished building the entire highway between Lake Knot and South Knot in [#DeathStranding](#)... Literally over half of it by myself 🤪  
Never again will someone in my strand group have to walk over shitty terrain to make a delivery!  
Next up, zip line **network** to Mountain Knot.

**Shadi** شادي @Shadi · Nov 23, 2019  
I spent hours building a zipline **network**. The result is this view!  
I'm liking this game a lot. [#DeathStranding](#)



# Community

DATA PERIOD: 08112020 - 08112020



The image shows a screenshot of a Twitter thread. The main thread consists of four tweets from users Ameya, Crimson Touzel, Ray Oninaki, and Vincent, all discussing their experiences with building zip line networks in the game Death Stranding. A reply from Mariya V. is also visible, discussing the importance of building bridges in media and science. Another tweet from Dr. Kutsu is partially visible at the top right, and a tweet from Princess Bad Bitch is visible on the right side of the screenshot.

**Ameya** @Chef800 · Nov 22, 2019  
One of the things about [#DeathStranding](#) I really love about is the Chiral **Network** that allows me to see people who've used my equipment and left me likes. It's a kind of feeling that makes you feel happy, that your progress helped someone in the game. Love the little things.

**Crimson Touzel** @RedWolfCrimson · Mar 15, 2020  
There's something strangely satisfying about building an intricate **network** of zip lines as a shortcut to use in death Stranding. And then wishfully thinking and hoping other players get some use out of it. ;p [#DeathStranding](#)

**Ray** 🎮 **Oninaki** @remoteplayronin · Nov 28, 2019  
I've fixed all the roads and created an amazing zip line **network** so it's super easy to travel.. I'm having legit fun with the world building on [#DeathStranding](#)

**vincent** @halfbloodvince · Nov 12, 2019  
i spent like 4 hours today building a **network** of ziplines in [#DeathStranding](#) thinking about how it might make some of the late game treks easier for other players so i guess the whole "strand" thing is working as intended

**Dr. Kutsu** グローバルゲーム実況 | Gaming Whe... · Dec 7, 2019  
[#DeathStranding](#) is one of the reasons I became active on Twitter, as I was thinking about the **nature** of connections. What do we value out of connections? Then, I discovered the wonderful community of [#scicomm](#). So maybe a part of it is connections=discovery?

**Mariya V.** @mariyav\_phd · Dec 7, 2019  
This month was all about the importance of building bridges thru media 4me - whether scientific twitter or video games. Speaking of bridges & science.. I hope \*some\* game researcher looks into [#DeathStranding](#) maybe for @TheCLSummit? (hint hint @Mister\_Ayyye) #phdlife [2/2]  
Show this thread

**Princess Bad Bitch** @GeekRemix · Nov 10, 2019  
Honestly now that I have access to the community aspect of [#DeathStranding](#) I am having so much fun just terraforming the landscape and making deliveries.  
Very interesting mechanics when dealing with other humans in the world.  
Watching feels **boring** but actually playing is fun.

**BenDavid Grabinski+** @bdgrabinski · Dec 27, 2019  
I did a crazy dangerous pizza deliver for a guy and he still didn't choose to go on the chiral **network**. This is the most absurd thing to every frustrate me in a video game. [#deathstranding](#)



# Thought-provoking

DATA PERIOD: 08112020 - 08112020



Meltwater

The Meltwater logo consists of a stylized white eye icon above the word "Meltwater" in a white, sans-serif font, all set against a teal background.

# Pandemic Networking

DATA PERIOD: 08112020 - 08112020

**Sinan Akkol** @sinan\_akkol · Mar 21, 2020  
Turkey is preparing to connect all the 3D printing capabilities to print the essentials for fighting COVID-19... Welcome the real Chiral Network :)

#KojimaProductions #DeathStranding @HIDEO\_KOJIMA\_EN

**3BoyutluDestek - GÖNÜLLÜ VE ÜCRETSİZ** @3... · Mar 20, 2020  
3D yazıcılar #covid19 ile mücadelede bize yardımcı olabilir. Türkiye geneline yaptığımız açık çağrı ile elde ettiğimiz #3Dyazıcı ağının güncel haritası #3boyutludestek

**TÜRKİYE 3D YAZICI AĞI**



151 Kişi/Kurum | 40 il | 342 3D Yazıcı

1 14 65

**ELIANT-ELIAS** @ELIANT\_ELIAS · Mar 4  
Ready to walk around my neighbour

#Dystopia #COVID19 #deathstranding



GIF

**Formosanix** @formosanix · May 17, 2020

Just finished **#DeathStranding**, what a beautiful game! It's the best thing during **#covid19** to play especially for real life hikers who love **nature** and don't mind the tedious route planning and backpack balancing! Thank you Kojima Production!

  
Meltwater

# Technology

DATA PERIOD: 08112020 - 08112020



# Real-world events

DATA PERIOD: 08112020 - 08112020



# Real-world landscapes

DATA PERIOD: 08112020 - 08112020

**Ant** @ThisIsAntwon · Oct 9, 2020  
Keeping an eye out for BTs on the way to Port Knot City 🐾  
@KojiPro2015\_EN #DeathStranding



7 8 85

**Raulhudson1986** @Raulhudson19861 · Nov 10, 2019  
Two pics of Iceland Inspired in #deathstranding And Viceversa  
#art #Photography #nature #iceland #wilderness #landscape



7 59

**JSantos** @Santos0303 · May 25, 2018  
I had to stop and take this picture because it was very #DeathStranding. We have forced nature to grow around us. The ones who have invaded. What do you think @KojiPro2015\_EN @HIDEO\_KOJIMA\_EN @archillect



1 1

**Tomáš Ciboch** @lakomylidumil · Nov 4, 2019  
I've been so hyped by #DeathStranding first gameplay that we spend 10 days in beautiful Ireland nature. So if you are tired of waiting too I can't recommend you more to do the same. Now you can tell me that #games make people coach potatoes. 🍌🎮🍌 #Ireland #mountains



4

**Ian Godfrey** @iangodfrey14 · Nov 3, 2017  
@HIDEO\_KOJIMA\_EN Nature taking back what man has destroyed...This abstract photo reminds me of the highly anticipated game #DeathStranding



1 12

**Raulhudson1986** @Raulhudson19861 · Apr 25, 2019  
Death Stranding by me  
#art #nature #photography #kojima #deathstranding #peru #vallesagrado #landscape #hideokojima



1 12



# Soundscape

DATA PERIOD: 08112020 - 08112020



Meltwater

# Media

DATA PERIOD: 08112020 - 08112020

 **Francesco Neo Amati** @Azorius\_Sage · Nov 6, 2019  
It's very clear that #DeathStranding is the equivalent of a #Tarkovsky or #Kubrick film. You'll either find the experience extremely brilliant or extremely boring. I.e. 2001: A Space Odyssey.

**100 Digital Chumps** Nov 4, 2019  
"Death Stranding reinvents how video game design can work. It takes you through an experience you didn't expect, doesn't hold back with its design intentions and execution, and takes the gamer through a journey like no other. This is a masterpiece that only Kojima could pull off." ... [Read full review](#)

**100 Hollywood Reporter** John Mahoney  
"It is, as promised, "a majestic visual experience," quite unlike any film we have ever seen...These details are merely a means employed by Kubrick and his distinguished screenplay collaborator Arthur C. Clarke, to provoke the more limitless imaginings of the mind, to

will simply be bored to tears by the slow, repetitive gameplay. Both takes are valid. Death Stranding is a bold project that's sure to be as divisive as the political anxiety it's commenting on. It won't change the minds of Kojima detractors who think he should just make movies, but the game's thoughtful social components showcase why he still plays such a vital role in the

**60 The New York Times** Renata Adler  
"The movie is so completely absorbed in its own problems, its use of color and space, its fanatical devotion to science-fiction detail, that it is somewhere between hypnotic and immensely boring." ... [Read full review](#)

3 2 9

**95 PlayStation Lifestyle** Nov 1, 2019  
"Death Stranding is not a "fun" game, but it's an important and meaningful experience that earns its payoff through every bit of frustration and slog. Its a look at life and death, connection and solitude; a game about building up what matters most and supporting each other selflessly. You'll be bored at times and downright frustrated at others, but it comes with a great reward at the end that is made sweeter by the trials that precede it. It's brilliantly unique in its design and implementation of online elements." ... [Read full review](#)

**BeardoBenjiTT** @BeardoBenjiTT  
I'm baffled by this review 😞

Apparently #DeathStranding is not fun, it's boring. It's frustrating & it's a slog... but its worthy of an almost perfect 95 out of 100!?

I fully embrace the games as art debate & I'm sure its a powerful experience, but this is very odd 😞

1:33 PM · Nov 2, 2019 · Twitter for Android  
2 Retweets 43 Likes

**Aaron Wise** (T... · Nov 2, 2019  
Replying to @BeardoBenjiTT  
Yeah this is someone who clearly wants to stir the pot already & doesn't want to get spit all on the "loyalists" or "tarkboys" so he/she goes what their opinion.

17 2 44

 **AKA Pic** @ReddogtagDiggs · Nov 3, 2019  
Why do the reviews of #DeathStranding seem so off? I love metal gear and kojima but these reviews are all "it's boring and you'll hate it 8/10". I'm getting mixed signals here mate

 **Michał Król** @mkrolgd · Nov 1, 2019  
So a game has boring gameplay, long repeatable cutscenes and annoying interface. Gets 10/10 anyway. Ok. #DeathStranding



# Media coverage

DATA PERIOD: 08112020 - 08112020

**Arnaud** @RatchetBlaster · Nov 1, 2019

The division between medias on #DeathStranding reviews reminds me of #TheLastGuardian. Typically the kinds of games that dare taking risks to affirm a very unique **identity** and innovative vision. That push this medium forward.  
Didn't expect less from @HIDEO\_KOJIMA\_EN & his team.



1 3

**Francesco Neo Amati** @Azorius\_Sage · Nov 6, 2019

It's very clear that #DeathStranding is the equivalent of a #Tarkovsky or #Kubrick film. You'll either find the experience extremely brilliant or extremely **boring**. I.e. 2001: A Space Odyssey.

<b>100</b> Digital Chumps Nov 4, 2019 "Death Stranding reinvents how video game design can work. It takes you through an experience you didn't expect, doesn't hold back with its design intentions and execution, and takes the gamer through a journey like no other. This is a masterpiece that only Kojima could pull off." ... <a href="#">Read full review</a>	will simply be bored to tears by the slow, repetitive gameplay. Both takes are valid. Death Stranding is a bold project that's sure to be as divisive as the political anxiety it's commenting on. It won't change the minds of Kojima detractors who think he should just make movies, but the game's thoughtful social components showcase why he still plays such a vital role in the
<b>100</b> Hollywood Reporter John Mahoney "It is, as promised, "a majestic visual experience," quite unlike any film we have ever seen...These details are merely a means employed by Kubrick and his distinguished screenlav collaborator Arthur C. Clarke.	<b>60</b> The New York Times Renata Adler "The movie is so completely absorbed in its own problems, its use of color and space, its fanatical devotion to science-fiction detail, that it is somewhere between horrific and immensely tragic." ... <a href="#">Read full</a>

**BeardoBenjoYT** @BeardoBenjoYT · Nov 2, 2019

I'm baffled by this review 😬

Apparently #DeathStranding is not fun, it's **boring**, it's frustrating & it's a slog... but its worthy of an almost perfect 95 out of 100!?

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Nov 1, 2019

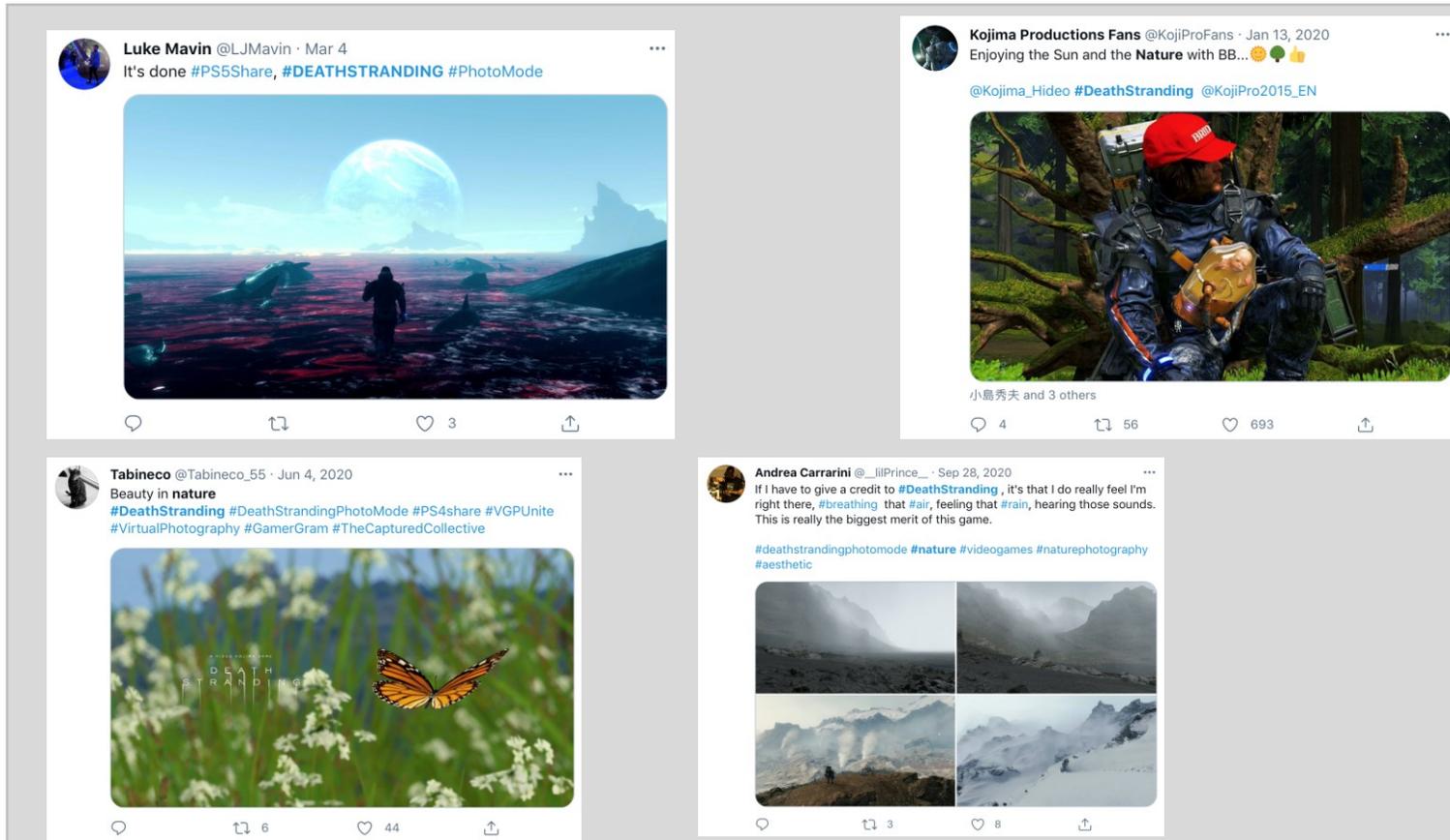
"Death Stranding is not a "fun" game, but it's an important and meaningful experience that earns its payoff through every bit of frustration and slog. Its a look at life and death, connection and solitude; a game about building up what matters most and supporting each other selflessly. You'll be bored at times and downright frustrated at

17 2 43



# Photomode

DATA PERIOD: 08112020 - 08112020



Meltwater

# Nature

DATA PERIOD: 08112020 - 08112020



Meltwater

# Ludens

DATA PERIOD: 08112020 - 08112020

 **Light01C** @Light01C · May 2, 2017

Ludens is not in [#DeathStranding](#) ? It makes sense. The Skull mask = No identity? Or It represents all Humans, all Players, HOMO LUDENS.

during a worldwide tour of game development studios.



**Ludens has Kojima's face because Ludens is the one who play the game.**

**He wears a Skull Mask because he is like Skull Face in MGSV. Is identity is non-existent. He is every human who play. All our faces = no face. All that is left is this skull that we all have.**

**That is the reason why Kojima says that Ludens is not in DS. Because**

HIDEO\_KOJIMA and 6 others

  2  7 



# Ludens

DATA PERIOD: 08112020 - 08112020

**Light01C** @Light01C · May 2, 2017  
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**That is the reason why Kojima says that Ludens is not in DS. Because**

HIDEO\_KOJIMA and 6 others

2 7

As it turns out, it's not Reedus in Ludens; that's Kojima's face behind that mask.

During a conversation at San Diego Comic-Con today, Kojima revealed to host Geoff Keighley that he was the face of Ludens. Kojima said he had his faced digitally scanned during a worldwide tour of game development studios.



**Ludens has Kojima's face because Ludens is the one who play the game.**

**He wears a Skull Mask because he is like Skull Face in MGSV. Is identity is non-existent. He is every human who play. All our faces = no face. All that is left is this skull that we all have.**

**That is the reason why Kojima says that Ludens is not in DS. Because Ludens is YOU. We are on Earth while Norman lives in his own world, another dimension. WE control HIM through space and time because we are HOMO LUDENS, we possess this ability.**

**Light01C** @Light01C

Ludens is not in #DeathStranding ? It makes sense. The Skull mask = No identity? Or It represents all Humans, all Players, HOMO LUDENS.

4:03 PM · May 2, 2017 · Twitter Web Client

2 Retweets 7 Likes

🗨️ ↻️ ❤️ 📤



# From Kojima

DATA PERIOD: 08112020 - 08112020



**HIDEO\_KOJIMA** ✓ @HIDEO\_KOJIMA\_EN · Nov 15, 2019

Dear Sam Porter Bridges all over the world, you're doing good work of connecting chiral **network**, making delivery & building highway. For those who finished the story or who addicted to delivery pls enjoy the DS over the weekend.

TOMORROW IS IN YOUR HANDS.

[#DeathStranding](#)



378

2.6K

18.8K



Meltwater

# Knowledge sharing

DATA PERIOD: 08112020 - 08112020

**Dr Hannah Čulik-Baird** @opietasanimi · Nov 11, 2019

if you're playing [#DeathStranding](#) and you're struck by all the hand imagery you might be interested to know that "chiral" (crystal; **network**) comes from the ancient Greek word for "hand", χείρ (cheir), cc: @dansg08.



1 2 6

**Nick Flor-ProfessorF** @ProfessorF · Jan 6, 2020

RE: the future of 3D printing, in the video game [#DeathStranding](#) there are chiral printers that pull particles from the atmosphere to build structures like bridges, zip lines, etc.

**Nature** does that already! Plants get most of their mass from the Carbon in CO2.

[@HIDEO\\_KOJIMA\\_EN](#)

2 2

**1000 Jutsu** @HokutoAndy · Sep 21, 2019

Chinese Buddhism sometimes depicts the 'Buddha **nature**' as an internal embryo to cultivate.

Sam Bridges has what look like c-section scars on his abdomen, could be a literal removal of his 'buddha **nature**/golden embryo' [#DeathStranding](#)



8 35



Meltwater

# New form of gaming

DATA PERIOD: 08112020 - 08112020

The image shows a screenshot of a social media feed with five tweets. The tweets are arranged in a grid-like fashion. The first tweet is on the top left, the second is on the top right, the third is in the middle right, the fourth is on the bottom left, and the fifth is on the bottom left. Each tweet includes a profile picture, a name, a date, and text. Some tweets include images or GIFs. The background of the feed is light gray.

**Joe Smalley** @SmallPrintTV · Jan 13, 2020  
Putting the subjective matter on whether you like **#DeathStranding** or not aside, it's hard to deny the impact the game has had on the industry and the future of games.  
  
A whole new genre, a story about maternal **nature**/fatherhood, a creative gameplay loop and a vision unparalleled.  
  
1 3

**Uber Timmeh** @UberTimmeh · Nov 8, 2019  
I've read lots of comments about the gameplay in **#DeathStranding** being **boring** and I disagree.  
  
We're so conditioned to non stop action that I actually find it refreshing a change. Terrain traversal that requires thought. Worrying about balance. The inventory system is brilliant.  
5 21

**Raphael van Lierop** @RaphLife · Nov 1, 2019  
Want a game about walking super long distances, slow-paced methodical gameplay with heavy inventory management, and philosophical pondering about the **nature** of post-technology humanity? Me too. If **#DeathStranding** isn't your cup of tea, come play **#thelongdark**.  
7 30 138

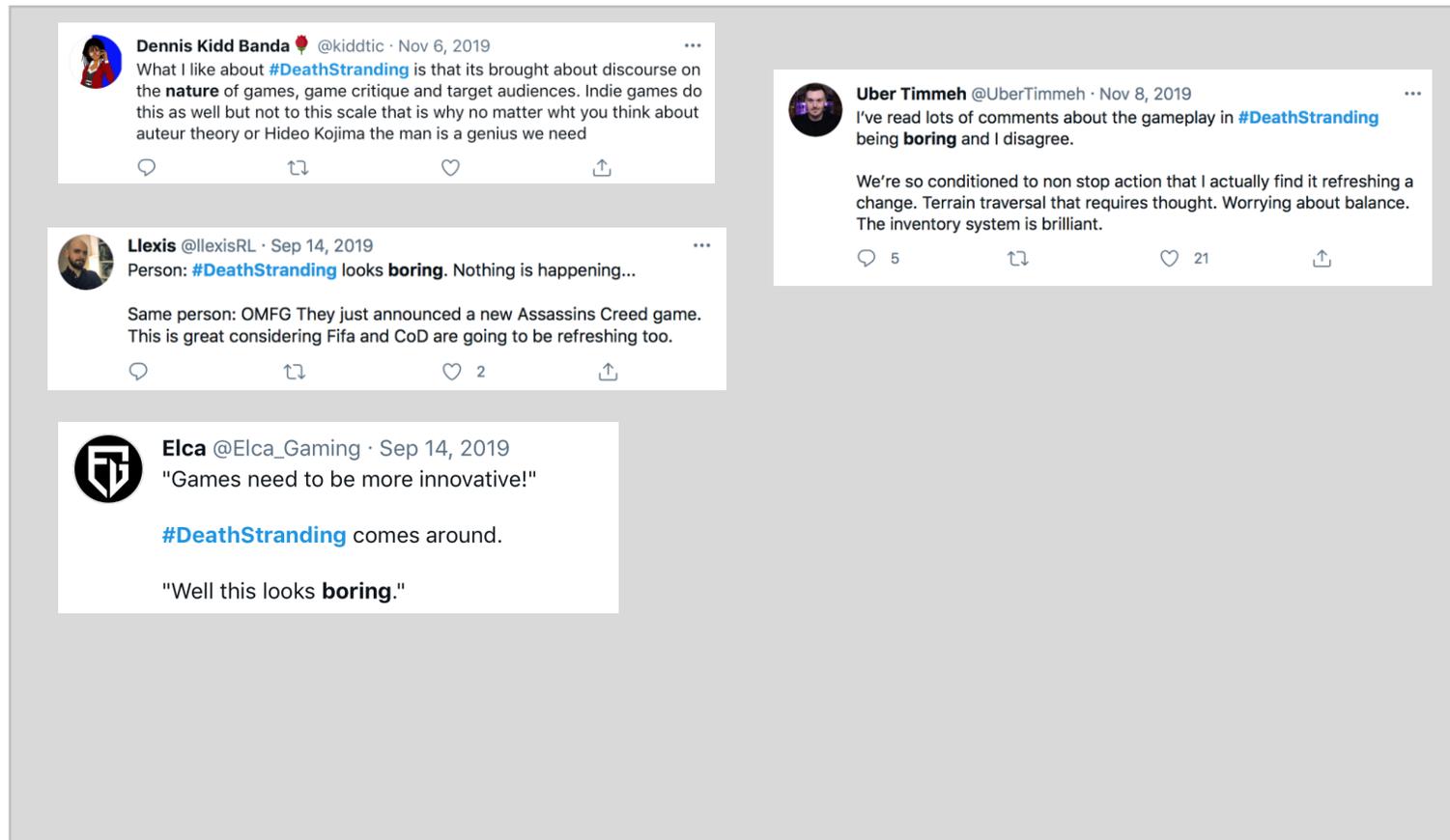
**kuno123** @kuno123\_ · Apr 23, 2020  
Video game version of **#earthday**  
I wanted to post pictures from my phone but I take too many pictures of **nature** and its hard to choose what to post  
**#ps4pro #spiderman #tombraider #deathstranding #daysgone...**  
[instagram.com/p/B\\_Tds\\_LAQ\\_Bj/...](https://www.instagram.com/p/B_Tds_LAQ_Bj/)  
1 3

**Derek** @DerekDoom21 · Nov 11, 2019  
He ain't wrong....Really enjoying the chill and challenging **nature** of **#DeathStranding**. It's an experience that is definitely not for all western gamers imo.



# New form of gaming

DATA PERIOD: 08112020 - 08112020



The image shows a screenshot of a Twitter thread with three tweets. The first tweet is from Dennis Kidd Banda (@kiddtic) dated Nov 6, 2019, praising the discourse on the nature of games and Hideo Kojima. The second tweet is from Llexis (@llexisRL) dated Sep 14, 2019, stating that Death Stranding looks boring and that the announcement of a new Assassin's Creed game is refreshing. The third tweet is from Elca (@Elca\_Gaming) dated Sep 14, 2019, stating that games need to be more innovative and that Death Stranding is boring.

**Dennis Kidd Banda** @kiddtic · Nov 6, 2019  
What I like about [#DeathStranding](#) is that its brought about discourse on the **nature** of games, game critique and target audiences. Indie games do this as well but not to this scale that is why no matter wht you think about auteur theory or Hideo Kojima the man is a genius we need

**Llexis** @llexisRL · Sep 14, 2019  
Person: [#DeathStranding](#) looks **boring**. Nothing is happening...  
Same person: OMFG They just announced a new Assassins Creed game. This is great considering Fifa and CoD are going to be refreshing too.

**Elca** @Elca\_Gaming · Sep 14, 2019  
"Games need to be more innovative!"  
[#DeathStranding](#) comes around.  
"Well this looks **boring**."

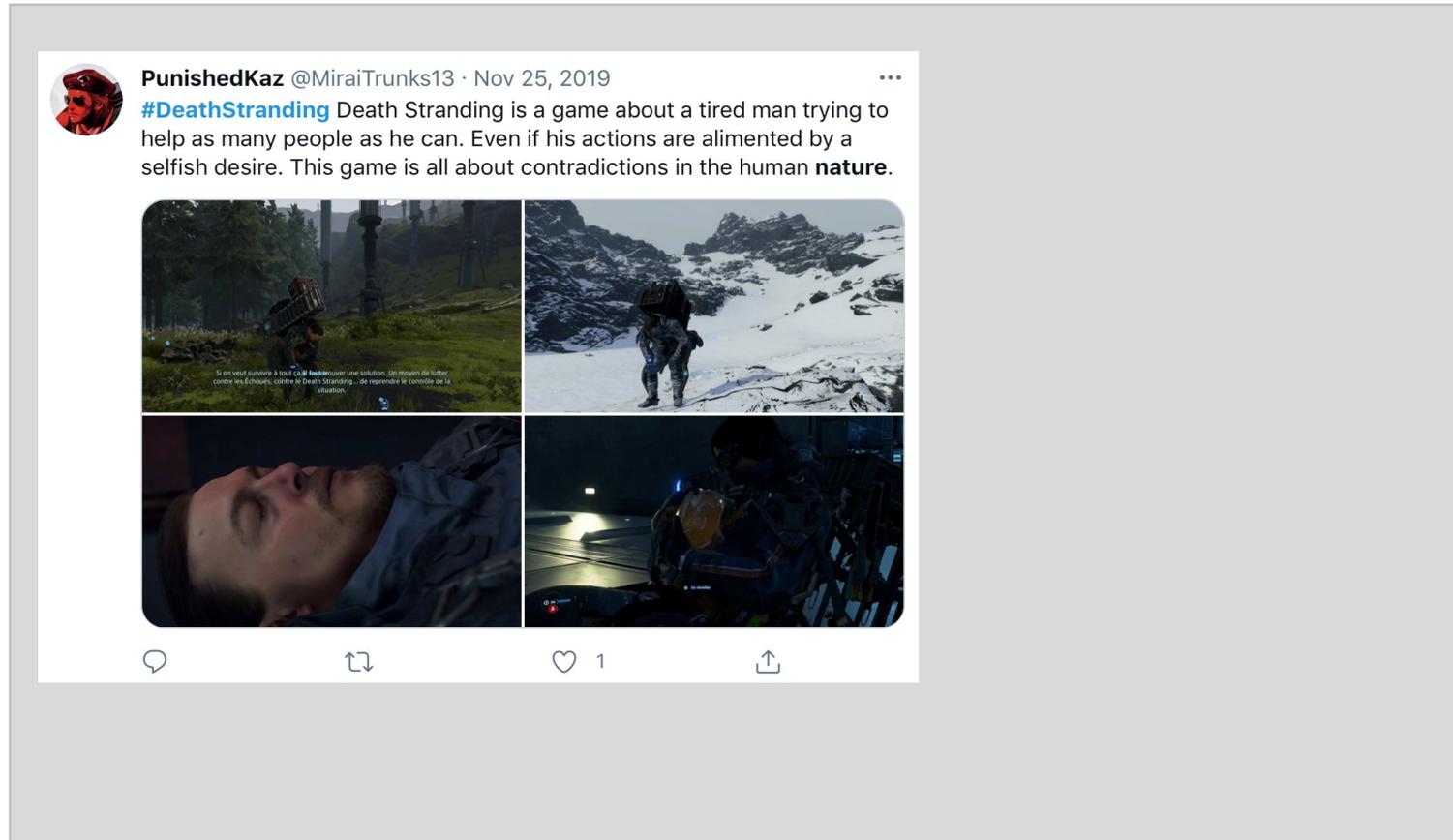
**Uber Timmeh** @UberTimmeh · Nov 8, 2019  
I've read lots of comments about the gameplay in [#DeathStranding](#) being **boring** and I disagree.  
We're so conditioned to non stop action that I actually find it refreshing a change. Terrain traversal that requires thought. Worrying about balance. The inventory system is brilliant.



Meltwater

# Earth system / network

DATA PERIOD: 08112020 - 08112020



# Anthropocene thought

DATA PERIOD: 08112020 - 08112020



# Boring

DATA PERIOD: 08112020 - 08112020

**Daniel Ibbertson AKA DJ Slope** @SlopesGameRoom · Jun 12, 2018 ...  
I think I may be the only person on the webs that found **#DEATHSTRANDING** rather **boring!**  
  
BUT I STILL WANNA PLAY IT!  
  
Who else likes hype?  
3 1 4

**Logan** @logan\_swish · Aug 20, 2019 ...  
I'm not gonna lie, **#DeathStranding** looks **boring** as hell and completely confusing on top of that.  
  
It'll probably end up being a 10/10 game but from what gameplay I've seen, I'm passing on this one.  
3 9

**PolarsaurusVex #TeamDino** #GameLoveGive ... · Nov 8, 2019 ...  
Ok here is my official report **#DeathStranding** Sucks. Dont get it, watch someone play it. The actual game play is ass. Its **boring** to play and more to the point there is a massive pile of rocks in the middle that you cant cross over, you gotta spend 20hrs going round it.  
19 4 60

**Dan Hernandez** @CubanMissileDH · Nov 1, 2019 ...  
Every review of Death Stranding is basically, "this **boring** game will drive you clinically insane because the human mind is unfit to comprehend the alarming choices Kojima makes. 10/10 masterpiece." **#DeathStranding**  
3 6 46

**Chouaib** @Chouaibblm · Jun 4, 2020 ...  
Death Stranding was the most audaciously **boring** thing a game have ever made me do, fortunately it was emotionally gripping which made me sticked to my screen 140 hours to beat it completely. (in-game screenshots)

**طارق الربيع** @T\_Alruqaib · Jan 10, 2020 ...  
After completing **#DeathStranding** I can say its a waste of time.  
  
- Boring gameplay  
- Story that doesn't make any sense  
  
The only good thing about it was the soundtrack.  
3 3

**Mike Mayoral** @MikeMayoral · May 30, 2019 ...  
So I watched the **#DEATHSTRANDING** 8 min trailer and it seems to be on par with Kojima's older work. 7 1/2 minutes of cutscenes and 30 seconds of **boring** gameplay with nothing going on. I don't see where the hype is. Are we hyped because of the cutscenes?



# Boring

DATA PERIOD: 08112020 - 08112020

**Jordan "Bury Me With My Golden Arm" Minor** · Nov 1, 2019  
I haven't played **#DeathStranding** but I'm endlessly fascinated by the idea that the best way a game can make any kind of artistic point is with gameplay that's purposefully **boring** and bad

**Helen** @Helly\_kins · Nov 20, 2019  
I can't with **#DeathStranding** anymore. Its **boring** me to tears. I will probably sell it on and perhaps just watch a game play on YouTube as I just can't with it anymore

**Mike Jennings** @mikejennings · Nov 1, 2019  
**#DeathStranding** reviews are out and it sounds weird and **boring**. What a surprise.

**Wade Madshow** @WadeMadshow · Dec 23, 2020  
**#PS5Share**, I have 3 days to experience **#DEATHSTRANDING** approximately 10 hours a day.  
I know a lot about the story and the characters & how the dialogue is cheesy  
I also know that the gameplay is **boring** Monotonous and repetitive.  
But I'm willing to give it a fare shot

**BB (Baalbuddy)** @baalbuddy · Sep 12, 2019  
Some people are saying **#DeathStranding** gameplay looks **boring**. I actually hope IT IS **boring**. A true manly journey must be stoic, lonely, monotonous, and thankless.

**Jordan "Bury Me With My Golden Arm" Minor** · Nov 1, 2019  
I haven't played **#DeathStranding** but I'm endlessly fascinated by the idea that the best way a game can make any kind of artistic point is with gameplay that's purposefully **boring** and bad

**Chouab** @Chouabim · Jun 4, 2020  
Death Stranding was the most audaciously boring thing a game have ever made me do, fortunately it was emotionally gripping which made me sticked to my screen 140 hours to beat it completely. (in-game screenshots)

**ThatOldGamerGuy** @ThatOldGamerGuy · Nov 8, 2019  
OK - are you buying **#DeathStranding** this weekend/at all?  
I'm sorry but even as a **#ps4** owner, this game looks **boring** and pretentious.  
While I respect those who feel differently - to each their own - to me, it looks painfully dull to actually play.

Meltwater

# Memory

DATA PERIOD: 08112020 - 08112020



リカルド 🎮 @Caffeine305 · Nov 10, 2019

Dear @HIDEO\_KOJIMA\_EN san. Aside from the fact you made me buy this console just to play your new game (#DeathStranding ) You made remember those nice, long walk amidst the **nature** with my dad back when I was a kid. I just finished the first mission from the first episode.

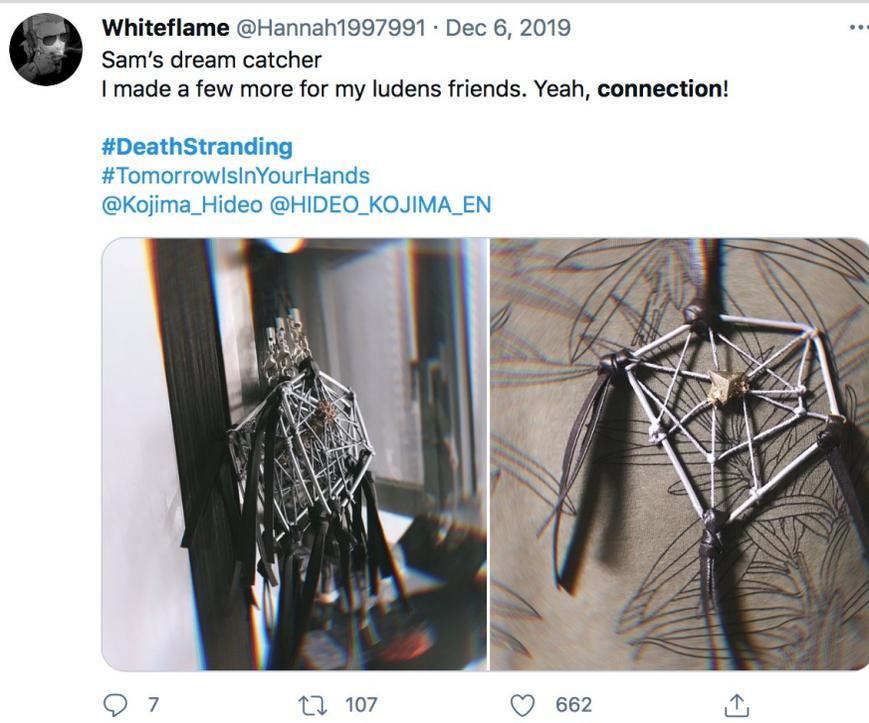


1



# Craft

DATA PERIOD: 08112020 - 08112020



# SU - DeathStranding



# SU - DeathStranding

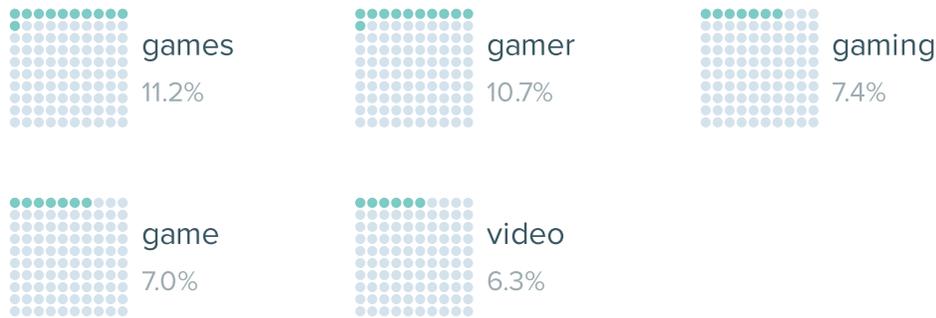
## Overview

Most relevant insights for understanding the demographics of this audience

Age	Gender	Country	Interests
18-24	Male	United Kingdom	Hobbies and interests/Games
33.17%	76.88%	95.23%	58.18%

## Describe themselves as...

Top keywords used by the audience to describe themselves



## Affinity

Most relevant accounts this audience has affinity with



**HIDEO\_KOJIMA**  
[@HIDEO\\_KOJIMA\\_EN](#)  
47.14%



PlayStation  
[@PlayStation](#)  
45.3%



PlayStation UK  
[@PlayStationUK](#)  
38.56%



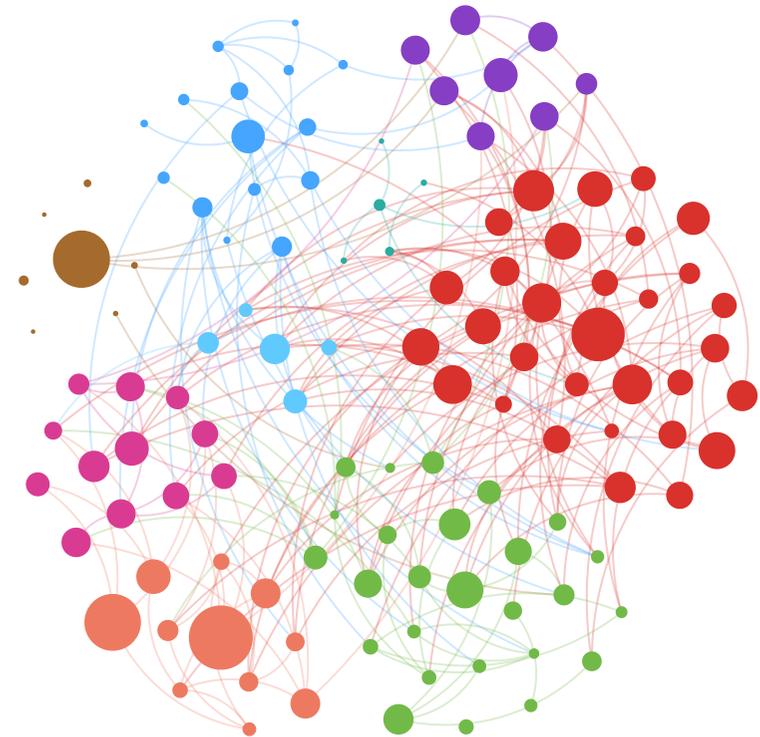
Rockstar Games  
[@RockstarGames](#)  
38.93%



Naughty Dog  
[@Naughty\\_Dog](#)  
34.21%

## Segments distribution

This graph shows the most relevant segments of this audience



- tech, deve...
- community,...
- mum, famil...
- retro, col...
- store, lat...
- switch, ni...
- football, ...
- sometimes,...
- designer, ...

# Full audience

### Segment Persona

Overview of the segment persona details



**Gender: Male (76.88%)**

Age 18-24 (33.17%)



Speaks English (83.96%)



London (30.18%)  
United Kingdom (95.23%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

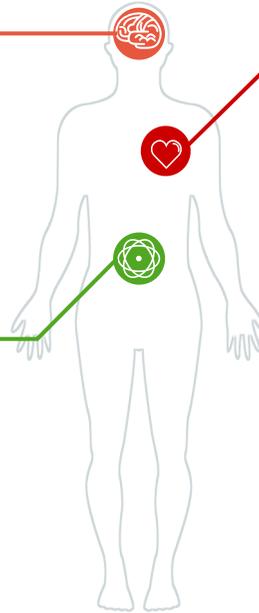
- Stoicism
- Egoism
- Stagnation
- Constancy

#### Interests

- Movies and tv
- Pets
- Sports
- Technology and computing

#### Needs

- Complacency
- Calm
- Flexibility
- Restraint



### Influenced by

There are the most influential people for the audience



HIDEO\_KOJIMA  
[@HIDEO\\_KOJIMA\\_EN](#)  
47.14%



Mark Hamill  
[@HamillHimself](#)  
26.53%



Insomniac Games  
[@insomniacgames](#)  
21.92%



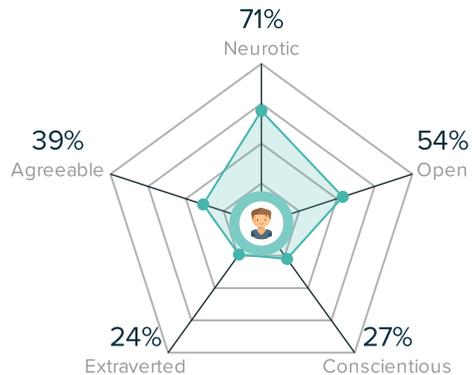
Troy Baker  
[@TroyBakerVA](#)  
20.22%



Bethesda Game Studio  
[@BethesdaStudio](#)  
19.96%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



PlayStation



PlayStation UK



Rockstar Games



Naughty Dog



IGN

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**

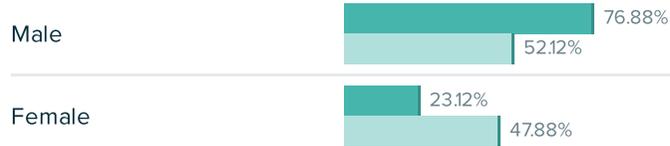


Most active timeframe  
**18-23h**

● Full audience ● UK - Any

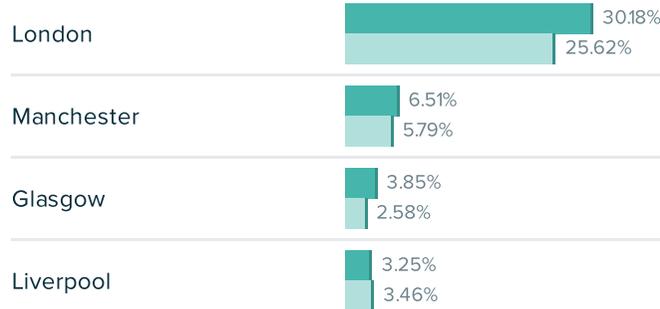
## Gender

This graph shows the distribution by gender and its variance with the baseline



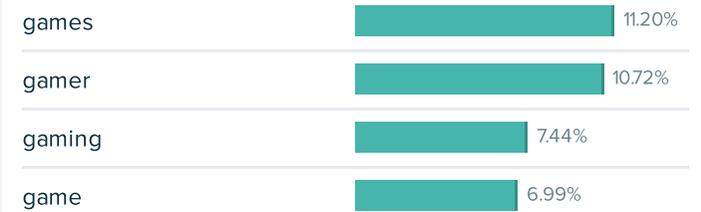
## City

This graph shows the distribution by cities and its variance with the baseline



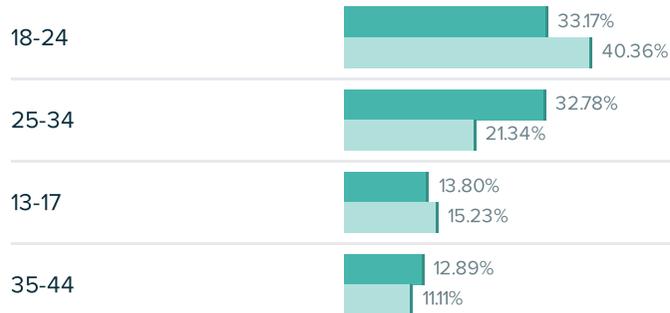
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



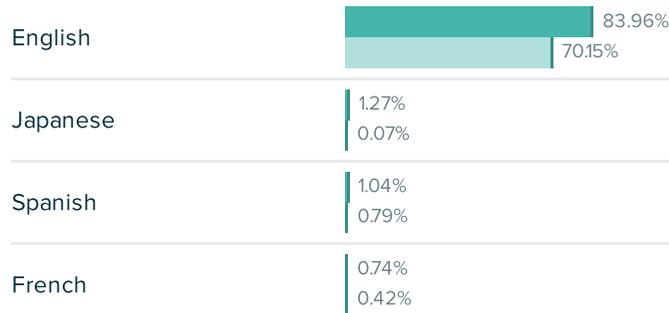
## Age

This graph shows the distribution by ages and its variance with the baseline



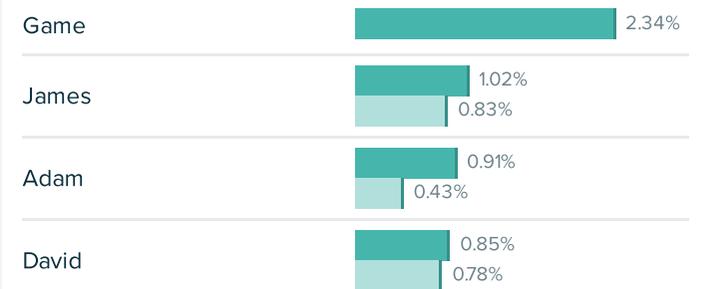
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

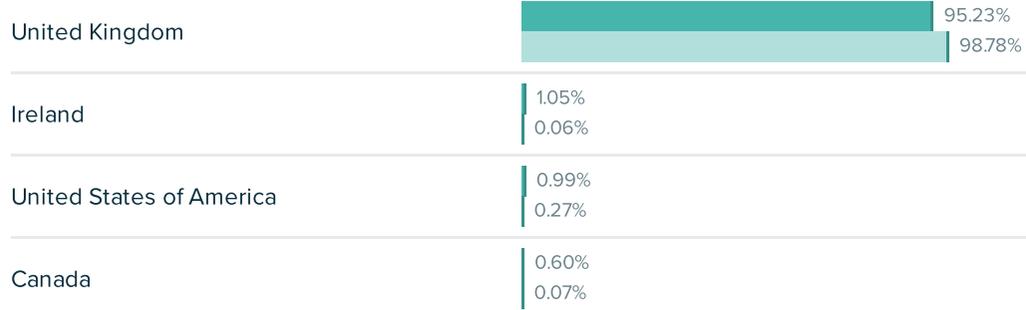
This graph shows the distribution by most common names in the audience and its variance from the baseline



● Full audience ● UK - Any

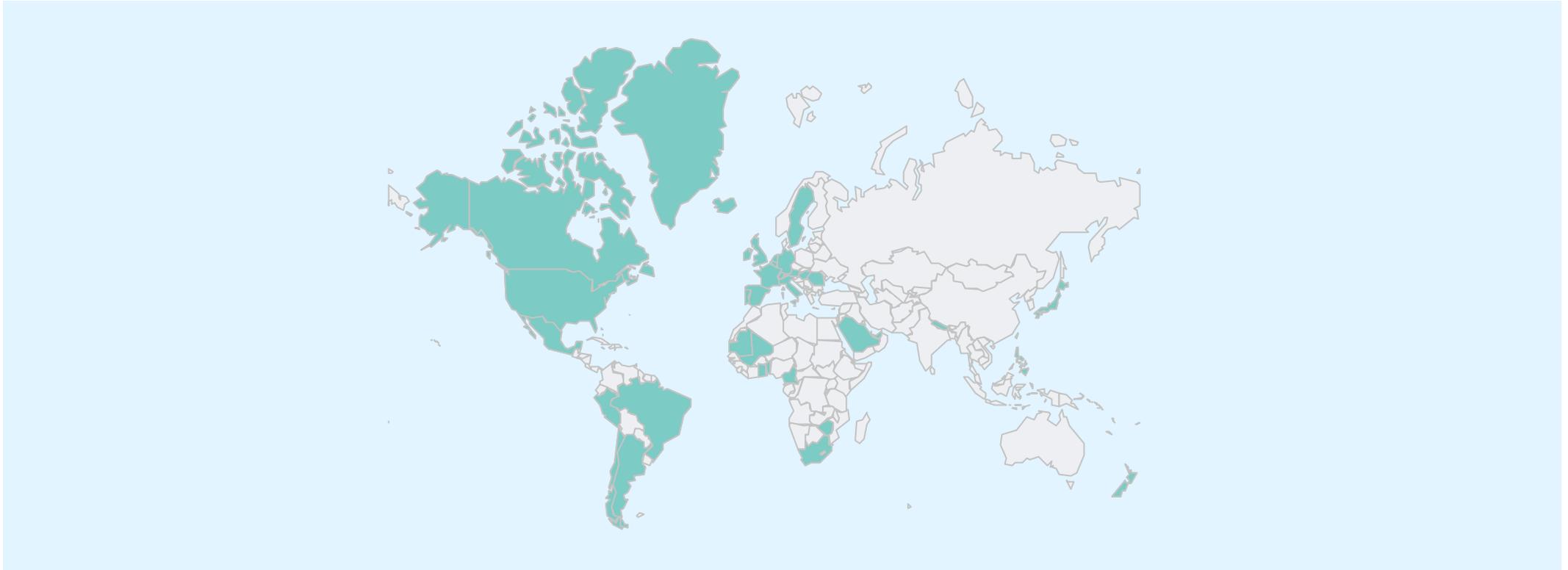
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● Full audience ● UK - Any

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**HIDEO\_KOJIMA**  
@HIDEO\_KOJIMA\_EN  
47.14%



PlayStation  
@PlayStation  
45.3%



Naughty Dog  
@Naughty\_Dog  
34.21%



PlayStation Europe  
@PlayStationEU  
28.35%



Bethesda  
@bethesda  
25.73%



PlayStation UK  
@PlayStationUK  
38.56%



IGN  
@IGN  
31.17%



GAME.co.uk  
@GAMEdigital  
27.83%



Nintendo UK  
@NintendoUK  
25.56%



Rockstar Games  
@RockstarGames  
38.93%



Ubisoft  
@Ubisoft  
29.72%



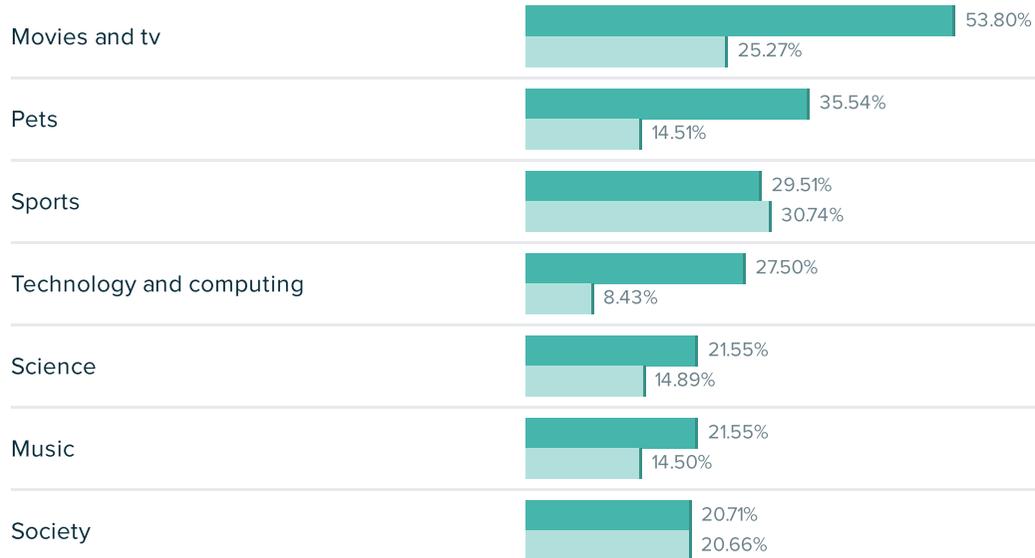
Xbox  
@Xbox  
29.05%



IGNUK  
@IGNUK  
24.99%

### Interests

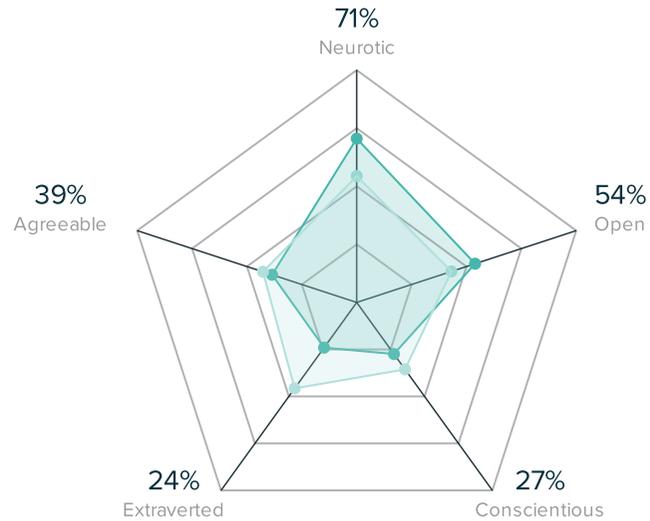
This graph shows the interests the users within the audience have



● Full audience ● UK - Any

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

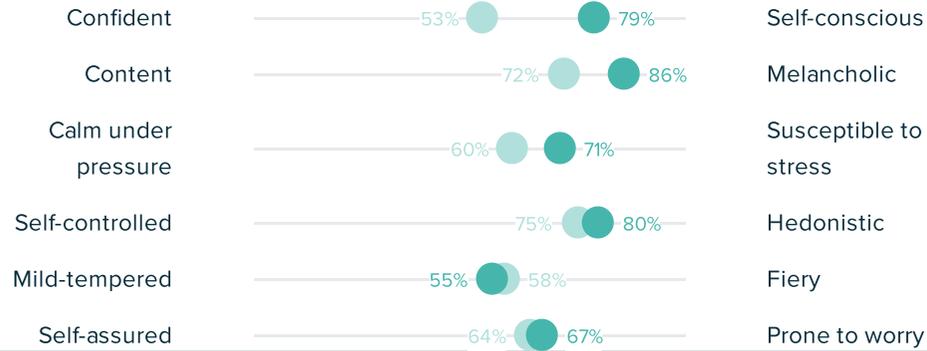
They are excitable, genial and helpful.

They are melancholy: they think quite often about the things they are unhappy about. They are hedonistic: they feel their desires strongly and are easily tempted by them. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.



● Full audience ● UK - Any

### Neurotic



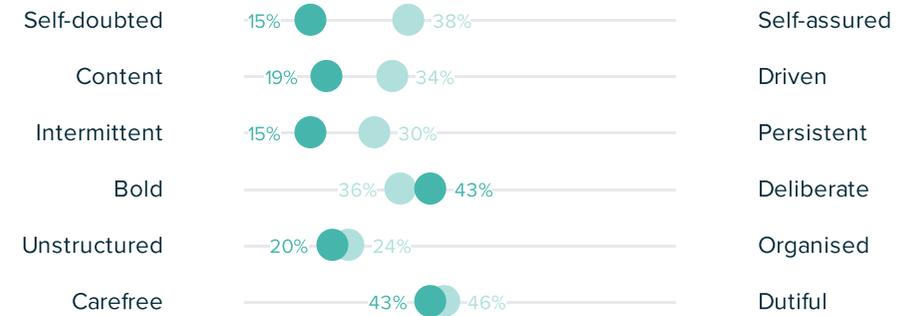
### Agreeableness



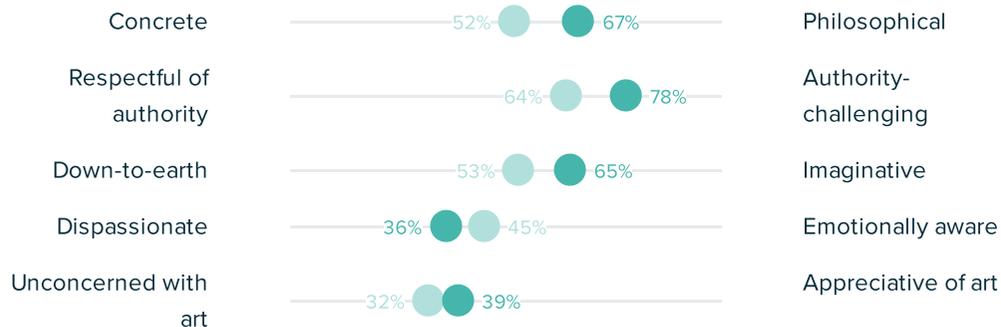
### Extraversion



### Conscientiousness

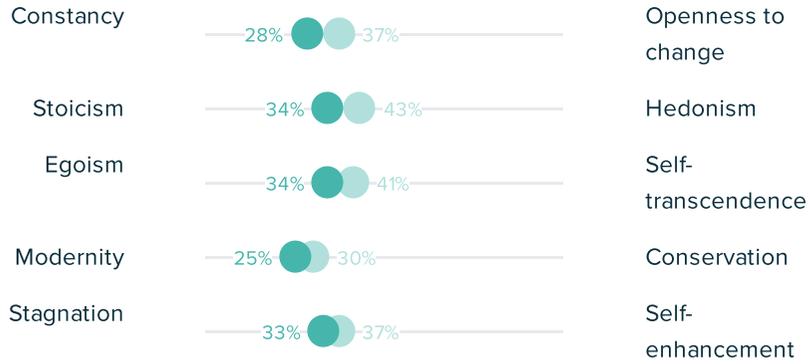


### Openness



● Full audience ● UK - Any

Values



Values

They consider both taking pleasure in life and helping others to guide a large part of what they do. They are highly motivated to enjoy life to its fullest. And they think it is important to take care of the people around they.

Needs



Needs

Their choices are driven by a desire for efficiency.



● Full audience ● UK - Any

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

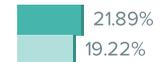
### Own



### Replies

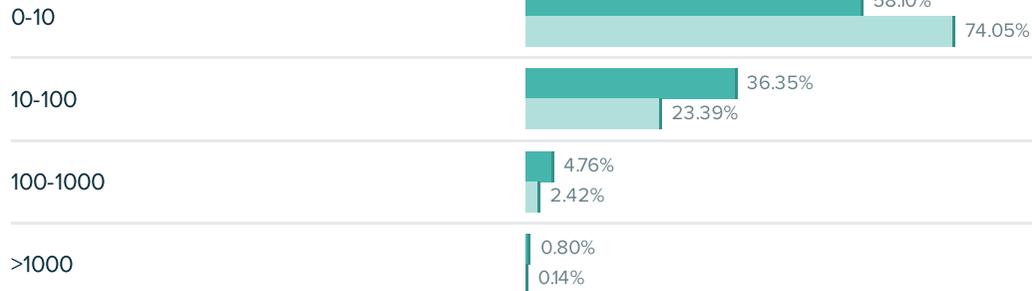


### Shares



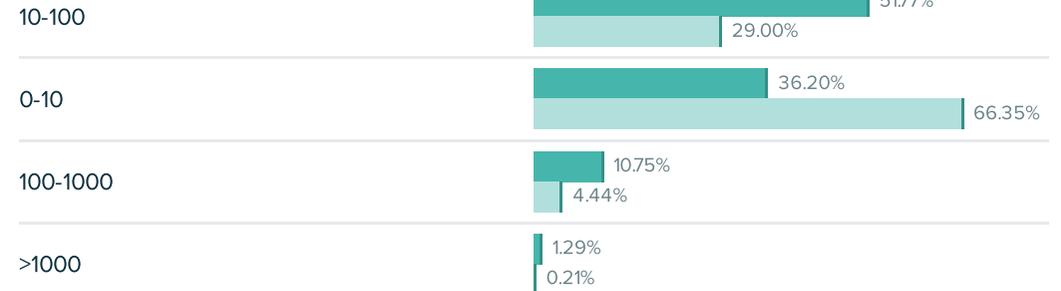
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



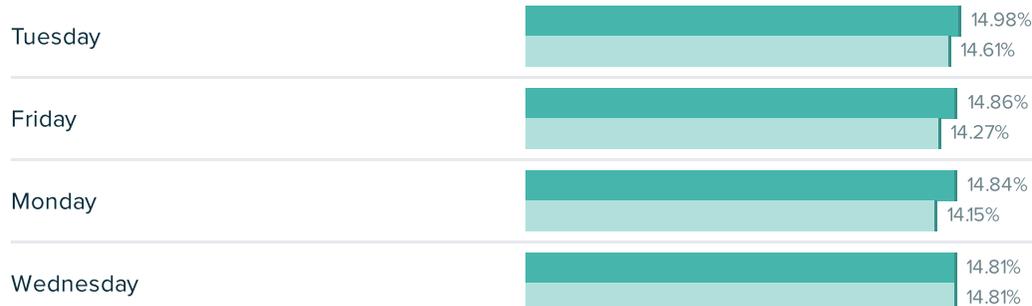
## Applause

This graph shows the distribution by applause and the difference with the baseline.



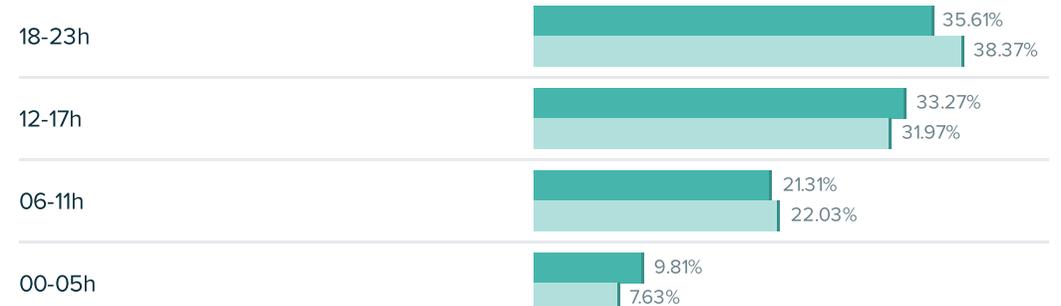
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**tech, developer**

### Segment Persona

Overview of the segment persona details



**Gender: Male (80.72%)**

Age 18-24 (33.00%)



Speaks English (87.75%)



London (35.15%)  
United Kingdom (95.29%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

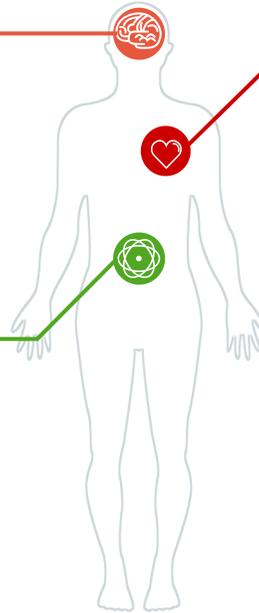
- Stagnation
- Stoicism
- Egoism
- Constancy

#### Interests

- Movies and tv
- Technology and computing
- Pets
- Sports

#### Needs

- Complacency
- Flexibility
- Calm
- Ease



### Influenced by

There are the most influential people for the audience



Kirk McKeand  
[@MckKirk](#)  
20.83%



Keza MacDonald  
[@kezamacdonald](#)  
27.78%



Aoife Wilson  
[@AoifeLockhart](#)  
30.93%



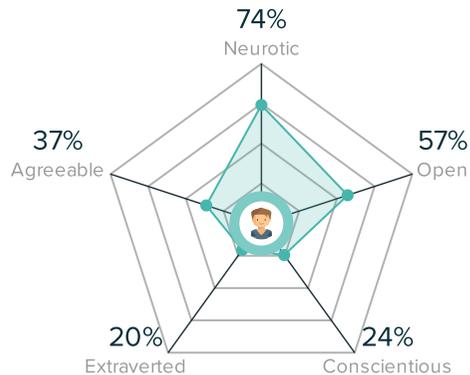
Andy Kelly  
[@ultrabrilliant](#)  
19.82%



Lucy James  
[@lucyjamesgames](#)  
26.01%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Kotaku UK



V.



obvitsamy



Skells



Rock Paper Shotgun

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**

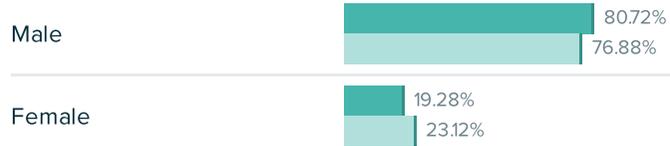


Most active timeframe  
**18-23h**

● tech, developer ● SU - DeathStranding

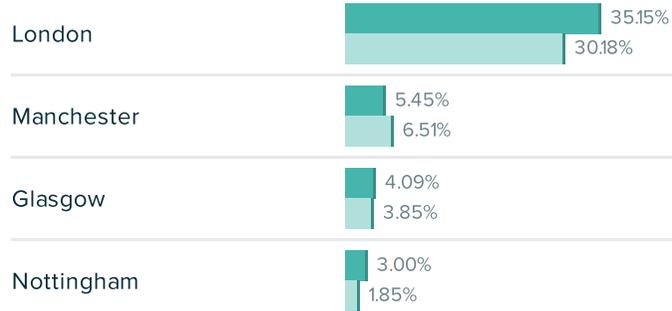
## Gender

This graph shows the distribution by gender and its variance with the baseline



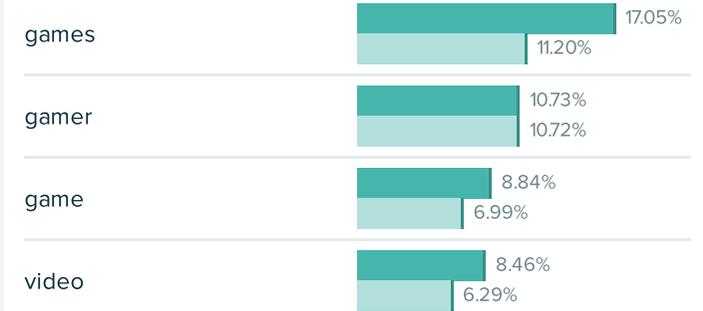
## City

This graph shows the distribution by cities and its variance with the baseline



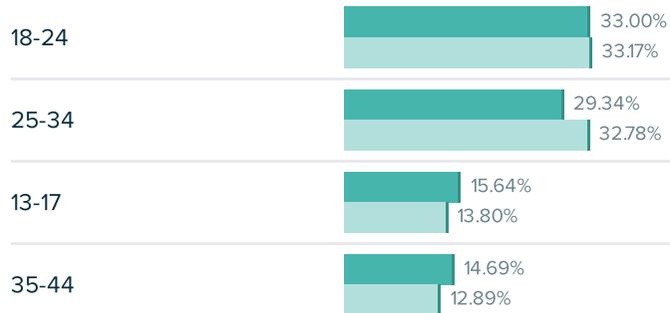
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



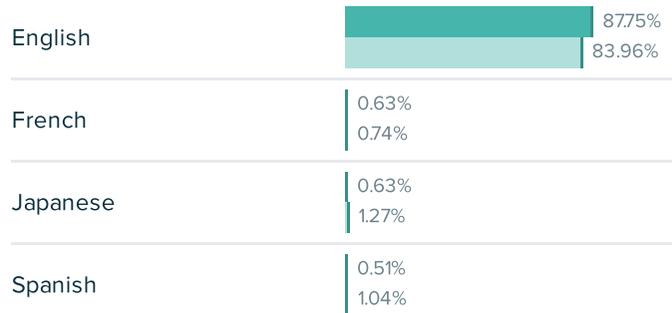
## Age

This graph shows the distribution by ages and its variance with the baseline



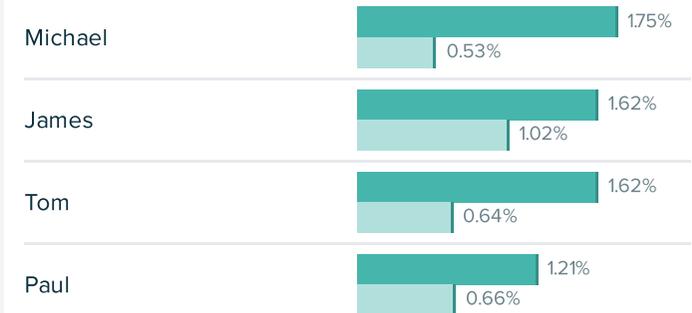
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

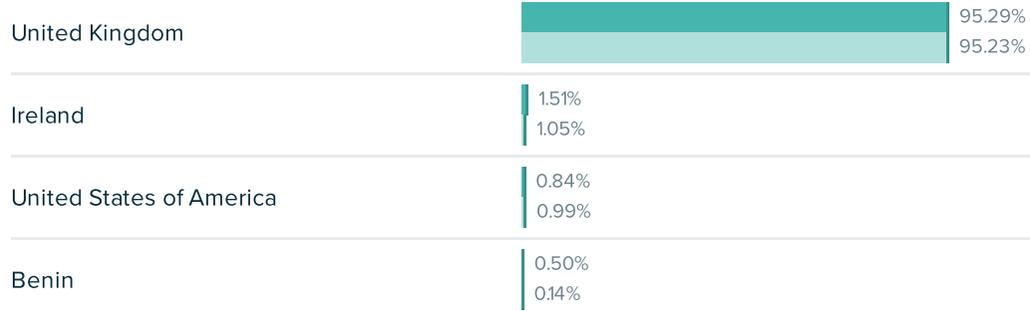


# SU - DeathStran... / tech, developer / Who are they?

● tech, developer ● SU - DeathStranding

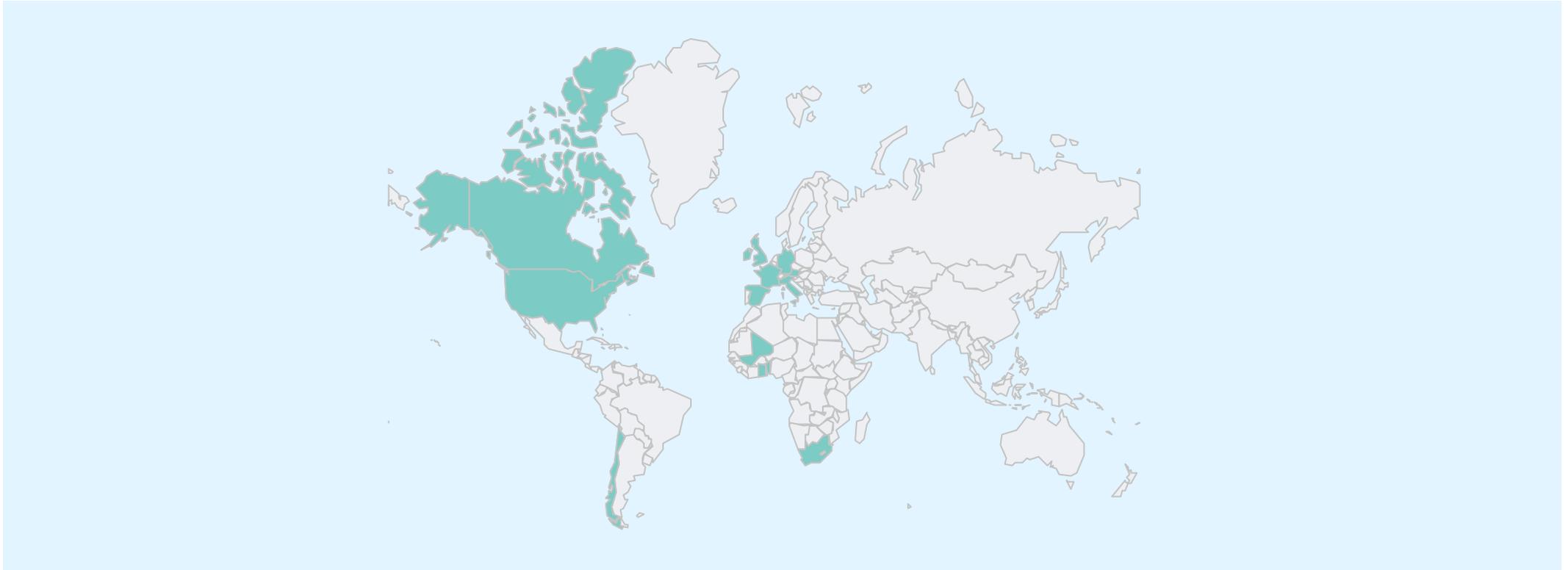
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



tech, developer SU - DeathStranding

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Kirk McKeand**  
@MckKirk  
20.83%



**Keza MacDonald**  
@kezamacdonald  
27.78%



**Lucy James**  
@lucyjamesgames  
26.01%



**Jen Simpkins**  
@itsJenSim  
16.92%



**Little Oryx ?**  
@SarahWellock84  
18.31%



**Aoife Wilson**  
@AoifeLockhart  
30.93%



**Chris Bratt**  
@bratterz  
18.94%



**Tamoor Hussain**  
@tamoorh  
19.07%



**Keith Stuart**  
@keefstuart  
15.78%



**Andy Kelly**  
@ultrabrilliant  
19.82%



**Mike Bithell**  
@mikeBithell  
23.86%



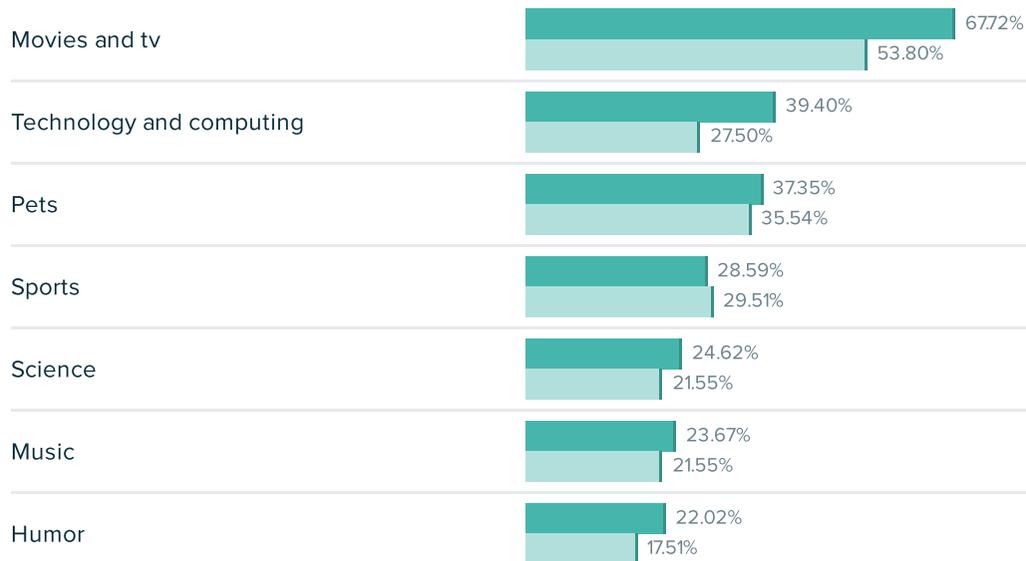
**Kotaku UK**  
@Kotaku\_UK  
21.21%



**Chris Schilling**  
@schillingc  
15.03%

### Interests

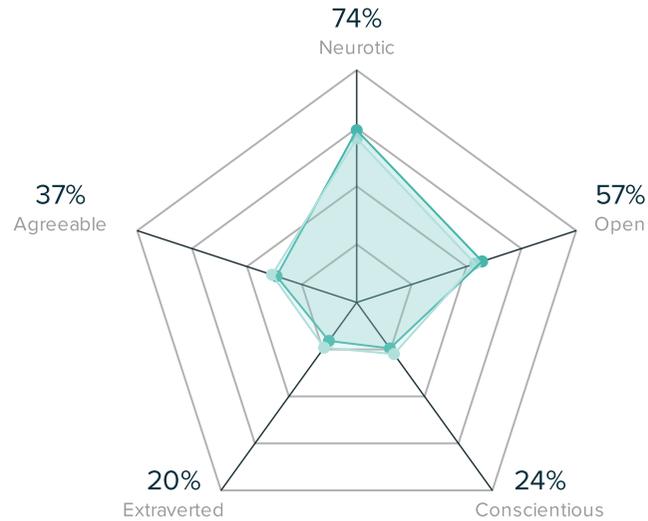
This graph shows the interests the users within the audience have



● tech, developer ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

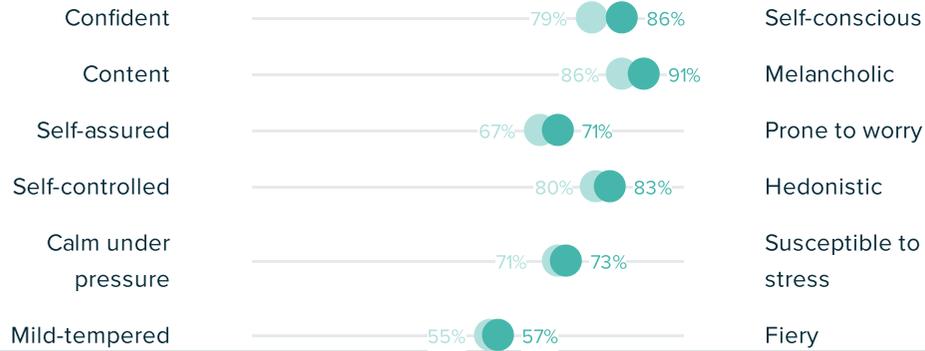
They are excitable, genial and helpful.

They are melancholy: they think quite often about the things they are unhappy about. They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. And they are self-conscious: they are sensitive about what others might be thinking about them.

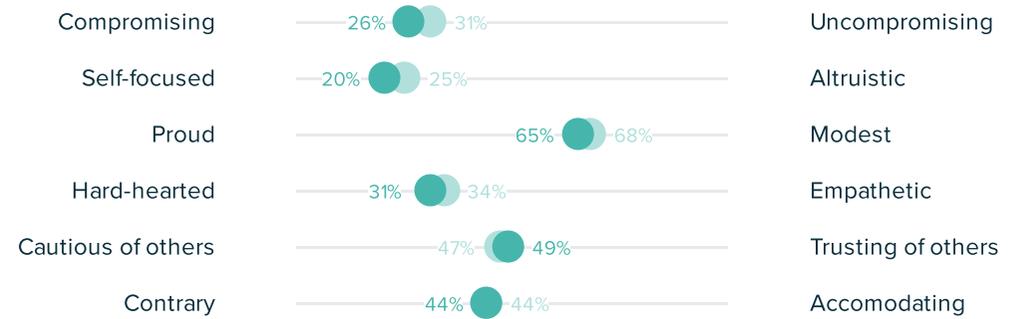


● tech, developer ● SU - DeathStranding

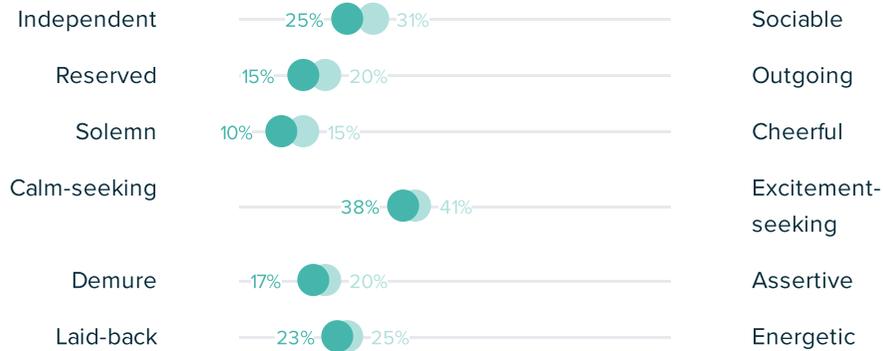
### Neurotic



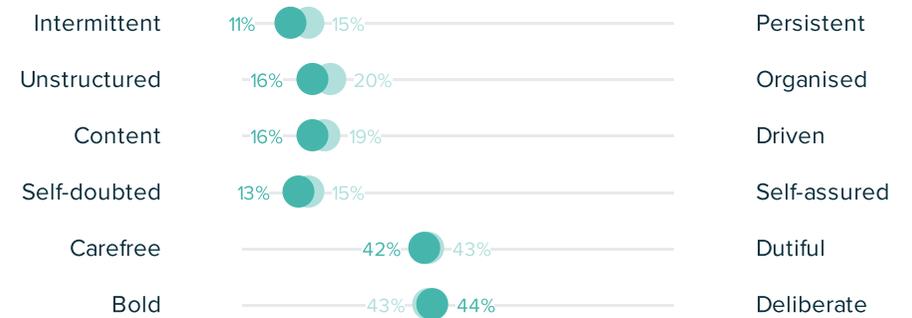
### Agreeableness



### Extraversion



### Conscientiousness

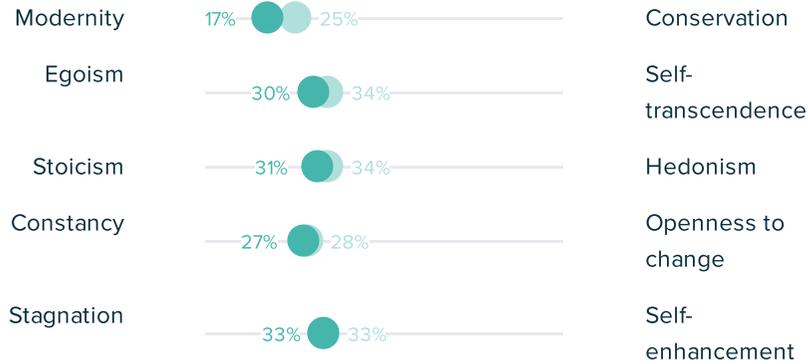


### Openness



● tech, developer ● SU - DeathStranding

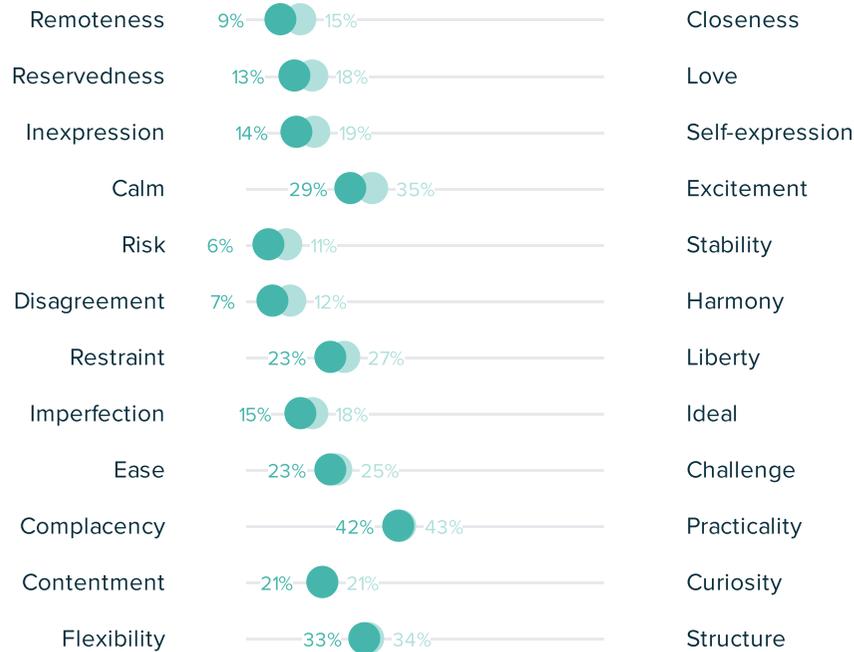
## Values



### Values

They consider both achieving success and taking pleasure in life to guide a large part of what they do. They seek out opportunities to improve themselves and demonstrate that they are a capable person. And they are highly motivated to enjoy life to its fullest.

## Needs



### Needs

Their choices are driven by a desire for efficiency.

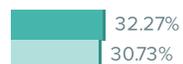


● tech, developer ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



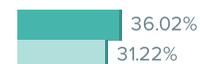
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

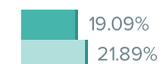
### Own



### Replies

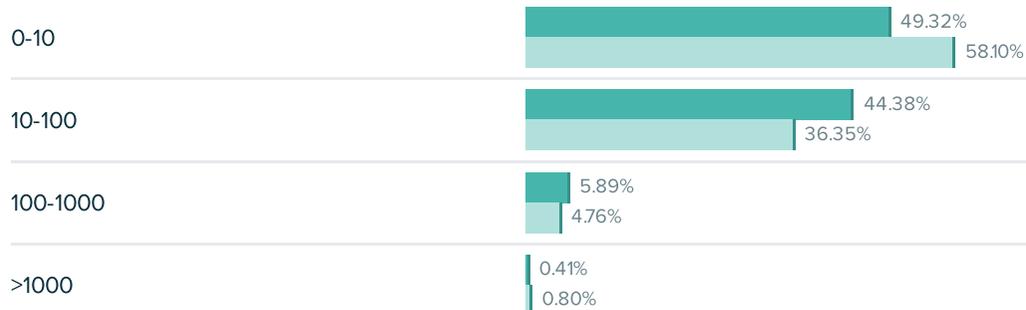


### Shares



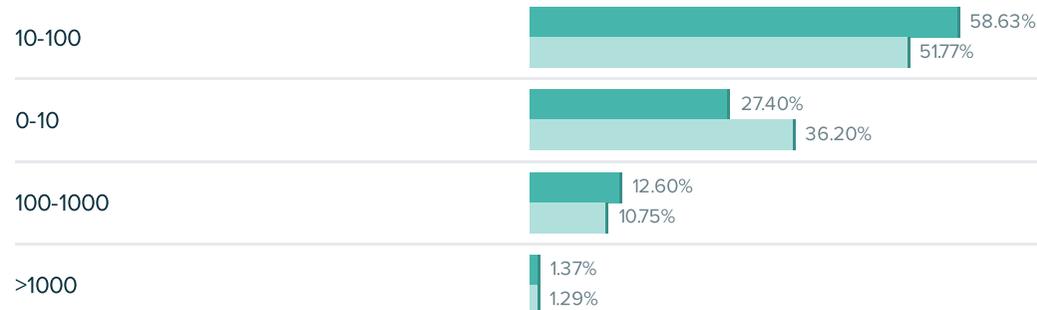
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



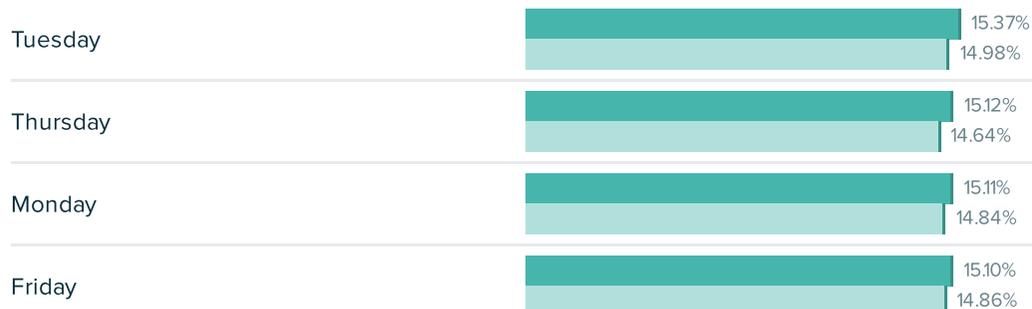
## Applause

This graph shows the distribution by applause and the difference with the baseline.



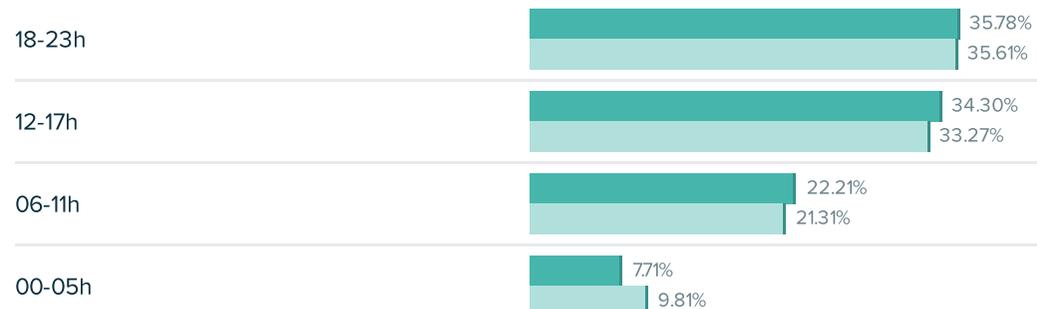
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**community, virtual**

### Segment Persona

Overview of the segment persona details



**Gender: Male (81.27%)**

Age 25-34 (40.46%)



Speaks English (84.46%)



London (33.52%)  
United Kingdom (95.61%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

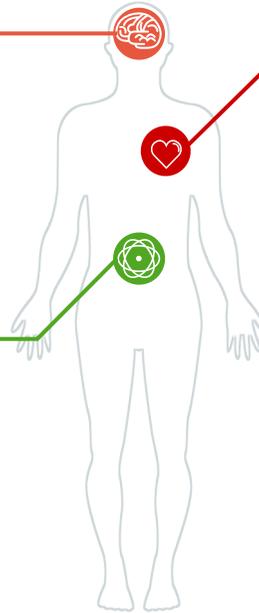
- Stoicism
- Egoism
- Stagnation
- Constancy

#### Interests

- Movies and tv
- Pets
- Sports
- Technology and computing

#### Needs

- Complacency
- Calm
- Flexibility
- Restraint



### Influenced by

There are the most influential people for the audience



Nikki Jaye  
[@NikkiJaye2](#)  
6.01%



Arekkz  
[@Arekkz](#)  
13.2%



Ask PlayStation  
UK  
[@AskPS\\_UK](#)  
23.31%



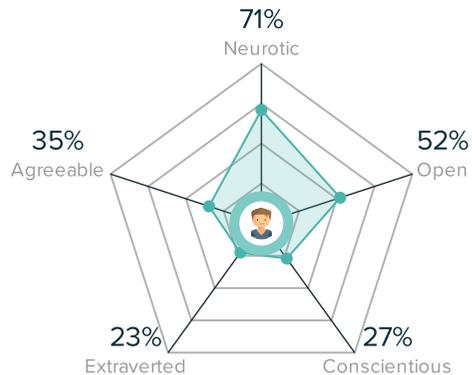
Hannah  
Rutherford  
[@lomadia](#)  
7.92%



Melina Juergens  
[@JuergensMelina](#)  
6.16%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



VirtuaCam



DP\_Dwarf



UrbanTentacles



THEFOURTHFOCUS - M | <



Streamlabs

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**

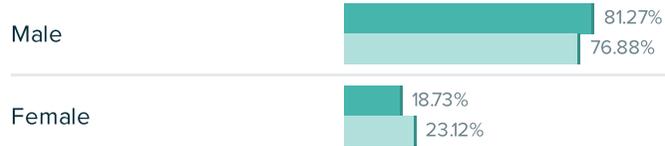


Most active timeframe  
**18-23h**

● community, virtual ● SU - DeathStranding

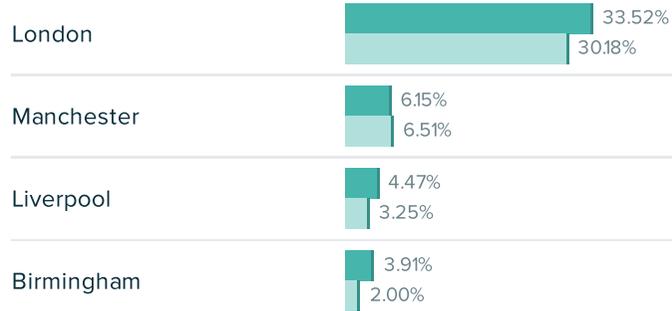
## Gender

This graph shows the distribution by gender and its variance with the baseline



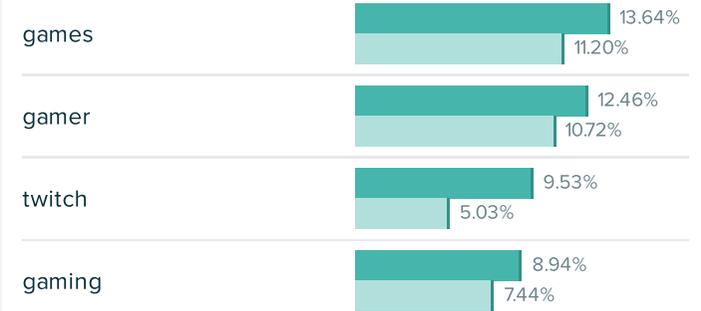
## City

This graph shows the distribution by cities and its variance with the baseline



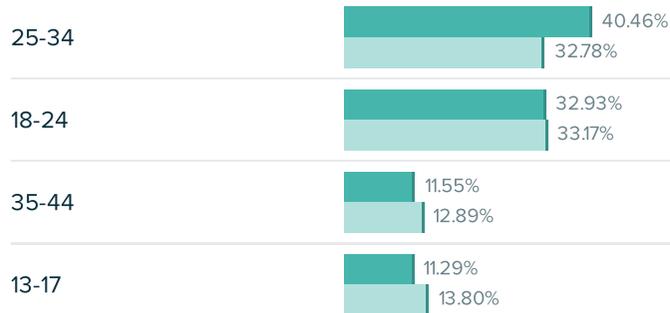
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



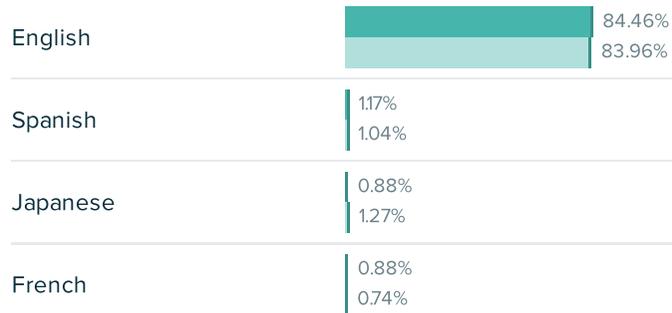
## Age

This graph shows the distribution by ages and its variance with the baseline



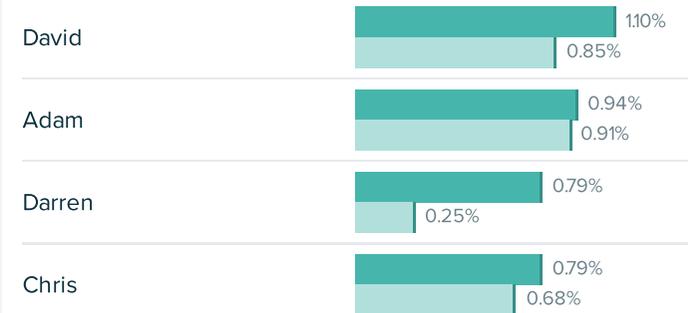
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

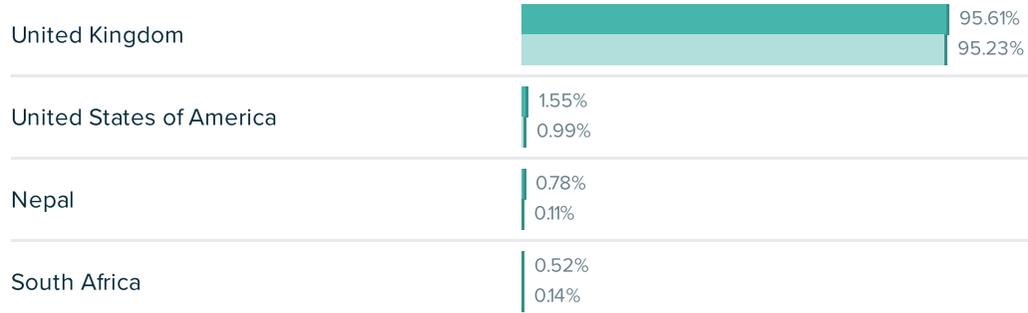


# SU - DeathStran... / community, virtual / Who are they?

● community, virtual ● SU - DeathStranding

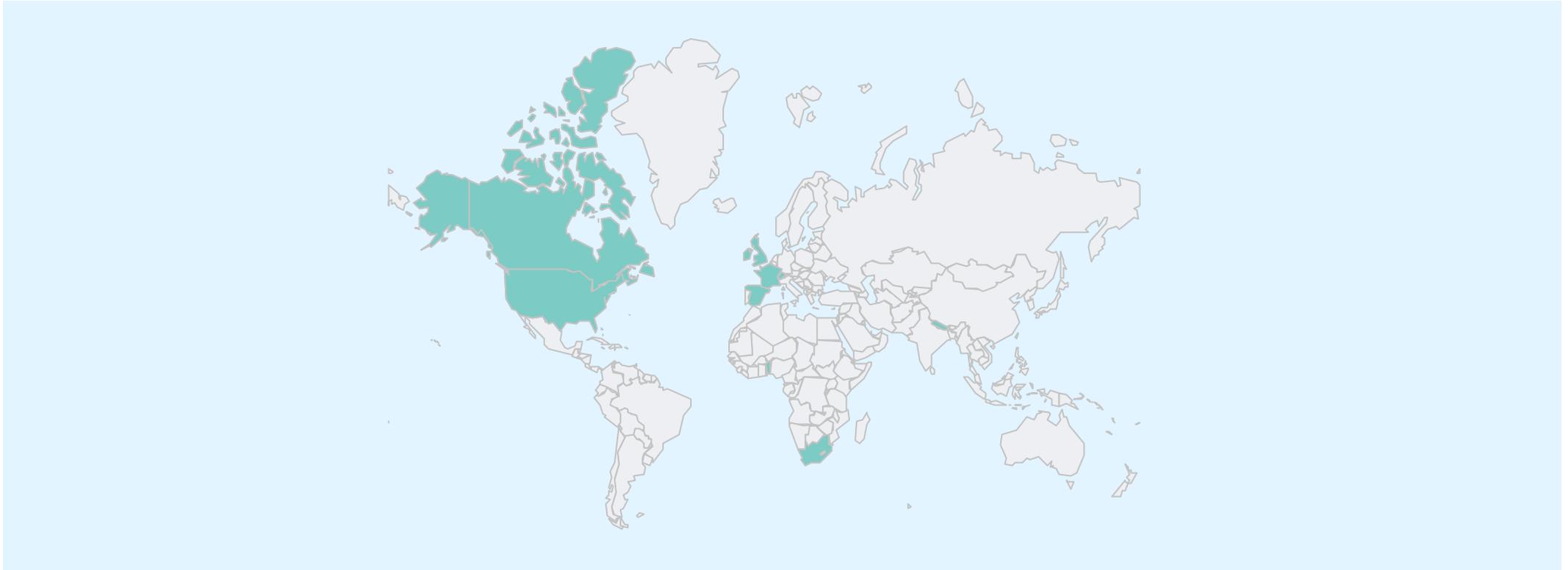
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● community, virtual ● SU - DeathStranding

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**VirtuaCam**  
@VirtuaCam\_  
6.01%



**DP\_Dwarf**  
@DpDwarf  
5.28%



**Nikki Jaye**  
@NikkiJaye2  
6.01%



**TwoSixNine**  
@TwoSixNine  
7.33%



**Melina Juergens**  
@JuergensMelina  
6.16%



**UrbanTentacles**  
@Urban\_Tentacles  
5.57%



**Streamlabs**  
@streamlabs  
12.61%



**Ask PlayStation UK**  
@AskPS\_UK  
23.31%



**?LIVE! - CyborgAngel**  
@CyborgAngell  
5.28%



**THEFOURTHFOCUS - M | <**  
@TheFourthFocus  
5.13%



**Arekkz**  
@Arekkz  
13.2%



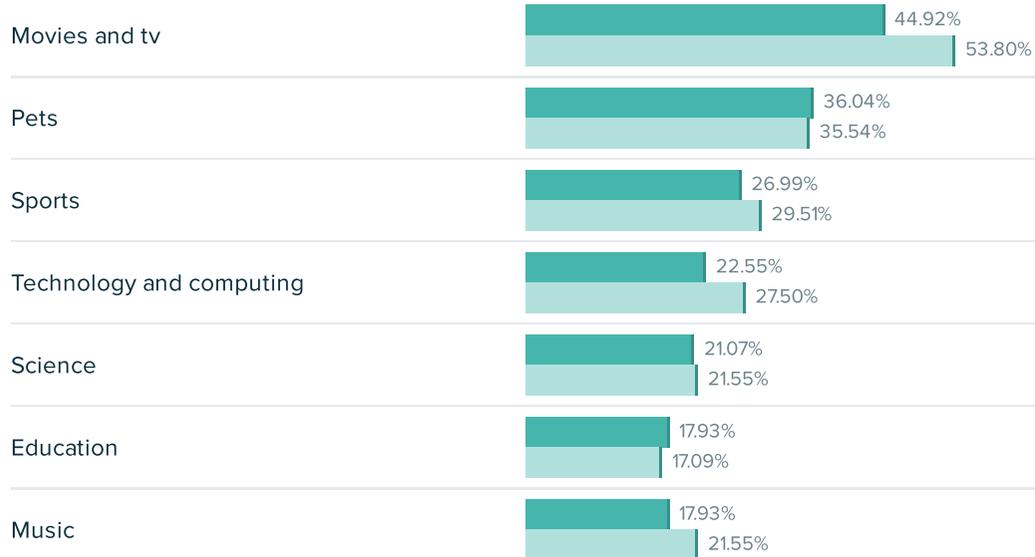
**Hannah Rutherford**  
@lomadia  
7.92%



**Katastrophe ?**  
@ImKatastrophe  
7.77%

## Interests

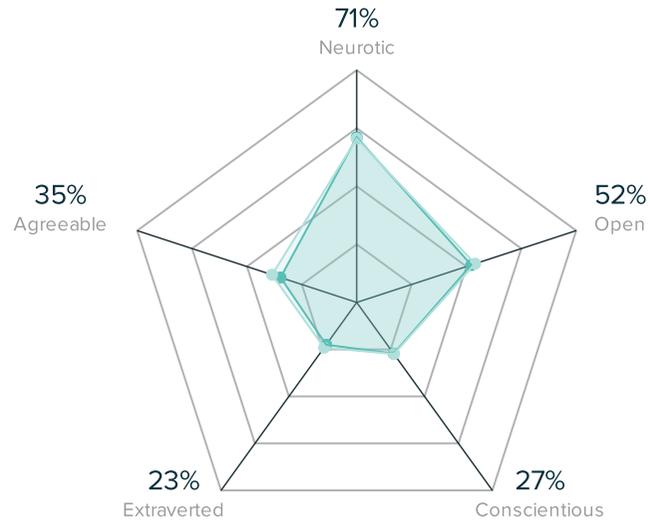
This graph shows the interests the users within the audience have



● community, virtual ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

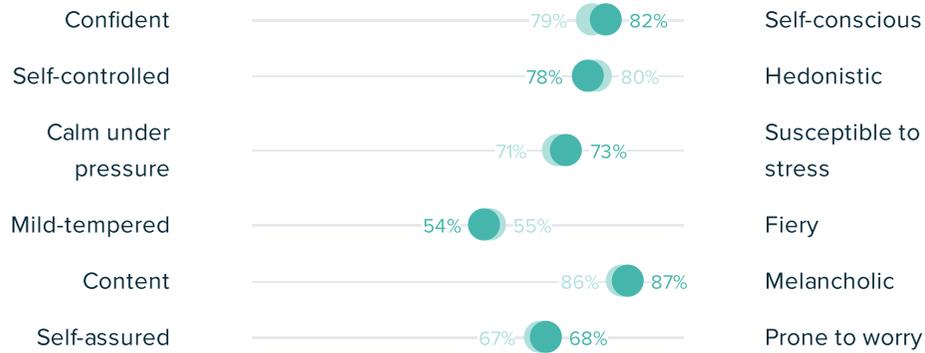
They are excitable, genial and helpful.

They are melancholy: they think quite often about the things they are unhappy about. They are self-conscious: they are sensitive about what others might be thinking about them. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.

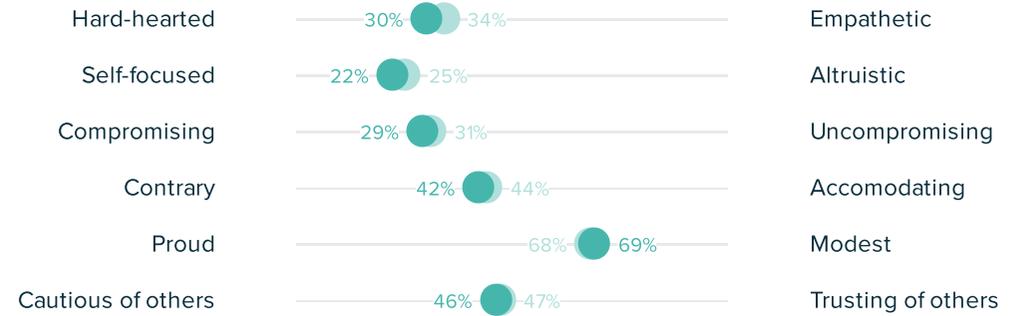


● community, virtual ● SU - DeathStranding

## Neurotic



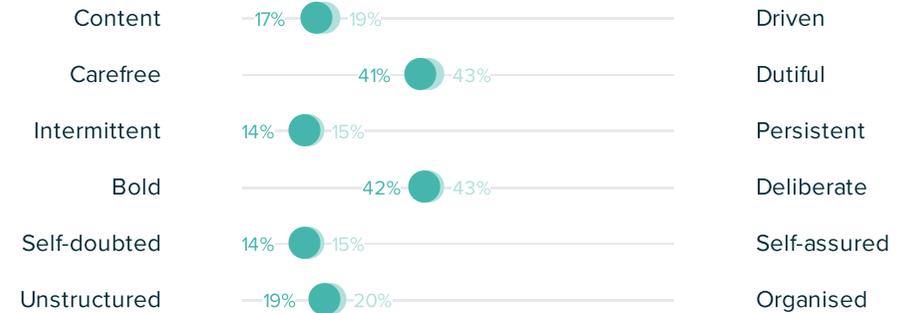
## Agreeableness



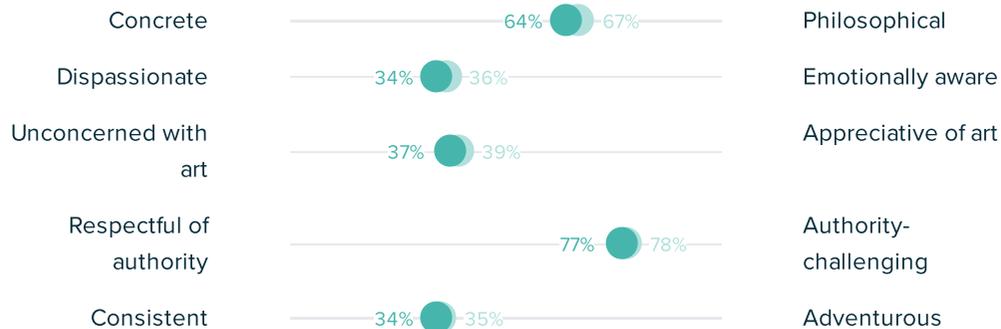
## Extraversion



## Conscientiousness



## Openness



● community, virtual ● SU - DeathStranding

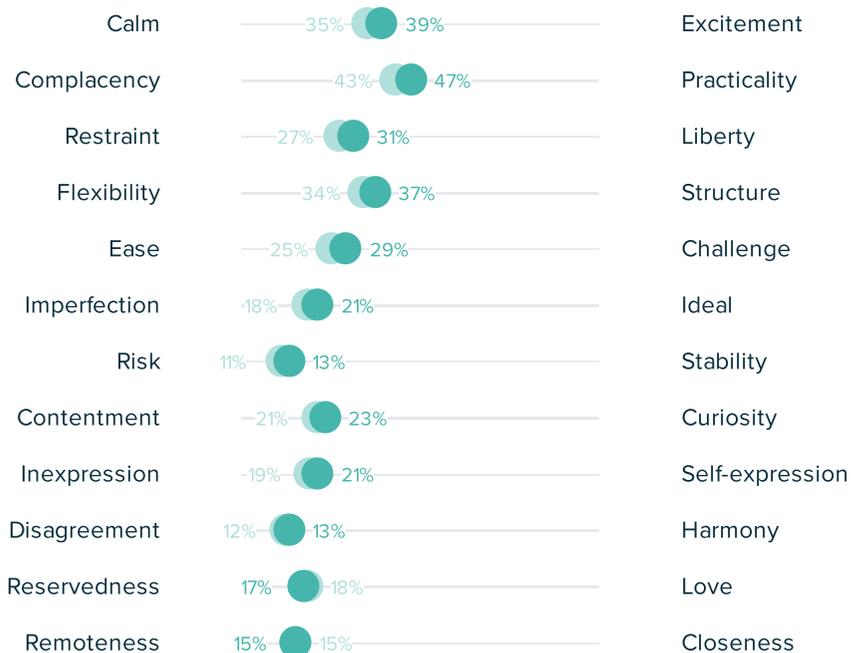
## Values



## Values

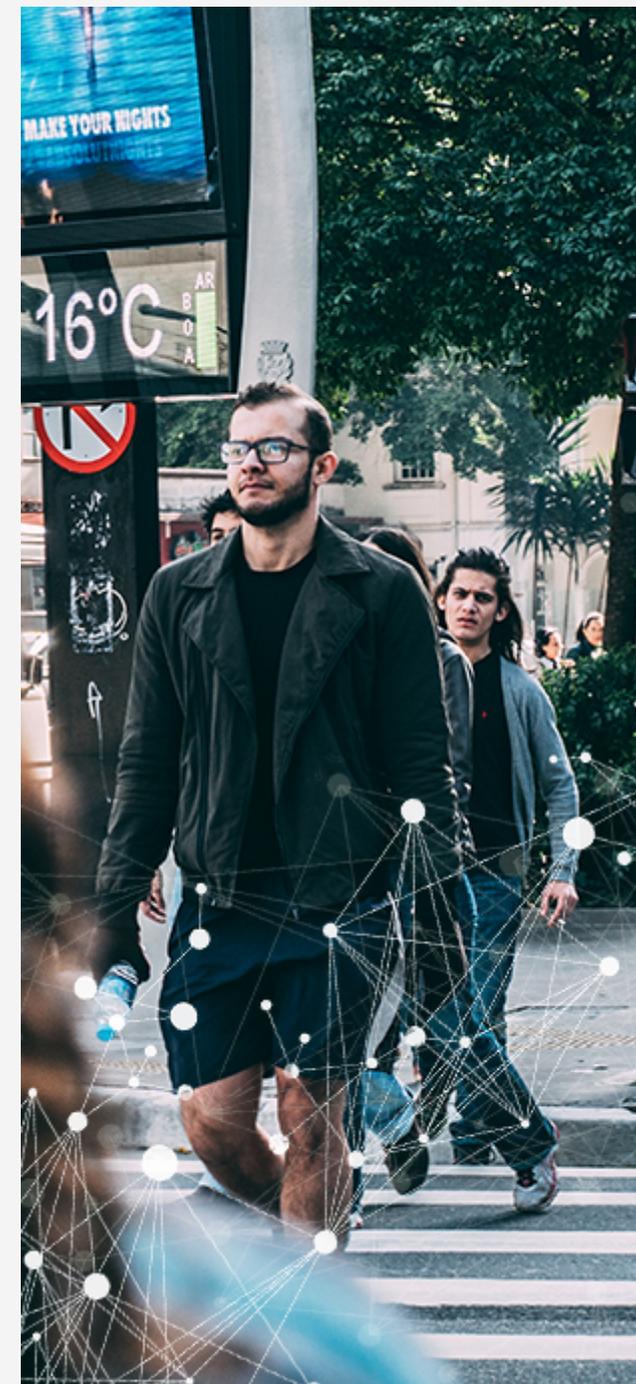
They consider both taking pleasure in life and helping others to guide a large part of what they do. They are highly motivated to enjoy life to its fullest. And they think it is important to take care of the people around them.

## Needs



## Needs

Their choices are driven by a desire for efficiency.

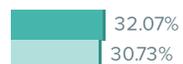


● community, virtual ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

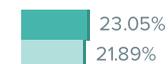
### Own



### Replies

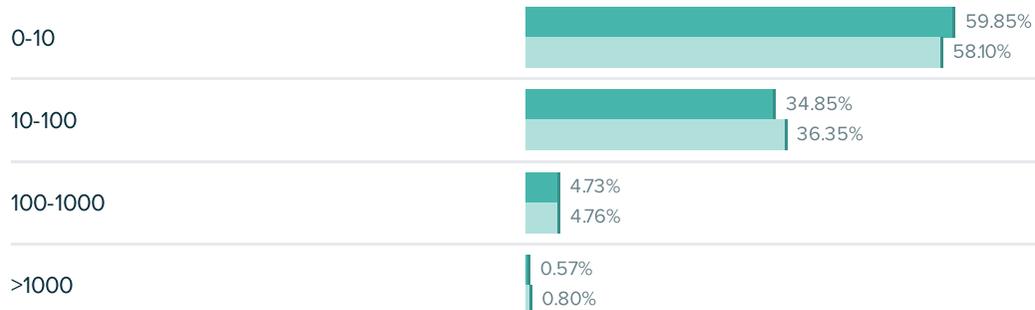


### Shares



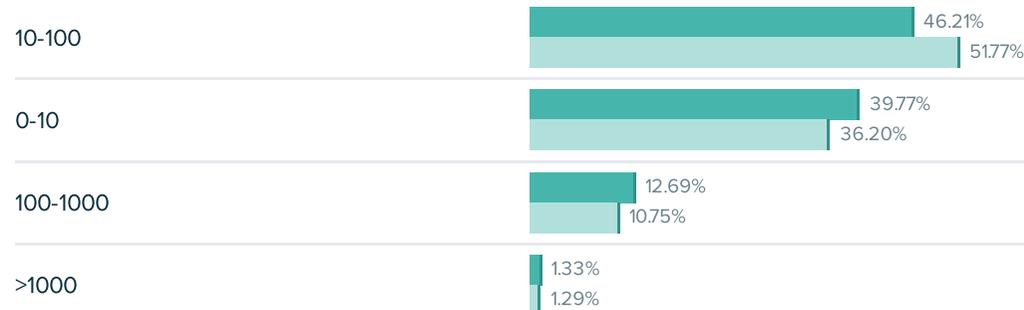
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



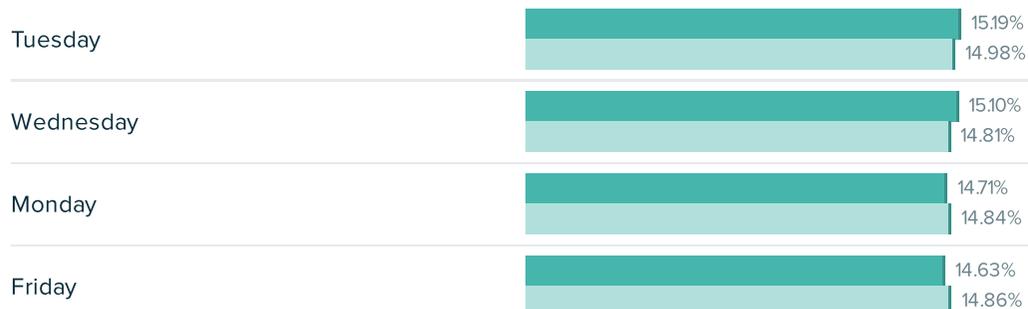
## Applause

This graph shows the distribution by applause and the difference with the baseline.



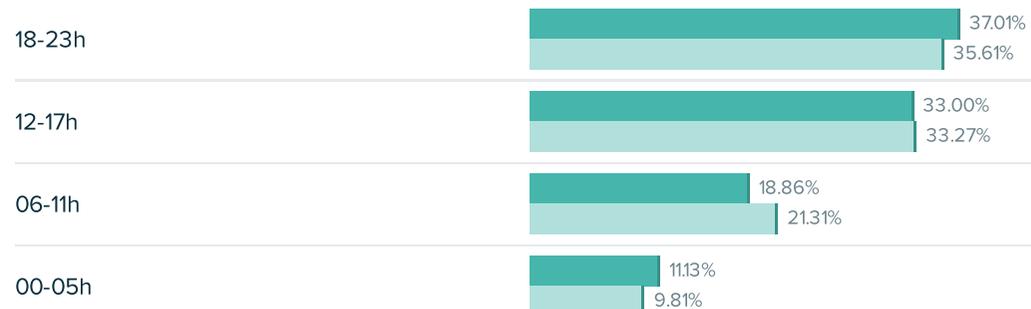
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**mum, family**

### Segment Persona

Overview of the segment persona details



**Gender: Male (50.00%)**

Age 25-34 (30.40%)



Speaks English (86.12%)



London (38.06%)

United Kingdom (97.59%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

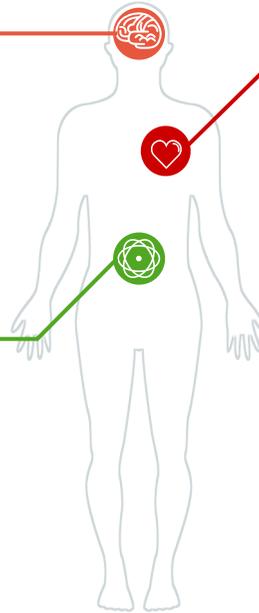
- Conservation
- Egoism
- Stoicism
- Stagnation

#### Interests

- Shopping
- Movies and tv
- Sports
- Pets

#### Needs

- Calm
- Remoteness
- Reservedness
- Complacency



### Influenced by

There are the most influential people for the audience



Toby Toymaster  
@TobyToymaster  
46.27%



Um Bongo  
@UmBongoUK  
46.27%



Power Direct  
@PowerDirectUK  
45.76%



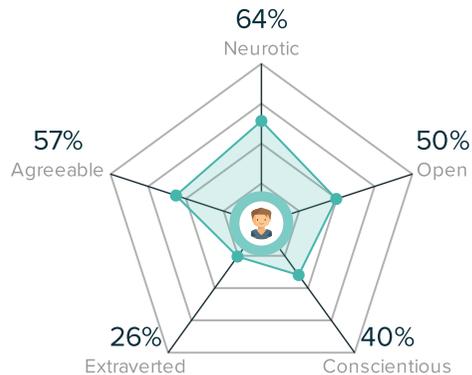
Sunny D  
@SunnyD\_UK  
45.76%



Forest Holidays  
@forestholidays  
45.5%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Aldi Stores UK



Hughes



Londis



Fragrance Direct



Nisa Local

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Friday**



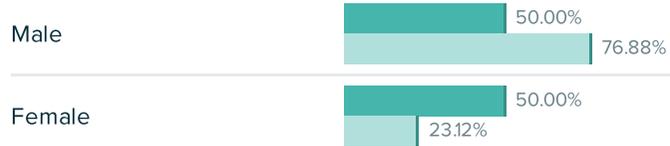
Most active timeframe  
**12-17h**

# SU - DeathStran... / mum, family / Who are they?

● mum, family ● SU - DeathStranding

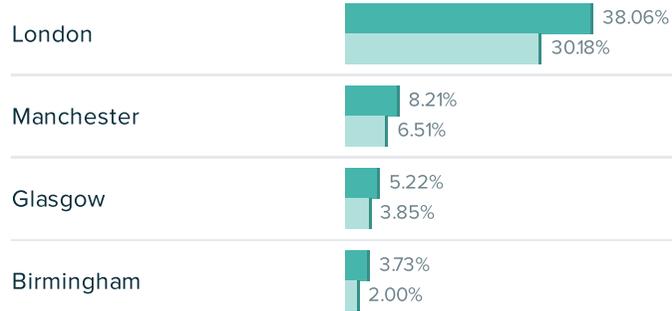
## Gender

This graph shows the distribution by gender and its variance with the baseline



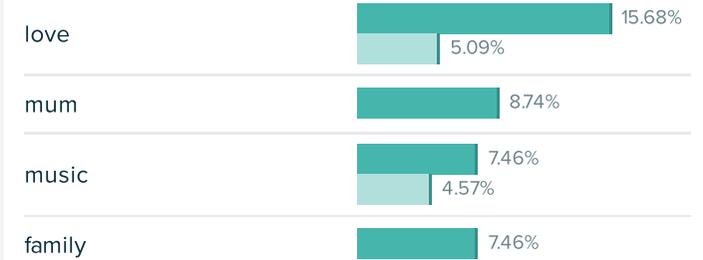
## City

This graph shows the distribution by cities and its variance with the baseline



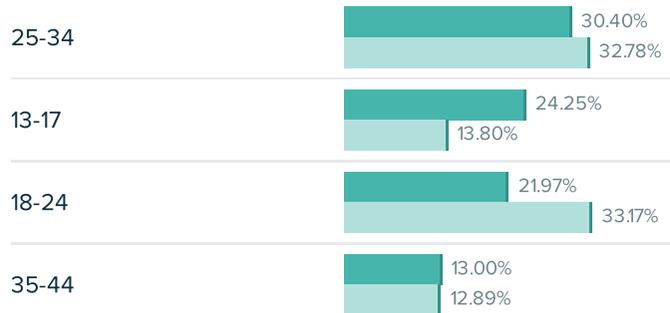
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



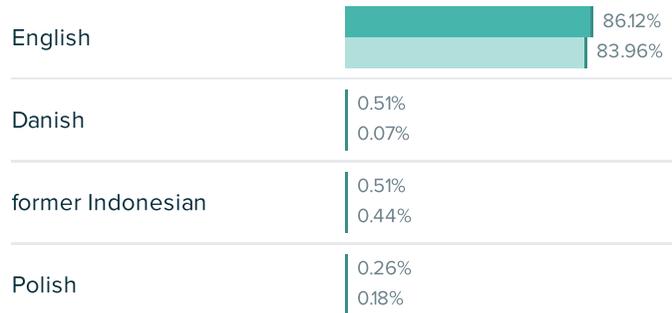
## Age

This graph shows the distribution by ages and its variance with the baseline



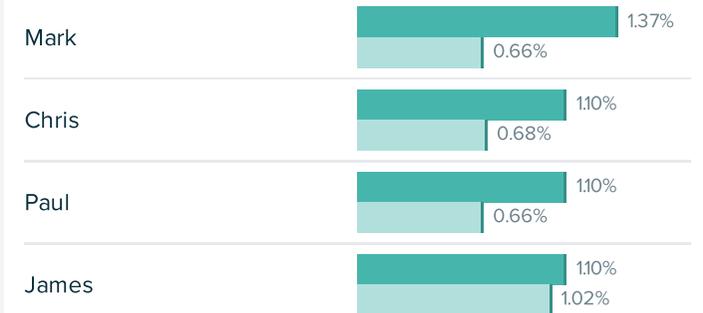
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

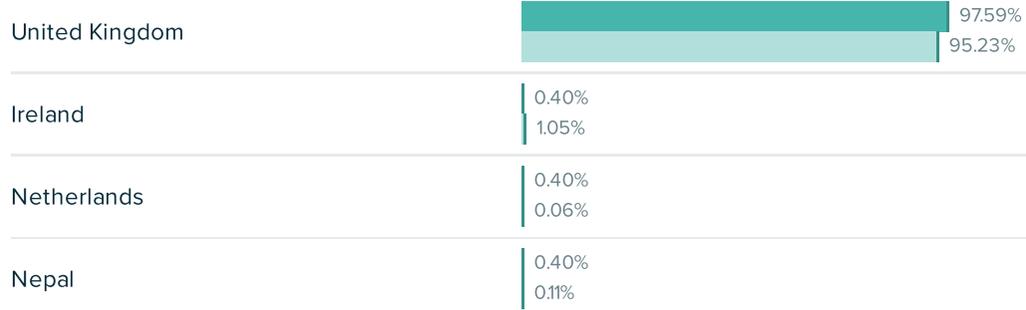


# SU - DeathStran... / mum, family / Who are they?

● mum, family ● SU - DeathStranding

## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



# SU - DeathStran... / mum, family / What interests them?

● mum, family ● SU - DeathStranding

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Aldi Stores UK**  
@AldiUK  
49.87%



**Hughes**  
@HughesDirect  
48.59%



**Nisa Local**  
@NisaLocally  
46.79%



**Toby Toymaster**  
@TobyToymaster  
46.27%



**Comms Express**  
@CommsExpress  
45.76%



**Londis**  
@myLondis  
47.3%



**Studio**  
@studio\_co\_uk  
46.27%



**Poundstretcher**  
@Poundstretcher1  
45.76%



**Power Direct**  
@PowerDirectUK  
45.76%



**Fragrance Direct**  
@FragranceDirect  
46.79%



**B&M Stores**  
@bmstores  
49.1%



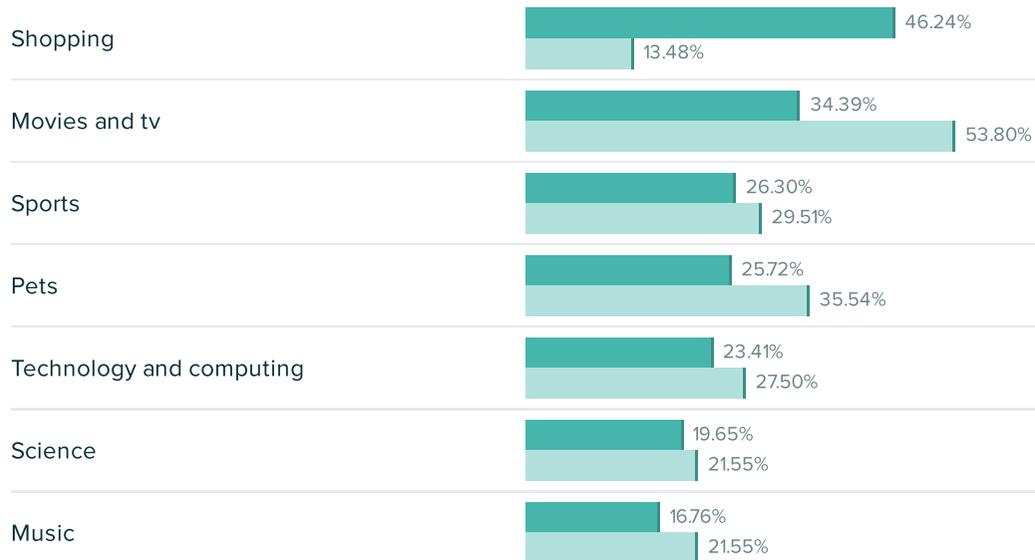
**Um Bongo**  
@UmBongoUK  
46.27%



**Sunny D**  
@SunnyD\_UK  
45.76%

## Interests

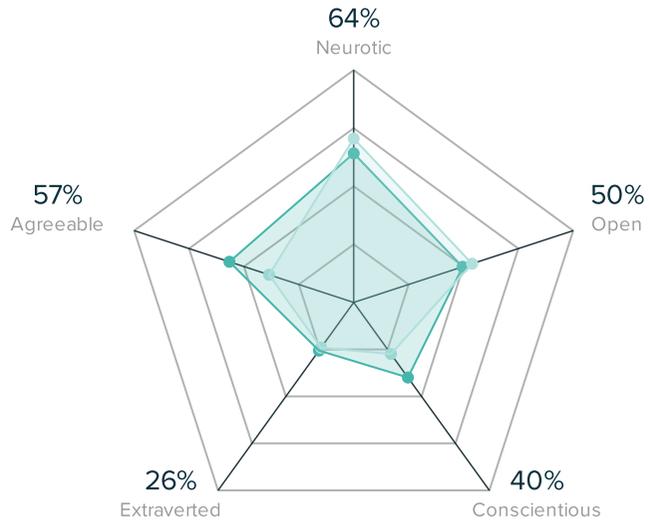
This graph shows the interests the users within the audience have



● mum, family ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are sentimental, genial and analytical.

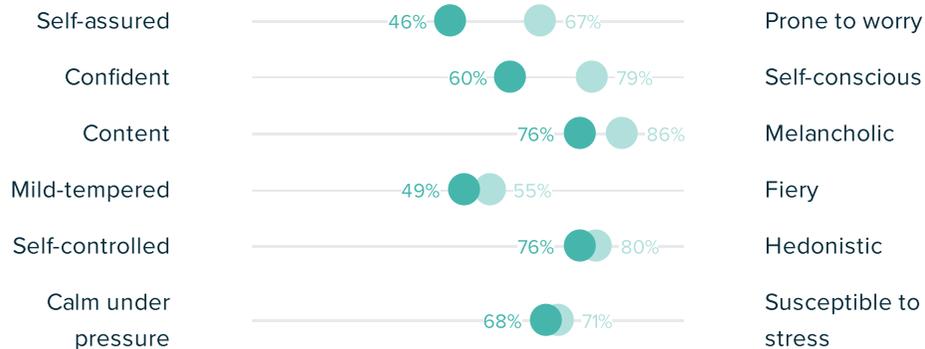
They are modest: they are uncomfortable being the center of attention. They are hedonistic: they feel their desires strongly and are easily tempted by them. And they are melancholy: they think quite often about the things they are unhappy about.



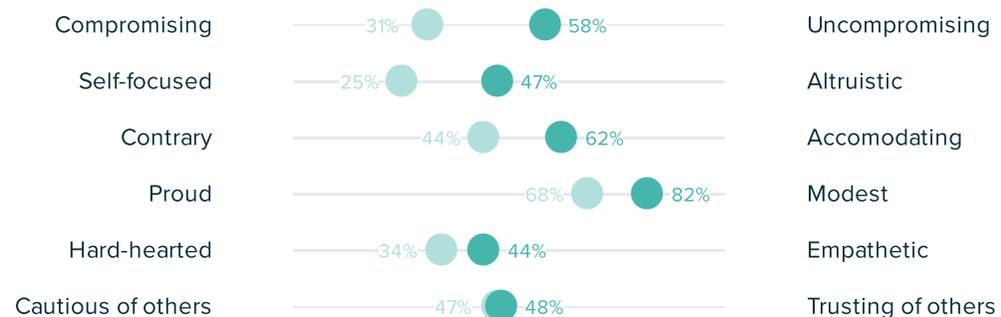
# SU - DeathStran... / mum, family / How do they see the world?

● mum, family ● SU - DeathStranding

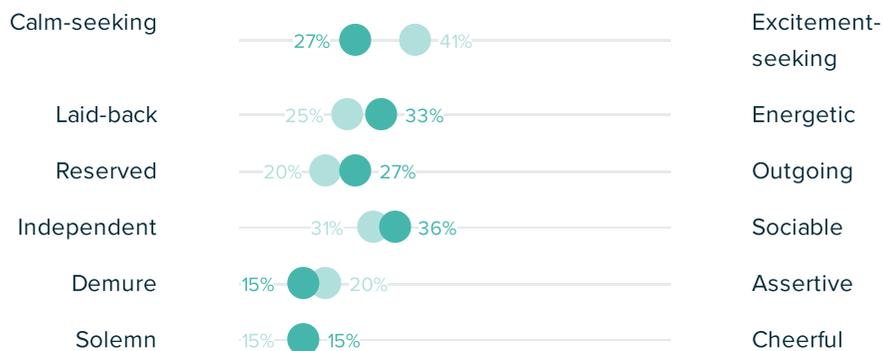
## Neurotic



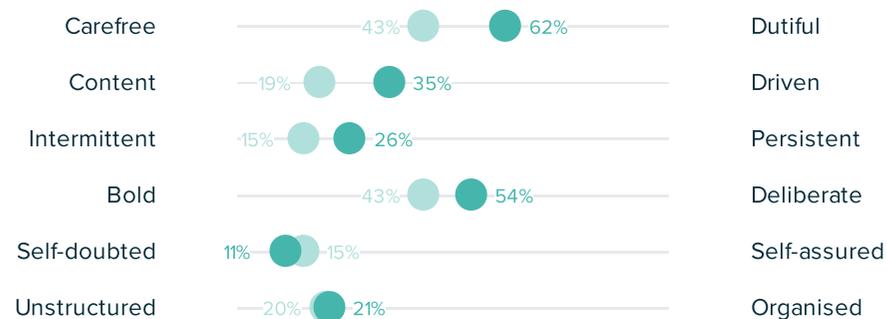
## Agreeableness



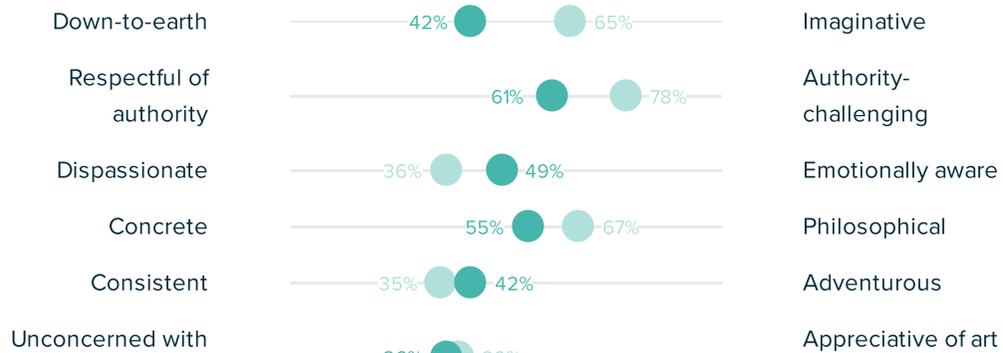
## Extraversion



## Conscientiousness



## Openness



# SU - DeathStran... / mum, family / What drives them?

● mum, family ● SU - DeathStranding

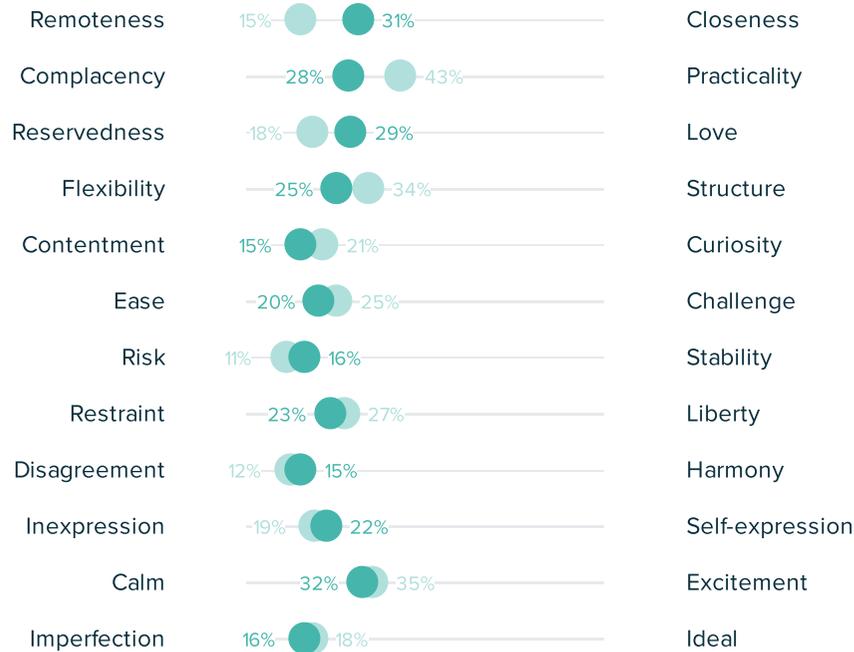
## Values



### Values

They consider both tradition and helping others to guide a large part of what they do. They highly respect the groups they belong to and follow their guidance. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for revelry.



● mum, family ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

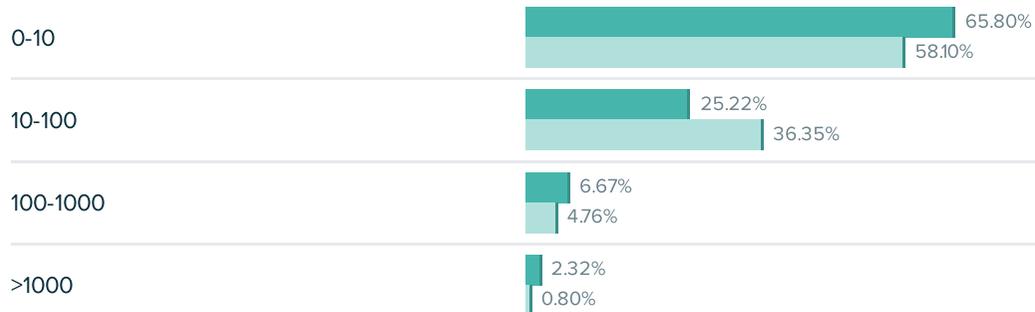


### Shares



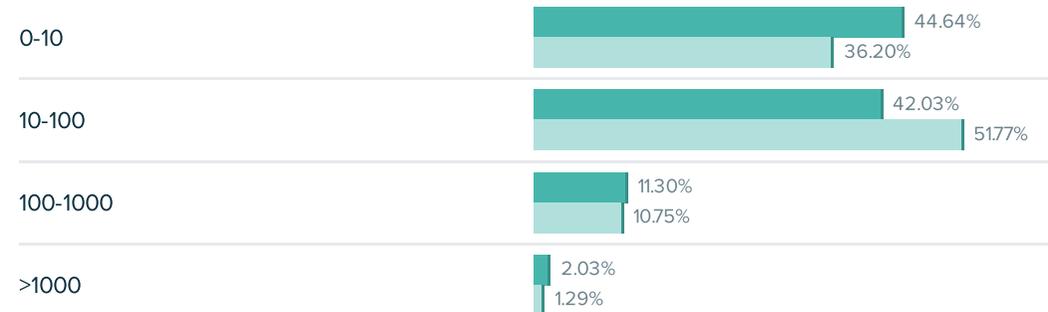
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



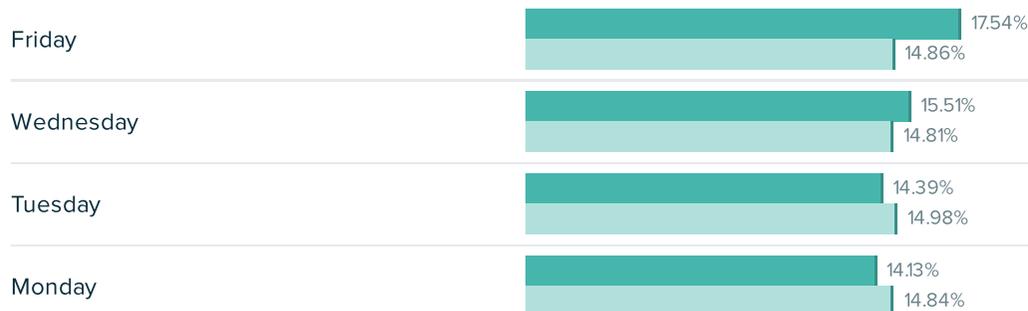
## Applause

This graph shows the distribution by applause and the difference with the baseline.



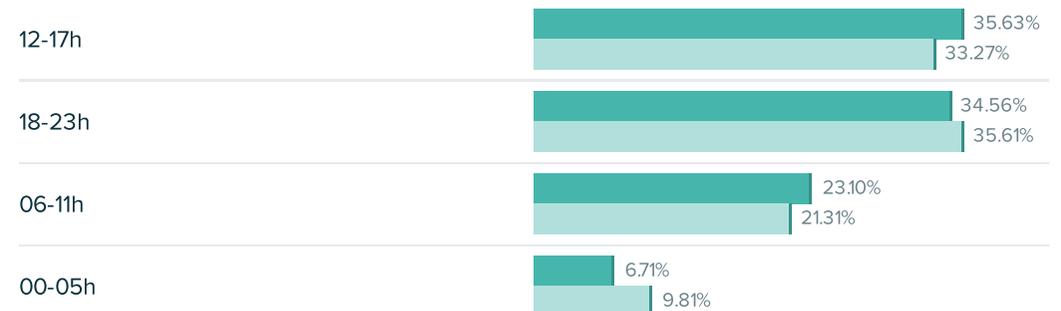
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**retro, collector**

### Segment Persona

Overview of the segment persona details



**Gender: Male (79.85%)**  
Age 25-34 (51.56%)

Speaks English (86.98%)

London (23.26%)  
United Kingdom (95.74%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

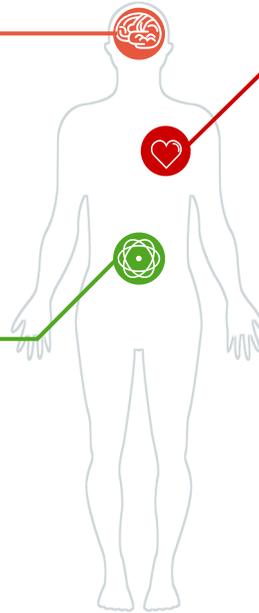
- Stoicism
- Stagnation
- Egoism
- Modernity

#### Interests

- Movies and tv
- Technology and computing
- Pets
- Sports

#### Needs

- Complacency
- Calm
- Flexibility
- Restraint



### Influenced by

There are the most influential people for the audience



Lord Arse? [@Lord\\_Arse](#)  
27.62%



Ellipse Gamer [@EllipseEnt](#)  
18.1%



MAZ Gaming  
#MORG  
[@mazgaminguk](#)  
16.19%



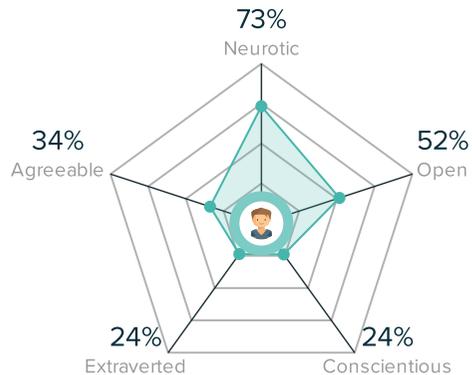
Gareth @ 16-Bit Dad  
[@16bitdadblog](#)  
15.87%



Sam Coles I Bristoli  
[@BristolianGamer](#)  
18.73%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



?????????? ?????



RETRO?GAMERs?  
CLUB



Muskelsmurf



KINGMONKEY



SUPERNERDSUK\_gaming

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**



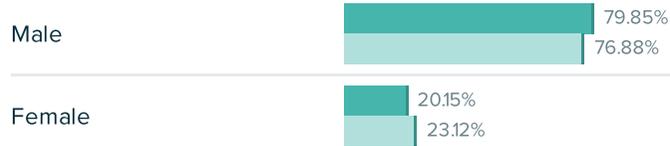
Most active timeframe  
**18-23h**

# SU - DeathStran... / retro, collector / Who are they?

● retro, collector ● SU - DeathStranding

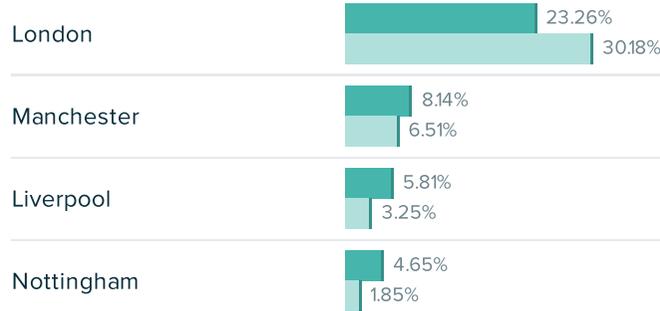
## Gender

This graph shows the distribution by gender and its variance with the baseline



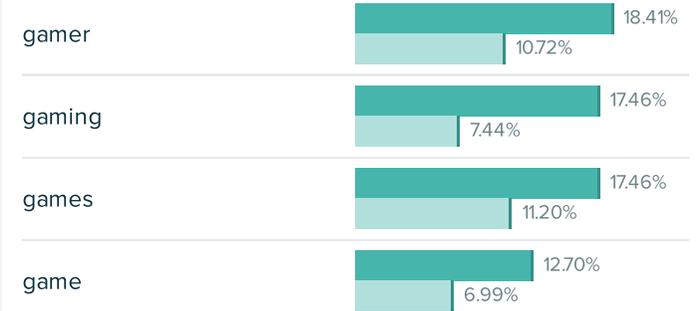
## City

This graph shows the distribution by cities and its variance with the baseline



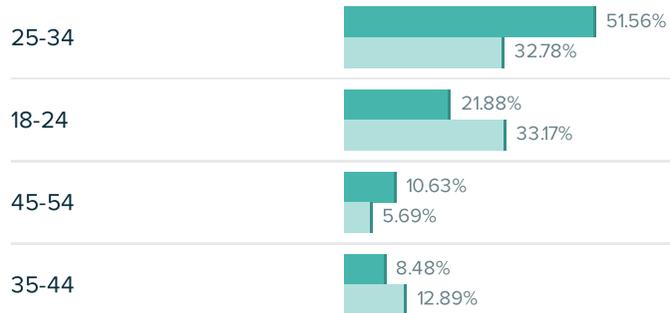
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



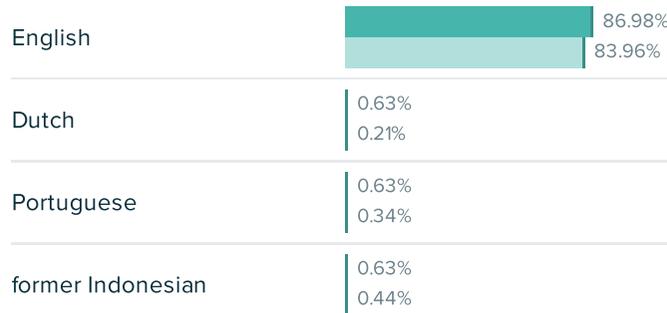
## Age

This graph shows the distribution by ages and its variance with the baseline



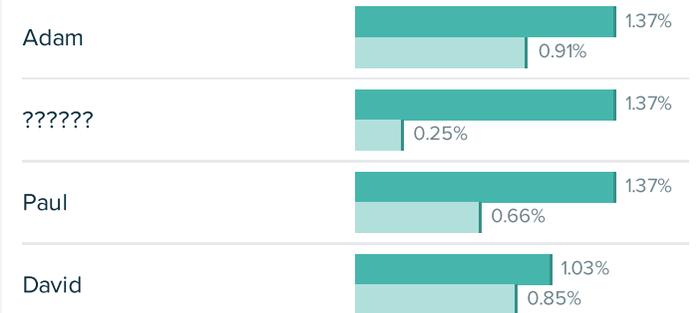
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

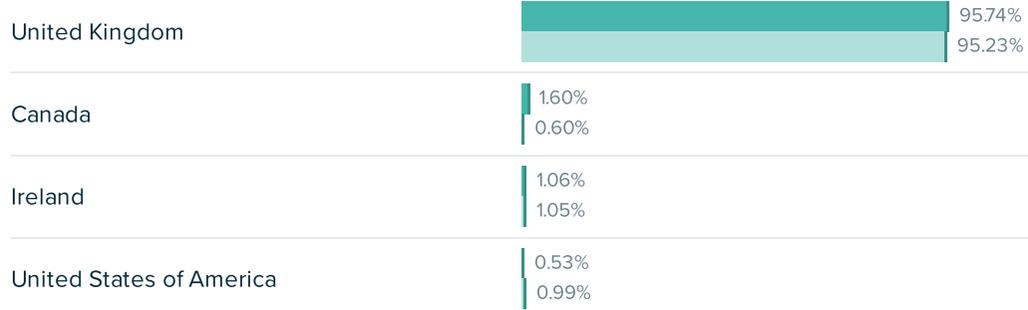
This graph shows the distribution by most common names in the audience and its variance from the baseline



● retro, collector ● SU - DeathStranding

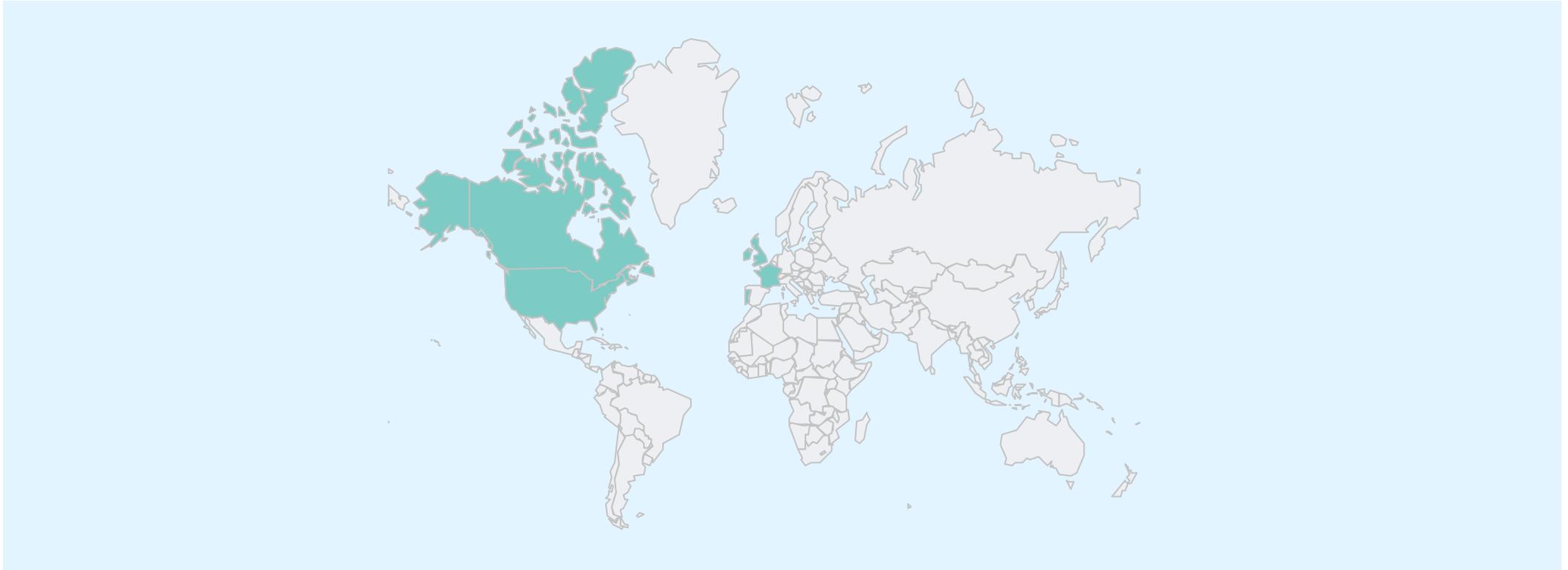
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● retro, collector ● SU - DeathStranding

## Affinities

This graph shows the brands and people the users within the audience have more affinity with

????????????? ??????  
@RetroBoyJon  
26.98%

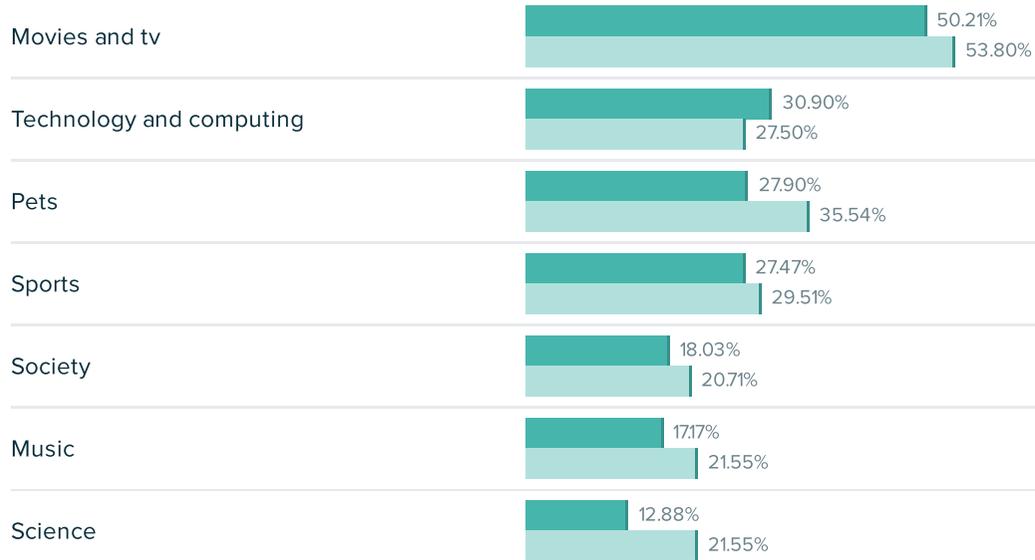
- RETRO?GAMERs?CLUB**  
 @RetroGamersClub  
 26.03%
- KINGMONKEY**  
 @kingmonkey25  
 19.37%
- ? ΕΘΛ-ΘΠΣΛ- ΕΛΛ- ΕΘΠ ?**  
 @ColonelFalcon  
 17.14%
- GameTripper UK**  
 @GameTripperUK  
 17.14%

- Lord Arse! ?**  
 @Lord\_Arse  
 27.62%
- Ellipse Gamer**  
 @EllipseEnt  
 18.1%
- ?Nostalgic Gamer?**  
 @16bitnostalgia  
 17.14%
- The Top Loader**  
 @The\_Top\_Loader  
 15.24%

- Muskelsmurf**  
 @Muskelsmurf  
 18.41%
- SUPERNERDSUK\_gaming**  
 @SNUKgaming  
 18.73%
- MAZ Gaming #MORG**  
 @mazgaminguk  
 16.19%
- MyGamerXP**  
 @MyGamerXP  
 16.19%

## Interests

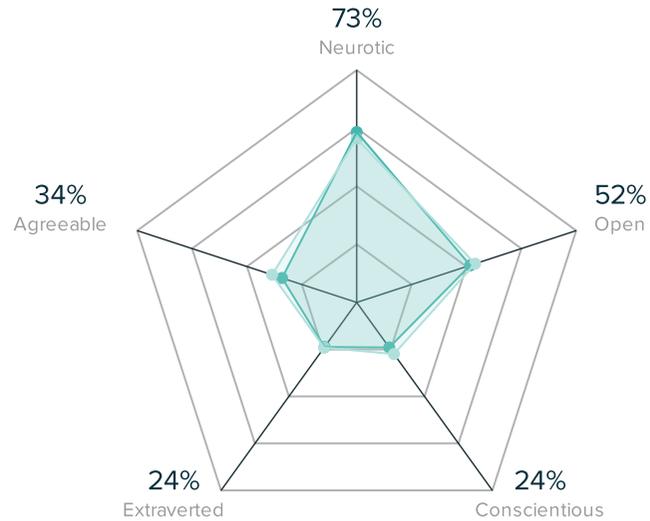
This graph shows the interests the users within the audience have



● retro, collector ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

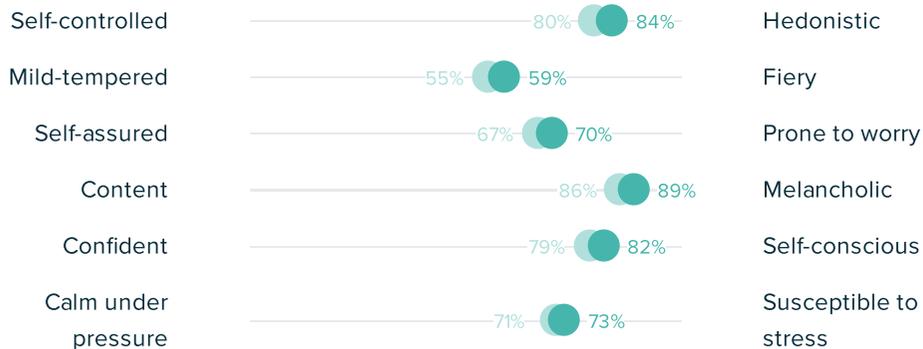
They are excitable, genial and helpful.

They are melancholy: they think quite often about the things they are unhappy about. They are hedonistic: they feel their desires strongly and are easily tempted by them. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.

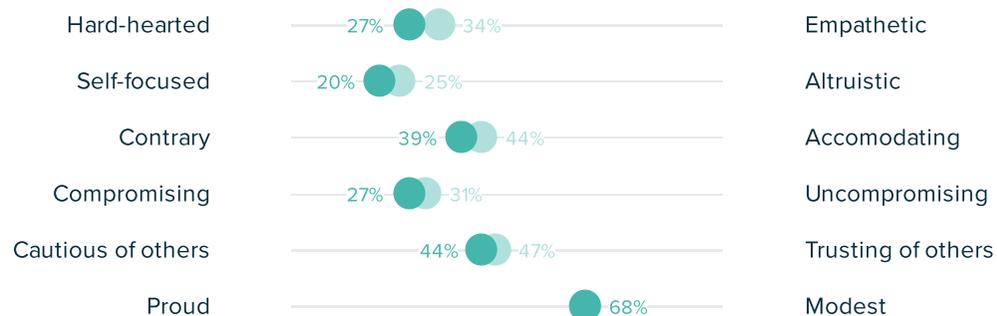


● retro, collector ● SU - DeathStranding

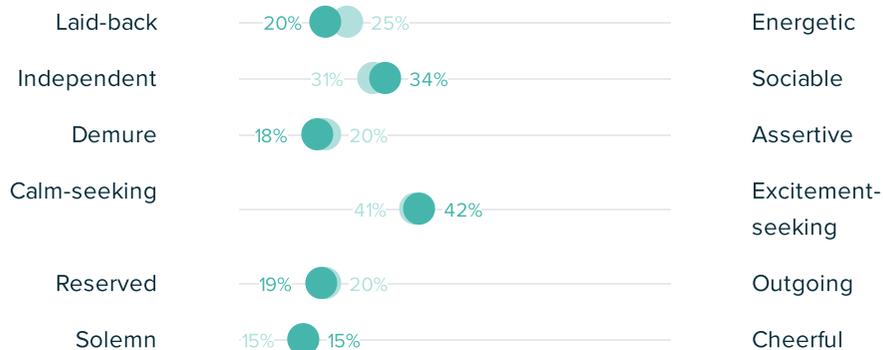
## Neurotic



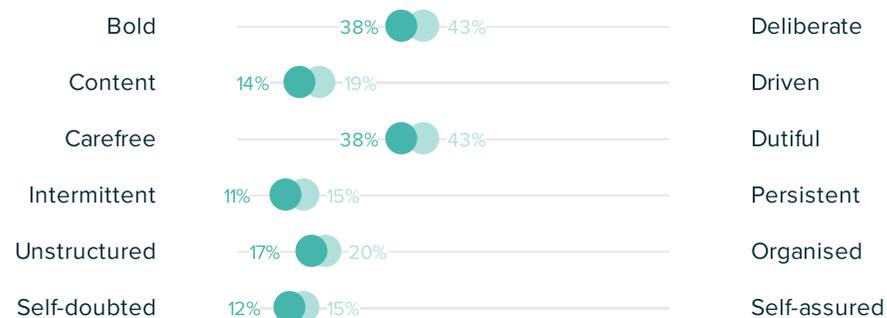
## Agreeableness



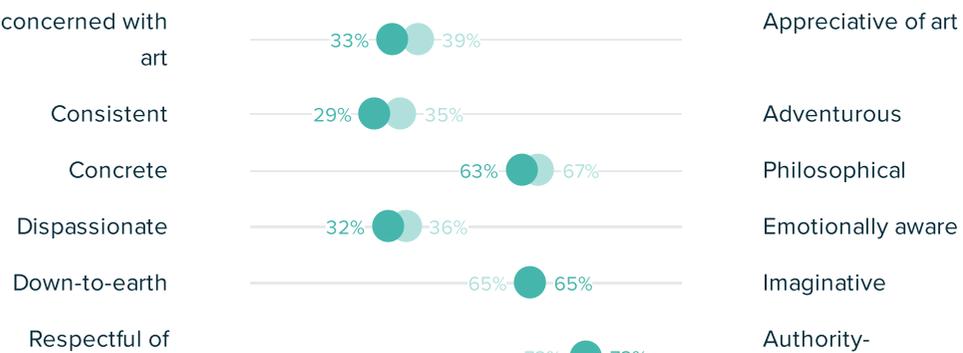
## Extraversion



## Conscientiousness

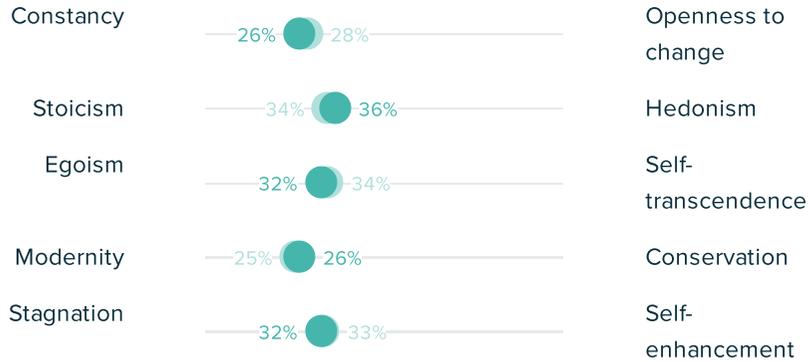


## Openness



● retro, collector ● SU - DeathStranding

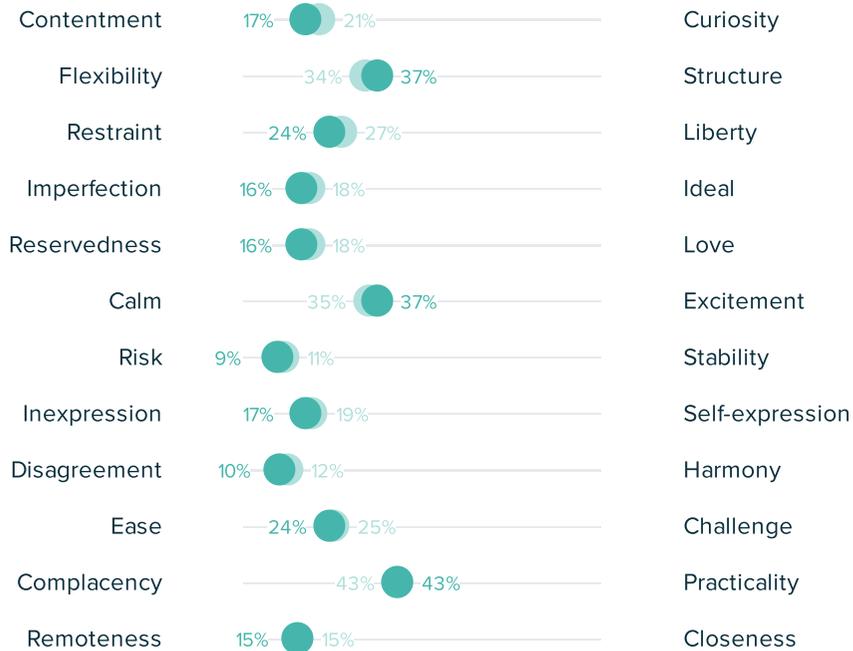
## Values



### Values

They consider both taking pleasure in life and achieving success to guide a large part of what they do. They are highly motivated to enjoy life to its fullest. And they seek out opportunities to improve themselves and demonstrate that they are a capable person.

## Needs



### Needs

Their choices are driven by a desire for efficiency.

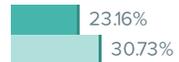


● retro, collector ● SU - DeathStranding

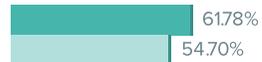
## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**store, latest**

### Segment Persona

Overview of the segment persona details



**Gender: Male (83.79%)**

Age 18-24 (36.31%)



Speaks English (89.40%)



London (4.73%)  
United Kingdom (98.64%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

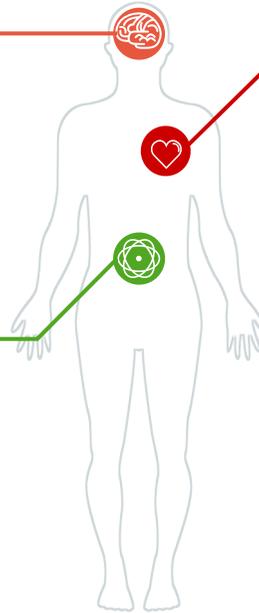
- Modernity
- Stagnation
- Egoism
- Stoicism

#### Interests

- Technology and computing
- Shopping
- Movies and tv
- Pets

#### Needs

- Practicality
- Flexibility
- Restraint
- Calm



### Influenced by

There are the most influential people for the audience



Dave Webb  
[@DaveWebb\\_North](#)  
40.86%



GAME Team Social  
[@GAMETeamSocial](#)  
37.54%



GAME Telford  
[@GAMETelford](#)  
38.21%



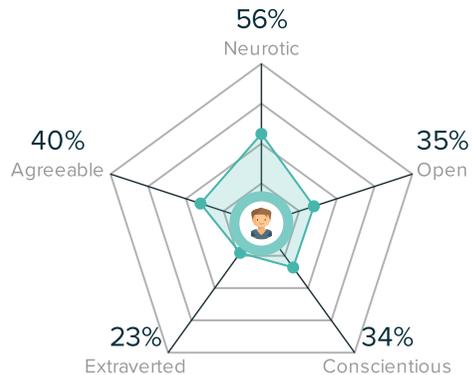
Belong Gaming Arenas  
[@BelongArenas](#)  
34.55%



GAME Leeds White Ros  
[@GAMEwhiterose](#)  
29.57%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



GAMETalbotgreen



GameBlast



SpecialEffect



MCV/DEVELOP



GAMETaunton

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**

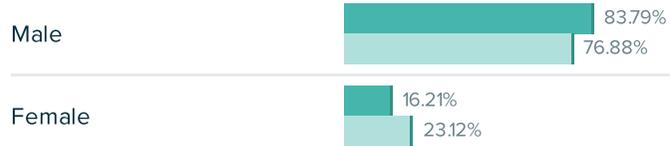


Most active timeframe  
**12-17h**

● store, latest ● SU - DeathStranding

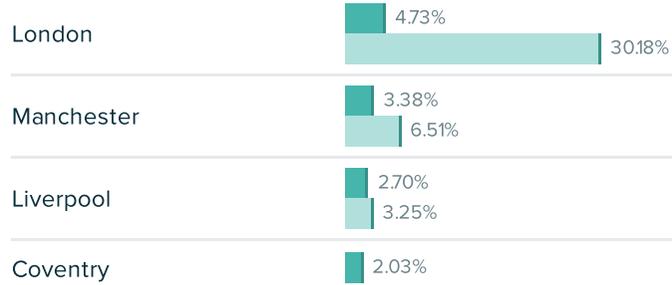
## Gender

This graph shows the distribution by gender and its variance with the baseline



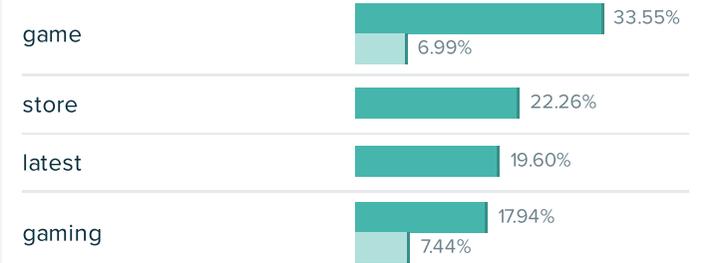
## City

This graph shows the distribution by cities and its variance with the baseline



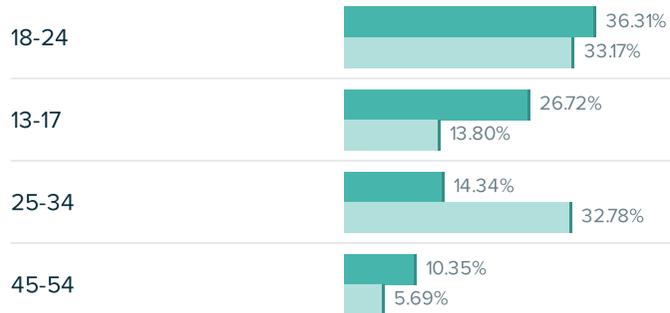
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



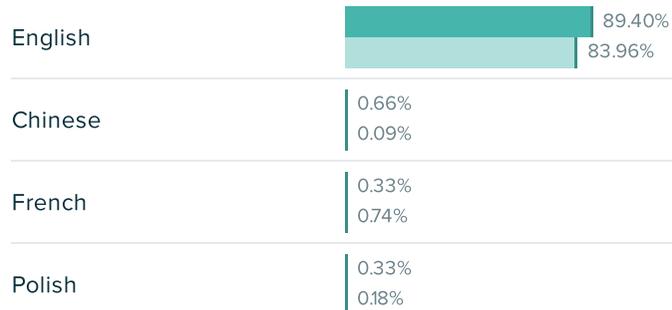
## Age

This graph shows the distribution by ages and its variance with the baseline



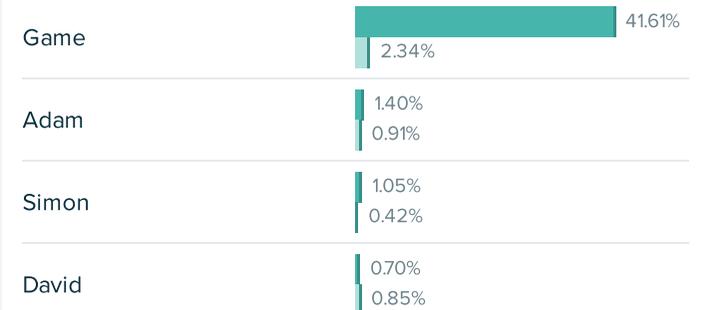
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

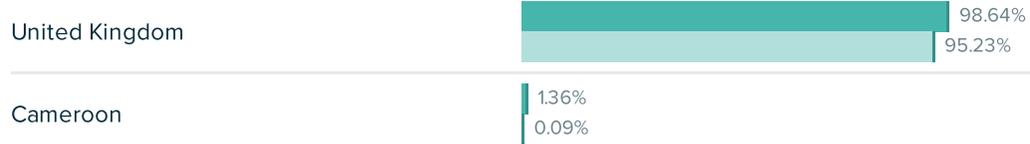
This graph shows the distribution by most common names in the audience and its variance from the baseline



● store, latest ● SU - DeathStranding

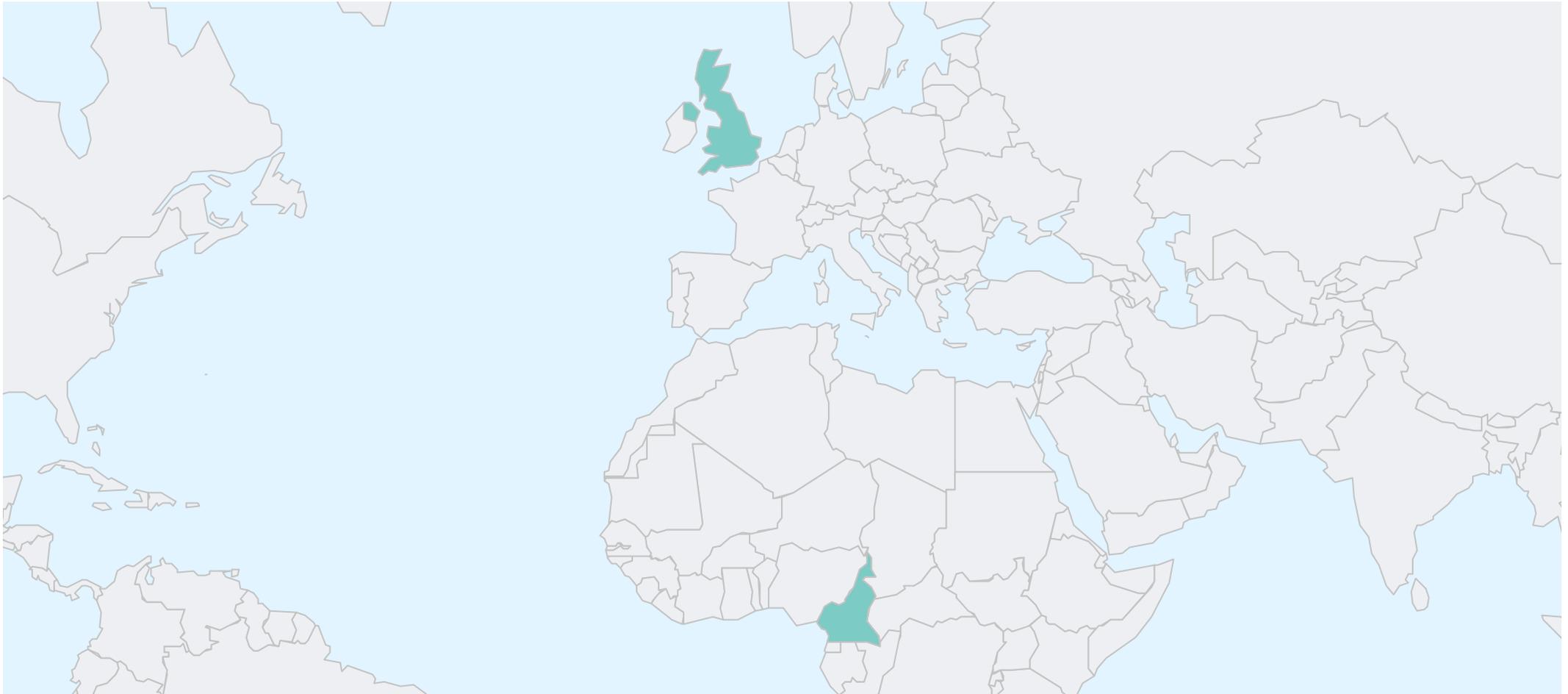
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● store, latest ● SU - DeathStranding

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Dave Webb**  
@DaveWebb\_North  
40.86%



GAME Team Social  
@GAMETeamSocial  
37.54%



GAME Leeds White Ros  
@GAMEwhiterose  
29.57%



GAMETalbotgreen  
@GAMETalbotgreen  
28.9%



GAME Irvine  
@GAMEIrvine  
28.57%



GAME Telford  
@GAMETelford  
38.21%



GAME Headrow Leeds  
@GAMEHeadrow  
29.57%



GAME Bradford  
@GAMEBradford  
28.9%



GAME Trowbridge  
@GAMETrowbridge  
28.24%



Belong Gaming Arenas  
@BelongArenas  
34.55%



David Howard  
@daddydigital1  
28.9%



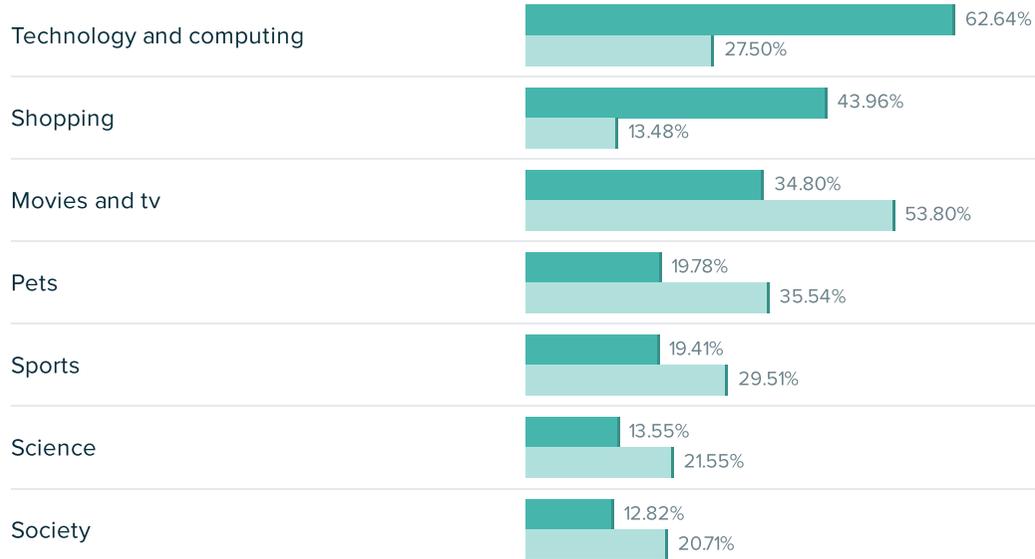
GAME Farnborough  
@GAMEFarnborough  
28.57%



GameBlast  
@GameBlast  
32.23%

### Interests

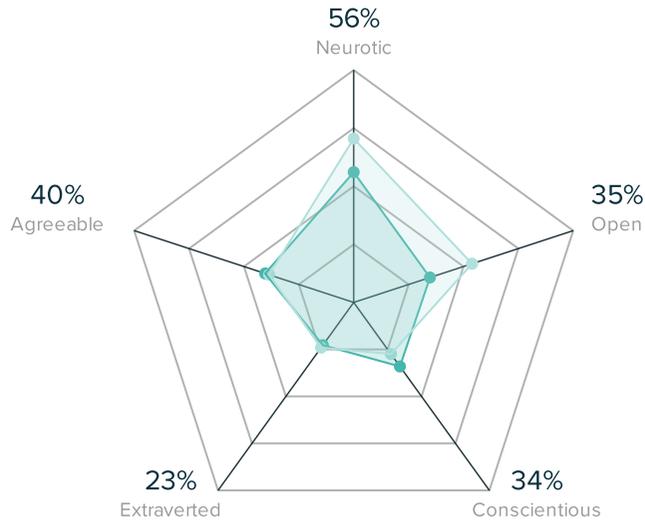
This graph shows the interests the users within the audience have



● store, latest ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

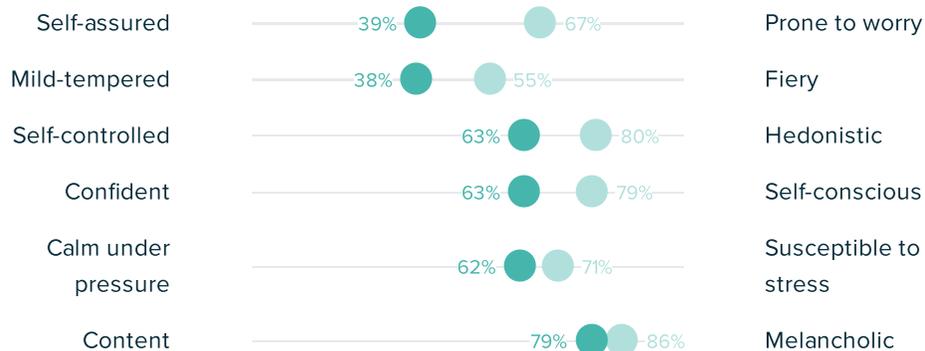
They are sentimental, genial and analytical.

They are modest: they are uncomfortable being the center of attention. They are melancholy: they think quite often about the things they are unhappy about. And they are hedonistic: they feel their desires strongly and are easily tempted by them.

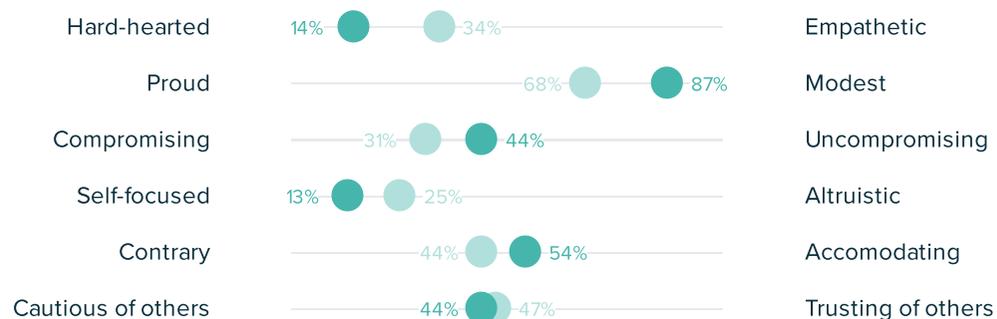


● store, latest ● SU - DeathStranding

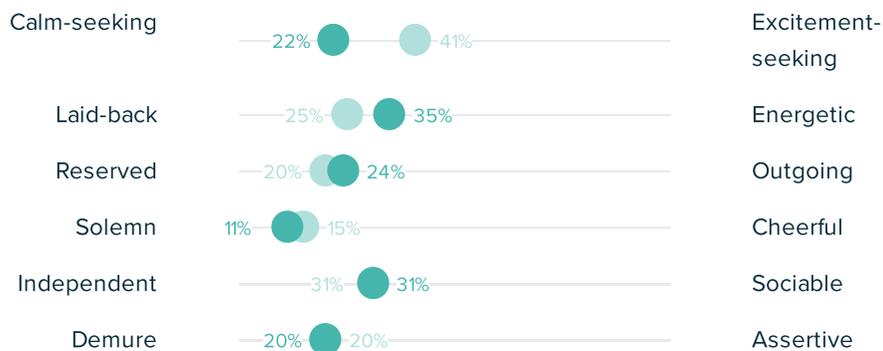
### Neurotic



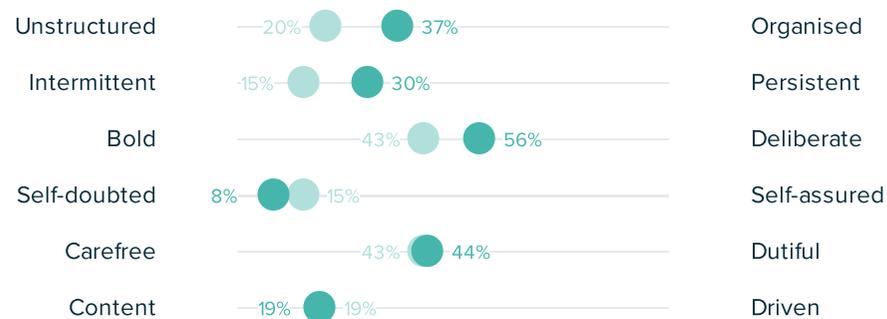
### Agreeableness



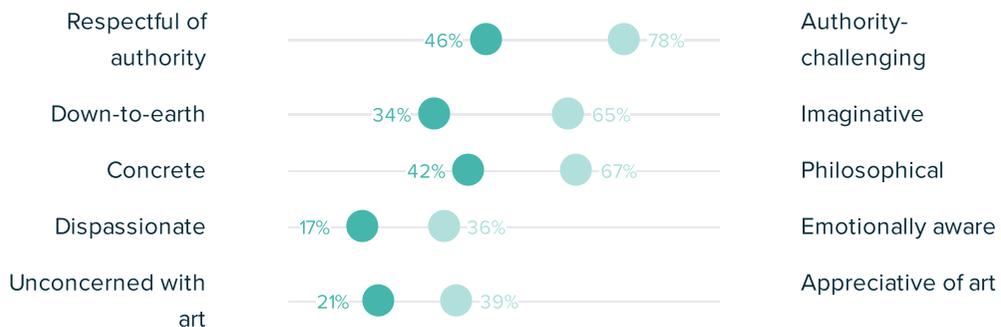
### Extraversion



### Conscientiousness

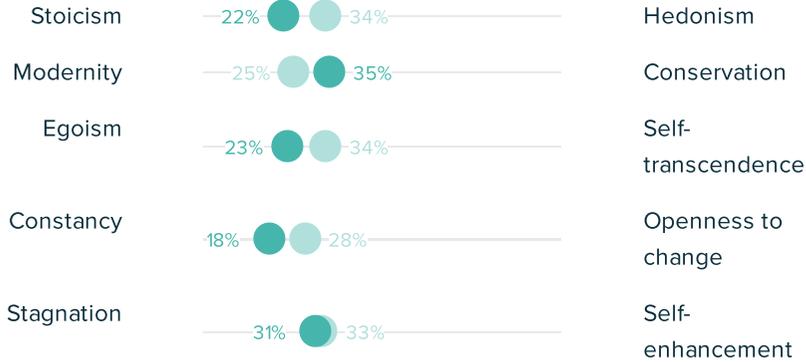


### Openness



● store, latest ● SU - DeathStranding

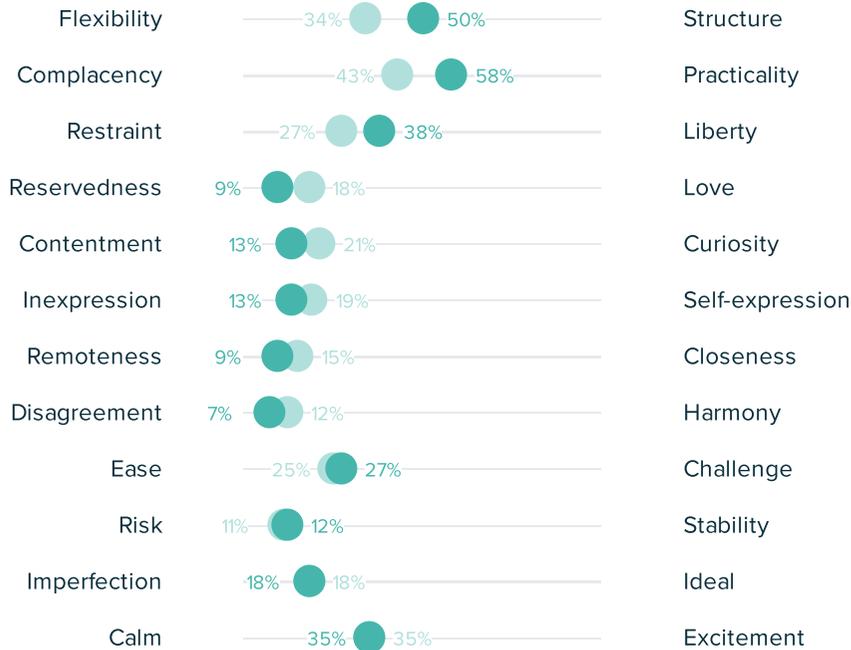
Values



Values

They consider both tradition and achieving success to guide a large part of what they do. They highly respect the groups they belong to and follow their guidance. And they seek out opportunities to improve themselves and demonstrate that they are a capable person.

Needs



Needs

Their choices are driven by a desire for efficiency.

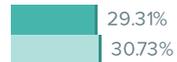


● store, latest ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



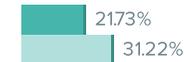
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

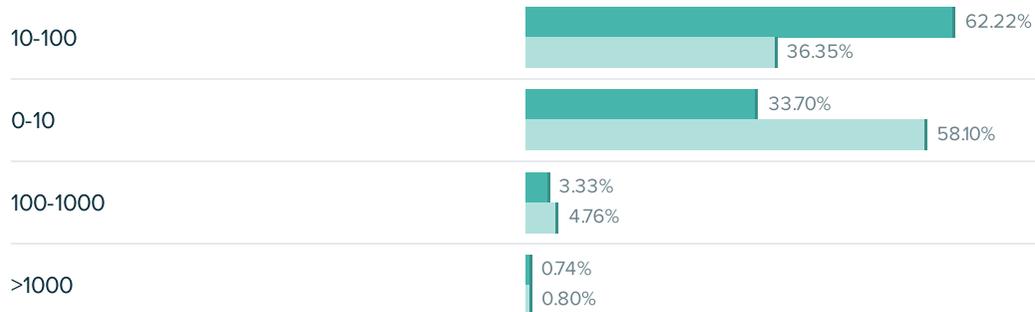


### Shares



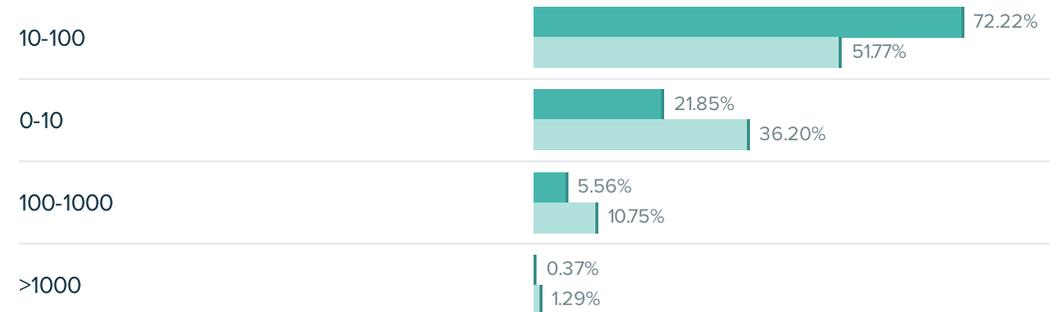
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



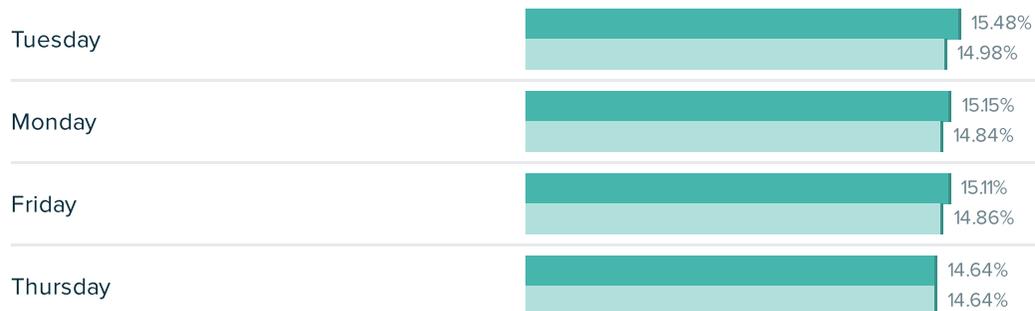
## Applause

This graph shows the distribution by applause and the difference with the baseline.



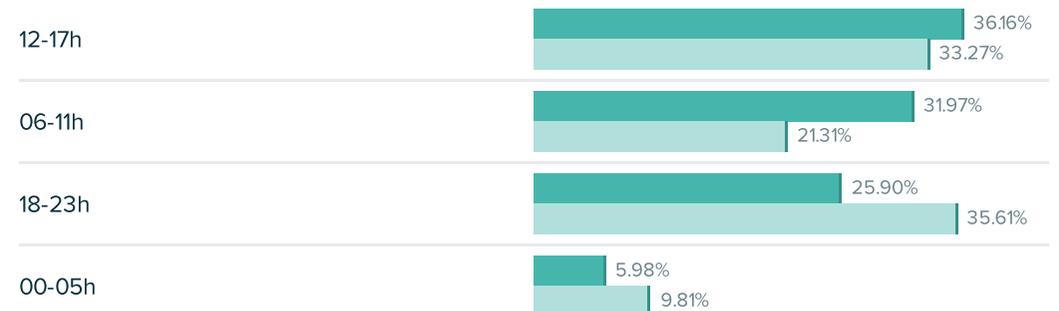
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**switch, nintendo**

### Segment Persona

Overview of the segment persona details



**Gender: Male (73.53%)**

Age 25-34 (43.08%)



Speaks English (87.08%)



London (17.39%)  
United Kingdom (97.66%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

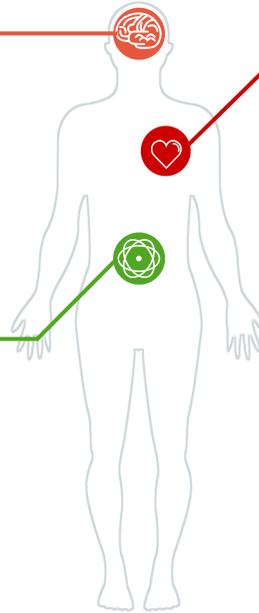
- Stoicism
- Stagnation
- Egoism
- Modernity

#### Interests

- Movies and tv
- Pets
- Sports
- Technology and computing

#### Needs

- Complacency
- Calm
- Flexibility
- Restraint



### Influenced by

There are the most influential people for the audience



? Jennifer ?  
[@LilYoshle](#)  
29.19%



Nicolas  
[@mirrorxboy](#)  
27.27%



Jade IS IN  
MIDGAR  
[@Wildbergerrrr](#)  
24.88%



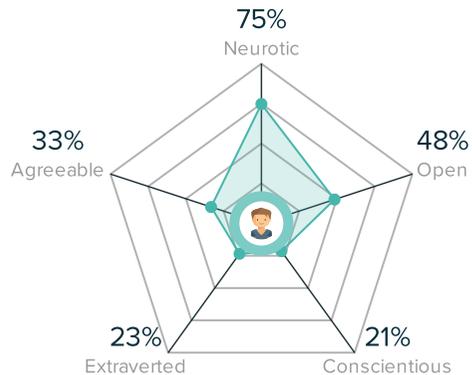
Coco ? RE2  
Remake  
[@CocoMuir\\_](#)  
22.97%



Jaiden  
[@JKaneWood](#)  
22.49%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



liquid?Animal Crossi



Cealaigh/2020 commis



Farcry New Kat ?



kobyana ?MetalGearSol



The Legend of Elise

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**



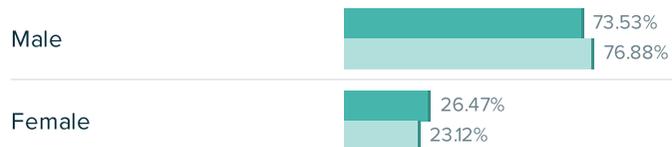
Most active timeframe  
**18-23h**

# SU - DeathStran... / switch, nintendo / Who are they?

● switch, nintendo ● SU - DeathStranding

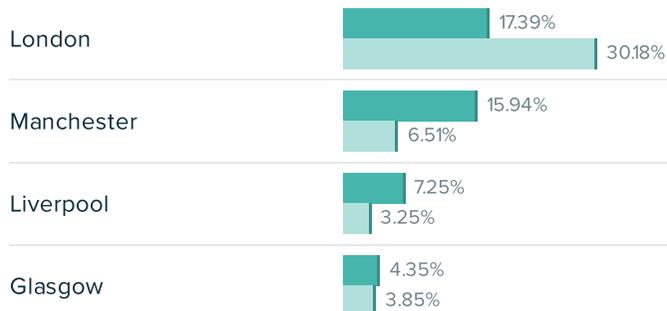
## Gender

This graph shows the distribution by gender and its variance with the baseline



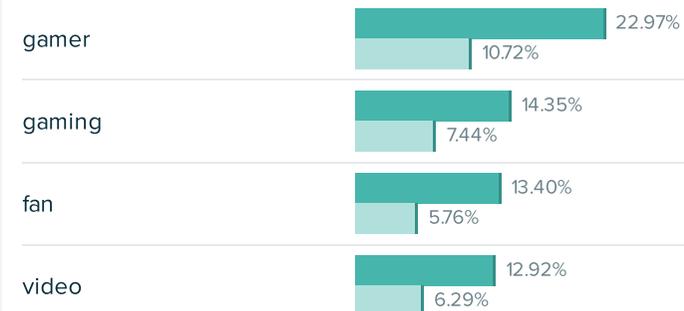
## City

This graph shows the distribution by cities and its variance with the baseline



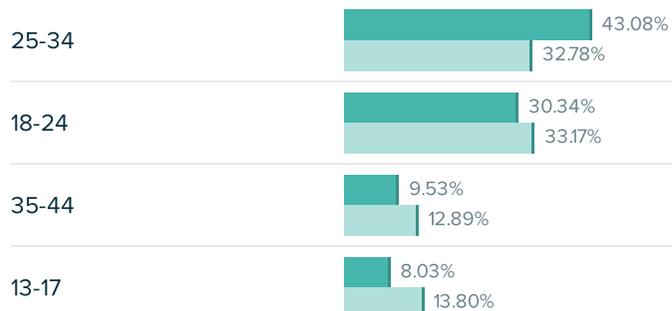
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



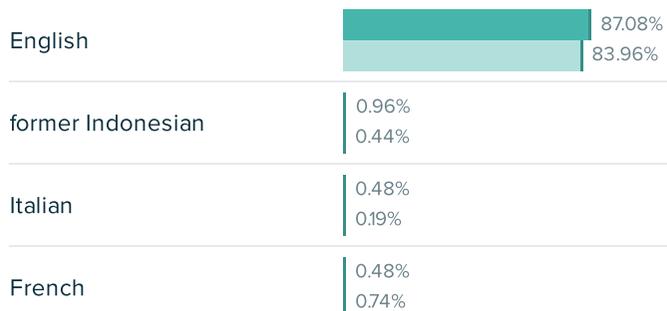
## Age

This graph shows the distribution by ages and its variance with the baseline



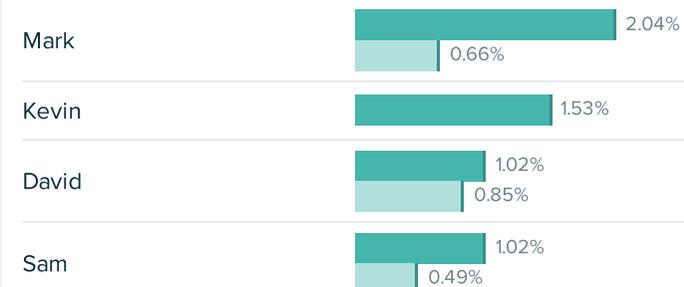
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

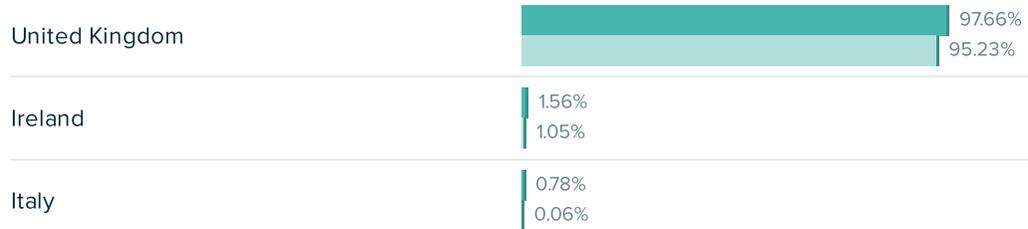
This graph shows the distribution by most common names in the audience and its variance from the baseline



● switch, nintendo ● SU - DeathStranding

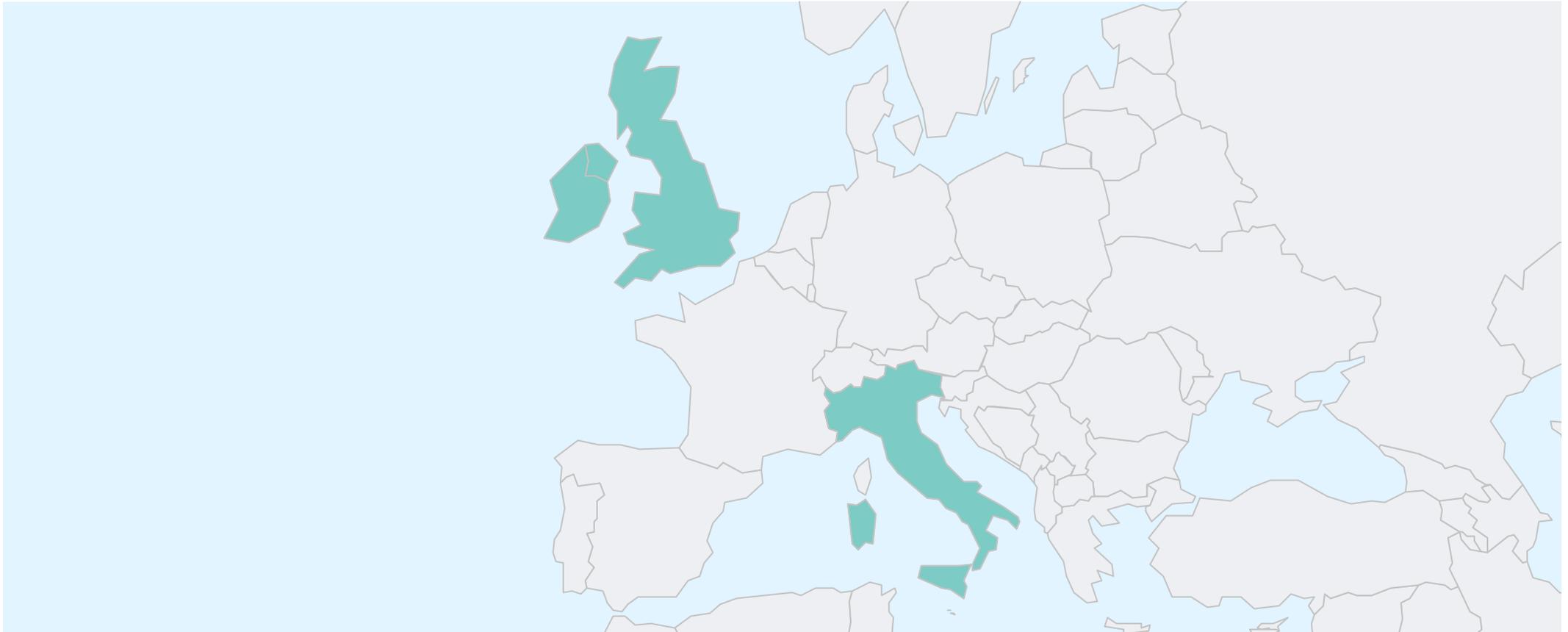
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● switch, nintendo ● SU - DeathStranding

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



? Jennifer ?  
@LiYoshle  
29.19%



Nicolas  
@mirrorxboy  
27.27%



Jaiden  
@JKaneWood  
22.49%



Angela  
@Aernalys  
22.49%



Farcry New Kat ?  
@lamNevadaGirl  
23.44%



Jade IS IN MIDGAR?  
@Wildbergerrrr  
24.88%



liquid?Animal Crossi  
@liquid\_gaming\_  
23.92%



Cealaigh/2020 commis  
@CMoldenFineArt  
21.53%



Lauren?  
@HeyItsLaurenox  
21.05%



Coco ? RE2 Remake  
@CocoMuir\_  
22.97%



Laurie  
@TheEggman64  
22.97%



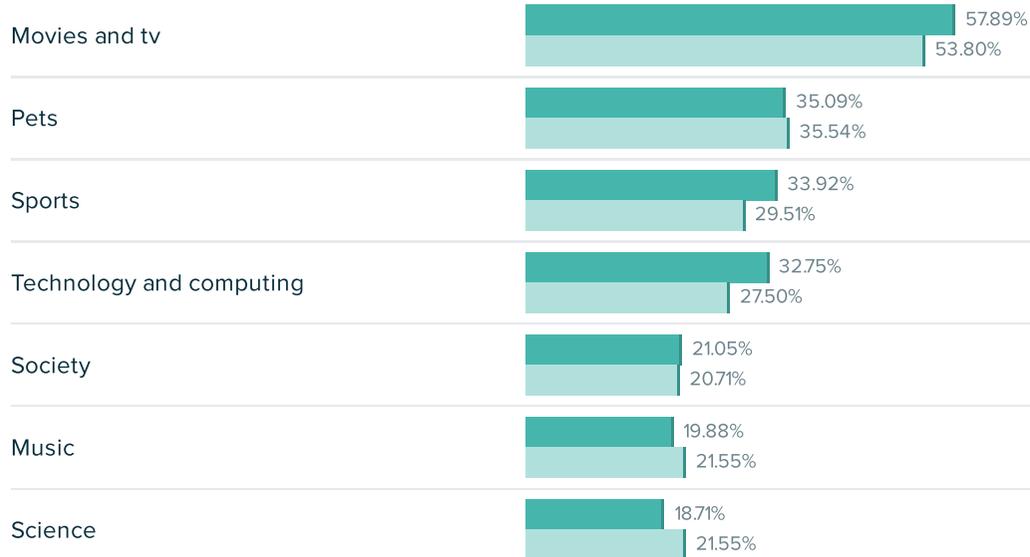
Mike, aka ElectricDC  
@PSN\_ElectricDC  
22.01%



kobyan ?MetalGearSol  
@disgracedtolma  
19.62%

## Interests

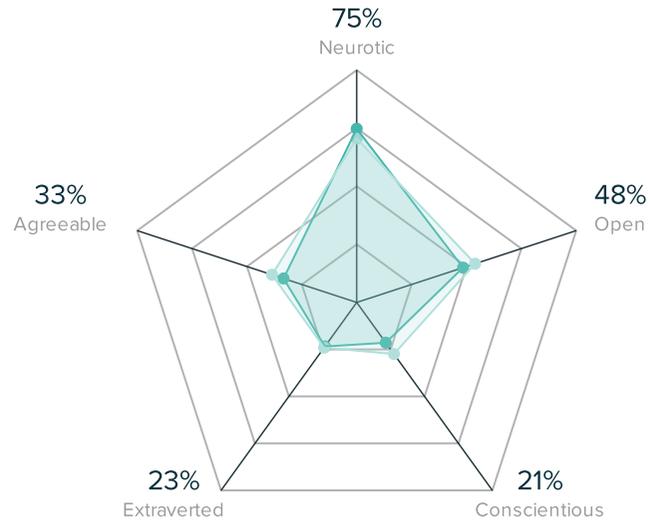
This graph shows the interests the users within the audience have



● switch, nintendo ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

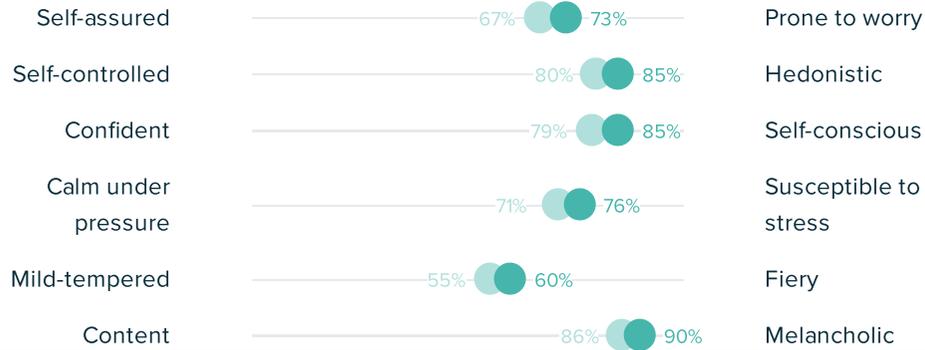
They are excitable, genial and social.

They are melancholy: they think quite often about the things they are unhappy about. They are hedonistic: they feel their desires strongly and are easily tempted by them. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.

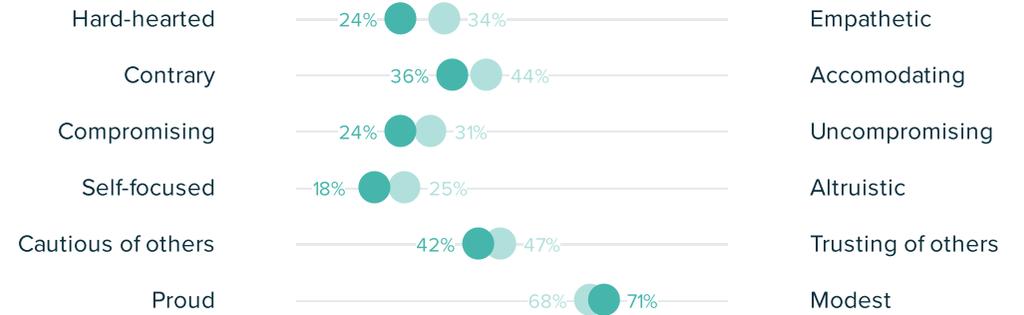


● switch, nintendo ● SU - DeathStranding

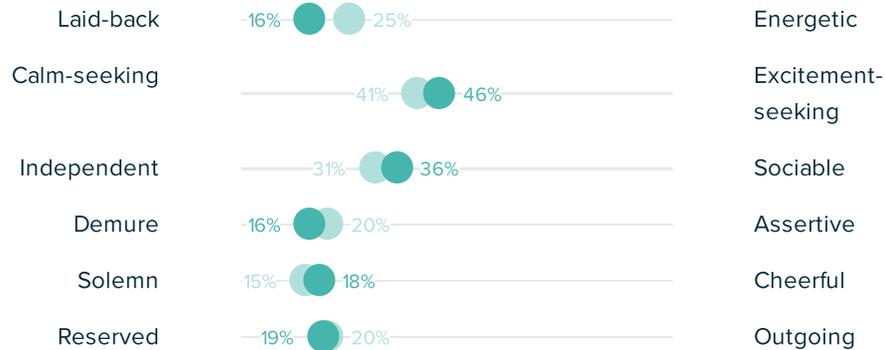
## Neurotic



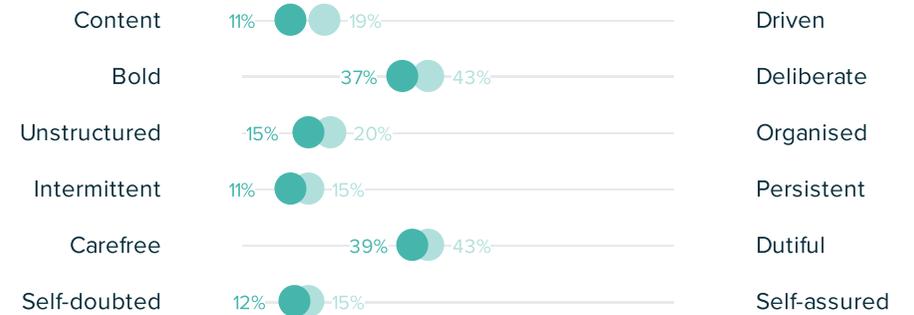
## Agreeableness



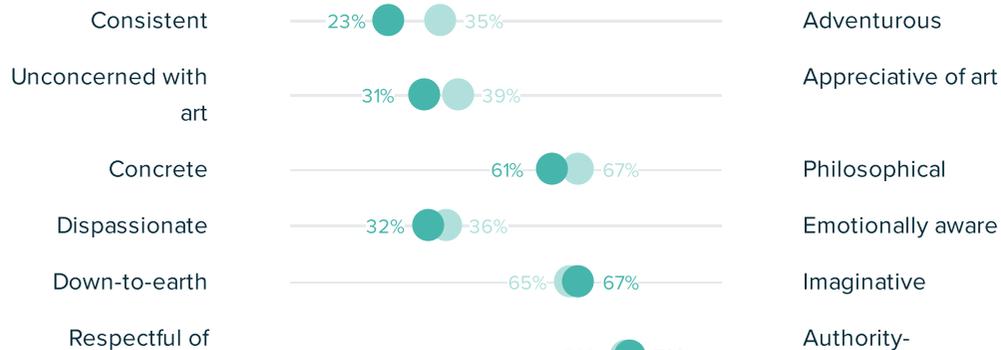
## Extraversion



## Conscientiousness

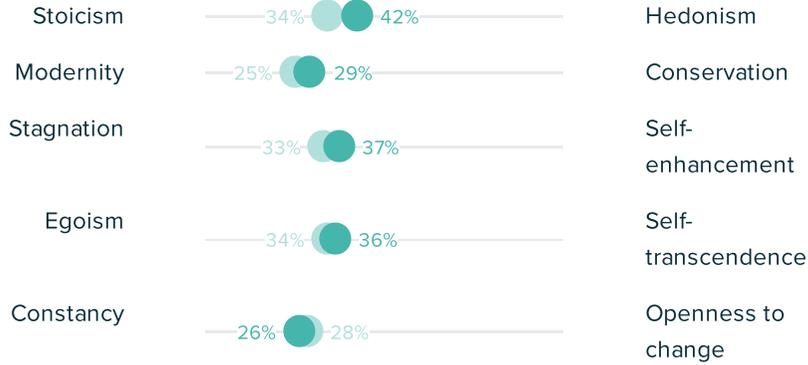


## Openness



● switch, nintendo ● SU - DeathStranding

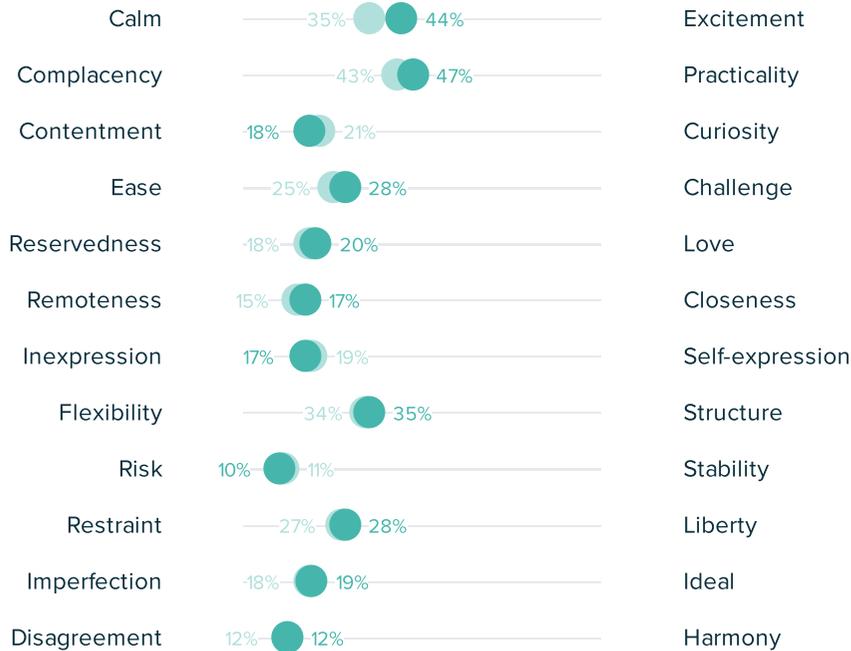
## Values



## Values

They consider both taking pleasure in life and achieving success to guide a large part of what they do. They are highly motivated to enjoy life to its fullest. And they seek out opportunities to improve themselves and demonstrate that they are a capable person.

## Needs



## Needs

Their choices are driven by a desire for efficiency.

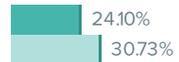


● switch, nintendo ● SU - DeathStranding

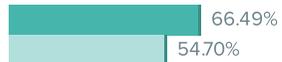
## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies



### Shares



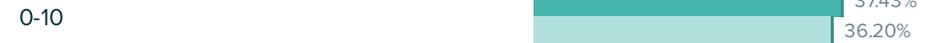
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**football, graphic**

### Segment Persona

Overview of the segment persona details



**Gender: Male (90.09%)**

Age 25-34 (38.04%)



Speaks English (80.45%)



London (25.37%)  
United Kingdom (93.33%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

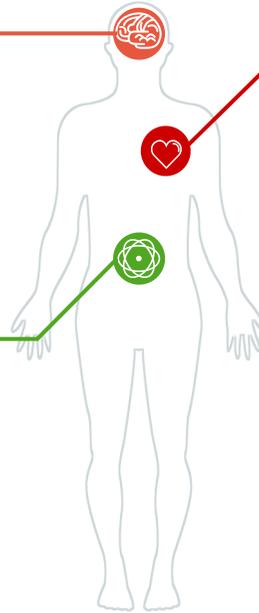
- Stoicism
- Stagnation
- Egoism
- Constancy

#### Interests

- Movies and tv
- Sports
- Pets
- Society

#### Needs

- Complacency
- Calm
- Flexibility
- Ease



### Influenced by

There are the most influential people for the audience



Chris Kamara  
[@chris\\_kammy](#)  
21.23%



Jason Manford  
[@JasonManford](#)  
13.41%



Mario Balotelli  
[@FinallyMario](#)  
13.41%



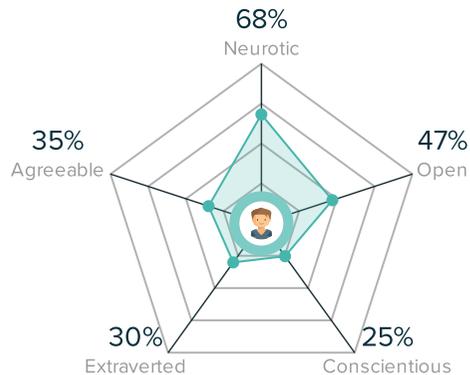
Jamie Carragher  
[@Carra23](#)  
14.53%



Ian Wright  
[@IanWright0](#)  
15.08%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Friday**

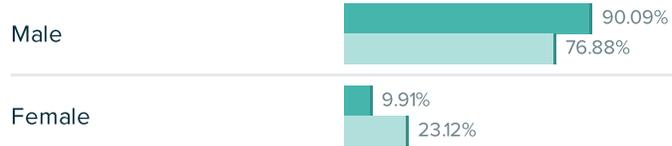


Most active timeframe  
**18-23h**

● football, graphic ● SU - DeathStranding

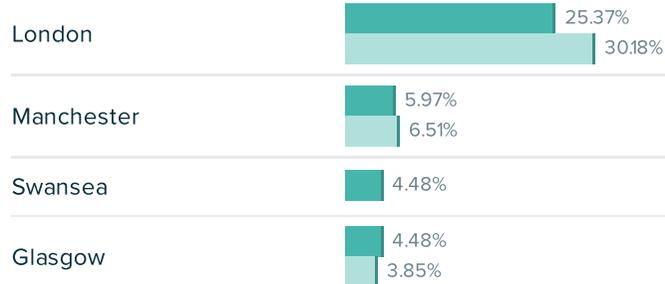
## Gender

This graph shows the distribution by gender and its variance with the baseline



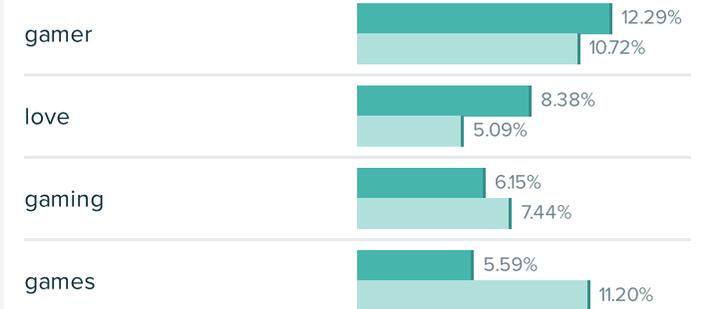
## City

This graph shows the distribution by cities and its variance with the baseline



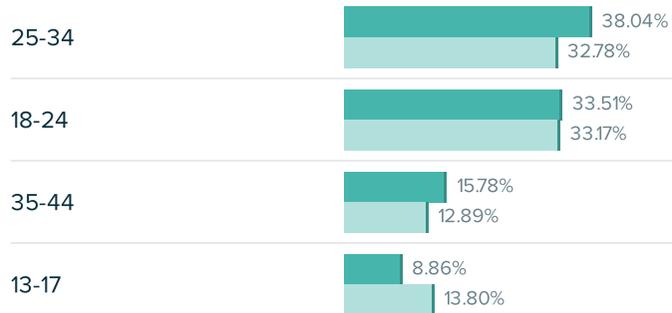
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



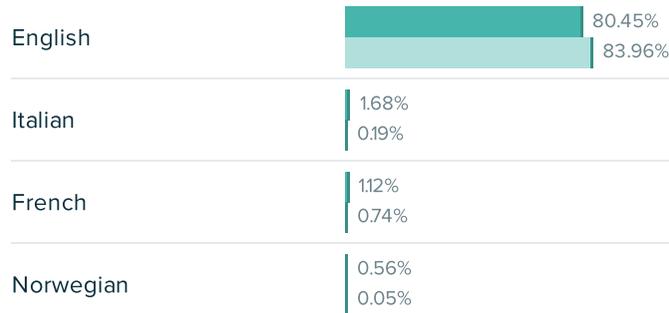
## Age

This graph shows the distribution by ages and its variance with the baseline



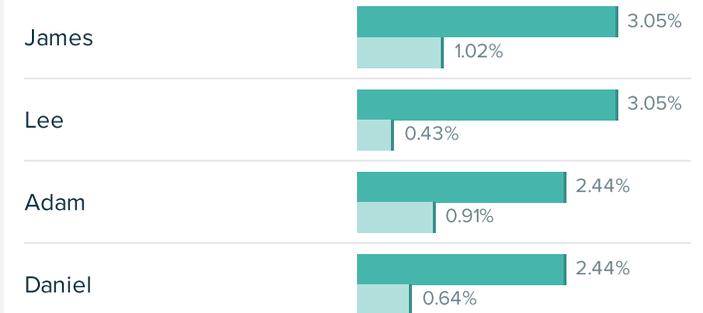
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

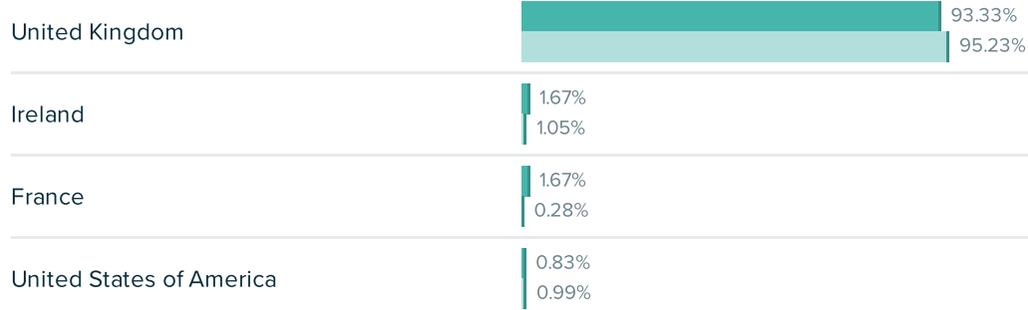
This graph shows the distribution by most common names in the audience and its variance from the baseline



● football, graphic ● SU - DeathStranding

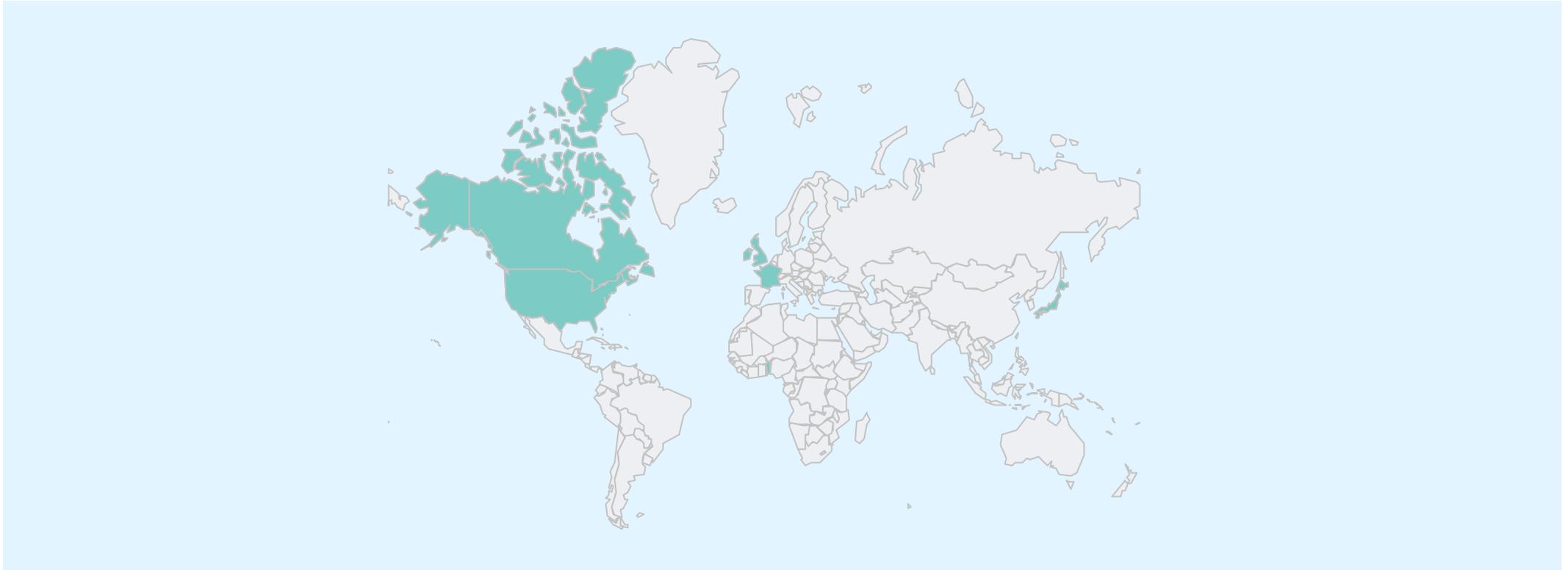
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● football, graphic ● SU - DeathStranding

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**PlayStation Europe**  
@PlayStationEU  
78.77%



**Chris Kamara**  
@chris\_kammy  
21.23%



**Jamie Carragher**  
@Carra23  
14.53%



**British GQ**  
@BritishGQ  
8.38%



**John Bishop**  
@JohnBishop100  
18.99%



**Jason Manford**  
@JasonManford  
13.41%



**Ian Wright**  
@IanWright0  
15.08%



**Eddie Hearn**  
@EddieHearn  
10.61%



**Tim Lovejoy**  
@timlovejoy  
10.06%



**Mario Balotelli**  
@FinallyMario  
13.41%



**Cristiano Ronaldo**  
@Cristiano  
17.88%



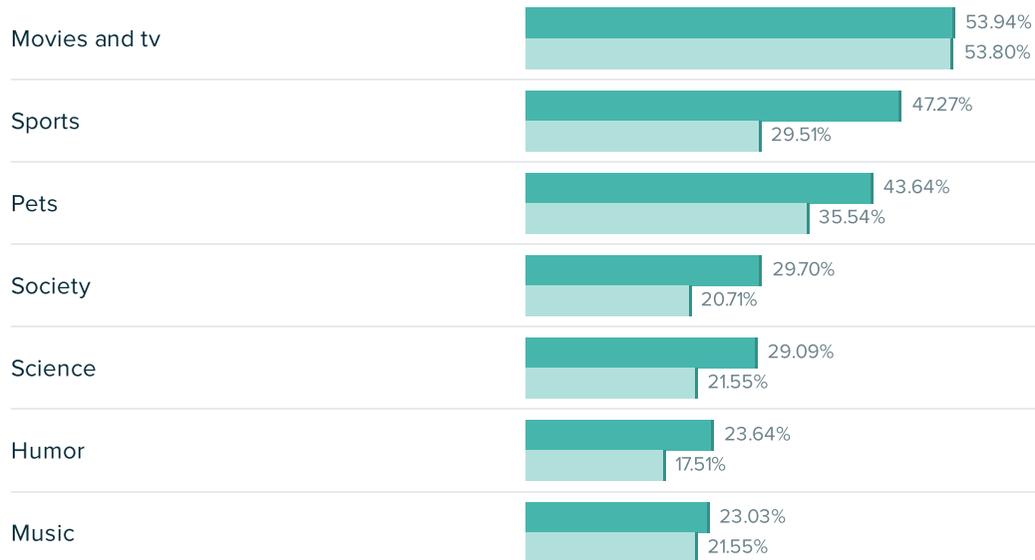
**UEFA Champions League**  
@ChampionsLeague  
15.08%



**Sky Sports Boxing**  
@SkySportsBoxing  
8.38%

## Interests

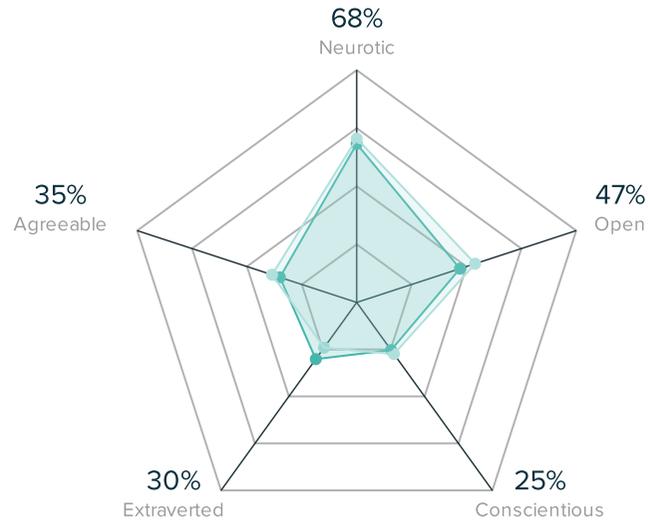
This graph shows the interests the users within the audience have



● football, graphic ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

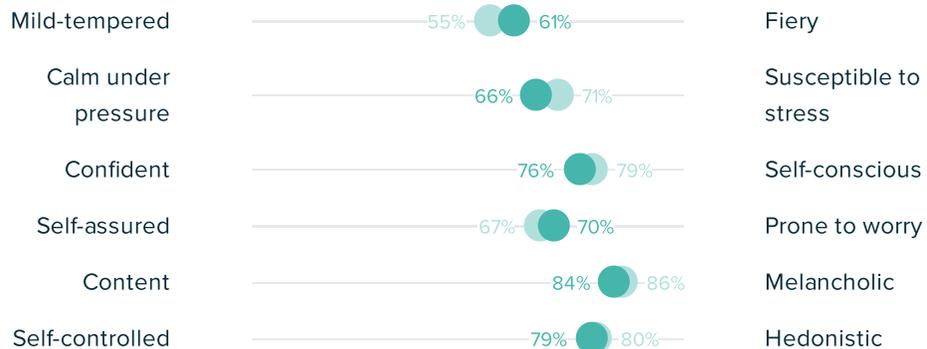
They are excitable, genial and social.

They are melancholy: they think quite often about the things they are unhappy about. They are hedonistic: they feel their desires strongly and are easily tempted by them. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.

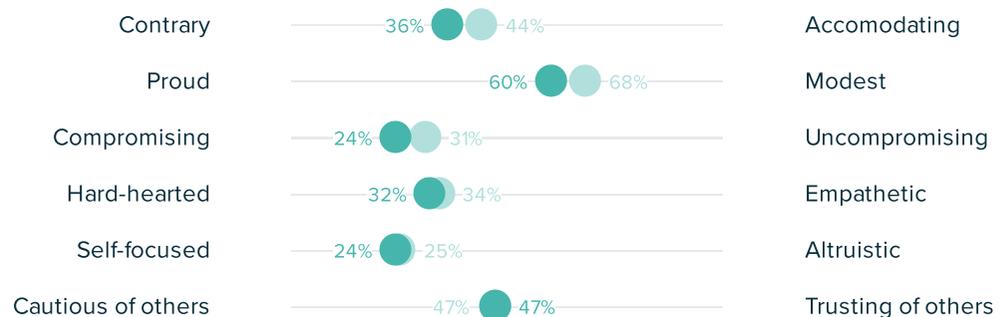


● football, graphic ● SU - DeathStranding

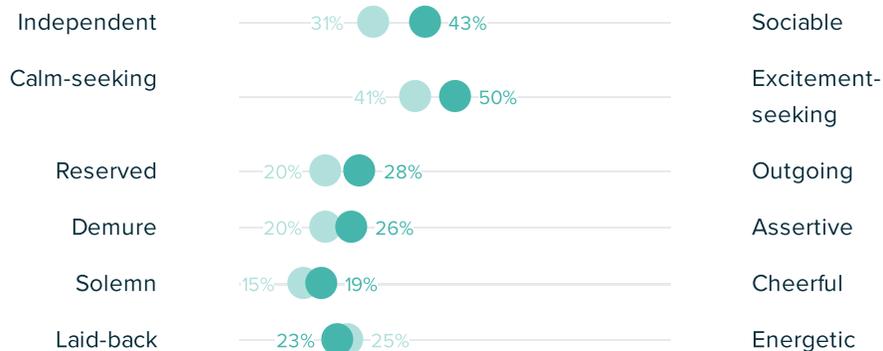
## Neurotic



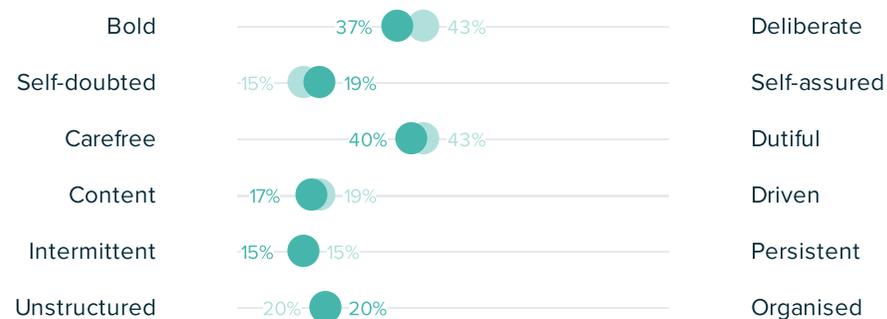
## Agreeableness



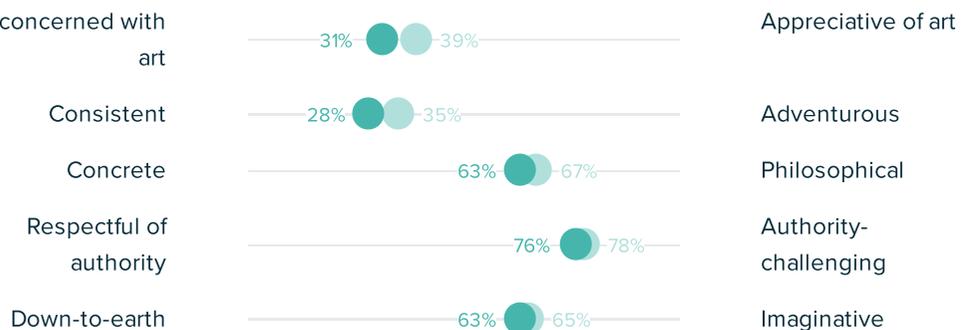
## Extraversion



## Conscientiousness

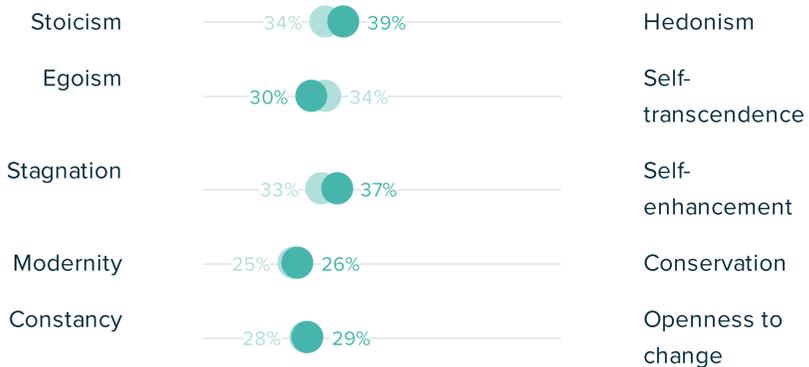


## Openness



● football, graphic ● SU - DeathStranding

## Values



### Values

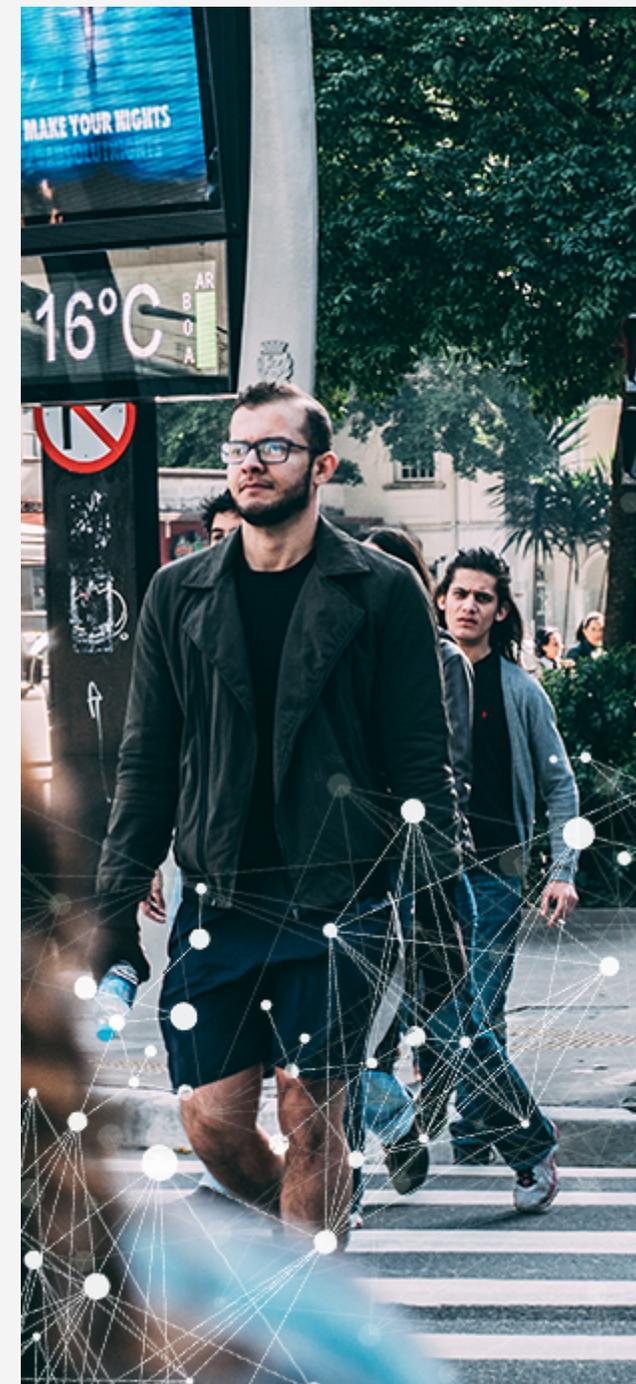
They consider both taking pleasure in life and achieving success to guide a large part of what they do. They are highly motivated to enjoy life to its fullest. And they seek out opportunities to improve themselves and demonstrate that they are a capable person.

## Needs



### Needs

Their choices are driven by a desire for efficiency.

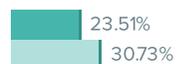


● football, graphic ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



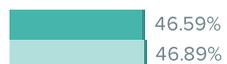
### Mobile



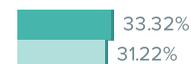
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

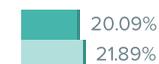
### Own



### Replies

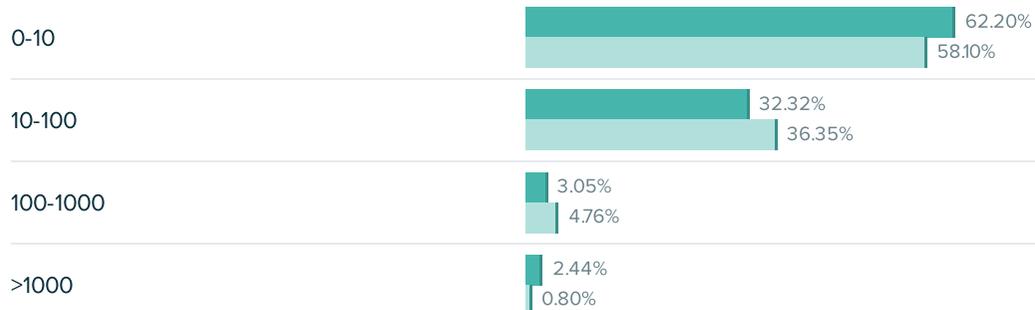


### Shares



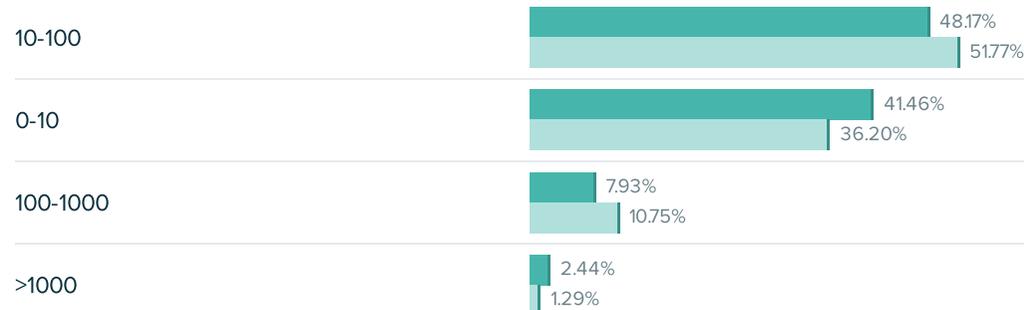
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



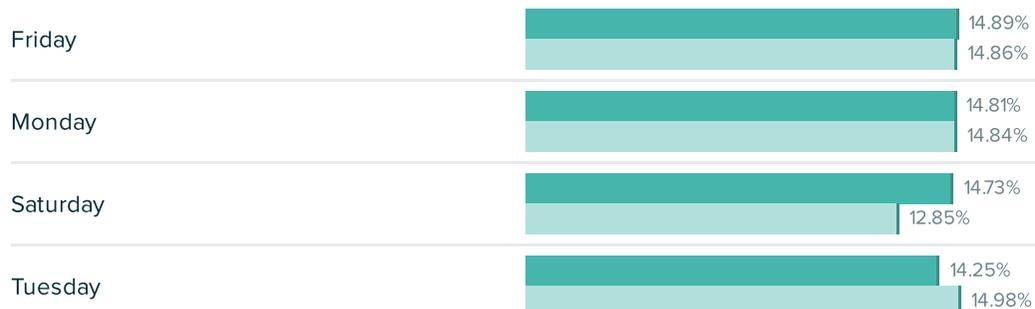
## Applause

This graph shows the distribution by applause and the difference with the baseline.



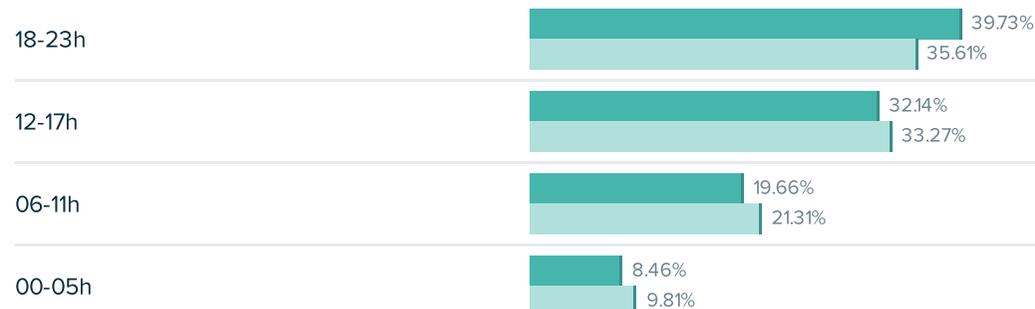
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**sometimes, scotland**

### Segment Persona

Overview of the segment persona details



**Gender: Male (78.20%)**

Age 25-34 (44.64%)



Speaks English (87.58%)



London (20.00%)  
United Kingdom (92.66%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

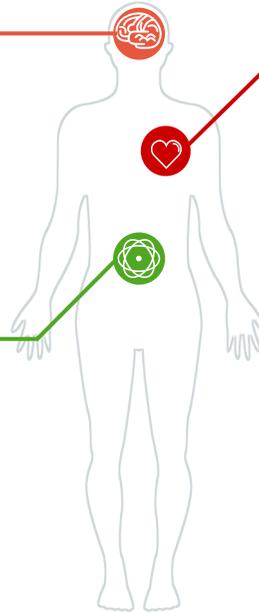
- Stoicism
- Egoism
- Constasy
- Stagnation

#### Interests

- Movies and tv
- Pets
- Humor
- Sports

#### Needs

- Complacency
- Calm
- Reservedness
- Contentment



### Influenced by

There are the most influential people for the audience



Limmy  
@DaftLimmy  
72.55%



Peter  
Serafinowicz  
@serafinowicz  
30.07%



Charlie Brooker  
@charltonbrooker  
46.41%



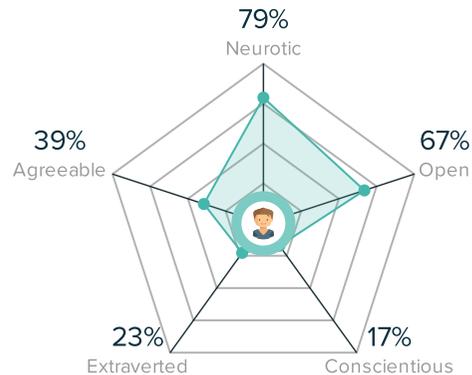
richard ayoade  
@RichardAyoade  
27.45%



Louis Theroux  
@louistheroux  
37.91%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



SimpsonsQOTD



Channel 4 News



Radiohead



NewsThump



realmattlucas

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Monday**

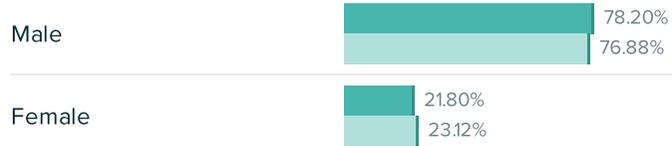


Most active timeframe  
**18-23h**

● sometimes, scotland ● SU - DeathStranding

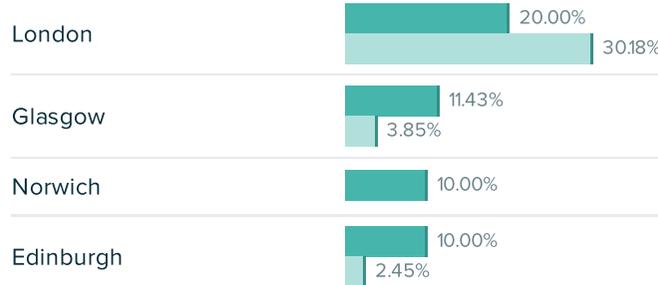
## Gender

This graph shows the distribution by gender and its variance with the baseline



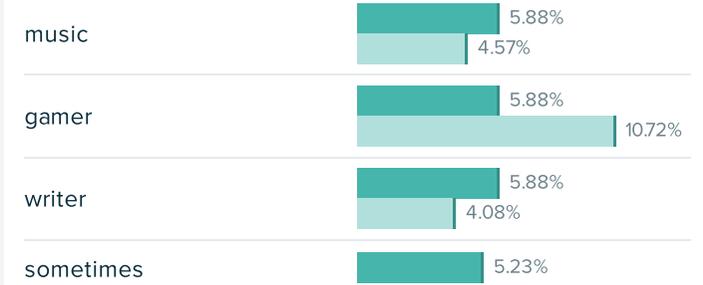
## City

This graph shows the distribution by cities and its variance with the baseline



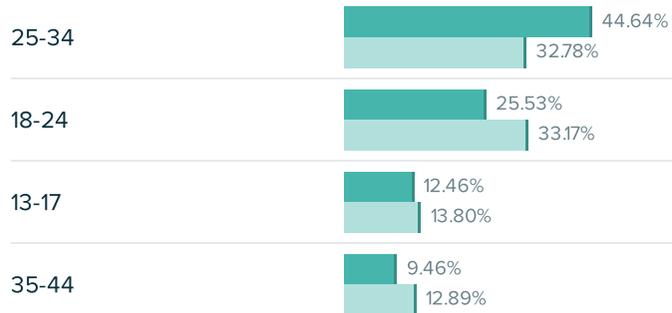
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



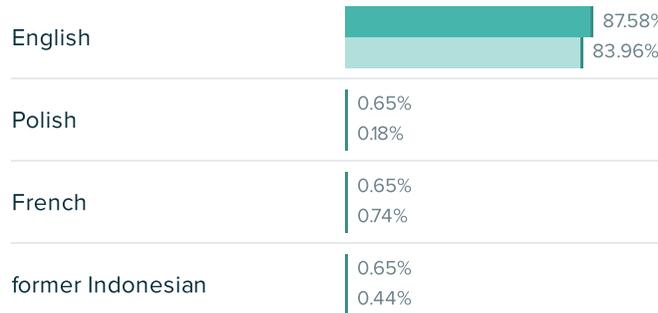
## Age

This graph shows the distribution by ages and its variance with the baseline



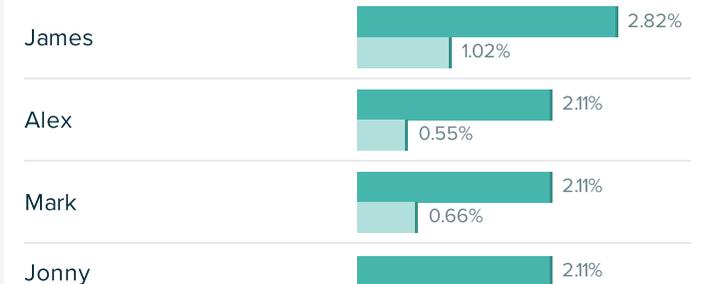
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

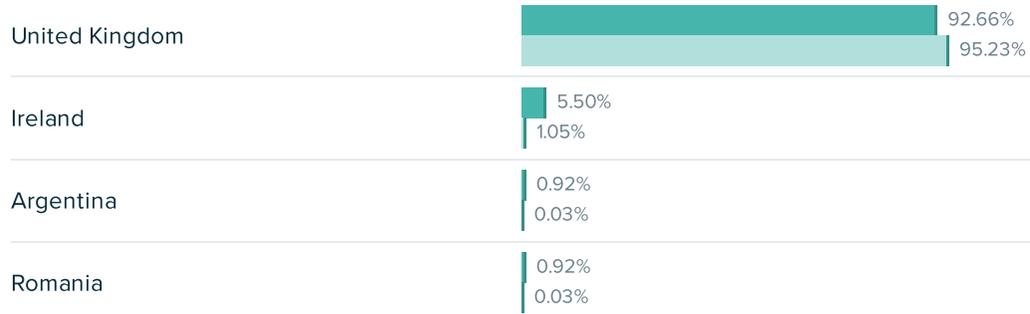


# SU - DeathStran... / sometimes, scotland / Who are they?

● sometimes, scotland ● SU - DeathStranding

## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● sometimes, scotland ● SU - DeathStranding

### Affinities

This graph shows the brands and people the users within the audience have more affinity with

**Limmy**  
@DaftLimmy  
72.55%

**Peter Serafinowicz**  
@serafinowicz  
30.07%

**Louis Theroux**  
@louitheroux  
37.91%

**Jim Moir**  
@JamesMoir10  
15.69%

**Nicola Sturgeon**  
@NicolaSturgeon  
16.99%

**Charlie Brooker**  
@charltonbrooker  
46.41%

**Adam Buxton**  
@AdamBuxton  
20.26%

**Diane Morgan**  
@missdianemorgan  
15.69%

**Reece Shearsmith**  
@ReeceShearsmith  
16.99%

**richard ayoade**  
@RichardAyoade  
27.45%

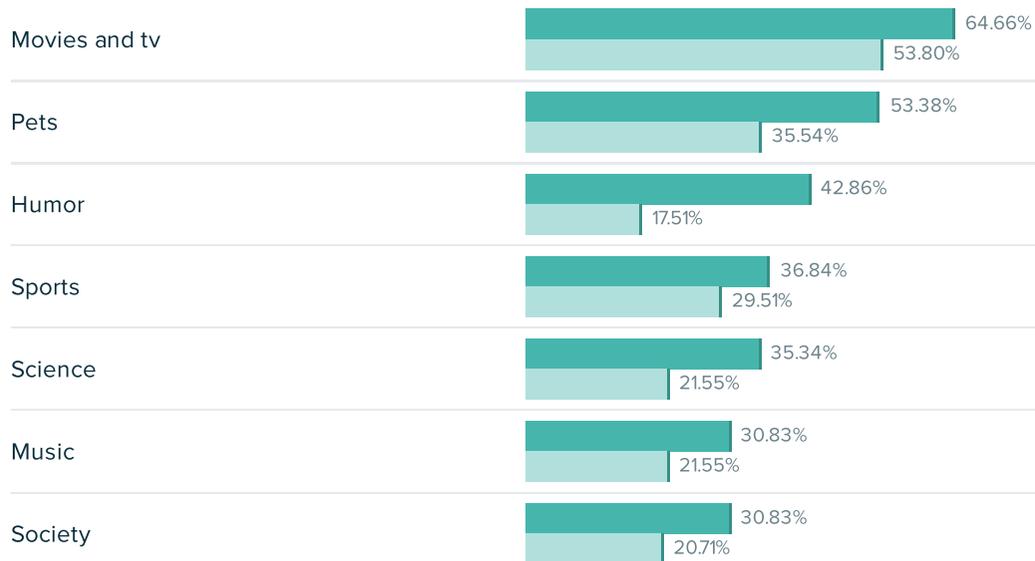
**Cold War Steve**  
@Coldwar\_Steve  
16.34%

**Armando Iannucci**  
@Aiannucci  
22.88%

**Aisling Bea**  
@WeeMissBea  
15.69%

### Interests

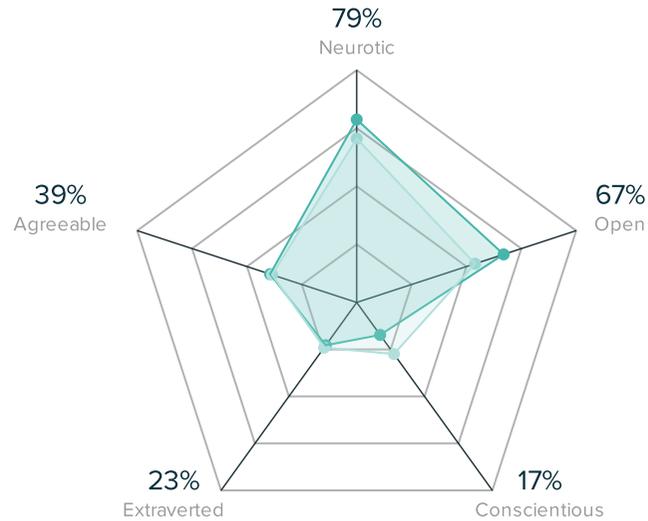
This graph shows the interests the users within the audience have



● sometimes, scotland ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

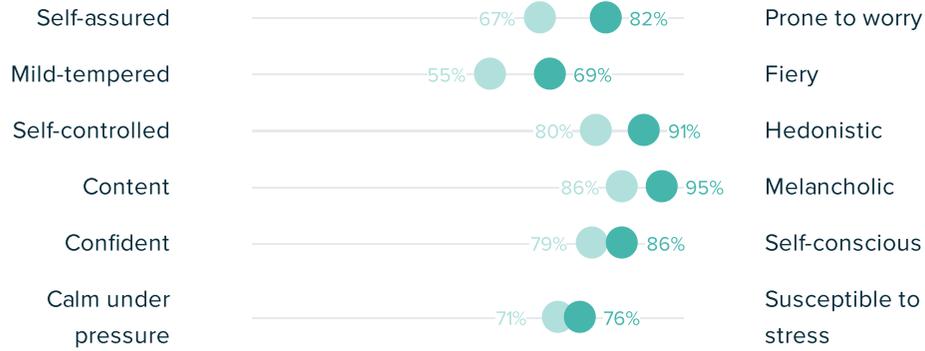
They are excitable, genial and social.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are melancholy: they think quite often about the things they are unhappy about. And they are hedonistic: they feel their desires strongly and are easily tempted by them.



● sometimes, scotland ● SU - DeathStranding

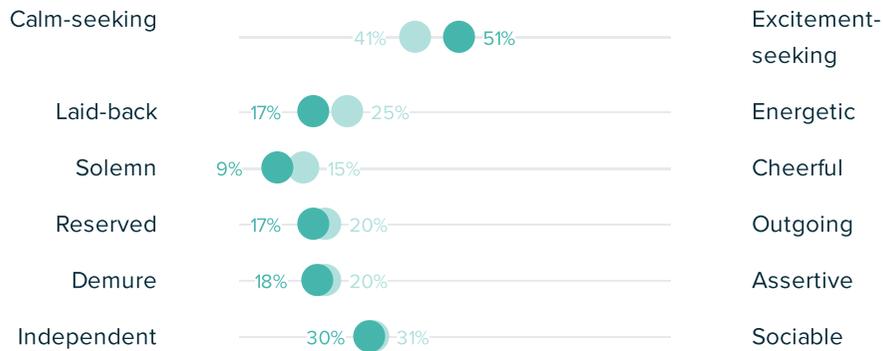
## Neurotic



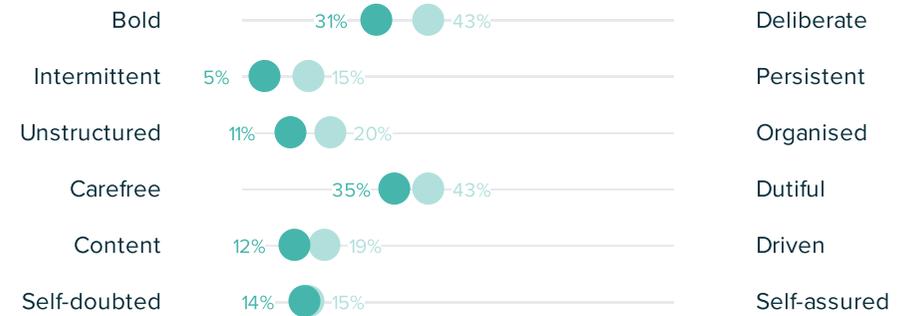
## Agreeableness



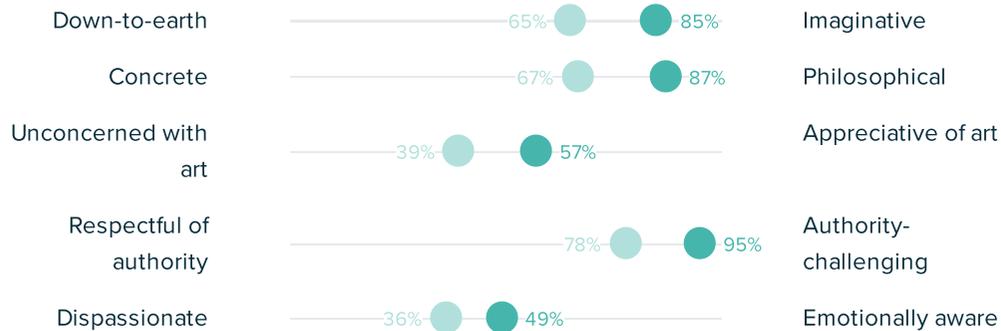
## Extraversion



## Conscientiousness



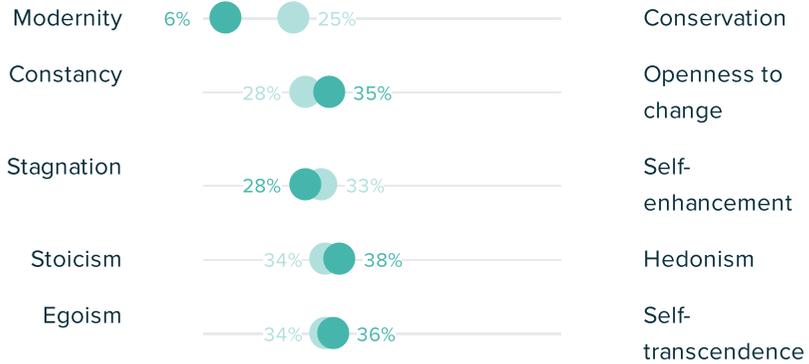
## Openness



# SU - DeathStran... / sometimes, scotland / What drives them?

● sometimes, scotland ● SU - DeathStranding

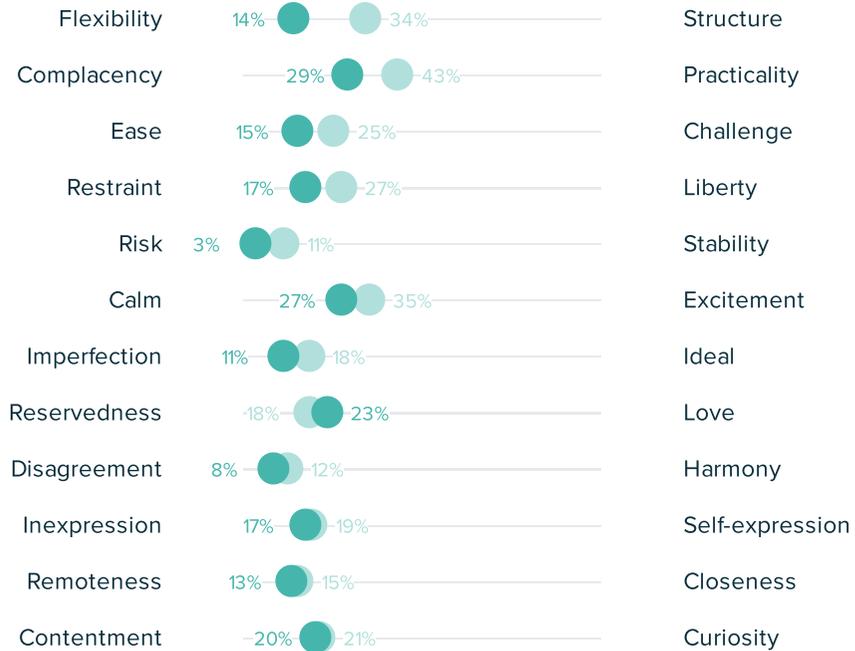
## Values



### Values

They consider both taking pleasure in life and helping others to guide a large part of what they do. They are highly motivated to enjoy life to its fullest. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for efficiency.



● sometimes, scotland ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

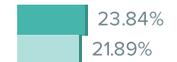
### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**designer, opinions**

### Segment Persona

Overview of the segment persona details



**Gender: Male (77.93%)**

Age 25-34 (35.22%)



Speaks English (90.91%)



London (21.57%)  
United Kingdom (96.25%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

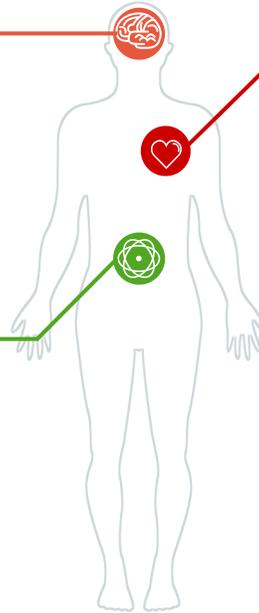
- Egoism
- Constancy
- Stagnation
- Stoicism

#### Interests

- Movies and tv
- Pets
- Technology and computing
- Science

#### Needs

- Complacency
- Flexibility
- Calm
- Ease



### Influenced by

There are the most influential people for the audience



Develop:Brighton  
[@developconf](#)  
22.5%



Aardvark Swift  
[@AardvarkSwift](#)  
15.83%



Jodie Azhar  
[@JodieAzhar](#)  
16.67%



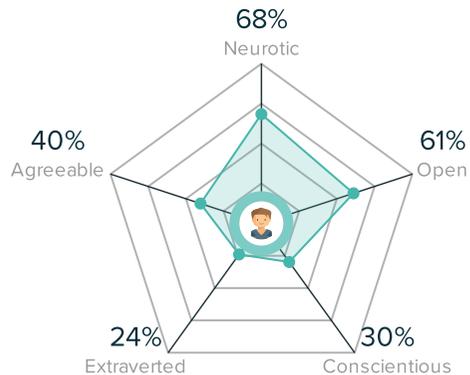
Supermassive  
Games  
[@SuperMGames](#)  
22.5%



Rami Ismail  
[@tha\\_rami](#)  
24.17%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Creative Assembly



Unity



Gamasutra



Ukie



DEVELOP

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

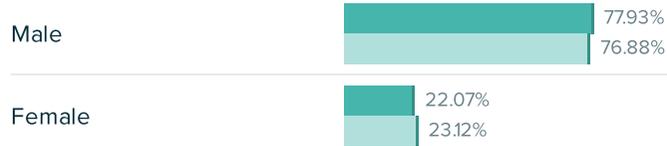


Most active timeframe  
**12-17h**

● designer, opinions ● SU - DeathStranding

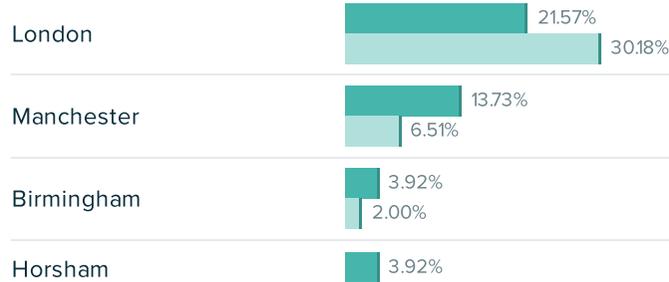
## Gender

This graph shows the distribution by gender and its variance with the baseline



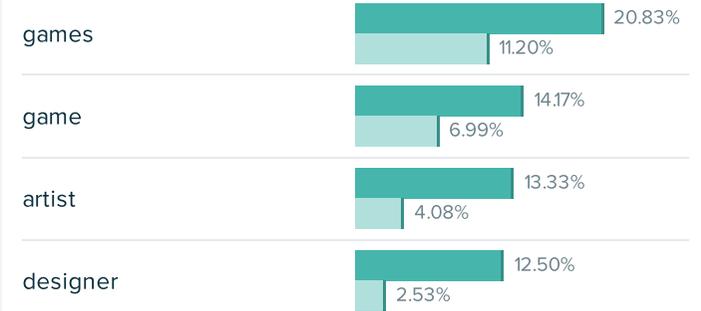
## City

This graph shows the distribution by cities and its variance with the baseline



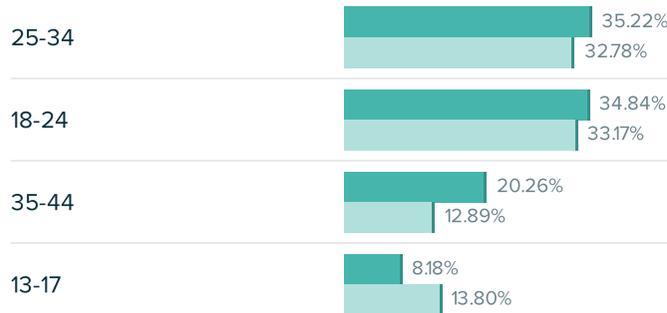
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



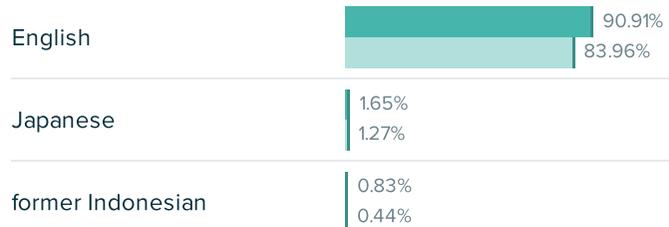
## Age

This graph shows the distribution by ages and its variance with the baseline



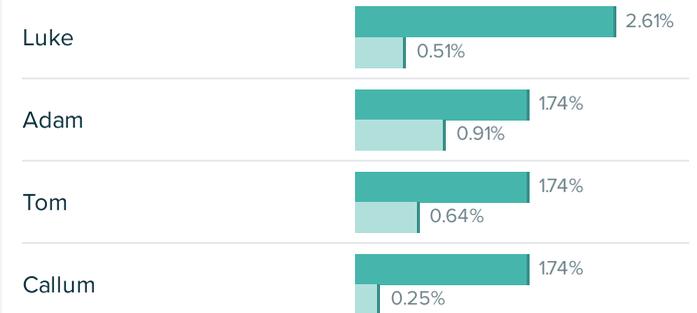
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

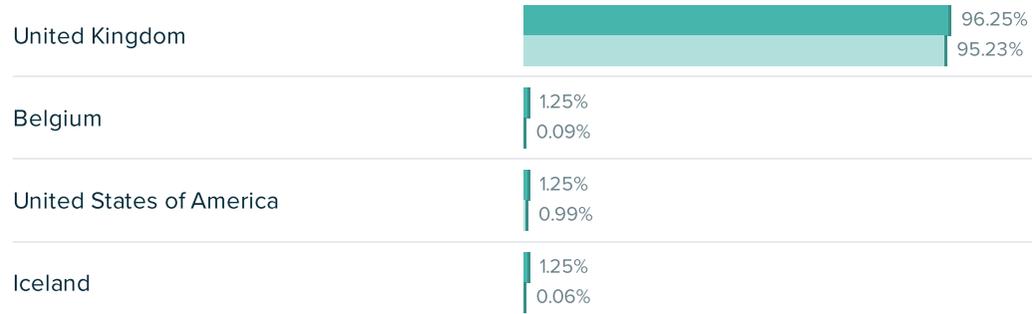


# SU - DeathStran... / designer, opinions / Who are they?

● designer, opinions ● SU - DeathStranding

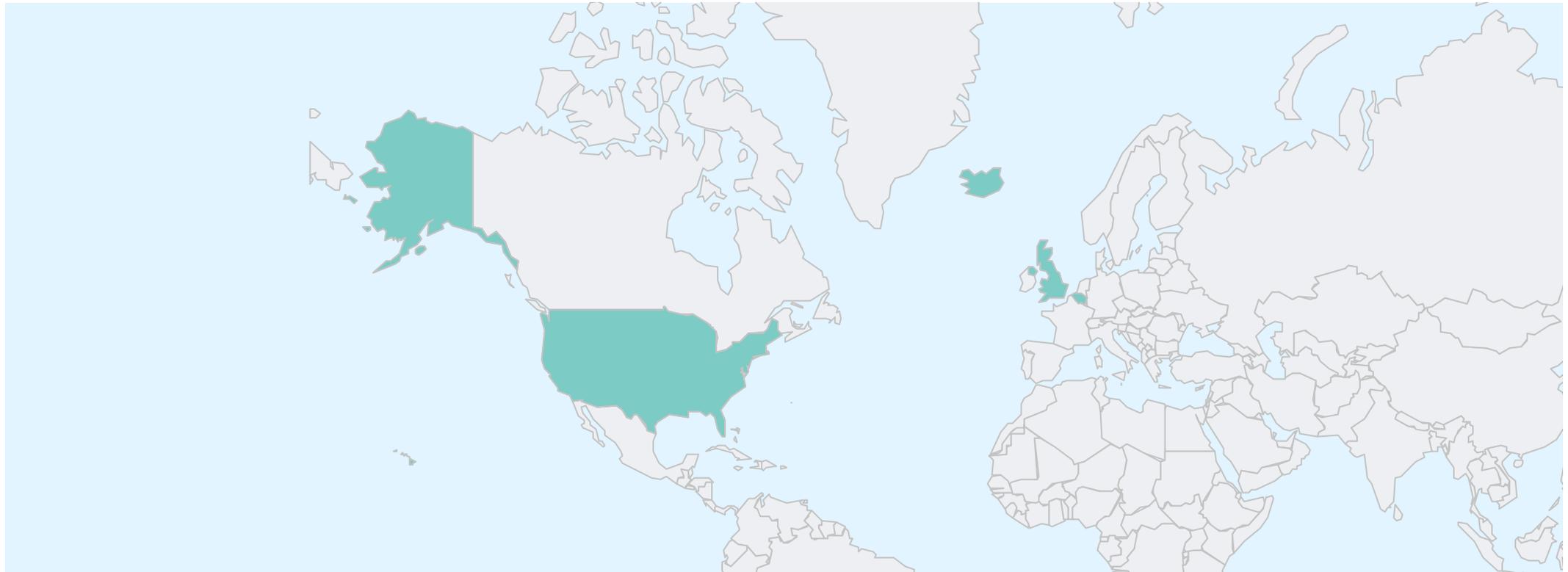
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



designer, opinions SU - DeathStranding

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Creative Assembly**  
@CAGames  
31.67%



**Unity**  
@unity3d  
30%



**Ukie**  
@uk\_ie  
25%



**Official\_GDC**  
@Official\_GDC  
24.17%



**Aardvark Swift**  
@AardvarkSwift  
15.83%



**Gamasutra**  
@gamasutra  
33.33%



**DEVELOP**  
@developonline  
21.67%



**Unreal Engine**  
@UnrealEngine  
26.67%



**Polycount**  
@polycount  
15.83%



**Develop:Brighton**  
@developconf  
22.5%



**GamesIndustry**  
@GIBiz  
33.33%



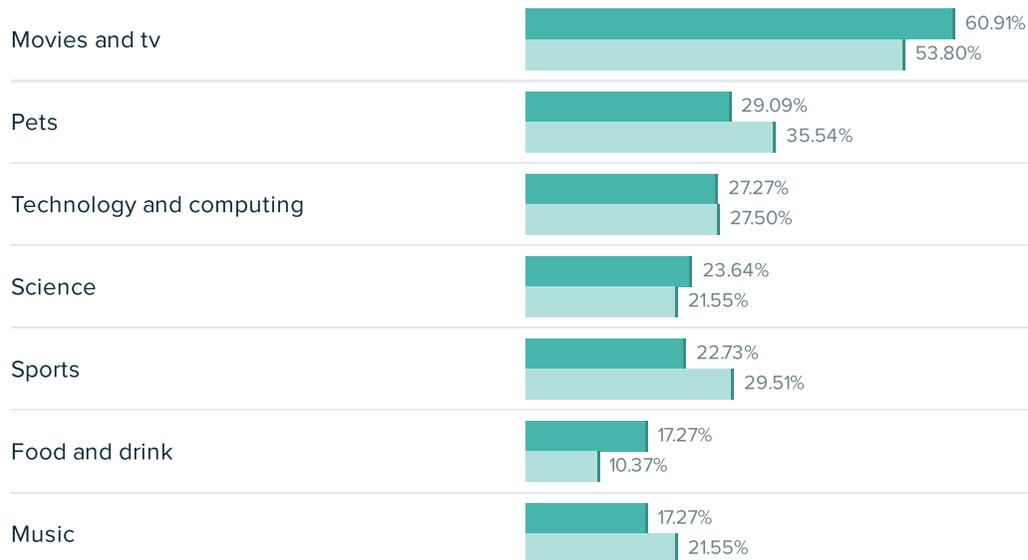
**TIGA (Videogames)**  
@TIGAMovement  
19.17%



**Jodie Azhar**  
@JodieAzhar  
16.67%

## Interests

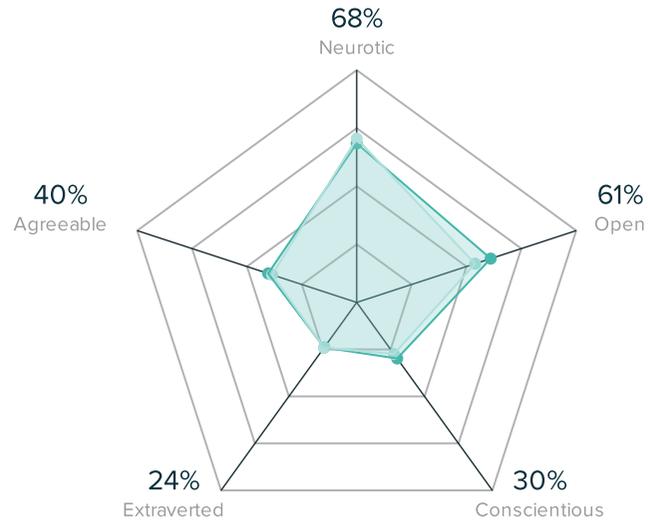
This graph shows the interests the users within the audience have



● designer, opinions ● SU - DeathStranding

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

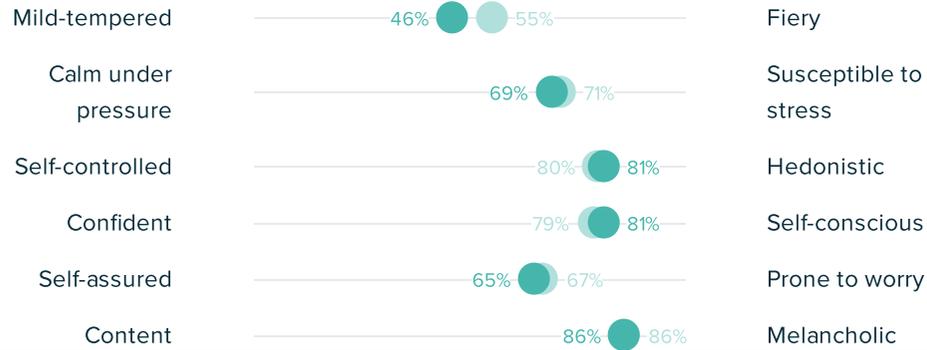
They are excitable, genial and helpful.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are melancholy: they think quite often about the things they are unhappy about. And they are hedonistic: they feel their desires strongly and are easily tempted by them.

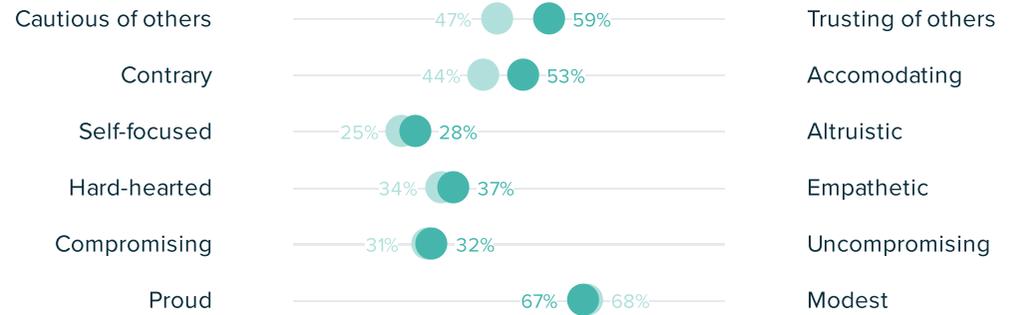


● designer, opinions ● SU - DeathStranding

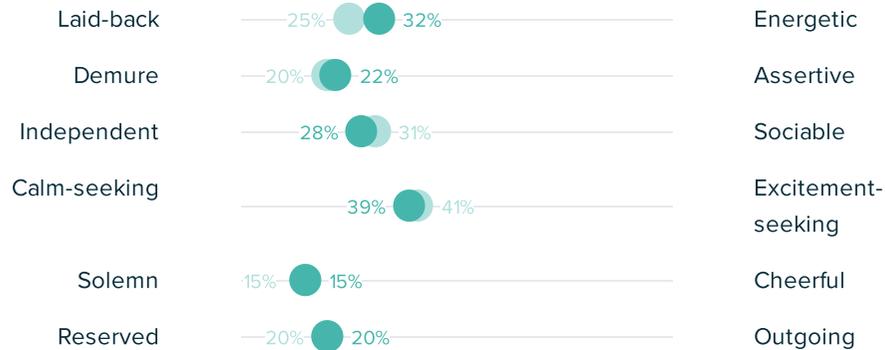
## Neurotic



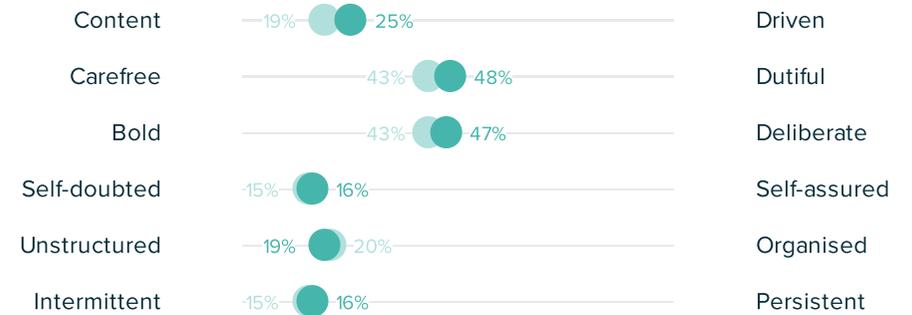
## Agreeableness



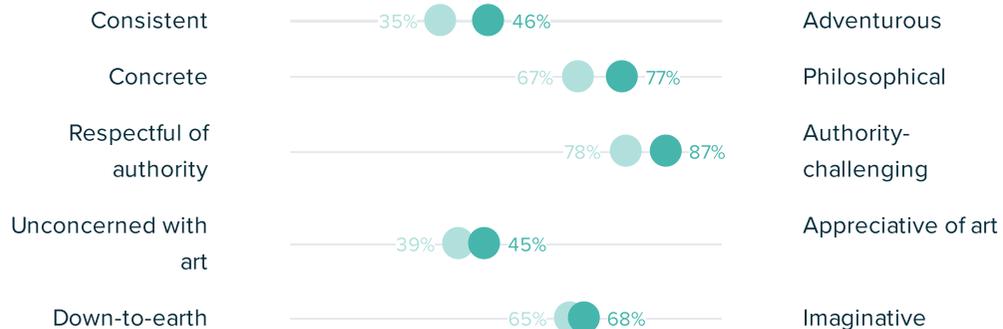
## Extraversion



## Conscientiousness



## Openness



● designer, opinions ● SU - DeathStranding

## Values



## Values

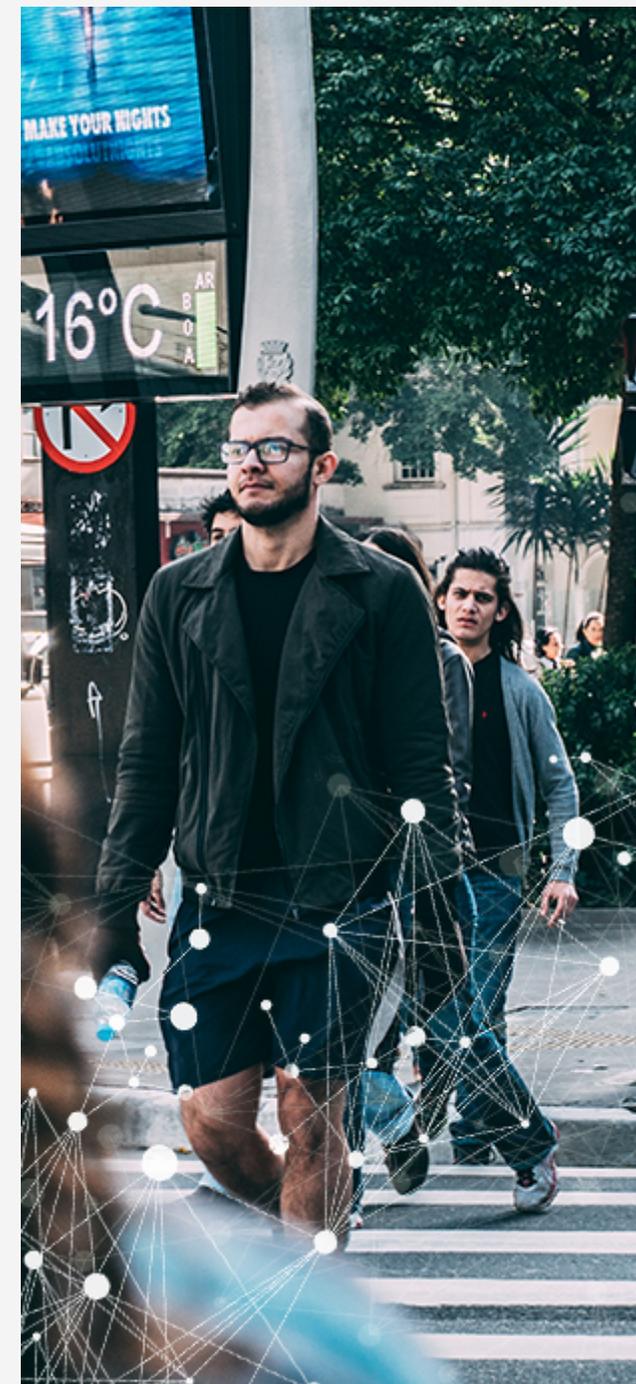
They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



## Needs

Their choices are driven by a desire for efficiency.



● designer, opinions ● SU - DeathStranding

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



# FOREST 404

# Social Media Analytics

DATA PERIOD: 03042018 - 03042019



# KEY METRICS: Twitter

DATA PERIOD: 03042018 - 03042019

Reach  
M

Impressions  
**13.2**M

Mentions  
/ Daily  
Average

Users  
**252**

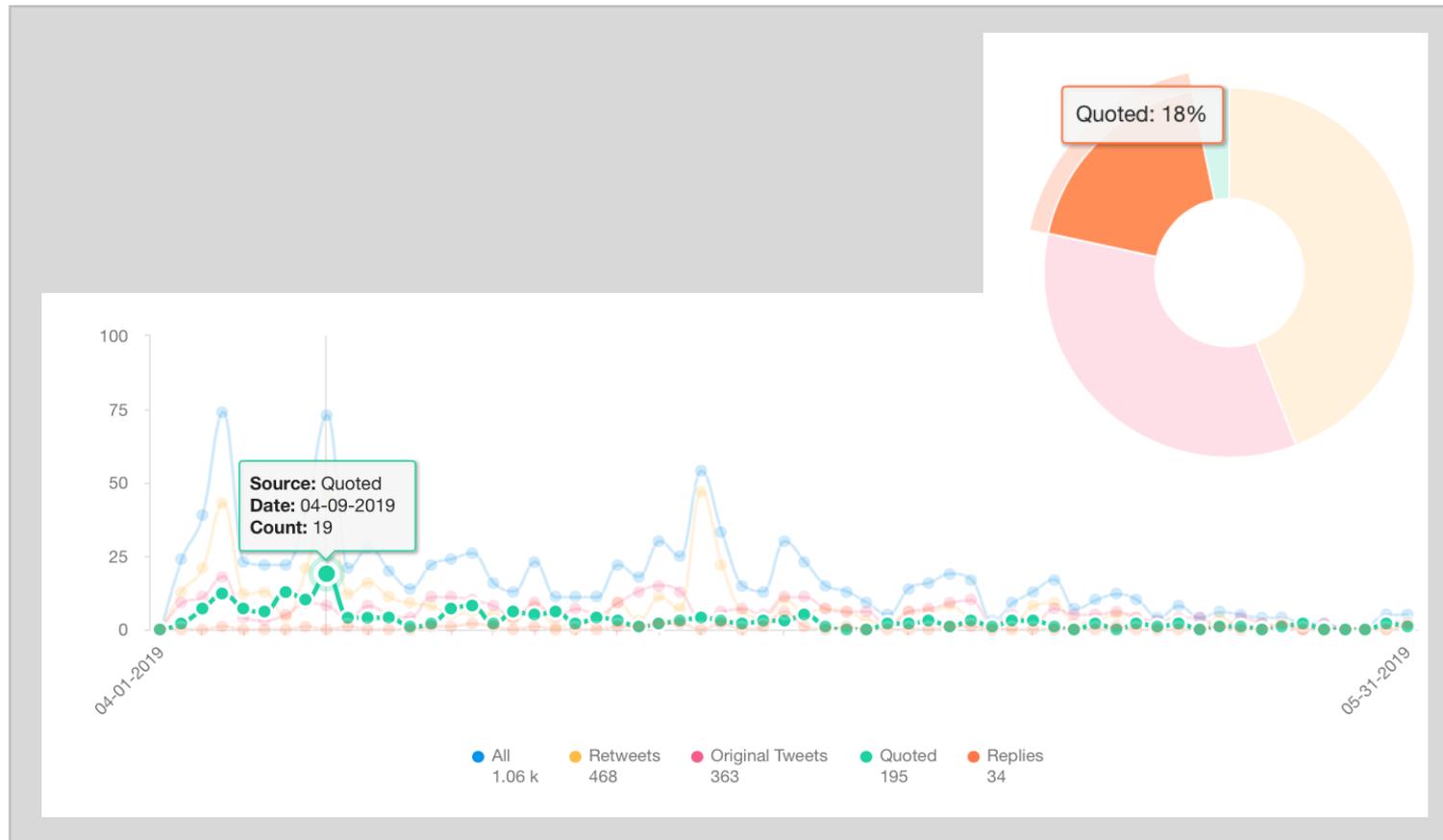
Mentions  
**1.08**k

**18**



# Activity by source

DATA PERIOD: 03042018 - 03042019



# Top Twitter authors

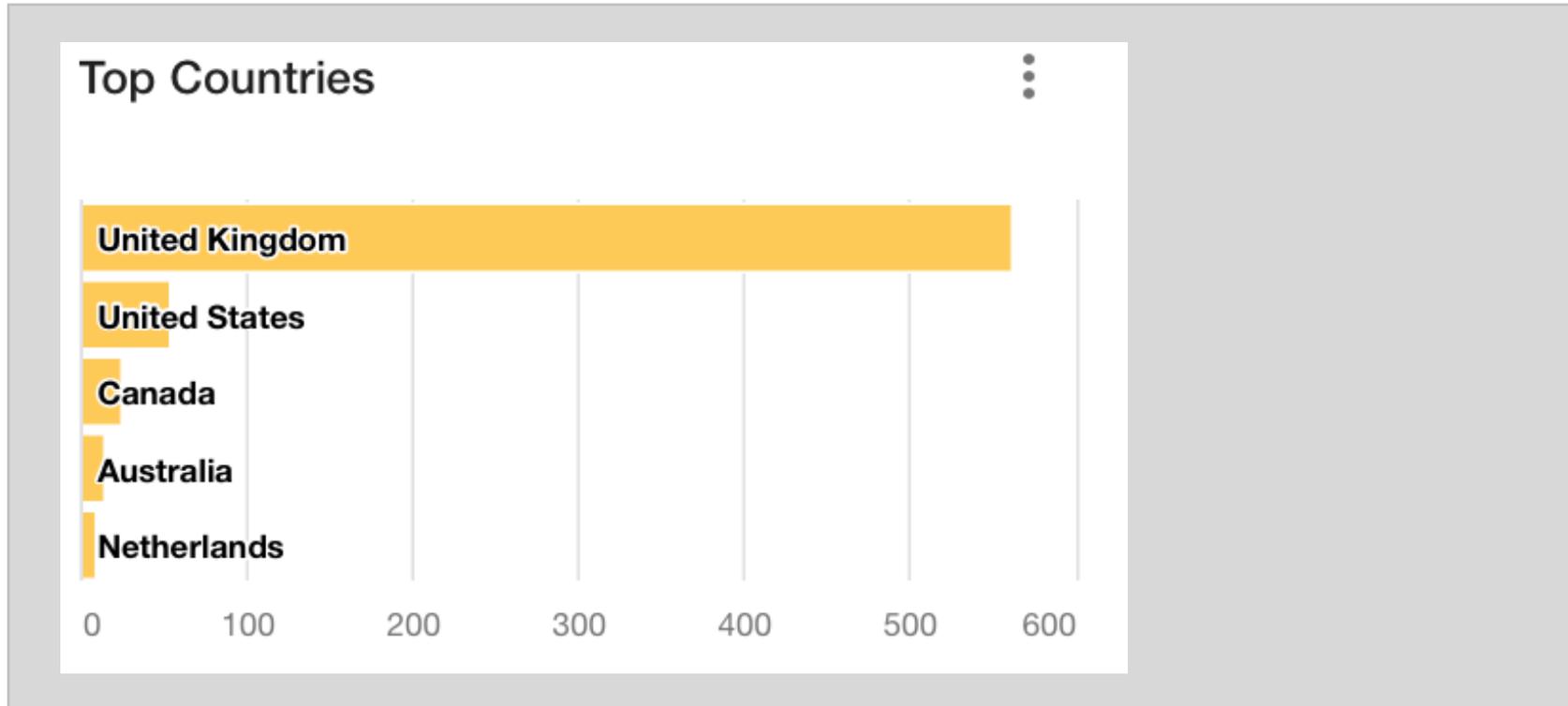
DATA PERIOD: 03042018 - 03042019

Top Twitter Authors			
Author		Tweets	Followers
 @BBCRadio2		1	686k
 @BBCRadio4		14	469k
 @BBCWales		3	182k
 @BBCSounds		13	168k
 @bbcpress		2	161k
 @OpenUniversity		2	150k



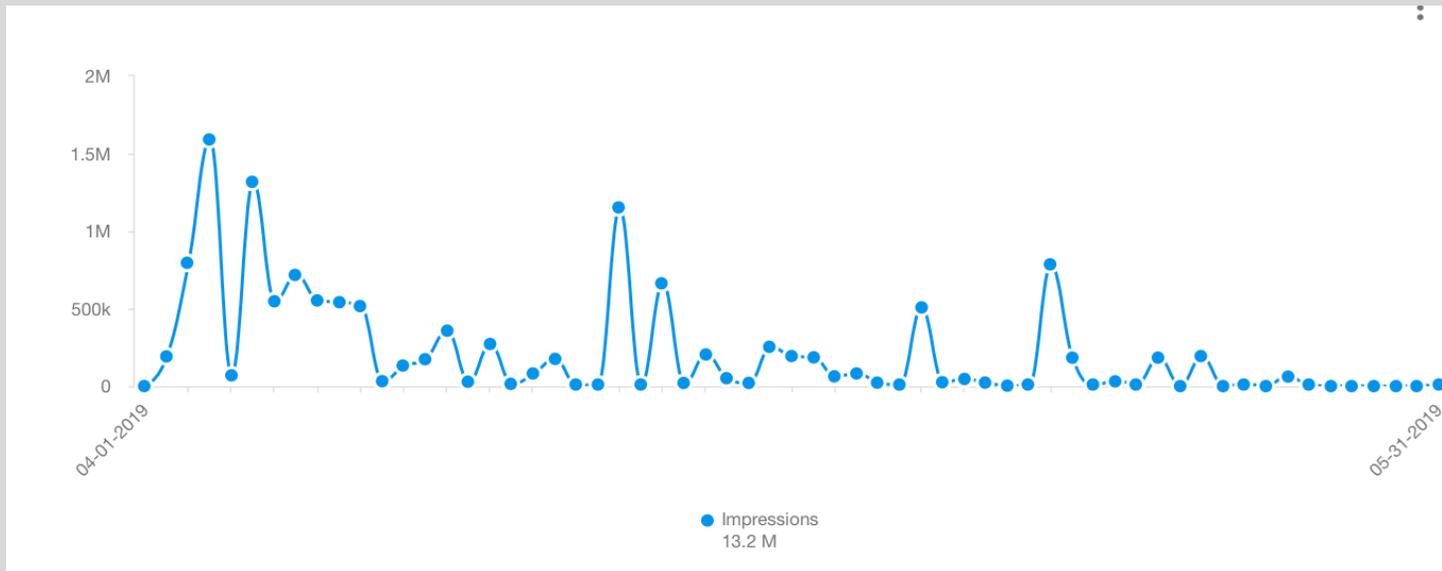
# Top countries

DATA PERIOD: 03042018 - 03042019



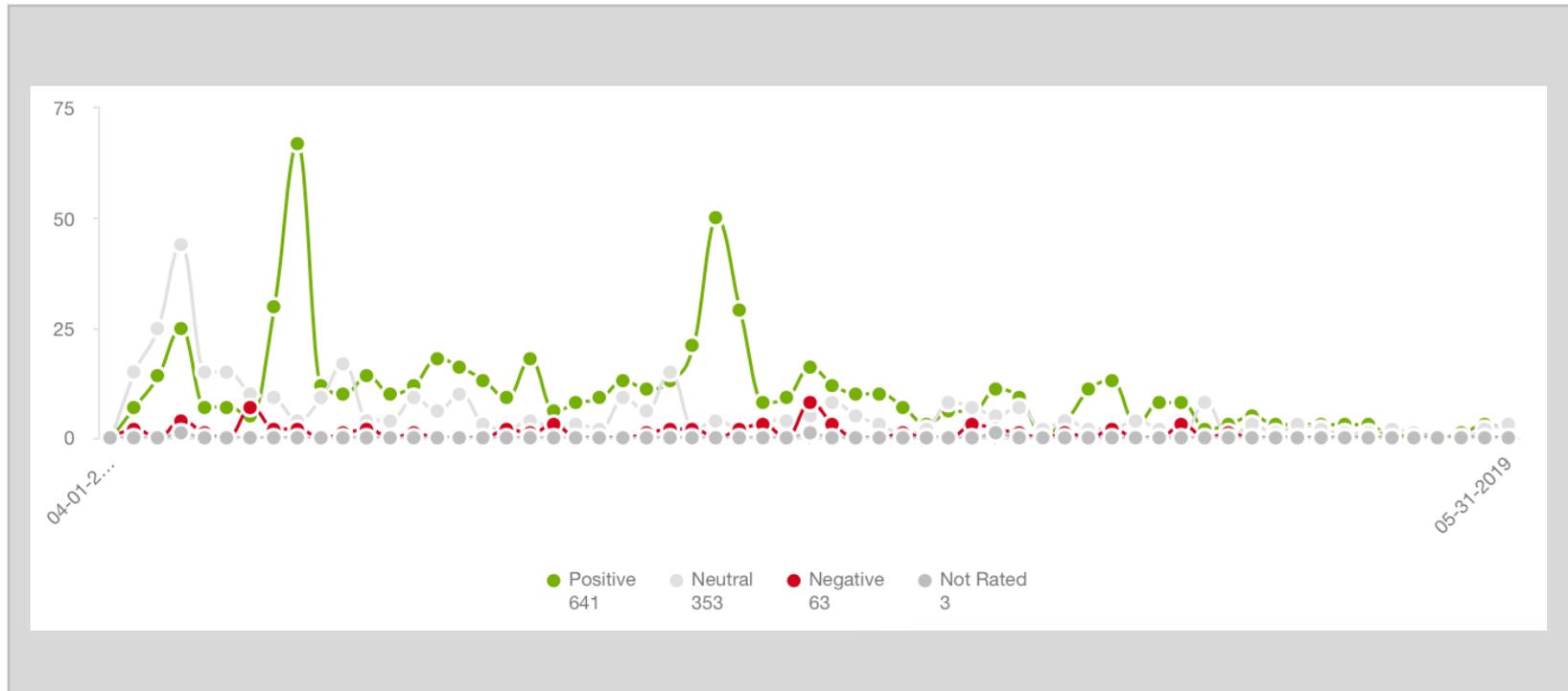
# Impressions

DATA PERIOD: 03042018 - 03042019



# Sentiment

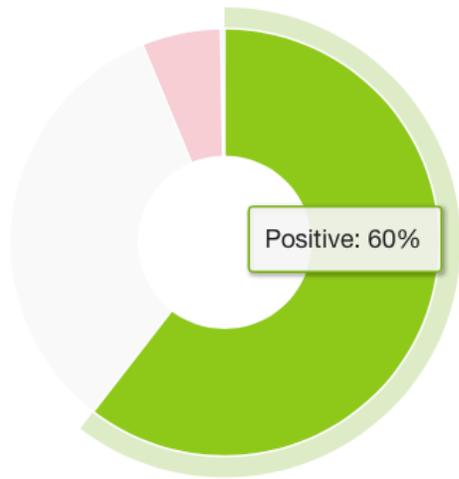
DATA PERIOD: 03042018 - 03042019



# Sentiment

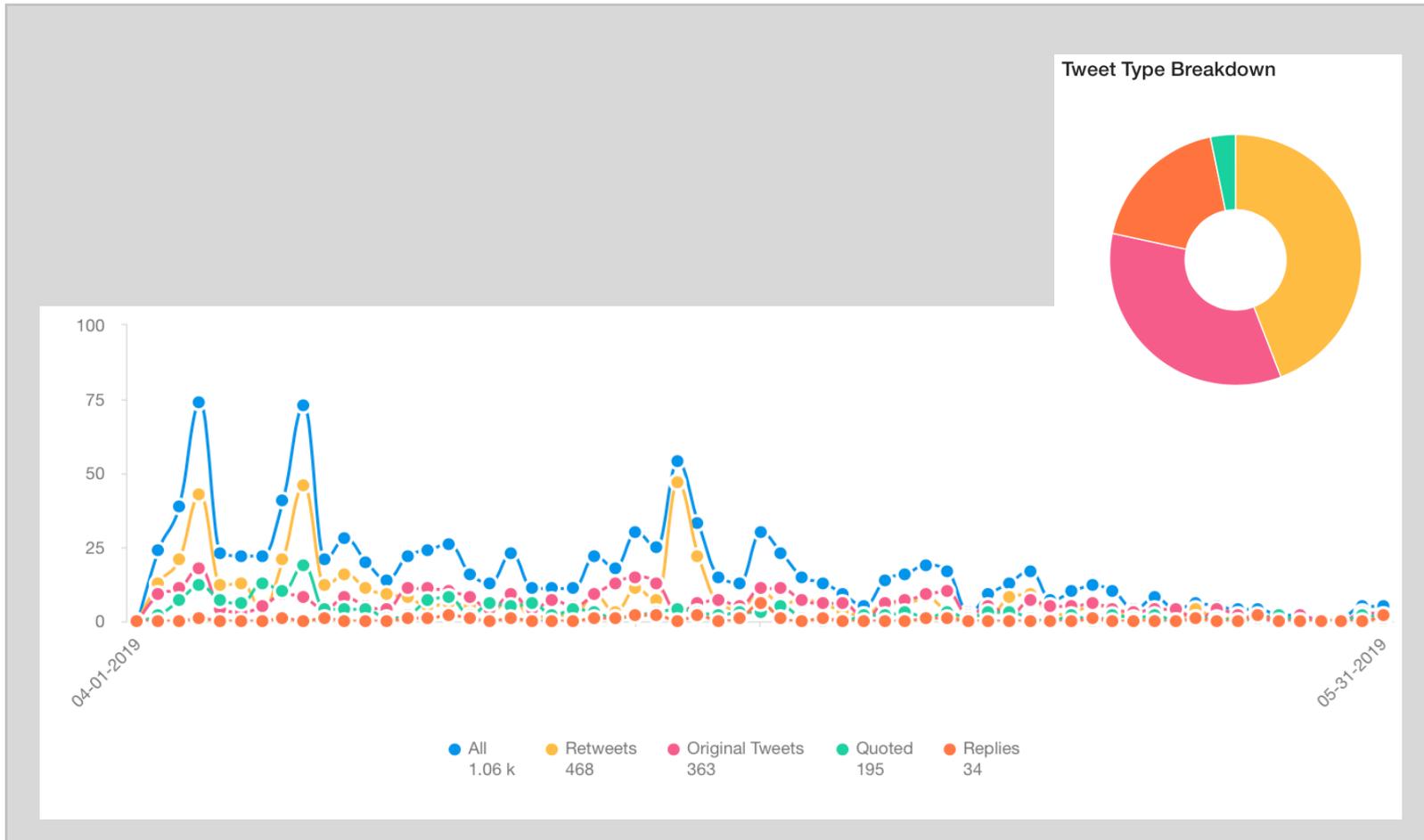
DATA PERIOD: 03042018 - 03042019

Sentiment Breakdown For Twitter



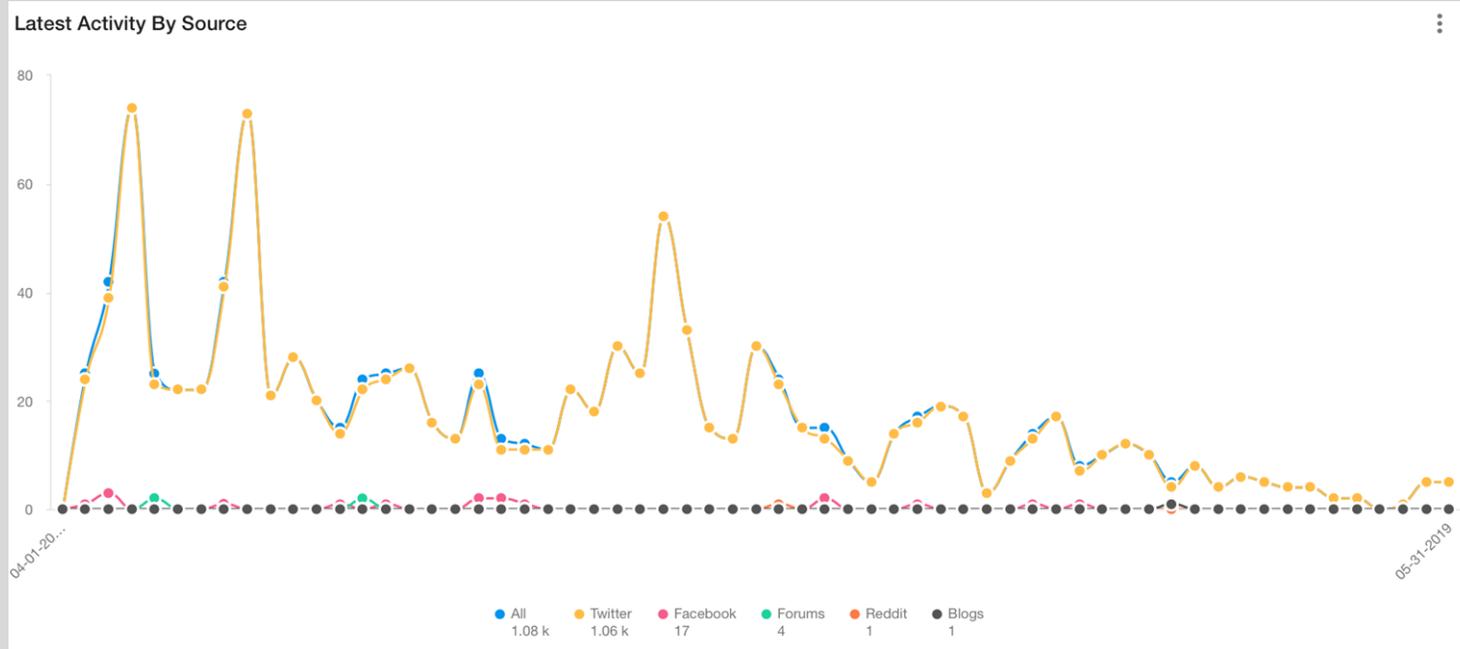
# Activity by source

DATA PERIOD: 03042018 - 03042019



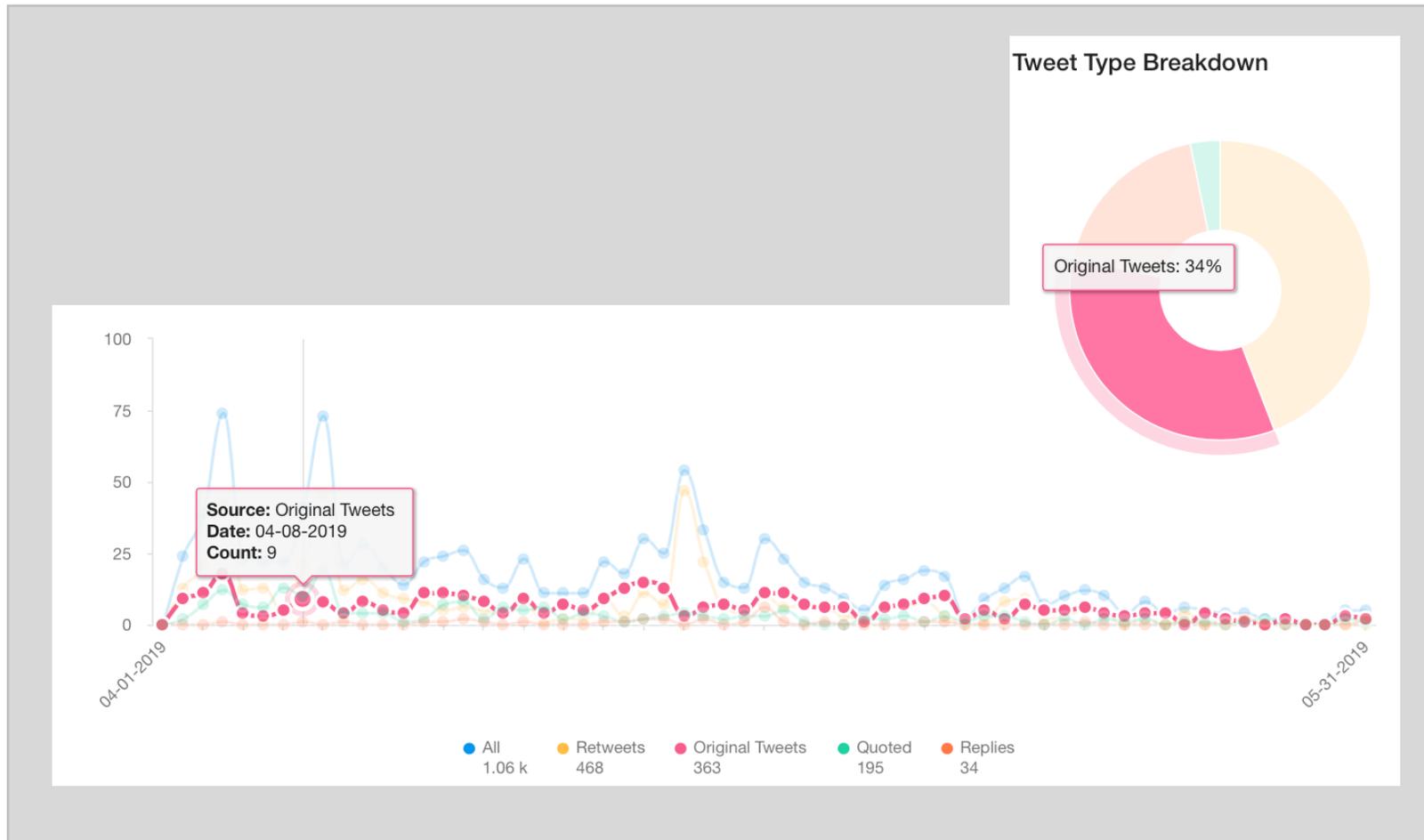
# Activity by source

DATA PERIOD: 03042018 - 03042019



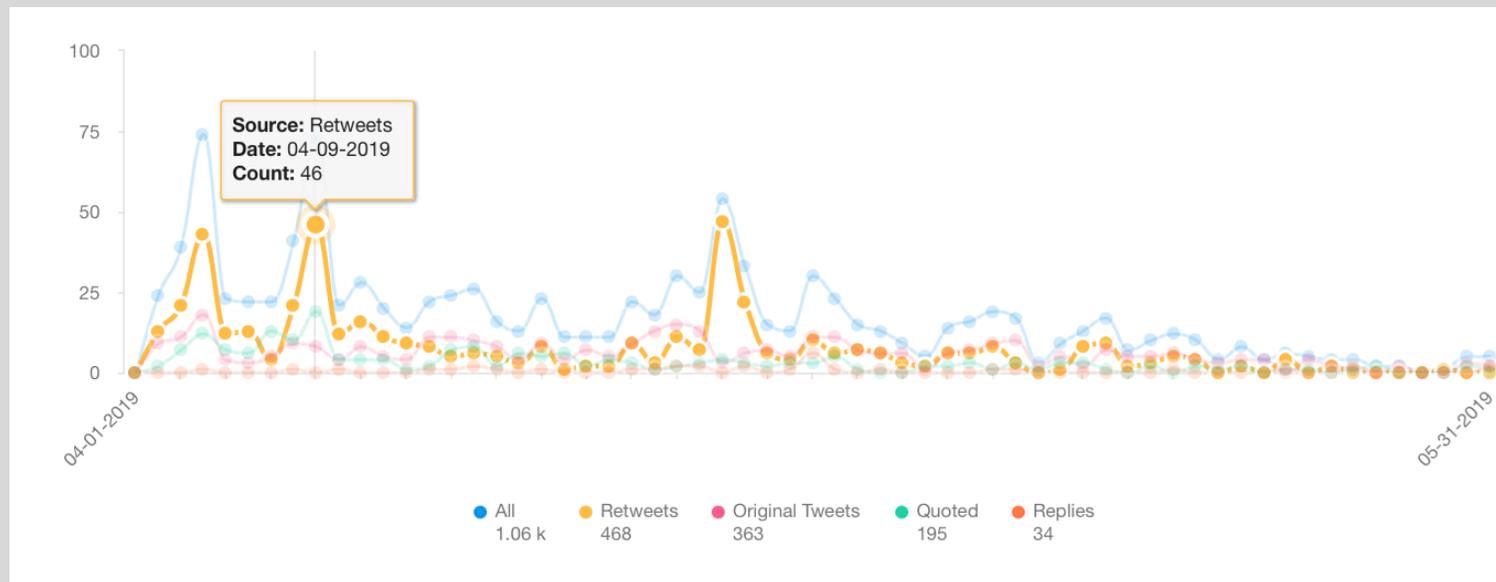
# Activity by source

DATA PERIOD: 03042018 - 03042019



# Activity by source

DATA PERIOD: 03042018 - 03042019



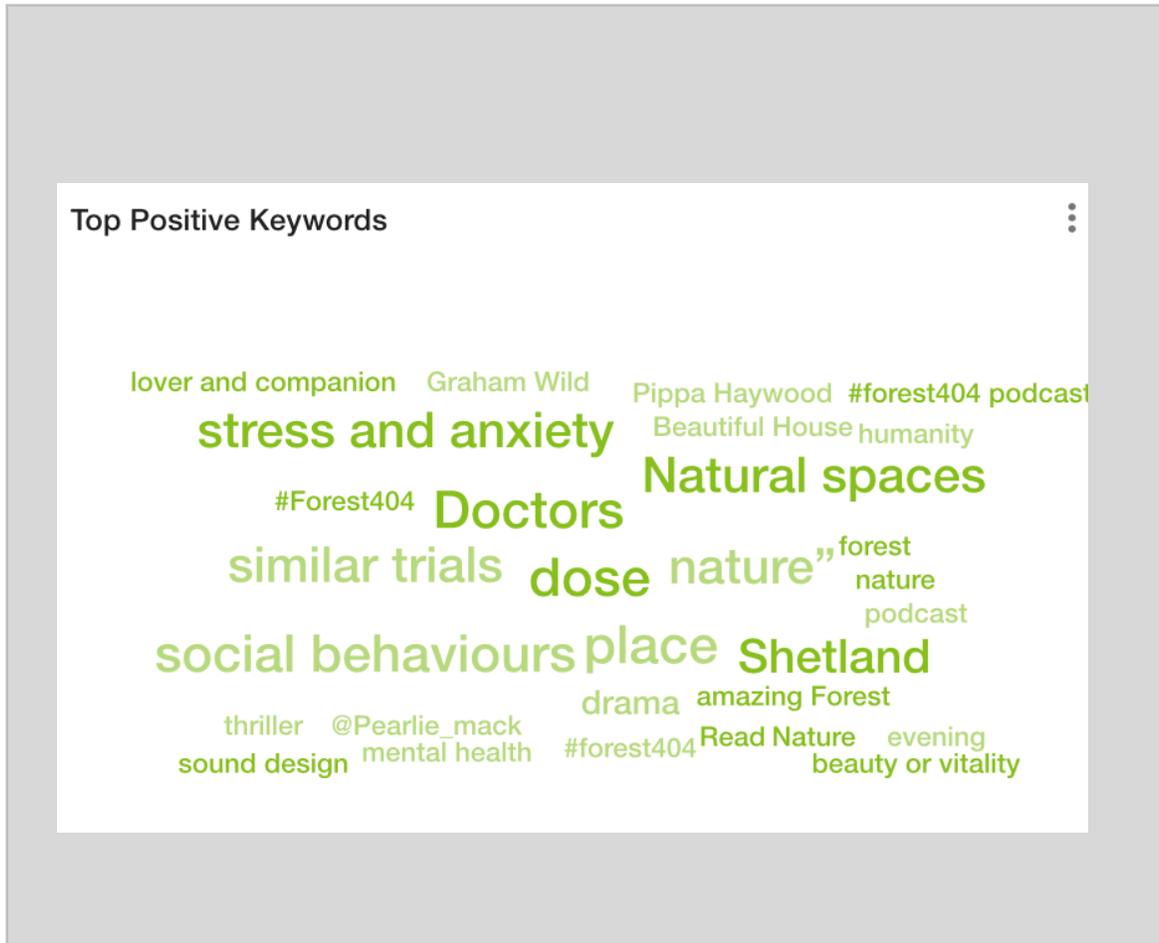
# Keywords

DATA PERIOD: 03042018 - 03042019



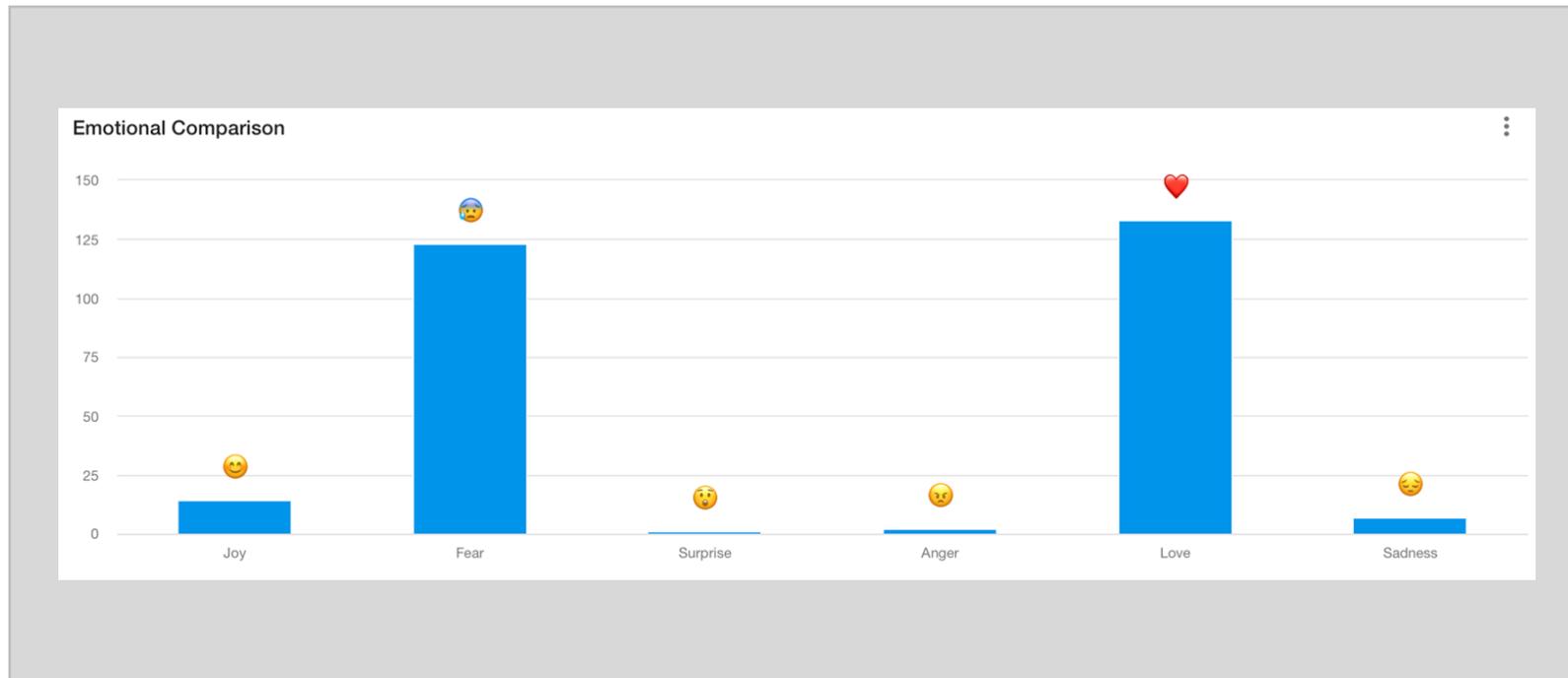
# Top positive key words

DATA PERIOD: 03042018 - 03042019



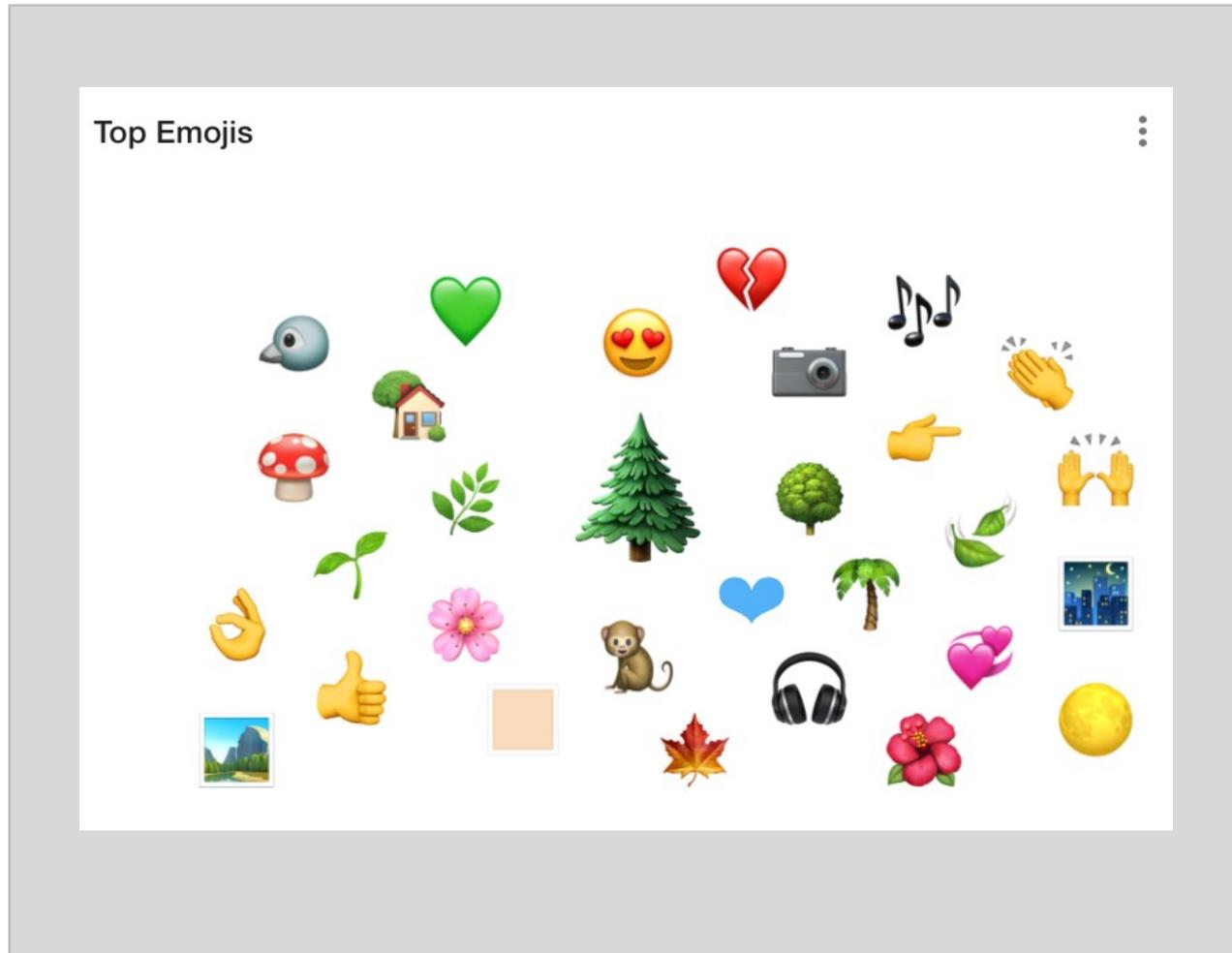
# Emotional comparison

DATA PERIOD: 03042018 - 03042019



# Top emojis

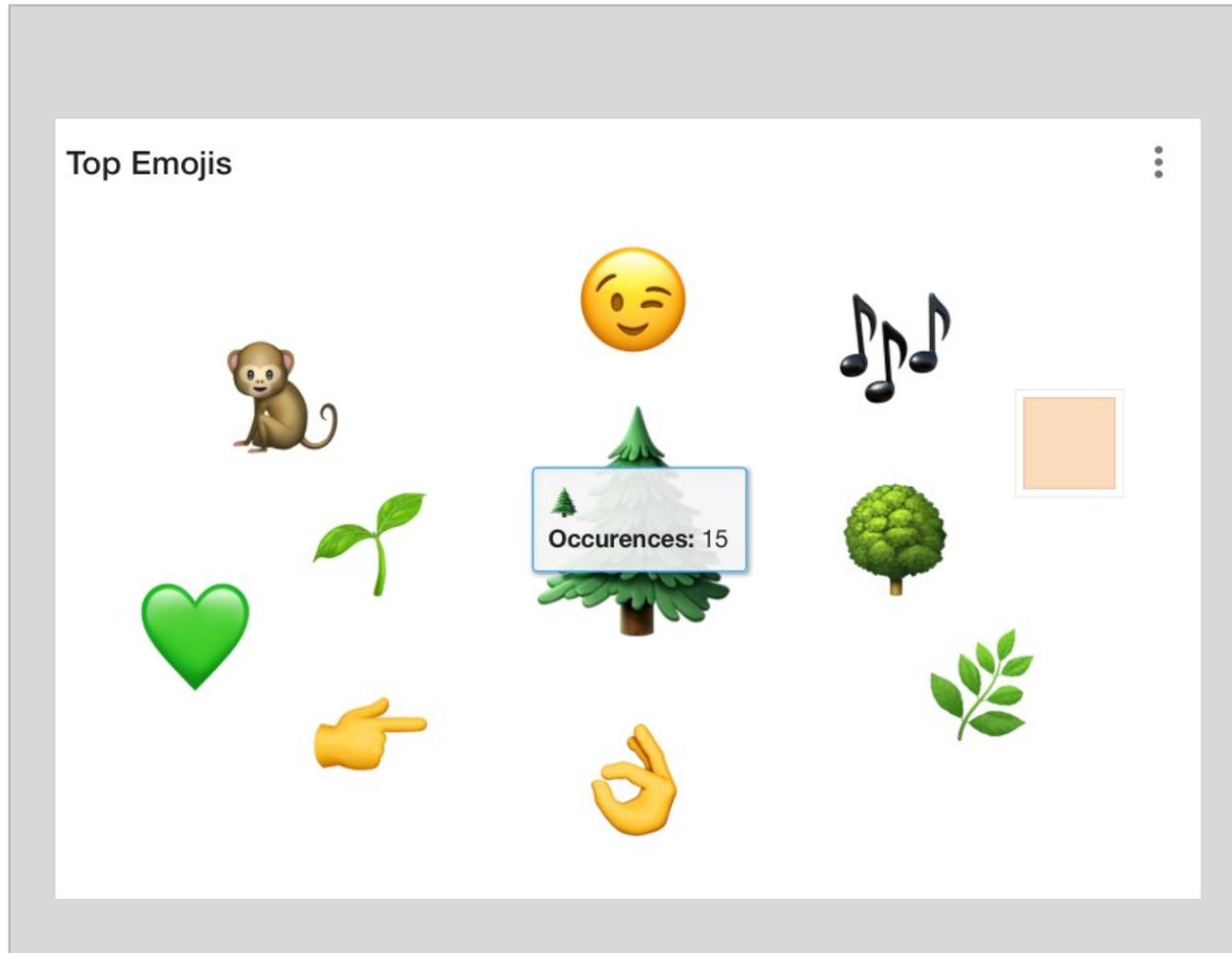
DATA PERIOD: 03042018 - 03042019



Meltwater

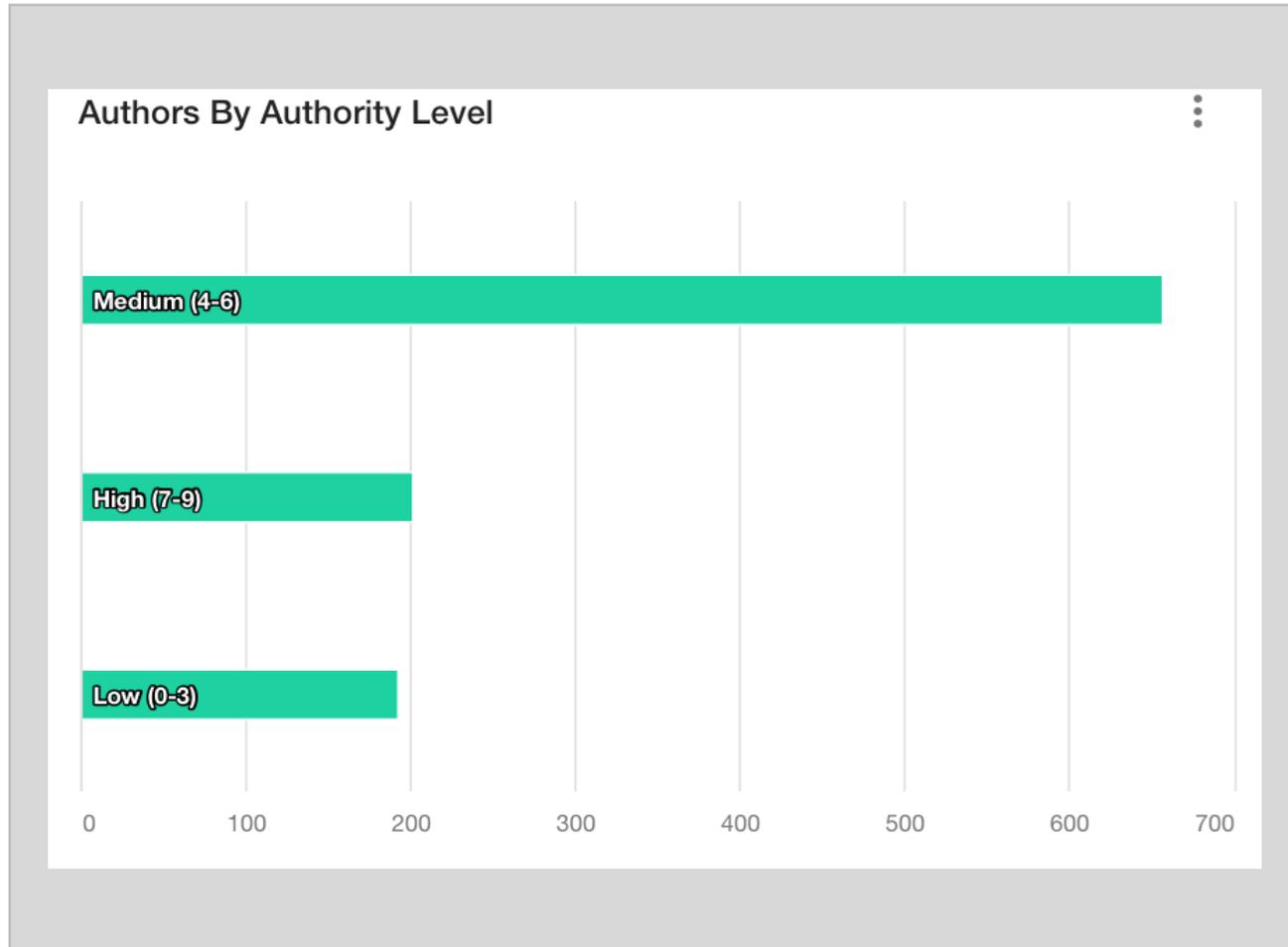
# Tree emoji

DATA PERIOD: 03042018 - 03042019



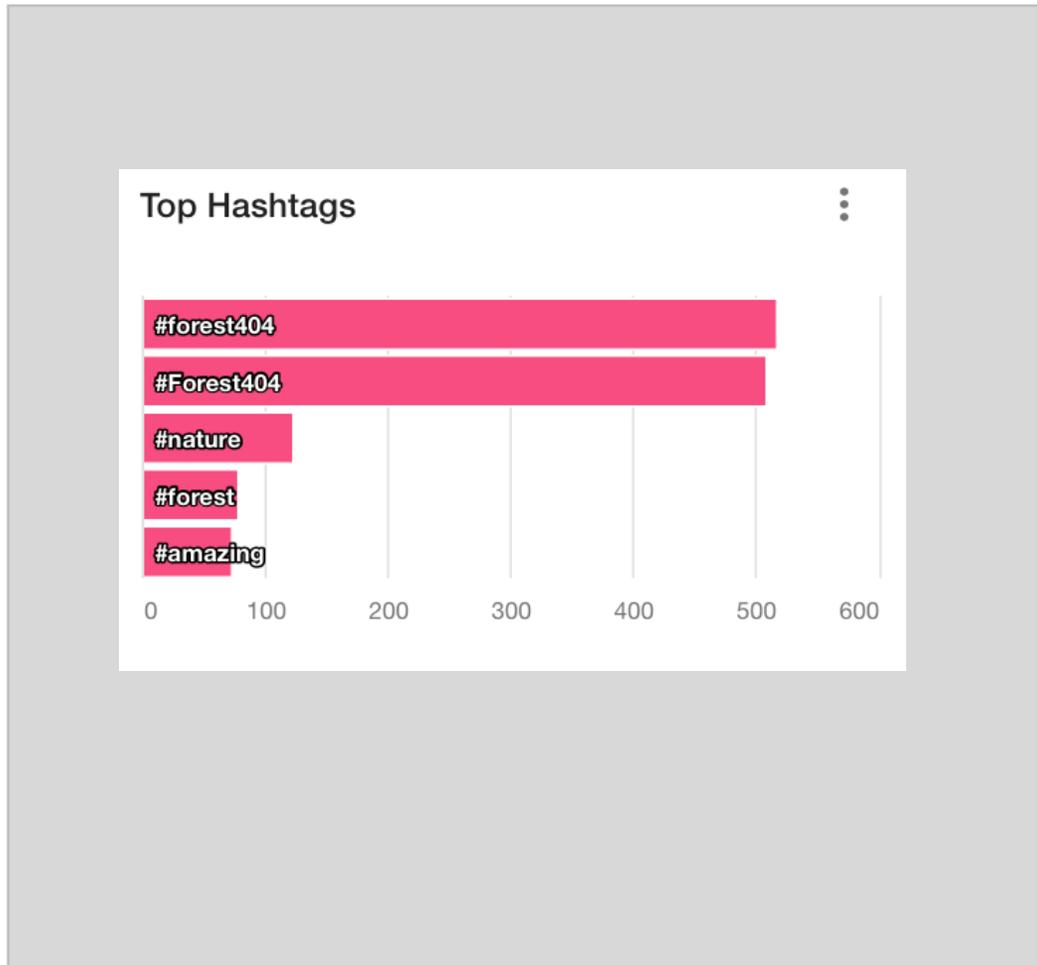
# Authors by authority

DATA PERIOD: 03042018 - 03042019



# Top hashtags

DATA PERIOD: 03042018 - 03042019



# Echo-chamber

DATA PERIOD: 03042018 - 03042019



A screenshot of a tweet from Prof Andy Miah (@andymiah) dated May 9, 2019. The tweet text reads: "Great concept for a podcast mixed with a #scifi radio drama. Each episode has an accompanying analysis by someone working in the area. My episode deals with human enhancement ethics #Forest404". Below the text is a promotional image for "FOREST 404" featuring a woman's profile with a glowing tree-like structure in her head. The image includes the text "Forest 404" and "Can you feel loss for something you've never known? An environmental thriller starring Pearl ...". At the bottom of the image is a link to "pca.st". The tweet interface shows 1 reply, 2 retweets, and 14 likes.

**Prof Andy Miah** ❤️👉🤖 @andymiah · May 9, 2019

Great concept for a podcast mixed with a [#scifi](#) radio drama. Each episode has an accompanying analysis by someone working in the area. My episode deals with human enhancement ethics [#Forest404](#)

**FOREST 404**

**Forest 404**  
Can you feel loss for something you've never known? An environmental thriller starring Pearl ...  
[pca.st](#)

1 2 14



# BBC

DATA PERIOD: 03042018 - 03042019

**BBC Radio 4** @BBCRadio4 · Sep 10, 2019

Trees ARE great.

(And medically proven to be good for the soul.)  
[bbc.in/2LyC3hf](https://bbc.in/2LyC3hf)  
#Forest404



**BBC Radio 4 - Forest 404 - Why we should listen to trees**  
If you really want to take a break and restore, a dose of nature might be the best tonic  
[bbc.co.uk](https://bbc.co.uk)

14 retweets, 26 likes

**BBC Radio 4** @BBCRadio4 · Apr 11, 2019

"In the UK, studies have shown that urban parks and gardens can provide long-lasting impacts on mental health; and that larger areas of green space could act as a buffer against stressful events." [bbc.in/2Kgmm0u](https://bbc.in/2Kgmm0u)  
#Forest404



**Websites to be fined over 'online harms' under new proposals**  
Apps and websites that do not protect their users may be fined or blocked under new proposals.  
[bbc.co.uk](https://bbc.co.uk)

1 retweet, 9 likes



# AWARDS

DATA PERIOD: 03042018 - 03042019



# PARTNER POSTS

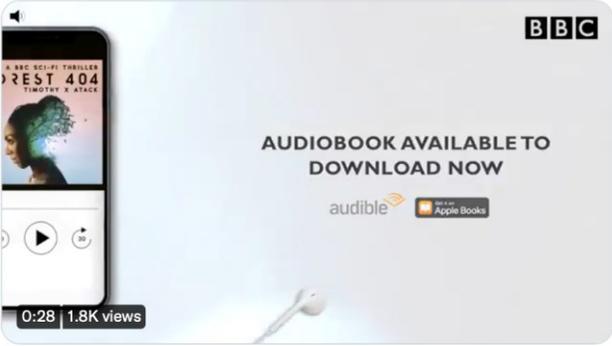
DATA PERIOD: 03042018 - 03042019

 **Penguin Books UK** @PenguinUKBooks · Jan 21

Can you feel loss for something you've never known?

We're so excited that [#Forest404](#) is out today! Written by [@TimAtack](#) and starring [@Pearlie\\_mack](#), Pippa Haywood and [@tanyamoodie](#), it's an addictive [@BBCSounds](#) sci-fi thriller 🎧

Discover more here: [bit.ly/Forest404Audio](https://bit.ly/Forest404Audio)



A video player showing an advertisement for the audiobook 'Forest 404'. The video features a smartphone displaying the audiobook cover and a play button. Text on the screen reads 'AUDIOBOOK AVAILABLE TO DOWNLOAD NOW' and includes logos for Audible and Apple Books. The video has a duration of 0:28 and 1.8K views.

1 3 16

**E** **University of Exeter News** @UniofExeterNews · Jun 10

PhD researcher Alex Smalley, talks about [@BBCRadio4's #Forest404](#) virtual [#nature](#) experiment in this [@BBC\\_Culture](#) article. He notes that the public responses have been strongly connected to emotion and personal memory 🌿🍷

[@wcceh](#) [@ExeterMed](#) [@ECEHH](#)



A low-angle photograph looking up at several tall palm trees against a bright sky, creating a sense of height and natural beauty.

**The sounds that make us calmer**  
New research shows that even digital soundscapes of forests, rivers and meadows aid wellbeing. Arwa Haider explores the soothing power...  
[bbc.co.uk](https://bbc.co.uk)

5 13



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# Nature lovers

DATA PERIOD: 03042018 - 03042019



**Brain on Nature podcast** @BrainOnNature · Jul 25, 2020

Love that @audiocraftfest started and finished with sessions about our connection to the natural world. @TimAtack @Becky\_Ripley #audiocraft20 #forest404

**“Three Headed Beast”**

<b>Ep1: Life in the Fast Times</b> When Pan finds a 21st century recording of a rainforest, she has no idea what it is.	<b>T1: Why should I listen to trees?</b> A talk to go with Ep 1. Alex Smalley on the mental health effects of being in nature.	<b>S1: Rainforest Symphony</b> A soundscape to go with Episode 1. The Sumatran rainforest recording that Pan finds.
<b>Ep9: Enigmata</b> Daria escorts Pan to The Convocation. An era has ended. Can, or should, a new one begin?	<b>T9: Love Letter to the Forest...</b> A love letter to the forests of the world. Written by David Haskell, read by Pearl Mackie	<b>S9: Benobo's Theme</b> Our final soundscape, a full playlist of the Forest 404 theme tune composed by Benobo.

6 18



# Prose x Podcast

DATA PERIOD: 03042018 - 03042019



**Johanna Bell** @StoryProjects · Jul 25, 2020

“I don’t think good written prose necessarily makes good audio fiction.”  
[@TimAtack](#) and [@Becky\\_Ripley](#) talk about the ‘making and shaking’ of [#Forest404](#) in a ripper closer for [@audiocraftfest](#)



1

8



# Year of Green Action

DATA PERIOD: 03042018 - 03042019

 **Becca Short** @BeccaEShort · Jun 19, 2019

Loving the [#CivilServiceLive](#) delegates getting involved with [#Forest404](#) experiment and pledging for [#YearOfGreenAction](#) at the launch of [#Network4Nature](#) with [@Queen\\_of\\_Marine](#) and [@ECEHH](#)!! Pop by the stand [@UniofExeter](#) for a chat.



↻ 3

♡ 6



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# Immersion

DATA PERIOD: 03042018 - 03042019



Wild Wolf ESU @WildWolfESU · May 15, 2019

This evening we have started our Scout meeting in a more relaxed manner by listening to one of @BBCSounds #forest404 podcasts. #wearewildwolf #mentalhealth



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14



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# Creative response

DATA PERIOD: 03042018 - 03042019



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# Creative response

DATA PERIOD: 03042018 - 03042019



**Thomas Buckley** @\_ThomasBuckley · Apr 16, 2019

Had [#Forest404](#) playing all day as I've been working through projects. Had to take a break to make something quick in response: A projection mapped Dandelion seed head buzzing with the digital. [@BBCRadio4](#) [@Futures\\_HIVE](#)



Meltwater

# Creative response

DATA PERIOD: 03042018 - 03042019



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# Recommendations

DATA PERIOD: 03042018 - 03042019

 **Dave L.** @DLNewRoc · Nov 13, 2019 ...  
If you love Bill Potts & @Pearlie\_mack, you'd be doing yourself a very large favor to listen to #forest404, a BBC podcast drama. Sci-fi plot and marvelous soundtrack by @si\_bonobo. Our Bill is as compelling as a voice actor as she is on screen, which I thought was not possible.

  3  7 

 **liam he/him** ✨ @steelcitybaby\_ · May 23, 2019 ...  
#Forest404 is a brilliant audio drama and rather harrowing view of our dystopian future, kudos global warming, with the brilliant @Pearlie\_mack . definitely recommend!!!!

  2  8

 **Lynn Levy** ✓ @LynnRLevy · Jan 6, 2020 ...  
OK I need to listen to some podcasts that will break my brain. What have you heard recently that's doing something genuinely new, original, unexpected with narrative structure or sound design?

 11   13 

 **Lee Davis-Thalbourne** @passerkirbius · Jan 7, 2020 ...  
If you're up for diving into Fictional offerings, @withthewires S1 is just mould-breaking (story told via relaxation tapes), as is @wtfrequencypod (if you figure it out let me know!). #Forest404 has just, amazing sound design, as does @unwellpodcast!

 1  2  6 

 **Caiti Walter** @EduCaiti · May 12, 2019 ...  
Hugely recommend #Forest404 - definitely worth a listen #geographyteacher pals. Set in 24th century, all forests have been wiped out, today's world known as "the slow times". Have always wanted to integrate an audio story into #geography lessons - voilà!



# Biophony

DATA PERIOD: 03042018 - 03042019



**Constellations** @cnstl18ns · Jul 25, 2020

we absolutely adore [@Becky\\_Ripley](#)'s use of the term BIOPHONY, bringing together the concepts of life and sound in an ecological framework.

[#forest404](#) [#audiocraft20](#)

End of day

**“Biophony”**

(From the Greek)  
Prefix: **bio**, meaning **life**  
Suffix: **phon**, meaning **sound**  
A neologism used to describe the collective sound that vocalising animals create in a given environment. An ecology of sound.

Species within an environment have naturally evolved to inhabit different frequencies within the sonic spectrum. Nature's orchestra.

A well-mixed programme should do the same across the channels of an edit (voices at mid-range, sfx/music at high end and low end).

Volume automation, limiters, high pass / low pass filters, de-tuning, etc.

That way the ear can isolate sounds and hear the whole mix with clarity

AUDIOCRAFT  
PODCAST 20



**Constellations** @cnstl18ns · Jul 25, 2020

Follow

**Constellations**

@cnstl18ns

FEED YOUR EARS

🦊 sound works from artists across the milky way.

🔔 new season on the feed now!

[constellationsaudio.com](http://constellationsaudio.com)

680 Following 1,457 Followers

Not followed by anyone you're following



2



# PR

DATA PERIOD: 03042018 - 03042019

The image shows a collage of social media posts. At the top left is a tweet from @soundsbristol dated May 1, 2020, thanking @CountryfileMag and listing various BBC podcasts. Below it is a screenshot of a BBC Sounds page with a grid of podcast recommendations including 'SLOW RADIO: CATTLE BLESSING', 'THE FOOD PROGRAMME: SUMMER CAMPING SPECIAL', 'SUNDAY FEATURE: WATERLOG', 'OPEN COUNTRY: HOLST'S OOTSWOLDS', 'RAMBLINGS: LGBT RAMBLERS', and 'NATURAL HISTORIES: THE FLY'. To the right is a tweet from @HumaNaturePod dated Oct 3, 2019, thanking @unicornology and featuring a Guardian article titled 'Call of the wild: the podcasts taking people back to nature'. At the bottom left is a tweet from @podbible dated Mar 13, 2020, promoting the Pod Bible Podcast and listing recommendations like @iainmacintosh and @MuddyKneesMedia. At the bottom right is a tweet from @laurazet dated Apr 2, 2019, announcing a podcast launch at the Barbican Conservatory.

**Sounds Like Bristol** @soundsbristol · May 1, 2020  
Missing the countryside or hanging out in nature? 🌿 Big thanks @CountryfileMag for the article on top nature+countryside shows&podcasts 📺 @BBCFoodProg @BBCR4OC @Costingtheearth #forest404 #onyourfarm #planetpuffin #slowradio #sundayfeature #ramblings #naturalhistories 🌿 📺 📺

**Pod Bible** @podbible · Mar 13, 2020  
On this weeks Pod Bible Podcast @iainmacintosh from @MuddyKneesMedia recommended @BBCRadio4's #Forest404 then @k8thornton from @WhiteWineQT spoke highly of @DavidTennantPod!  
Apple [apple.co/2z4EXVa](https://apple.co/2z4EXVa)  
Spotify [spoti.fi/2Hal1V1](https://spoti.fi/2Hal1V1)  
Acast [bit.ly/2N4IUWN](https://bit.ly/2N4IUWN)

**Laura Zetterberg** @laurazet · Apr 2, 2019  
A magical 🌿 launch at the Barbican Conservatory for our new podcast #Forest404, launching on @BBCSounds on Thursday # 🌿 🌿 🌿

**HumaNature** @HumaNaturePod · Oct 3, 2019  
Thank you to @unicornology for including us in this fantastic list of podcasts that "reconnect people with the natural world."  
Call of the wild: the podcasts taking people back to nature  
A new breed of podcasts is helping people reconnect with the natural world. But can the crunch of leaves through headphones substitute fo...  
@theguardian.com



# Echo Chamber

DATA PERIOD: 03042018 - 03042019

 **Nathalie Swain-Diaz** 🌱 @Nat\_Nature · Jun 11, 2019 ...

Amazing to be at the @InTheDarkRadio @wshed listening event of #Forest404 - great q&a with @TimAtack and @Becky\_Ripley about how the #Podcast came to be for @BBCSounds 🎧

Great mix of drama and #NaturalHistory - Give it a listen!



  3  7 

 **Nathalie Swain-Diaz** 🌱  
@Nat\_Nature

Natural History TV Senior Researcher & Biologist 🗣️ #Oceans, #MarineBiology & #SciComm 🇪🇺 🇬🇧 🇮🇪 Own views 🌱  
@FFWildlife #BiInSci (She/Ella)

1,985 Following 1,659 Followers

 Followed by Tim X Atack

**Follow**



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# Universities

DATA PERIOD: 03042018 - 03042019



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# Example people

DATA PERIOD: 03042018 - 03042019



Follow

**Clare McGinn28** 🥰🥰🥰🥰🥰🥰  
@claremcg28

BBC Audio Creative Development Unit for Radio/Podcasts. From Belfast. In Bristol. Accentuates the positive - mostly.

4,765 Following 3,397 Followers

 Followed by Tim X Atack, Economic and Social Research Council, and 2 others you follow



Follow

**Thomas Buckley**  
@\_ThomasBuckley

Artist interested technology that makes us more human. Usually making work about memory, archives, senses and the botanical. The RSC Digital Fellow Alumni.

925 Following 439 Followers

 Followed by Sarah Ticho and Caroline Lucas



Follow

**Aimee Knight**  
@siraimknight

Small Screens @TheBigIssue. All screens @RadioAdelaide. #BerlinaleTalents Press 2021. Curiosity, empathy, film, TV, podcasts, Muppet feet. She/her.

788 Following 1,271 Followers

 Followed by David Jenkins, Dom Pepin, and 4 others you follow



**Brandon Crose** @brandoncrose · Jan 8, 2020

Thrilled and gobsmacked to learn today that @theordinaryepic made the finalist list, and quite honored to share it with @passengerpod and #Forest404! Congratulations to all BBC Audio Drama Awards finalists—hope to see you in London. 🇬🇧

 **The Ordinary Epic** @TheOrdinaryEpic · Jan 8, 2020  
We are a 2020 BBC Audio Drama Awards finalist in the Best Podcast or Online Audio Drama category!!! My goodness. Thank you so much for the recognition. It's truly an honor! We are just so thrilled!!  
bbc.co.uk/programmes/art...

[Show this thread](#)

🗨️ 2 🌟 11 📌



Follow

**Bob Raymonda**  
@bobbysnailss

Founding Editor of @Breadcrumbs\_Mag.  
Co-creator of @windfallpodcast + @forgivemeshow. Writer & Snack Enthusiast. he/they

1,335 Following 1,007 Followers

Not followed by anyone you're following



# Example people

DATA PERIOD: 03042018 - 03042019



Follow

**Martine Sobey**  
@martine\_sobey

Believer in people living in a healthy planet 🌱🌳🌍🚲. Climate & development. @beisgovuk Volunteer @Clapton\_commons Opinions mine

**356** Following **185** Followers

Not followed by anyone you're following



Follow

**Annie O'Garra Worsley**  
@RedRiverCroft

Crofter/Writer/Blogger/Prof Mum/Gran Words/Images also on Insta @red\_river\_wild FB @RedRiverCroftNature EarthStories Nature Wildlife Geology People&Place

**1,347** Following **2,898** Followers



Followed by Robert Macfarlane, Kate Rigby, and 2 others you follow



Follow

**Jeremy Mortimer**  
@Jeremort

Making a noise about sound drama. Likes walking, cycling, theatre, Shakespeare. Don't like airports, ice cream, flashing lights.

**1,658** Following **2,460** Followers



Followed by Lucy Scholes, Kate "I am the Lizard Queen" Herron, and 10 others you follow



**Martine Sobey** @martine\_sobey · May 1, 2019

Brilliant new #podcast series from @BBCSounds 🌳 #Forest404 🌳 equal part eco-thriller, equal part beautiful soundscape from @si\_bonobo. It's the year 2025 and there is no more #nature. Bladerunner meets Margaret Atwood meets Hunger Games

LISTEN NOW 🌳🐦🌸🎵



**Ann Grand** @ann2\_g · Apr 4, 2019

How do you respond to the sounds of nature? Please take part in @ExeterDoctoral student's Forest404 experiment and also listen to the fabulous eco-thriller podcast [bbc.co.uk/forest](http://bbc.co.uk/forest) @wccch @UofE\_Research @ExeterMedHumsPG @IETatOU

🗨️ 1

🔄 12

❤️ 16



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# Partners

DATA PERIOD: 03042018 - 03042019



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# Partners

DATA PERIOD: 03042018 - 03042019

 **Aimee Knight** @siraimknight · May 20, 2019

Another (v timely) @thebigissue is out, ft. @GretaThunberg + young Australians demanding climate justice. On small screens:

- @unicornology visits #Forest404,
- @DaveMBrown catches #Catch22,
- + I grieve for #Fleabag. 💔

But! I also take comfort in Co-Star's salty missives.



The Big Issue Australia and Greta Thunberg

🗨️ 2 ❤️ 8 📤



# Ecological

DATA PERIOD: 03042018 - 03042019



**ForestPlots** @ForestPlots · Apr 23, 2019

What price nature? New [@climate\\_policy](#) paper urges practical steps that recognise how our world's shrinking "stable forests" protect the climate [tandfonline.com/doi/full/10.10...](https://tandfonline.com/doi/full/10.10...) ...  
[#forest404](#) [#TuesdayThoughts](#) [@tandfonline](#) [#climatepolicy](#) [@PriestleyCentre](#) [#carbon](#) [#climate](#) [#forests](#)



**Will Baldwin-Cantello** @WillIAC · Apr 18, 2019

Our new paper in the Climate Policy journal explains that to avoid dangerous climate change we need to act now to incentivise the maintenance of stable forests - vital carbon sinks - as well as acting on the deforestation frontier  
[tandfonline.com/doi/full/10.10...](https://tandfonline.com/doi/full/10.10...) [#forests](#) [#climatechange](#)



**Nature4Climate** @Nature4Climate · Mar 21, 2020

When life gets too much, most of us try to get away from it all — even just listening to [#nature](#) could help us relax. Here are some weekend tips on how to make the most of the stress-busting benefits of nature.  
[bbc.co.uk/programmes/art...](https://bbc.co.uk/programmes/art...) [@BBCRadio4](#) [#Forest404](#) [#IntlForestDay](#)



BBC Radio 4 - Forest 404 - Why we should listen to trees  
If you really want to take a break and restore, a dose of nature might be the best tonic  
[bbc.co.uk](https://bbc.co.uk)



4



7



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# Fellow writers

DATA PERIOD: 03042018 - 03042019



**James Haddrell**  
@JamesHaddrell

Artistic Director @greenwichtheatr, chair @filamenttheatre, director #JIHProductions. Project Co-ordinator @TapeLetters. Columnist @SthLondonPress.

1,522 Following 2,878 Followers

 Followed by Women's Prize and New Writing South

[Follow](#)



**Andrew Leach**  
@4ndrewJames

Another bloody writer • Publisher #Seventy2One (@massivoverheads) • Art lover • Plastic Northerner

1,080 Following 2,027 Followers

 Followed by Extinction Rebellion, Catherine Taylor, and 3 others you follow

[Follow](#)

**Olivia Rosenman** @olivesopherose · Oct 3, 2019

We're honoured to be on this list of podcasts that embrace GREAT company with @jmoallem's Walking, ABC's Noisy @mrbenjaminlaw's Look at me, #Forest404 & Life Stories @BBCRadio4, @HumaNatureShow & @bbcworldservice's



Call of the wild: the podcasts taking people back to nature  
A new breed of podcasts is helping people reconnect with the natural world. But can the crunch of leaves through headphones substitute fo...  
theguardian.com

1 11



# Partners

DATA PERIOD: 03042018 - 03042019

**BBC Radio 3**  @BBCRadio3 · Jan 25 

We all know that spending time in nature is good for us. But it's not an easy option for everyone - especially in lockdown.

So could experiencing nature on TV or online convey any of the same benefits? Scientists are trying to find out - and you can help:

[bbc.in/3ohsqVc](https://bbc.in/3ohsqVc)



 7

 25

 27



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# PR

DATA PERIOD: 03042018 - 03042019

@drgpat · Dec 20, 2020

Just reviewed this for @AudioFileMag. #Forest404 has to be the most gorgeous fictional podcast I've ever had the pleasure of listening to. @Pearlie\_mack does an epic portrayal of a post-apocalyptic librarian. So. Many. Feelings.

**BBC Press Office** @bbcpress · Apr 2, 2019  
Step into #Forest404 with @Pearlie\_mack - new sci-fi thriller podcast coming soon @BBCRadio4 >> [bbc.in/2JZo8mQ](https://bbc.in/2JZo8mQ)

**FOREST 404**

"I'm so sorry for what I did...  
If you were hurt, if you lost  
anyone because of what  
happened... I'm sorry."

- Pan (Pearl Mackie)

A new podcast from Radio 4  
All episodes available on BBC Sounds from  
Thursday 4 April

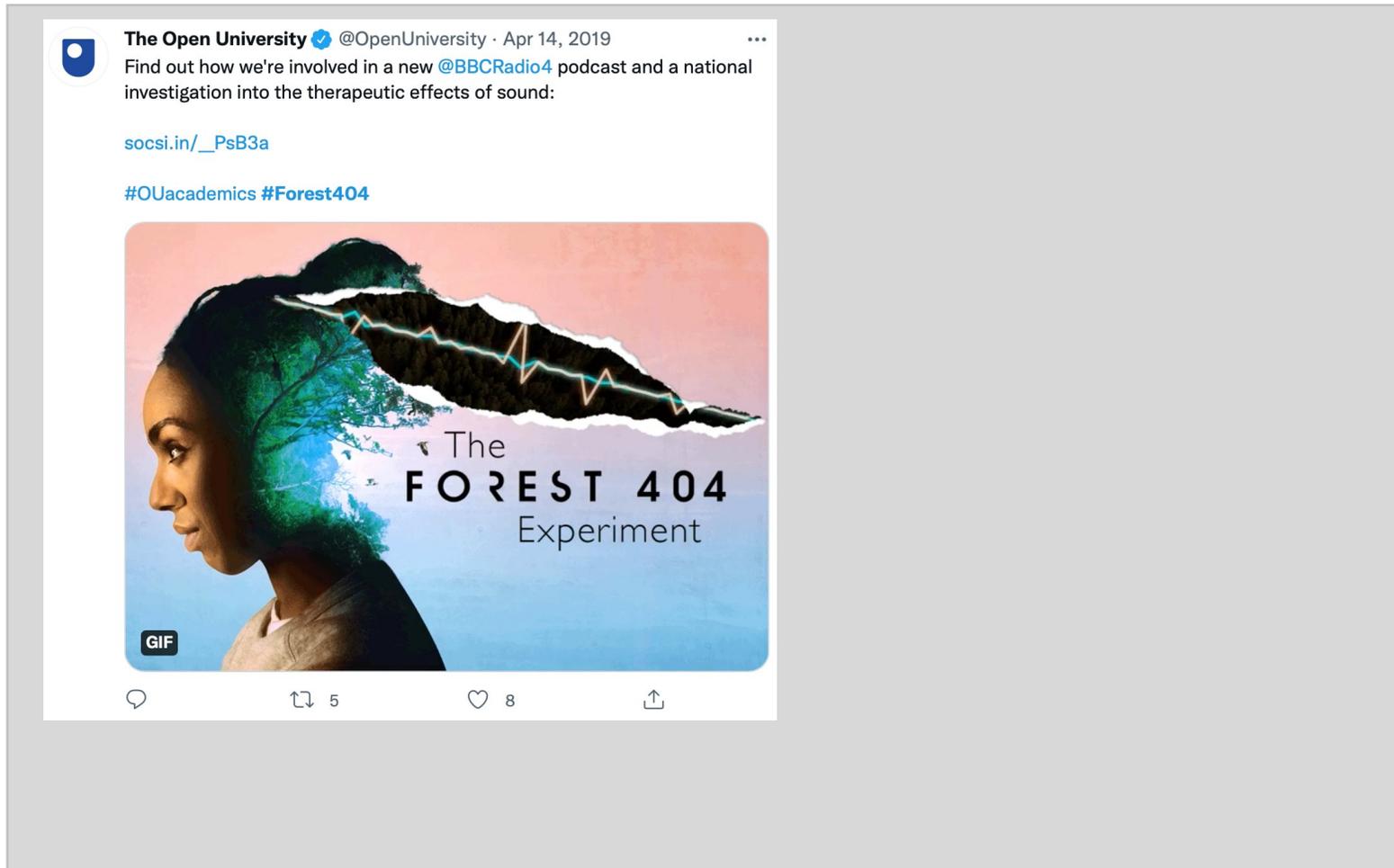
2 3 6



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# Partners

DATA PERIOD: 03042018 - 03042019



**The Open University** @OpenUniversity · Apr 14, 2019

Find out how we're involved in a new @BBCRadio4 podcast and a national investigation into the therapeutic effects of sound:

[soci.in/\\_PsB3a](https://soci.in/_PsB3a)

#OUacademics #Forest404



The  
**FOREST 404**  
Experiment

GIF

5 8



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# Soundscapes

DATA PERIOD: 03042018 - 03042019



**Bob Raymonda** @bobbysnailss · Dec 5, 2019

Replying to [@wilw\\_writes](#)

This is a big-time [@ShoMarq](#) shout out because they rec'd it to me at [@PodTalesFest](#), but the one that surprised me most was [#Forest404](#) by the BBC. The interstitial episodes about the sounds showcased in the narrative were super helpful and the story itself killed it IMO!



**Annie O'Garra Worsley** @RedRiverCroft · Sep 2, 2019

[#Forest404](#) An AMAZING multifaceted programme, a MUST listen! Part environmental thriller, each episode has its own soundscape.

[bbc.co.uk/programmes/p07...](https://bbc.co.uk/programmes/p07...)

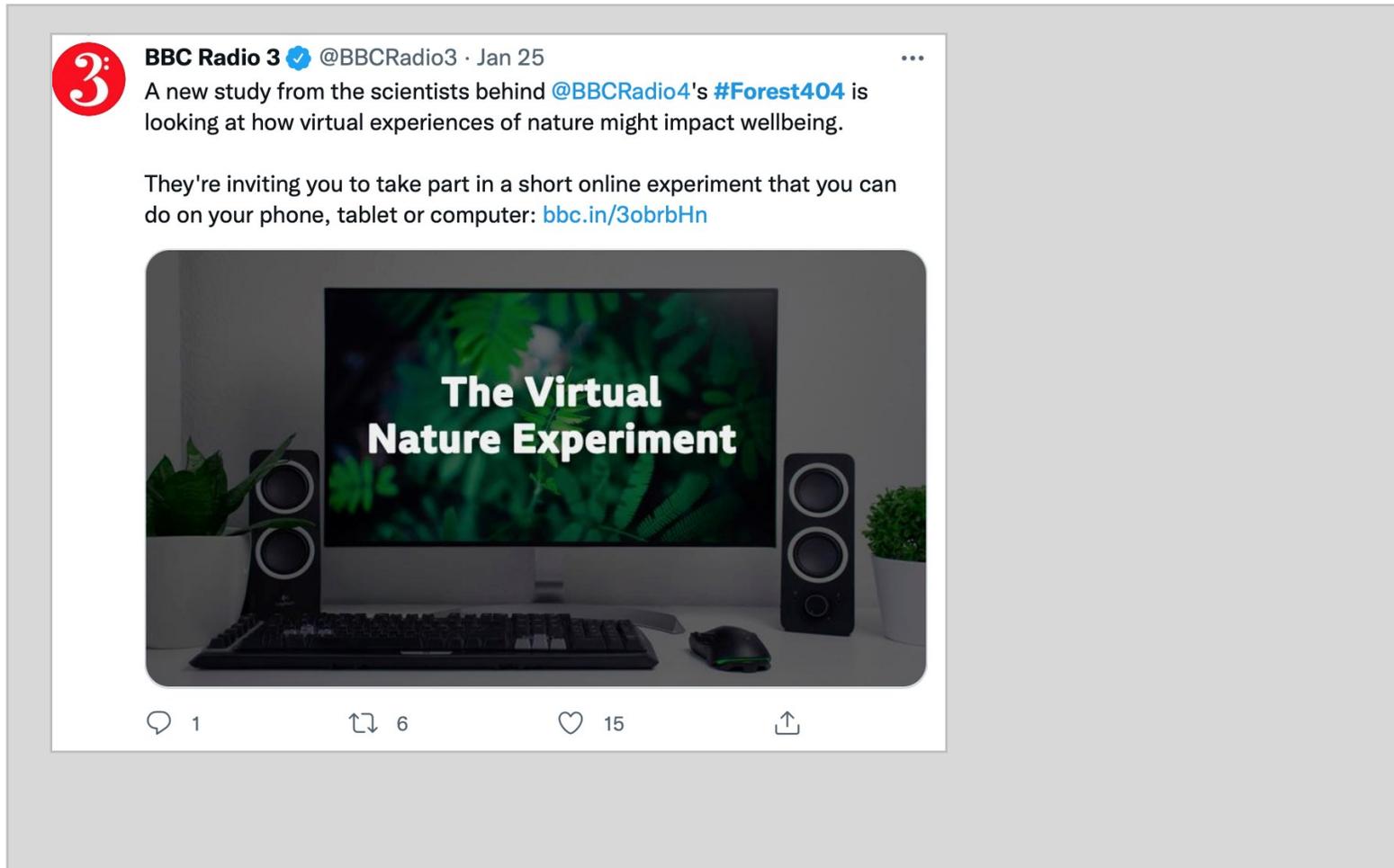
You can also take part in the interactive experiment to see how you respond to sounds of nature:

[bbc.co.uk/forest](https://bbc.co.uk/forest)



# Partners

DATA PERIOD: 03042018 - 03042019



**BBC Radio 3** @BBCRadio3 · Jan 25

A new study from the scientists behind @BBCRadio4's #Forest404 is looking at how virtual experiences of nature might impact wellbeing.

They're inviting you to take part in a short online experiment that you can do on your phone, tablet or computer: [bbc.in/3obrbHn](http://bbc.in/3obrbHn)



1 6 15

The image shows a tweet from BBC Radio 3 (@BBCRadio3) dated January 25. The tweet text reads: "A new study from the scientists behind @BBCRadio4's #Forest404 is looking at how virtual experiences of nature might impact wellbeing. They're inviting you to take part in a short online experiment that you can do on your phone, tablet or computer: [bbc.in/3obrbHn](http://bbc.in/3obrbHn)". Below the text is a photograph of a computer setup. The central monitor displays the text "The Virtual Nature Experiment" in white, bold font against a dark background with green foliage. The monitor is flanked by two black speakers, and a keyboard and mouse are visible in front of it. At the bottom of the tweet, there are icons for replies (1), retweets (6), likes (15), and a share icon.



Meltwater

The Meltwater logo consists of a stylized white eye icon above the word "Meltwater" in a white, sans-serif font, all set against a teal background.

# Juxtaposition

DATA PERIOD: 03042018 - 03042019



**Andrew Leach** @4ndrewJames · Apr 18, 2019



Spent 3 hours in the car today. During which time I listened to loads of this. It's bloody brilliant. [#Forest404](#) [@BBCSounds](#)  
[bbc.co.uk/programmes/p06...](http://bbc.co.uk/programmes/p06...)



# SU - Forest404



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Audience intelligence report

16 Apr 2020

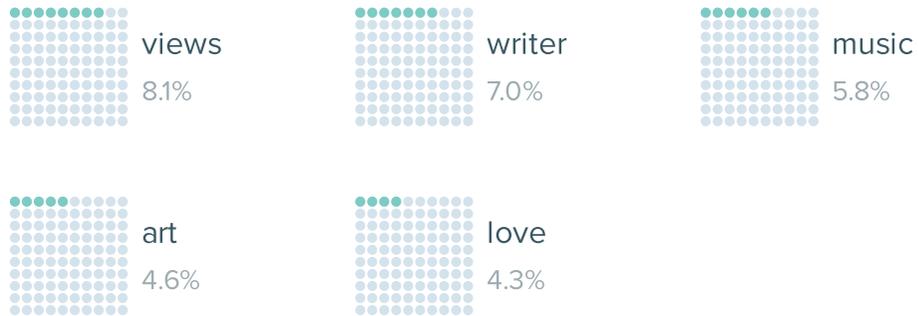
## Overview

Most relevant insights for understanding the demographics of this audience

Age	Gender	Country	Interests
18-24	Female	United Kingdom	Science
25.58%	56.2%	68.71%	41.9%

## Describe themselves as...

Top keywords used by the audience to describe themselves



## Affinity

Most relevant accounts this audience has affinity with



**BBC Radio 4**  
@BBCRadio4  
32.51%



**Greta Thunberg**  
@GretaThunberg  
27.47%



**The Guardian**  
@guardian  
29.37%



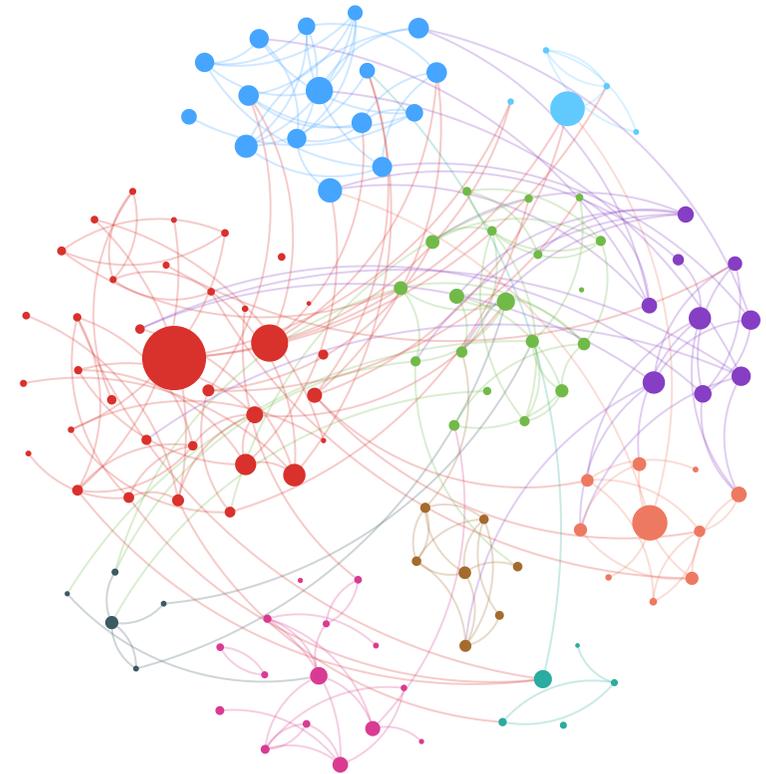
**Robert Macfarlane**  
@RobGMacfarlane  
19.39%



**Alexandria Ocasio-Co**  
@AOC  
18.61%

## Segments distribution

This graph shows the most relevant segments of this audience



- writing, t...
- mum, archi...
- audio, pod...
- dm, ます
- health, me...
- radio, des...
- exeter, ce...
- doctor, ar...
- music, eve...
- everywhere...

# Full audience

### Segment Persona

Overview of the segment persona details



**Gender: Female (56.20%)**

Age 18-24 (25.58%)



Speaks English (86.43%)



London (29.54%)  
United Kingdom (68.71%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

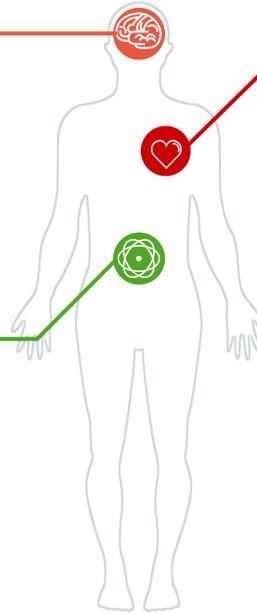
- Constancy
- Egoism
- Stagnation
- Stoicism

#### Interests

- Science
- Movies and tv
- Pets
- Humor

#### Needs

- Contentment
- Reservedness
- Flexibility
- Inexpression



### Influenced by

There are the most influential people for the audience



Greta Thunberg  
[@GretaThunberg](#)  
27.47%



Robert Macfarlane  
[@RobGMacfarlane](#)  
19.39%



Alexandria Ocasio-Co  
[@AOC](#)  
18.61%



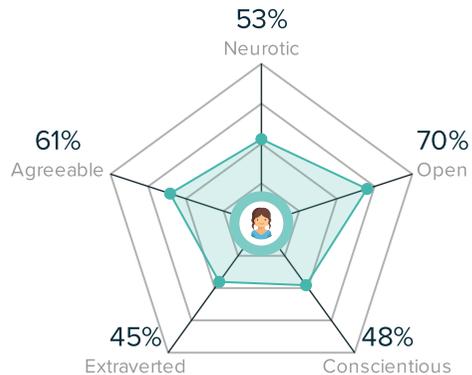
Caroline Lucas  
[@CarolineLucas](#)  
19.06%



Caitlin Moran  
[@caitlinmoran](#)  
20.52%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



BBC Radio 4



The Guardian



BBC Radio 4 Today



Extinction Rebellion



New Scientist

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Wednesday**



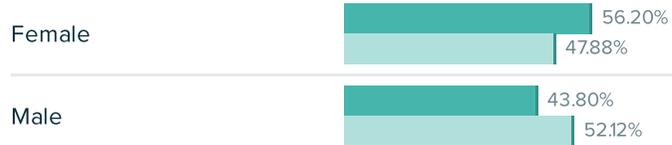
Most active timeframe  
**12-17h**

# SU - Forest404 / Full audience / Who are they?

● Full audience ● UK - Any

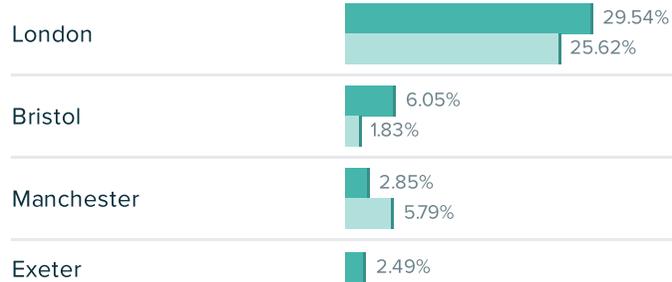
## Gender

This graph shows the distribution by gender and its variance with the baseline



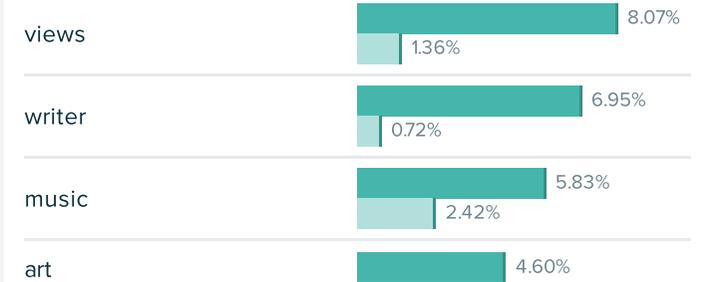
## City

This graph shows the distribution by cities and its variance with the baseline



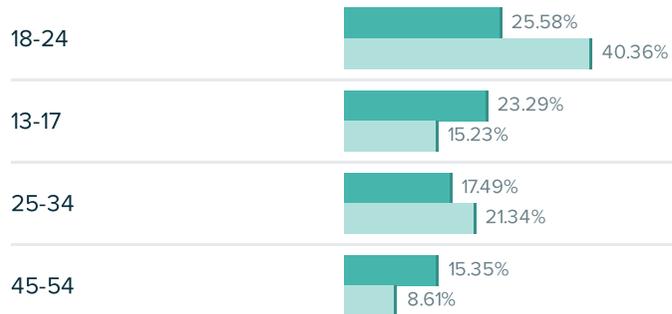
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



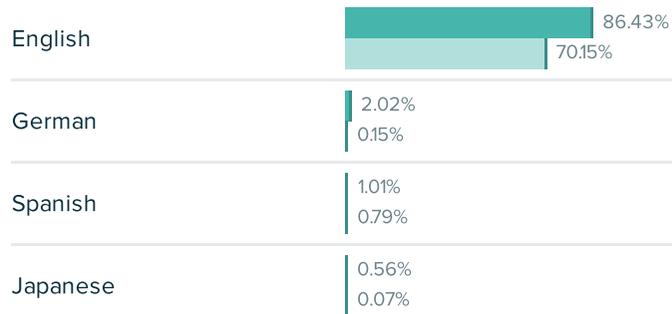
## Age

This graph shows the distribution by ages and its variance with the baseline



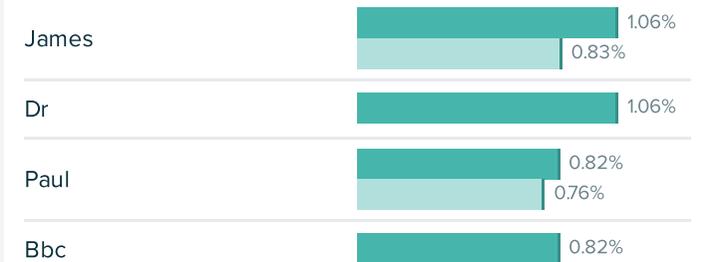
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

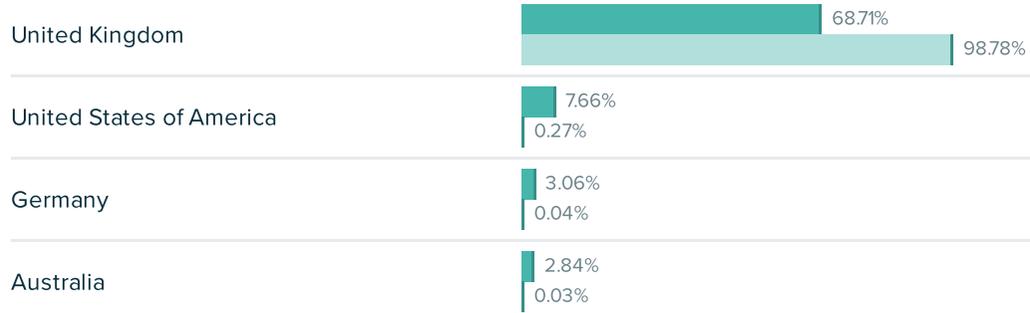


# SU - Forest404 / Full audience / Who are they?

● Full audience ● UK - Any

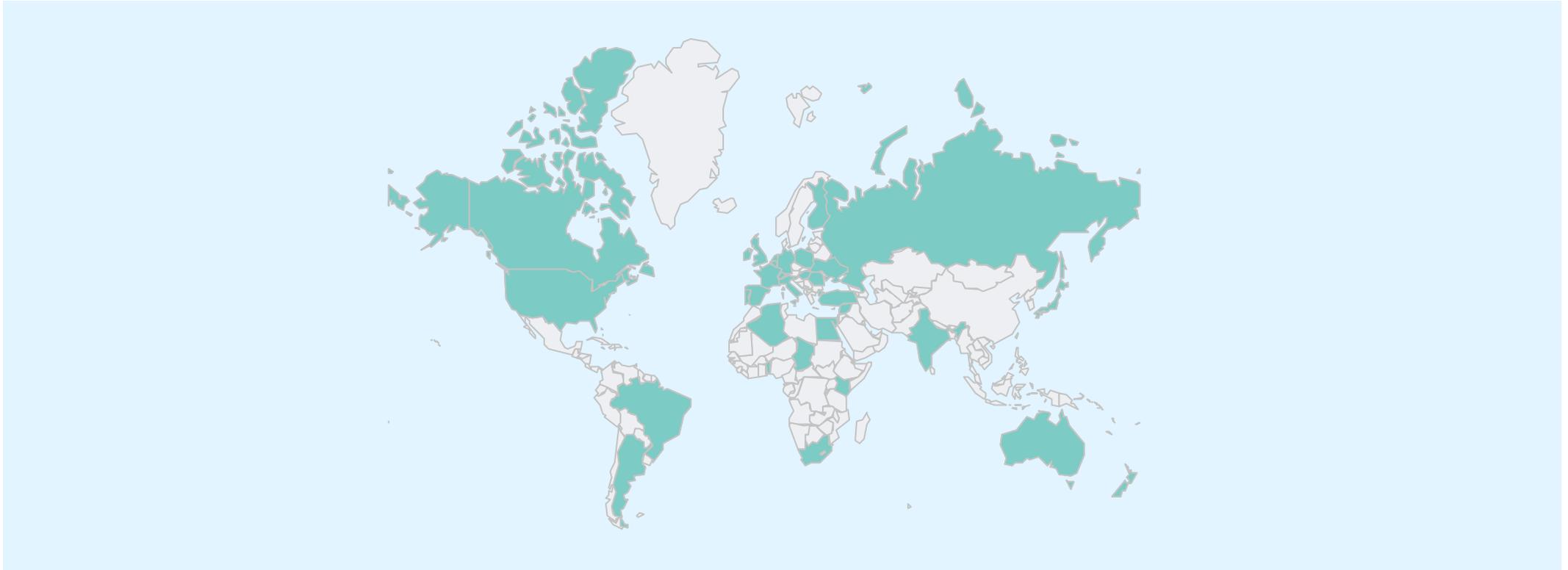
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● Full audience ● UK - Any

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Greta Thunberg**  
@GretaThunberg  
27.47%



**Alexandria Ocasio-Co**  
@AOC  
18.61%



**George Monbiot**  
@GeorgeMonbiot  
17.71%



**Owen Jones?**  
@OwenJones84  
19.39%



**The Guardian**  
@guardian  
29.37%



**Caroline Lucas**  
@CarolineLucas  
19.06%



**Neil Gaiman**  
@neilh himself  
17.94%



**BBC Radio 4 Today**  
@BBCr4today  
17.71%



**Robert Macfarlane**  
@RobGMacfarlane  
19.39%



**Caitlin Moran**  
@caitlinmoran  
20.52%



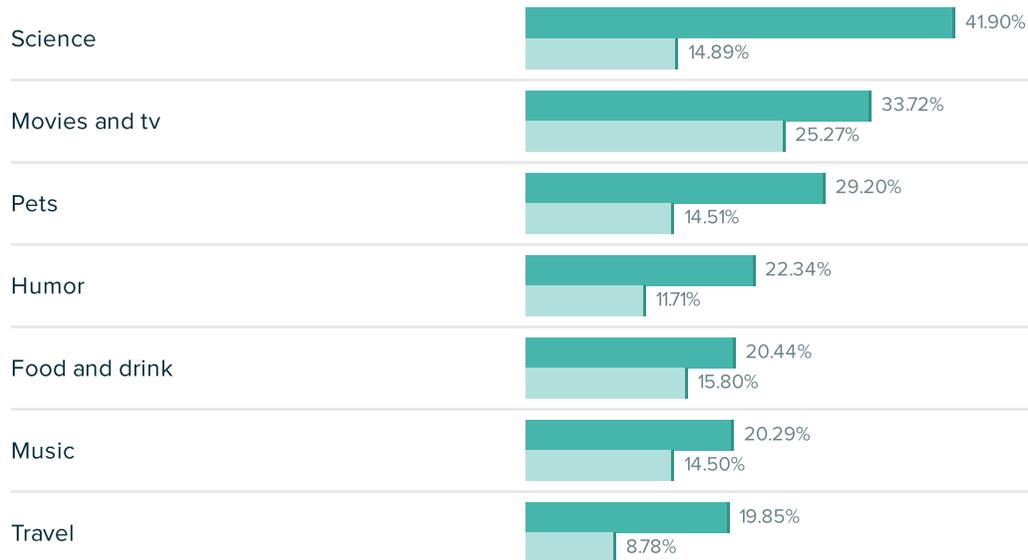
**Chris Packham**  
@ChrisGPackham  
17.6%



**Extinction Rebellion**  
@ExtinctionR  
15.47%

## Interests

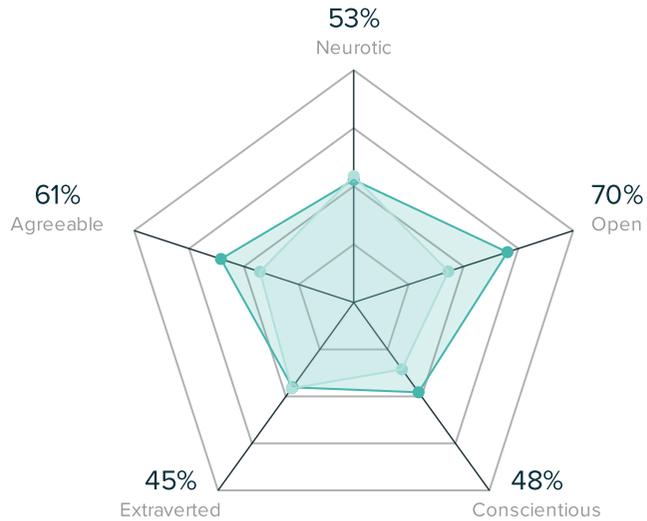
This graph shows the interests the users within the audience have



● Full audience ● UK - Any

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, sentimental and particular.

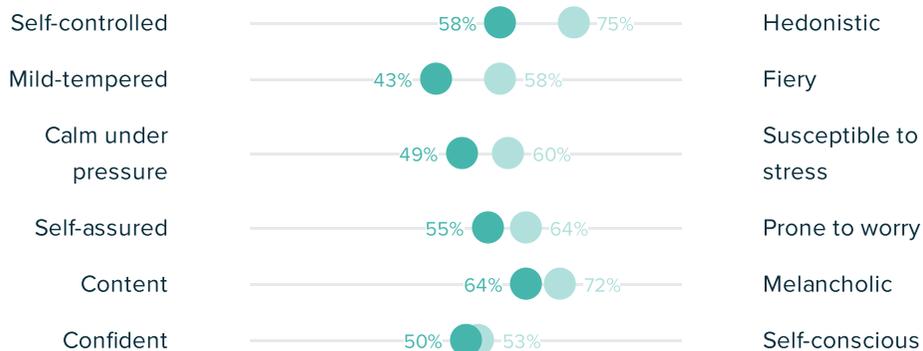
They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are empathetic: they feel what others feel and are compassionate towards them.



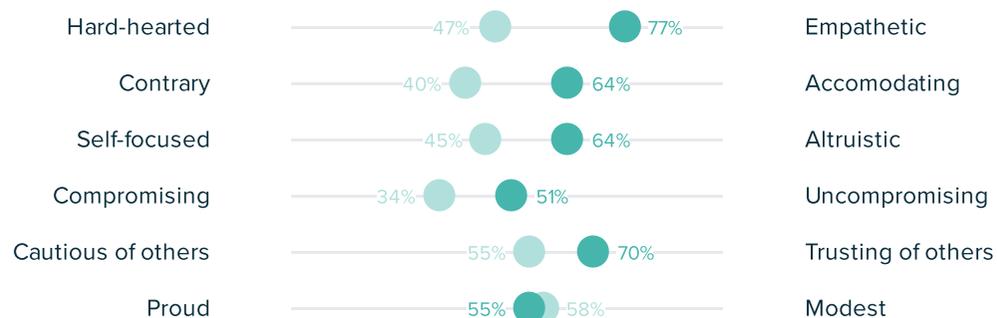
# SU - Forest404 / Full audience / How do they see the world?

● Full audience ● UK - Any

## Neurotic



## Agreeableness



## Extraversion



## Conscientiousness



## Openness



● Full audience ● UK - Any

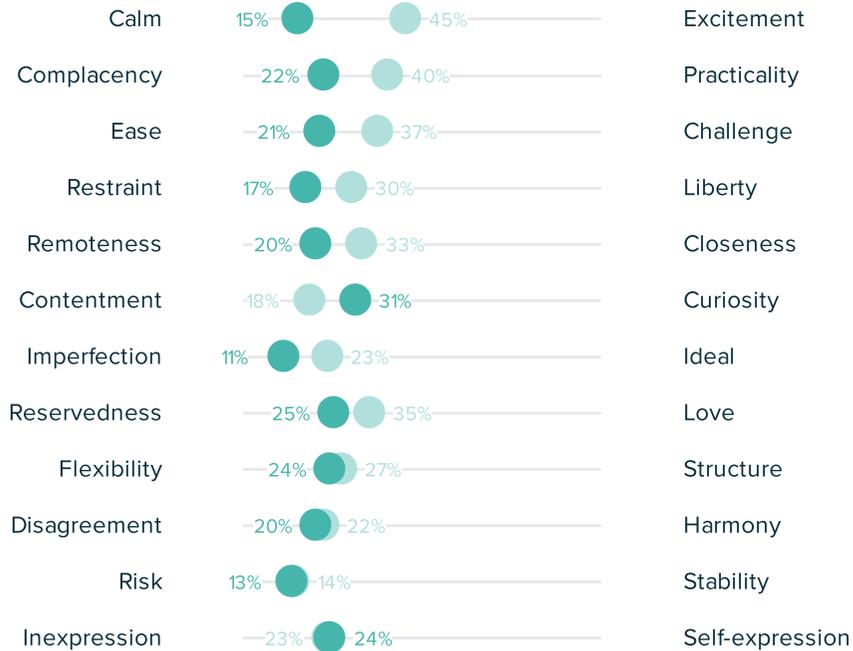
Values



Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

Needs



Needs

Their choices are driven by a desire for discovery.



● Full audience ● UK - Any

## Device

This graph shows the distribution by device and the difference with the baseline.

Desktop



Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

Own



Replies



Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.

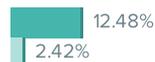
10-100



0-10



100-1000



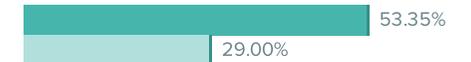
>1000



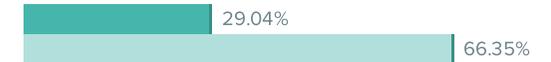
## Applause

This graph shows the distribution by applause and the difference with the baseline.

10-100



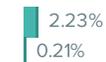
0-10



100-1000



>1000



## Active Days

This graph shows the distribution by active days and the difference with the baseline.

Wednesday



Thursday



Tuesday



Friday



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.

12-17h



18-23h



06-11h



00-05h



**writing, theatre**

### Segment Persona

Overview of the segment persona details



**Gender: Female (59.05%)**

Age 25-34 (26.94%)



Speaks English (93.21%)



London (38.30%)  
United Kingdom (87.50%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

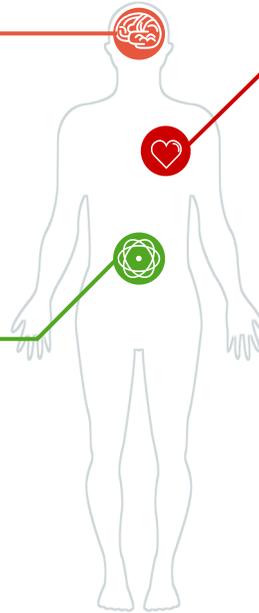
- Constancy
- Egoism
- Stagnation
- Modernity

#### Interests

- Science
- Movies and tv
- Theatre
- Humor

#### Needs

- Contentment
- Inexpression
- Reservedness
- Ease



### Influenced by

There are the most influential people for the audience



Vicky Featherstone  
[@vicfeatherstone](#)  
12.35%



Paines Plough  
[@painesplough](#)  
12.96%



simon stephens  
[@StephensSimon](#)  
10.49%



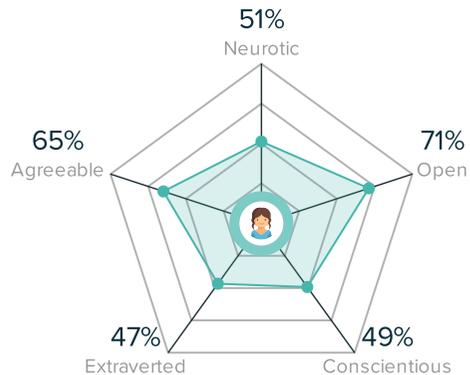
Jake Orr  
[@jakeyoh](#)  
10.49%



Orange Tree Theatre  
[@OrangeTreeThtr](#)  
11.11%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Theatre503



Hampstead Theatre



rupertgoold



WhatsOnStage



Guardian Stage

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Wednesday**

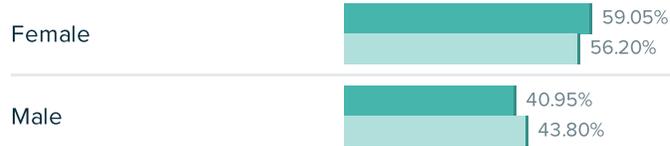


Most active timeframe  
**12-17h**

● writing, theatre ● SU - Forest404

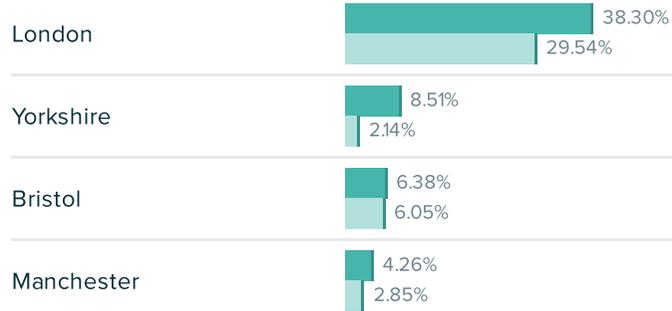
## Gender

This graph shows the distribution by gender and its variance with the baseline



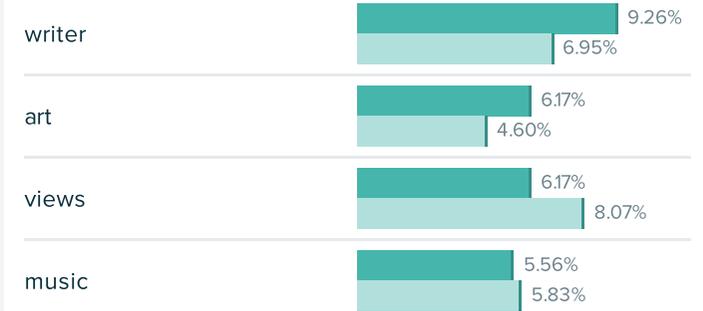
## City

This graph shows the distribution by cities and its variance with the baseline



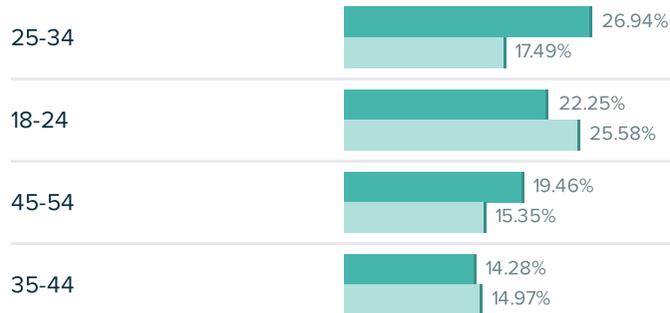
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



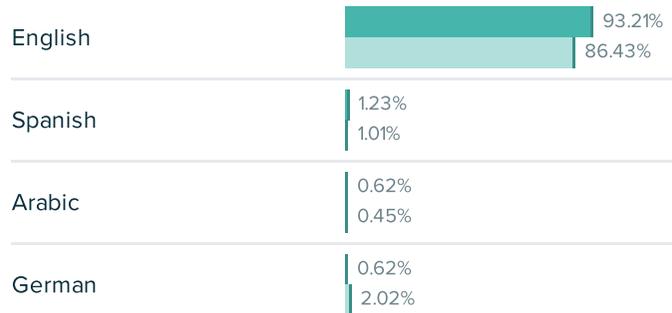
## Age

This graph shows the distribution by ages and its variance with the baseline



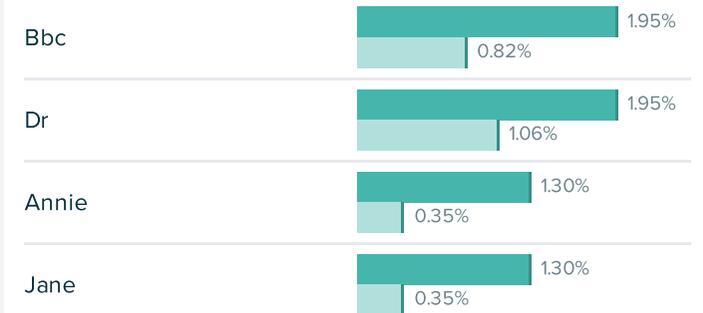
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

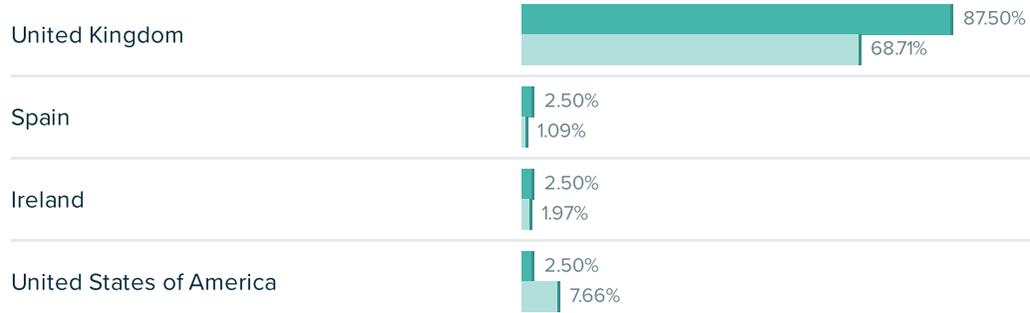
This graph shows the distribution by most common names in the audience and its variance from the baseline



● writing, theatre ● SU - Forest404

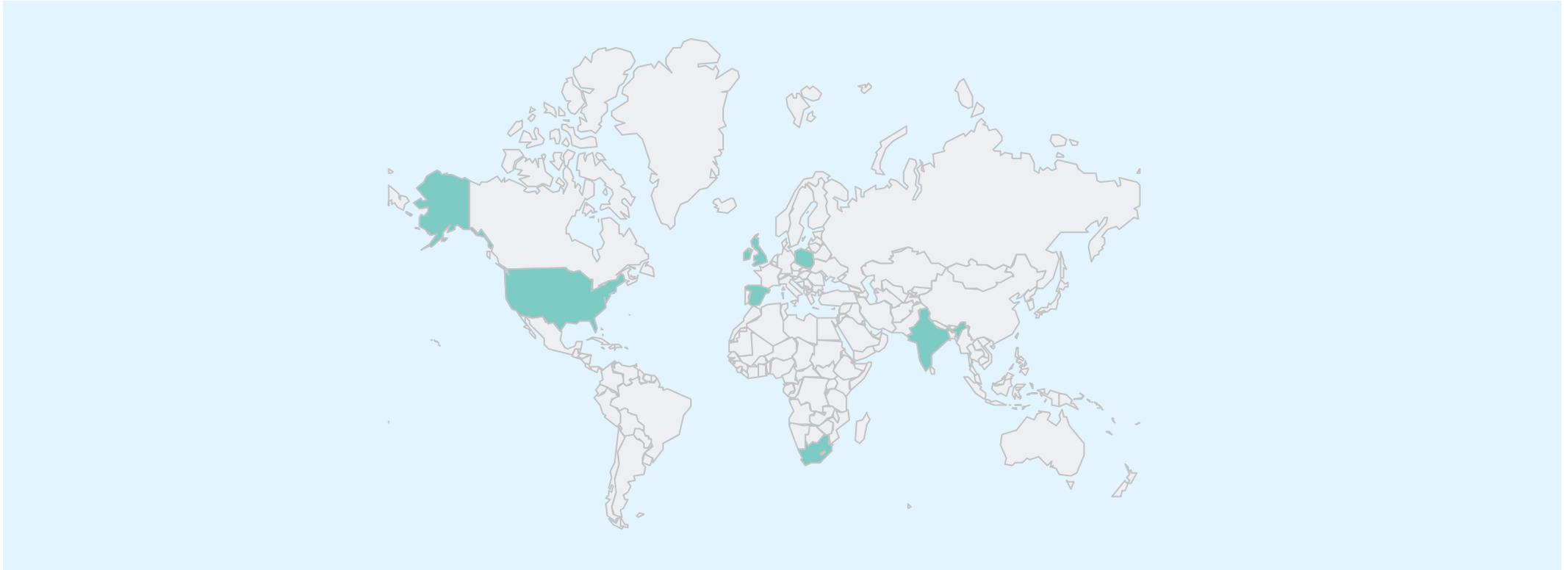
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● writing, theatre ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with

**Theatre503**  
@theatre503  
13.58%

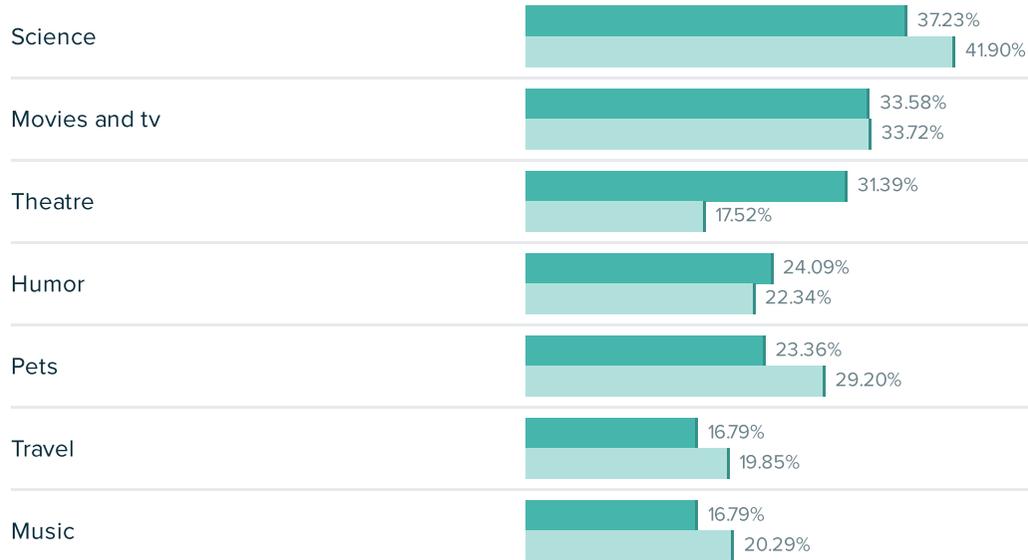
- Vicky Featherstone**  
@vicfeatherstone  
12.35%
- Jake Orr**  
@jakeyoh  
10.49%
- Clark**  
@thistimcrouch  
9.26%
- WhatsOnStage**  
@WhatsOnStage  
13.58%

- Paines Plough**  
@painesplough  
12.96%
- Orange Tree Theatre**  
@OrangeTreeThtr  
11.11%
- Nick Hern Books**  
@NickHernBooks  
10.49%
- Guardian Stage**  
@guardianstage  
13.58%

- simon stephens**  
@StephensSimon  
10.49%
- Hampstead Theatre**  
@Hamps\_Theatre  
13.58%
- rupertgoold**  
@rupertgoold  
10.49%
- Headlong**  
@HeadlongTheatre  
11.11%

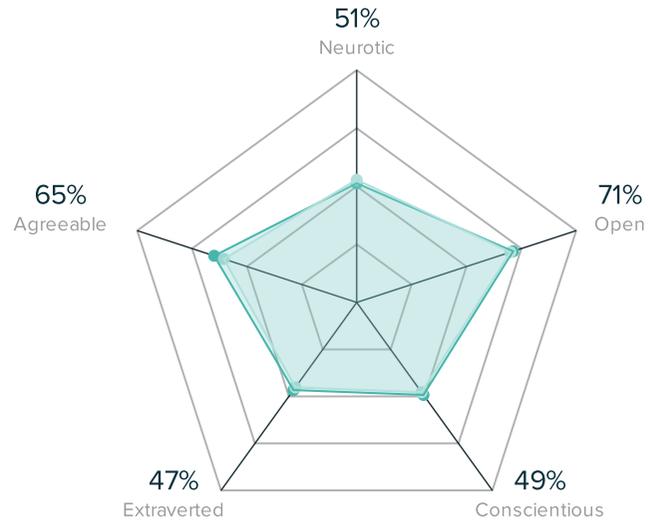
## Interests

This graph shows the interests the users within the audience have



## Personality

This graph shows the most relevant personality traits for this audience



## Personality

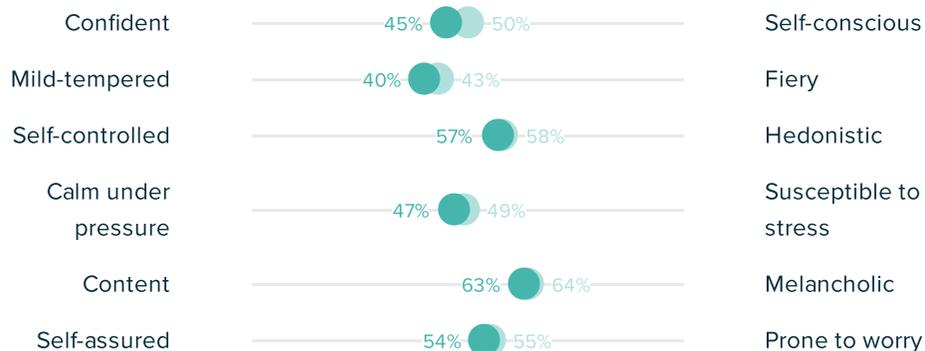
They are genial, sentimental and particular.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are empathetic: they feel what others feel and are compassionate towards them. And they are philosophical: they are open to and intrigued by new ideas and love to explore them.

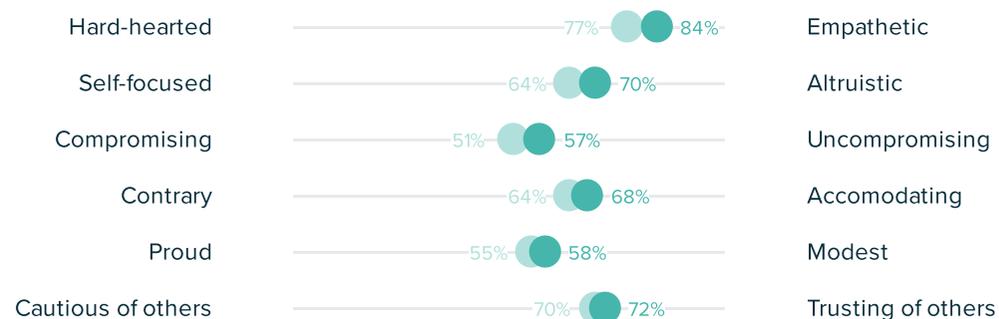


● writing, theatre ● SU - Forest404

## Neurotic



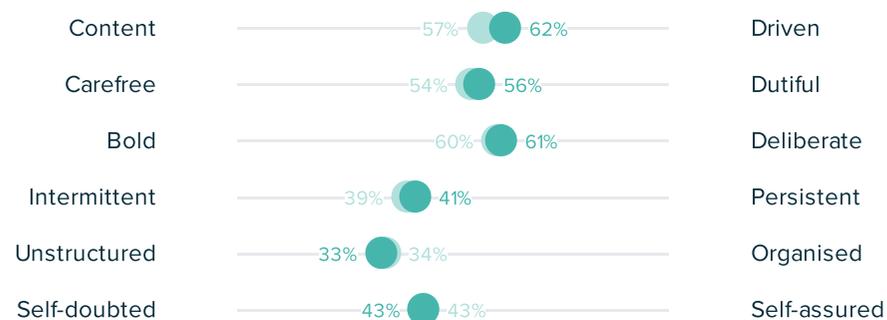
## Agreeableness



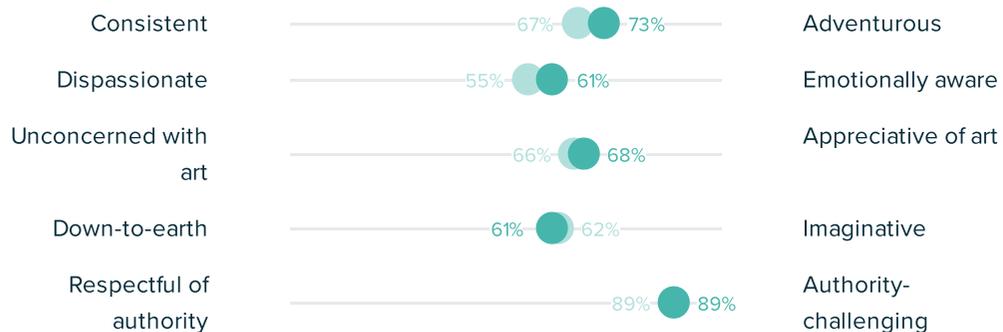
## Extraversion



## Conscientiousness

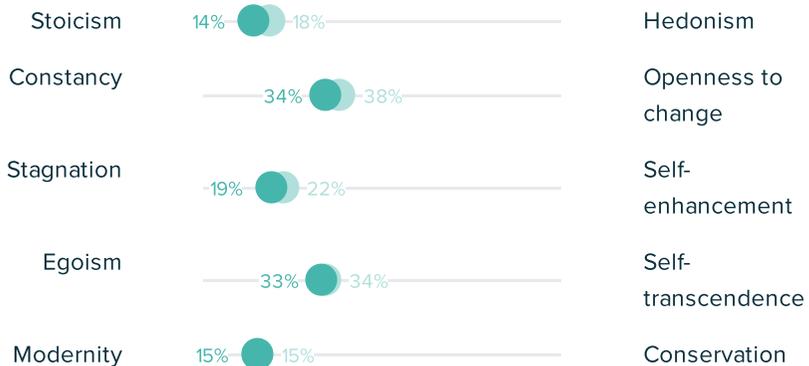


## Openness



● writing, theatre ● SU - Forest404

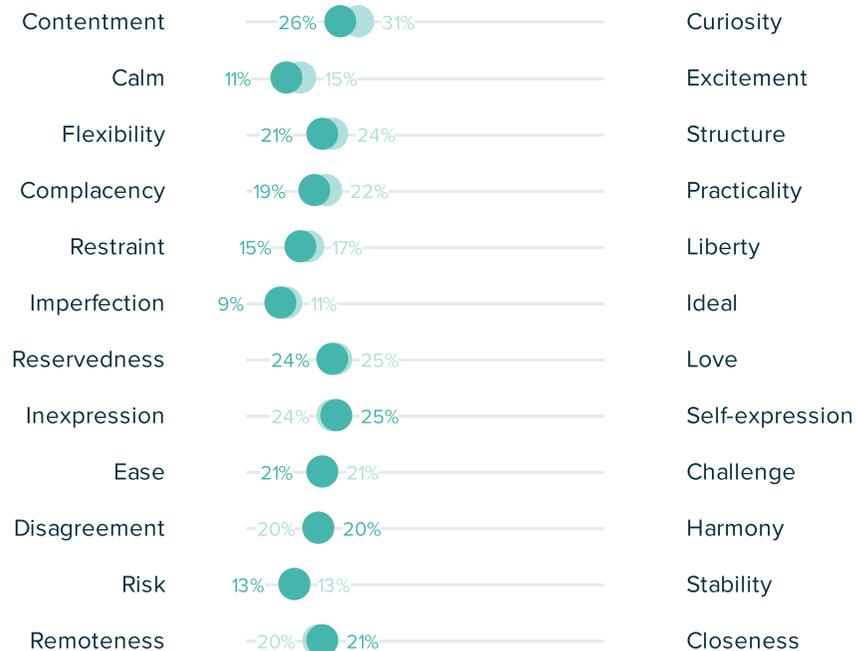
## Values



### Values

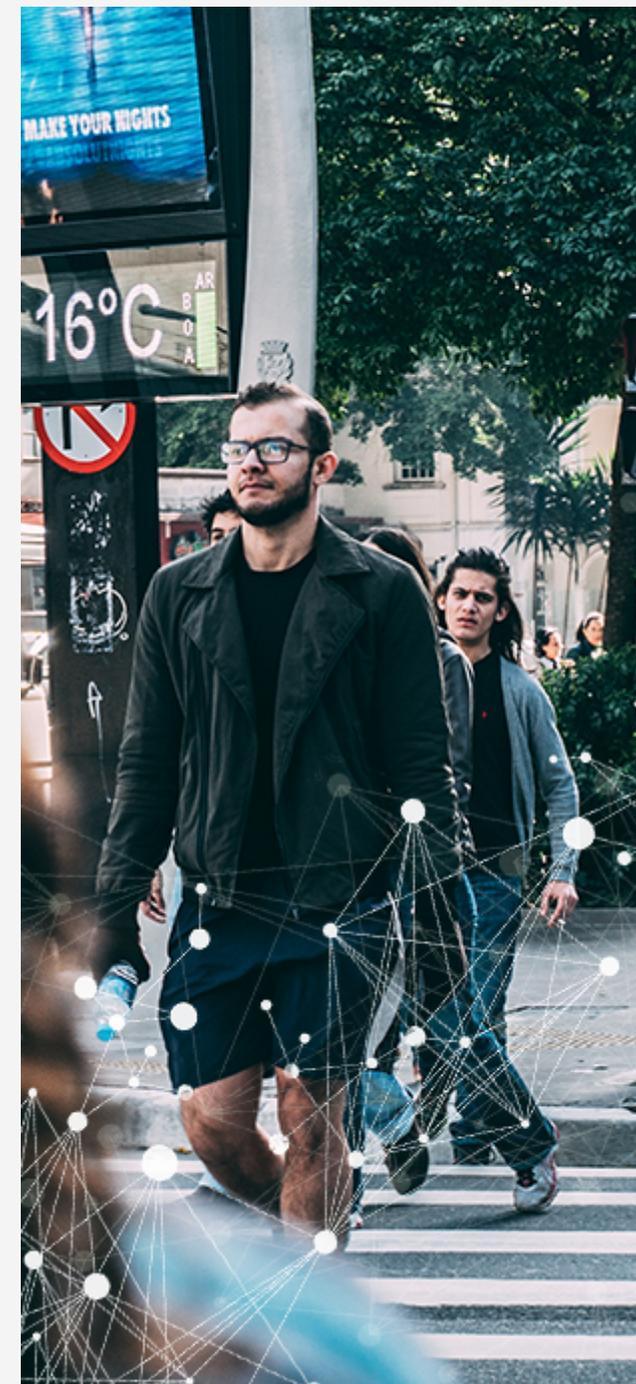
They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for discovery.

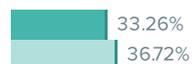


● writing, theatre ● SU - Forest404

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



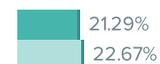
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

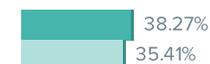
### Own



### Replies

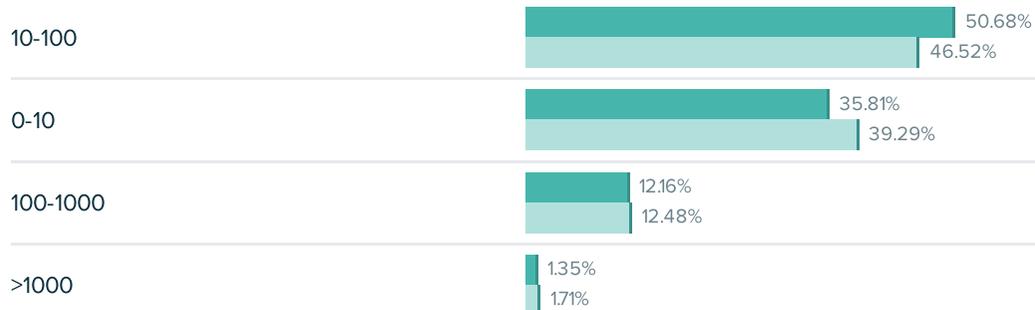


### Shares



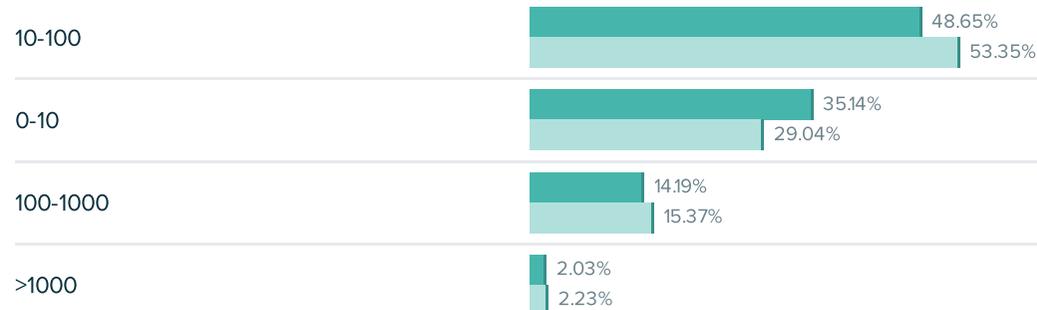
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



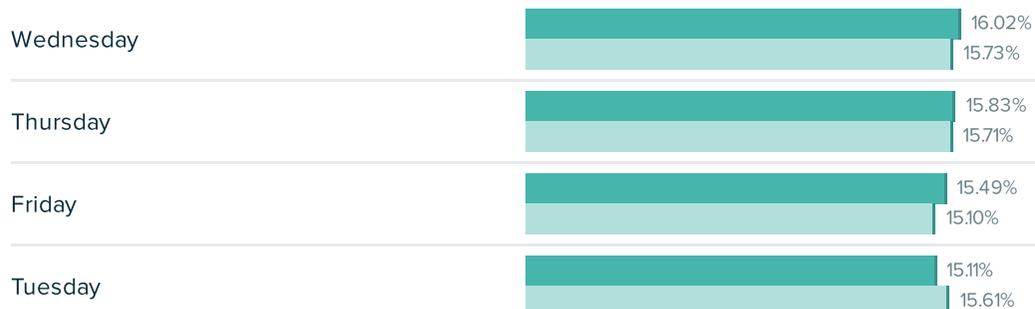
## Applause

This graph shows the distribution by applause and the difference with the baseline.



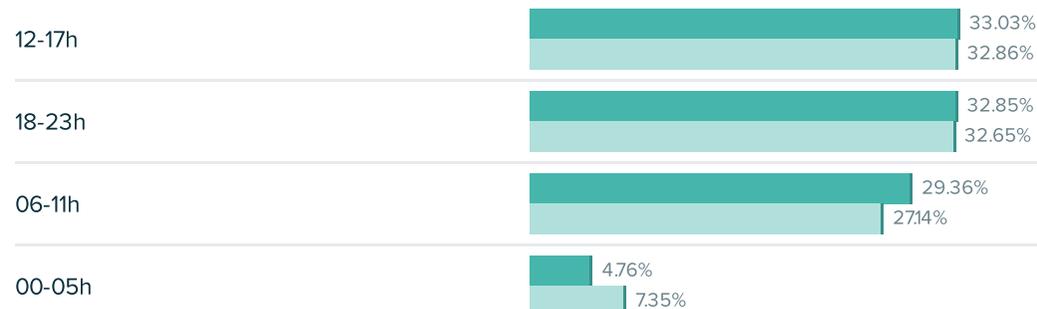
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**mum, architecture**

### Segment Persona

Overview of the segment persona details



**Gender: Female (62.71%)**

Age 13-17 (34.20%)



Speaks English (91.11%)



London (25.00%)  
United Kingdom (88.46%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

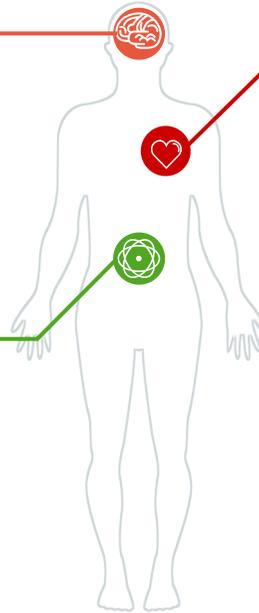
- Constancy
- Egoism
- Stagnation
- Stoicism

#### Interests

- Science
- Pets
- Business and industrial
- Movies and tv

#### Needs

- Contentment
- Inexpression
- Flexibility
- Reservedness



### Influenced by

There are the most influential people for the audience



Robert Macfarlane  
[@RobGMacfarlane](#)  
64.44%



Friends of the Earth  
[@friends\\_earth](#)  
41.11%



Doing Things Differently  
[@dtdchange](#)  
38.89%



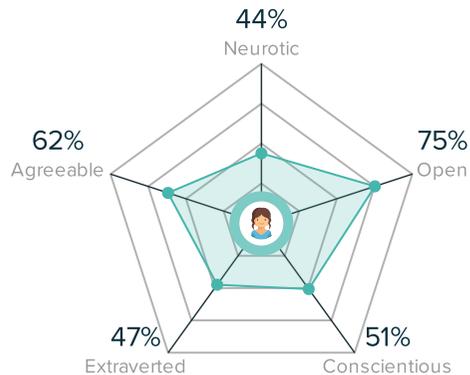
Woodland Trust?  
[@WoodlandTrust](#)  
45.56%



The Wild Network  
[@wearewildthing](#)  
28.89%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

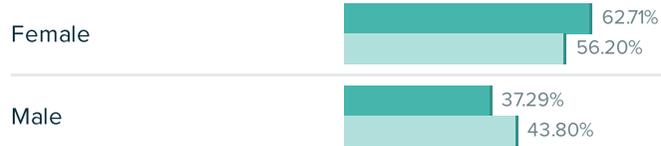


Most active timeframe  
**12-17h**

● mum, architecture ● SU - Forest404

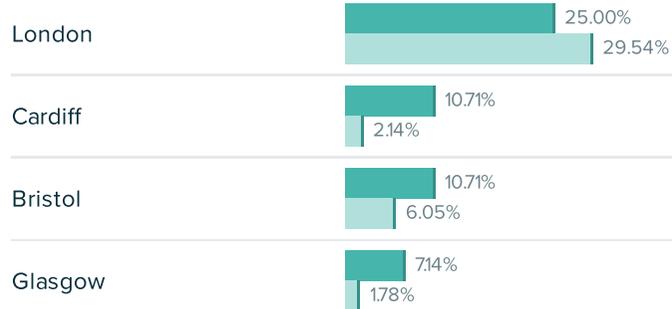
## Gender

This graph shows the distribution by gender and its variance with the baseline



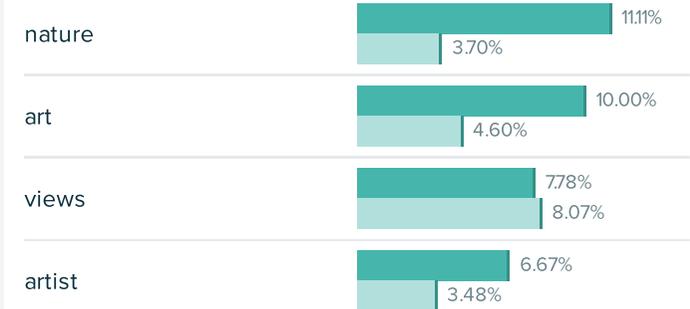
## City

This graph shows the distribution by cities and its variance with the baseline



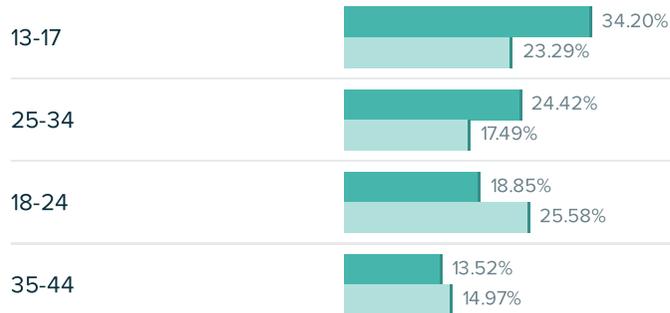
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



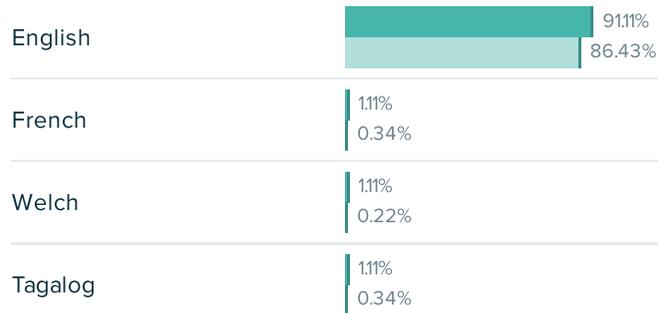
## Age

This graph shows the distribution by ages and its variance with the baseline



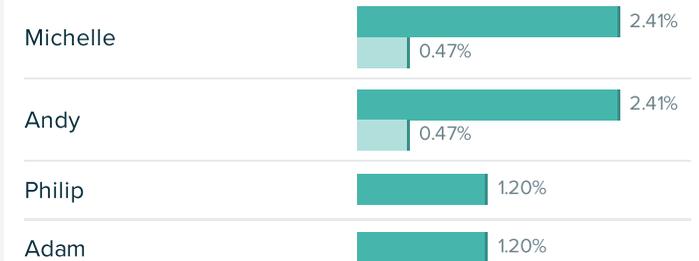
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

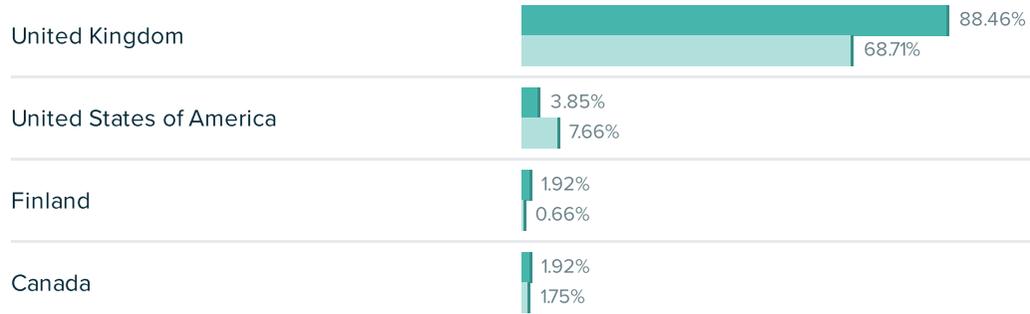
This graph shows the distribution by most common names in the audience and its variance from the baseline



● mum, architecture ● SU - Forest404

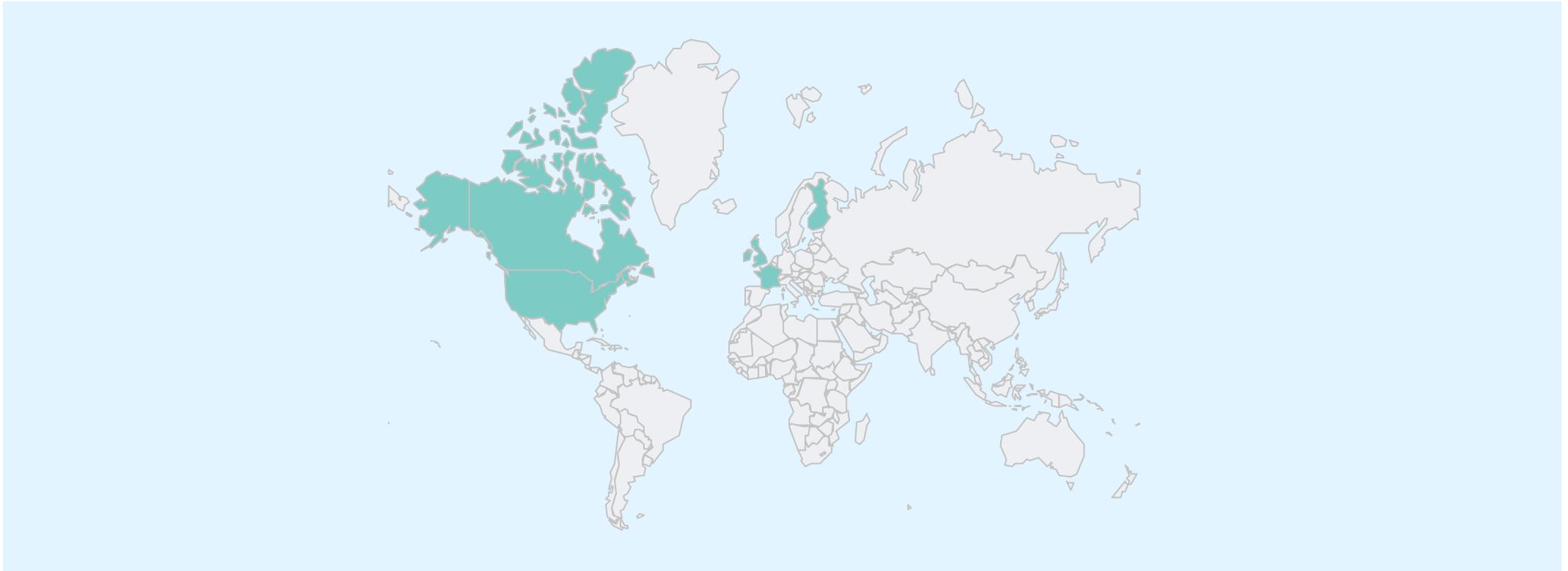
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● mum, architecture ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Robert Macfarlane**  
@RobGMacfarlane  
64.44%



The Wildlife Trusts  
@WildlifeTrusts  
43.33%



Team4Nature  
@Team4Nature  
35.56%



Guardian Environment  
@guardianeco  
46.67%



Rewilding Britain  
@RewildingB  
33.33%



Friends of the Earth  
@friends\_earth  
41.11%



Doing Things Differently  
@dtdchange  
38.89%



The Wild Network  
@wearewildthing  
28.89%



Damian Carrington  
@dpcarrington  
33.33%



NaturalEngland  
@NaturalEngland  
41.11%



Woodland Trust?  
@WoodlandTrust  
45.56%



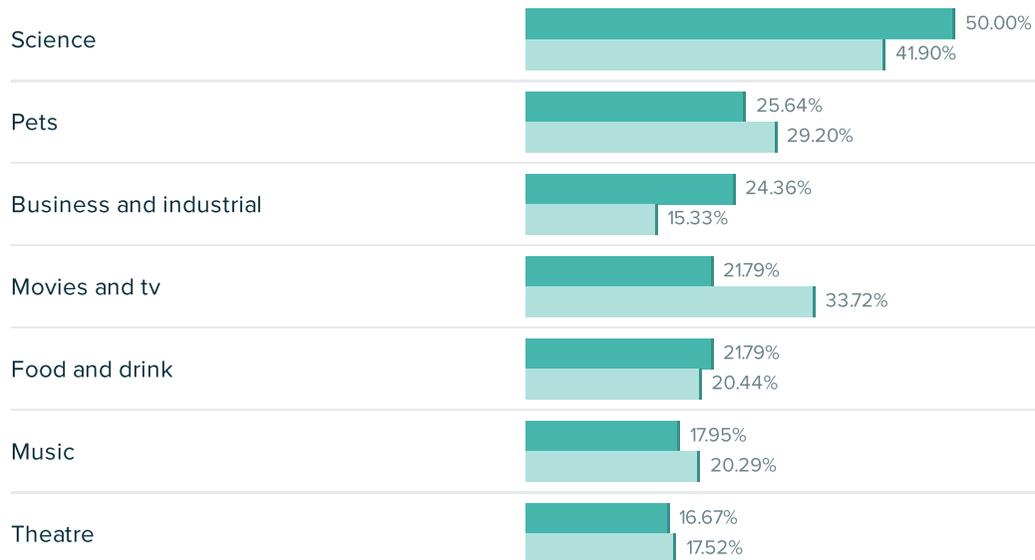
Mark Avery  
@MarkAvery  
31.11%



BBC Wildlife  
@WildlifeMag  
35.56%

## Interests

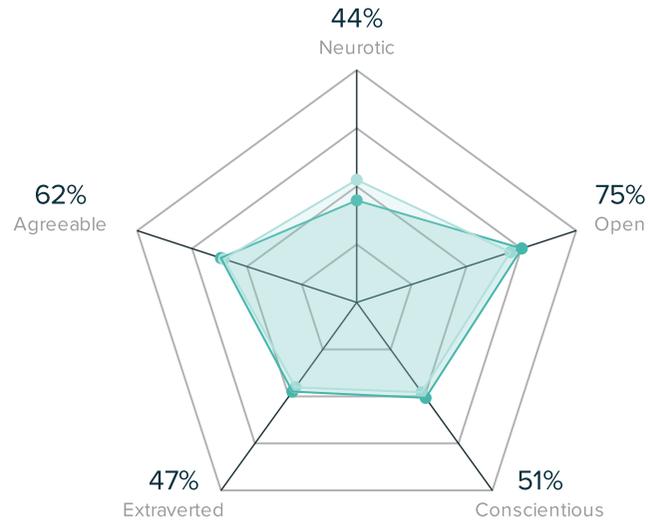
This graph shows the interests the users within the audience have



● mum, architecture ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

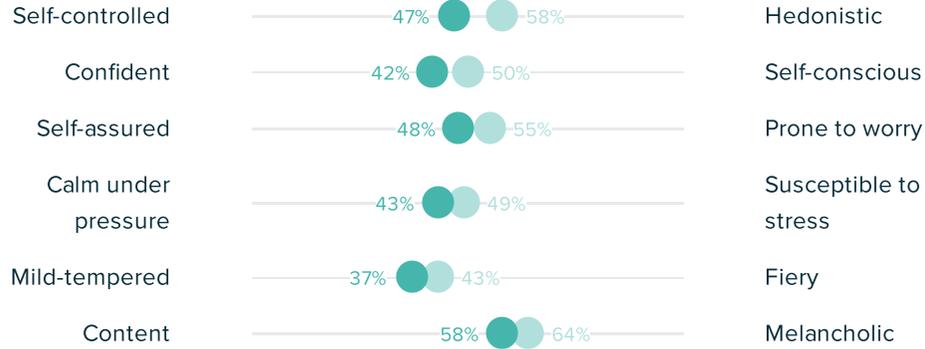
They are genial, helpful and active.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are empathetic: they feel what others feel and are compassionate towards them.

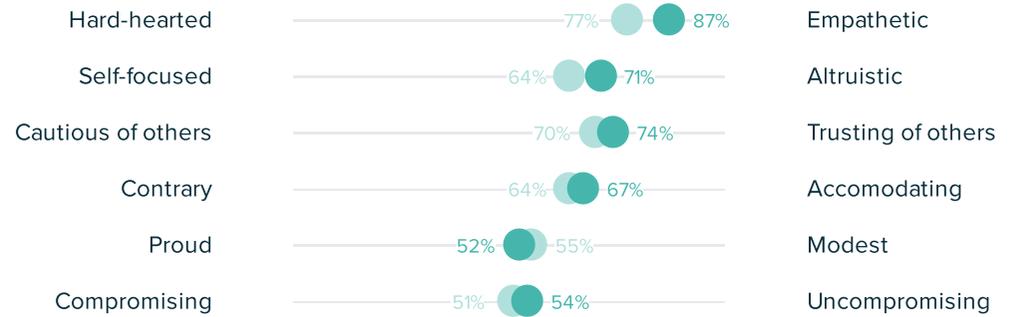


● mum, architecture ● SU - Forest404

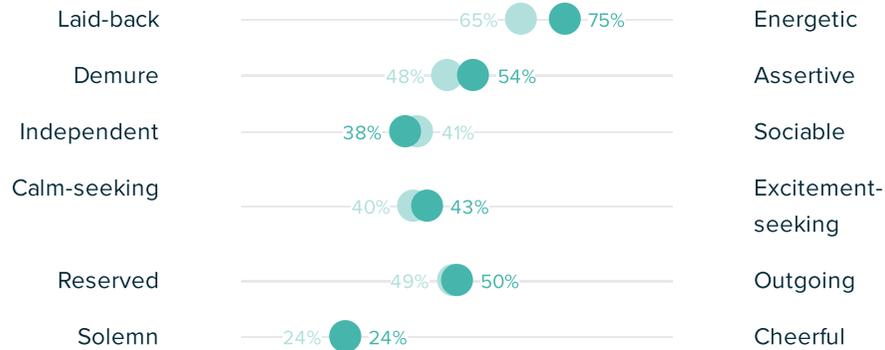
## Neurotic



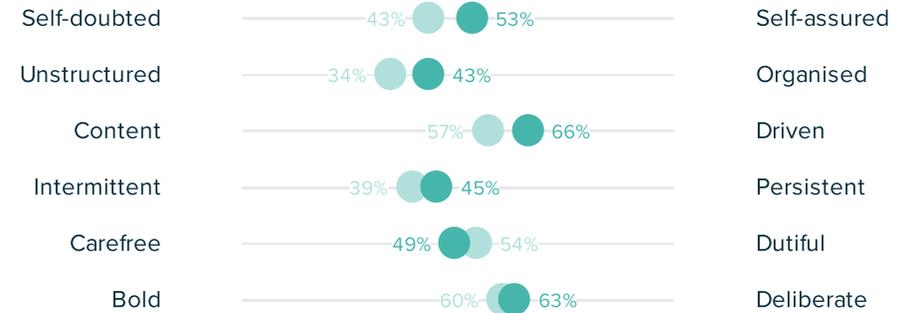
## Agreeableness



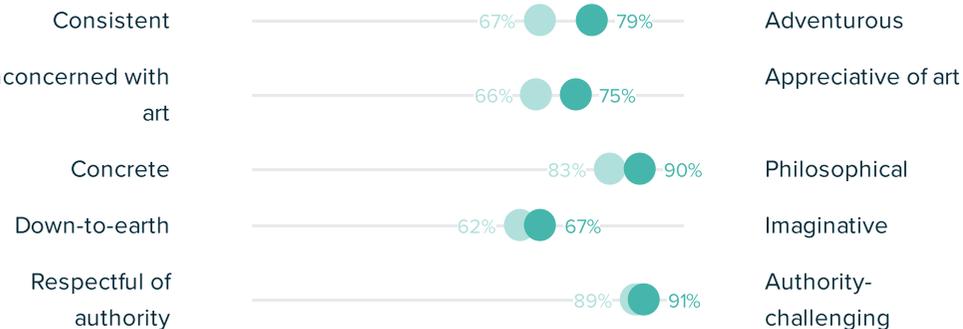
## Extraversion



## Conscientiousness

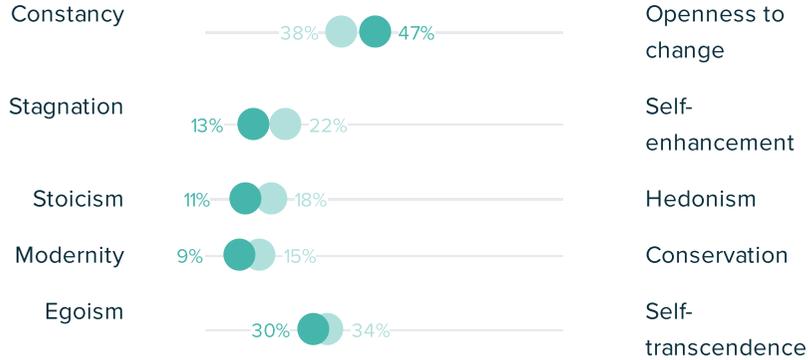


## Openness



● mum, architecture ● SU - Forest404

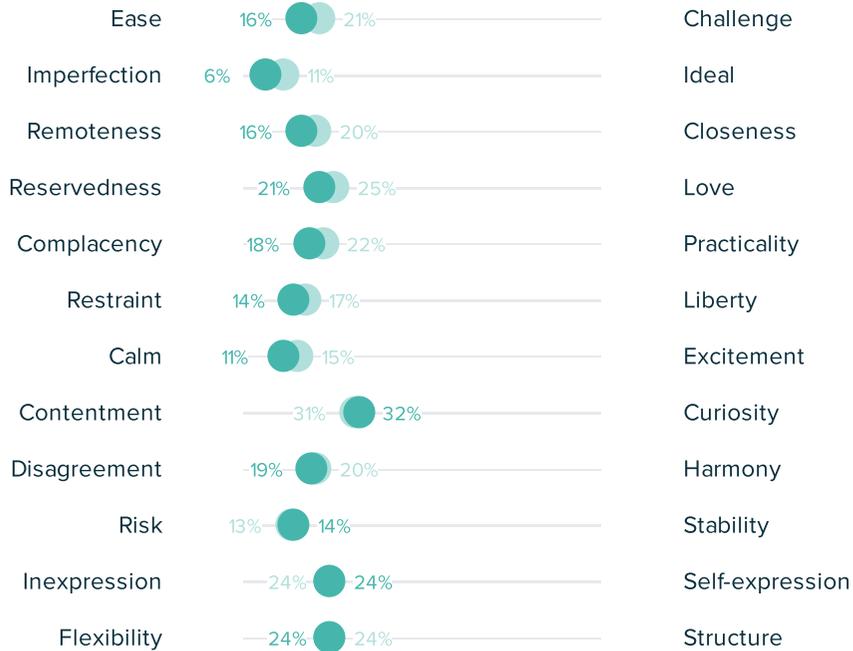
Values



Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

Needs



Needs

Their choices are driven by a desire for discovery.



● mum, architecture ● SU - Forest404

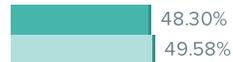
## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



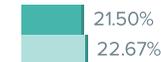
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

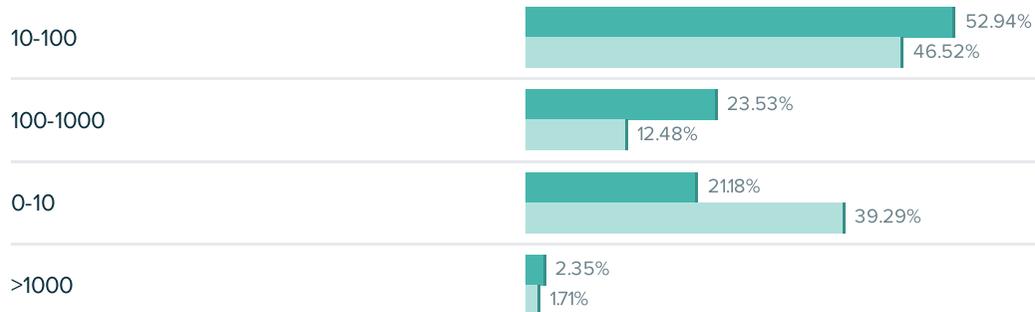


### Shares



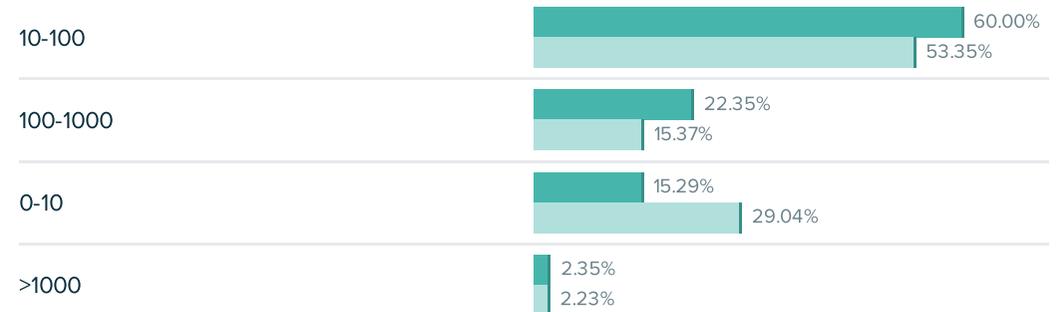
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



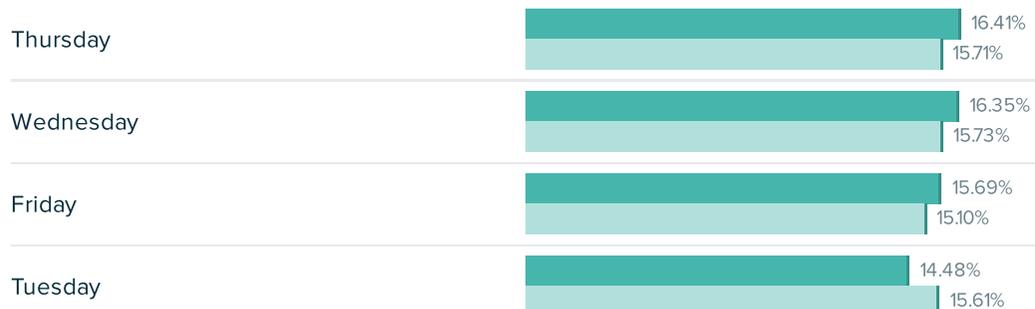
## Applause

This graph shows the distribution by applause and the difference with the baseline.



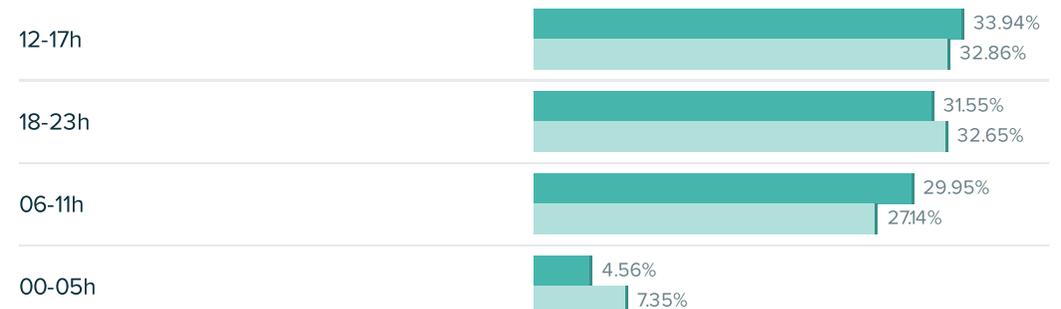
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**audio, podcast**

### Segment Persona

Overview of the segment persona details



**Gender: Male (54.29%)**

Age 18-24 (36.19%)



Speaks English (86.84%)



London (27.27%)  
United Kingdom (43.75%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

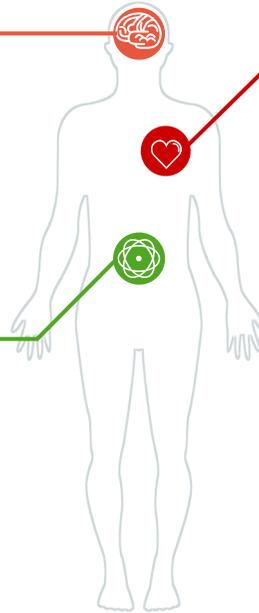
- Egoism
- Constancy
- Stoicism
- Stagnation

#### Interests

- Movies and tv
- Pets
- Music
- Science

#### Needs

- Contentment
- Inexpression
- Reservedness
- Flexibility



### Influenced by

There are the most influential people for the audience



The Bright Sessions  
[@brightpodcast](#)  
47.37%



The Amelia Project  
[@amelia\\_podcast](#)  
42.11%



Wooden Overcoat  
[@OvercoatsWood](#)  
40.79%



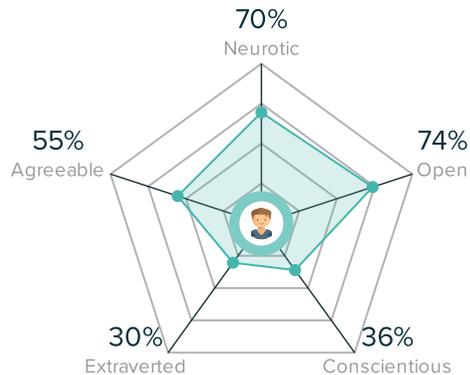
Wil Williams  
[@wilw\\_writes](#)  
39.47%



Lauren Shippen  
[@laurenshippen](#)  
40.79%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Girl In Space Podcas



Victoriocity



Radio Drama Revival



Exoplanetary



Tides

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Desktop**



Most active day  
**Wednesday**

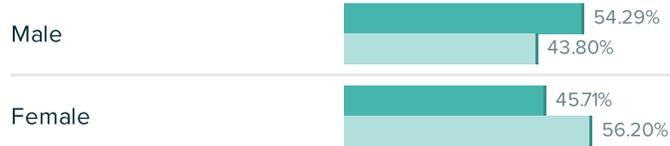


Most active timeframe  
**18-23h**

● audio, podcast ● SU - Forest404

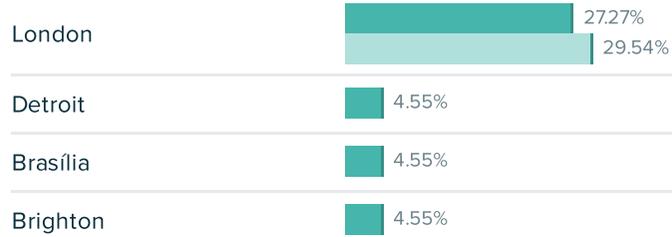
## Gender

This graph shows the distribution by gender and its variance with the baseline



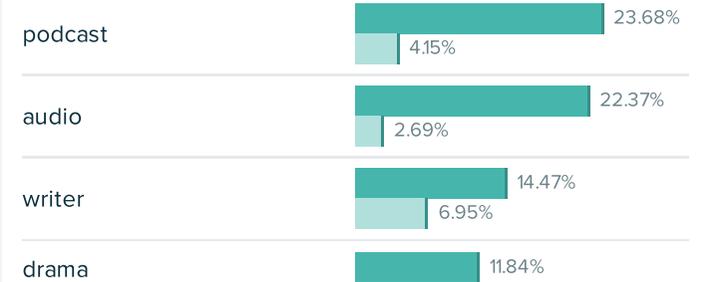
## City

This graph shows the distribution by cities and its variance with the baseline



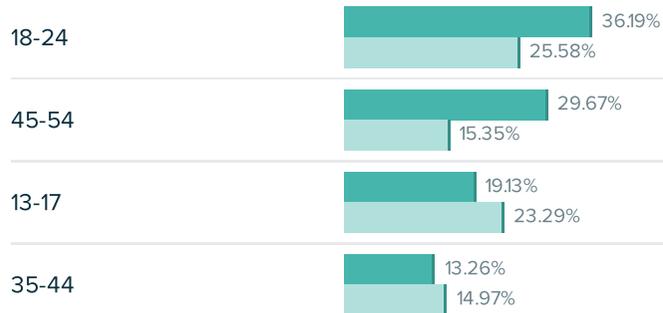
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



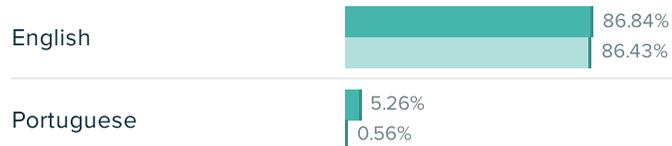
## Age

This graph shows the distribution by ages and its variance with the baseline



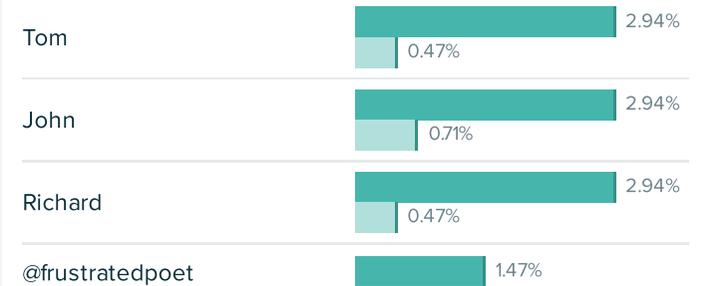
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

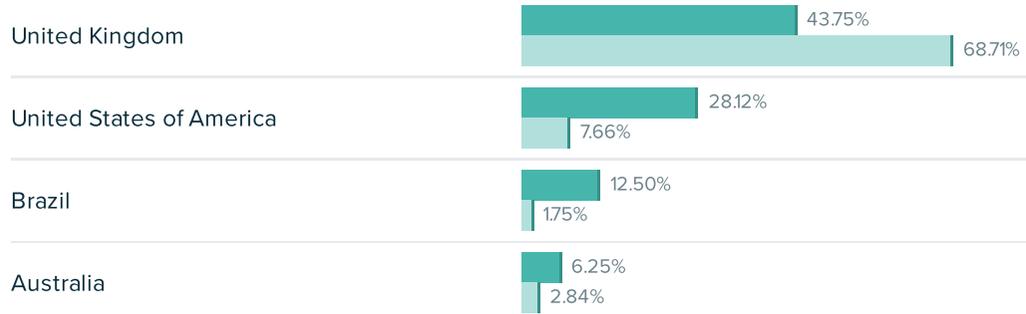
This graph shows the distribution by most common names in the audience and its variance from the baseline



● audio, podcast ● SU - Forest404

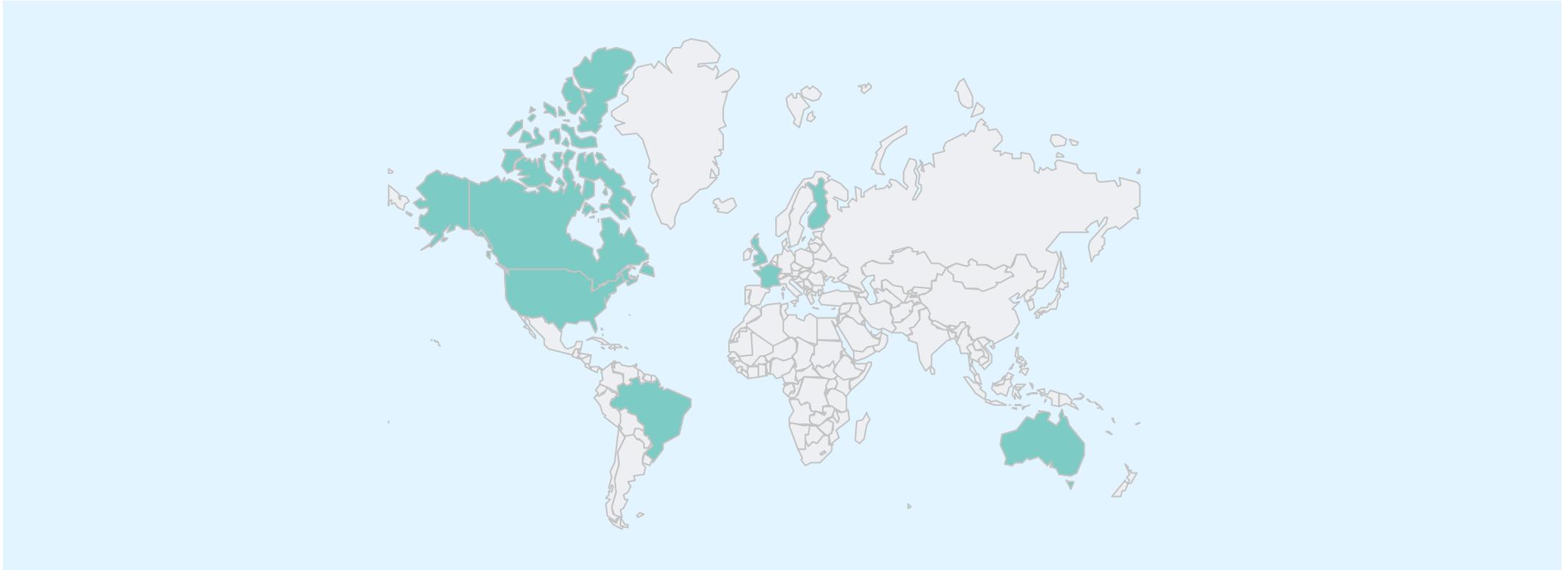
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● audio, podcast ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



Girl In Space Podcas

@girlinspacepod

51.32%



The Bright Sessions

@brightpodcast

47.37%



Wil Williams

@wilw\_writes

39.47%



Audio Drama Hub

@AudioDramaHub

38.16%



Victoriocity

@Victoriocity

36.84%



The Amelia Project

@amelia\_podcast

42.11%



Lauren Shippen

@laureshippen

40.79%



Ely

@ShoMarq

38.16%



The Bello Collective

@bellocollective

39.47%



Wooden Overcoats

@OvercoatsWooden

40.79%



Greater Boston

@InGreaterBoston

38.16%



We Fix Space Junk

@WeFixSpaceJunk

36.84%



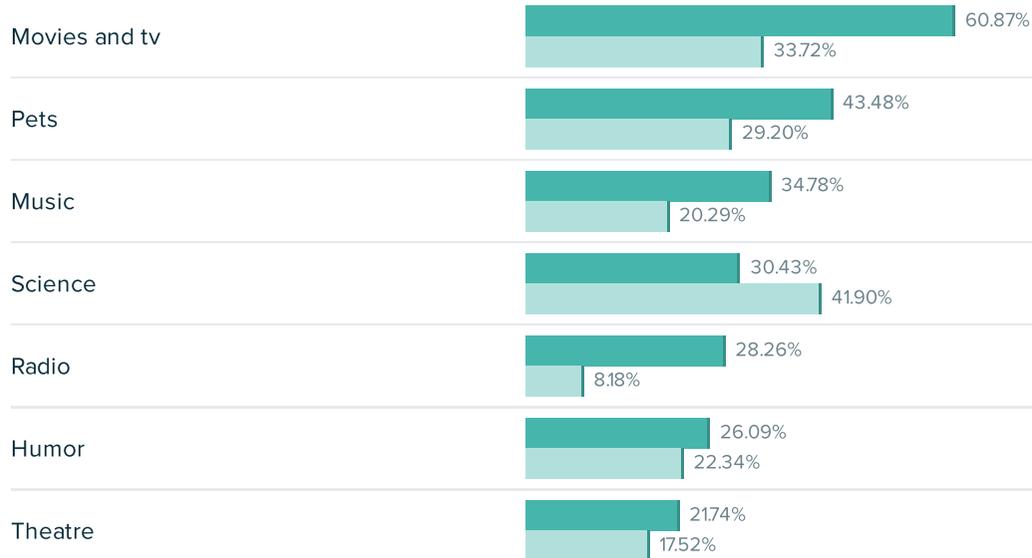
mischa stanton made

@mishaetc

35.53%

## Interests

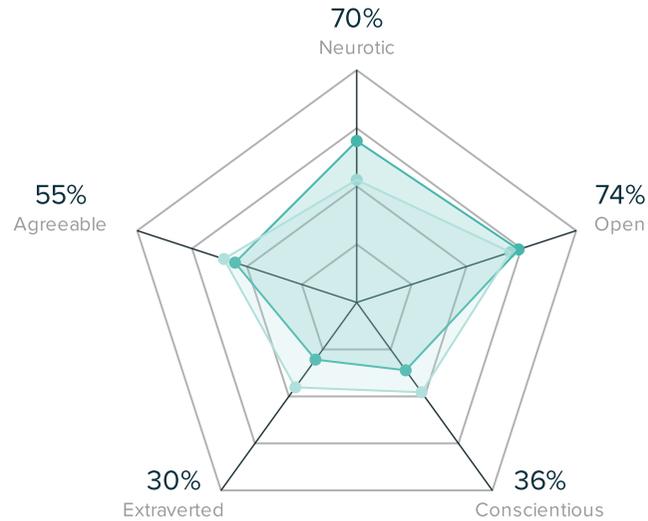
This graph shows the interests the users within the audience have



● audio, podcast ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

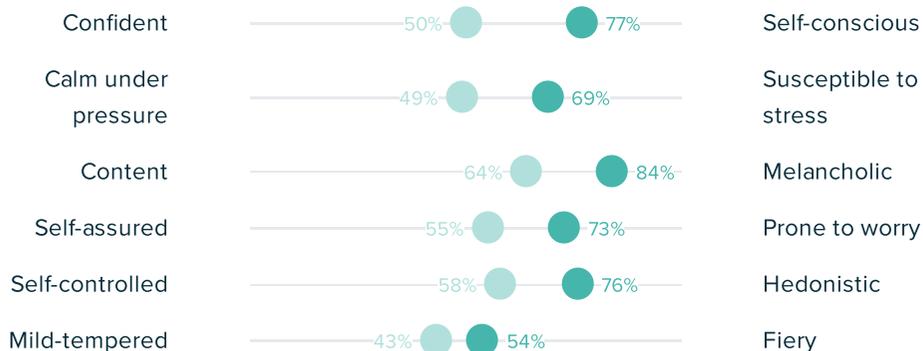
They are excitable, sentimental and helpful.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are melancholy: they think quite often about the things they are unhappy about.

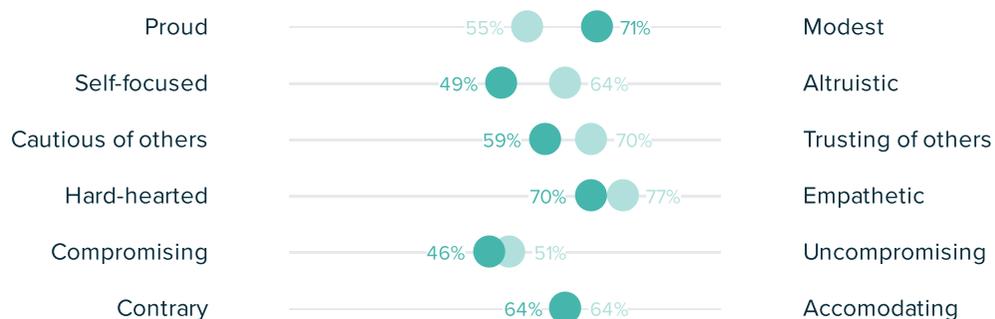


● audio, podcast ● SU - Forest404

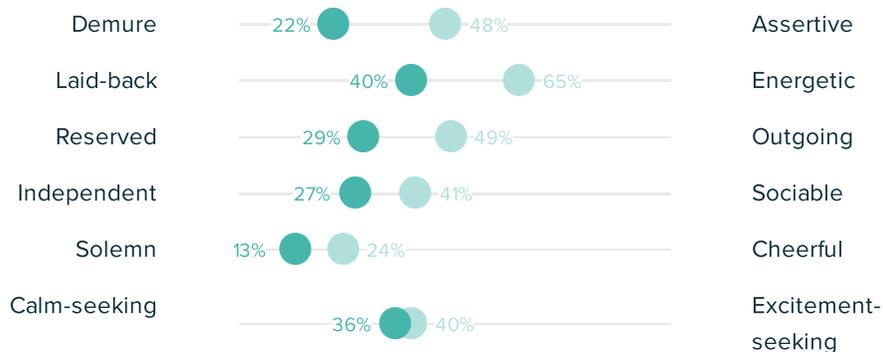
## Neurotic



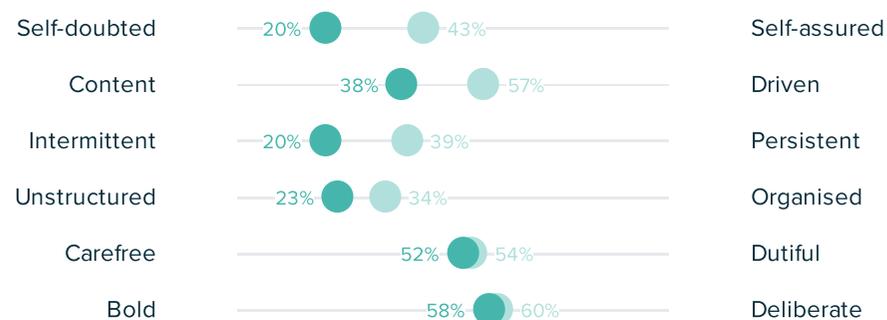
## Agreeableness



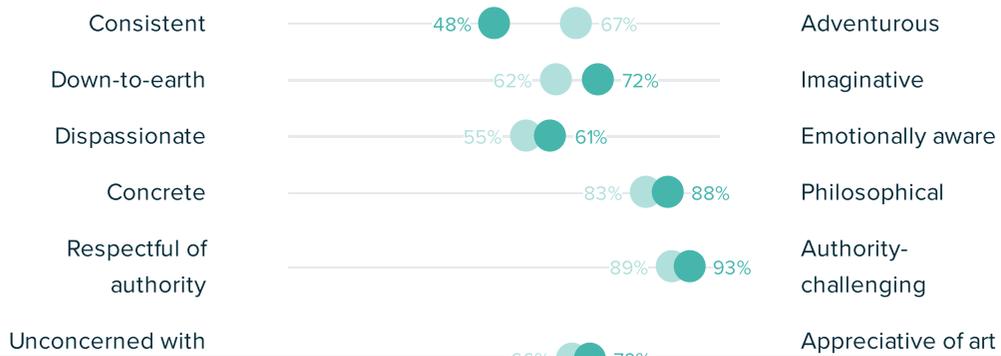
## Extraversion



## Conscientiousness

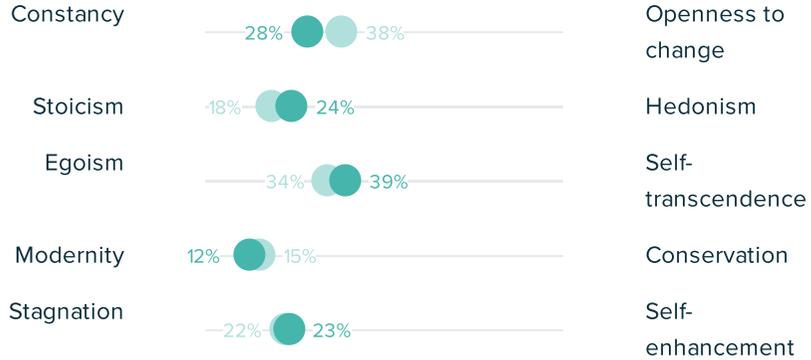


## Openness



● audio, podcast ● SU - Forest404

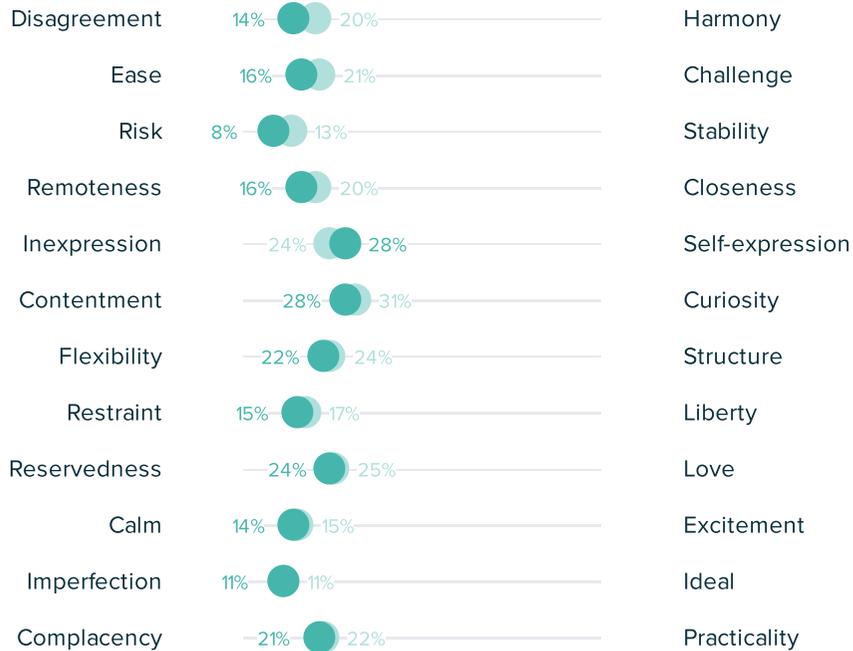
## Values



## Values

They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



## Needs

Their choices are driven by a desire for discovery.



● audio, podcast ● SU - Forest404

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

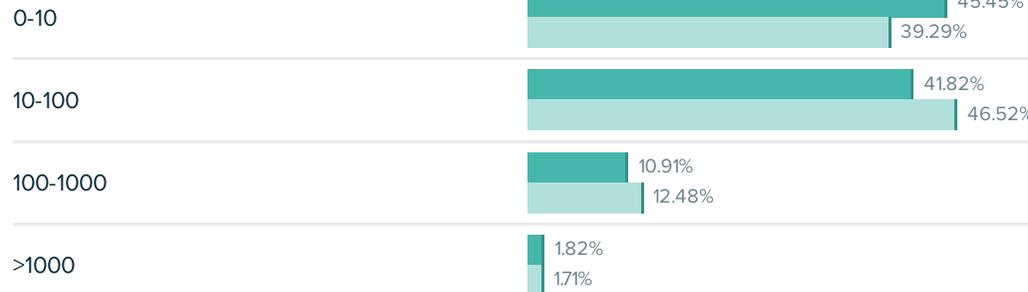


### Shares



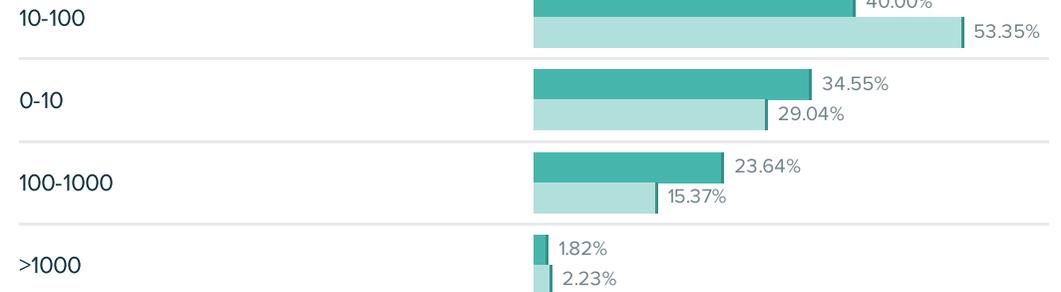
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



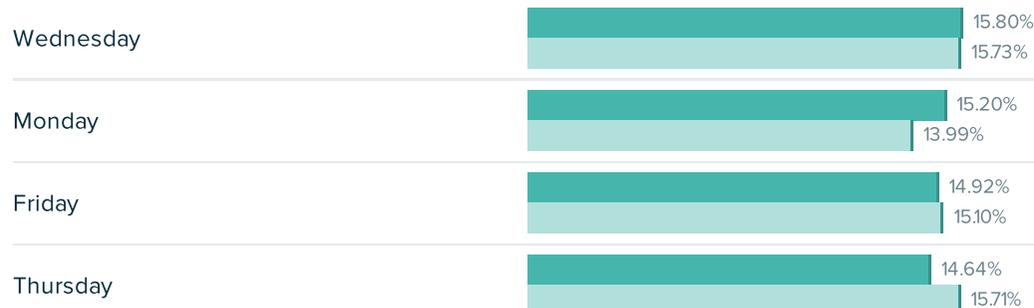
## Applause

This graph shows the distribution by applause and the difference with the baseline.



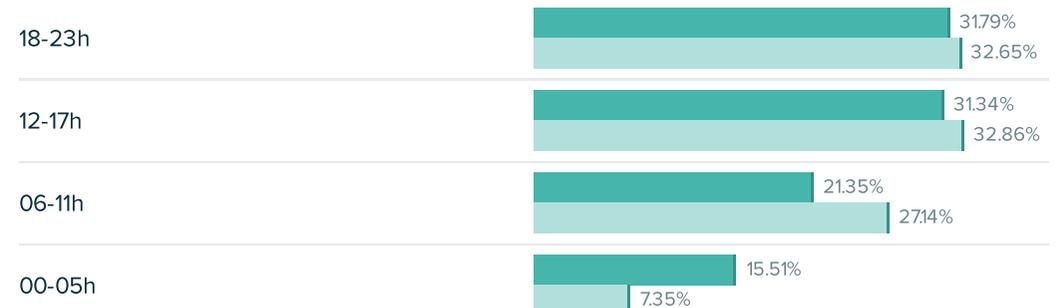
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



dm, ます

### Segment Persona

Overview of the segment persona details



**Gender: Male (64.10%)**

Age 18-24 (58.90%)



Speaks English (58.33%)



London (20.00%)  
United Kingdom (36.00%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

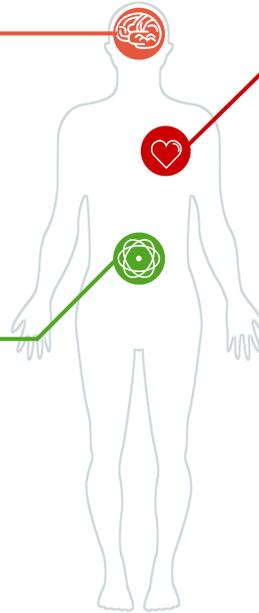
- Egoism
- Constancy
- Modernity
- Stoicism

#### Interests

- Sports
- Pets
- Travel
- Movies and tv

#### Needs

- Inexpression
- Remoteness
- Reservedness
- Disagreement



### Influenced by

There are the most influential people for the audience



Anne Scottlin  
[@AnneScottlin](#)  
50%



Cherie  
[@sweetrhythms](#)  
48.61%



Scott Hefti ?  
[@Havenlust](#)  
50%



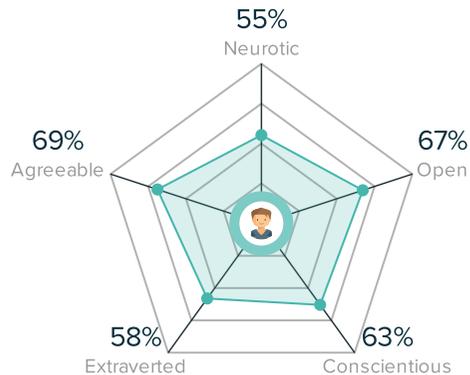
Jennifer Rose  
[@SeeTheRoses](#)  
51.39%



Hassan  
Choueib  
[@HassCho](#)  
44.44%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Ramblings



Earth Pics



Earth



Travel??Srilanka??

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Desktop**



Most active day  
**Tuesday**



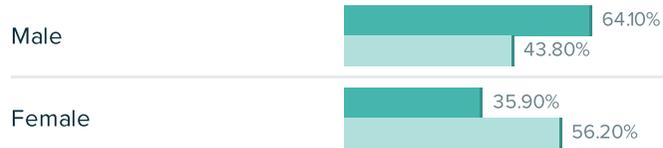
Most active timeframe  
**18-23h**

# SU - Forest404 / dm, ます / Who are they?

● dm, ます ● SU - Forest404

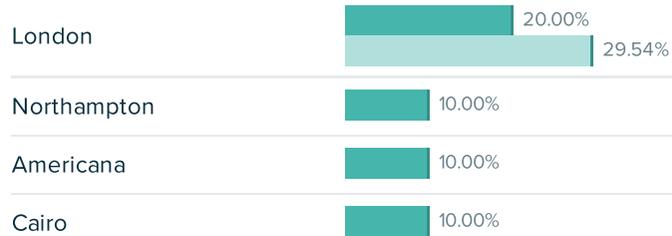
## Gender

This graph shows the distribution by gender and its variance with the baseline



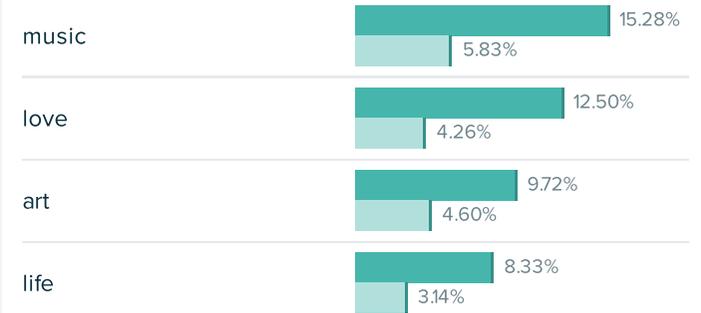
## City

This graph shows the distribution by cities and its variance with the baseline



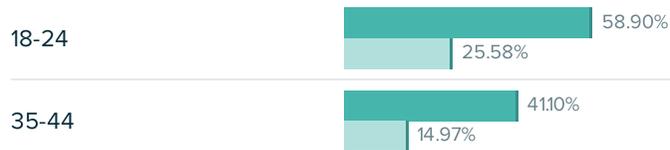
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



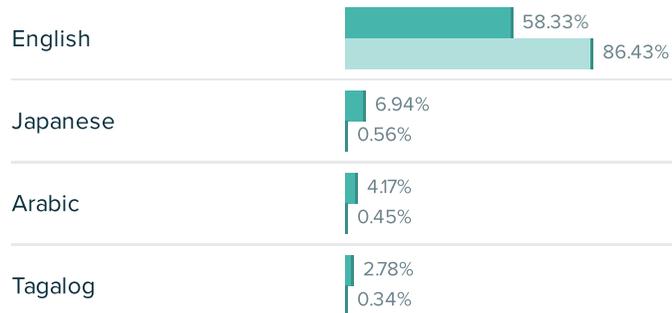
## Age

This graph shows the distribution by ages and its variance with the baseline



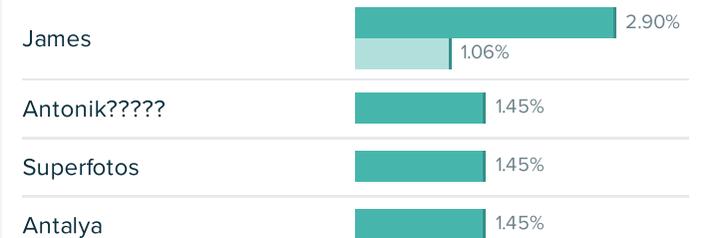
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

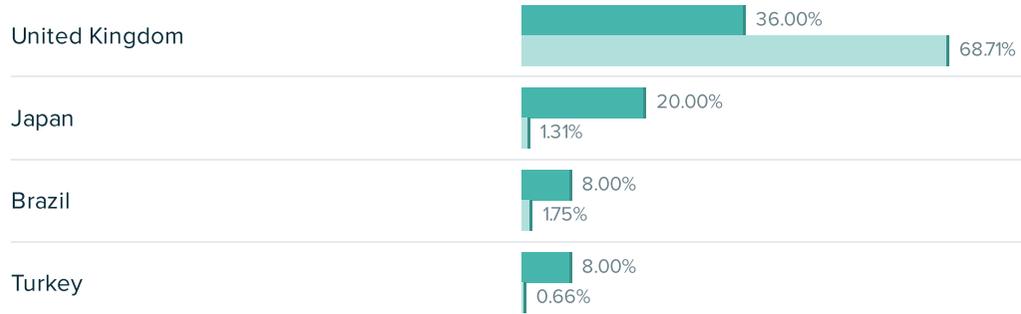


# SU - Forest404 / dm, ます / Who are they?

● dm, ます ● SU - Forest404

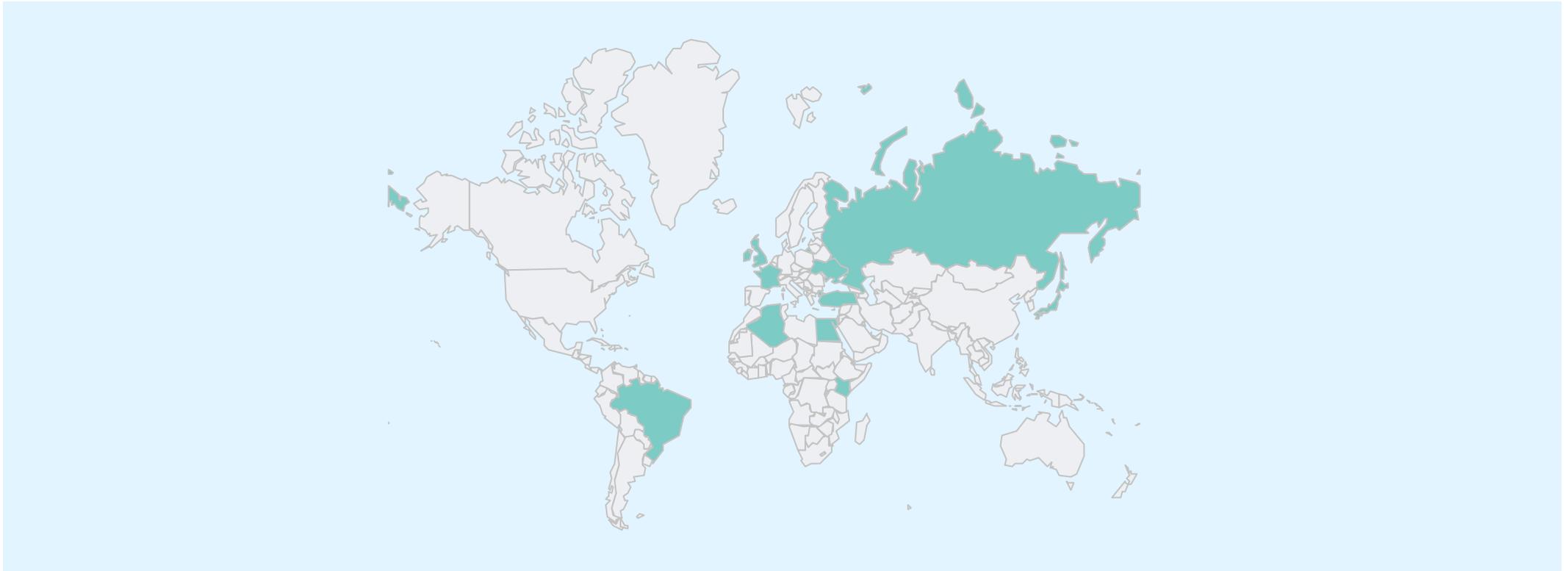
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● dm, ます ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



?????? C????? ✈?  
@TravelCuddly  
62.5%



Ramblings  
@ramblingsloa  
54.17%



Cherie  
@sweetrhythms  
48.61%



Scott Hefti ?  
@Havenlust  
50%



✨~T~  
@tina\_baines  
47.22%



Anne Scottlin  
@AnneScottlin  
50%



Earth  
@WorldWidePics\_  
48.61%



Jennifer Rose  
@SeeTheRoses  
51.39%



BestTravelBook  
@besttravelbook  
45.83%



Earth Pics  
@AwesomeEarthPix  
50%



Travel??Srilanka??  
@traveltolanka  
47.22%



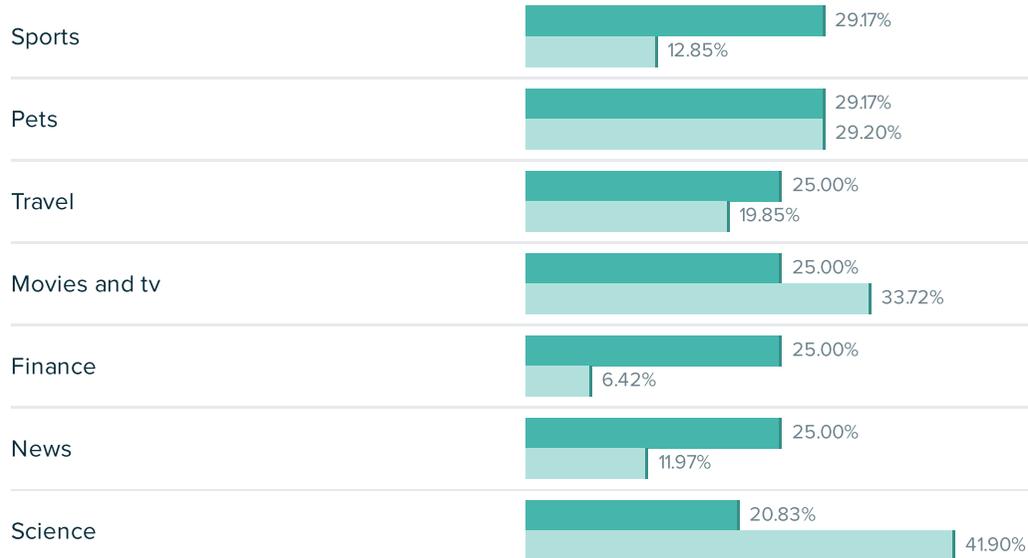
?moonlight?  
@moonlight4444  
47.22%



Inspired Travel Coup  
@TravelerCouples  
44.44%

## Interests

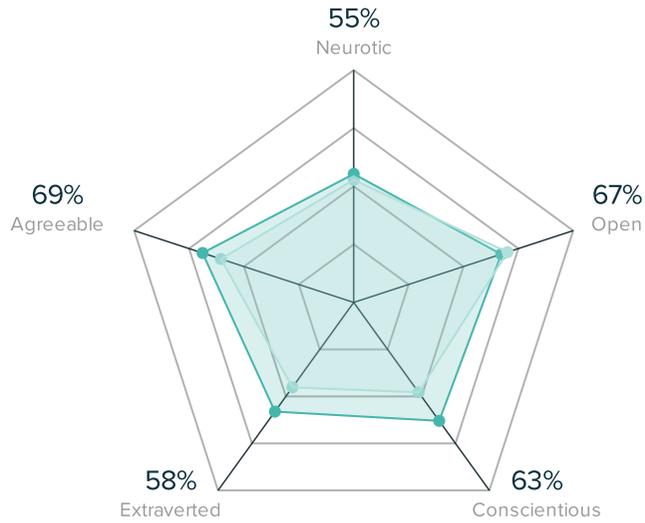
This graph shows the interests the users within the audience have



● dm, ます ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, analytical and active.

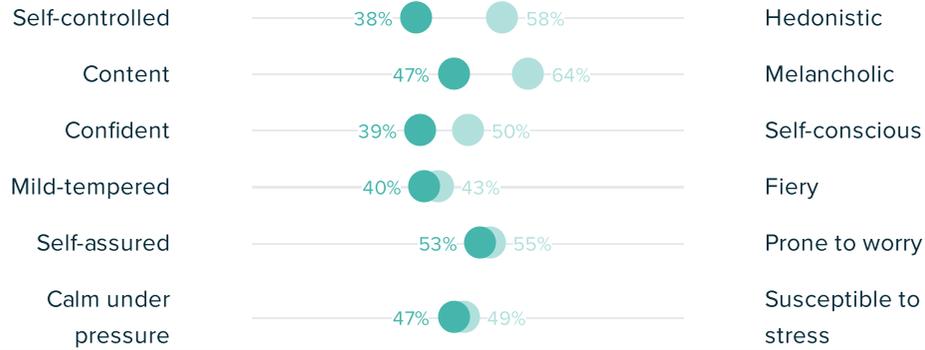
They are appreciative of art: they enjoy beauty and seek out creative experiences. They are accommodating: they are easy to please and try to avoid confrontation. And they are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes.



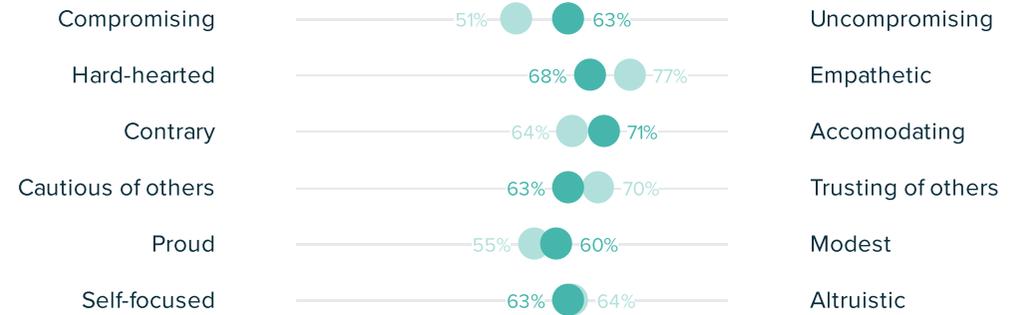
# SU - Forest404 / dm, ます / How do they see the world?

● dm, ます ● SU - Forest404

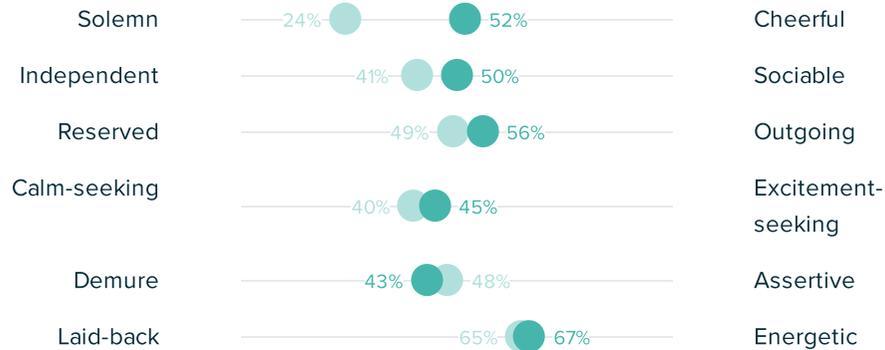
## Neurotic



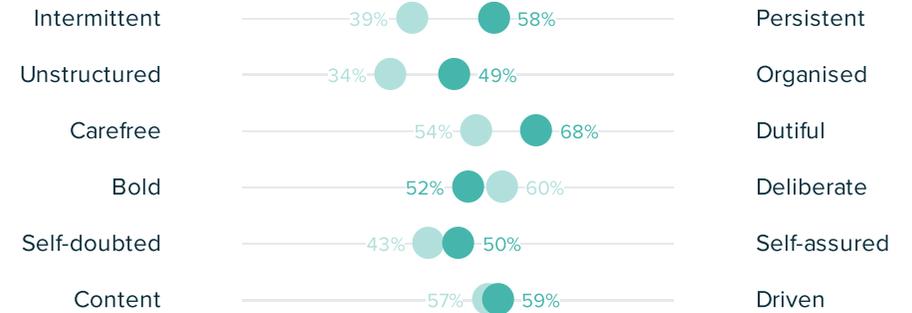
## Agreeableness



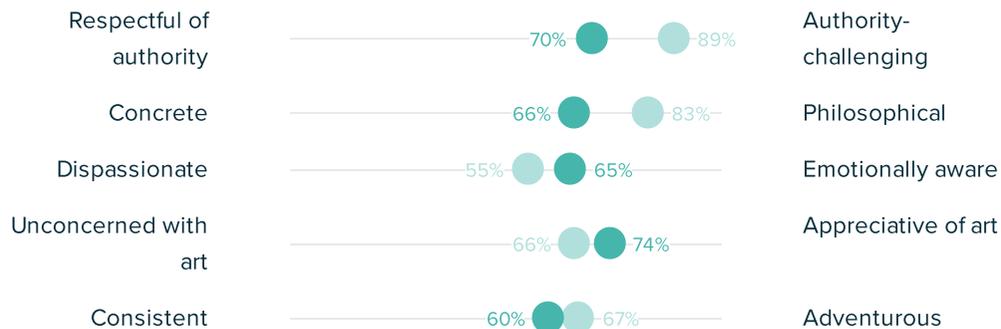
## Extraversion



## Conscientiousness



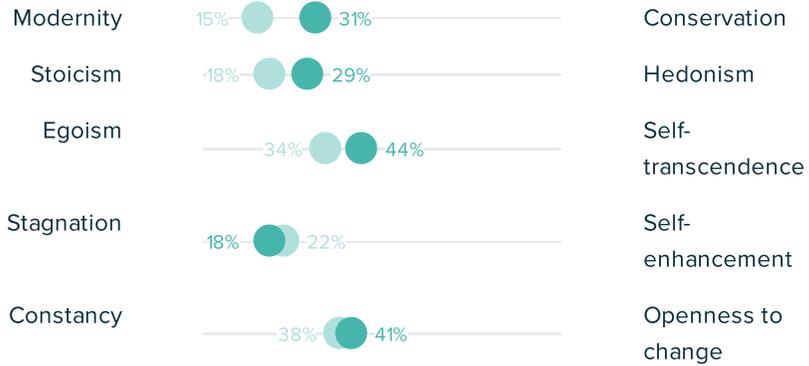
## Openness



# SU - Forest404 / dm, ます / What drives them?

● dm, ます ● SU - Forest404

## Values



## Values

They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



## Needs

Their choices are driven by a desire for self-expression.



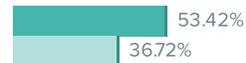
# SU - Forest404 / dm, ます / What are their Online Habits?

● dm, ます ● SU - Forest404

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



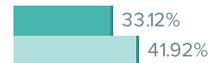
### Mobile



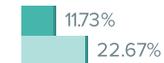
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

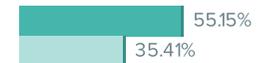
### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**health, mental**

### Segment Persona

Overview of the segment persona details



**Gender: Female (76.92%)**

Age 13-17 (45.72%)



Speaks English (88.00%)



London (52.94%)  
United Kingdom (88.46%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

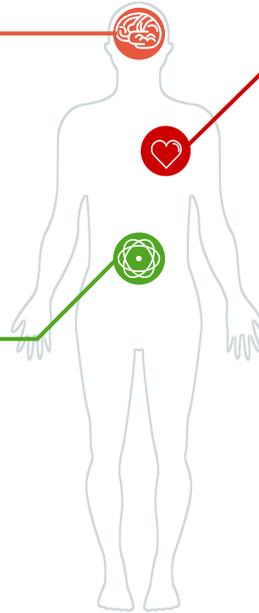
- Constancy
- Egoism
- Stagnation
- Stoicism

#### Interests

- Science
- Movies and tv
- Humor
- Music

#### Needs

- Contentment
- Reservedness
- Inexpression
- Flexibility



### Influenced by

There are the most influential people for the audience



Mishal Husain  
[@MishalHusain](#)  
28%



Jamie Angus  
[@grvlx001](#)  
20%



sophieraworth  
[@sophieraworth](#)  
20%



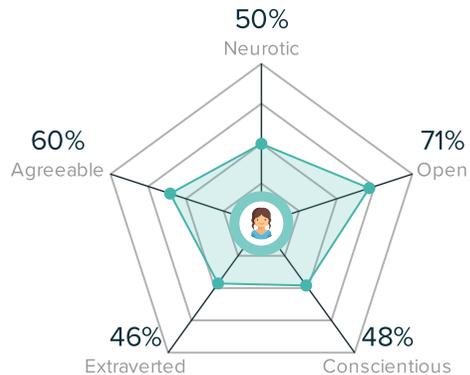
NICE  
[@NICEComms](#)  
22%



Rory Cellan-Jones  
[@ruskin147](#)  
26%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



The Psychologist



British Psychologica



BBC Health News



Institute of Psychia



The Mental Elf

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Friday**

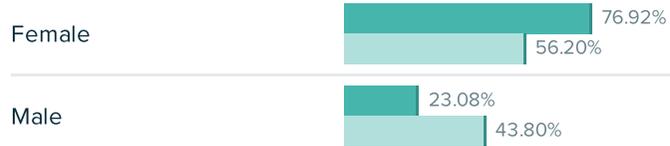


Most active timeframe  
**12-17h**

● health, mental ● SU - Forest404

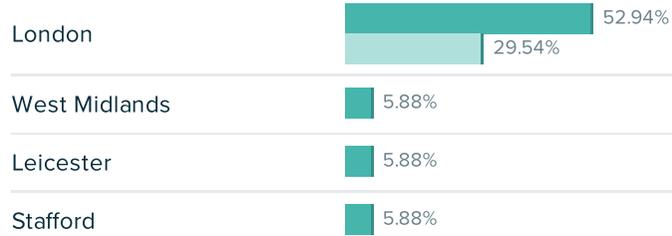
## Gender

This graph shows the distribution by gender and its variance with the baseline



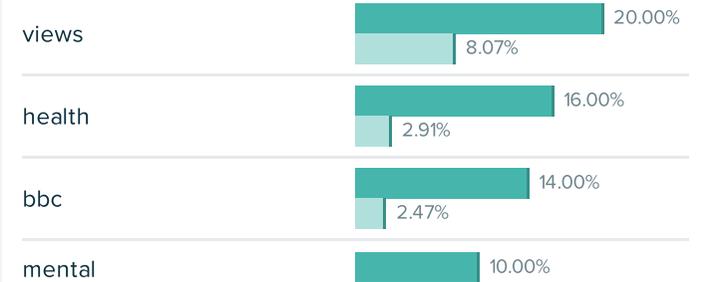
## City

This graph shows the distribution by cities and its variance with the baseline



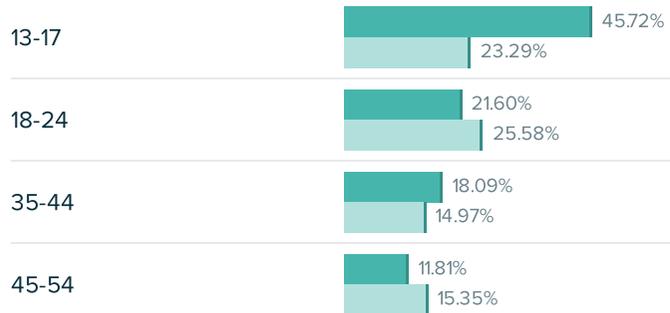
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



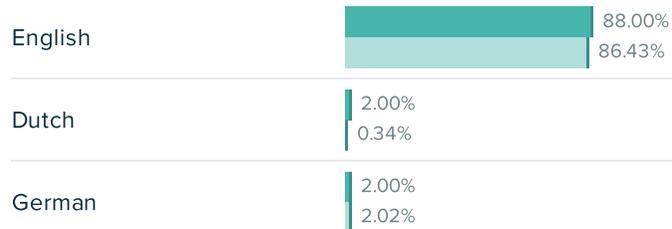
## Age

This graph shows the distribution by ages and its variance with the baseline



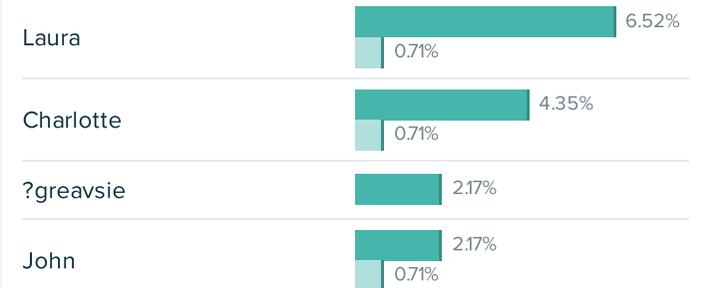
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

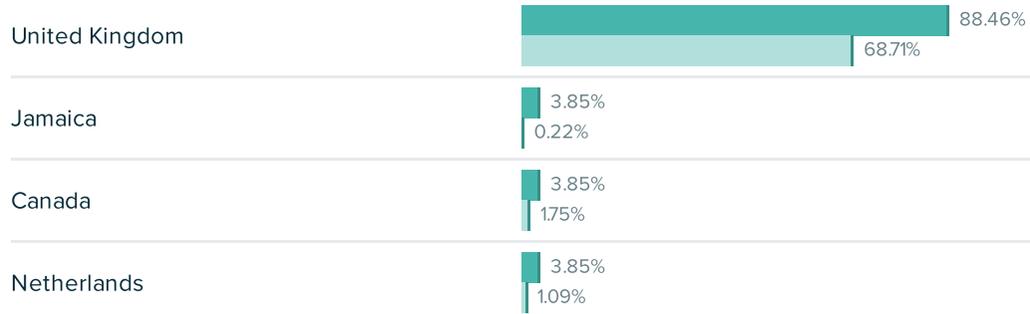
This graph shows the distribution by most common names in the audience and its variance from the baseline



● health, mental ● SU - Forest404

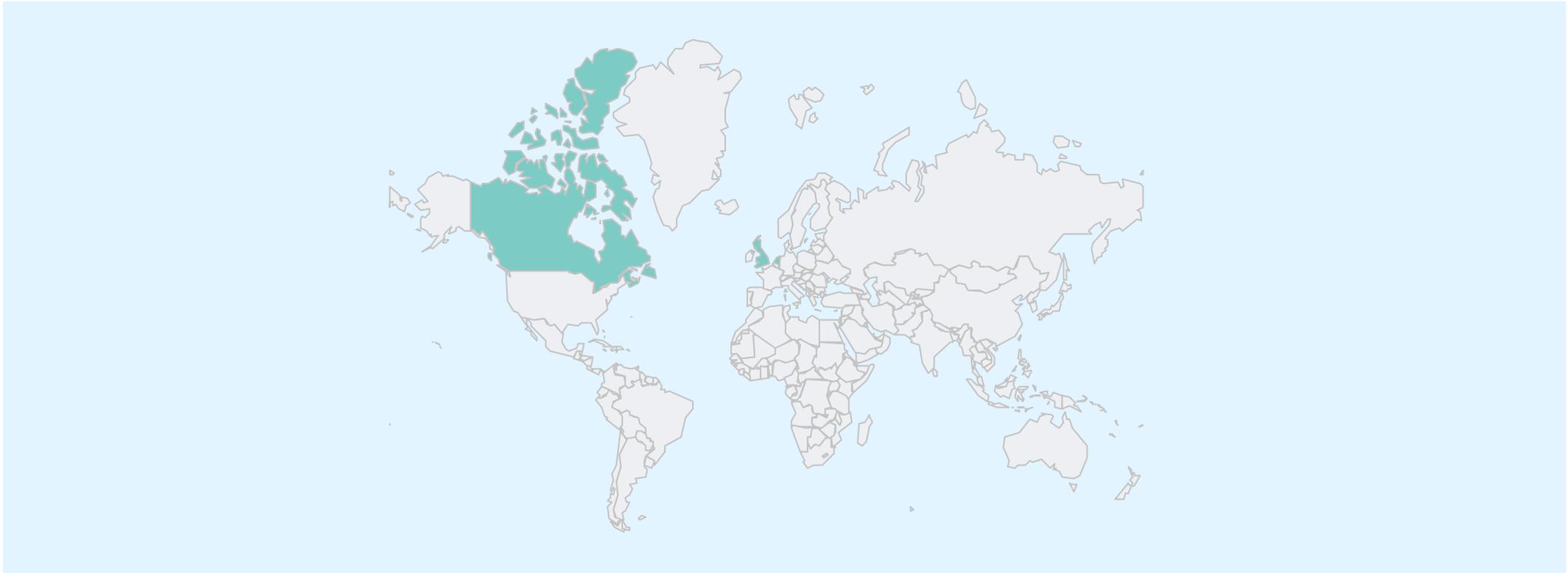
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● health, mental ● SU - Forest404

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**The Psychologist**  
@psychmag  
26%



British Psychologica  
@BPSOfficial  
24%



Mishal Husain  
@MishalHusain  
28%



Royal College of Psy  
@rcpsych  
24%



sophieraworth  
@sophieraworth  
20%



BBC Health News  
@bbchealth  
28%



The Mental Elf  
@Mental\_Elf  
24%



Mental Health Fdn  
@mentalhealth  
26%



BBC  
@AboutTheBBC  
26%



Institute of Psychia  
@KingsloPPN  
22%



BPS Research Digest  
@ResearchDigest  
22%



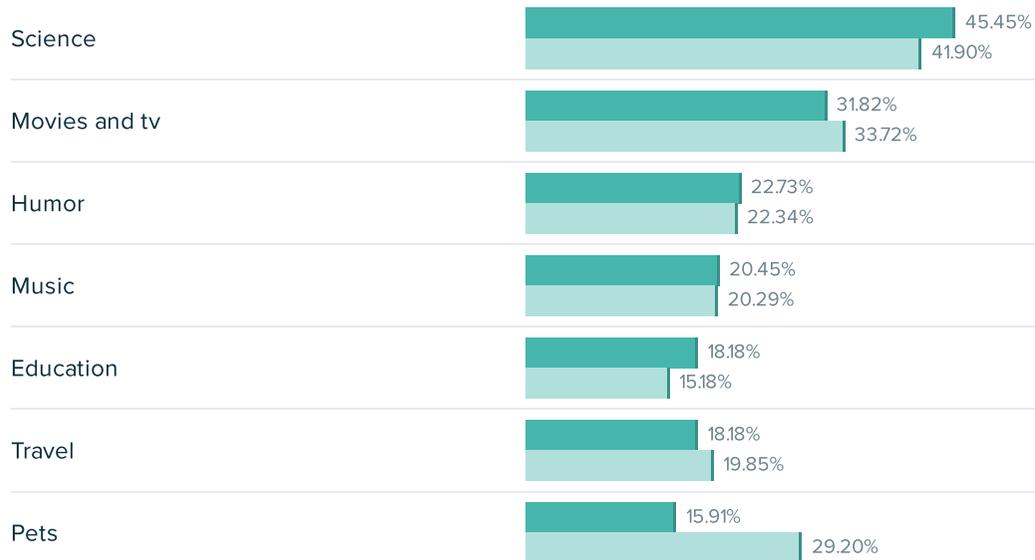
Jamie Angus  
@grvlx001  
20%



Rethink Mental Illne  
@Rethink\_  
28%

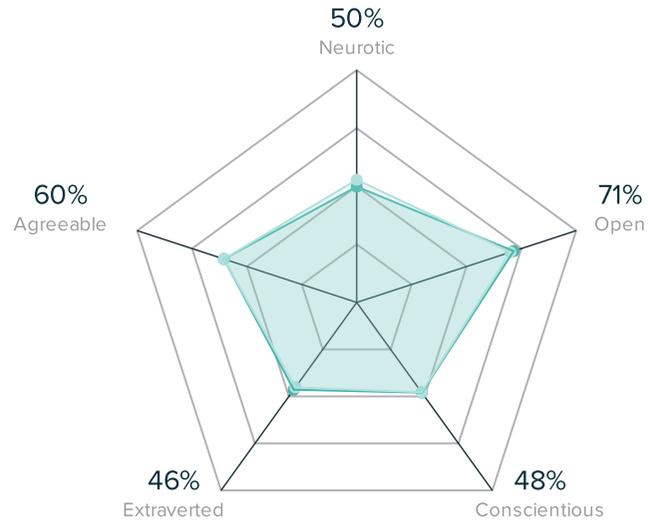
### Interests

This graph shows the interests the users within the audience have



## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, sentimental and particular.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are empathetic: they feel what others feel and are compassionate towards them.

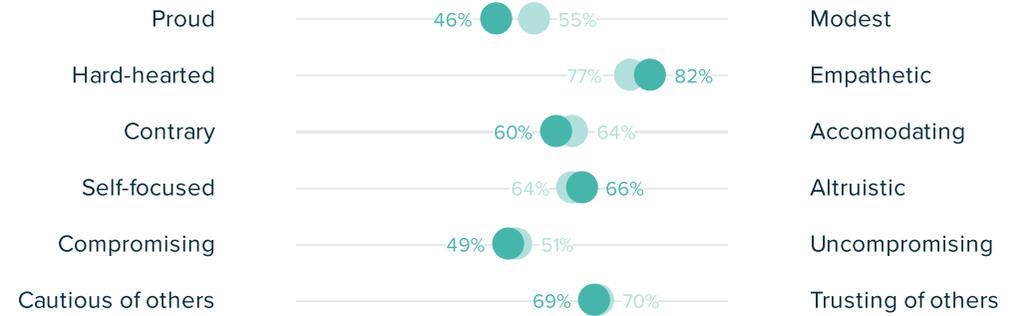


● health, mental ● SU - Forest404

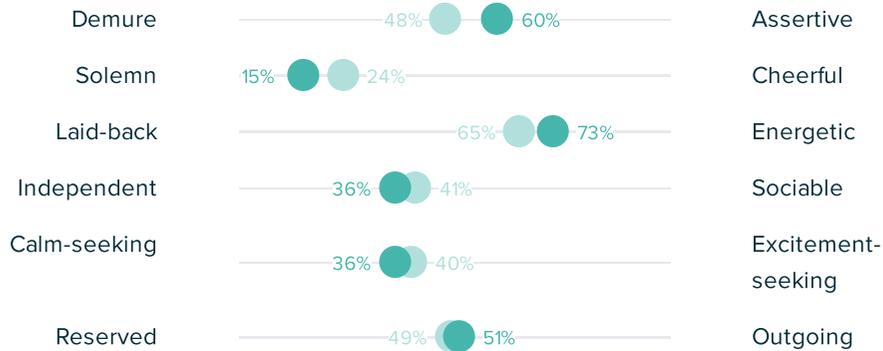
## Neurotic



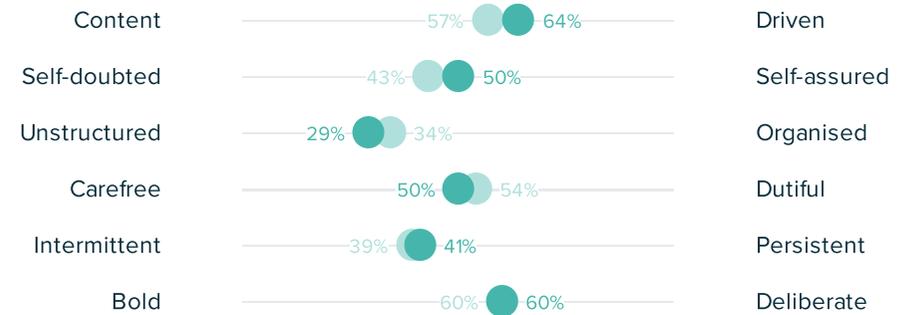
## Agreeableness



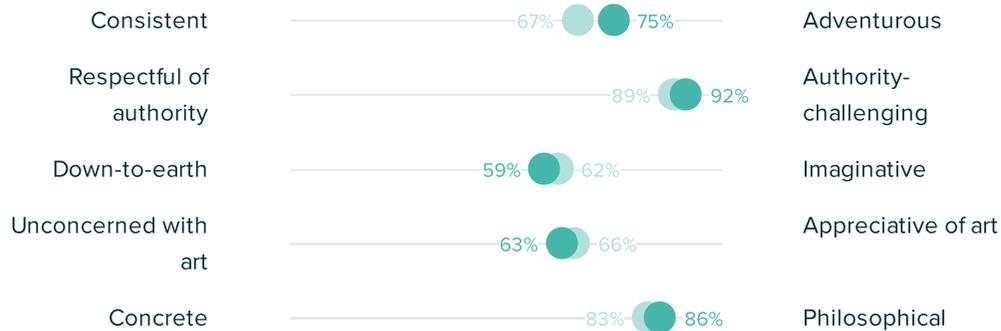
## Extraversion



## Conscientiousness

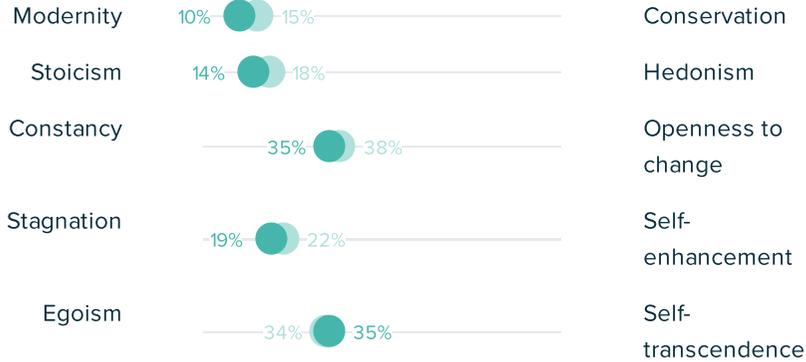


## Openness



● health, mental ● SU - Forest404

## Values



### Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for discovery.

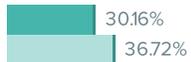


● health, mental ● SU - Forest404

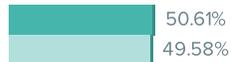
## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

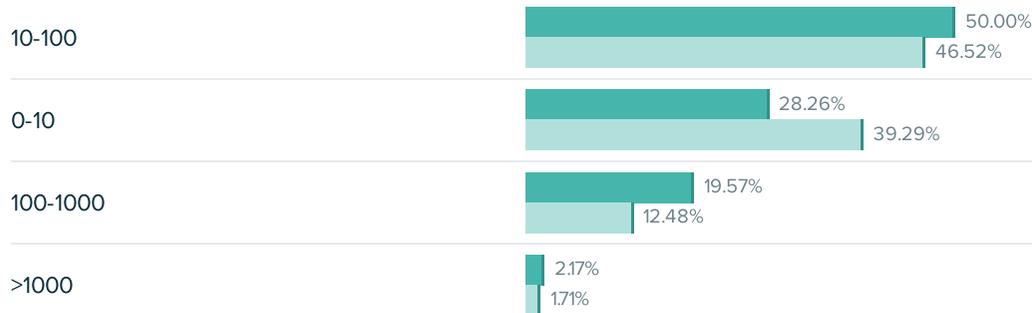


### Shares



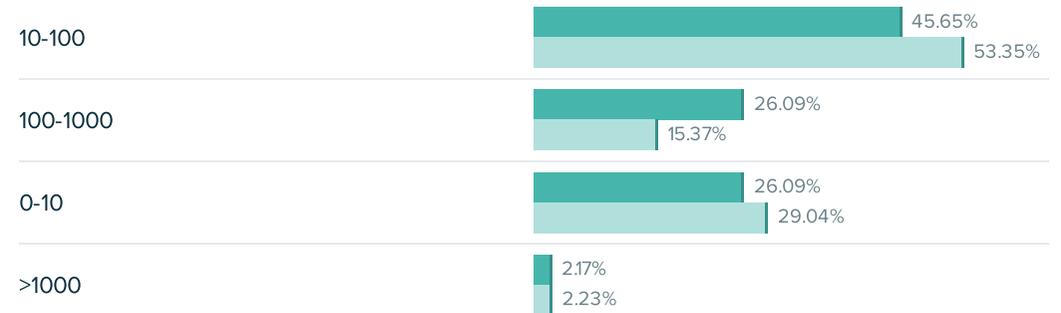
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



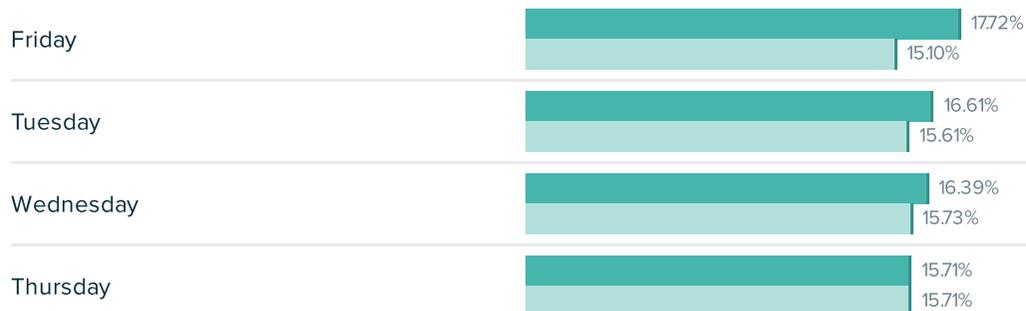
## Applause

This graph shows the distribution by applause and the difference with the baseline.



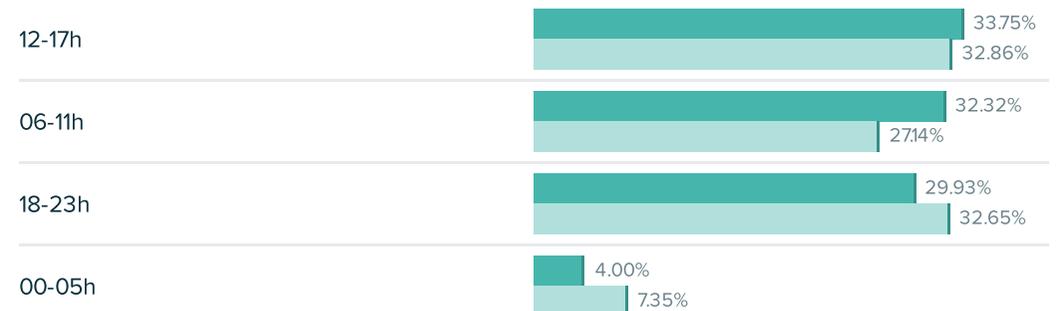
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**radio, designer**

### Segment Persona

Overview of the segment persona details



**Gender: Female (67.65%)**

Age 45-54 (25.41%)



Speaks English (95.45%)



Bristol (40.91%)

United Kingdom (78.57%)

### Personality

This graphs shows the most relevant interests, needs and values of the audience

#### Values

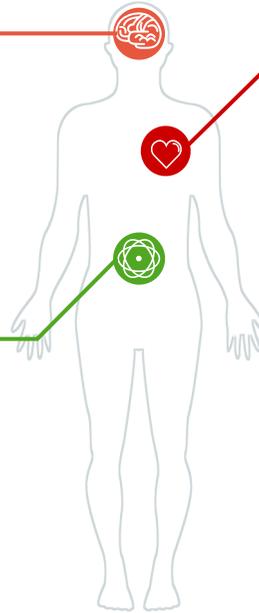
- Constancy
- Egoism
- Stagnation
- Stoicism

#### Interests

- Science
- Pets
- Humor
- Food and drink

#### Needs

- Contentment
- Reservedness
- Flexibility
- Inexpression



### Influenced by

There are the most influential people for the audience



Becky Ripley  
@Becky\_Ripley  
34.09%



Falling Tree  
Radio  
@FallingTreeProd  
31.82%



Clare McGinn  
@claremcg28  
27.27%



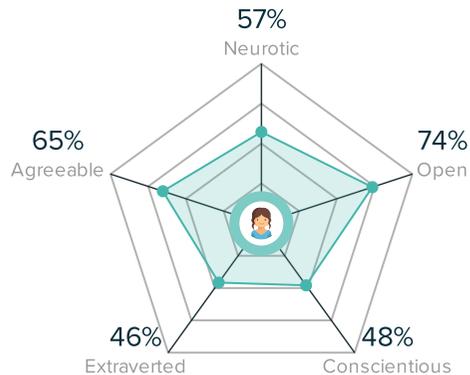
Tim Dee  
@TimDee4  
27.27%



Beth  
@Beth\_radio  
22.73%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Sound Women



Costing The Earth



PervasiveMediaStudio



In The Dark Radio



Bristol24/7

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Desktop**



Most active day  
**Tuesday**



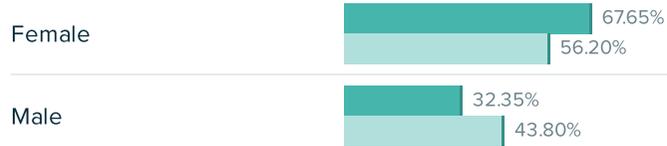
Most active timeframe  
**12-17h**

# SU - Forest404 / radio, designer / Who are they?

radio, designer SU - Forest404

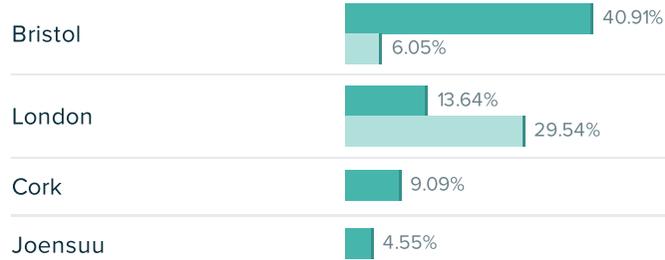
## Gender

This graph shows the distribution by gender and its variance with the baseline



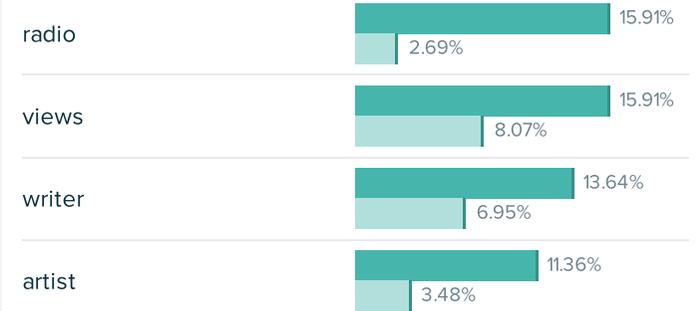
## City

This graph shows the distribution by cities and its variance with the baseline



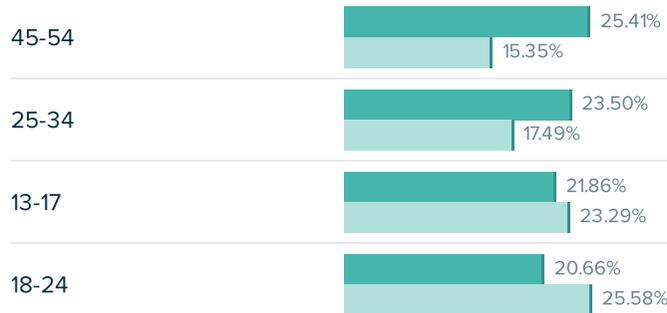
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



## Age

This graph shows the distribution by ages and its variance with the baseline



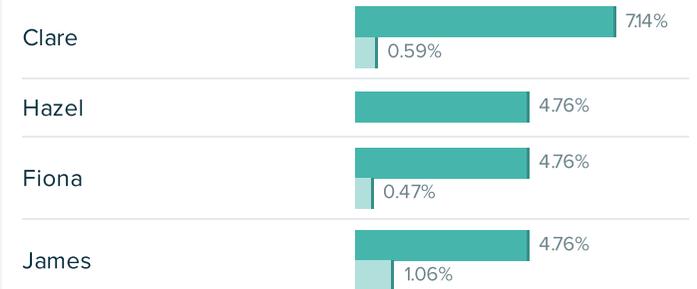
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

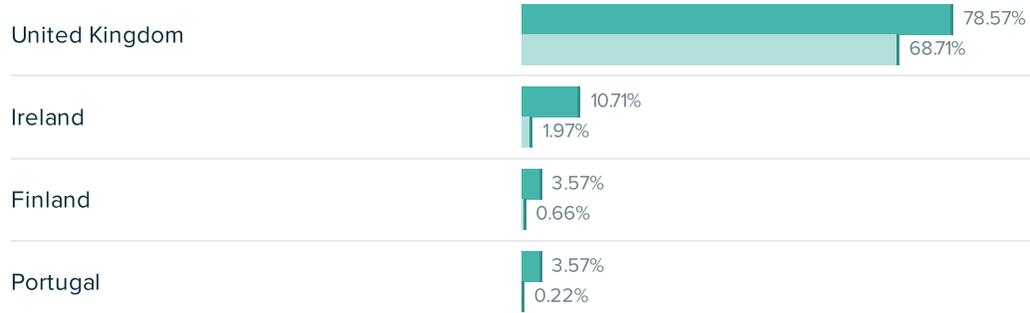


# SU - Forest404 / radio, designer / Who are they?

● radio, designer ● SU - Forest404

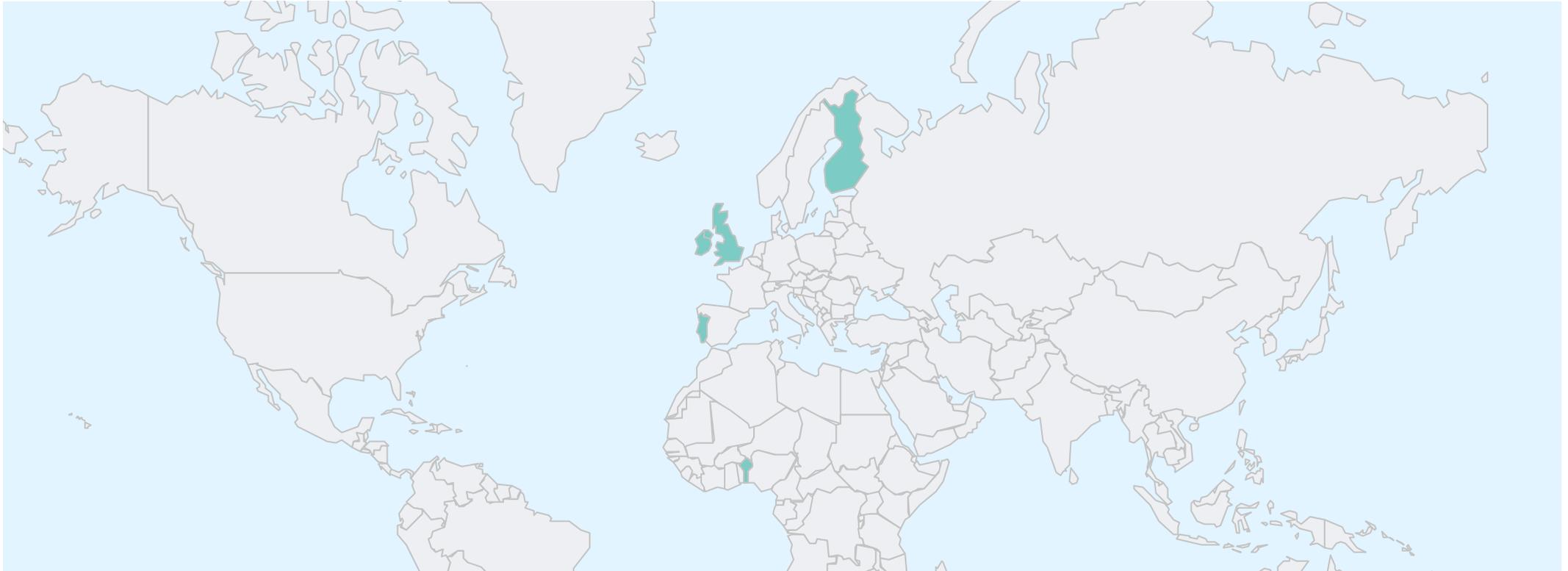
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



radio, designer SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Becky Ripley**  
@Becky\_Ripley  
34.09%



**Falling Tree Radio**  
@FallingTreeProd  
31.82%



**Tim Dee**  
@TimDee4  
27.27%



**Maggie Ayre**  
@theMaggieAyre  
22.73%



**Nina Garthwaite**  
@NinaGarthwaite1  
20.45%



**Clare McGinn**  
@claremcg28  
27.27%



**Beth**  
@Beth\_radio  
22.73%



**Costing The Earth**  
@Costingtheearth  
27.27%



**Martin Poyntz-Roberts**  
@mpr\_journo  
20.45%



**Sound Women**  
@soundwomen  
27.27%



**Mair Bosworth**  
@heyheymaimai  
25%



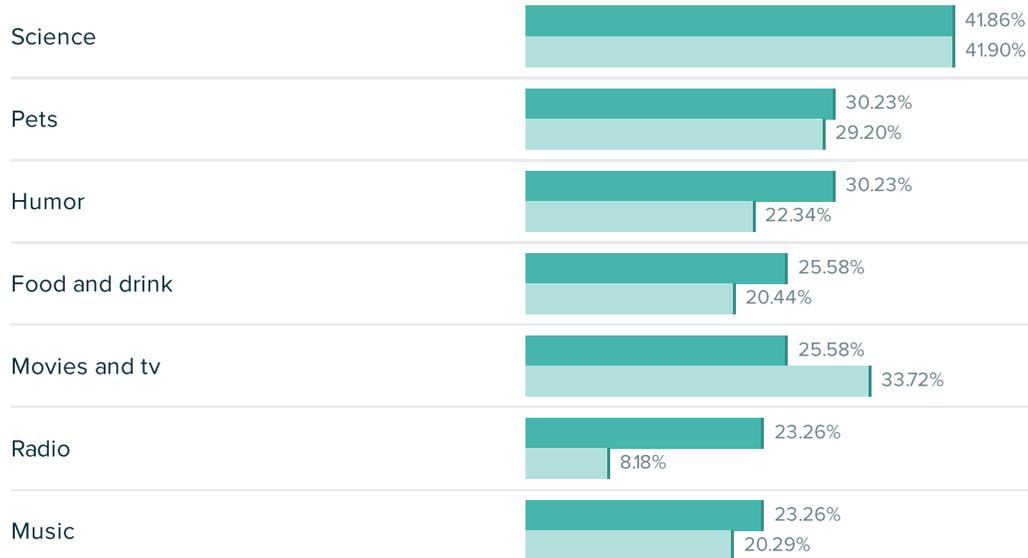
**Emily Knight ??**  
@EmilyPKnight  
22.73%



**eliza lomas**  
@elizalomas  
20.45%

## Interests

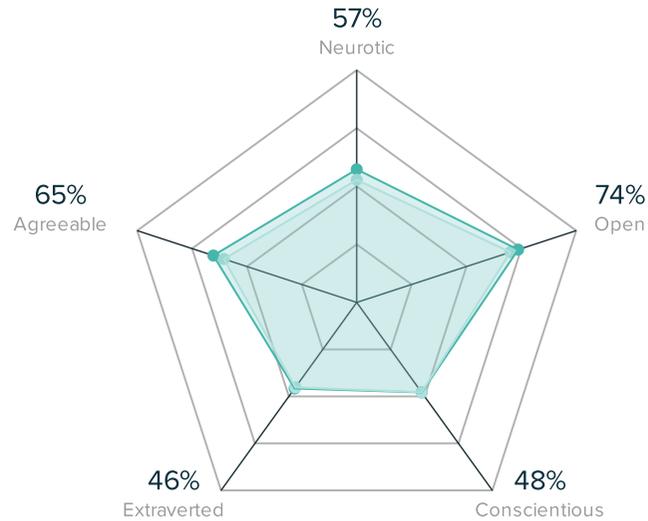
This graph shows the interests the users within the audience have



● radio, designer ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are genial, sentimental and particular.

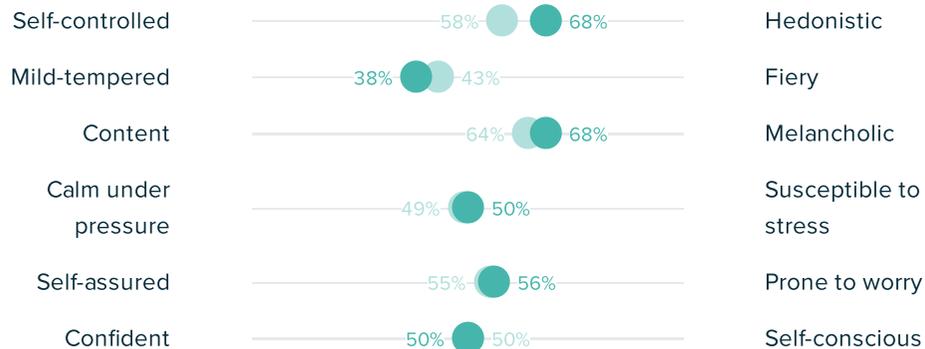
They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are trusting of others: they believe the best in others and trust people easily.



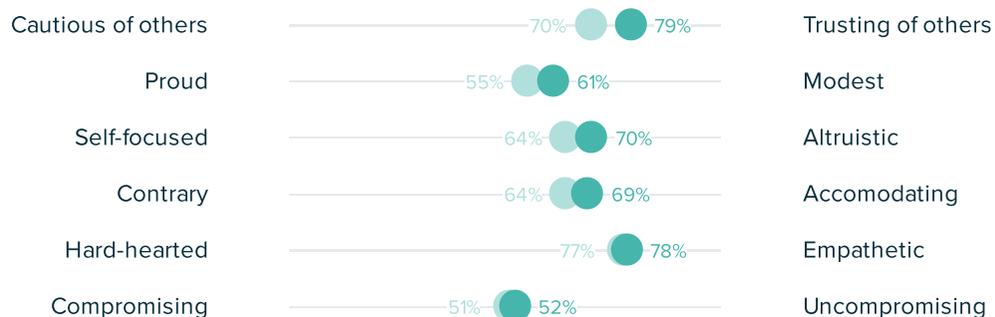
# SU - Forest404 / radio, designer / How do they see the world?

● radio, designer ● SU - Forest404

## Neurotic



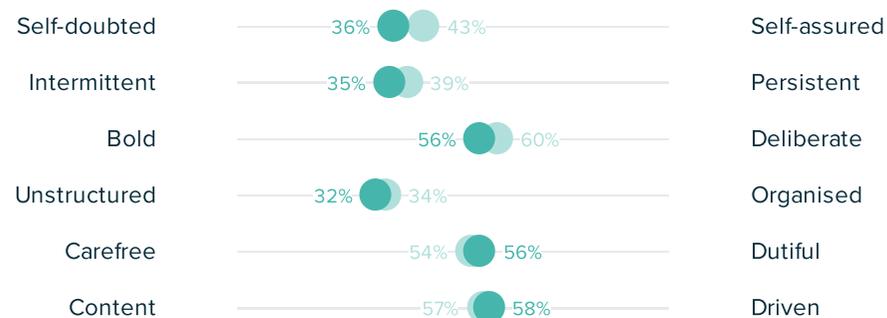
## Agreeableness



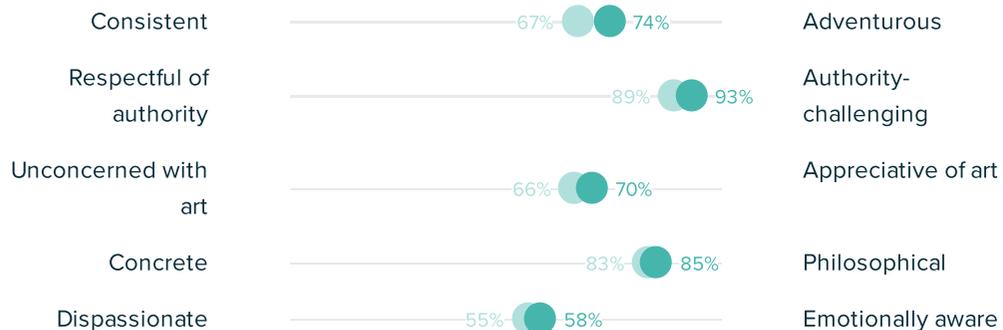
## Extraversion



## Conscientiousness

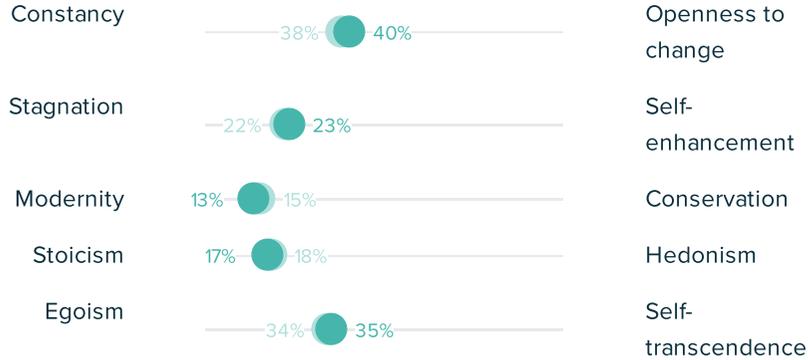


## Openness



radio, designer SU - Forest404

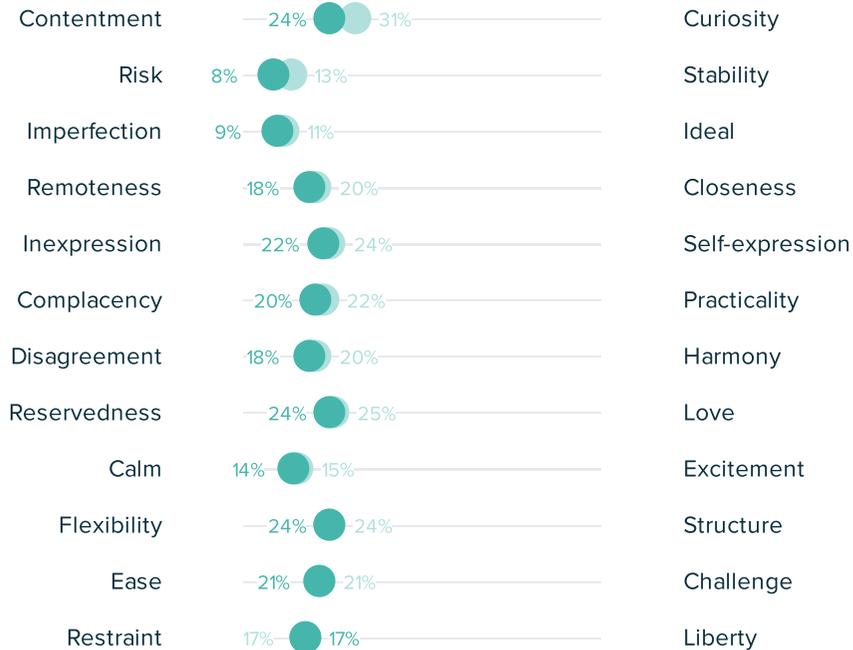
## Values



## Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



## Needs

Their choices are driven by a desire for discovery.



● radio, designer ● SU - Forest404

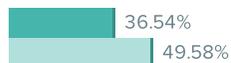
## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

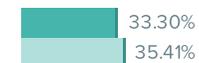
### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**exeter, centre**

### Segment Persona

Overview of the segment persona details



**Gender: Female (78.95%)**

Age 25-34 (38.82%)



Speaks English (93.94%)



Exeter (50.00%)  
United Kingdom (66.67%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

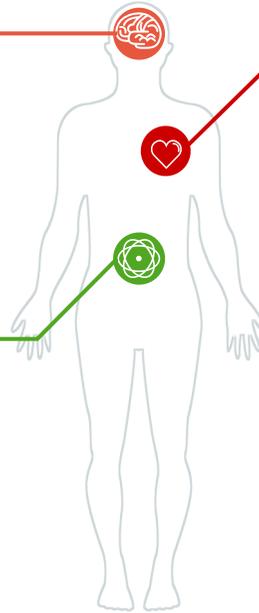
- Constancy
- Egoism
- Stagnation
- Modernity

#### Interests

- Movies and tv
- Science
- Pets
- Education

#### Needs

- Contentment
- Flexibility
- Ease
- Reservedness



### Influenced by

There are the most influential people for the audience



Exeter Med School  
[@ExeterMed](#)  
39.39%



Prof Brendan Godley  
[@BrendanGodley](#)  
36.36%



Exeter Guild  
[@ExeterGuild](#)  
30.3%



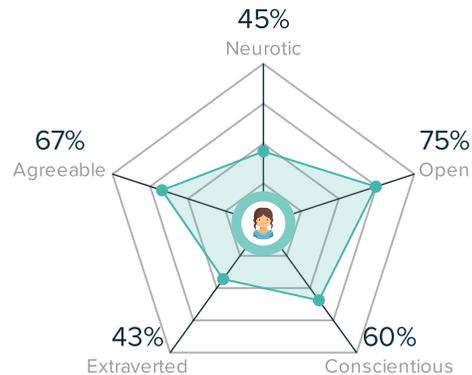
Janice Kay  
[@JaniceKay10](#)  
27.27%



Exeter Life Sciences  
[@CLESuniofExete](#)  
27.27%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

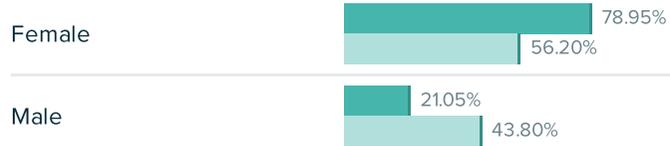


Most active timeframe  
**12-17h**

● exeter, centre ● SU - Forest404

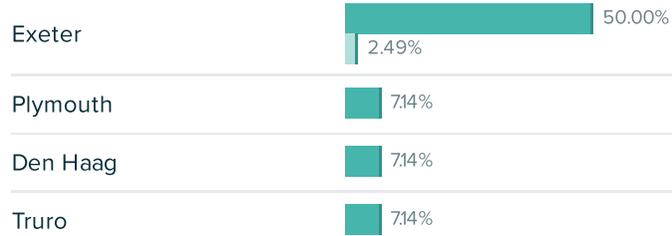
## Gender

This graph shows the distribution by gender and its variance with the baseline



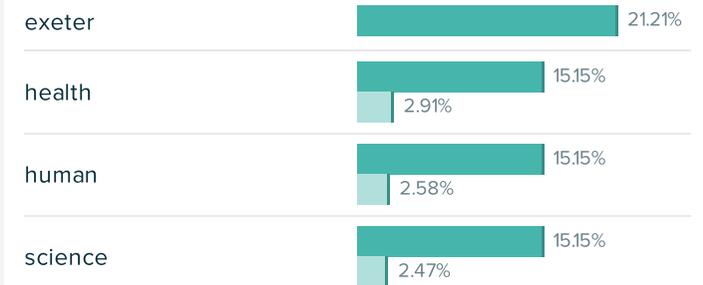
## City

This graph shows the distribution by cities and its variance with the baseline



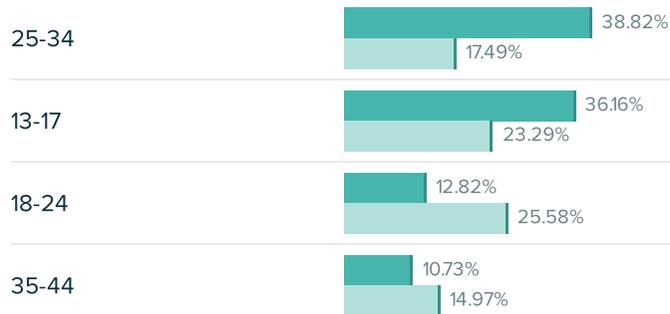
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



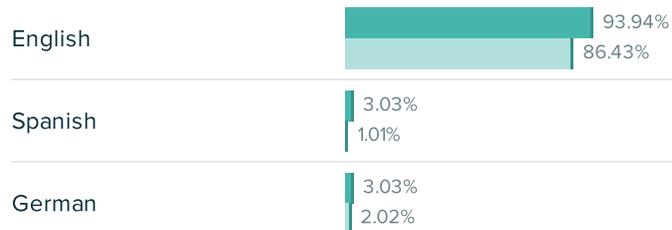
## Age

This graph shows the distribution by ages and its variance with the baseline



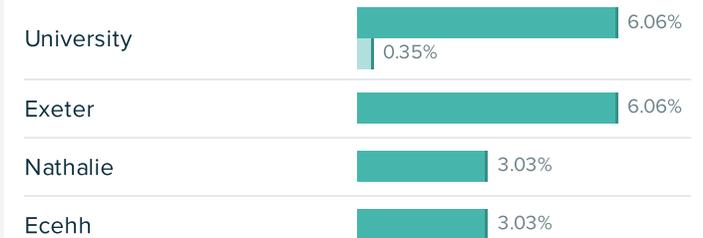
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

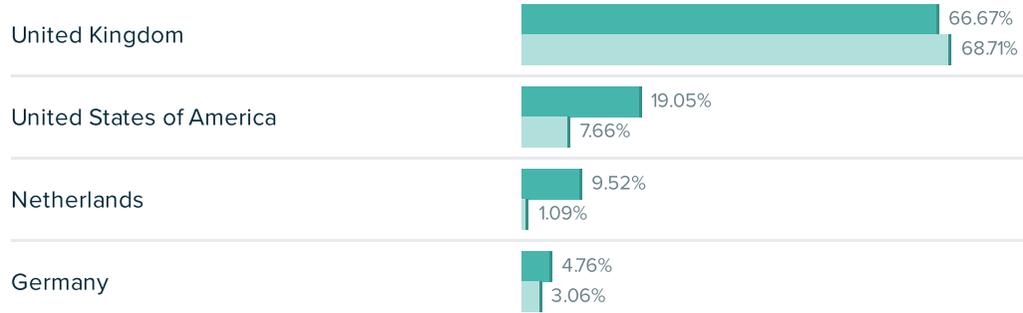


# SU - Forest404 / exeter, centre / Who are they?

● exeter, centre ● SU - Forest404

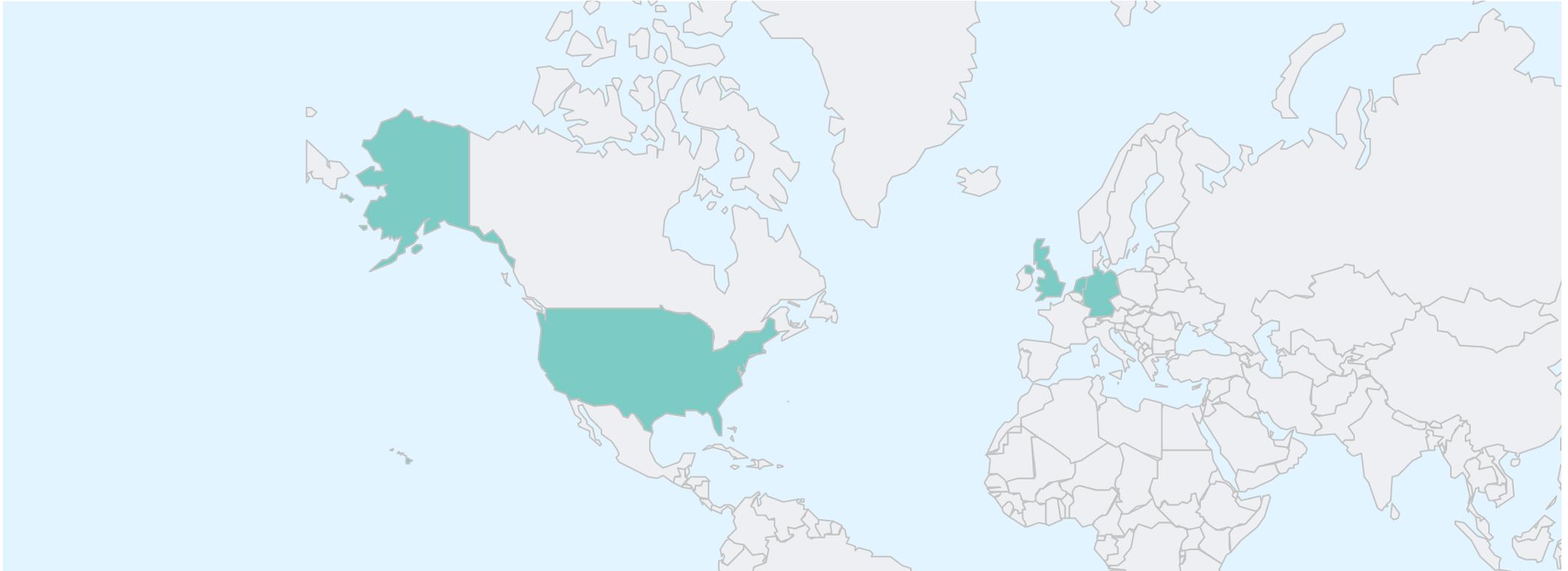
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● exeter, centre ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



University of Exeter

@UniofExeter

63.64%



Research at Exeter

@UofE\_Research

54.55%



UniofExeter Doctoral

@ExeterDoctoral

36.36%



Uni of Exeter's ESI

@UniofExeterESI

36.36%



Uni of Exeter CEC

@UoExeterCEC

33.33%



Exeter Med School

@ExeterMed

39.39%



University of Exeter

@UniofExeterNews

36.36%



Prof Brendan Godley

@BrendanGodley

36.36%



TEDxExeter

@TEDxExeter

33.33%



University of Exeter

@UniExeCornwall

36.36%



ExeterMarine

@ExeterMarine

36.36%



Exeter Humanities

@UofEHumanities

33.33%



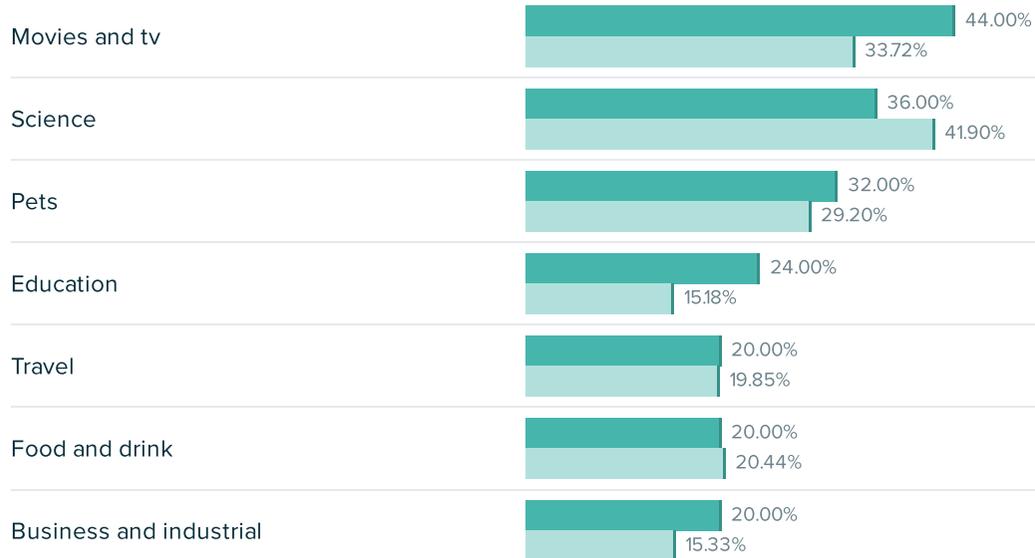
Nature

@nature

42.42%

## Interests

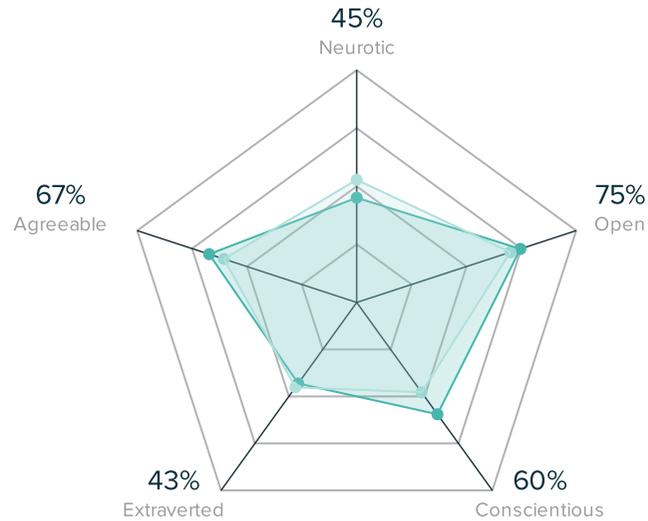
This graph shows the interests the users within the audience have



● exeter, centre ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

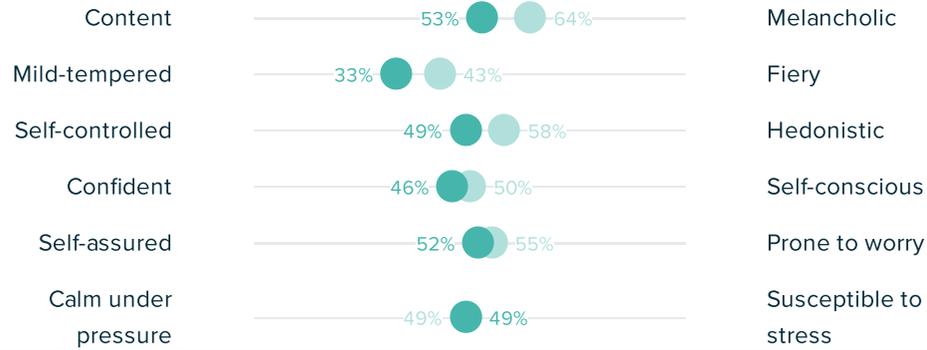
They are genial, helpful and particular.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are philosophical: they are open to and intrigued by new ideas and love to explore them. And they are empathetic: they feel what others feel and are compassionate towards them.

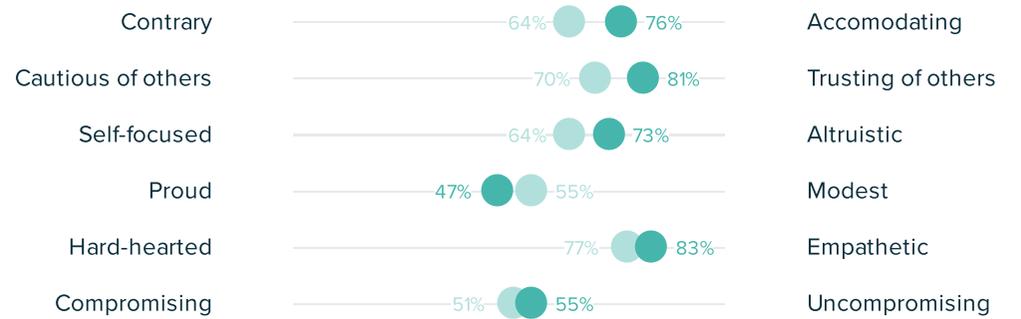


● exeter, centre ● SU - Forest404

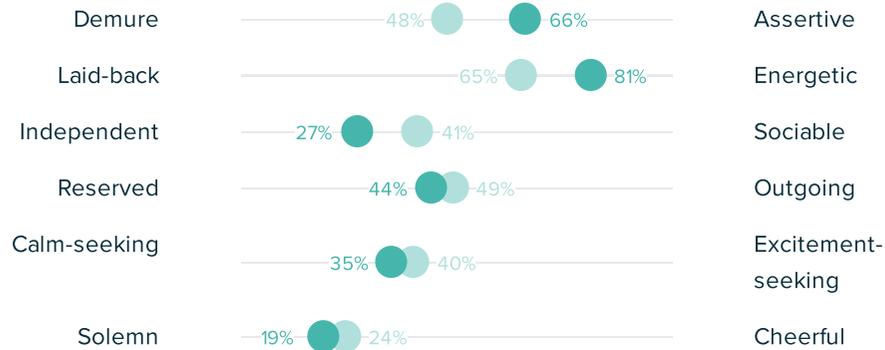
## Neurotic



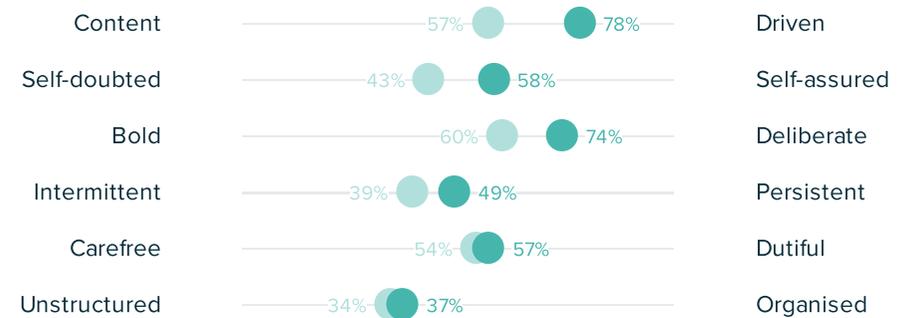
## Agreeableness



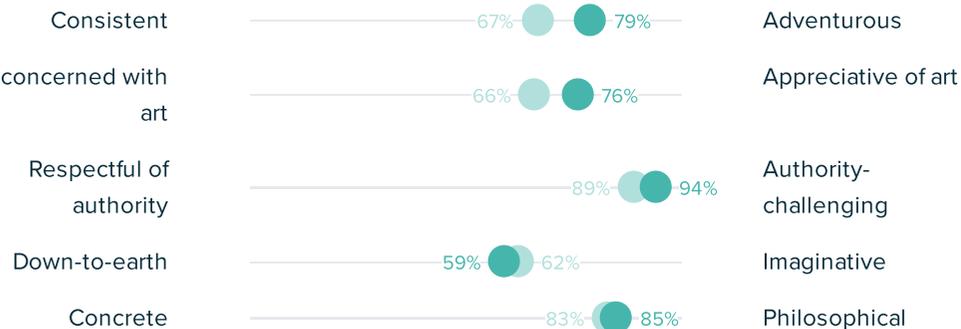
## Extraversion



## Conscientiousness

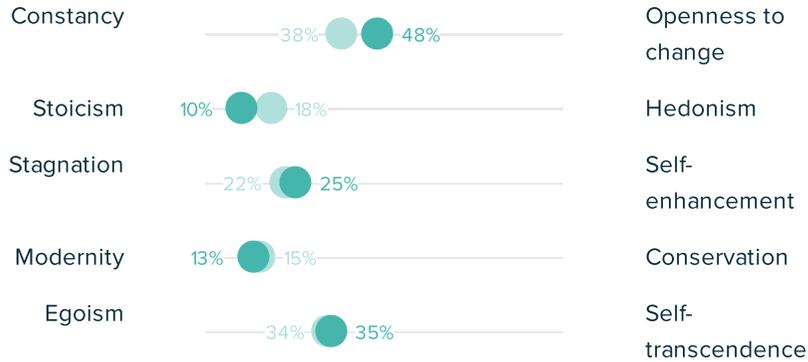


## Openness



● exeter, centre ● SU - Forest404

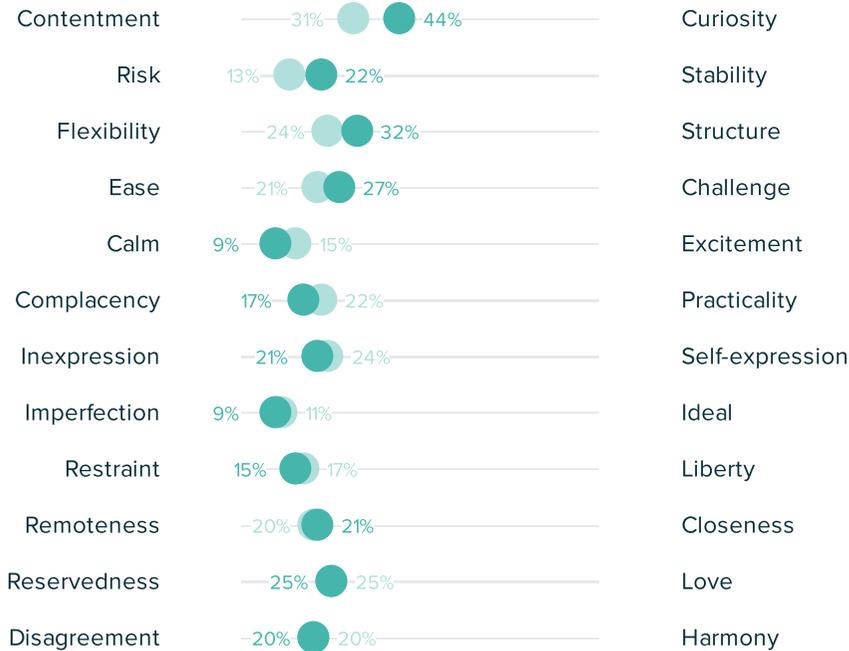
## Values



### Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for discovery.



● exeter, centre ● SU - Forest404

## Device

This graph shows the distribution by device and the difference with the baseline.

Desktop



Mobile



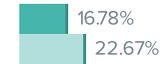
## Content Type

This graph shows the distribution by content type and the difference with the baseline.

Own



Replies

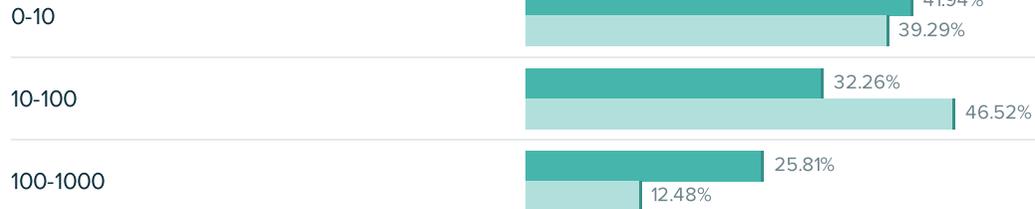


Shares



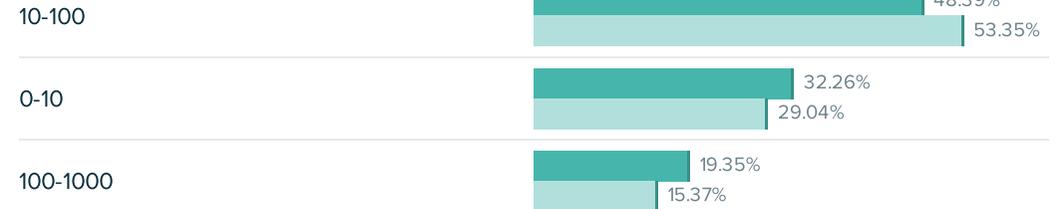
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



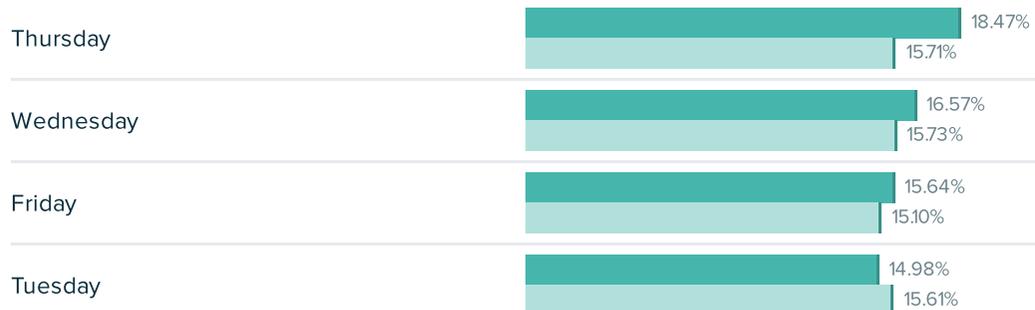
## Applause

This graph shows the distribution by applause and the difference with the baseline.



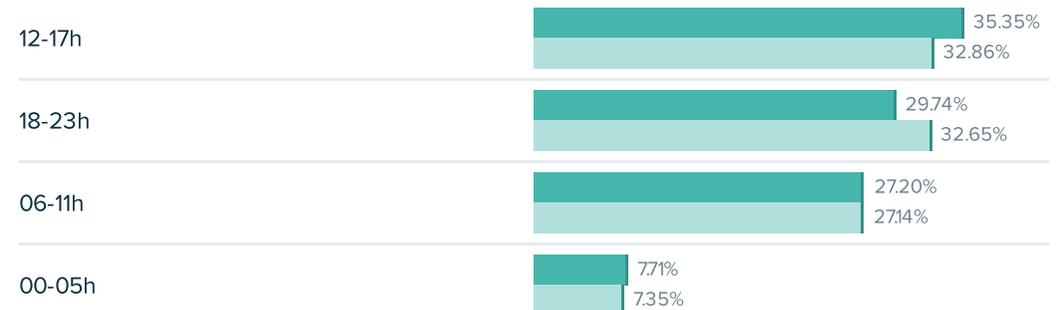
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**doctor, aroace**

### Segment Persona

Overview of the segment persona details



**Gender: Female (57.14%)**

Age 25-34 (64.23%)



Speaks English (95.83%)



London (33.33%)  
United Kingdom (66.67%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

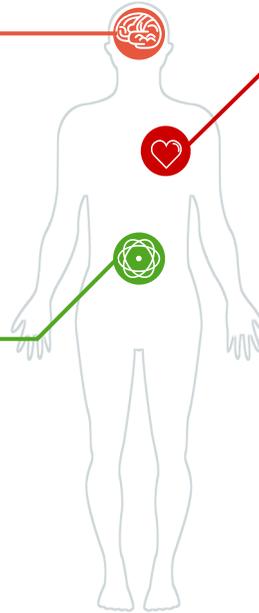
- Egoism
- Constancy
- Stoicism
- Stagnation

#### Interests

- Movies and tv
- Science
- Pets
- Humor

#### Needs

- Reservedness
- Remoteness
- Contentment
- Ease



### Influenced by

There are the most influential people for the audience



Pearl Mackie  
[@Pearlie\\_mack](#)  
87.5%



Freema Agyeman  
[@FreemaOfficial](#)  
45.83%



Karen Gillan  
[@karengillan](#)  
50%



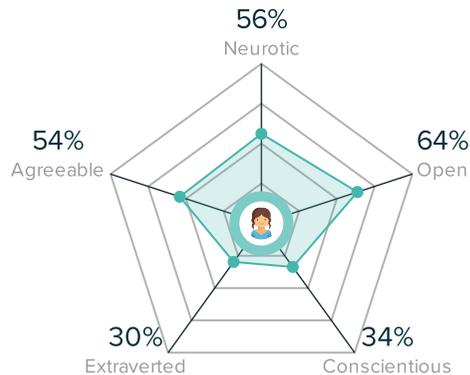
Jenna Coleman  
[@Jenna\\_Coleman](#)  
37.5%



Arthur Darvill  
[@RattyBurvil](#)  
37.5%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



Doctor Who Official



Michelle Gomez



Blogger Who



Funko



Katy Manning Official

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Desktop**



Most active day  
**Saturday**

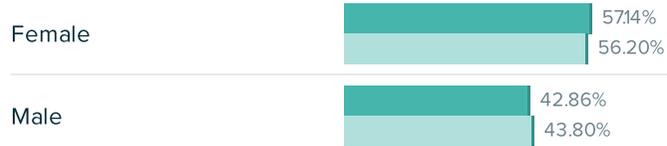


Most active timeframe  
**18-23h**

● doctor, aroace ● SU - Forest404

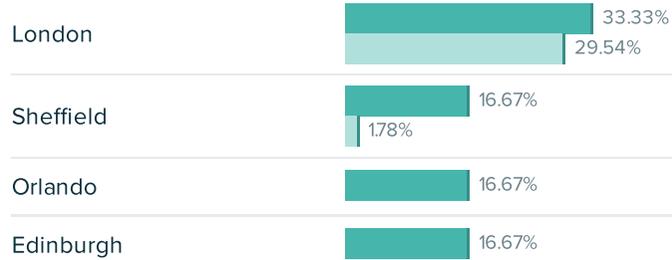
## Gender

This graph shows the distribution by gender and its variance with the baseline



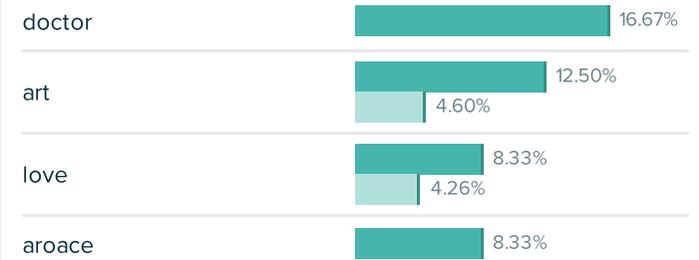
## City

This graph shows the distribution by cities and its variance with the baseline



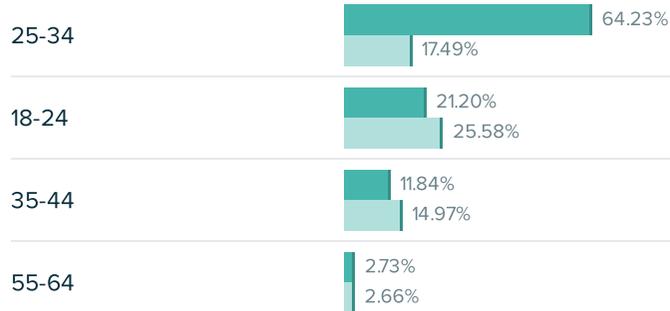
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



## Age

This graph shows the distribution by ages and its variance with the baseline



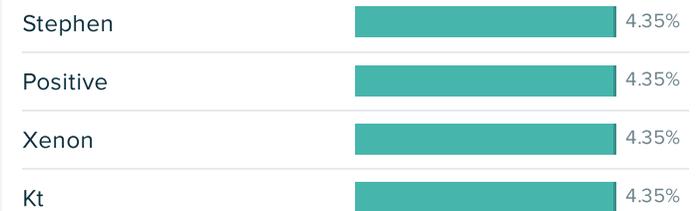
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

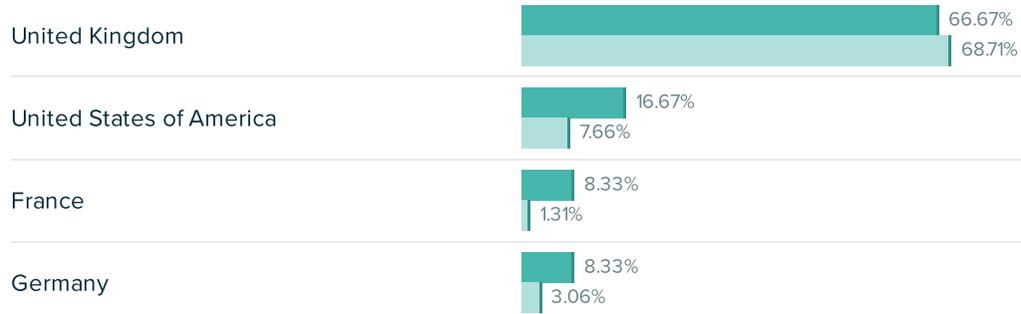


# SU - Forest404 / doctor, aroace / Who are they?

● doctor, aroace ● SU - Forest404

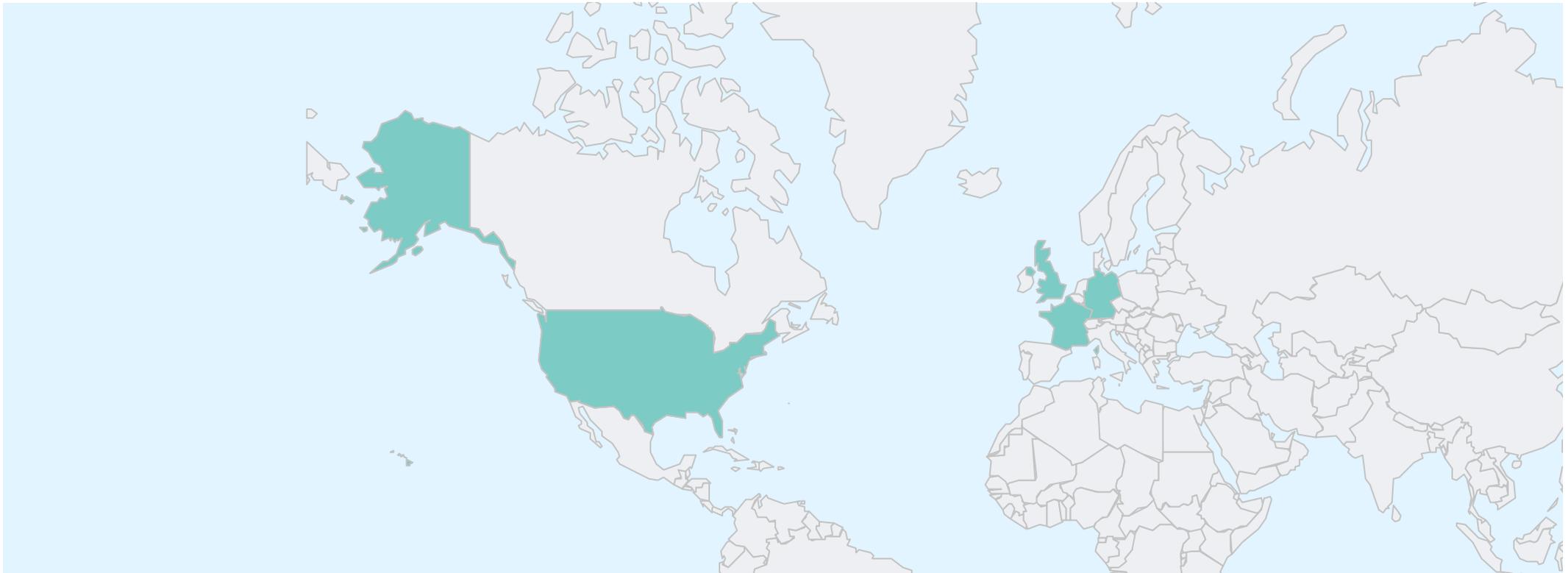
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● doctor, aroace ● SU - Forest404

### Affinities

This graph shows the brands and people the users within the audience have more affinity with



**Pearl Mackie**

@Pearlie\_mack

87.5%



Doctor Who Official

@bbcdoctorwho

66.67%



Jenna Coleman

@Jenna\_Coleman\_

37.5%



Rachel Talalay

@rtalalay

29.17%



Ingrid Oliver

@ingridoliver100

29.17%



Freema Agyeman

@FreemaOfficial

45.83%



Arthur Darvill

@RattyBurvil

37.5%



Peter Davison

@PeterDavison5

29.17%



Michelle Gomez

@MichelleGomez

29.17%



Karen Gillan

@karengillan

50%



Billie Piper

@billiepiper

33.33%



Colin Baker

@SawbonesHex

29.17%



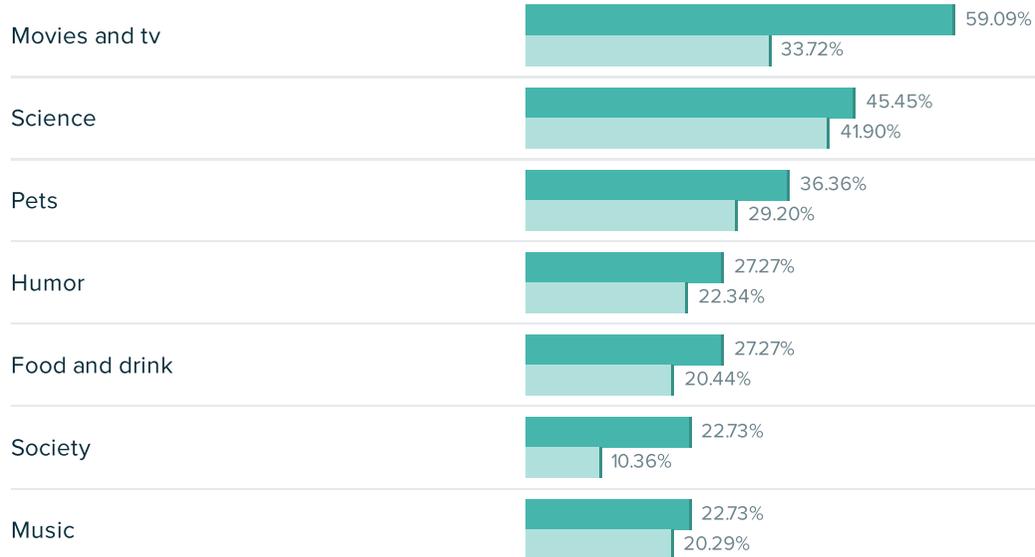
Blogtor Who

@BlogtorWho

25%

### Interests

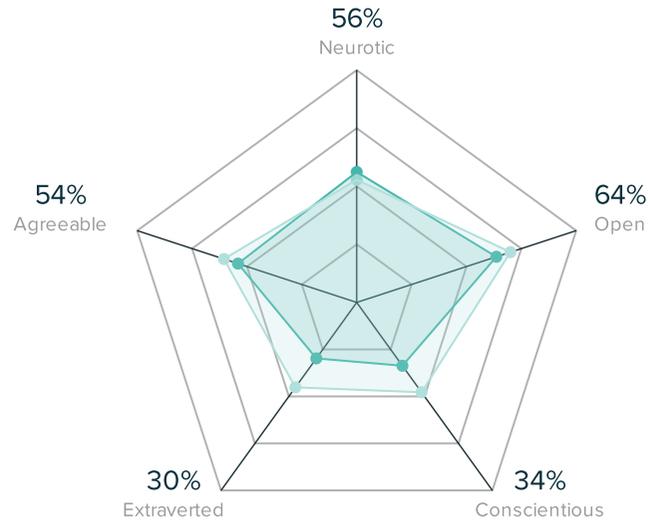
This graph shows the interests the users within the audience have



● doctor, aroace ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

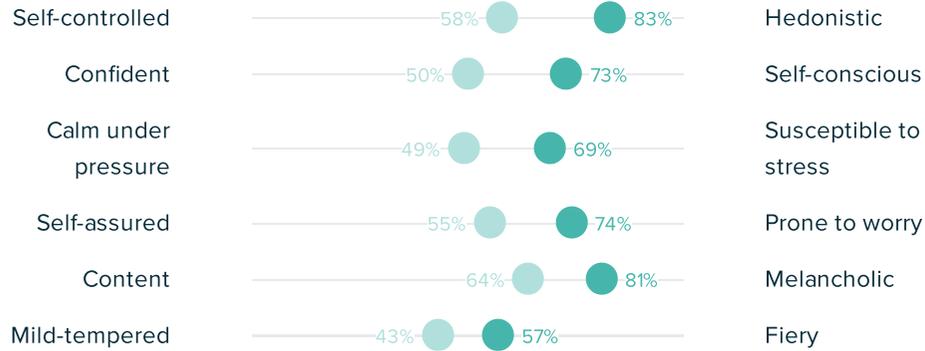
They are excitable, sentimental and helpful.

They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are hedonistic: they feel their desires strongly and are easily tempted by them. And they are melancholy: they think quite often about the things they are unhappy about.

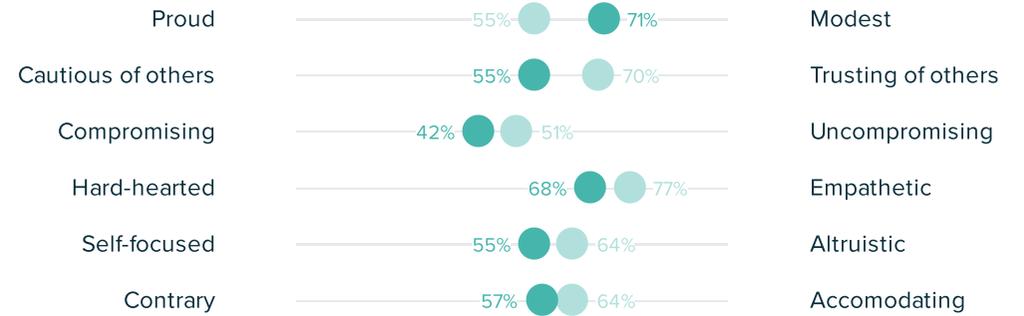


● doctor, aroace ● SU - Forest404

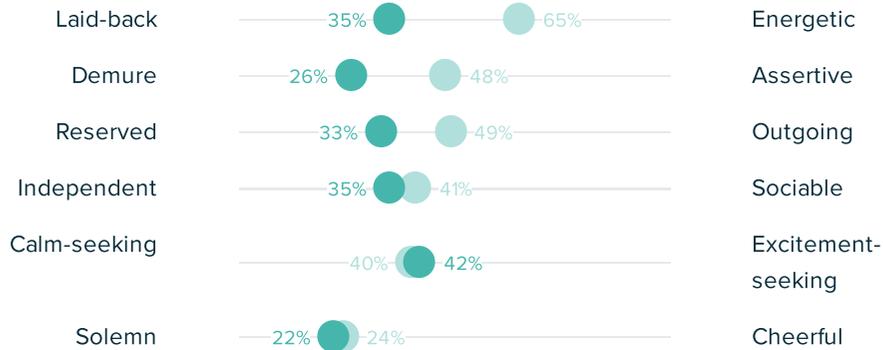
## Neurotic



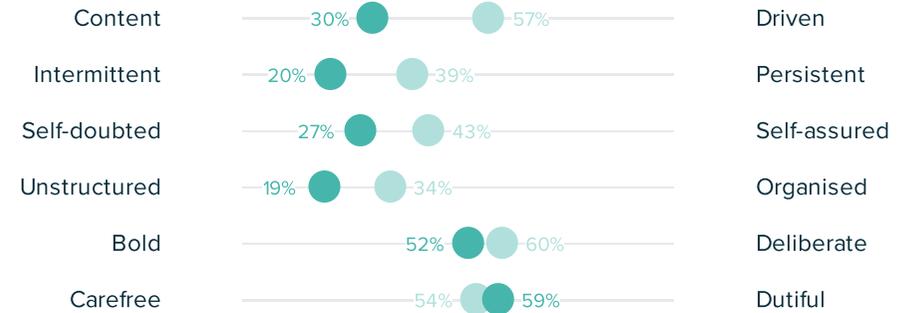
## Agreeableness



## Extraversion



## Conscientiousness

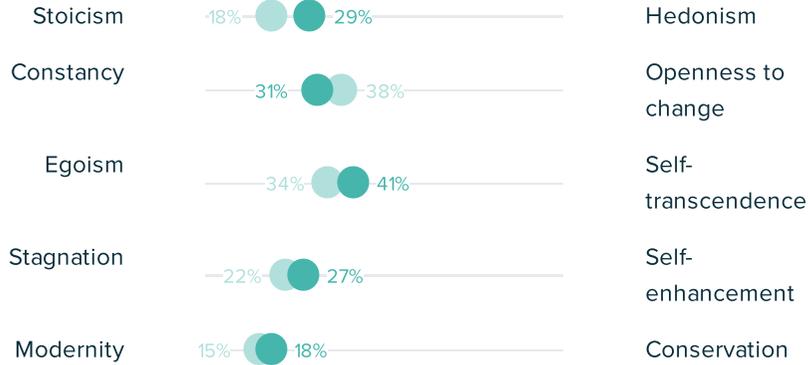


## Openness



● doctor, aroace ● SU - Forest404

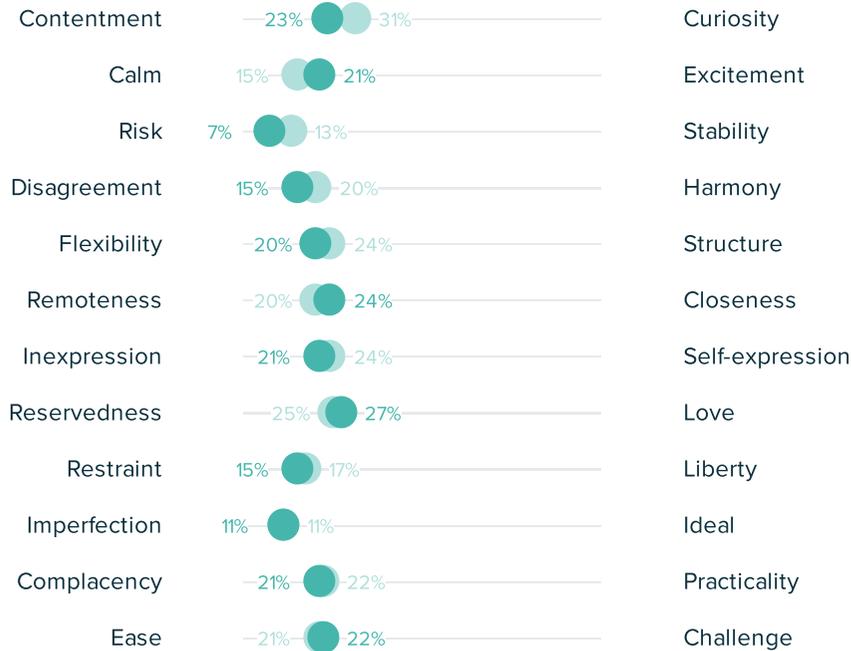
## Values



### Values

They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



### Needs

Their choices are driven by a desire for connectedness.

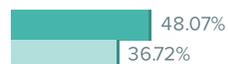


● doctor, aroace ● SU - Forest404

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



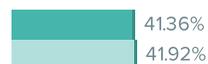
### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

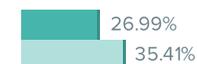
### Own



### Replies



### Shares



## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**music, every**

### Segment Persona

Overview of the segment persona details



**Gender: Female (56.25%)**

Age 45-54 (41.23%)



Speaks English (81.82%)



London (30.00%)  
United Kingdom (84.62%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

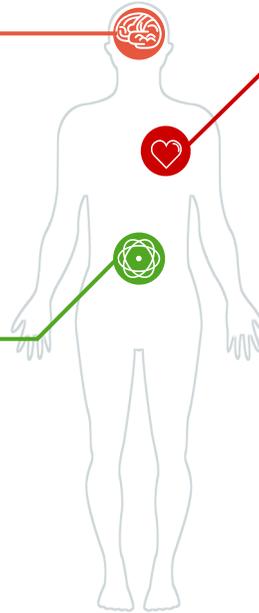
- Egoism
- Constancy
- Stoicism
- Stagnation

#### Interests

- Pets
- Science
- Humor
- Travel

#### Needs

- Remoteness
- Reservedness
- Flexibility
- Complacency



### Influenced by

There are the most influential people for the audience



Robbie Williams  
[@robbiewilliams](#)  
31.82%



Emma Bunton  
[@EmmaBunton](#)  
27.27%



Lord Sugar  
[@Lord\\_Sugar](#)  
36.36%



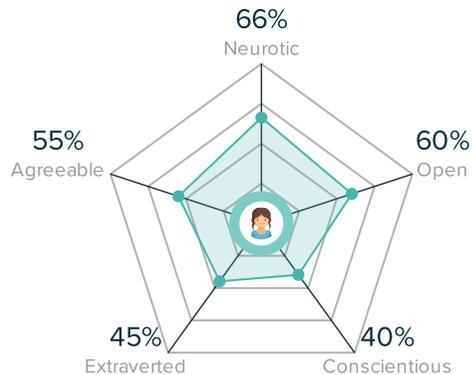
Mel C / Melanie C  
[@MelanieCmusic](#)  
27.27%



Victoria Beckham  
[@victoriabeckham](#)  
31.82%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



BBC Sounds



BBC Eurovision??



Eurovision Song Cont



Asda



Spice Girls

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Thursday**

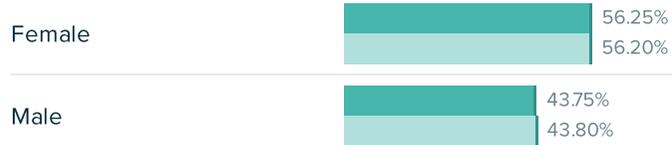


Most active timeframe  
**18-23h**

● music, every ● SU - Forest404

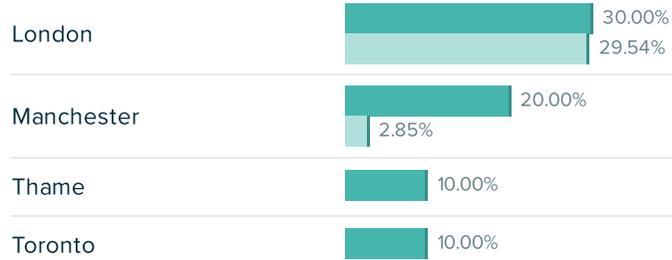
## Gender

This graph shows the distribution by gender and its variance with the baseline



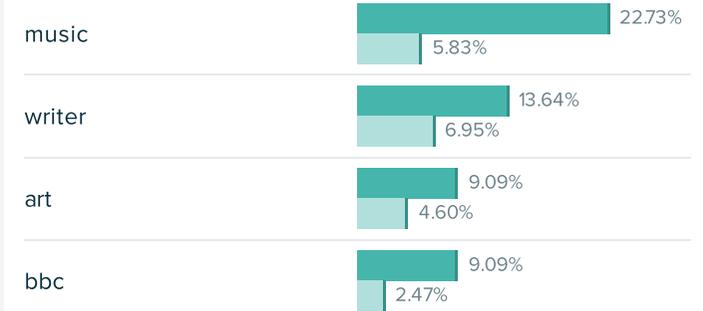
## City

This graph shows the distribution by cities and its variance with the baseline



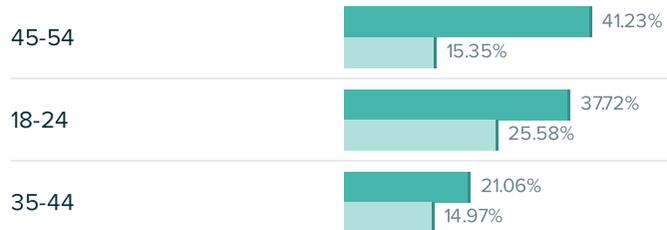
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



## Age

This graph shows the distribution by ages and its variance with the baseline



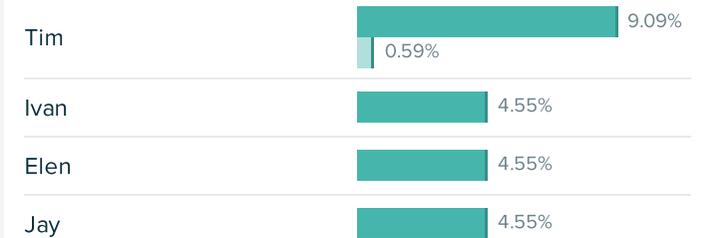
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

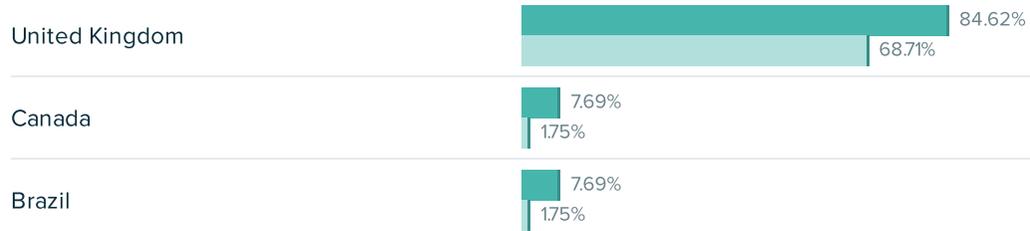


# SU - Forest404 / music, every / Who are they?

● music, every ● SU - Forest404

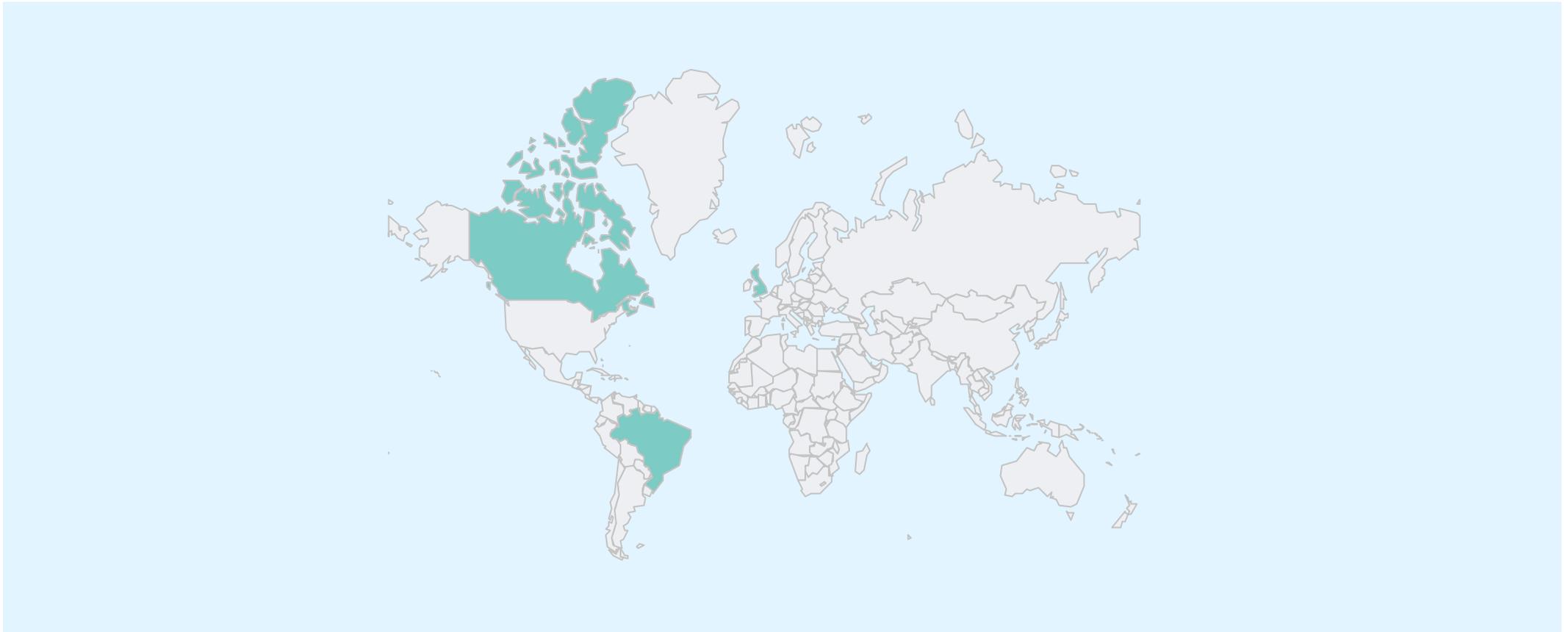
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● music, every ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with

**BBC Sounds**  
@BBCSounds  
86.36%

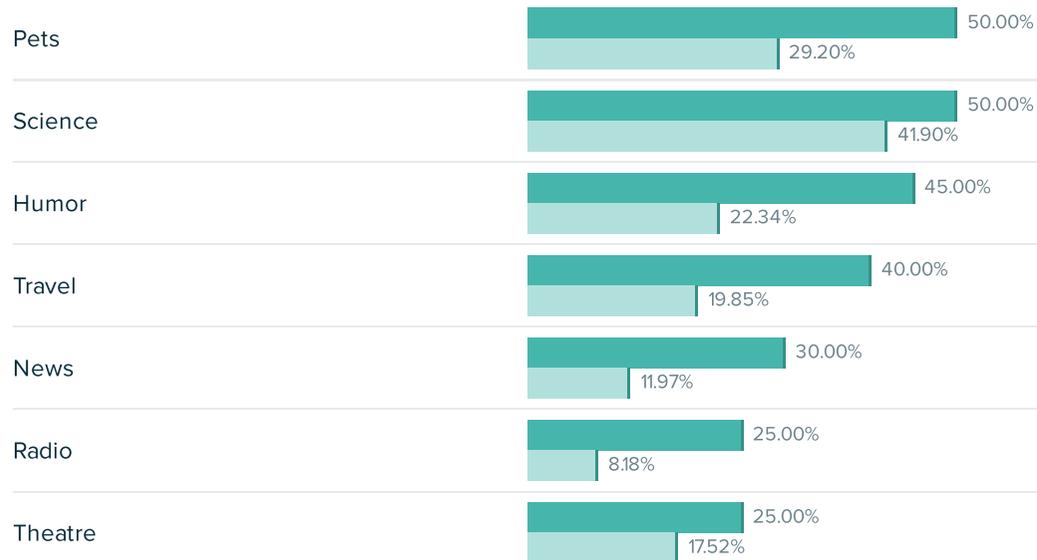
- BBC Eurovision??**  
@bbceurovision  
36.36%
- Emma Bunton**  
@EmmaBunton  
27.27%
- Victoria Beckham**  
@victoriabeckham  
31.82%
- Olly Murs**  
@ollymurs  
27.27%

- Eurovision Song Cont**  
@Eurovision  
31.82%
- Lord Sugar**  
@Lord\_Sugar  
36.36%
- Britney Spears**  
@britneyspears  
27.27%
- Zoe Ball**  
@ZoeTheBall  
31.82%

- Robbie Williams**  
@robbiewilliams  
31.82%
- Mel C / Melanie C**  
@MelanieCmusic  
27.27%
- Calvin Harris**  
@CalvinHarris  
27.27%
- Asda**  
@asda  
27.27%

## Interests

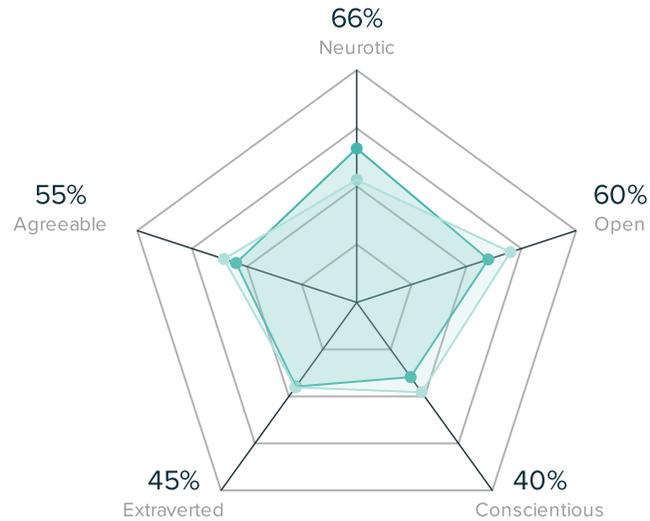
This graph shows the interests the users within the audience have



● music, every ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are excitable, genial and social.

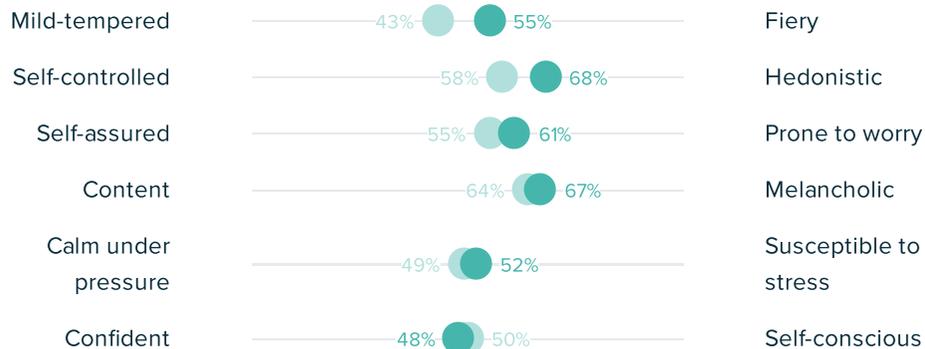
They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. They are empathetic: they feel what others feel and are compassionate towards them. And they are philosophical: they are open to and intrigued by new ideas and love to explore them.



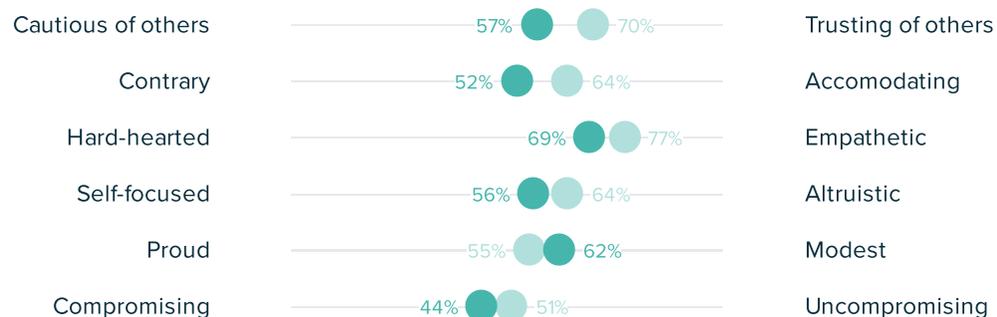
# SU - Forest404 / music, every / How do they see the world?

● music, every ● SU - Forest404

## Neurotic



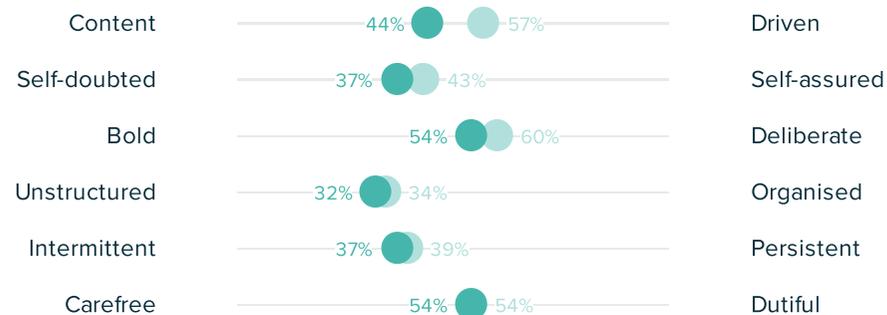
## Agreeableness



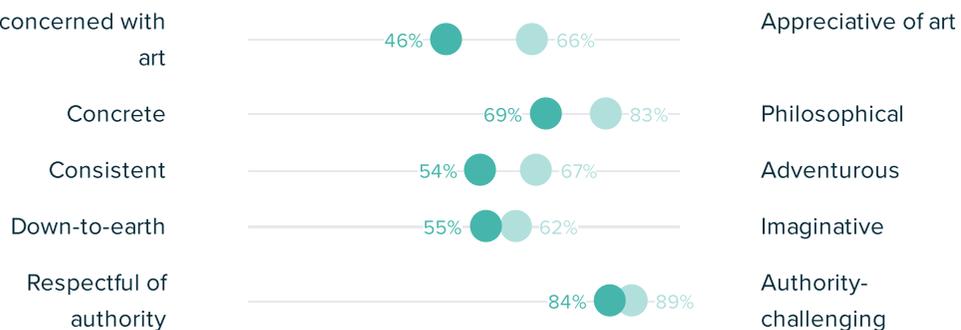
## Extraversion



## Conscientiousness

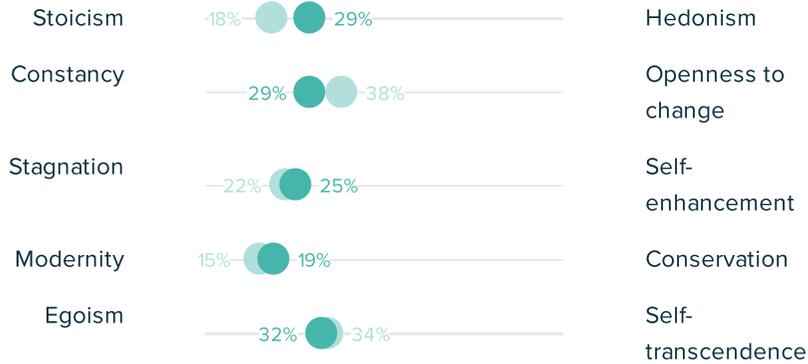


## Openness



● music, every ● SU - Forest404

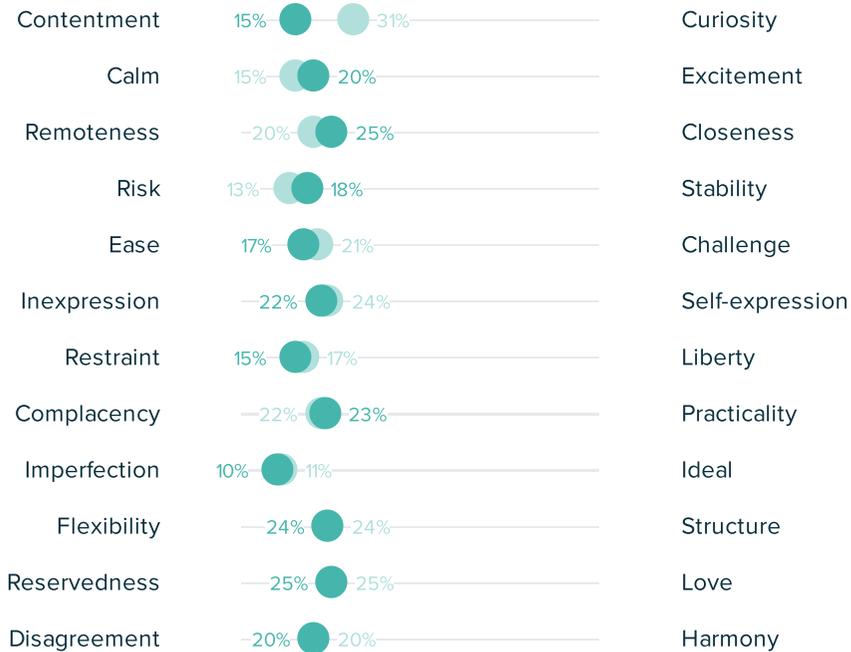
## Values



### Values

They consider both helping others and independence to guide a large part of what they do. They think it is important to take care of the people around them. And they like to set their own goals to decide how to best achieve them.

## Needs



### Needs

Their choices are driven by a desire for belongingness.



● music, every ● SU - Forest404

## Device

This graph shows the distribution by device and the difference with the baseline.

### Desktop



### Mobile



## Content Type

This graph shows the distribution by content type and the difference with the baseline.

### Own



### Replies

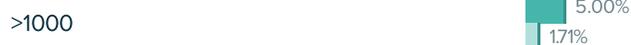


### Shares



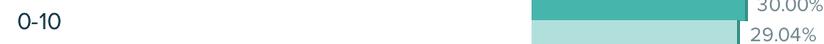
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



## Applause

This graph shows the distribution by applause and the difference with the baseline.



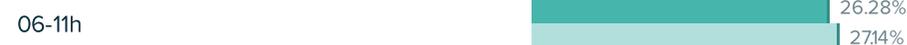
## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.



**everywhere, forest**

### Segment Persona

Overview of the segment persona details



**Gender: Female (56.25%)**

Age 13-17 (39.91%)



Speaks English (77.27%)



Bouso (25.00%)  
United States Of America (45.45%)

### Personality

This graph shows the most relevant interests, needs and values of the audience

#### Values

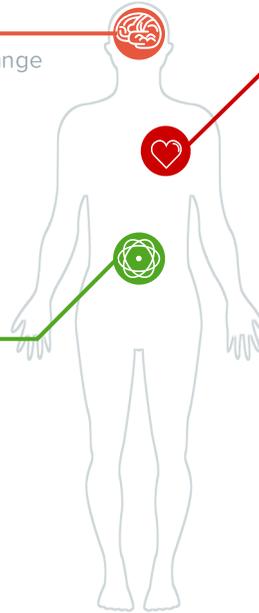
- Openness to change
- Egoism
- Stagnation
- Modernity

#### Interests

- Science
- Pets
- Travel
- Technology and computing

#### Needs

- Contentment
- Flexibility
- Reservedness
- Complacency



### Influenced by

There are the most influential people for the audience



David George Haskell  
[@DGHaskell](#)  
72.73%



Maria Popova  
[@brainpicker](#)  
45.45%



Andrew Brooks  
[@AndrewPBrooks](#)  
31.82%



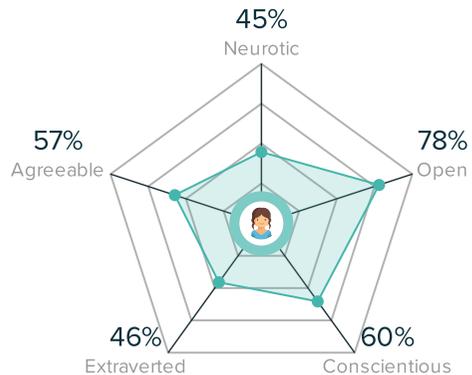
Robert Macfarlane  
[@RobGMacfarlane](#)  
59.09%



Rabih Alameddine  
[@rabihalameddine](#)  
22.73%

### Personality

This graph shows the most relevant personality traits



### Trust these brands

There are the most influential brands for the audience



NOT ALT WORLD



Emergence Magazine



Audubon Society



NPR



National Wildlife Fe

### Online habits

These are the most relevant online habits for the audience



Preferred Device  
**Mobile**



Most active day  
**Tuesday**



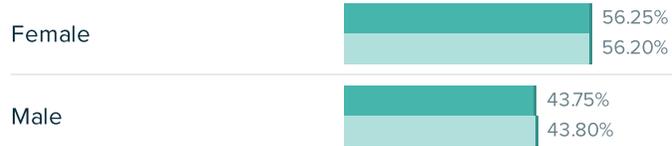
Most active timeframe  
**12-17h**

# SU - Forest404 / everywhere, forest / Who are they?

● everywhere, forest ● SU - Forest404

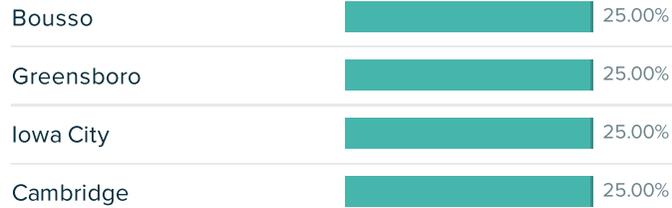
## Gender

This graph shows the distribution by gender and its variance with the baseline



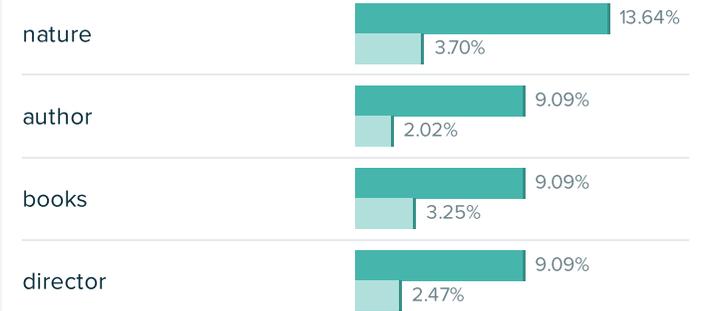
## City

This graph shows the distribution by cities and its variance with the baseline



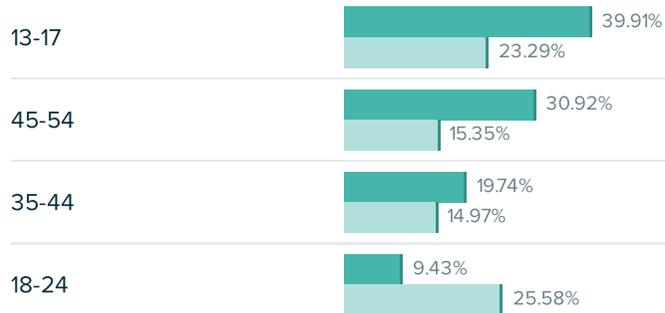
## Bio

This graph shows the distribution by most common words used by the audience to describe themselves, and its variance from the baseline



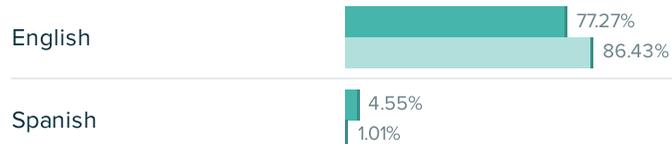
## Age

This graph shows the distribution by ages and its variance with the baseline



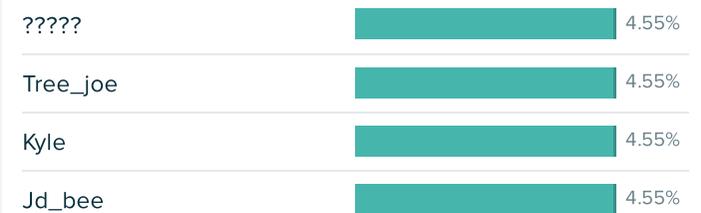
## Language

This graph shows the distribution by languages and its variance with the baseline



## Name

This graph shows the distribution by most common names in the audience and its variance from the baseline

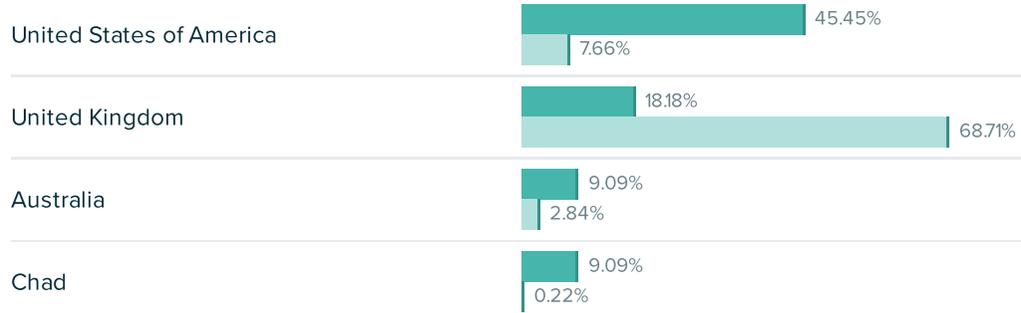


# SU - Forest404 / everywhere, forest / Who are they?

● everywhere, forest ● SU - Forest404

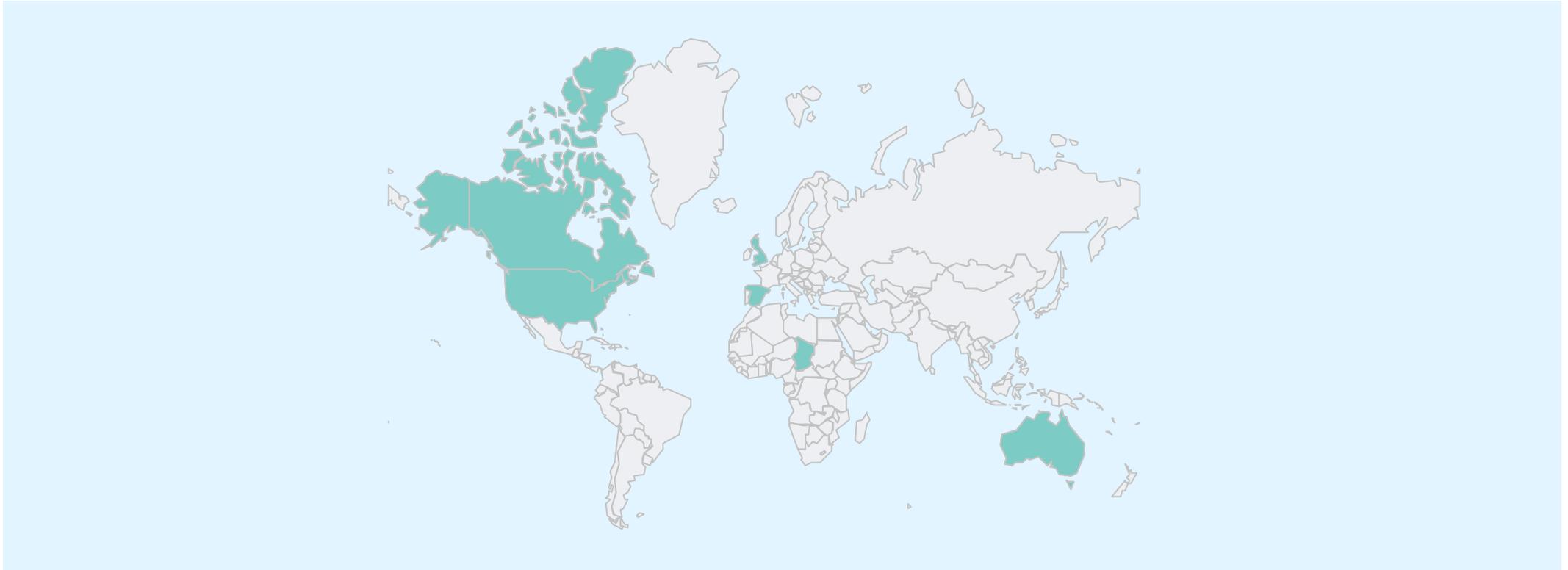
## Country

This graph shows the distribution by country and the variance from the baseline



## Accounts distribution

This graph shows the distribution by country and the variance from the baseline



● everywhere, forest ● SU - Forest404

## Affinities

This graph shows the brands and people the users within the audience have more affinity with



**David George Haskell**  
@DGHaskell  
72.73%



**NOT ALT WORLD**  
@NotAltWorld  
40.91%



**NPR**  
@NPR  
36.36%



**National Wildlife Fe**  
@NWF  
27.27%



**Rabih Alameddine**  
@rabihalameddine  
22.73%



**Emergence Magazine**  
@emergence\_zine  
31.82%



**Maria Popova**  
@brainpicker  
45.45%



**Yale Environment 360**  
@YaleE360  
27.27%



**Steve Silberman**  
@stevesilberman  
22.73%



**Audubon Society**  
@audubonsociety  
31.82%



**Andrew Brooks**  
@AndrewPBrooks  
31.82%



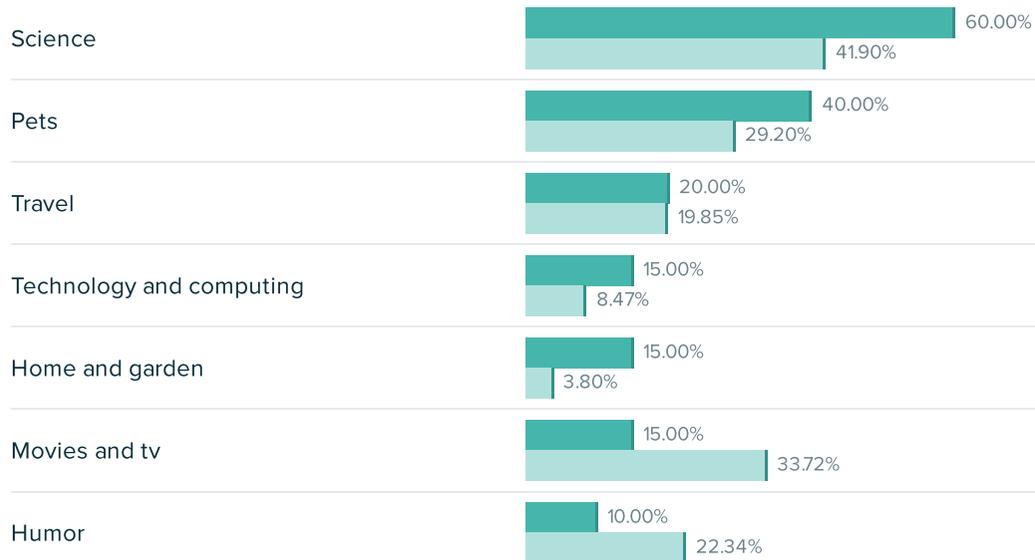
**Robert Macfarlane**  
@RobGMacfarlane  
59.09%



**The Wilderness Socie**  
@Wilderness  
22.73%

## Interests

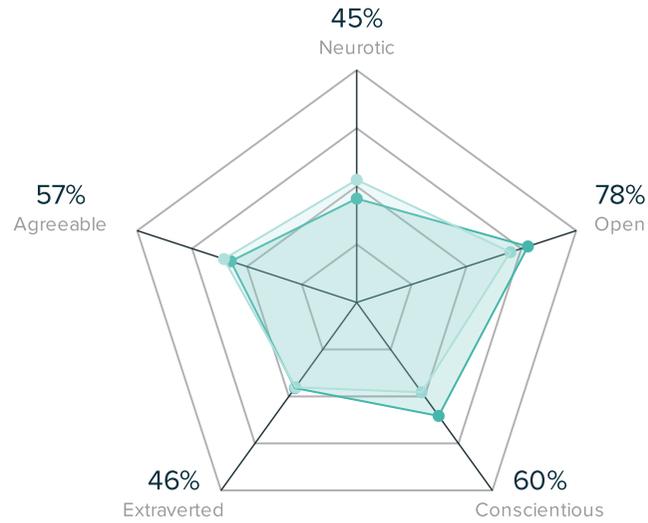
This graph shows the interests the users within the audience have



● everywhere, forest ● SU - Forest404

## Personality

This graph shows the most relevant personality traits for this audience



## Personality

They are analytical, helpful and social.

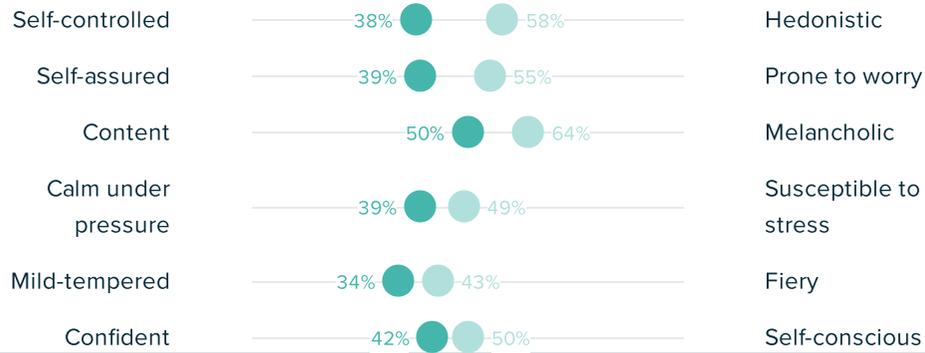
They are philosophical: they are open to and intrigued by new ideas and love to explore them. They are authority-challenging: they prefer to challenge authority and traditional values to help bring about positive changes. And they are empathetic: they feel what others feel and are compassionate towards them.



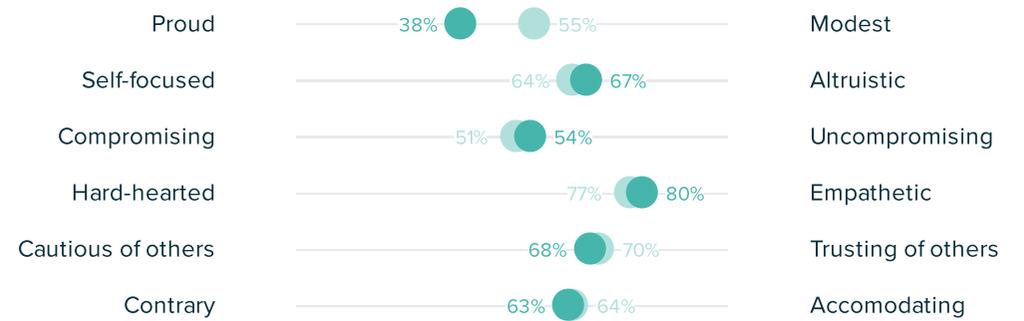
# SU - Forest404 / everywhere, forest / How do they see the world?

● everywhere, forest ● SU - Forest404

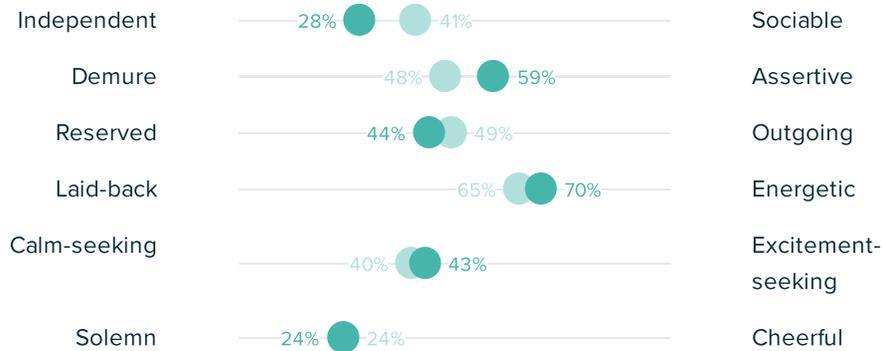
## Neurotic



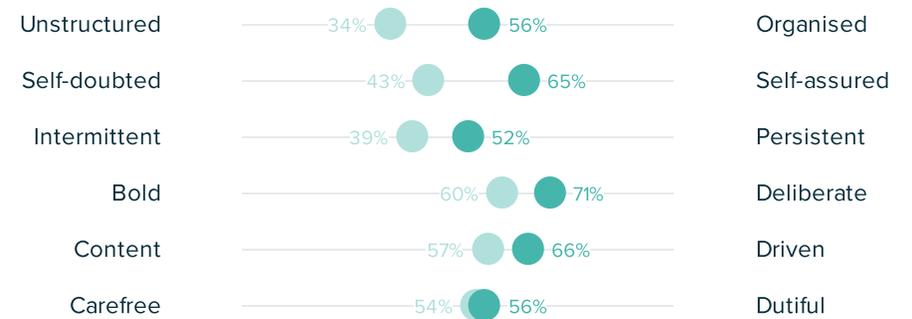
## Agreeableness



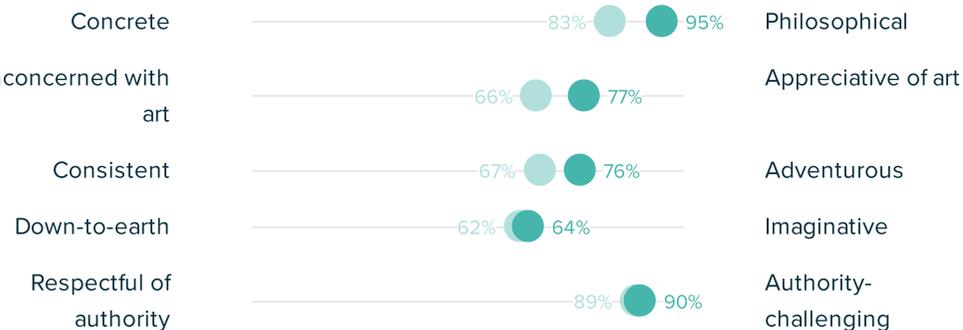
## Extraversion



## Conscientiousness



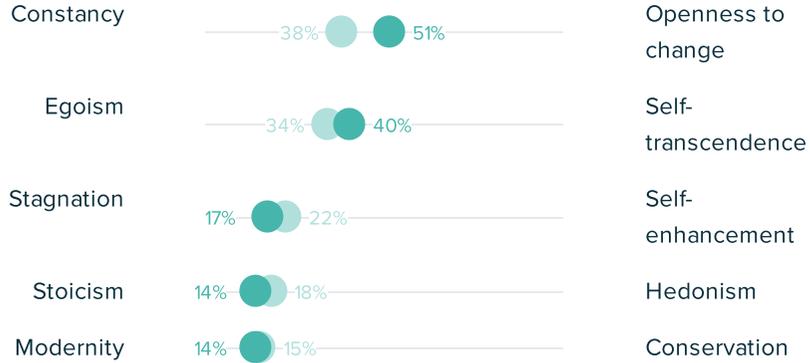
## Openness



# SU - Forest404 / everywhere, forest / What drives them?

● everywhere, forest ● SU - Forest404

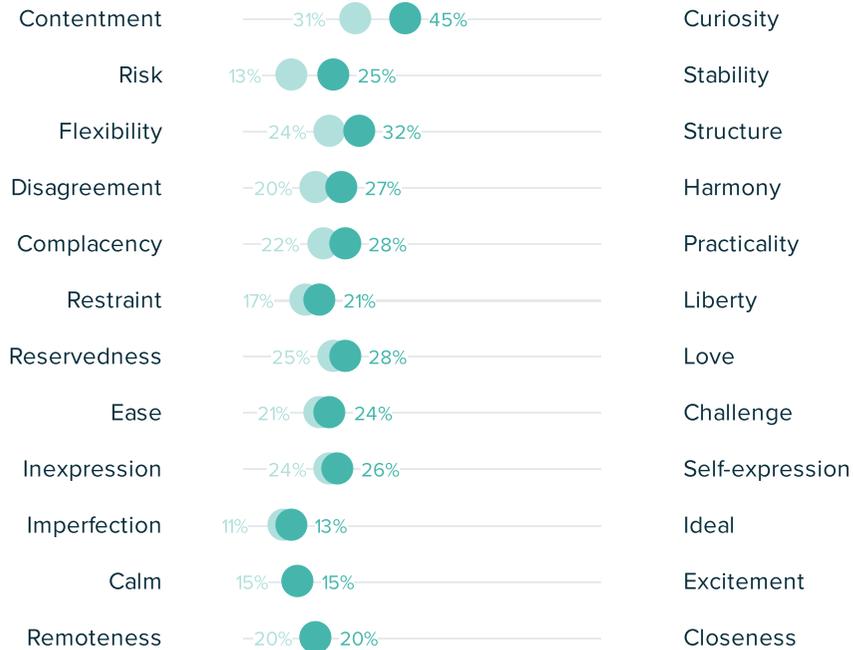
## Values



### Values

They consider both independence and helping others to guide a large part of what they do. They like to set their own goals to decide how to best achieve them. And they think it is important to take care of the people around them.

## Needs



### Needs

Their choices are driven by a desire for discovery.



● everywhere, forest ● SU - Forest404

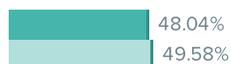
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### Desktop



### Mobile



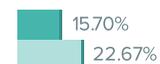
## Content Type

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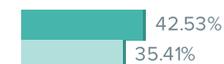
### Own



### Replies

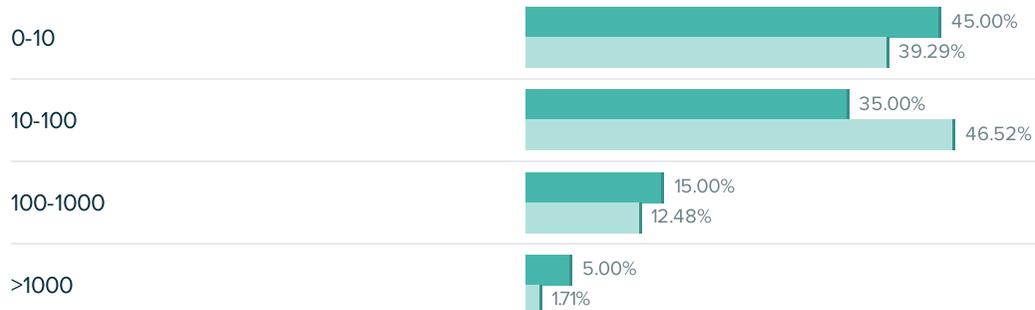


### Shares



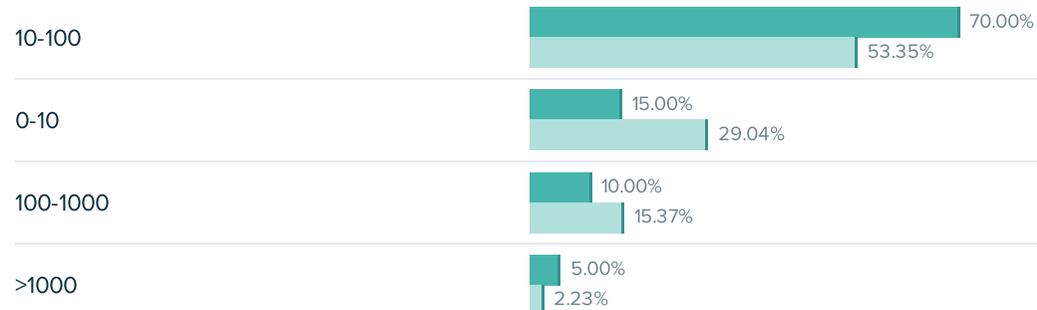
## Amplification

This graph shows the distribution by amplification and the difference with the baseline.



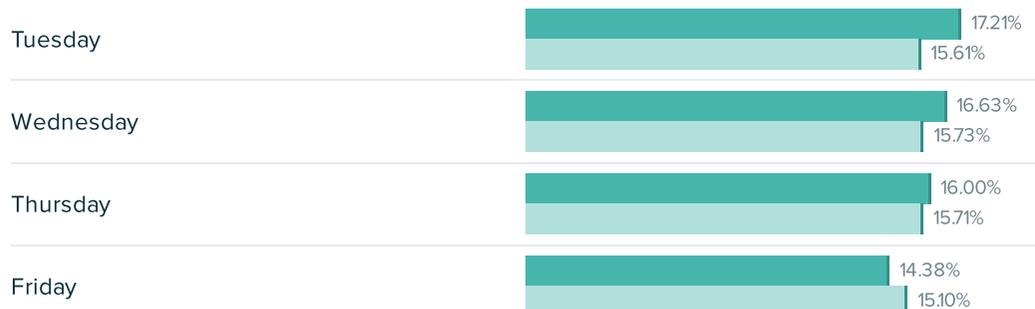
## Applause

This graph shows the distribution by applause and the difference with the baseline.



## Active Days

This graph shows the distribution by active days and the difference with the baseline.



## Active Hours

This graph shows the distribution by active hours and the difference with the baseline.

