# MULTIPLES IN UNITY

Submitted in partial fulfilment of the requirements for
the degree Master of Arts (MA) at the University of
Applied Arts Vienna, Institute of Fine Arts and Media

**Athanasios Gramosis**
Registration number: 01367525

Vienna, 28.11. 2019

Programme number: S 066776
Study programme: Art & Science
Supervisor: Univ.-Prof. Virgil Widrich

# ABSTRACT

It is that time of the year again, citizens from all over Mnemosyne gather in the Merciless-Bets Arena to decide who will be their new leader and champion. No one knew that this year would hold a big surprise for everyone involved. Be there for the epic showdown which demands more than just fancy tricks and modern weapons as the Mnemosynian contestants are pushed to their limits.
Be witness as identities and roles are thrown around like balls by a clumsy, amateur juggler struggling to become relevant and join the author as he attempts to create and take us to a place far, far away but, at the same time, eerily familiar.

# TABLE OF CONTENTS


1. Let's get started ..... 007

1.1 Storygins ..... 007
1.2 Get acquainted with your position ..... 008
1.3 Story of Cotton eye Joe ..... 012
1.4 Virtual excursion ..... 016
1.5 You gotta keep it real ..... 021

2. Multiple Personality Normality ..... 024

3.1 Drawing, doodling, sketching, I want to be the very best ..... 027

3.2 Guest stars 031
3.2.1 Continent, Mnemosyne ..... 031
3.2.2 Arena, Merciless Bets ..... 032
3.2.3 Public-Fans-Voters ..... 033
3.2.4 Security ..... 034
3.2.5 Leviathan ..... 035
3.2.6 Announcer ..... 036
3.3 V.I.I.T.M 037
3.3.1 Scratch the Success-Hunter ..... 038
3.3.2 Louie Lord of Books ..... 040

3.3.3 Kong the Meritocrat ..... 042
3.3.4 C'Anna the Just ..... 044
3.3.5 Amys the Rebel ..... 046
3.3.6 Peitharchia the Ascetic ..... 048

4.Fusion HAAAAAAAA ..... 050

5. FIGHT! ..... 055

6. You reap what you sow ..... 094
6.1 And they lived happily ever after ..... 094
6.2 Identicomix ..... 095
6.3 DIY politics ..... 096
6.4 Competition is a bitch ..... 099
6.5 The never ending equation ..... 102

7. Magic 8-Ball ..... 105
7.1 Psycho-Europe the headless Horseman ..... 105
7.2 Bio-Europe how much do we have to pay to get a nerve ending over here? ..... 108

8. Go get 'em ..... 108

Thank You ..... 111

Bibliography ..... 113

Influences ..... 115

# 1. LET'S GET STARTED

## 1.1 STORYGINS

*„As it was in the beginning (one love)*
*So shall it be in the end (one heart)"*
*One Love*, Exodus, Bob Marley & the Wailers

During my forays into various literature over the last few years, perhaps to make myself feel more intellectual, some similarities between different topics appeared. Detecting these similarities was not a great feat on my part. The books, themselves, made their similarities clear, as two of them used the same quote "Zwei Seelen wohen, ach! In meiner Brust" (Goethe). Both books revealed, multitudes pretending to be single individuals. When I talk about such single composite individuals, I will call them One. On the next pages, I will speak of the Ones that fascinated me the most: the Person, One individual whose parts are analysed in sociology and psychology; and the Cell, One unit of life whose elements are analysed in biology. In another field, namely politics, I want to notice an effort for unification (not to ignore the various separatist movements of the last century) which resulted in the UN, NATO, and the EU. The U.S.A are in this case, as they would expect, a pioneer.
I normally avoid documenting my attempts of connecting different topics, afraid that I might come across as stupid or worse compared to all the great theorems and discoveries. Documenting and publishing my thoughts and beliefs about the big questions in life is not an exclusive right of philosophers, I thought in the end. We are all, in

our way, trying to make sense of life and our existence. Why not let the world know that I am overwhelmed and while trying, I am often left feeling like I understand nothing after all.
By misunderstanding purposefully and more often accidentally, I hope to create a sense of comfort for the reader and the potential future writer. Misunderstanding and drawing conclusions that the author did not intend is not a bad thing. Instead, I feel it is an essential feedback mechanism which enables the natural sciences and humanities to connect to everyone and be consciously used in our daily lives. It is fine and good for experts to peer-review each other and agree or disagree, but I am interested in the parts of scientific theories and disputes that trickle down to the rest of the population. So, I will make a start and talk about what trickled down to me as I read about the splits and unions I mentioned earlier and how I encountered them. Let me be One of many that misunderstood, that way I will not feel alone in my foolishness - or even better let me be the last, signalling the beginning of a new era of mutual understanding.

## 1.2 GET ACQUAINTED WITH YOUR POSITION

Stories play an important role in my perception of the world, I usually assume they do for most of us. I like to consume ready-made stories through pop culture, but I also frame daily life in the way stories are told.
The shape these stories take and the way I frame them are dictated to me by higher powers; experiences and inputs that make me believe in something. These higher powers come and go, often depending on what literature

I am reading at the moment. Others have been with me for years, and we enjoy the comfort we give each other. Yes you read right, my higher powers can come and go. When I enjoy the herb, for example, I have difficulties imagining that any power is higher than me. The most exciting part is when new higher powers appear and I am open enough to accept them. As a rule I try to be as open as Jenna Jameson‘s legs during the height of her career. Excuse the weed and porn jokes; I watched an episode of the Chapelle show yesterday. Say hello to the higher power of comedy, a long time companion of mine! I will try to control myself since I am not trying to write a stand-up routine but a story based on the European Commission‘s recent elections. Let’s first go through what I perceived as the election process and how it looked as a story to me. To someone with more knowledge about politics and specifically the workings of the European Union this may all seem superficial. Truth be told and taking away from the results that follow, I can say that before working on this story I was not familiar with the election procedures and protocols of the European Union; suffice to say, I learned some basics.

The setting is Europe. Most European citizens know elections are every five years. By autumn 2018, the race for the Commission’s presidency 2019-2024 had already begun. The public was introduced, sooner by some fractions later by others, to several characters; the Spitzenkandidaten. German-speakers most likely get some idea of what a Spitzenkandidat is supposed to be, others have come to know it from the debates it sparked in European politics. The Spitzenkandidat is the candidate, put forth by every European political fraction, who will become President of the European Commission if the party they belong to wins.
Each Spitzenkandidat told us his own story, being more or less personal and open, about their hopes, fears and

specific goals. I use the male pronoun not because it is the first that pops to my mind. I want to avoid gender-specific pronouns when writing; but in this case, the fact remains there was not a single, female Spitzenkandidat; and the political factions that nominated a female candidate had her campaign as part of a duo or within a group of candidates. Stories written by men rarely have a solo female protagonist. European politics seem to be such a story. Either way, we have a setting with several characters sharing the same goal; to become the next President of the European Commission. As in most stories these characters had to go through various trials and they were pitted against each other in debates and interviews.

They sought and showed of their allies and identified enemies, while at the same being commented upon by journalists, political experts and of course by European citizens interested enough in this, admittedly rather dull, process. I call it dull not because of its implications or conceptual value; instead, the depth of the characters leaves me, an avid story fan somewhat unsatisfied. Most characters are almost identical to one another - in their appearance and mannerisms (they are predominantly 50 plus-year-old white males). They are all very confident and always have a big smile on their face. I think it is this last point that bothered me the most. No one shows any weakness, which to me makes the characters not believable and posed a challenge while attempting to identify with them. The day of the election arrived, the main event of the story – would finally bring a conclusion to our protagonists‘ struggles. The public could now actively take part in the story, by casting their vote. Which character was more believable? Whose story fulfilled most criteria of each particular voter? (Note: voters‘ criteria are by no means homogeneous.) Finally, we arrived at the results. Behold! they were not what our protagonists expected. None of them seemed to be a clear winner. There did not seem to be one single story that convinced the majority

of the voters. This is where the story of the elections took a dark turn. New characters appeared that had previously played assisting roles to the protagonists. These characters are by no means of little importance.They are the main characters in the stories of our European nation-states, the heads of state, which form a special group in European politics: the European Council. The Council held several meetings, and unlike the very public appearances of our previous protagonists, these meetings were held behind closed doors. The Council proposed and introduced a completely new character right at the end of our story – rendering the whole story that had taken place up to this point, meaningless. The new character took the position our protagonists were fighting so long and hard to fill. In story terms I would call it quite the plot-twist; although, as with most plots and twists, it was anticipated by some.

With a few words and without much detail, I introduced the basis for the short comic presented in this work; the story of the 2019 European elections. Before I go into how I transformed this story into a comic, it might make sense too see why the European Union is of personal interest to me and how one of my favourite activities shaped how I frame the story of the elections in my comic.

## 1.3 STORY OF COTTON EYE JOE

*„Now I was raised in a sandbox, next to you and her*
*You was holding the handgun, she was giving birth*
*To a baby boy to be just like you, I-I wonder what's that worth“*
*Cartoon & Cereal,* Kendrick Lamar ft Gunplay

So, where do I come from? Seemingly an easy question. Though nowadays, it increasingly demands some defining first. Does Oneself decide where One comes from? Does one come from the place where One was born, where Ones parents were born, where one grew up, where One spent most of Ones time? If One gives just one of the answers, I hardly think it does justice to the multitude of attributes acquired through all the rest. I prefer the long answer, also feeling that it played an important role in arriving at the topic that I am dealing with in this work.So, get ready for a blast from the past, not without the occasional smart-ass commentary.

I was born in Filderstadt, Germany, to two Greek migrants. They decided for me, and my brother, who was also born in Germany that a single citizenship, the Greek one, would be enough. Twenty-eight years later, I am quite irritated by their decision because, now, I have to deal with the Greek military. I could avoid that, if I could just join the German civil service. For clarity, civil service does not exist in Greece. Military service, on the other hand, is mandatory for every male citizen. The bureaucratic process through which you prove yourself physically or mentally unable to join, requires you to carry papers, varying in degrees of officiality, from one place to another.

It made me feel like a homing pigeon arriving at each destination only to find out that the recipient has pigeon spikes installed all over their property. Anyway the fact has not changed (yet) that by citizenship, I am Greek; by place of birth, German.

I spent my early childhood in Germany. To be exact until I was eleven years old. Back then I noticed that my parents would often not speak Greek nor German with their respective family members. I found out that my father belonged to a minority referred to as Vlachs. The term Vlach is often derogatorily used by Greeks, to refer to someone as a villager, farmer or shepherd. Someone uncultured; not in sync with the times. The Vlach language is also called Aromanian. It has Latin roots with similarities to Romanian with external Greek influences. I never learned to understand it; nor did I learn my mothers language; Pontic Greek. My mother is Pontic. Pontian populations lived in Asia minor, specifically the Pontus, a region on the southern coast of the Black Sea. During the population exchange in 1923 many Pontians moved back to Greece. Their language considered a Greek dialect stems from Byzantine Greek influenced by Turkish, Russian, Georgian and Armenian. When I hear it - I feel like I am hearing Turkish. Pontic Greeks are also victims of derogatory terminology and the jokes, that make fun of their supposed stupidity are equivalent to those about blond women, more common in northern Europe.

In the three decades following World War II, both families moved to Germany alongside many other Greeks. My mother moved to Germany with her parents and many of her relatives. My father moved to Germany following his older siblings. They both became, more or less, well integrated. After studying in Germany they lived and worked there until they moved back to Greece with my little brother and me, I was eleven, and he was eight. Basically, I grew up in Germany as a somewhat of a Greek oddity. My teenage years, quite important ones according to

developmental psychology, I spent in Greece, specifically in Thessaloniki the second largest city in Greece. I attended the German school (Deutsche Schule Thessaloniki). A half private, half German-public school. It is divided into two departments, the Greek department and the German. I was a student in the Greek department along with other Greek children–whose parents had some connection to Germany or wanted them to have a solid third foreign language. The German department was populated with children who were either German and moved to Greece; or who were like me, Greek and born in Germany. I mention these departments to emphasize my parents will to integrate me and make me into a „Greek". At the very least they wanted to make sure that I would not lose touch to my Greek heritage.

I still laugh when I remember my German, algebra teacher attempting to teach us algebra by translating the Greek algebra book into German! The Greek department offered the possibility to graduate with an Abitur (the German secondary-school graduation certification) alongside its equivalent; the Greek Apolytirion. Considering the enormous amount of studying the Apolytirion required and the extra supplemental classes for all the written exams, I decided early on to focus on the much easier Abitur. I ended up with a decent score on my Abitur, but my Apolytirion was so bad I could not even apply to study at any of the Greek universities. Thus, after seven years in Greece, I returned to Germany to study. After I finished my bachelor studies in Germany, I decided to move to Vienna, Austria. It seemed like a more relaxed German-speaking country. If I consider how often I was body searched by the police in Germany compared to Vienna – Vienna is a more relaxed place indeed.

Summing up, I lived for fifteen years in Germany, seven years in Greece, and six years in Vienna. Numerically speaking I then would have to answer that I come from Germany. But I think it is obvious why that is hard for me.

Having such a diverse history (while acknowledging that there are much more complicated cases), I developed a heightened interest in national identities and how we define ourselves. I never could decide where I am from and with which country I identified most, I never really felt at home in either of the three. I always felt like a world citizen, you know, I come from Earth, I never felt like I had to be more specific. I hope my short biography has made it clearer why the on-going project that is the European Union interests me and why, in this work, I seek bring multiples into Unity. Unifying concepts of identity are highly ambiguous, but I cannot help feeling that for people like myself, such concepts provide an opportunity to feel part of something bigger.

Migration has been going on since the very beginnings of humanity. However, in spite of the efforts of nation-states to control and restrict it, technology has made it increasingly easier.

To complete the story of Cotton-Eye Joe; the next question is where do I go?

## 1.4 VIRTUAL EXCURSION

*„Okay*
*I am going to attempt to drown myself*
*You can try this at home*
*You can be just like me“*
Role Model, The Slim Shady LP, Eminem

Where I come from was decisive for the topic I chose. Where I went from there, and the worlds in the stories that I visited, were also key in my decision in choosing the format of the comic with a specific video game narrative influencing the storytelling. Let's start with video-games and which game-types influenced the narrative of my comic.

This is not going to be a historical account of how video games developed but rather how growing up with them shaped my life. Before going into the specific aspects of video-games I used for the comic; I will briefly show how far back my relationship with them goes. It should make it clear how I even came to see the European elections as a video-game.
Our relationship began in the hospital. I was spending another birthday confined in the children hospital in Stuttgart, that's where I got my first Gameboy. A gift from my godfather. With it came super Mario. Admittedly a game with a very reduced story. Save the princess, but as soon as you think you saved her; she turns out to be bait

laid out by the evil Tatanga. I was only able to beat the game with the help of an older friend of mine. Leaving the anger at my Game Boy aside, I don't know how deep the trauma still sits from never being able to rescue the princess through my own strength. Despite the negative experiences, the game was a loyal friend on car rides and throughout hospital stays. I turned out to be not nearly as loyal. As soon as I got my hands on a more appealing game to my tastes super Mario was put in a corner which it never left again. Thus, began my time as a Pokémon trainer. The role was more appealing for many reasons, not least because I was not a short Italian plumber. I could pick my name. I could save my progress to return whenever I pleased. The Pokémon series also ran in parallel to the animated series on TV, and I could compare myself to the hero on a show, the fact that the hero in the show was a mediocre trainer at best was a genius move by the producers. It meant that I could actually be better than the protagonist of a TV show! With Pokémon, I had found my genre which later on, with the rise of the internet, exploded on the PC platform.

Role-playing games. Through the internet I could get to know people who enjoyed the same stories I did, we would spent almost all of our free time together. So, I became part of a little community that was not living in Thessaloniki, but rather in Middle-Earth. Throughout the years we found ourselves wandering through quite some other MMORPGs(Mass-Multiplayer-Online-Role-playing-Games). I tried myself as an Undead Warlock (World of Warcraft) an Asmodian Gladiator (Aion) Elven elemental Summoner (Lineage2) and even as a Zabrak Bounty hunter (Star Wars the Old Republic), but nothing came close to the Human Champion (Lord of the Rings Online). Looking back, it does not surprise me that I preferred to fight Sauron's dark forces alongside 23 others in a world that brought Tolkien's Lord of the Rings to my computer screen rather than studying ancient Greek grammar. I

mean sure, ancient Greek is fascinating, but let's face it: I even struggle to learn Polish for my girlfriend, the only motivation to learn ancient Greek were good grades in school – and good grades don't make out with you.

I can't help but notice that the two stories I was most obsessed with both had an accompanying medium. In Pokémon, there was the TV show, and the Lord of the Rings books were already established as one of the classics. After reading the Lord of the Rings, I wanted to be part of the world that I created in my mind under the guidance and writing of Tolkien. I wanted to spend all my time there, dive into the story as a character of my choice and have influence on the outcome of the story, that is what the video games, I most liked, offered my 16-year-old mind. Now I will go into the specific video-game mechanics represented in the comic.

Video games provide the gamer with two different roles One can take on based on two distinct game aspects; namely PVE (Player vs Environment) and PVP (Player vs Player). While these aspects regularly coexist in games there are video games that are exclusively based on PVP while others are heavy on the PVE.

The most characteristic example of PVP games belongs to the Battle Royale genre. It is this genre that gives the initial setting to my story. The role you have to take for these kinds of games is the one of a solitary survivalist, and you are competing with everyone. Beating one enemy is not enough; you have to be the last one standing out of 80-100 players. The aim is to be faster, stronger, smarter and luckier than all the rest. Throughout the story the characters will find themselves unable to respond to the situation by sticking to that role. They will switch into a cooperative role in which everyone has a specific task and where communication is key. That is the role players take in order to defeat the strongest enemies, called raid bosses, in PVE games. I want to point out that to me it is striking that in international politics we prefer to take the role of a PVP player who has to prove that their nation

is the greatest, while only occasionally and half-heartedly we look towards the Raid bosses and the team-building they require.

Beginning with the story, I placed my characters into the position of players in a Battle Royale game. I based this decision on observations I made while following the campaign each Spitzenkandidat went through in the months leading up to the election. First of all, elections like Battle Royales follow the principle where the winner takes all. By getting the majority of votes, the winning party claims the seat of the presidency of the European Commission. While every party deals and talks about specific issues, the elections do not aim to divide the various job positions of the European Union among the parties based on which issues are relevant for the specific position. Instead, the winner of the elections is responsible for filling the remaining positions even if those positions deal with issues that were not high on their agenda.

Similar to how players enter a game of Battle Royale through an in-game Avatar, each candidate campaigns mostly through separate appearances on various television stations or their social media pages. As a voter, you will rarely get the chance to meet with one of the candidates in person. I was, for my part getting to know them mostly through their twitter accounts on which they are very active, or were very active during the campaign. To make my thought process clear, in Battle Royales, to win the competition, players compete against each other to be the last man standing by eliminating or waiting for the other players to be eliminated. In the election, in order to win, candidates compete against each other by convincing the public to vote for them and not the other candidates. The candidate with the most votes is the „last man standing“. In both competitions winning is the main goal. Additionally, the participants do not physically battle each other but rather use digital avatars to do so. While avatars of

politicians use words and statistics, avatars of gamers use guns and other weapons. I adapted politicians' avatars in my story so that they will use weapons more reminiscent of the weapons used in Battle Royale games. This is to highlight my point–that using words and statistics can be just as violent and is no less a fight than a good ol' fashioned fistfight. Election campaign, in German is called "WAHLKAMPF". "Wahl" means election and "Kampf "is the struggle; combat. I am definitely not the first person to think of election campaigns as combats.

To be fair there is cooperation in politics but it usually appears after the election results, where the strongest candidates come together to talk, make compromises and to some extent form a strong governing majority. These negotiations are still dictated by the winner no matter how small the difference is between first and second place. To also put a personal message in my story, I decided to introduce the role of the PVE raider. Raiders get together in PVE games to beat the strongest enemies in the game (raid bosses), which are impossible to beat for a single player. I added a raid boss to my story, to make sure that the candidates will have to work together before a winner is decided. I want to see cooperation and compromise be used during conflict in order to solve it; not after competing to find out who can solve the conflict in the best way. If real events do not grant me the satisfaction of witnessing it, I will write a story that will allow me to. This brings us to the comic. Comic is a fairly general term; so let us see what the comic in this work will actually look like.

## 1.5 YOU GOTTA KEEP IT REAL

*„Is this the real life? Is this just fantasy?*
*Caught in a landslide, no escape from reality*
*Open your eyes, look up to the skies and see*
*I'm just a poor boy, I need no sympathy“*
Bohemian Rhapsody, A night at the Opera, Queen

I want to mention a couple examples that made me confident that comics are able to tell such a story, but I will also go into their shortcomings. From my experience in writing and reading comics, I have noticed there is a vast amount of research that goes into comic writing. Not to say that there is not a high variability in the amount of conscious research each writer puts into their work. Making this research available to the public is not typical. In most cases, the fan community or professional reviewers uncover the sources of the artist‘s inspiration. That these sources are not necessarily what the artist actually had in mind is not uncommon. I enjoy the fact that especially non-professional fans can read into the works whatever comes to mind without being restricted by what was actually going through the artist’s mind; and I do not believe that comic artists being open about their sources would prevent the fan community from doing so. Of course, the setting of the comic industry especially that of Japan’s, which is the biggest worldwide, is dominated by tight schedules and leaves the artists with very little time

to do anything else other than produce the next chapter[1] which in many cases, is turned into an animated show for television. The most exemplary case of a comic, which goes into the sources of the author that I have stumbled upon is Don Rosas' "The Life and Times of Scrooge McDuck"[2]. In this tome the author adds an afterword to each of his chapters much like scientists who list the literature used in their articles. Other stories, like those written by Igort or Joe Sacco[3], to a certain extent turned their research into the comic. Their works are subsequently put in a distinct genre of comics called, graphic novels or comic journalism.
Now, you might have had something in mind when thinking about a comic that deals with elections or politics in general. Usually, those topics are dealt with by comic writers in a fairly specific way, namely that of political caricature commonly found in news papers. Political caricature is usually only a few panels long and attempts to portray politicians in exaggerated and funny but always recognizable ways while drawing attention to a specific action or behaviour of said politician. In short, it has very little in common with the story you are about to read.

My – no – I would like it to be OUR story that follows a different style. It is a much more fictive approach, reminiscent of the Japanese manga scene including flashy appearances, violent action and a sort of happy ending. These stories carry messages that can shape, depending on the degree of identification with the story and its characters more or less, the way children think and feel about themselves and their relations to their surroundings. At

1 Igort., Berichte Aus Japan Eine Reise Ins Reich Der Zeichen. (Reprodukt, 2016)

2 Rosa, Don, Walt Disney's the Life and Times of Scrooge McDuck (Gemstone Pub, 2005).

3 Sacco, Joe., Palestine (Fantagraphics Books, 2001)

least for me, this was true to a high degree. They also create topics for discussion and theorising among us who watch or read the same stories. Throughout working on this comic, I was troubled, and I struggled attempting to promote modes of coexisting that were not based solely on competition, but that could still capture and influence younger minds like the tales of heroes do, who battle the forces of evil. Comics, especially those targetting young, adolescent audiences, on the other hand, stick to the same repeating patterns; the protagonist has one or even several traits that make them extraordinary, and these extraordinary traits render them capable of dealing with all the bad things thrown at them as the story progresses. Sometimes the protagonist might struggle and will have to overcome a weakness of theirs in order to fully utilize the extraordinary trait they have been granted. These stories are not about exploring different approaches to settling differences, but rather to show how, by focusing and believing in One's own strength, every unwanted obstacle or threat can be defeated and overcome, never to appear again. Video games are similar, every type of game contains its own set of desirable and favourable skills or traits, it is the One who utilises them most efficiently that sets the bar for the others if they want a chance of winning.

So, who are the characters that will be the protagonists in our story?

# 2. MULTIPLE PERSONALITY NORMALITY

*„This body, this body holding me*
*Be my reminder here that I am not alone in*
*This body, this body holding me*
*Feeling eternal, all this pain is an illusion“*
*Parabola, Lateralus, Tool*

“I just want to get out of this small village, see the world”. I can’t recount how often I have heard this sentence ring through my head. I don’t even live in a village. But Scratch does and he does not like it. So does Louie and Kong, they live together. In a village inside of my head. No, I am not crazy. Not clinically, anyway, I think. But I do like to make up stories though. Ideally, I like to write and draw them also, like the storytellers do with whom I grew up. Their thoughts left their heads and transmitted and transformed through the medium of their choice took up residence in mine; and I believe in many others too. That’s why Scratch keeps pestering me with his wish to get out of his small village. Turns out, just like Scratch who is stuck in his small village; so are my thoughts, in my small head. Scratch will have his wish granted and leave his village to be part of the story that I’ve written for this work.

Scratch and what he went through, to have his wish finally granted, brings me to one of the books I mentioned in the beginning. This book takes the Person apart in order to make it function better. The book is written in German.

I was unable to find an English translation. Therefore, I will refrain from using direct quotes except for this one time, in this chapter; after that, I will only refer to things said in the book that I found important for setting up this work. The quote sums up fairly well what I meant when I said that the Person is taken apart. It is my own translation and is not nearly as elegant as the original German version that can be found in the corresponding footnote.

*„The Theory of the inner plurality of Humans: That there are many represented within us with seat and voice and they work together, against each other, or all muddled up, like regular teams do“*[4].

With this inner plurality the author aims to understand Oneself better and help with interpersonal communication. He calls these multiple inner entities, inner team members and I will do so also. Let's see why and how I applied this teaching or theory to the characters that will appear in the story within this work.
When creating characters, I always tend to imbue them with personal traits of mine. I almost always take myself as an example for the protagonist; come on, who else could be the most important character? The sidekicks and antagonists on the other hand, I usually model after friends and family, but almost never without a trait that I can relate to personally. While reading the book, I stripped my secondary characters of the external influences (those characteristics I gave them based on family and friends) and instead solely focused on the trait that strongly resonated with me. I also reduced the main character to my most prominent trait. That main character is Scratch.

---

4 “Die Lehre von der inneren Pluralität des Menschen: Daß es viele gibt, die in uns mit Sitz und Stimme vertreten sind, und daß sie miteinander, gegeneinander und durcheinander arbeiten – wie normale Teams auch“
Schulz von Thun, Friedemann., Miteinander Reden / 3. Das ‘Innere Team’ Und Situationsgerechte Kommunikation. (Rowohlt, 1999).

With the help of the methods described by Friedemann Schulz von Thun (F.S. von Thun) I turned my most used characters into inner team members. The method basically creates a character sheet[5] which consists of the name of the team member and a short sentence representing their standpoint, and in my case it also included a drawing of them.

At first it seems an odd choice to have only inner team members as characters in a story, that way only my viewpoint would be represented. I would not attempt to show how different people would react to situations. There are two reasons I chose this approach.

In the story, I tried to recreate the European Commission election that took place this year (2019). The characters appearing take the place of the politicians that ran for the presidency. By using inner team members as these characters, I attempted to find out what I, or at least an inner team member of mine, has in common with these politicians. The goal was to be able to identify, as much as possible, with all the views expressed by the various political factions. Recognizing these similarities helps One to approach different views with more understanding. It is important to me that I do not judge others but rather think of myself in their position. As for the second reason, by having the characters evolve throughout the story they lose their purity as inner team members and essentially turn into developed Ones themselves. Inner team members in the strict sense of F.S. von Thun do not change or acquire new characteristics but are rather reduced to represent one emotion or standpoint.

For now, I want to look at how these inner team members influence me in one specific aspect of my life, a hobby

---

5 Goulding, Mary McClure, Who's Been Living in Your Head : Fun and Easy Ways to Give the Boot to Your Enemies ... and to Make Room for Your Allies (Zeig, Tucker & Thiesen, 2006).

of mine, which is drawing. Drawing plays a role twice in the life of my inner team members; first it shapes how I approach them; and later (as I mentioned before) it is how they acquire their "physical" appearance.

## 3. DRAWING, DOODLING, SKETCHING, I WANT TO BE THE VERY BEST

*„This is my canvas*
*I'ma paint it how I want it baby, oh I*
*This is my canvas*
*I'ma paint it, paint it, paint it, how I want it nigga*
*Fuck you cause there*
*There is no right or wrong*
*Only a song"*

*Apparently, 2014 Forest hill Drive, J. Cole*

When you like storytelling and drawing as I do there is an obvious way to combine them. Comics. That is the format I chose for this story. Let's stay with drawing for a little as I try to trace my methodology and motivation for it back to my inner team members. I will be referring to them by their names and use italics to avoid confusion with

other names. Don't worry though; you will get to know them better in the next chapter.

First let me say that I have not been drawing all my life, I decided I wanted to pursue storytelling and comics specifically, because *Scratch* is convinced that my life would be much better if I was a famous Comic artist. If it was just up to *Scratch*, I would only have to delegate the drawing or storytelling process–as is often the case in the comic industry. But delegating is something I avoid whenever I can because of *Kong*. He is adamant about me not taking credit for anything that I did not complete 100% on my own. *Peitharchia*, who is my motivator and disciplinarian knew exactly where to start. At the drawing board.

To come up with an exact and effective training regime as *Peitharchia* likes, she teamed up with *Louie* who always wants to be prepared for every situation. To make sure I am prepared and have sufficient knowledge to improvise, *Louie* wants me to read and learn about virtually everything. You might recognise him from the first sentence of Chapter 1. That's how I ended up studying drawing from a range of textbooks, most notably Loomis[6] and Bridgman[7] on anatomy, Robertson[8] and Chelsea[9] on perspective and Guptil[10] on rendering in pen and ink.

These books taught me the technicalities behind creating a drawing. In order to make a comic page I still had to

---

6 Loomis, Andrew, Figure Drawing for All It's Worth (Titan Books, 2011).

7 Bridgman, George Brant, Bridgman's Complete Guide to Drawing from Life (Sterling, 2009)

8 Robertson, Scott, and Thomas Bertling, How to Draw : Drawing and Sketching Objects and Environments from Your Imagination (Design Studio Press, 2013)

9 Chelsea, David, Perspective! For Comic Book Artists: How to Achieve a Professional Look in Your Artwork (Watson-Guptill, 1997)

10 Guptill, Arthur L., Rendering in Pen and Ink: The Classic Book On Pen and Ink Techniques for Artists, Illustrators, Architects, and Designers, Anniversar (Watson-Guptill, 1997)

study scene framing and visual story telling. McCloud[11] was the first and helped me understand some basics, I supplemented it with two other books on storytelling[1213]. Going through one of these books in most cases took me between two to four weeks. I was slowly reading through them while trying to recreate what I was reading and seeing, and I still have not finished reading two of the books. *Peitharchia* is not happy, but I also have *Amys* to worry about. She never liked that I just want to be like someone else and when she realized that I will never be different than all the other seven billion people on earth she went on strike preferring to do nothing. Actually, I would have finished those two books if I didn't join her on the couch some days to enjoy some 'doing-nothing-time together'. Those are the days *Scratch* throws fits and attempts to drown me in despair by telling me I will never reach the goals we set together. Having positive feedback from other aspects of my life helps me to enjoy these days with *Amys* and ward of the despair Scratch throws at me.

I hope this will not be too boring, but I want to be thorough and mention the exact materials I use. For the exercises, I use a Faber-Castell clutch pencil; 2mm HB. When I was finished with the exercises, I would often go over them again with a Copic Multiliner 0.5. I do most exercises on regular printer paper due to its cheap price, sometimes and especially for the anatomy exercises I also used A3 drawing paper. I enjoyed these the most. During my first years when I was learning to draw, I was throwing away my practice drawings and exercises. I tend to keep them now in order to use some of the free space that's left on them for future exercises or just notes. Look

---

11 McCloud, Scott., Comics Machen : Alles Über Comics, Manga Und Graphic Novels (Carlsen, 2007).

12 Glebas, Francis Directing the Story : Professional Storytelling and Storyboarding Techniques for Live Action and Animation (Focal Press, 2008)

13 Mateu-Mestre, Marcos, Framed Ink : Drawing and Composition for Visual Storytellers (Design Studio Press, 2010)

at *Louie*! All worried about the environment after all the stuff he has read about climate change.
For the comic in this work, I first wrote a storyboard with the scenes already sorted and with each character's specific action documented. I turned this written storyboard into very simple frames, while making slight changes, especially to the intro which I felt was too drawn out in the written version. For these frames, I did not try to create nice drawings but rather started experimenting with which composition I would like for each scene; they were all done in pencil. I then sorted the frames to create the pages of the actual comic. For that, I used Bristol Manga paper which is quite thick (250 g/m2) and allows me to sketch it in pencil first and go over it again with the markers without the paper getting too worn out. For the final pages, I used Copic Multiliner size 0.1-0.5, the Copic Ciao, black-100; Cool Grey-1, 3 and 7. For white highlights, I used the Hybrid Gel Grip DX and k118.
The time has come to introduce the protagonists of our story and their surroundings. Spoiler alert: the difference in importance between surroundings and protagonists is overrated.

# 3.1 GUEST STARS

## 3.1.1 CONTINENT, MNEMOSYNE

As I mentioned earlier, the following story is based on the recent elections in Europe. Only citizens of Member States of the European Union are allowed to participate in these elections. If you are a citizen of a Member State you are also a citizen of the European Union. This is made clear by the common feature that all Member State passports have; European Union written on their cover. I wanted to focus and incorporate this common identity that is a prerequisite to take part in the elections also into my story. So, I had to come up with a continent.
For the name of the continent I looked into what first came to my mind when thinking of the name Europe. Not surprisingly it's appearance in Greek mythology was what I thought of first. In Greek mythology, Ευρώπη was a Princess that Zeus, the father of the Olympian Greek gods had fallen for. The scene where he tricks her by transforming into a bull is the image pressed on our two-euro coins. I got stuck on her being Zeus's lover, I wanted my continent to be named after another one of Zeus's admittedly large number of lovers. It was not hard to decide which one I wanted. Mnemosyne instantly captured me. Mnemosyne (from the Greek μνημη, for memory) was the goddess of memory and Zeus's third wife. I liked the relation between Memory and Europe. After all, the European Union was established to avoid tragedies of the past. My thought here was: to avoid past mistakes–One has to remember them. Hence my fondness of Mnemosyne, a little reminder to stop and remember! For the sake of completeness Europe etymologically comes from the Greek words ευρυς (broad) and ωπος (eye) which could

mean “with a broad outlook”. Wikipedia says, “broad of aspect” or “wide-gazing”, also a characteristic we can try to live up to.

### 3.1.2 ARENA, MERCILESS-BETS

My focus was drawn to the competitive vibe of the elections. The protagonists were verbally trying to defeat each other and put themselves forth as the most capable. It felt like I was observing a competitive sport. While my football days are over, I still play video-games. Over the past decade, video games have given rise to a rapidly expanding competitive electronic sports scene, I used the esport scene first and foremost due to my affinity to video games, but also because of the overlap in mediums. In the last few years, we have observed more and more politicians entering the social media scene and fighting for their cause(s) over Facebook or Twitter profiles. The virtual space is filled with competition both in the classic esport fashion, but also in political debates about privacy and fake news. The potential for digital technologies like the internet has not been fully realised in politics. Only recently have debates started about digital voting, and I am especially looking forward to taking part in legislative votes in real-time through an app on my smartphone – although that seems quite distant still.
Esport tournaments are now held in the most prestigious halls all over the world. For example, „The International,“ Dota 2 tournament took place in the Mercedes-Benz Arena in Shanghai this year. I altered the name slightly and called it the „Merciless-Bets“ Arena, in hopes that the phonetic similarity to the big sponsor of such halls would still be recognizable; if only to lash out a little against big industries that are giving their names to everything. With

the name I chose, I also want to draw attention to the industry that ties itself to every competitive scene as far as I know. Betting and gambling, or – speculating, is a whole game on its own. Classic competitive sports have always been used as opportunities for bookers and speculations involving absurd sums of money. Gambling and betting has been part of the esports scene since its infancy, and it seems that the political scene has also become a place of official betting and financial speculation; that is something that could scare someone. The betting industry is not known for its transparency, and it is not unheard of for people involved in competitions to rig them to make money. In short, the arena serves as a status symbol for the competition taking place in my story and mentions the betting industry, which spawns around every competitive scene.

### 3.1.3 PUBLIC, FANS, VOTERS

There is no election without voters, just like there is no big competitive event without an audience. In the voter, I see a specific form of audience that can interact with the event they are watching. The crowds forming in support of political parties strongly resemble fans of various sport teams. They prefer certain colours, they learn specific chants and fight members of the opposing party at every chance they get. In competitive sports, however, the number of supporters does not determine the winner; in this aspect, elections resemble song contests like the Eurovision. Funny enough, the last European Spitzenkadidat debate of 2019 was called the „Eurovision“ Presidential Debate in a desperate attempt to draw in viewers.
I chose to portray the fans in the comic in a way that highlights the possibility to influence politics not only through

voting. Maybe we (as the fans) are able to look up and see things that our politicians or contestants cannot while in the heat of battle and competition. For that to happen, we have to take a step back, stop fighting and looking down on each other based on which political viewpoint we support. It is up to us to show that we are ready and interested in cooperating rather than competing against each other. That is the message, I wanted to send, first to myself and then to other voters, through my use of the public.

### 3.1.4 SECURITY

Security is the executive side of the announcer whose description will follow. Their purpose is to guarantee that everything goes according to the set rules and to intervene wherever needed. At first, I wanted to act out my dislike for securities and specifically state-security, namely the police. I wanted to make them do something that would seem aggressive and unnecessary. Disliking, up to the point of straight-out hate is a sentiment very common among some oppressed groups of society for example drug users or racial/ethnic minorities. I decided against it because of content reduction reasons rather than a change in sentiment towards them. Maybe there is a little bit of goodwill towards them inside of me also and I did not want to focus on the bad side. I did want to point out one more small detail though, securities will appear only once in the story. They will control and make sure that everyone who enters has a valid passport. I feel like this action is quite relevant during the so-called migration crisis of the past years where migrants were perceived and welcomed, like an armed invasion, by military and police. To be clear, of course there is also humanitarian aid present like psychologists, social workers and

volunteers, but the biggest investments have gone into the military sector into agencies like Frontex the European Border and Coast Guard (frontières extérieures).

### 3.1.5 LEVIATHAN

The Leviathan is the most abstract part of my story. The name is taken from Hobbes' book[14]. The Leviathan according to Hobbes' is the Sovereign entity that, put very simplified, protects society and its people from themselves and each other. While the Leviathan, according to my understanding from Hobbes' writings, is a representation of an ideal state, my Leviathan is an entity that is created throughout the story, it is made up of the practices and narratives the protagonists use to convince the public. It has no will or goal in my story; I designed it as a manifestation of the projections the protagonists have of the wants and needs of the public. I wanted to give physical form to both the promises and the horror stories politicians serve their voters. The Leviathan was also my way of introducing an element that would unite the protagonists and also draw the attention of the public away from the competition. The most common reason for two or more fighting parties to unite, as far as I can tell, is because of a common enemy or...sexual attraction. I wanted to have an alternative adult version of the story's outcome, but then I would need another year to finish.

---

14 Hobbes, Thomas, and Ian Shapiro, Leviathan: Or The Matter, Forme, and Power of a Common-Wealth Ecclesiasticall and Civill (Yale University Press, 2010).

### 3.1.6 ANNOUNCER

The arena announcer is my attempt to incorporate the element of moderation and rules for social conduct that are present in political debates and events. I believe it is a big step that the public in some events are enabled to participate by asking questions through software like Slido. Slido is a software that allows people who attend an event, to ask questions and take part in polls over it. An event that features the use of Slido gives out a password to the audience, which allows them to enter the group event. There are still rules to ensure that the event runs smoothly. Questions are chosen by the moderators if they fulfil the criteria set by the event organizers (e.g., are not too long, are not multiple questions in one, and of course no obscenities). Obviously, this is not limited to the space of political interactions. Virtually every big space which is frequented by a lot of people has rules of appropriate social conduct and behaviour. Everywhere possible these rules are blared out of speakers by a recorded voice or written on boards in nice, big letters. I use the announcer to mock our fear that we (or many times just the others) will not behave as we should if there is no one, be it a board with written rules or an automated announcer, to remind us. The announcer threads a fine line between being an important inner team member and a guest star.

## 3.2 V.I.I.T.M.
## VERY IMPORTANT INNER TEAM MEMBERS

Before going into each inner team member separately, I want to say a few words about my general thoughts behind their appearance and their powers. Their design is in all cases made out of two components, or as I will call them later, symbionts, one is a living organism the other is a tool, or set of tools, that we have developed and use. The tools are my way of incorporating lobbies or, in the case of the EU, so-called expert groups into the comic. The relationship between politicians and lobbies is quite complex and not the main focus of this work, but they came in handy when trying to visualise the protagonists fighting against each other. They provide the materials and methods politicians have at their disposal when making policies and, more importantly, for this work, when politicians campaign against each other. Lobbies and their products and services are also tied to the products and services that we consume and surround us. I will go into why I used living organisms later, in Chapter 3, but it makes sense to say now that I am intrigued by how we ascribe certain human behaviours to specific animals or other organisms, these behaviours are no good for describing that specific animal but I like the bonds they create to our co-inhabitants on earth.

## 3.2.1 SCRATCH – THE SUCCESS HUNTER

**CATCHPHRASE:**

“I just want to get out of this small village, see the world!”

**KERNEL OF TRUTH:**

I want to test my limits and see if I can be successful and financially well off doing what I like.

**SUBLIMINAL MESSAGE:**

What I have now is not enough; it might never be. The grass is always greener on the other side.

**APPEARANCE AND POWERS:**

Scratch wants to be the king, he wants the biggest piece of the cake without troubling himself too much to get it, much like male lions who are rather lazy hunters but still get the biggest chunk of the prey. For that purpose his lion avatar merges with modern technology predominately developed by the arms industry.

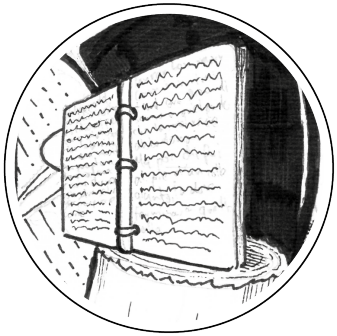
**ROLE IN INNER TEAM:**

Scratch has been my most prominent team member throughout my childhood. He always wanted to be someone famous for the great things he does. As I grow older and become more pragmatic, he is giving up his special place in my inner team and takes his place among the others without trampling all over them; more accurately, I become more pragmatic by not allowing him to trample all over the others. He is part of my motivation and shapes the way I approach my goals. My relationship to drawing, as I described it earlier, is strongly influenced by his will to stand out but also by his dissatisfaction of where I currently am.

**BATTLE ROYALE AVATAR:**

It was obvious to Scratch that he would join and win this years Battle Royal. This is his chance to be recognized by everyone and prove his importance. He had a plan. Lately, more and more unregistered people were entering and living in Mnemosyne. These individuals were using up space and resources that should belong to citizens of Mnemosyne. That's what he wanted to show the public. They should feel threatened, because resources and jobs are limited. Every poor person felt it on their own skin. Mnemosyne cannot take care of the rest of the world. He would protect the official citizens of Mnemosyne; to him, their needs come first. Only after every Mnemosyne citizen is satisfied should we then look after the others. If he had to, he would use force. He would do the dirty work that needed to be done, and the people would be forever thankful to him. He would make sure that in Mnemosyne, official citizens come first! He would be the hero that saved Mnemosyne from the foreign invasion.

## 3.2.2 LOUIE – THE LORD OF THE BOOKS



**CATCHPHRASE:**

“Why is that? I want to know!”

**KERNEL OF TRUTH:**

I don’t want to stop learning; one of my biggest pleasures comes from understanding something new.

**SUBLIMINAL MESSAGE:**

Maybe life will be easier if I know and understand more.

**APPEARANCE AND POWERS:**

Louie thinks about the long run. His goal, for the knowledge he has, is to sustain and live for hundreds of years just as big trees. He has merged his Paubrasilian-tree trunk with books (of course, recycled) containing the knowledge needed for future generations and with technologies that generate energy without depleting mineral resources.

**ROLE IN INNER TEAM:**

Louie personifies my curiosity and fascination for knowledge. While he is satisfied with learning from experience and through interactions, he prefers to study on his own. There is only so much he can learn about other people by reading books,, and most of it confuses him. He wonders how others can be so confident; there must be something he is missing still. To understand and find out what it is that helps others to be sure and decisive in their actions, he studies his books but can't help but feel that he will never be certain of anything. It's because of him, I always try to prepare for every situation and go through all outcomes I can think of beforehand.

**BATTLE ROYALE AVATAR:**

Louie dislikes entering competitions, he is very aware of the limits of his knowledge, and he is honest enough not to hide them. However, it is unlikely to win a competition if you point out your weakness to others if it is not a competition about who is the most honest. Therefore, if his chances of winning are low, why would he even bother joining? He decided to join because he was afraid. Over the years, signs were piling up that Mnemosynes natural resources were being depleted faster than they could grow back or were poisoned by the by-products of the Mnemosynian lifestyle. He did not intend to win; he just wanted to draw attention to these issues that, if left unattended, would pose existential problems to the people of Mnemosyne. By joining the Battle, he would take his chances and try to convince the Mnemosynians that they should be afraid of these signs but that he has ideas and plans to prevent these signs from turning into a full-blown catastrophe. Only his meticulously, well-thought-out, long term plans and short term interventions take these issues serious enough.

### 3.2.3 KONG – THE MERITOCRAT

**CATCHPHRASE:**

"If I want something, I don't talk about it, I sit down and do it!"

**KERNEL OF TRUTH:**

I want to earn what I get, in the end I will get what I want if I try.

**SUBLIMINAL MESSAGE:**

I am not really trying; that's why I have not achieved what I want.

**APPEARANCE AND POWERS:**

Kong assumes that the playing field is level for everyone as long as the rules apply to everyone. His powers, money and virtual currencies, have literally blinded him as he enters the arena with his Silverback-Gorilla body. He does not realise that he might be facing smaller apes or even insects. So whether the rule that forbids hitting the private parts when facing much frailer opponents truly levels the playing field; remains to be seen.

**ROLE IN INNER TEAM:**

Kong acts as a reminder of my own potential. He knows he is strong and can achieve whatever he wants. He does not have to prove his potential, and is satisfied with knowing that if he wanted to, he could. He dislikes people who have things they did not work hard for. Even more he dislikes people who want the same as others, without willing to work as hard for it. He does not place any inherent value in people; everything has to be earned. If someone is abused or exploited it is because of their inability to protect themselves. That does not mean he is malicious or finds pleasure in exploiting others. He is satisfied with getting what he wanted and does not mind others also getting their share. But you should avoid getting between him and something he wants. He balances out Scratch when it comes to my motivation and makes me feel good about what I have—because it is what I worked for.

**BATTLE ROYALE AVATAR:**

Kong joined the Battle despite his opinion that the union of Mnemosyne is not something that has to be enforced by rules or regulations. The way its people interact with each other is what creates the union. If these interactions are beneficial for everyone or just one individual is irrelevant to him. A union to him is not defined by all its members being equal and the same, rather a union is a structure in which the actions of individual members have the potential to influence others. Whether this influence is positive, or negative does not change that. The more money and resources you own the more influential you become, and it is more likely that you can shape the Mnemosynian union in a way that you deem right. If he wins, he will make sure that no capable citizen of Mnemosyne has to be afraid of being exploited any longer by another against his will, only those who do not care or are incapable of taking their lives into their own hands will be exposed to that risk. No one who wants to compete will have that right taken from them.

### 3.2.4 AMYS – THE REBEL

**CATCHPHRASE:**

"I will do whatever I want, this is my life!"

**KERNEL OF TRUTH:**

I take pride in my decisions, they are only mine to make.

**SUBLIMINAL MESSAGE:**

What others think or want of me should be irrelevant compared to what I want and think of me.

**APPEARANCE AND POWERS:**

Amys is her own and only judge. With the power of her judicial mallet and the chains used to restrain the freedom of the people, she intends to shatter third-party authority. Merging with the snake slithering through the Garden of Eden, she is about to convince people, once again to break the rules imposed on them from above.

**ROLE IN INNER TEAM:**

Amys wants no one to tell her what to do or influence her in a way she is not aware of. That is why she always makes sure that she can trace back all her actions to her own will. If she notices she is influenced or told what to do, she first has to approve the source of influence consciously; otherwise, she will refuse to act, even if she harms herself.. She makes sure that I am aware of anyone who is influencing me as far as it is possible for her.

**BATTLE ROYALE AVATAR:**

She decided to join the Battle Royale to put an end to this process that enables the winner to decide what the appropriate actions are that everyone has to follow.If she won, Amys would turn the responsibility over to the fans, and they should come up with solutions on their own and work together without anyone telling them how to do so. If that led to Mnemosyne losing its unity; to her, that would not be a bad thing. It would be a consequence of people's individual decisions and actions. The dissolution of the Mnemosynian Union should not strike fear into the hearts of people. Mnemosynians should be much more afraid of those with power who wish to rule over them and dictate how they live their lives.

### 3.2.5 C'ANNA – THE JUST

**CATCHPHRASE:**

"Why should they have to suffer?"

**KERNEL OF TRUTH:**

Having power and privileges is meaningless if I don't use them to help others. Not everyone has the same opportunities.

**SUBLIMINAL MESSAGE:**

I should think of others instead of feeling sorry for myself.

**APPEARANCE AND POWERS:**

C'Anna sees herself as part of a bigger whole, like a single ant that plays it's part in creating a massive and complex colony. Merging with medicine and pharmaceutical or other drugs, she has the power to tranquillise or even terminate but also heal and modify organisms and their body parts. Showcasing her ability she has genetically modified her posterior legs to grow strong like those of the elephant. No matter how big the animal it remains a part of the bigger whole.

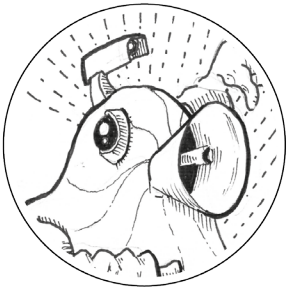
**ROLE IN INNER TEAM:**

C'Anna is my social consciousness. She is diametrically opposed to Scratch who only wants more and is never satisfied. She reminds me how lucky I am to be in the position that I am in and how bad the majority of people on this planet live compared to me. She always thinks of the cost on others when benefiting personally. She is fiercely opposing opportunities that could harm others but is also not satisfied by merely causing no harm. She believes every action, one way or another, should aim to help others less fortunate. Needless to say, she is very critical of how I use my time and privileges.

**BATTLE ROYALE AVATAR:**

Her goal is for Mnemosyne to become a place of equal opportunities for everyone,, where personal ambitions have no place if they do not serve the common good. This cannot be achieved by simply holding herself to those standards, which she does, by taking care of orphaned children. That's why she chose to enter the Merciless-Bets Battle Royale. She wants to defeat the vain personalities that she believes entered the Battle Royale for personal glory. These are the people Mnemosynians have to be afraid of, the ones that do not think about helping those weaker than themselves but only care about themselves and their peers. Individual wealth and riches should not be goals that everyone wishes to achieve but should avoid them and be afraid because, through them, they would lose the ability to connect to those who do not have the same. After defeating them, she will make them comply and show the fans that One is much stronger when fighting for others rather than just for themselves. She will let people connect meaningfully and not be separated by what they own.

## 3.2.6 PEITHARCHIA – THE ASCETIC



**CATCHPHRASE:**

“Come on, I have to do this now!”

**KERNEL OF TRUTH:**

I have to restrict myself and be open to do things I do not like.

**SUBLIMINAL MESSAGE:**

I am choosing the easy way and refuse to leave my comfort zone.

**APPEARANCE AND POWERS:**

Loud and able to mimic the most prominent and effective sounds, like a parrot, Peitharchia enters peoples lives to enable their true potential. Merging with surveillance and data processing technologies and software she makes sure she knows what her subjects are up to and, always with their best interest in mind, guides them back on the right track.

**ROLE IN INNER TEAM:**

Peitharchia is the Greek word for Discipline (πειθω, convince and αρχω, to govern) or the conviction to govern. I was not creative with naming her at all, but almost every Greek noun sounds like a fancy name, so I went with it. She knows how to achieve goals. Every action should be tested for its function in achieving these goals. She dislikes being carried away by impulses and emotions. She can come up with plans and has supported me in completing various tasks that I felt overwhelmed by at first. Like writing this thesis.

**BATTLE ROYALE AVATAR:**

She was convinced to join the Battle Royale by one of her colleagues at the boarding school where she is the dean. It is true she could always help her students and her colleagues overcome themselves and reach their goals. Teaching a whole Union how to live together is still a whole new level. In her eyes, most conflicts arise from people getting too passionate and losing control over themselves. She would create monitoring and control programs that would help the people of Mnemosyne keep track of their goals and achieve them. No more would they have to be afraid that they are losing time and wasting their energy. For their own good, the Mnemosyne state would intervene and guide them back on the right track when they lost sight of their goals. She truly believed that a person can achieve the best results under strict supervision at least until they are able to supervise themselves. Convincing the citizens of Mnemosyne would not be an easy task; people seem reluctant to be controlled at first until they see the results it procures. She hoped the fame of her boarding school graduating excellent students would help the public get over their initial doubts.

# 4.FUSION HAAAAAAAA

*„On a wild goose chase*
*Laws of nature they just can't face*
*Ambition is to mash up the place*
*Who shall save the human race?“*
*Wild goose chase, Earth Crisis, Steel Pulse*

Until now, I have only mentioned one book with the Goethe quote that got me started. The second one brought me back to my bachelor studies. It comes from the field of biology and talks about symbiosis. Symbiosis is derived from the Greek words συν (together) and βιωσις (living) and describes modes of coexisting or co-living. Symbiosis is typically split into three categories: Mutualism where both partners living together benefit; Commensalism where one partner benefits while the other is unaffected (this is almost never the case leading biologists to believe that most cases of commensalism are in fact mutualism or parasitism that we have not been able to accurately describe yet); and lastly parasitism, in which one partner benefits at the expense of the other. These categories have their limits, especially when we start looking beyond the individual and towards whole population groups and into time and the evolution of the species involved.
More interesting to me was, the role symbiosis played in creating the cell. I believe the quote below shows the general similarities between the approaches of the two works without having to rely on Goethe.

*„Every organism, beginning with the unicellular organisms, represents a system of more elementary heterogeneous organisms“*[15].

In 1924, Kozo-Polyansky called this creation of organisms through the symbiosis of more elementary heterogeneous organisms, symbiogenesis. This theory was based on observations and deductions; the experimental verification and with it the acceptance of the scientific community followed with Lynn Margulis work and her SET (Serial Endosymbiont Theory) summed up in her book “Symbiotic Planet”[16]. The topic of Symbiogenesis or SET has been controversial, not only because of scientific reasons. For an overview of the term and how it gained acceptance, I would suggest the book “Evolution by Association”[17].

I mentioned these books to give the reader some starting points if they wish to further, or to be more precise – scientifically, look into the subject of symbiosis. I will now turn to what I used for my story. In short, I used symbiosis to give my characters a specific appearance to their Avatar‘s through which they participate in the Battle Royale. It also gave them the powers and abilities they use while fighting. Lynn Margulis‘s hair would probably stand up in horror if she knew.

An important feature that symbiosis added to our view on evolution is that of the spontaneous creation of evolutionary novelty. Rather then evolving slowly and through small mutations over long period of times; evolution

---

15 Kozo-Poliyansky, Boris Mikhaĭlovich Victor. Fet, and Lynn Margulis, Symbiogenesis : A New Principle of Evolution (Harvard University Press, 2010).

16 Margulis, Lynn, Symbiotic Planet : A New Look at Evolution (Basic Books, 2000).

17 Sapp, Jan, Department of Science Studies York University, Evolution by Association : A History of Symbiosis: A History of Symbiosis, (Oxford University Press, 1994)

sometimes jumps when two or more organisms come together to create a completely new organism. It reminded me of fusion, a concept often used in the anime I watched when I was younger. In my head, humans started merging with all kinds of organisms creating fancy hybrids. The intimate relations that would be required for such merges are, I admit, quite icky, but the results, to me at least, are all the more fascinating. Such creations usually have negative connotations in fantasy novels or folklore—take for example werewolves, the Minotaur or, to take an extreme, the devil who is often portrayed having horns and goat legs. What goats could have done to be visually associated with the greatest evil of all is beyond my knowledge; it could have something to do with satyrs and Greek mythology. Humans badly want to separate themselves from any animalistic urge and to tame their savage nature. That is why I like my characters to show in their appearance that they are animals. To be clear, I am aware that, this is a reactionary move on my part in order to create a sense of pride in being an animal and as such part of a much bigger whole than just humankind. I am struggling to accept the belief that we are slowly evolving further away from our animal ancestors to become the ultimate Being detached from any other life form. Perhaps, if we wish to evolve further, we could try to embrace the intimate relations we already share with surrounding organisms and seek more relations to go into.

This brings me to another point symbiosis made me think of, and that played a role in how I developed the characters for this story. What if evolutionary novelty can also take place when an organism and the tools it created, found or used, merged? The hermit crab, for example, takes shelter and lives within gastropod shells after they have died and their bodies have decomposed. In this example the hermit crab, scientifically speaking, does not

enter a symbiosis (considering the shell is not living) but is seen as a constrained consumer[18]. This interaction, however, enables the hermit crab to enter an actual symbiosis with sea anemones that can live on the substratum the gastropod shells offer and in turn, protect the hermit crab from their mollusc predators[19]. Of course, being the anthropocentric One that I am, I thought of how the first human ancestors found shelter in caves and learned how to build their own shelters which in turn enabled them to grow edible plants and keep animals for food and clothing. Shelter was not the only tool promoting this evolution; the tools used by early humanoids were many. Fire, various weapons and minerals like salt would be very prominent examples. There is also another example that is by most scientist considered to be pseudoscience. It has to do with the diet of early humans, in his book "Food of the Gods" the author argues that Homo sapiens evolved through the consumption of psychedelic mushrooms[20]. To clarify, I am not saying that consumption is the same as entering a symbiotic relationship, but it is still considered very possible, that the first symbiosis to take place, namely that of protobacteria that created the eukaryotic cell (a cell with a clearly separated nucleus), started with one bacterium consuming another but being unable or prevented from fully digesting it. So, living together with tools and evolutionary bursts are the main ideas that trickled down to me from reading about symbiosis. The original authors and serious scientists who worked on this topic will most likely feel like I misunderstood and would prefer to have nothing to do with my writings, but it

---

18 Laidre, Mark E., 'Ecological Relations between Hermit Crabs and Their Shell-Supplying Gastropods: Constrained Consumers', Journal of Experimental Marine Biology and Ecology, 397.1 (2011), 65–70

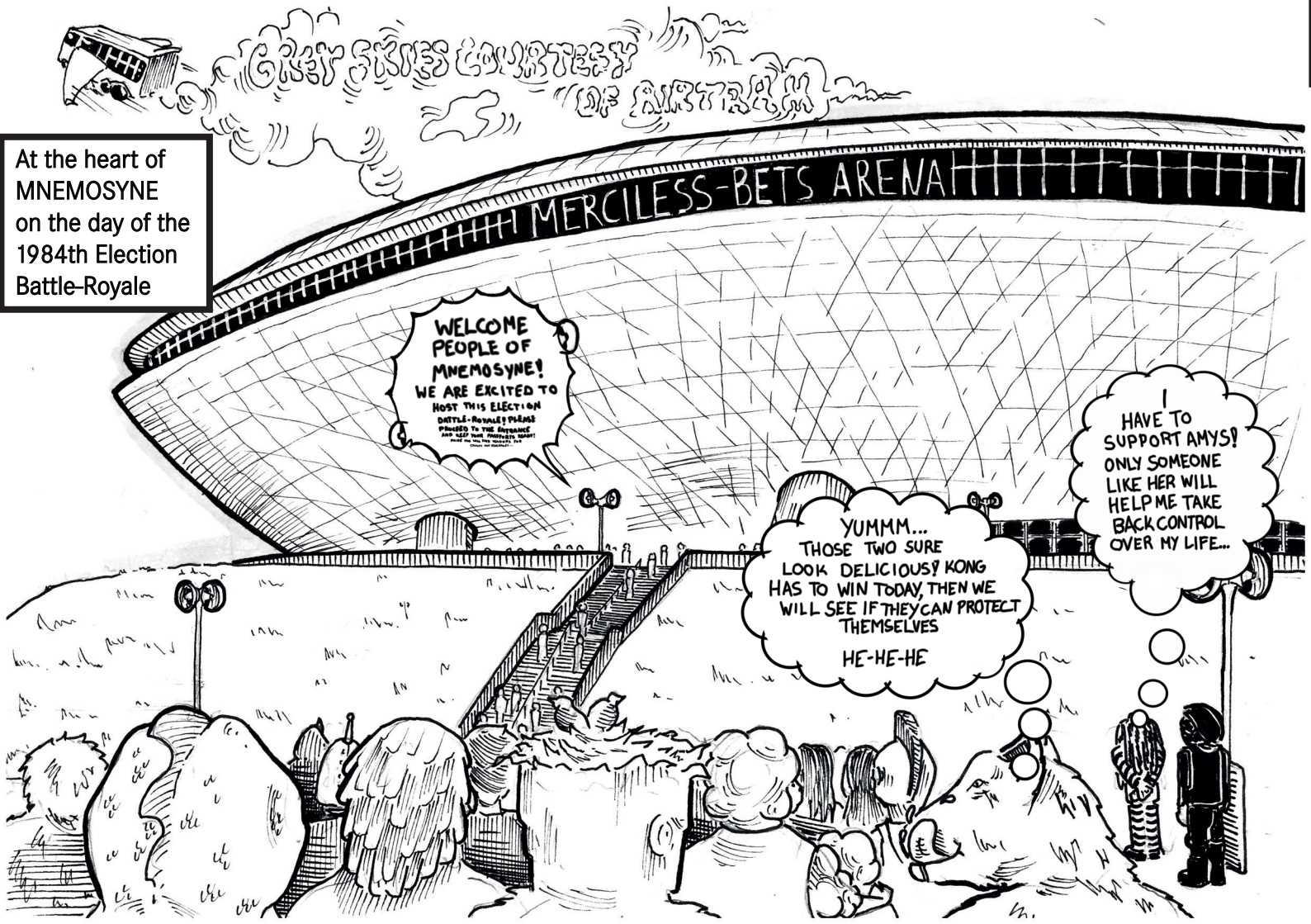
19 Camisão, Alejandro F., and Celio C. Pedroso, Symbiosis : Evolution, Biology, and Ecological Effects (Nova Science, 2013).

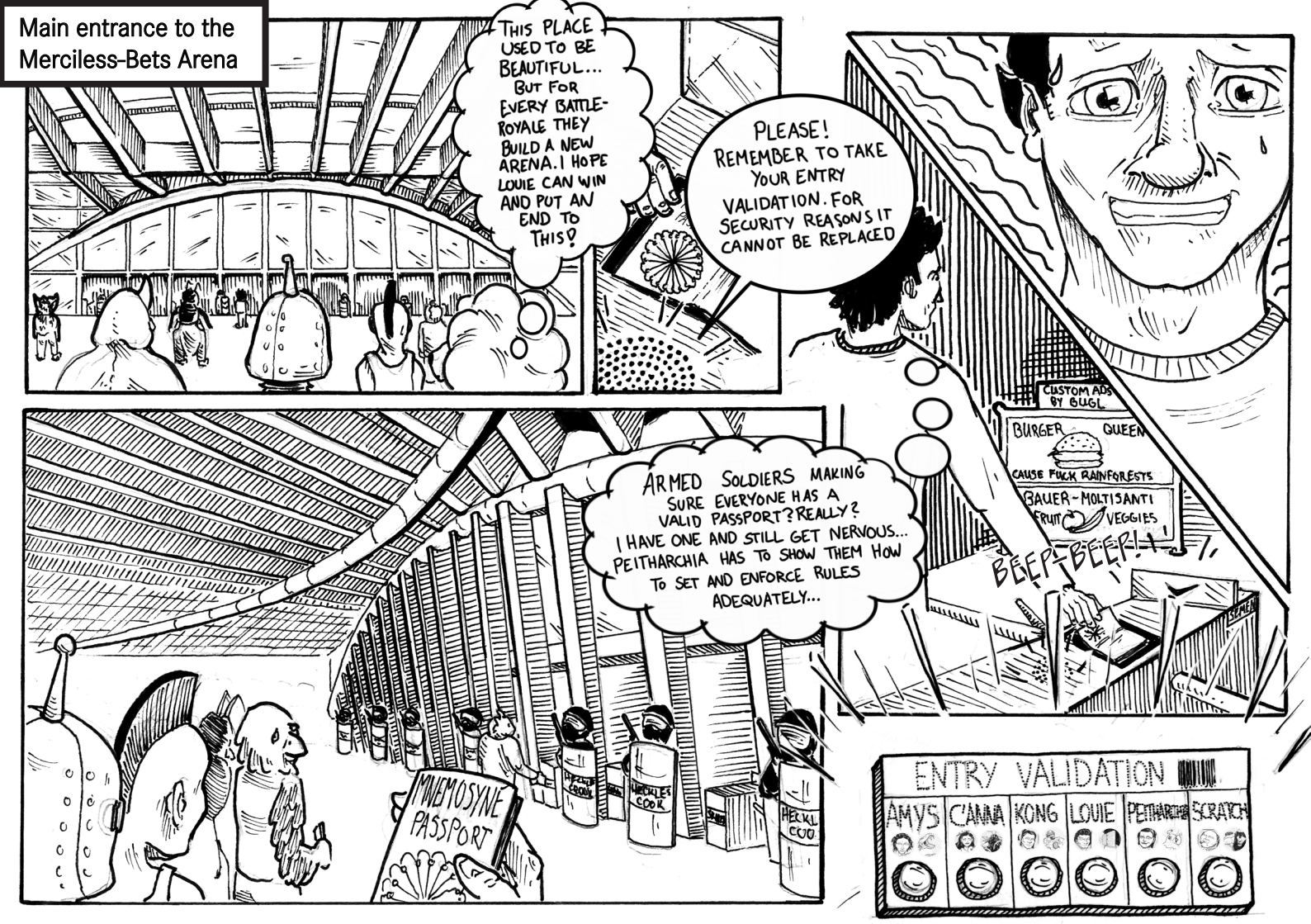
20 McKenna, Terence K., Food of the Gods : The Search for the Original Tree of Knowledge : A Radical History of Plants, Drugs, and Human Evolution (Bantam Books, 1993).

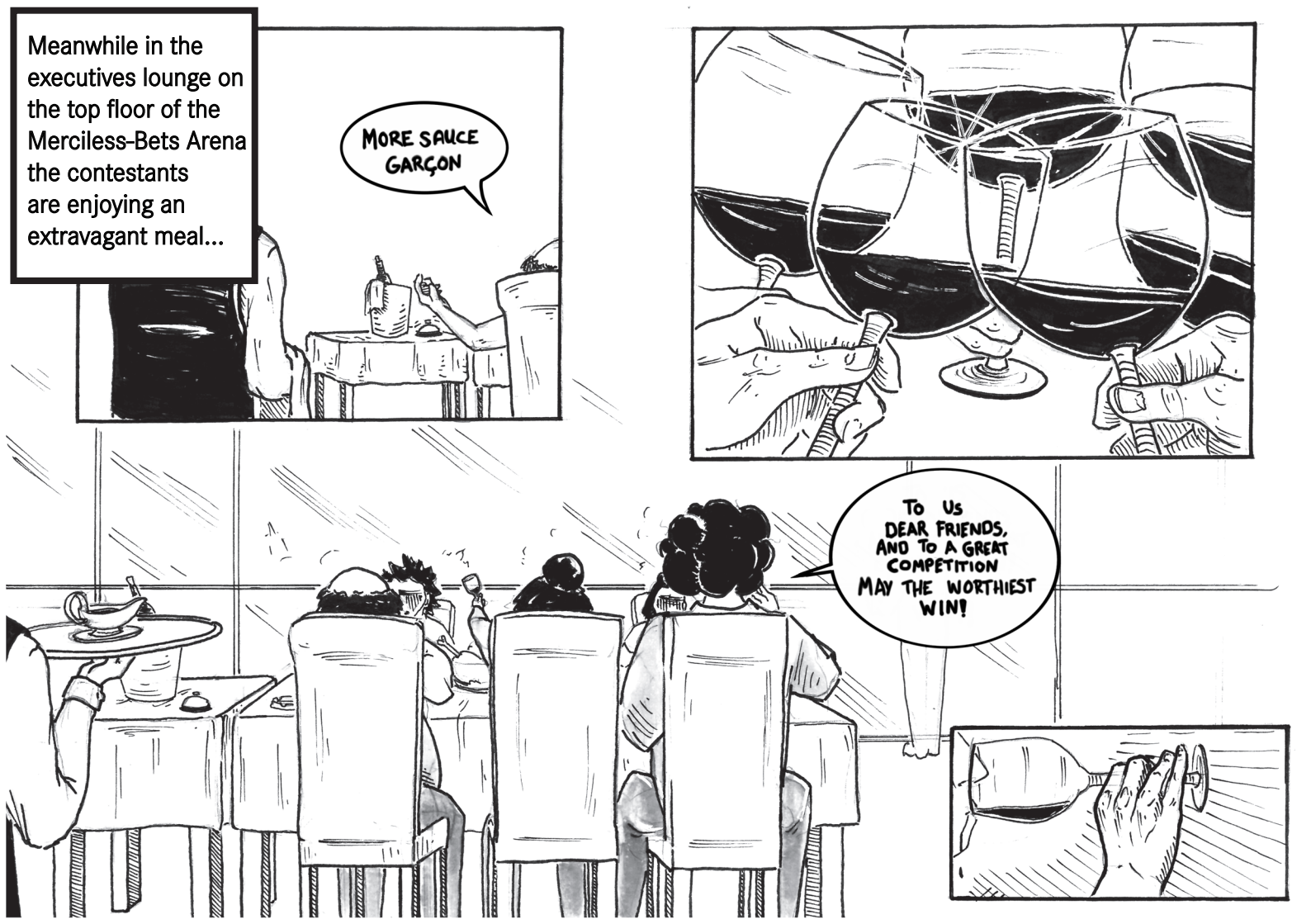
is their responsibility once they publish books that can be easily accessed by the likes of me.
Symbiosis was more of a tool that I used for speculation than as a research topic. It was about having fun and playing around with the characters that I use in this story. Nevertheless, I wanted to mention it not only because of the common theme of composite Ones but also because it altered my perception as to what I consider evolutionary steps to be. Before I read about symbiosis, I would not have considered a Cyborg to be an evolutionary step, but rather a way to cheat evolution. I can already see it; #technologyisnatural.

# 5. FIGHT!

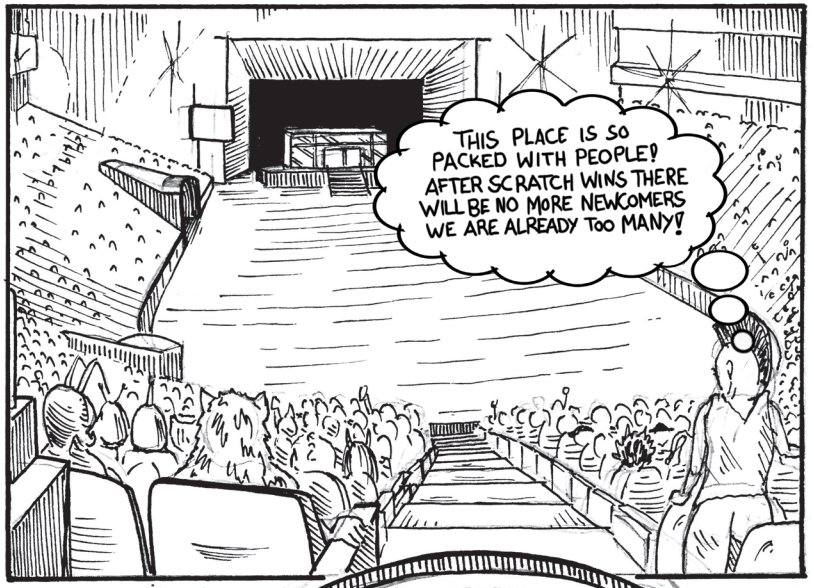
*„Glory, the pen is mightier than the sword*
*'Cause the pen gives the word sending swords to war“*
*Proper Propaganda, Expansion Team, Dilated Peoples*

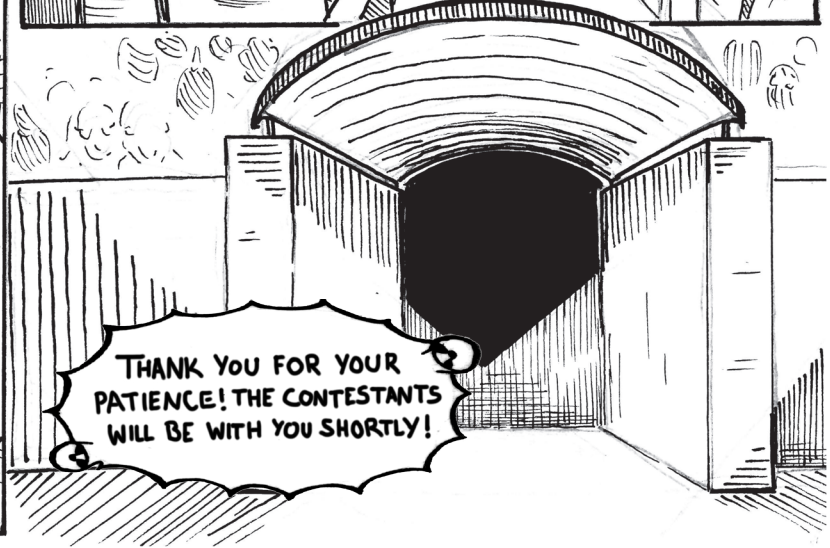

GIANT SIZES COURTESY OF AMTRAK
MERCILESS-BETS ARENA
At the heart of MNEMOSYNE on the day of the 1984th Election Battle-Royale
WELCOME PEOPLE OF MNEMOSYNE! WE ARE EXCITED TO HOST THIS ELECTION BATTLE-ROYALE! PLEASE PROCEED TO THE ENTRANCE AND KEEP YOUR FINGERS READY!
YUMMM... THOSE TWO SURE LOOK DELICIOUS! KONG HAS TO WIN TODAY, THEN WE WILL SEE IF THEY CAN PROTECT THEMSELVES
HE-HE-HE
I HAVE TO SUPPORT AMYS! ONLY SOMEONE LIKE HER WILL HELP ME TAKE BACK CONTROL OVER MY LIFE...


Main entrance to the Merciless-Bets Arena
THIS PLACE USED TO BE BEAUTIFUL... BUT FOR EVERY BATTLE-ROYALE THEY BUILD A NEW ARENA. I HOPE LOUIE CAN WIN AND PUT AN END TO THIS?
PLEASE! REMEMBER TO TAKE YOUR ENTRY VALIDATION. FOR SECURITY REASONS IT CANNOT BE REPLACED
CUSTOM ADS BY GUGL
BURGER QUEEN
CAUSE FUCK RAINFORESTS
BAUER-MOLTISANTI FRUIT VEGGIES
BEEP-BEEP!
ARMED SOLDIERS MAKING SURE EVERYONE HAS A VALID PASSPORT? REALLY? I HAVE ONE AND STILL GET NERVOUS... PEITHARCHIA HAS TO SHOW THEM HOW TO SET AND ENFORCE RULES ADEQUATELY...
MNEMOSYNE PASSPORT
HERCULES COOK
ENTRY VALIDATION
AMYS
CANNA
KONG
LOUIE
PEITHARCHIA
SCRATCH


Meanwhile in the executives lounge on the top floor of the Merciless-Bets Arena the contestants are enjoying an extravagant meal...
MORE SAUCE GARÇON
TO US DEAR FRIENDS, AND TO A GREAT COMPETITION MAY THE WORTHIEST WIN!

I WISH I HAD A DEVICE LIKE THIS TO TAKE PICTURES FOR MY CHILDREN. IF C'ANNA DOES NOT WIN THEY MIGHT NEVER GET THE CHANCE TO TRAVEL AND SEE AN EVENT LIKE THIS...
I WONDER WHO HE SUPPORTS...


THIS PLACE IS SO PACKED WITH PEOPLE! AFTER SCRATCH WINS THERE WILL BE NO MORE NEWCOMERS WE ARE ALREADY TOO MANY!

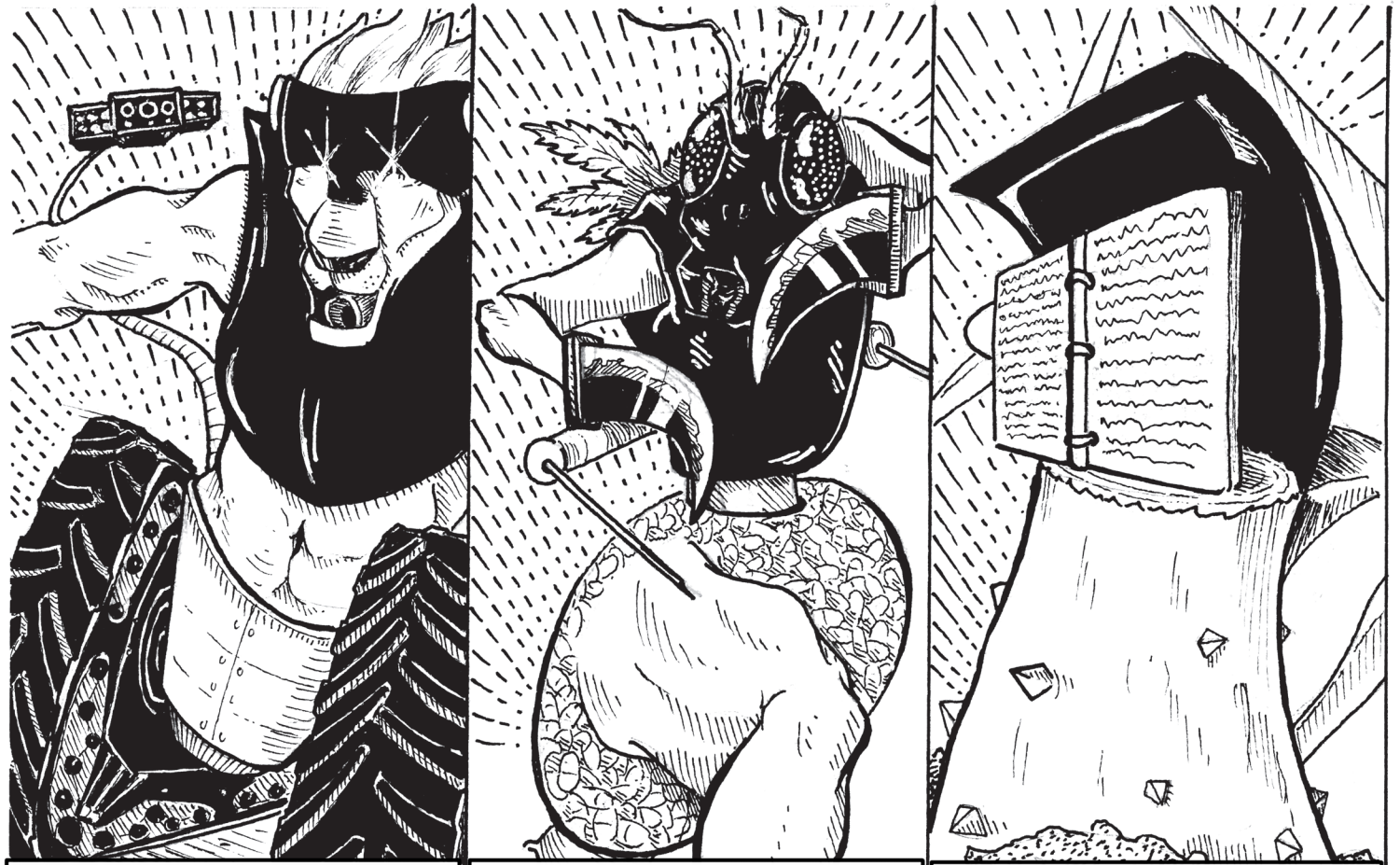

THANK YOU FOR YOUR PATIENCE! THE CONTESTANTS WILL BE WITH YOU SHORTLY!

THE CROWD IS GETTING MORE DIVERSE AT EVERY ELECTION. WITHOUT OUR AVATARS THEY WOULD NOT ACCEPT AND SUPPORT US.
I'M ALSO GLAD. I'M SO OUT OF SHAPE I CAN BARELY GET UP THESE STAIRS
I CAN'T WAIT TO ENTER MY AVATAR, HAVING SO MANY PEOPLE LOOK AT ME MAKES ME NERVOUS
MAYBE YOU SHOULD STOP SMOKING...

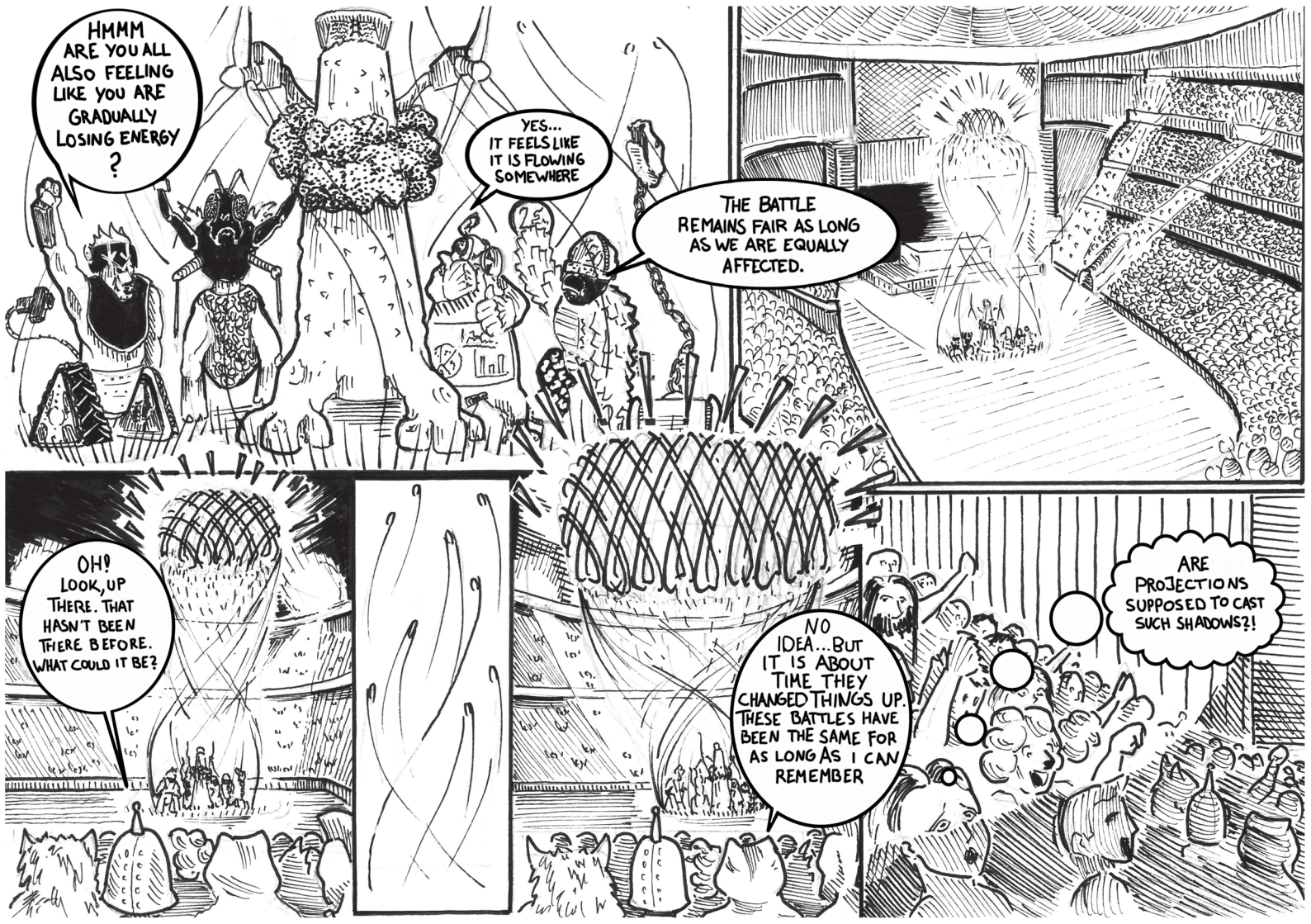
LOUIE
SCRATCH
C'ANNA
AMY'S
KONG
PEITHARCHIA

ALRIGHT, WHEN WE ARE ALL IN POSITION OUR AVATARS WILL START APPEARING. THESE GOGGLES WILL ALLOW US TO SEE THROUGH THEIR EYES. THEY WILL ALSO SHOW US OUR AVATARS CURRENT ENERGY LEVEL.
GO!
THE AVATARS ARE LOADING UP! YOUR ENTRY VALIDATIONS WILL ACTIVATE AT THE SAME TIME AND YOU WILL BE ABLE TO GRANT THE CONTESTANT OF YOUR CHOICE ADDITIONAL ENERGY BY PUSHING THE CORRESPONDING BUTTON...

MMMMM... I SHOULD HAVE GOTTEN POPCORN TOO...
WHERE DID I LEAVE MY ENTRY VALIDATION ??
FINALLY! FIGHT!
THEY ARE SO COOOOL! I ALSO WANT AN AVATAR OF MY OWN!
...BUT KEEP IN MIND! YOU CAN ONLY GRANT ENERGY ONCE. SO CHOOSE WISELY!
500
500

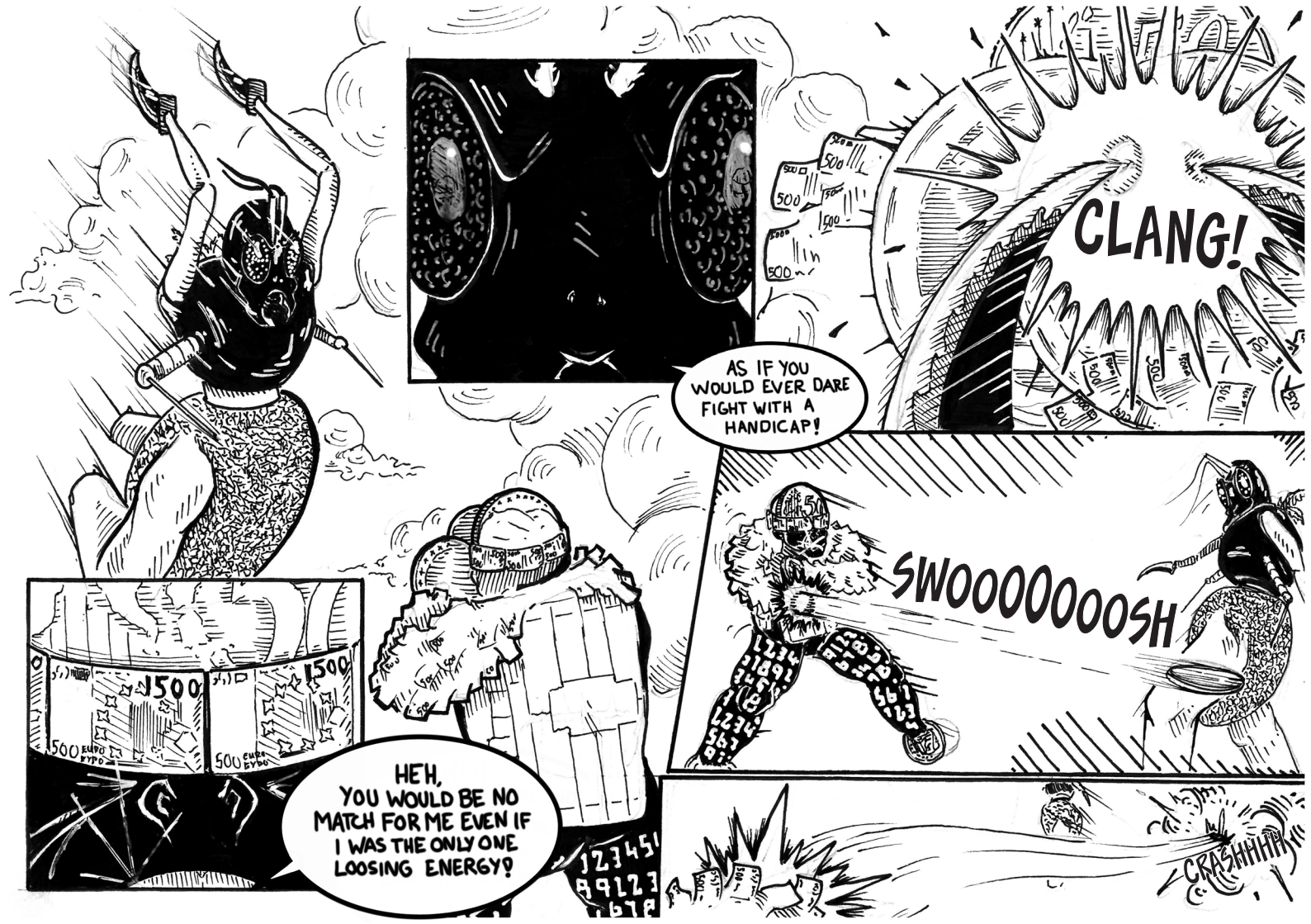

SCRATCH
C'ANNA
LOUIE

CENSORED
PEITHARCHIA
KONG
AMYS

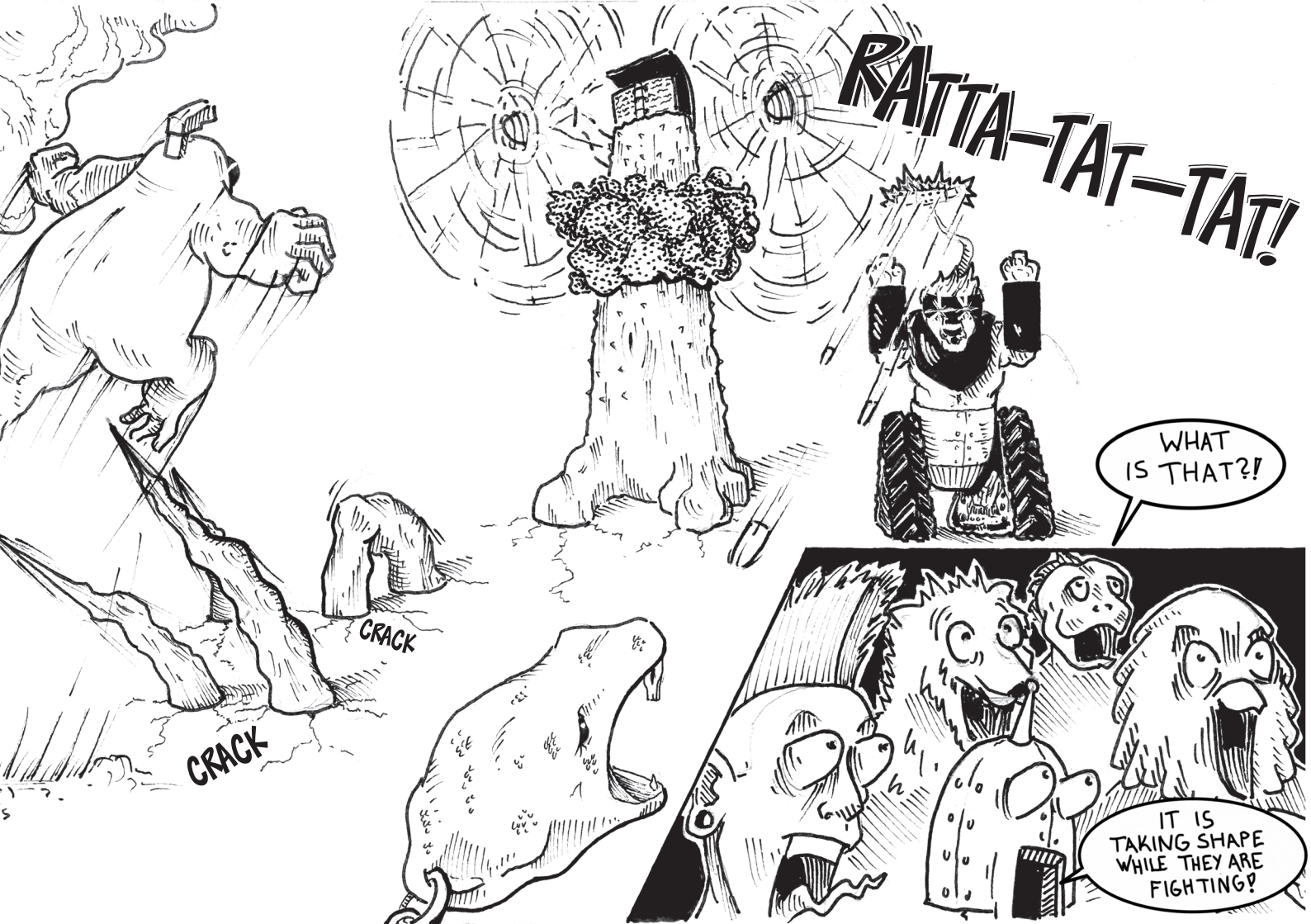

HMMM ARE YOU ALL ALSO FEELING LIKE YOU ARE GRADUALLY LOSING ENERGY ?
YES... IT FEELS LIKE IT IS FLOWING SOMEWHERE
THE BATTLE REMAINS FAIR AS LONG AS WE ARE EQUALLY AFFECTED.
OH! LOOK, UP THERE. THAT HASN'T BEEN THERE BEFORE. WHAT COULD IT BE?
NO IDEA... BUT IT IS ABOUT TIME THEY CHANGED THINGS UP. THESE BATTLES HAVE BEEN THE SAME FOR AS LONG AS I CAN REMEMBER
ARE PROJECTIONS SUPPOSED TO CAST SUCH SHADOWS?!

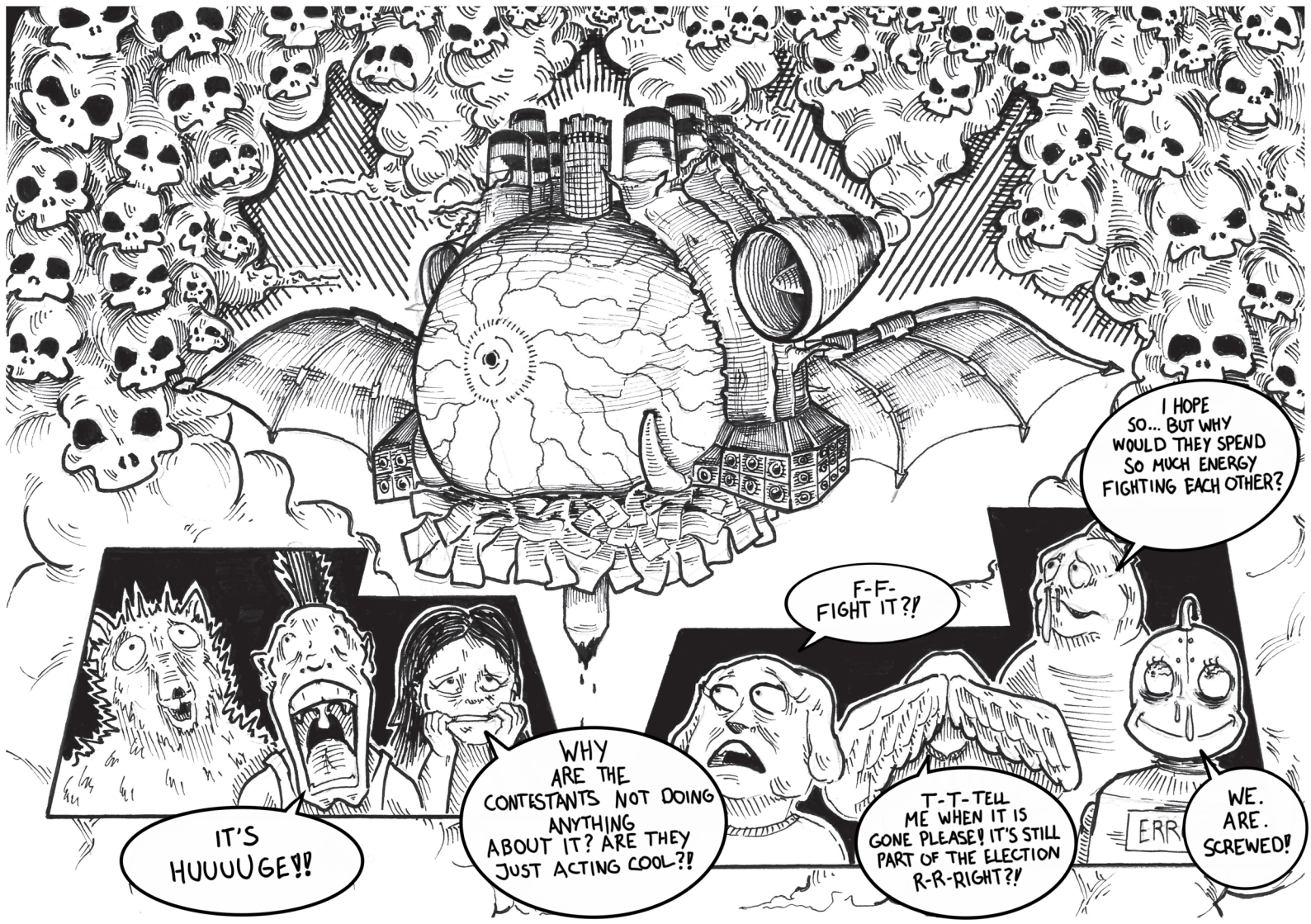
STOP STANDING AROUND! WE ARE HERE TO FIGHT. YOU WILL MAKE THE PEOPLE THINK SOMETHING IS WRONG!
KEEP YOUR COMMANDS TO YOURSELF! I KNOW WHAT I HAVE TO DO!
RATTA-TAT-TAT!
WHOOOOOOM

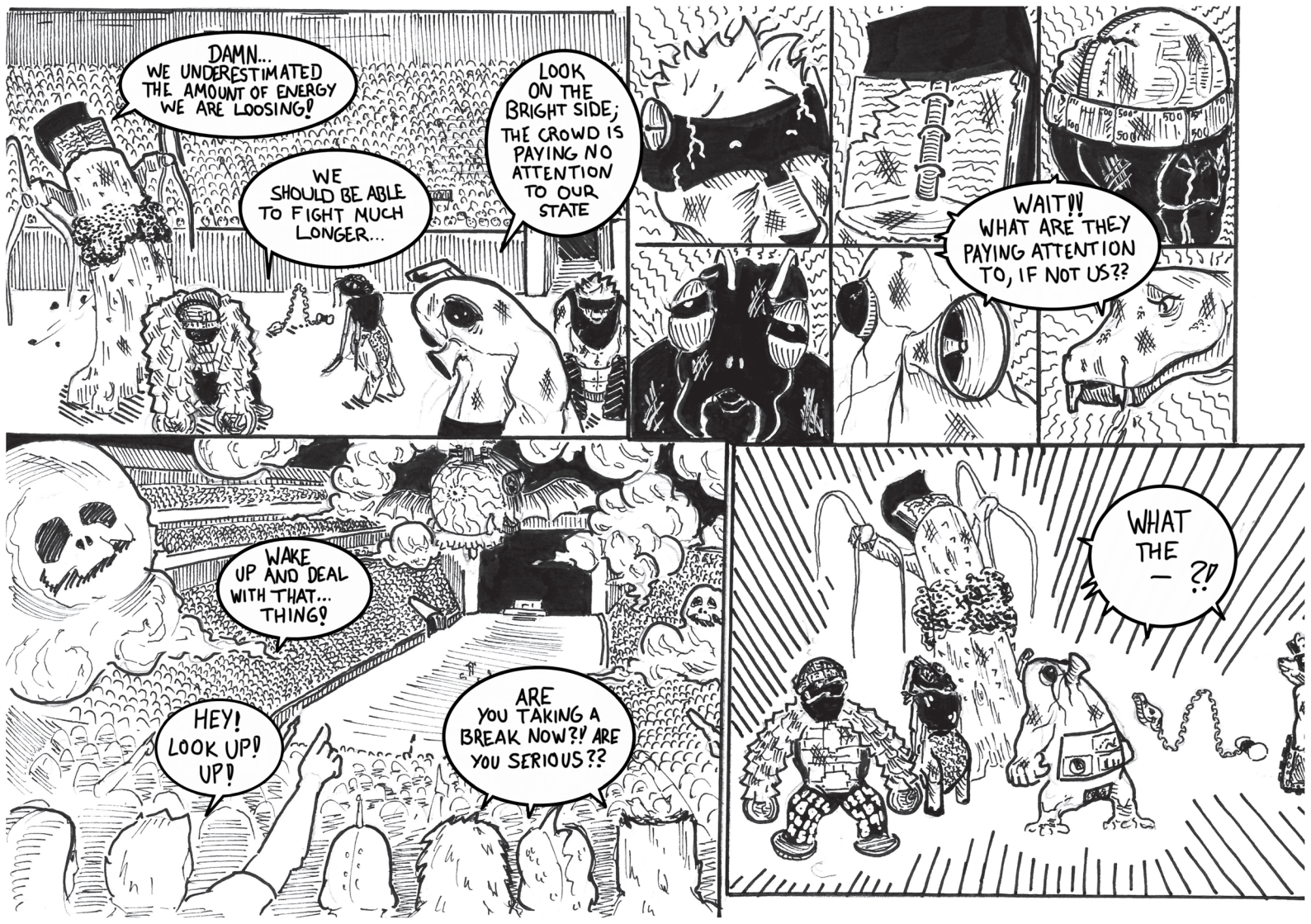
I'M SORRY, BUT I HAVE TO DO THIS
IF YOU ARE NOT PREPARED TO FIGHT MAYBE YOU SHOULD NOT BE HERE!
POW!
POW!
POW!
POW!
BAWHOOOM


CLANG!
AS IF YOU WOULD EVER DARE FIGHT WITH A HANDICAP!
SWOOOOOOOSH
HE'H, YOU WOULD BE NO MATCH FOR ME EVEN IF I WAS THE ONLY ONE LOOSING ENERGY!
CRASHHHH

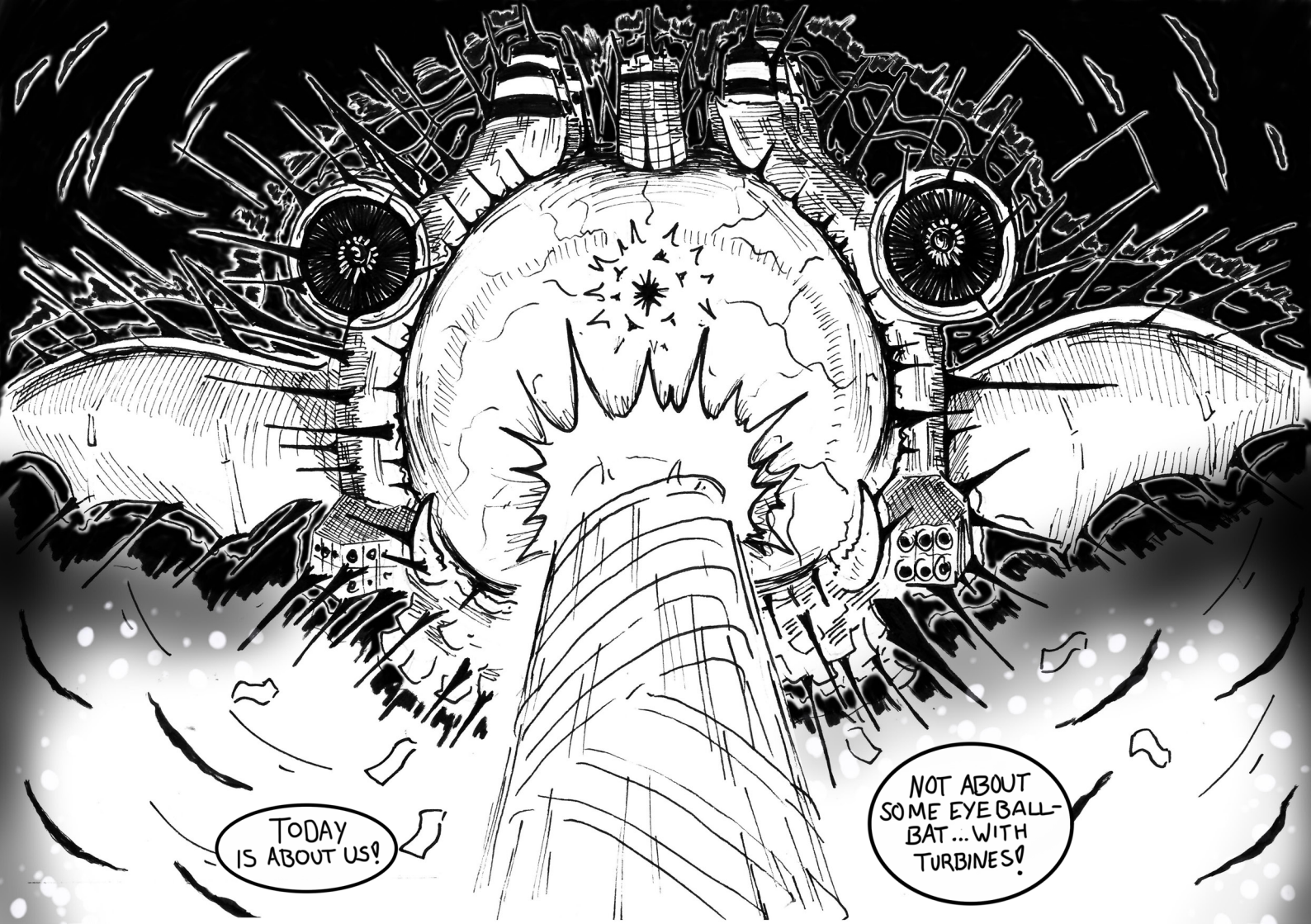
SZZSZSZZ
CLIRRR

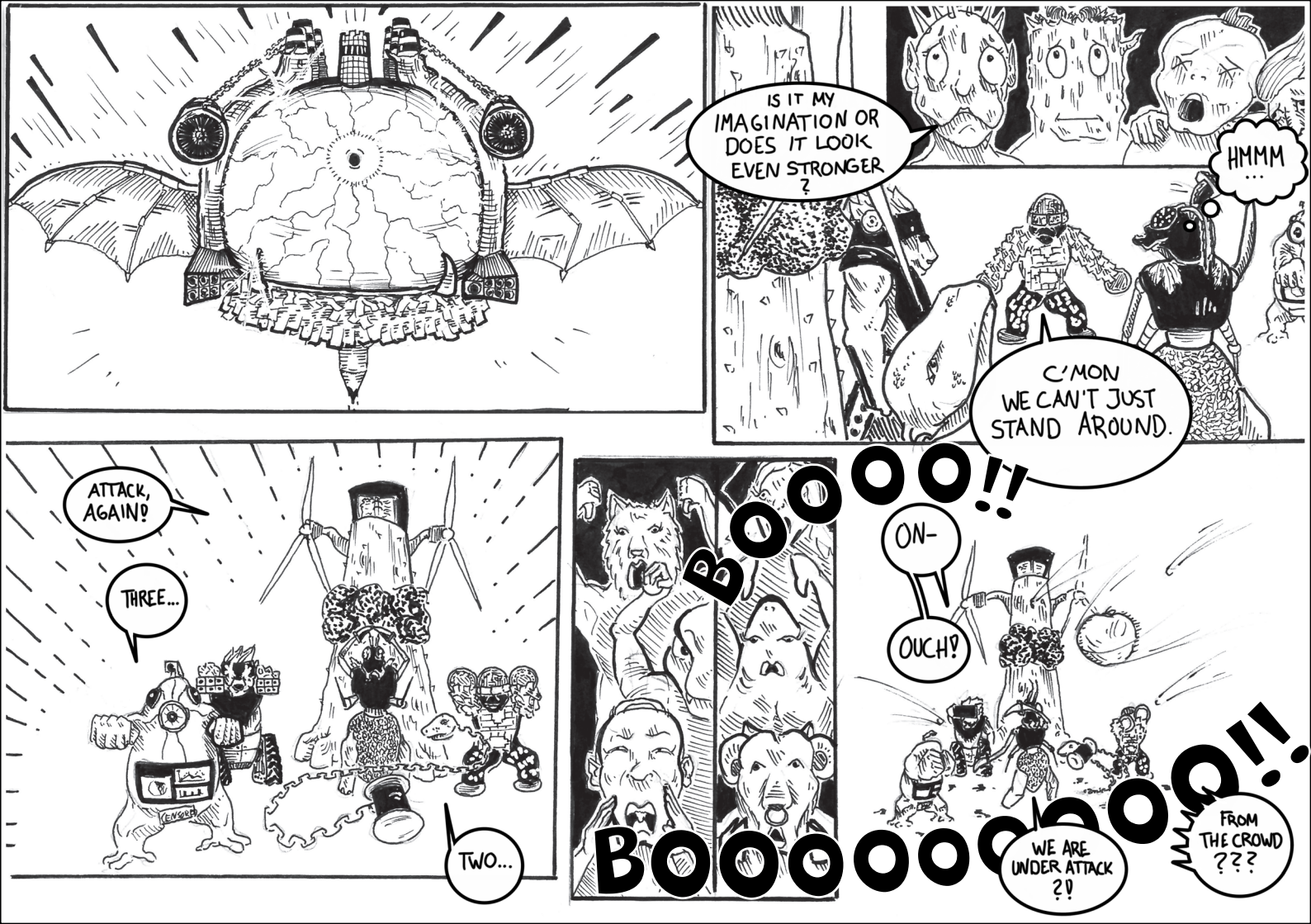

RATTA-TAT-TAT!
CRACK
CRACK
WHAT IS THAT?!
IT IS TAKING SHAPE WHILE THEY ARE FIGHTING!


I HOPE SO... BUT WHY WOULD THEY SPEND SO MUCH ENERGY FIGHTING EACH OTHER?
F-F-FIGHT IT?!
ERR
WE. ARE. SCREWED!
T-T-TELL ME WHEN IT IS GONE PLEASE! IT'S STILL PART OF THE ELECTION R-R-RIGHT?!
WHY ARE THE CONTESTANTS NOT DOING ANYTHING ABOUT IT? ARE THEY JUST ACTING COOL?!
IT'S HUUUUGE!!

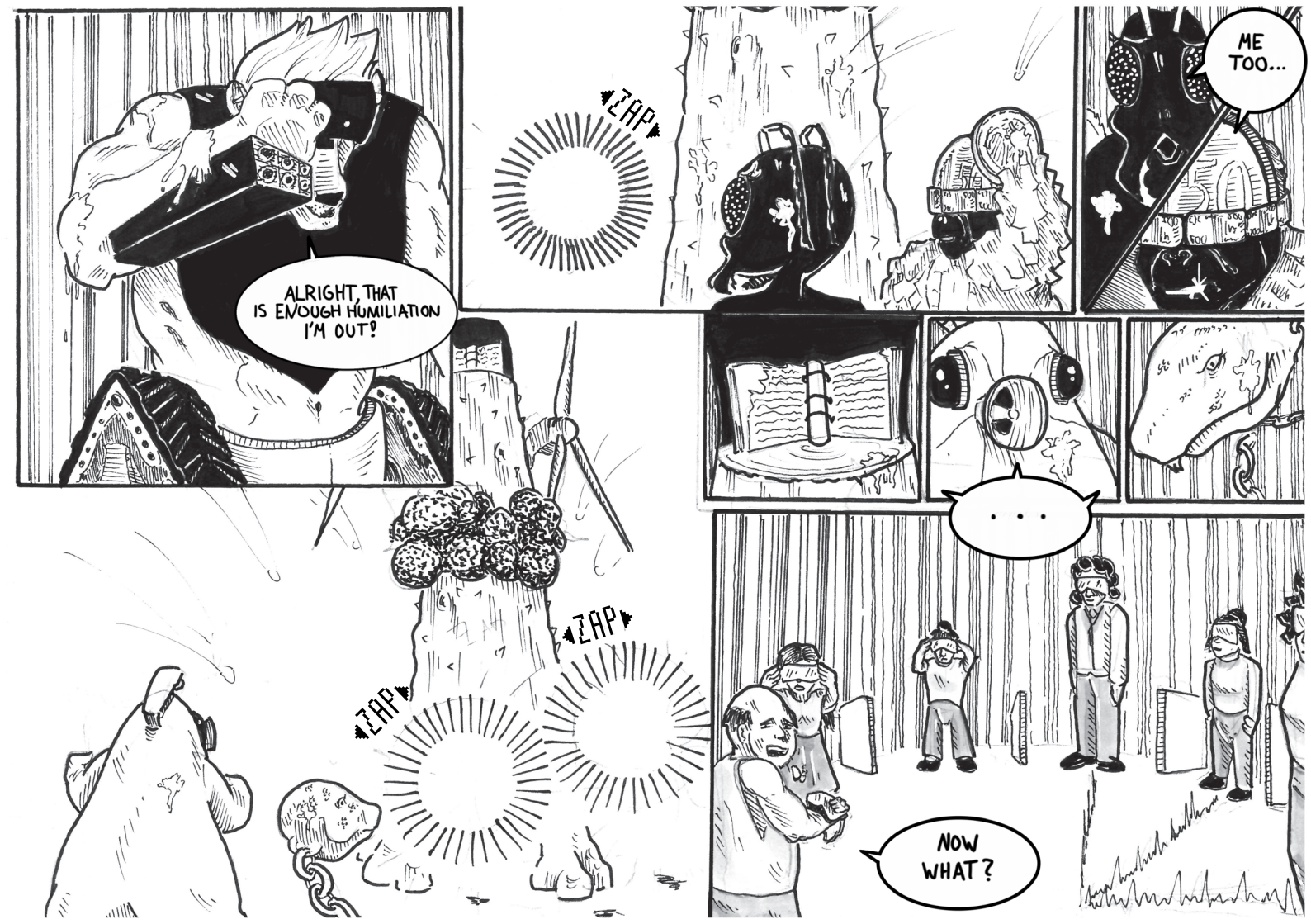

DAMN... WE UNDERESTIMATED THE AMOUNT OF ENERGY WE ARE LOOSING!
WE SHOULD BE ABLE TO FIGHT MUCH LONGER...
LOOK ON THE BRIGHT SIDE; THE CROWD IS PAYING NO ATTENTION TO OUR STATE
WAIT!! WHAT ARE THEY PAYING ATTENTION TO, IF NOT US??
WAKE UP AND DEAL WITH THAT... THING!
HEY! LOOK UP! UP!
ARE YOU TAKING A BREAK NOW?! ARE YOU SERIOUS??
WHAT THE — ?!

FOCUS! WE ARE ALL WEAKENED . . .
. . . BUT IF WE ATTACK TOGETHER WE WILL TAKE DOWN THAT THING! WHATEVER IT IS. NOW! ATTAAACK!


TODAY IS ABOUT US!
NOT ABOUT SOME EYEBALL-BAT... WITH TURBINES!


IS IT MY IMAGINATION OR DOES IT LOOK EVEN STRONGER ?
HMMM ...
C'MON WE CAN'T JUST STAND AROUND.
ATTACK, AGAIN!
THREE...
TWO...
BOOOO!!
BOOOOOOOOO!!
ON-
OUCH!
WE ARE UNDER ATTACK ?!
FROM THE CROWD ???

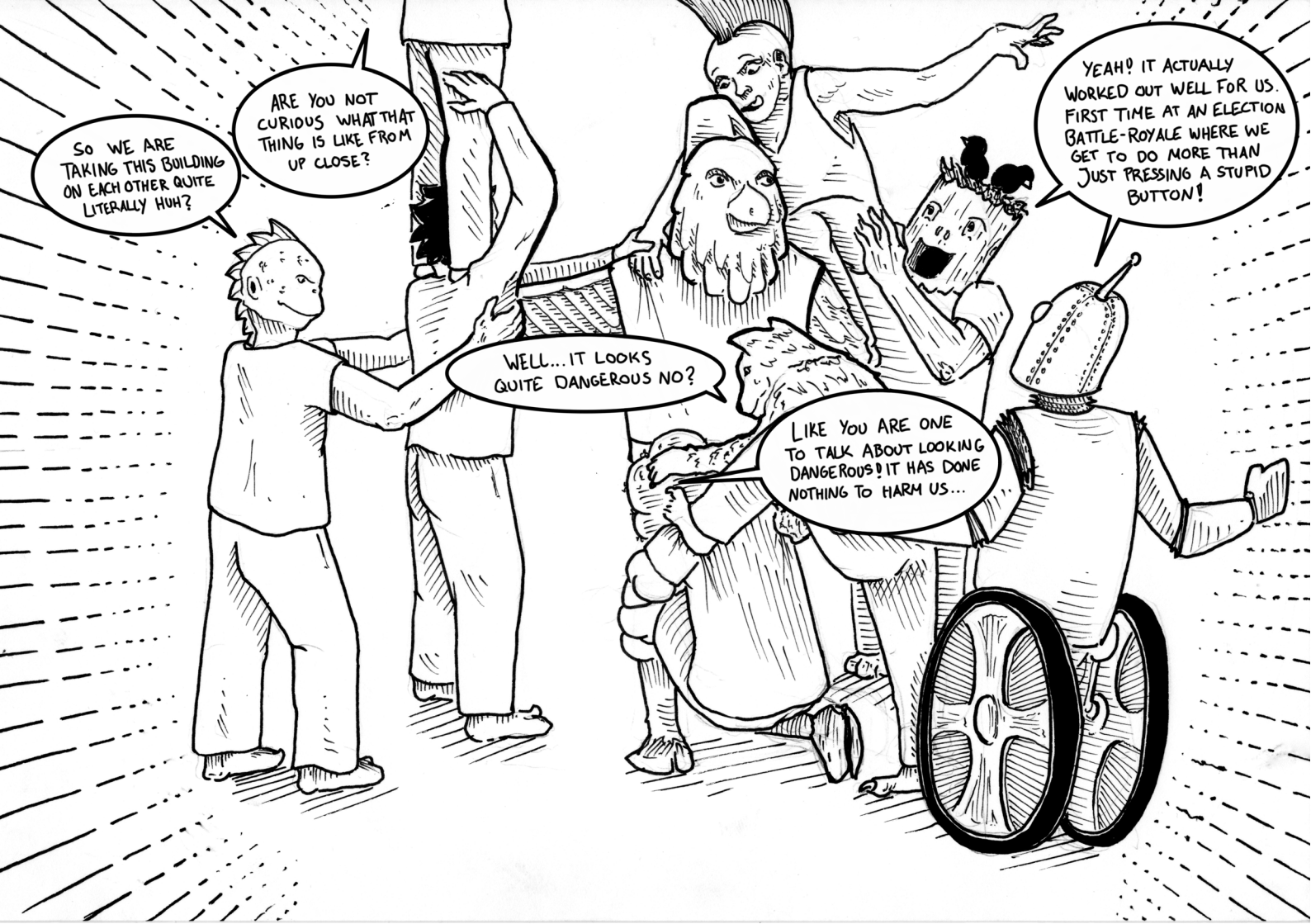
WHAT HAPPENED TO TAKING CARE OF THINGS ON YOUR OWN KONG?! WITH THE HELP OF YOUR AVATAR AND EVEN THAT OF YOUR RIVALS YOU ARE POWERLESS!
YOU WANT TO PROTECT US FROM OUTSIDE THREATS SCRATCH? TODAY ALL THREATS ARE RIGHT HERE IN THIS ARENA!
LOUIE YOU TALK ABOUT PROTECTING DIVERSITY AND HERE YOU ARE TRYING TO DESTROY SOMETHING YOU KNOW NOTHING ABOUT!
I THOUGHT YOU WERE DIFFERENT AMYS! BUT YOU ACT JUST LIKE THE OTHERS... NOW YOU ARE ATTACKING SOMETHING BECAUSE IT LOOKS THREATENING?!
IS THAT HOW YOU PROTECT THE WEAK C'ANNA? AT LEAST STOP PRETENDING THAT THIS IS STILL PART OF YOUR BATTLE!
IS THAT YOUR METHOD OF ACHIEVING GOALS PEITHARCHIA? BY ATTACKING WITH YOUR AVATAR POWERS?


ALRIGHT, THAT IS ENOUGH HUMILIATION I'M OUT!
ZAP
ZAP
ZAP
ME TOO...
. . .
NOW WHAT?

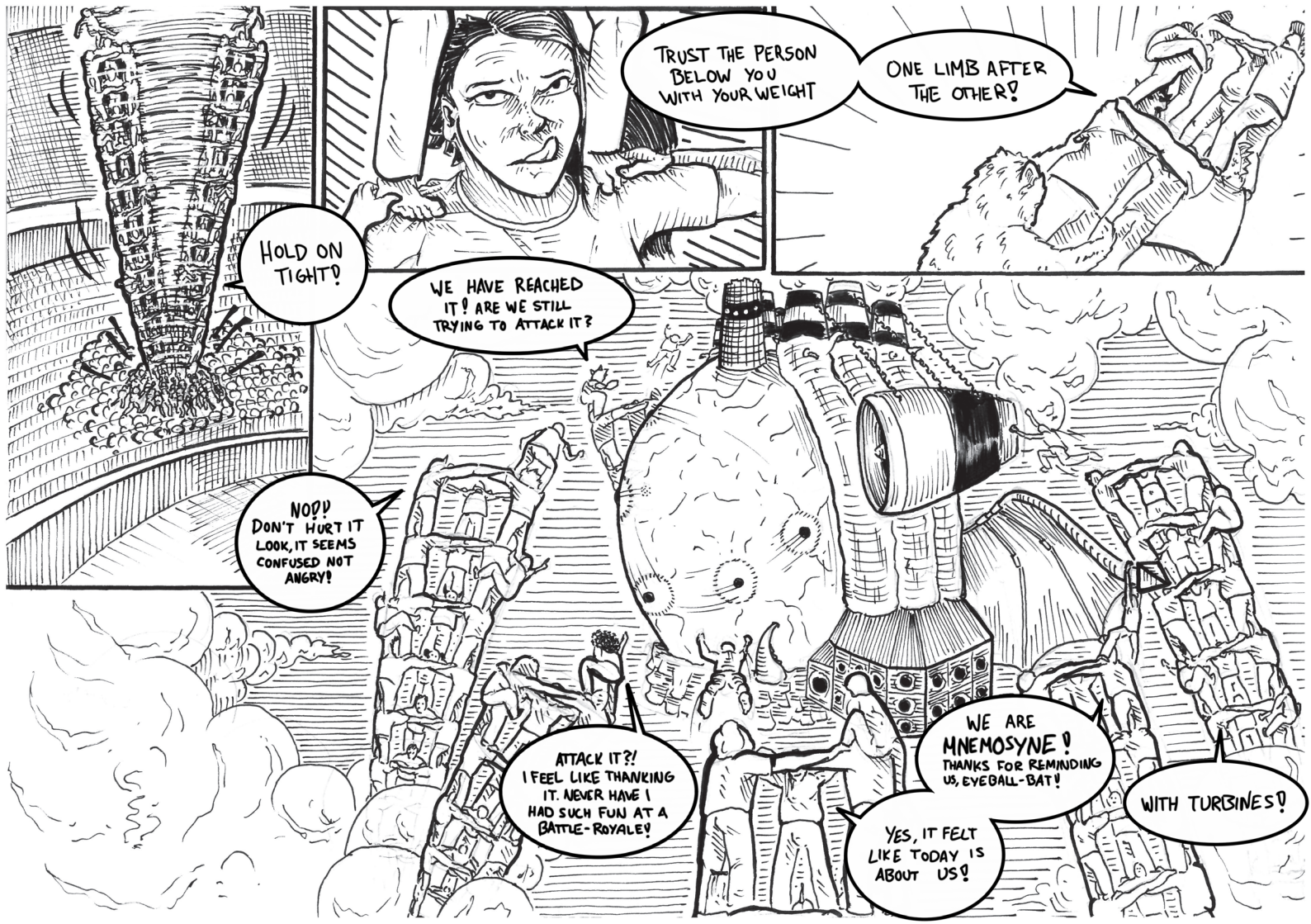
IT FEELS SO FAMILIAR...
DID WE...?
SO THAT IS WHERE OUR ENERGY WAS FLOWING TO!
NO WONDER WE COULD NOT DEFEAT IT
OUR AVATARS POWERS GAVE IT FORM
OUR AGGRESSION WAS FUELING IT...
EXIT

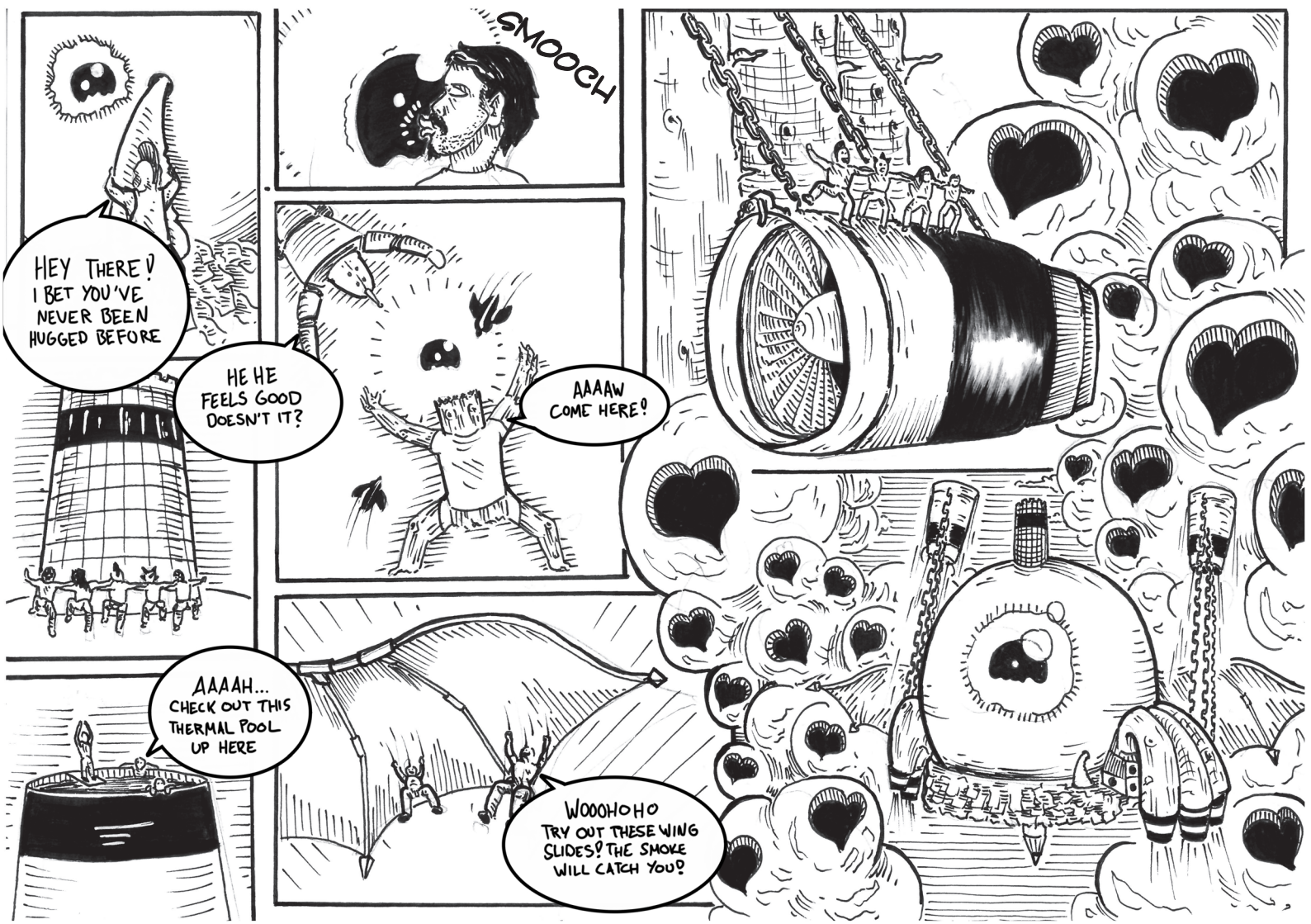
THE PEOPLE FELT SOMETHING WAS WRONG DESPITE OUR ATTEMPTS TO HIDE IT; ONLY ALONGSIDE THEM CAN WE TRY TO MAKE THINGS RIGHT...
...EVEN IF THAT MEANS NONE OF US WILL WIN TODAY. LET'S SHOW THEM THAT WE ARE READY TO START TRUSTING THEM...
...THAT WE ARE WILLING TO SUPPORT THEM AND STAND ON THEIR SIDE; NO MORE AVATARS AND FANCY POWERS !

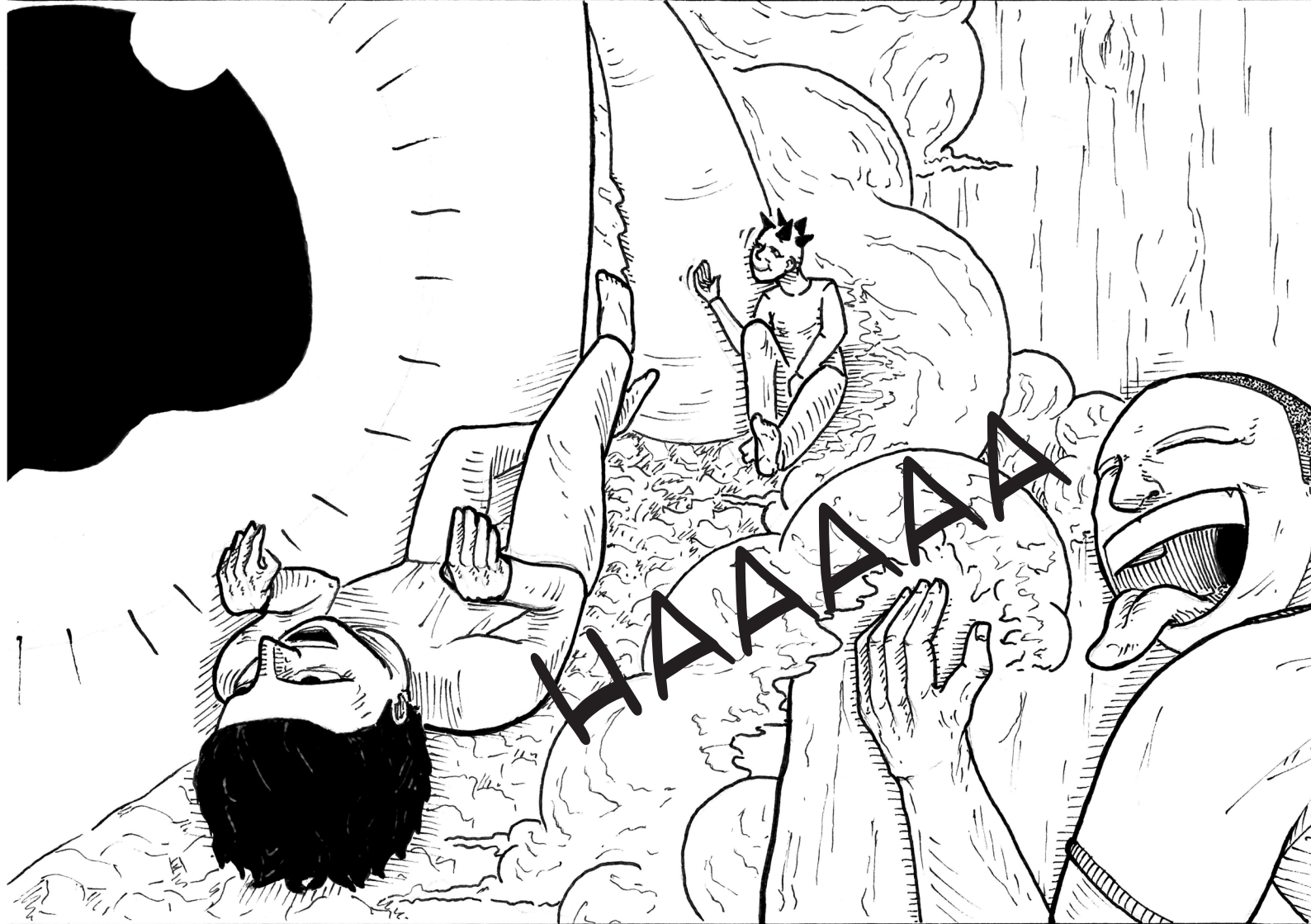
PLEASE, DON'T GIVE UP! WE NEED YOU
NO! THIS TIME WE WILL BE YOUR SUPPORT!
IT WILL NOT BE EASY, WE ARE ALSO AFRAID...
WE DON'T NEED AVATARS! OUR POWERS ARE BUILDING ON...
... AND TRUSTING IN EACH OTHER!
NEED US? FOR WHAT? OUR VOTE AND SUPPORT?
THAT SOUNDS VERY NICE... BUT WHAT ARE WE SUPPOSED TO DO?
THAT THING IS SO BIG AND FAR AWAY...
WE DON'T HAVE AVATARS OR FANCY POWERS...
... LET US START BUILDING THEN!
TAKE MY HAND!
YOU GOT ME?
I GOT YOU!

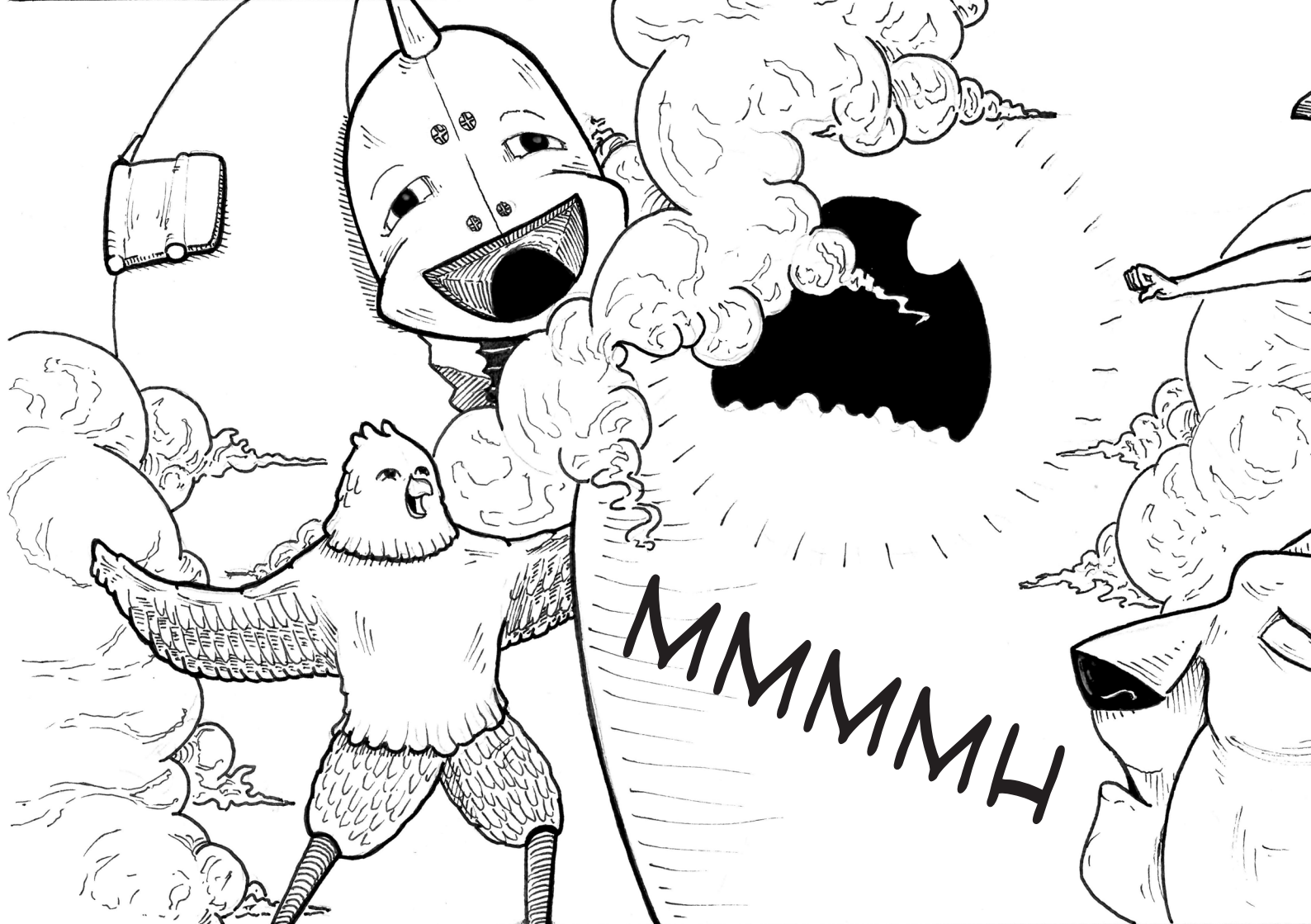

SO WE ARE TAKING THIS BUILDING ON EACH OTHER QUITE LITERALLY HUH?
ARE YOU NOT CURIOUS WHAT THAT THING IS LIKE FROM UP CLOSE?
WELL... IT LOOKS QUITE DANGEROUS NO?
LIKE YOU ARE ONE TO TALK ABOUT LOOKING DANGEROUS! IT HAS DONE NOTHING TO HARM US...
YEAH! IT ACTUALLY WORKED OUT WELL FOR US. FIRST TIME AT AN ELECTION BATTLE-ROYALE WHERE WE GET TO DO MORE THAN JUST PRESSING A STUPID BUTTON!

I CAN'T BELIEVE THIS WORKS...
NO RUSH! WE ARE ALMOST THERE
UH-OH... SO HIIIGH...
BREATHE! YOU ARE NOT ALONE
KEEP GOING! WE GOT YOU!
COULD IT BE THAT IT MEANS US NO HARM?!
THE EYBALL-BAT DOESN'T TRY TO STOP US!
IT'S THE EYBALL-BAT WITH TURBINES! AND TO BE FAIR IT DIDN'T EVEN RETALIATE AFTER BEING ATTACKED
THIS IS THE BEST BATTLE-ROYALE EVER!

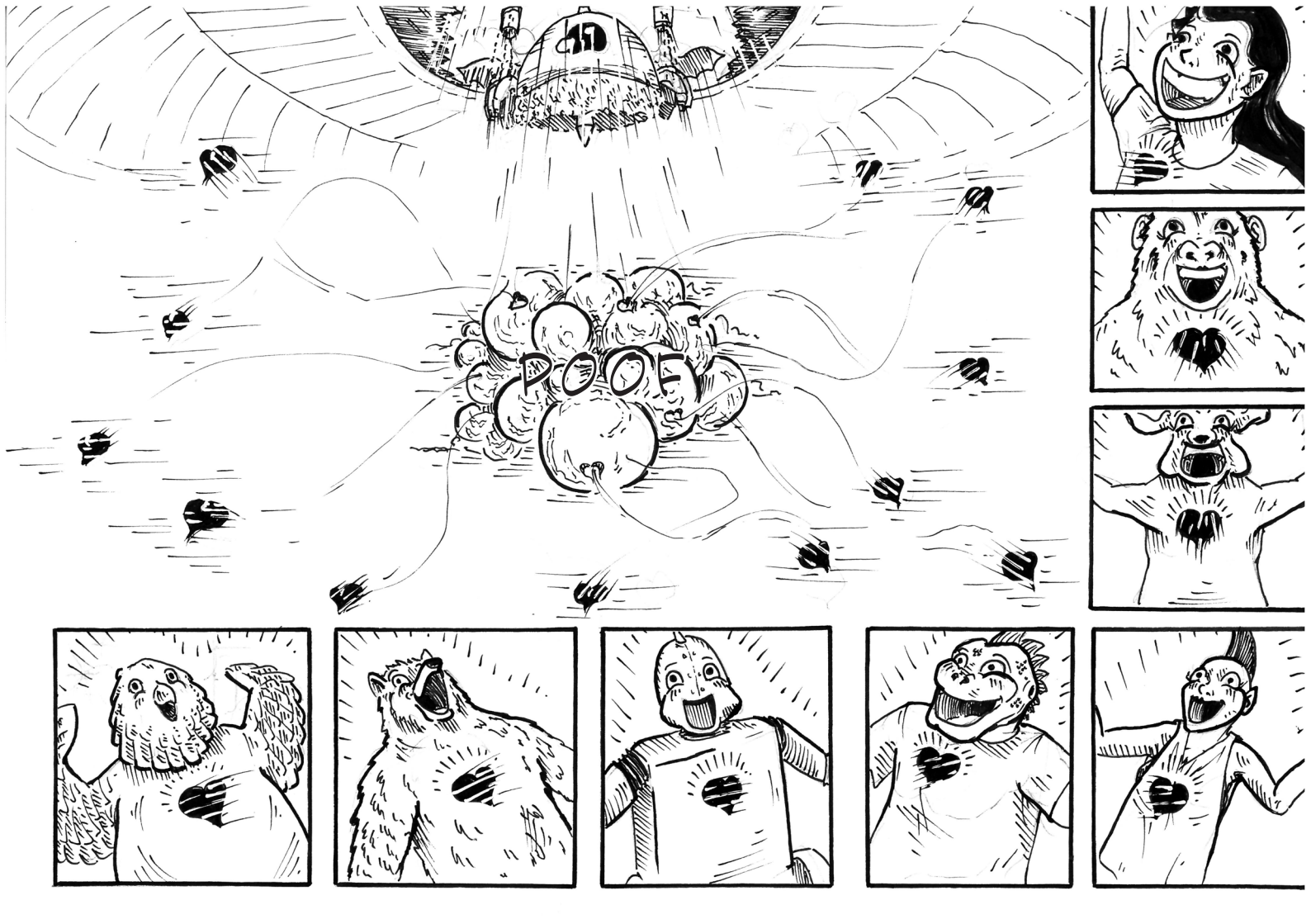

TRUST THE PERSON BELOW YOU WITH YOUR WEIGHT
ONE LIMB AFTER THE OTHER!
HOLD ON TIGHT!
WE HAVE REACHED IT! ARE WE STILL TRYING TO ATTACK IT?
NOO! DON'T HURT IT LOOK, IT SEEMS CONFUSED NOT ANGRY!
ATTACK IT?! I FEEL LIKE THANKING IT. NEVER HAVE I HAD SUCH FUN AT A BATTLE-ROYALE!
WE ARE MNEMOSYNE! THANKS FOR REMINDING US, EYEBALL-BAT!
YES, IT FELT LIKE TODAY IS ABOUT US!
WITH TURBINES!


HEY THERE! I BET YOU'VE NEVER BEEN HUGGED BEFORE
HE HE FEELS GOOD DOESN'T IT?
SMOOCH
AAAAW COME HERE!
AAAAH... CHECK OUT THIS THERMAL POOL UP HERE
WOOOHOHO TRY OUT THESE WING SLIDES! THE SMOKE WILL CATCH YOU!


HAAAAAA

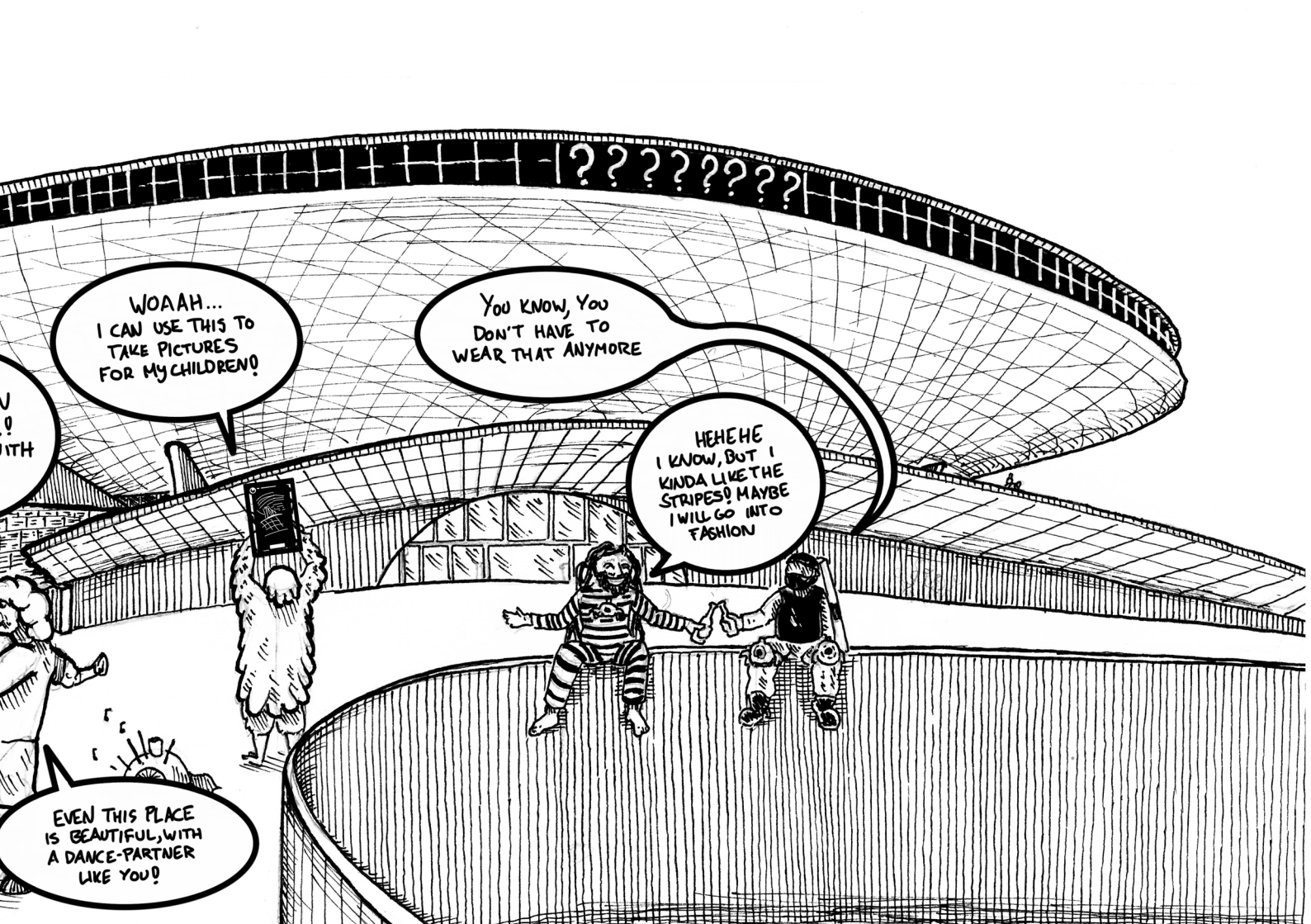

MMMMH

ZOOOOOOOOM


POOF

AHEEEMM...
SOOO... NORMALLY I SHOULD BE ANNOUNCING A WINNER ABOUT NOW... BUT MNEMOSYNE WILL BE FINE WITHOUT ONE. IT HAS ALL OF US AFTER ALL!

IT IS SO NICE TO JUST HANG LOOSE I WILL TRY NOT TO THINK ABOUT... WHAT I HAVE TO DO...
IT IS EVEN NICER WHEN YOU GET TO MEET NEW PEOPLE!
I HAVE BEEN SO HUNGRY... TO DANCE W YOU!
I WILL SUPPORT HIM!


!???????
WOAAH... I CAN USE THIS TO TAKE PICTURES FOR MY CHILDREN!
YOU KNOW, YOU DON'T HAVE TO WEAR THAT ANYMORE
HEHEHE I KNOW, BUT I KINDA LIKE THE STRIPES! MAYBE I WILL GO INTO FASHION
EVEN THIS PLACE IS BEAUTIFUL, WITH A DANCE-PARTNER LIKE YOU!

# 6.You reap what you sow

## 6.1 And they lived happily ever after

*„Love or fear, the fear last longer*
*But love is stronger, so I stay loyal to love with honour“*
*kindness for weakness, 20/20, dilated peoples*

The battle is over and our protagonists all learned something in the process and through them so did I. They recognized their inability to unite Mnemosyne and defeat the Leviathan on their own. Therefore, it is only fitting that I start by start by paying my respects to the ambition I had for this work which I could not achieve after all. I'll be honest, stumbling upon the multiples in unity, within the cell and the person, made me feel like I fell onto something big. Something that would lead me to a discovery of great importance for the fields of psychology and biology and which could be used to solve the problems the EU is currently facing. After bidding farewell to my ambition, and taking our protagonists and most importantly, the public as an example, I will try to be part of the solution, be that as minuscule as it may. My first lesson, in other words, was that my motivation for writing should not stem from trying to be an exceptional writer with the most innovative and soundest conclusions, but rather a writer who tries to communicate his thoughts in a way that invites the reader to reply. That is as far as I'll go to self-depreciating my work, but like our protagonists realised–it is good to own up on One's own failures.

Let me try and break down my contribution, or my small part of the solution as I just described it.

## 6.2 Identicomix

I will begin in very general terms and compare the starting point of this work—the European elections—to the methods used in this work. So, what do European politics and specifically the elections have in common with a written work or a comic, specifically a work called "Multiples in Unity"? It takes me back to Chapter 1 there I mention that I took interest in the example of the EU because I see a unifying process taking place, a process of equal nation-states, of citizens with a common identity namely that of a European. The word identity is what is important to me here. The European identity, as evident from our passports, has become part of our national identities. The EU has been very careful not to undermine these national identities. It is supposed to be seen more as a feature of our national identities rather than a superseding identity. Willingly or not, it seems to me that the EU is experimenting and speculating about how we identify ourselves. That's the aspect of European politics which, I see overlapping with my work and is most apparent in Chapter 1.3.
When I started this project, I was hoping for the European identity to solve my problem, and give me an overarching concept of identity that allows me to fit my Pontian, Vlach, Greek, German and Austrian identity under one roof—so to speak. In the end, that was exactly what I was trying to do in this work; build my own, comfortably expandable, roof. Throughout this work, I am not trying to enforce or focus on one identity, and therefore I end up

performing my identity as a sort of juggle of identities. At times you have a firm grasp on some while others are still in the air but, sure enough, the time will come when you will catch them again, an interplay between holding on tight and letting go. As a storyteller, I begin to see the power of crafting identities through the narratives we employ, if I don't like restricting my identity to one nation, a union of nation-states or any place with geographic borders for that matter, it is in my hands to talk about and write stories that could convey such notions of identity. For now, I am satisfied that through this work, I was handling identity as a work in progress and not as a fixed, and permanent state. The EU policies which allowed my parents, and still allow myself and many others like us to move freely throughout Europe, played a part in my handling of this topic and they still do today. So, here I am, a world citizen after all – without any official papers to prove it other than the stories I tell. That is what this comic is – my own, proper propaganda.

## 6.3 DIY politics

I would now like to jump into the story and see where my attention is drawn to. Specifically, I want to start with my use of inner team members as politicians. In the beginning, and as I mentioned in Chapter 2; I chose to use inner team members to identify with the candidates in the EU elections. Now, when I think about my decision to use them, it seems clear that it was more about questioning who politicians are or have to be; and not so much about using them to avoid appearing judgmental. Sure, it's not a very original question. Philosophers have been

working on what the ideal politician is since antiquity. One of the most exemplary cases would be Plato. By using my inner team members and seeing myself as a politician, I move away from looking at this question in light of what characteristics an ideal politician has to bring to the table; and instead, the focus becomes what can every One of us bring to the table.

It made me think about who politicians are nowadays. Being a politician is a job and with it comes a career. Quite simple and yet peculiar in one aspect especially, is the fact politicians come from all educational backgrounds, and some might not even have a university degree. If we want to talk about ideal politicians, we could compare them depending on these backgrounds, and I might want to voice my opinion that a background in social sciences should be very important and then go on to criticise the fact that only a small percentage of politicians come from such a background[21]. However, my approach did not take me in that direction. My approach, as I mentioned before, does not aim to promote specific qualifications politicians have to fulfil, but rather it‘s to promote thinking about ourselves as politicians regardless of our qualifications. Again, I come close to an idea expressed already in ancient Greece. Aristotle, this time, did not exactly say that every human is a politician but described the human as a Zoon Politikon (ζῷον πολιτικόν, from ancient Greek meaning, a "political" or "state-building animal"). If state-building is the ultimate end of humans is a philosophical question; it is evident, that we are animals that are capable of building states whether that is our ultimate purpose or not. We are also evidently capable of destroying states that we have previously created. It is these capabilities, to build or destroy and everything in between these

21 ‘Want to Be a Politician? Here’s What World Leaders Studied - Study International’ <https://www.studyinternational.com/news/what-to-study-if-you-want-to-be-a-politician-based-on-current-world-leaders/> [accessed 24 October 2019].

two extremes, that I want to emphasise.

I want to empower young readers (I know there are no young readers for a master thesis, and only a handful of professors will actually read this, which makes this text quite difficult to write) and make them think and see these capabilities without limiting them to the field of professional politics. That's where my comic comes up short, but I only came to see it while drawing and writing. By looking and trying to portray the elections in a short, action-packed comic I failed to pay heed to politics and political messages outside of what we conventionally see as politics. Politics are about ways of organising and living together, which is present in pretty much every human and often also non-human interaction. While I might not have managed to adequately represent politics and their role beyond their corresponding professional field within the comic story, I certainly wanted and, more or less managed, to be political. In fact, I actually try to appear even more political than I probably am. That is not a coincidence or a result of me being delusional, at least not entirely. The mediums, the story is influenced by and presented in, namely video games and manga or action-comics, usually try to separate themselves from politics and be seen as unpolitical. I want and like to use these mediums and felt like, first of all, I have to try and see how political I can make them without taking away too much from their care-free attitude and their purpose to entertain and "pass the time".

## 6.4 Competition is a bitch

I want to take the chance here and to tie up and connect the two mediums, I used to structure (mostly video game narratives) and present the story (manga), to a message; I took to be political, from symbiosis (Ch.3). For this purpose, I want to quickly mention my first idea for this work which I discarded; by now what is, roughly a year.
My initial idea for this work was to draw several short comics where each of them dealt with a specific interaction or a specific way of relating to someone or something. One of these stories was titled, “Who is KING” and the topic was competition. That is where I wanted to use the narrative of PVP (player vs player) video games. I mention this because I want to make clear that while I have been trying and will try further to take competition out of the way I frame politics, the reason for that is not that I believe competition to be inherently bad or always counterproductive. Competition then is not as some would have it; a biological imperative and even if it were, then it would be one of many, and does not have to permeate and shape every facet of our existence. I believe we have a choice. I am afraid that through neglecting some, while obsessively propagating other ways of existing, we will at some point in time lose our long-neglected traits and modes of existing altogether. Considering the struggle, I went through trying to write an epic fictive comic chapter, based on cooperation and communication between equals; I might be closer to losing my ability to even think of the world in such terms than I initially thought. For example, I did not realise how difficult it is to draw scenes of interplay like hugging, kissing and dancing compared to fight scenes. There are countless sources to look up fight scenes and to make a single punch into a page full of dynamic and epic drawings. Other actions are, not as easy to be found portrayed in the same detailed and dynamic way that

fight scenes are. except for maybe kissing due to there being a vast amount of illustrated pornography.
Competition is certainly one of the most, if not the most, important aspect in PVP games. It is also often not explicitly promoted but rather implied in most manga or other action-comics. Just to make it clear, the protagonist (πρωταγωνιστής, meaning 'one who plays the first part, chief actor') usually comes with an antagonist (ἀνταγωνιστής, meaning 'one who plays, fights against') which forms the primary competition of most stories belonging to these genres. There is another form of competition, considering the protagonist is the first and most important act(or), making all other characters secondary. Here comes symbiosis, the range of interactions where two or more different organisms come together and find ways to share the same space, live within each other and provide nutrition, protection or structural support for each other. Symbiosis could not take place if these organisms had a need to be exceptional, self-reliant individuals or looking for ways to gain and profit as much as possible, as fast as possible. That is what I see as a political message in symbiosis. How do these aspects come together in our story?
From the second page in our story, we are introduced to the protagonists, yes they are many, and they are equally important compared to the masses waiting outside of the arena shown on the first page. The protagonists enter the arena, get into their avatars and by page 12 are in the middle of fighting each other. Until now, the mediums and the elections go hand in hand. The story is about competition between extraordinary individuals. It is on page 17, where things start to change. The protagonists go from fighting against each other to looking above their heads and sees, the Leviathan; a monster threatening to them all. They did not look up, on their own; instead, their attention is drawn to it by the public. That is the choice I believe we have and mentioned earlier. The public chooses

to focus on the Leviathan instead of the spectacle offered by the competing protagonists. The protagonists have no other choice but to subordinate their ambitions to the expectations and demands of the public. As I see it subordination, contrary to ambition and sovereignty plays an important role in symbiogenesis. Simply put, if the protobacteria that entered into symbiosis and eventually created the eukaryotic cell had ambitions to be sovereign entities, the eukaryotic cell could not have evolved in the way we now know it did.

I talked about the two distinct mechanics in video games in Chapter 1.3.1 and will again shortly repeat myself to explain in what way the attitude of our protagonists changed. While in PVP games, players fight other players, which the contestants have been doing up to now, in PVE (Player vs Environment) games the players fight against computer-generated content. Some content or enemies can be defeated by individual players alone but the strongest enemies, raid bosses, can only be defeated by many players together. In fights against raid bosses the focus shifts, from being excellent and the best at what you do, towards analysing raid bosses, and finding their weaknesses and coordinating to take them down together. That‘s what our protagonists attempt on pages 18-20, they channel their attacks and together attack the Leviathan. This is the point where I initially wanted the story to end, and where our protagonists would be able to defeat the Leviathan, the problem that most concerns the public. The message being that to address the issues important to the public, the differences of our protagonists must be left aside; and instead of deciding whose method and ideology is the best all methods and ideologies have to be tried and tested. In other words, an experimental, problem-centred approach, instead of a trial for the soundest ideology-centred approach.

However, I felt, that was not enough. First off, the theme where protagonists compete and fight against each other

only to later, unite against a common enemy is not something new. It has been done in various comics, like in the Civil War arc in Marvel's, „The Avengers".
Truth be told I didn't care so much if it was an original concept or not, but I did not feel like, defeating a common enemy and having our protagonists cooperate to do so, was pushing the theory of symbiosis enough. Most importantly, I wanted to get away from having our protagonists win. Sure, all of them would win, not just One but as I was saying earlier, it was about seeing ourselves as politicians also. To do this, we have to move away from thinking in terms of supporting One or a group of people who we will entrust with saving us and take responsibility ourselves. While drawing this comic, the separation into public (voters) and protagonists (politicians) felt even more detrimental than the separation into different ideologies. Politics in my eyes is not an opportunity, for exceptional individuals or groups to shine and prove how good they are, but a responsibility that we all share. The important part is to take on the responsibility and not judge how good or bad we are at it. That is why I decided to make the coordinated attack of our protagonists fail in defeating the Leviathan.

## 6.5 The never ending equation

In order to explain how the story continues, I believe it makes sense to look a little closer at the Leviathan again (I already described it in Ch. 2.2.5) and what exactly it represents in our story. As stated in the aforementioned chapter, the Leviathan is the manifestation of the problems and fears evoked by the stories told by politicians.

Additionally, as I kept writing, I came to see these problems stemming from the solutions that politics politicians provided for previous problems. To be more clear, the powers our protagonists have and want to use to solve the problems of the public, will, as I see it, lead to other problems. In short, solutions of today will be problems tomorrow. That is another reason why our protagonists failed to destroy the Leviathan. I am trying to get away from the simplistic view that (it is mostly a view I know from myself) if we solve our problems we will ultimately reach a society in which problems are non-existent. But where will that leave us then, trapped in a never-ending spiral (or spaghetti) where we will continuously be faced with new challenges? We might as well stop solving problems altogether then. It is this duality of wishful, utopian thinking or nihilistic world-views that I wanted to escape. Not because I am above this duality but rather, exactly because, I am trapped in it. Let's go through what happens in the story next as I try to explain how I addressed this issue.

After failing to destroy the Leviathan, the protagonists at first wanted to gather and prepare their next attack purely under the motto "hit it, until it stops moving". Our public holds them back and makes clear that they do not want to see more of the same approach. Under the pressure of the public, our protagonists abandon their avatars and return to their regular bodies. Failing, as I have repeatedly stated on several occasions throughout this work, is not something to shy away from and should not make us stop our efforts. At this point our protagonists decide to abandon their role as protagonists, they run and join into the public and become One of many. Now it is up to the public to act. They start to form towers, much like acrobats, by standing on top of each other's shoulders and holding on to each other. They stacked upon each other until they eventually reached the Leviathan. I liked and stayed with this image because it also reminded me of the concept of juggling identities I described earlier.

It is an interplay between letting go and holding on tight, entrusting yourself to the person below you while at the same time being responsible for holding on to the person standing on top of you. It is also my way of imagining an act that is risky and perhaps even childish, but one that might be useful when compared to the mature, security oriented approaches usually given by politics.

After using acrobatics to reach the Leviathan, our public interacts with it in various ways. Instead of attempting to destroy it (solve and make the problem disappear) they embrace it, they hug, kiss, dance and play with it. These actions do not aim to make the Leviathan go away, but to take away the menace emanating from it. That is how the public in Mnemosyne manages to live with the Leviathan, it will not go away, it is still present flying in the sky on the last double page of the comic. I know this will sound romantic and a bit of a cliché but it is through entering a symbiosis with our problems (living together and in entanglement) that takes away the danger of a nihilist outlook without hoping to make our problems disappear forever. Not only did the Leviathan stay in the sky, it also became a part of the public, (they have it on their clothes, or hold it in the form of some kind of prop, like a balloon). It is again about taking politics outside of the political arena. By seeing ourselves as politicians no matter what profession we actually pursue, we work towards decentralised ways of organisation. Our public literally takes the problem posed with them and will remember to take it into account in whatever it is they do.

# 7. Magic 8-Ball

I concluded my thoughts and aspirations for this work, before letting it come to an end I would still like to mention some thoughts that came to my mind while writing on this work that I could see myself pursuing in years to come. As you have most likely noticed the structure of this work even though hidden behind funny (hey, I tried) titles, more or less resembles the structure science publications follow. The magic 8 ball is my outlook for future works. I am glad that while my outlook when writing my bachelor thesis was barely a paragraph, this one is a little longer. Surely I can much more see myself pursuing writing and drawing than I could see myself pursuing a career in the laboratory.

## 7.1 PsychoEurope, the headless horseman

The European Union has a tough time convincing the world that it is One, unlike the person and the cell. In the story I depict the struggle of the Spitzenkandidaten which were transformed into my inner team members (ch. 1.3 & ch. 2.2.1-2.2.6) to become the Mnemosynian President which represents the European Commission President. In Mnemosyne the citizens are able to directly vote for the candidate they would like to become their President, in Europe the electoral process is slightly more complicated. As a European citizen and voter, One cannot not directly vote for the Spitzenkandidat and his/her political family. Instead the vote is given to national parties just like in

national elections, if the Spitzenkandidat happens to originate from your member state you can vote them directly. Every national party is affiliated to one of the European political families and your vote will count towards their Spitzenkandidat. What you are voting for directly is the members of the national political party of your choice that will represent your member state in the European Parliament. This can in some cases be a problem, for example in Greece there is no party representing the European political family ALDE (Alliance of Liberals and Democrats for Europe) and as such Greek European citizens are unable to vote for their Spitzenkandidat. A personal shock for me as a first time European voter was that the ballot papers. Out of the 25 ballot papers I was able to choose from only one of them listed the European family they represented. I could only vote based on my opinions on the national parties, which felt like an obstacle in truly fulfilling my duty and expressing my right as a European citizen. The reason I left this out of my story is twofold. For once I did not know from the very beginning how the fact that the elections were indirect could influence my vote. Secondly, even after witnessing the outcome of this indirect process I still wanted to focus on the campaign of the Spitzenkandidaten and the work they went through. It exemplified the ambition of the EU to truly transcend nation – states even if that process is still in it's infancy or maybe early childhood. At the current stage of the process it rather gave me the false impression that we are much closer to a direct European Democracy than we actually are – but hey, baby steps and I count every voter who becomes aware of the discrepancy between the goals and the current stage of the European Union as such. The role of leading the Mnemosynian member states begins after the event that takes place in my story but I would like to go into it partly as preliminary thoughts and as an outlook on future work and research. For the purpose of leading the inner team members F.S.v. Thun introduces the team leader who is responsible for coor-

dinating and mobilizing the inner team members towards specific goals by making sure every member is able to freely express their point of view and is included in setting the goals. The team leader of Mnemosynian member states is the Mnemosynian President but again as in the electoral process things are not so simple in the example of the European Union. In the EU it is difficult to discern a clear team leader. There are three bodies that influence European policy-making: the European Commission, the European Parliament and the European Council. While the European Commission and the European Parliament are the legislative bodies, meaning they formulate and vote for the various laws of the EU, it is the European Council that sets the agenda and arrives on the conclusions which these laws and policies should achieve. The Council is made up out of its President the Commission President and the 28 heads of the member states. Although the Council President and Commission President are part of the Council they have no right to vote in it's decisions which leaves the heads of the member states as the final decision makers thus making the EU appear to not have a true leader. For the record decisions in the Council are reached through consensus and aim to reach unanimity in most cases as dictated by the various European treaties. These treaties are as close as I can come to a team leader for the EU for now. How successful static and non dynamic treaties can be in leading 28, for the most part quite lively team members like the heads of state are, is a question which I would like to look into further. The fact that Council meetings are held behind closed doors and are not accessible by anyone else besides their members leaves another question open regarding the relationships between the team members and how their varying individual strength influences the process of consensus. Greek citizens might for example argue that after the year 2009 the team member Greece had little to nothing to say.

### 7.2 BioEurope, How much do we have to pay to get a nerve ending over here?

While looking at the EU as One person it appeared to suffer from issues that are mainly concerned with identification either in the form of over-identiftying or being unable to identify at all with it's members. It makes sense that Brussels has been gathering and heavily relying on Lobbies, so called Expert groups, to get some counselling. I used these expert groups to visually represent the powers of the protagonists, for further work I would like to look at the role Lobbies play if we look at Politics as a physical body. Maybe they are similar to nerves, connecting and providing feedback from every part of the body to the nervous system, in order to regulate these body parts accordingly. Of course at the moment body parts have to make a significant amount of monetary profit in order to get sufficient nerve endings which leaves the European body oversensitive to input from high profit Industries and almost completely numb to those that do not work for profit.

## 8. Go get 'em

One last thing, really, it's over after that. Fun is something very important, not only did I write and draw this work because I had fun doing so, fun is also something painfully absent from the way politics frame our problems. As hinted at, in the description of my inner team members Battle Royal Avatars, politicians know very well what we are afraid of, but do they know what we are having fun doing?
I want to leave this question open and not be seen as a rhetorical one either. I want this work to be an invitation for

discourse without the fear of being right or wrong. I do not wish to convince you of anything, but maybe, reaching consensus through serious talks and argumentations is overrated while, having fun, even and especially when, disagreeing, is underrated. It is in this spirit that I want to close my thoughts on this work, I hope it has the potential to be an example to have fun with the big questions and problems in life, without the pressure of having to answer them once and for all. Make your position and background clear but do not let others decide what criteria you have to fulfil to have an opinion and how you should be approaching a certain topic if you want your opinion on it to be relevant. Your position and background are part of your answer and not credentials to give weight to your answer. We are all relevant, in the stories of our lives, so let's show them some love.
For the times in which you will struggle and be unable to see the fun in what you are doing, which if you are like me is fairly often, I want to leave you with the motivational words of Samwise Gamgee from the second movie of the Lord of the Rings trilogy, The Two Towers. They are the last words of a speech so memorable it popped into my mind on various occasions while writing this work.

*„But I think, Mr. Frodo, I do understand. I know now. Folk in those stories had lots of chances of turning back. Only they didn't, because they were holding on to something...That there's some good in this world, Mr. Frodo. And it's worth fighting for."*[22]

But remember, there are more ways to fight than destroying and attacking each other. Maybe you would like to try acrobatics?

---

22 Jackson, Peter, The Two Towers (New Line Cinema, 2002).

# THANK YOU!

Thanks to everyone who has been supporting me – mentally, financially, creatively or otherwise. You are all amazing.
Thank you also to the University of Applied Arts Vienna and the Art & Science course for providing a space of comfort and confidence for all sorts of people.

# BIBLIOGRAPHY

Bridgman, George Brant, Bridgman's Complete Guide to Drawing from Life (Sterling, 2009)

Camisão, Alejandro F., and Celio C. Pedroso, Symbiosis : Evolution, Biology, and Ecological Effects (Nova Science, 2013)

Chelsea, David, Perspective! For Comic Book Artists: How to Achieve a Professional Look in Your Artwork (Watson-Guptill, 1997)

Glebas, Francis, Directing the Story : Professional Storytelling and Storyboarding Techniques for Live Action and Animation (Focal Press, 2008)

Goulding, Mary McClure, Who's Been Living in Your Head : Fun and Easy Ways to Give the Boot to Your Enemies ... and to Make Room for Your Allies (Zeig, Tucker & Thiesen, 2006)

Guptill, Arthur L., Rendering in Pen and Ink: The Classic Book On Pen and Ink Techniques for Artists, Illustrators, Architects, and Designers, Anniversar (Watson-Guptill, 1997)

Hobbes, Thomas, and Ian Shapiro, Leviathan: Or the Matter, Forme, and Power of a Common-Wealth Ecclesiasticall and Civill, (Yale University Press, 2010)

Igort., Berichte Aus Japan Eine Reise Ins Reich Der Zeichen (Reprodukt, 2016)

Jackson, Peter, The Two Towers (New Line Cinema, 2002)

Kozo-Poliyan̆sky, Boris Mikhaĭlovich, Victor. Fet, and Lynn Margulis, Symbiogenesis : A New Principle of Evolution (Harvard University Press, 2010)

Laidre, Mark E., 'Ecological Relations between Hermit Crabs and Their Shell-Supplying Gastropods: Constrained Consumers', Journal of Experimental Marine Biology and Ecology, 397.1 (2011), 65–70

Loomis, Andrew, Figure Drawing for All It's Worth (Titan Books, 2011)

Margulis, Lynn, Symbiotic Planet : A New Look at Evolution (Basic Books, 2000)

Mateu-Mestre, Marcos, Framed Ink : Drawing and Composition for Visual Storytellers (Design Studio Press, 2010)

McCloud, Scott., Comics Machen : Alles Über Comics, Manga Und Graphic Novels (Carlsen, 2007)

McKenna, Terence K., Food of the Gods : The Search for the Original Tree of Knowledge : A Radical History of Plants, Drugs, and Human Evolution (Bantam Books, 1993)

Robertson, Scott, and Thomas Bertling, How to Draw : Drawing and Sketching Objects and Environments from Your Imagination (Design Studio Press, 2013)

Rosa, Don, Walt Disney's the Life and Times of Scrooge McDuck (Gemstone Pub, 2005)

Sacco, Joe., Palestine (Fantagraphics Books, 2001)

Schulz von Thun, Friedemann., Miteinander Reden / 3. Das 'Innere Team' Und Situationsgerechte Kommunikation. (Rowohlt, 1999)

Sapp, Jan. University Department of Science Studies York, Evolution by Association : A History of Symbiosis: A History of Symbiosis, (Oxford University Press, 1994)

'Want to Be a Politician? Here's What World Leaders Studied - Study International' <https://www.studyinternational.com/news/what-to-study-if-you-want-to-be-a-politician-based-on-current-world-leaders/> [accessed 24 October 2019]

# INFLUENCES

**Musical**

Bob Marley & the Wailers. Exodus, Island Records / Tuff Gong, 1977
Kendrick Lamar ft. Gunplay. No Album, leaked, 2012
Eminem. The Slim Shady LP, Aftermath / Interscope, 1999
Queen. A Night at the Opera, EMI / Hollywood Records, 1975
Tool. Lateralus, Zoo Entertainment, 2001
J. Cole. 2014 Forest Hills Drive, ByStorm / Columbia / Dreamville / Roc Nation, 2014
Steel Pulse. Earth Crisis, Elektra. 1983
Dilated Peoples. Expansion Team, Capitol, 2001
Dilated Peoples. 20/20, Capitol, 2006

**Comics, Manga**

Oda, Eiichirō. ”ONE PIECE.”, Shūeisha, 19 January 1997- ongoing.
Miura, Kentarō. “BERSERK.”, Hakusensha, Inc., 1989- ongoing.
Lee, Stan. “AMAZING FANTASY #15”, Marvel Comics, 10 August 1969.
Millar, Mark. “CIVIL WAR”, Marvel Comics, July 2006- January 2007.
Toriyama, Akira. “DRAGON BALL”, Shūeisha. November 1984 – May 1995.

Togashi, Yoshihiro. “HUNTER X HUNTER”, Shūeisha. 1998- ongoing.
Arakawa, Hiromu. “FULLMETAL ALCHEMIST”, Square Enix. 2001- June 2010.

**Video Games**

Yokoi, Gunpei. SuperMarioLand. Nintendo, 1989. Game Boy.
Tajiri, Satoshi. Pokemon Red and Blue. Nintendo, 1999. Game Boy.
The Lord of the Rings Online. Daybreak Game Company, 2007. Microsoft Windows.
World of Warcraft. Blizzard Entertainment, 2005. Microsoft Windows, macOS.
Jee, Yongchan. Aion: the Tower of Eternity. NCsoft, 2009. Microsoft Windows.
Lineage 2. NCsoft, 2004. Microsoft Windows.
Dickinson, Dallas. Star Wars: The Old Republic. BioWare Austin, 2011. Microsoft Windows.
Fortnite. Epic Games, 2017. Windows, macOS, Nintendo Switch, PlayStation 4, Xbox One, iOS, Android

**More Books**

Sloterdijk, Peter. ‘Du Mußt Dein Leben Ändern’ (Suhrkamp, 2011)
Tolkien, John Ronald Reuel. “The Lord of the Rings” One- Volume Edition (Harper Collins, 2003)
Jordan, Robert. and Sanderson, Brandon. “The Wheel of Time” (Tor Books, 1990-2013)
Menasse, Robert. “Die Hauptstadt” (Suhrkamp, 2017)