

## “Hey... Psst!”: the cinematic device in the audiovisual narrative of *Little Nightmares 2*

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The influence of the *cinematic* on video games has been studied from its relationship with cinema and its remediation of codes and techniques since the first debates between narratology and ludology (Bolter and Grusin 1999; King and Krzywinska 2007; Wolf 1997). If some argue that video games are not interactive cinema, discourses on the growing exchanges between art cinema and Hollywood in the multiplicity of video game genres are increasingly numerous. From an adjective to a technique, a marketing tool to a design choice, the term *cinematic* can be deemed as inseparable from this universe in the last decade, raising several questions among which we can highlight new forms of gameplay, the emotional relationship between player and virtuality, innovative audiovisual strategies for editing and, especially, the conception and role of music between the narrative, the camera and the player as interpreter and spectator.

In this context, *Little Nightmares 2* (Tarsier Studios 2021) presents itself as an object that, according to several critics and users, is “as fun to watch as it is to play” (Devore 2021). With less adventure and more horror than its predecessor, its mechanics and respective ergodic process of interpretation are intertwined with the camera and the way it is employed as a tool, as an aesthetic and as environment, and its relationship with the player and his character. This paper aims to examine this symbiosis considering the connection between music and the uncanny: the strangeness and (dis)comfort in *Little Nightmares 2*. Beyond the horror stereotypes in the audiovisual world, the

uncanny is imbued and determines the way music and its transdiegesis lie on both sides of the bridge between the player’s affective agency and the cinematic not only on the passive screen, but also as an active and significant gaze.

### 13:00 - 14:00. Ponencia Plenaria:

“La puesta al día de los estudios e investigaciones de música y audiovisuales: 20 años de historia desde la I Edición del Símpoio La creación musical en la banda sonora” (Salón de Actos)