



COLECCIÓN CONOCIMIENTO CONTEMPORÁNEO

Innovación y expresión: un recorrido por las Artes, la Cultura Visual y la Inteligencia Artificial en la Era Digital

Coord.
Javier Albar Mansoa

Dykinson, S.L.

INNOVACIÓN Y EXPRESIÓN:
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JAVIER ALBAR MANSOA

Dykinson, S.L.

2024



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INNOVACIÓN Y EXPRESION: UN RECORRIDO POR LAS ARTES, LA CULTURA Y LA INTELIGENCIA ARTIFICIAL EN LA ERA DIGITAL

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En el vertiginoso mundo de la innovación y la expresión artística, la intersección entre las Artes, la Cultura Visual y la Inteligencia Artificial, se está formando un campo fecundo en constante evolución. Este libro, titulado "Innovación y Expresión: Un Recorrido por las Artes, la Cultura Visual y la Inteligencia Artificial en la Era Digital", representa un compendio esencial de investigaciones, reflexiones y prácticas que exploran las fronteras de estos dominios interconectados.

Desde la fotografía hasta el cine, pasando por la música, la danza y las artes plásticas, el libro ofrece una panorámica diversa y enriquecedora de cómo la tecnología y la creatividad se fusionan para crear nuevas vías de expresión tanto en el ámbito artístico como en el cultural. Cada capítulo es una ventana hacia un universo único de indagación, donde investigadores, artistas y educadores convergen para explorar los límites de lo posible en la era digital.

La primera parte de este libro está dedicada a la exploración de la fotografía como medio de expresión y como terreno fértil para la experimentación con la inteligencia artificial. Desde el análisis de la gamificación en la fotografía hasta el estudio de la pose corporal en el nuevo retrato fotográfico impulsado por plataformas como Instagram, estos capítulos nos invitan a reflexionar sobre cómo la tecnología está transformando la manera en que nos relacionamos con la imagen y con nosotros mismos como sujetos fotografiados.

Continuando con nuestro recorrido, nos adentramos en el taller del artista, un espacio donde convergen la creatividad y la reflexión sobre el proceso creativo. Desde la práctica fotorrealista hasta las experiencias de videoarte basadas en fenómenos psicológicos como la ceguera para el cambio, estos capítulos nos sumergen en la complejidad de la creación artística y en las múltiples formas en que la tecnología puede amplificar nuestra capacidad de expresión.

A medida que avanzamos en este viaje, exploramos cómo la inteligencia artificial se entrelaza con la práctica artística, desde la generación de imágenes a partir de texto hasta la reinención de formas artísticas tradicionales como el arte textil. El libro no solo examina las posibilidades creativas que ofrece la tecnología, sino que también reflexiona sobre sus implicaciones éticas y filosóficas, especialmente en lo que respecta a la autoría de la imagen y la resignificación de la cultura visual.

Podemos afirmar que, este libro, se sitúa en la vanguardia de la exploración de la relación entre la inteligencia artificial y las artes en la era digital. La inclusión de capítulos que examinan específicamente la influencia de la inteligencia artificial en el proceso creativo, la producción y enseñanza artística evidencian la creciente importancia de esta tecnología dentro del campo artístico.

La inteligencia artificial no solo está transformando la manera en que creamos arte, sino también cómo lo experimentamos y comprendemos. Desde sistemas de generación de imágenes hasta herramientas de análisis de datos en la música y el cine, la inteligencia artificial está desempeñando un papel cada vez más significativo en la expansión de nuestras capacidades artísticas y en la exploración de nuevas formas de expresión.

Al mismo tiempo, el libro también aborda críticamente las implicaciones éticas y filosóficas de la integración de la inteligencia artificial en el ámbito artístico. ¿Qué significa realmente ser un artista en la era de la inteligencia artificial? ¿Cómo cambia nuestra percepción de la creatividad y la originalidad? Estas son preguntas fundamentales que este libro busca abordar, ofreciendo perspectivas diversas y provocativas sobre el impacto de la inteligencia artificial en el mundo del arte.

En resumen, "Innovación y Expresión" es un testimonio de la fascinante convergencia entre el arte, la tecnología y la creatividad humana en la era digital. A través de una amplia gama de temas y perspectivas, este libro nos invita a reflexionar sobre el papel transformador que juega la inteligencia artificial en el panorama artístico contemporáneo y a imaginar nuevos horizontes para la expresión creativa en el siglo XXI.

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A TAXONOMY OF THE COMPLEXITIES
OF EMBEDDED NARRATIVES IN FILM:
FROM LITERARY DESCRIPTION SIMULATION
TO THE VISUALITY-TRIGGERED SELF-
REFERENTIAL FALLACY

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1. INTRODUCTION

In film, embedding is a typical form of layered narrative. It originated from literary descriptive skills. In Akira Kurosawa's *Rashomon* (1950), for example, a scenario from a criminal trial is introduced through the woodcutter's narrative, in which the defendant confesses to killing a warrior. The narrative layering technique used in the film is also quite frequent in novels and is usually represented in describing the characters' retelling of past events. In Chapter 13 of Emily Brontë's *Wuthering Heights* (1847/2005)³⁴, Nelly mentions reading Isabella's long letter and how she would imitate Isabella's tone from time to time to increase the immersive effect. In the second chapter of *The Travels of Lao*

³⁴ Liu E. (1857–1909) wrote a novel titled *The Travels of Lao Ts'an* (Chinese: 老殘遊記) between 1903 and 1904; it was widely praised when it was published in 1907. Liu describes the rise of the Boxers in the countryside, the deterioration of the Yellow River control system, and the hypocritical incompetence of the bureaucracy by subtly emulating the views of the physician hero *Lao Ts'an*. It illustrated the limitations of the old elite and officialdom through its social satire and provided an in-depth look at rural life during the late Qing era. The translation credited in this article is attributed to Yutang Lin (1936). A subsequent section of this article cites a review by Průšek, J., which also refers to this particular edition. However, Lin translated only the second and third chapters of the novel rather than the entire text. In addition, Lin affixed the title *A nun of Taishan: (A novelette) and other translations* to his translation.

Ts'an (1936/1904), a Chinese realism book from the early twentieth century, the nun Yiyün quotes her lover Jen Sanyeh, and the essence of the words is that Jen is quoting his mother.

With the advancement of film production technology in the twentieth century, cinematography techniques developed at an unprecedented rate, so that layered narrative gradually shed the shadow of literary narrative and has its own distinct processing methods, such as voice-over and picture synchronisation, multi-layered narrative, and flashback cross-editing. For example, *The Shawshank Redemption* (1994) begins with Red's narration accompanying a carload of fresh prisoners reporting to jail for the first time. When the tale progresses to the point where Michael Corleone faces a dual crisis of personal emotions and career in *The Godfather Part II* (1974), a flashback concerning Vito Corleone is interwoven, hinting that Michael got enlightenment through his mother's narration.

By the end of the twentieth century, the fragmented narrative style had become a new trend, and the layering had become increasingly complex. During this time, films developed variants based on the classic nested structure. For example, *Memento* divides and reorganises a prototype story into a circular pattern; *Triangle* (2009) fantastically presents an insoluble riddle; and *Lost Highway* (1997) handles the interaction between two diegetic universes as a Möbius strip. These variants constitute a significant breakthrough in embedding methods, ranging from a simulation of literary descriptions to a visual recognition system (such as three dreams in *Inception* [2010] with radically different visual styles).

The article will be divided into three parts: 1. Explain the literary origins of the nesting pattern and its relationship to cinema narrative, and analyse the nesting tactics commonly used in films under Hollywood's classical narrative. 2. Describe the variations in nested structures in films made in the 1990s, focusing on self-reflexive nesting, which emerged as a new model beyond conventional nesting during this period. 3. Distinguish the literary style of embedded narratives from the visual recognition mode and provide an example of how the latter is used in films to create impossible puzzles.

2. THE TRADITIONAL EMBEDDED NARRATIVE FORMAT

According to Henri Bergson (1889/2001), people sense time by “bringing in the idea of space” (p. 100). The writer’s account of two occurrences in distinct time and space, the past and the present, results in a multi-layered narrative. During this process, their descriptions of the present are frequently written before they describe the past. This physical arrangement facilitates the natural transition between stories depicting various periods. The term “embedded” refers to the order condition in a multi-layered narrative. According to Gerard Genette’s (1972/1980) taxonomy, there are three sorts of narrative layering: extradiegetic, intradiegetic, and metadiegetic, which refer to the narrator’s behaviour while describing the event, the event, and the narration of the characters in the event. These three story levels comprise the most fundamental nesting relationship. Natural boundaries exist between distinct narrative layers: relationships of various dimensions.

The embedded narrative depicts the distinction between two-time dimensions, much like one person recounting a strange occurrence he witnessed in the past to another. The present and past are two distinct time dimensions in this description. This narrative approach is commonly used in literary writing. For example, the entire plot of Emily Brontë’s *Wuthering Heights* is based on Mr Lockwood recording anecdotes about the Earnshaw family from his housekeeper, Nelly. In this case, Mr Lockwood’s narrative behaviour is extradiegetic, while Nelly’s is intradiegetic. Nelly reads a letter penned by Isabella in Chapter 13 of the novel, in which she confesses her displeasure with her married life. It incorporates several straight quotations, such as:

“This is Edgar’s legal nephew,” I reflected—“mine in a manner; I must shake hands, and—yes—I must kiss him. It is right to establish a good understanding at the beginning.” (Brontë, 1847/2005, p. 142)

The viewer sees quotes of Nelly impersonating Isabella’s voice and reciting the latter’s sentences. However, it all stems from Nelly telling Mr Lockwood about her recollections. As a result, the metadiegetic layer is the content quoted by two narrators.

This concept is not unique to Western civilisation but reflects the convergence of human narrative development to a specific stage. Jaroslav Průšek, a Sinologist, famously complained in his study of modern Chinese literature about “an impossible tangle of quotations within quotations” in *The Travels of Lao Ts’an* (Průšek, 1980, ch. II, sec. 3). There are enormous quotes nested within quotes in the novel’s second chapter. Consider the following paragraph:

[...]I (Yiyün) said, “Sanyeh, what’s the matter with you today? [...]”
[...] Thereupon Sanyeh heaved a deep sigh and said, “Hang it all, I will tell you everything! [...] After reckoning it up for a while, my mother said, ‘Why, this will be almost a thousand dollars!’ [...].” (Liu, 1904/1936, p. 43)

The words are Jen Sanyeh citing his mother, but Yiyün paraphrases them. As a result, the narrative structure is identical to that of *Wuthering Heights*: Mr Lockwood and Lao Ts’an are both crucial narrators. Yiyün, like Nelly, is a secondary narrator. Sanyeh serves as a sub-secondary narrator, similar to Isabella.

In films, the embedded narrative is also prevalent. *Rashomon* is a classic example. The discussion between the woodcutter, the monk, and the beggar provides the story’s extradiegetic layer. Their memories of a court trial from various points of view generated an intradiegetic layer. The case descriptions by the robber, the witch, and the warrior’s widow generated numerous parallel metadiegetic layers in this court trial. Other films related to the “Frame Narrative” entry that appear when we search for “Embedded Narrative Films” on Google include *The Princess Bride* (1987), *The Usual Suspects* (1995), *The Hours* (2002), *Big Fish* (2003), *The Notebook* (2004), *The Fall* (2006), *The Words* (2012), and *The Grand Budapest Hotel* (2014). These films share a common narrative trait in that the film establishes the role of a narrator who walks the viewer through events from his memories. This explicit narrator (French “narrateur explicite”) is referred to as an alternate narrator (French “narrateur-suppléant”) (Gaudreault & Jost, 1990/2017, ch. 3, sec. 1.2).

As can be seen, embedding implies that a work’s narrative structure contains at least two to three levels. The preceding narrative layer aims

to offer a fundamental narrative framework and a significant narrator for the next level. In other words, the character from the previous level is the alternate narrator of the plot in the next level. An attempt to replicate the structure of a literary narrative dates back to the silent era, when films utilised intertitles (narrators off-screen) to introduce the plot. Later, classic film narratives adopted this technique but substituted an explicit narrator for the off-screen narrator.

However, some distinctions exist between films and books regarding the alternate narrator's experience provided to readers or viewers. Because literature presents an embedded narrative through quotations, even if the narrator changes during the process, such as from Nelly to Isabella, the transition is so natural that readers frequently forget that they are reading an embedded narrative. This situation will be depicted in the film as two distinct scenes. As a result, when a flashback is interwoven in the current narrative, the audience understands that the narrator has launched another tale. Scenes with nested connections became frequent in the New Hollywood era, alongside the emergence of classic tales. The presentation of alternate narrators has also evolved: the audience can frequently see the narrator's voice-over in the film synchronised with the scene being narrated (like in *The Shawshank Redemption*). Audiences have also seen films abruptly move from the current plot to a flashback, comparable to "a person is about to start remembering" (the moment mentioned above from *The Godfather Part II*).

3. THE COMPLEXITY OF EMBEDDED NARRATIVES IN FILM

When the 1990s arrived, many complicated narrative films were produced. Although these films are thrillers or suspense films in terms of subject matter, what distinguishes them from prior genre films is that they depict unpredictability, uncertainty, and fatalism rather than

deterministic narrative logic³⁵. Regarding framework, the films *Run Lola Run* (1998) and *Rashomon* conform to the parallel mode of three narrative scenes. However, the latter establishes distinct narrator roles so people understand that these narratives are based on the memories of several narrators. The former's narrative relationship results in something akin to displaying three separate probabilities of an event. There is no narrator in the three repeating sequences of Lola's quest, yet there is an ingrained bond. This is because comparable scenes give the audience a cyclical feeling: a failed mission with Lola's death would be resumed in the same morning until she successfully saves her boyfriend. As a result, this nesting can be regarded not just as parallel timelines in *Rashomon* but also as cyclic time. This ambiguity is an essential feature of complex narratives produced after the 1990s, such as *Triangle*, which contains multiple embedded narrative layers that are difficult to define: the heroine Jess's past, present, and future, as well as a further future version, all appear in the same space and perform the same task.

Such circularly embedded narratives are a familiar emphasis in narratological research. Film semiotics and structuralism scholars were already paying attention to this occurrence as early as the 1960s. Christian Metz (1968/1991) is a representative figure among these researchers. Using his heraldry knowledge, he named the embedded narrative with self-reflective qualities "inescutcheon construction" (Metz, 1968/1991, p. 228). However, because the film cases studied in these researches were primarily classical narrative or art films, the concept of inescutcheon is limited to understanding the fundamental embedding patterns of *mise en abyme*. Loops are highlighted in self-referential tales developed after the 1990s, such as *The Butterfly Effect* (2004), *Déjà Vu* (2006), *Triangle*, and *Source Code* (2011), and their complexity is greater than the *mise en abyme* in classic narratives.

According to Douglas R. Hofstadter's (1979/1994) idea, the story's texture must alter at each level. When another narrative is embedded, it is

³⁵ Yu Yang (2023), one of the authors of this article, examines the function of indeterminism in films produced after the 1990s in the article "Deceptive Retrospective Narrative Strategy and Synchronistic Prerequisite" in considerable detail. Doi: <https://doi.org/10.5195/cinej.2023.475>

simple for the audience to forget that this new story results from another narrative layer. He believes:

It is not too uncommon to go down three levels in real news reports, and surprisingly enough, we scarcely have any awareness of the suspension. [...]. Probably the reason it is so easy is that each level is extremely different in flavor from each other level. (Hofstadter, 1979/1994, p. 128)

As a result, the stark difference between narrative levels frequently makes the movement between narratives appear natural in the fundamental embedded narrative. For example, in *Inception*, the transitions between dreams are not abrupt: although it depicts several dreams with nested links, the audience can discern them. The film's intricacy is increased not by several dreams but by a setting at the end of the story, an unsolved puzzle generated by a spinning top. This scene implies that the nested relationship between the upper and lower levels of dreams may develop into a circular pattern, prompting the audience to question the logic of all preceding plots when there is a self-referential fallacy in a narrative layer, whether a parallel or top-down embedded relationship, the differences between narrative layers evaporate, making it easy to produce causal ambiguity.

Brian McHale stated in his research of postmodern literature that the primary methods of ambiguous multi-layered narratives are to purposely "encourage him or her [readers] to mistake nested representations for 'realities'" (McHale, 1987/2004, p. 117). The concept utilised in *Inception* is comparable to what McHale identified as "the missing end-frame" (p. 117), a typical technique used in most plot-twisting films. In other words, "dropping down to an embedded narrative level without returning to the primary diegesis at the end" in a parallel or superior-subordinate embedded story (McHale, 1987/2004, p. 117). A significant number of hints, for example, invert Doug's primary narrative layer into a secondary narrative layer in *Déjà Vu* (the viewer is hinted that they perceive Doug's narrative layer as being affected by the prior narrative layer). In *Source Code*, Stevens did not eventually return to the outer narrative layer of reality but instead stayed in one of numerous parallel interior narrative layers to continue his virtual life.

Those mentioned above embedded narrative ways of creating ambiguity are still based on literary simulation methods. Despite its intricacy and perplexity, it is nonetheless an extension of the classic multi-layered narrative. There are two processes for puzzles formed by complicated tales, according to Veerle Ros and Miklós Kiss (2018): “[solvable] puzzles” and “impossible puzzles.” The distinction is that the former interferes temporarily with the viewer’s tracing of the prototypical narrative, whereas the latter delays this action indefinitely. In *Triangle*, for example, Jess is pursued by Jess-2, who boarded the ship earlier and attempts to assassinate Jess-3, who boards the ship next. The boundary between extradiegetic and intradiegetic collapses in this story. The viewer relies on Jess and his party boarding the ship at different periods to conclude that this is a nested connection, but they cannot discriminate between narrative layers. *Triangle*’s puzzles are challenging to answer, unlike the films described above, *Déjà Vu*, *Inception*, and *Source Code*, which have an alternate narrator telling the audience where the tale is. This distinction stems from the distinct nesting pattern of impossible puzzle films. They resemble a literary story simulation less and rely more on visually identifying patterns to discern different stacked layers.

4. THE VISUAL RECOGNITION SYSTEM OF EMBEDDED NARRATIVES

Scholars who use cognitivist theory to analyse film narratives, such as Miklós Kiss, Steven Willemsen, and Veerle Ros, believe that individuals’ schemata experience from cultural knowledge plays a fundamental role in interpreting film plots (Kiss & Willemsen, 2017, p. 32; Ros & Kiss, 2018, p. 72). There appears to be a tacit understanding between filmmakers and audiences: the former uses the experience of literature and classic films to formulate narrative strategies, and the latter interprets the storyline based on them. Embedded narrative films can be classified into three types based on their literary and visual qualities as schemata:

1. Classic embedded narrative: Film narrative follows the literary description method, with the narrator and the matching narrative layer forming a nested frame.
2. Embedded narrative with self-referential implications: The film narrative follows the literary description method, with a narrator and corresponding narrative layer, but visual elements are used to remind the audience that the narrative layer may be misaligned; thus, the plot twist frequently appears at the end of the film.
3. Self-referential narrative layers and narrators: The film's storyline purposely violates literary techniques, generating self-referential narrative layers and narrators. Instead, the film uses visual signals like recurring scenes, narrative acts, or character identities (appearances) to remind the audience of the story's structural nesting. However, the audience's tracing of the prototype narrative is ultimately futile.

It should be noted that these three modes are not separate. They are determined by the degree of departure from the core of classical narrative. Classic embedded narratives are frequently seen in classic narrative films and their narrative layering drives plot development. However, film narrative approaches are dynamic. Some films will rely on intricate nested relationships to generate deceit and will purposefully establish a disordered time order to increase tension, such as the continual retrospective time travel in *The Butterfly Effect* and the boarding incident in *Triangle*, which keeps looping on itself. These films rely not only on the “narrator→narrative layer” to generate complex multi-layered storylines but also on the linkages of the “visual symbol→narrative layer(s).” The aforementioned spinning top at the end of *Inception* remains linked to all dream narrative layers. As a result, visual symbols can readily introduce ambiguity across narrative layers, causing the nested structure of primary and secondary relationships, or upper and lower relationships, to become self-reflexive.

Inge Boot and Diane Pecher (2011), psychologists, once experimented on the metaphorical usage of the container schema. They combined

pictures of animals with images of trucks and added a square frame in between. During the experiment, there are six different outcomes:

- a. A pair of objects from the same category, with photos in the square frame.
- b. A pair of objects from the same category, but only one is in the square frame.
- c. A pair of objects from the same category are all outside the square frame.
- d. A pair of objects are not in the same category and have photos in the square frame.
- e. A pair of objects are not in the same category; only one is in the square frame.
- f. A pair of objects are not in the same category; they are all outside the square frame.

Participants in the test were asked to determine whether the images displayed were of animals or cars. According to the findings of the study, when the objects presented were of the same type, such as camels and elephants, the fastest combination for the test subjects to make judgments was a. When the displayed objects are of different types, such as cows and vehicles, the combination with the shortest time for the subject to decide is e.

When the above experimental findings are applied to the analysis of visual symbols in layered narratives, they can explain why the three narrative layers of extradiegetic, intradiegetic, and metadiegetic are processed into different stories in the classic nesting technique, as well as the narrative level significance of doppelgänger, mutant characters, and characters in time loop paradoxes in puzzle films since the 1990s. They are classified into three types:

4. A character whose essence has not changed but whose appearance has.

5. Characters with the same appearance yet are very different.
6. Multiple versions of one's character exist in the same diegetic cosmos, or one character (or object) connects different narrative layers.

David Lynch's *Lost Highway* is an excellent example of the first type. The bodily alteration of the two protagonists in this film creates an ambiguous link between the two narrative layers: they are both core and secondary narratives simultaneously. First and foremost, in the plot, Fred mutates into Pete in prison, which leads to Pete's future story. The present scenario demonstrates how Pete's story is nested within Fred's. Second, at the plot's climax, Pete returns to Fred and solves the mystery of his wife Renee's infidelity. At this moment, Pete's narrative layer is replaced by Fred's. Third, near the end of the film, Fred returns home and says into his walkie-talkie, "Dick Lauren is dead." This sequence is identical to what Fred heard on his walkie-talkie at home at the film's start. As a result, the entire story The narrative structure of a closed Möbius strip is formed by the two narrative layers contained. In addition, *Predestination* (2014) (in which a barkeep continuously sees multiple versions of himself in a time loop) and *The Imaginarium of Doctor Parnassus* (2009) (in which Tony takes on a different face each time he enters the illusion) are two more films that follow a similar approach.

Because the mutual modification of characters results in a self-reflexive nested interaction across narrative levels, there is another variety of this visual triggering mechanism: the second type indicated above. The exact mechanism may be observed in another Lynch film, *Mulholland Drive* (2001), in which two heroines assume different identities in an alternate diegetic cosmos. This approach is more radical than the first in that the first explains the relationship between distinct character versions, that is, moving from A to B. There are still more or less evident signs of the narrator: Character A exists in a narrative layer, and when he or she transforms into character B, it will link to the narrative layer where B is located. This is not the case with the second model, which relies on the similarity between A and A1 to infer a causal relationship

between the narrative levels to which they belong. As a result, it is simple to understand the character Betty in *Mulholland Drive* as the person Diane imagines she should be.

In addition to the above two situations, it is common in movies to rely on characters to stack multiple narrative layers together. In the *Triangle* case mentioned earlier, Jess's image and identity have not changed, but her clone is doing what she did recursively. The summary is that the narrative layer of character A can overlap with the narrative layer of another version of him or her, A+. Since there is no difference between A and A+, people mistakenly believe that the overlapping events occur at the same time and space. However, only when A and A+ meet do the two narrative layers overlap, having been separate from each other before. Therefore, the boundaries between narrative layers also disappear when the visual symbols are the same. Sometimes, the movie does not set up character A and character A+ but places character A across three different narrative layers: extradiegetic, intradiegetic, and metadiegetic, just like the example of multiple dreams in *Inception* mentioned above.

5. CONCLUSION

Two techniques for embedding narrative in films are examined in the article: simulating multi-layered narratives in literature and creating ambiguity between narrative layers through visual elements. The authors explain, through the lens of framework and cognition, why films made after the 1990s differ from classical narrative films of the past. Not only in the increased narrative layers but also in the visual symbols that cloud individuals' perceptions of the archetypal story's inherent temporality, they appear more intricate than ever. Colloquially called puzzle films, these intricate narratives induce a cognitive fallacy characterised by circular and nested connections among narrative strata. These unique circumstances are described in this article as alternative embedded narratives, which are beyond classical embedded narratives. However, it is essential to note that although they do not constitute explicit nested relationships, they have an interactive narrative

significance. As a result, it can be concluded that the narrative techniques employed in these films have expanded beyond merely recounting a sequential story with peaks and valleys and instead prioritise the exploration of the expressive potential of multi-layered narratives in their entirety. Towards the article's conclusion, psychological experiments are employed to elucidate how certain (solvable) puzzle films and impossible puzzle films, including those featuring doppelgänger, character mutations, and characters in a time loop paradox, induce varying degrees of cognitive oscillations in the audience.

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