

Composers draw attention to parallels between human experiences and landscapes, both remembered and imagined, to reflect on lives as lived landscapes impacted by the cyclic nature of life. This is evident throughout Wright's 'South of my Days' and 'Flame Tree in a Quarry' and Stiller's film 'Secret life of Walter Mitty' (2013), texts that are constructed in ways that explore positive aspects associated with death's inevitability and the way that landscapes signify inherent flaws within humanity. This ultimately highlights the cyclic nature of life by challenging the responders to reflect on how they view the world and their own lives as landscapes.

Wright explores the cyclic nature of life and its relevance to human experiences by counterintuitively promoting the positive aspects of death through the portrayal of the lived landscapes of personas within 'South of my Days'. This culmination of the remembered and imagined landscapes they experience is depicted in the second persona, Old Dan, who has "Seventy years of stories he clutches round his bones", reflecting the narrative landscape defining his lived landscape through the anatomic metaphor that is constructed to resonate with responders. This notion is also portrayed through the stories that "hived in him like old honey", his memories represented through simile. This poetic and symbolic language mimetically represents the condensation and compression of nectar to form honey, the way he condenses his experiences into memories. This insight into his experiences, "full of stories that still go walking in my sleep", exposes the irony that his thoughts and imagination will live on forever in his worldspace while the body dies, challenging the responders view on our world. This cyclic nature of life is also evident in 'Flame tree in a Quarry' through the renewal of life in the remembered landscape. The Christian imagery, "Still is the song made flesh / though the singer dies" imitates God who created man, exposing the renewal of life that rises from this destruction. The parallel between the song and the remembered landscape, references Aboriginal storytelling while metaphorically representing the singer, highlighting the way she has initiated life through the "spring up" of the flame tree. This notion mimics the honey metaphor within 'South of my days', accentuating the cyclic pattern of memories and nature that perpetuates, transcending the lifespan of the persona and the landscape. This cyclic pattern draws attention to interconnectedness that reveals the parallels between the persona's experience and the way they are depicted in the landscapes, prompting reflection on both the individual's and humanity's place within the broader world landscape.

The notion that positive lenses may be employed to view inevitable death is also highlighted within 'Secret Life of Walter Mitty'. Walter's monotonous lived landscape in his workday life represents death of imagination and fulfilment, a symbolic death overcome as he embarks on his adventure to attain negative 25, "the Quintessence of Life". The symbolic notion of life's broad spectrum, presumed to exist in the imagined worldspace of the photo itself, is accentuated through Walter's escape into that space through his daydreams. Stiller utilises fast paced action shots to capture Walter as the undeniable hero embracing necessary proactive engagement as he finally "lives by the ABC's: Adventurous, Brave, Creative". This use of the lexical chain, accompanied with the non-diegetic heroic music accentuates his desired future,

his projected landscape of being in a close relationship and embodying a spirit of adventure, forcing the audience to reflect on our engagement with the world in order to shape our lived landscapes. **The cyclic nature of life is evident through his surrealistic dream landscapes, which manifest themselves less and less within his projections throughout his adventurous journey, blurring the lines between memories and mental constructions to highlight the positives of inevitable death.** This foregrounded notion is also depicted in the positive tone of Walter's first real clue, **"Come on, that's a good lead! Why not go?"**, reinforced with the image of an open road. The rhetorical question accentuates Walter's initial steps to attain his desired future by creating memories that exceed the narrative landscape. This transition mimics the cyclic nature of life and metaphorically highlights the positive impacts that rises from death, prompting reflection on humanity's view of the world.

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Humanity's flaws mimic remembered and imagined landscapes, Wright representing this through trees that feature as a leitmotif, seen in the **"creek's... tangle of medlar and crabapple"**. The self-reflexivity of the symbolic tree from the Garden of Eden from which Eve ate, metaphorically represents flawed humanity, referencing the colonial impacts which **"choked"** the historical landscape. This parallel created, negatively connotes the way humanity has conquered and ultimately destroyed the past landscape, forcing the audience to reflect on our treatment of future and imagined landscapes, including the lived scope of personal responsibility. Due to the cyclic nature of life, a **"wave of rambler roses"** bloom which metaphorically represents the renewal of life in a lived landscape through the passing on of knowledge which is eternal, highlighting how the past influences the future. This leitmotif of trees is also evident within 'Flame Tree' through the **"bush of blood"** symbolising the renewal of life in the quarry. This mimics the remembered landscape of humanity's flaws providing hope for the imagined future, encouraging reflection on our natural landscape and the ways it parallels life's salient moments. This tree also metaphorically represents the Holy Spirit which is given to the persona as they **"drink you with my sight / and I am filled with fire"**. The unorthodox connotations of **"fire"** accentuate the regenerating ability that promotes the germination and growth of native trees, both constructed representations highlighting the rebirth of life in the destroyed landscape. The biblical allusion reflects the act of communion, a time of self-reflection, mimicking the audience's need to reflect on the past experiences to provide hope for the future, on personal and representatively human levels. Wright's leitmotif of trees essentially mimics human experiences associating fused human/landscape identity with the renewal of life.

Imagined and remembered landscapes within Walter Mitty expose humanity's flaws and our continual ignorance of the identity of a life lived as a landscape. This is explored through the Leopard scene, highlighting humanity's inability to appreciate and accept the life we are given and see around us. The search for the **"ghost cat"** is achieved through close-up on the sought after animal, along with dialogue that vocalises the narrative landscape that we desire, metaphorically representing a purified and flawless humanity which juxtaposes current society and our flaws. Sean's explanation that **"beautiful things don't ask for attention"** highlights the desired humanity which accentuates humanity's ignorance and continual search for recognition,

declarative statement prompting the audience to reflect that life is the remembered landscape which we shape to mirror the imagined. This notion is portrayed in Sean's ability to recognise humanity's flaws and acknowledge the nature of life, "I don't like to have the distraction of the camera", his verbal sharing of perspective built on imagination taking primacy over the visual reality. This abstinence accentuates the way his memories are not self driven but rather reflects the nature of life, mimicking the humble nature of the imagined landscape. The way landscapes mimic our lives, exposes humanity's flaws and ignorance to the nature of life, forcing reflection to recognise our treatment of the worldly landscape.

Both composers foster self-reflection on the cyclic nature of life by paralleling human experiences to remembered and imagined landscapes. The cyclic nature of life promotes the positive aspects that occur from inevitable death and ongoing motifs that highlight landscapes of our human experiences.

