

What is weird realism and how does the speaker apply this concept to his music

[Art & Culture](#), [Music](#)



Response to a given question from the seminar Response to a given question from the seminar Question: What is weird realism and how does the speaker apply this concept to his music?

Lovecraftian is a word used to refer to works of horror in a suggestive manner as developed by Lovecraft. Tabas (2013, p. 12) explains that the idea is to drive the theme of music into the mind of the audience by knowing that reality is weird and horrifying to understand and much more impossible to describe. The concept of weird realism refers to a style of artwork where the speaker communicates a message that is characteristically mysterious in a terrifying manner. Weird realism technique makes use of Lovecraft characteristics in music art hence it is possible to identify the philosophical relevance of the music art. Therefore, this paper presents an interaction between the style of weird realism and its use in highlighting music theme.

Applying weird realism in music

The technique of weird realism suggests how the artist works through Lovecraft deeper conception of realism than it may be usual (Cartwright, 2010, p. 32). The foremost philosophical ideas of weird realism are that the speaker applies the technique of representational in character. The speaker confesses about his influence from Lovecraft artworks. The application of representational in character in music makes use of weird realism by informing us about the real world outside human contact. For example, the use of cock's sounds in the music is a reality mirrored adequately to represent a character in natural science.

Another application of weird realism in the music relates to use of factual characters. The horrific nature of the Lovecraft work is achievable here by

use fiction (Lee, 2015, p. 1). The stories in this music paraphrase impossibilities of some of the occurrences mentioned in the music.

Therefore, the use of fiction shows that no reality of translation of such characters can represent anything.

The illusion is another application of weird realism in this music as explained by the speaker in the seminar. Elements of illusion such as magic are horrific to the listeners and viewers. From the speech during the seminar, the sound of the music played in an alternate manner with the speech is terrifying. The impacts shock on the audience with a frowned facial appearance. The use of delusion is inexhaustible in this music. The music scary sound that continues from a low to a high pitch at once is of horrific scenes (Harman, 2015, p. 1).

The tone used in the music is another application of weird realism. The 'screeching' sound in the music is prohibitive and may create tension in a person. The awkward gimmick sound produced during the speech when the speaker plays his music is terrifying. A person who listens to such sound may have a frowned face but the reality of frowning may come from sound disturbances. This shows that reality is weird because it is not commensurable with any attempt towards measuring it (Davis, 2013, p. 1).

This music uses implications to communicate horrific information. The mentioning of different geographical place and other names to imply another meaning is a technique in the song. The artist fails to represent the misery of occurrences propounded by horrific things. There is a failure of language to describe truly the meaning of misery things. For example, the speaker says the misery has an acute angle but it is behaving as an obtuse angle. This is an application of Lovecraft work and hence the use of weird realism.

Bibliography

Cartwright, W., 2009, Applying the Theatre Metaphor to Integrated Media for Depicting Geography, *Cartographic Journal*, 46, 1, pp. 24-35, Academic Search Premier, EBSCOhost, viewed 1 May 2015.

Davis, Mike. December 12, 2013. *Weird Realism: Lovecraft and Philosophy*. Lovecraft Ezine. Web. May 2, 2015. Retrieved from <http://lovecraftzine.com/2013/12/12/review-weird-realism-lovecraft-and-philosophy-by-graham-harman/>

Harman, Graham. 2015. *Weird Realism Lovecraft and Philosophy*. Zero Books. Web. Retrieved from <http://www.zero-books.net/books/weird-realism-lovecraft-and-philosophy>

Lee, A. C. 2015. The 'Weird Realism' of H. P. Lovecraft. *The New York Times*. Web. May 2, 2015. Retrieved from http://opinionator.blogs.nytimes.com/2013/04/17/the-weird-realism-of-h-p-lovecraft/?_r=0

Tabas, B. 2013. Thinking in a Weird Green Light, or, Between Total Recyclability and the Toxiconomy. *The Word Hoard*, 1(2), 12.