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As Narrative Travels from Literature to Video Game: Digital Narrative, Interactivity, Characters and Game Space in *The Witcher 3: Wild Hunt*

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Abstract. This paper aims to examine the significance of interactivity in digital narrative and its influence on the narrative of video games. Moreover, it shows how characters are developed and what the role of game space is in video games. For this purpose, first, this study will outline the history, characteristics and models of digital narrative, and its differences with more traditional forms of narrative. Then, it introduces different narrative models used in video games. Additionally, it highlights the importance of interactivity in this type of narrative and introduces different models and frameworks of narrative in video games. The works of Espen Aarseth (1998), Janet Murray (1998 and 2016) on digital narrative and Chris Crawford (1984 to 2013) have been studied to make a clear understanding of the digital narrative and interactivity. How characters are presented in a video game is analysed through a model suggested by Schroder and Thon (2014) and the main theorist for investigating game space was Michael Nitsche (2008). This study concludes that digital narrative is heavily influenced by interactivity which creates many new outlooks for the future of narrative, be in literature or video game. It also determines the way characters are presented in video games and how the game space can be manipulated by gamers in order to create a narrative. This study also examines the features above in the video game, *The Witcher 3: Wild Hunt* (CD Projekt Red, 2015).

Keywords: *The Witcher 3*, Digital Narrative, Interactivity, Characters, Game Space

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1. Introduction

Video games started to flourish in the 1970s and since then they have grown phenomenally in popularity to become one of the most prominent forms of entertainment in the recent years¹. As a consequence, this industry has attracted the attention of academia. The literature in the first years was more interested in violent behaviour studies, social studies and psychological implications and effects of games. In the recent years though, digital games have been acknowledged as a medium. This in turn has given birth to ludology, which is roughly defined as the study of principle of games². Moreover, they have become a subject of interest in connection with other disciplines as well: "...film and television theory, semiotics, performance theory, game studies, literary theory, computer science, theories of hypertext, cybertext, interactivity, identity, postmodernism, ludology, media theory, narratology, aesthetics and art theory, psychology, theories of simulacra, and others"³. There has been an explosion of books, articles, proceedings, seminars, etc. on the subject of video games in more recent years, especially after 2000, which proves the significance of video games not only in connection with other disciplines, but also themselves as a subject of study⁴. But still many years should pass until games establish a firm ground of study. Furthermore, games, to some critics, appear to be too simple to study, that is, they have been mostly used by teenagers as a pastime. Then, the public perception also plays a role in the academia's lack of interest. Especially, at the beginning years of the industry, when games seemed primal and a lower form of art and culture, the public resisted to take them seriously. This attitude has greatly changed in the recent years, mostly because of the technological advancement and enormous investments in the industry⁵.

Narratologists have also shown interest in the study of narratives in games, which is one of the building blocks of ludology. To study the narratives of video games, a new framework seemed necessary since some elements of games such as interactivity demanded so⁶. Tavinor in *Videogames and Interactive Fiction* (2005), explores different aspects of interactivity and their effects on gamers, and specifically, storytelling in games. He concludes that feeling guilt or pleasure in games is much more intense in comparison to more passive forms of exposure as occurs in reading a novel. He asserts "Unlike other forms of narration, whose aim is creating a feeling of sympathy in the reader, video games bring a far more active engagement by using 'the problem spaces or kinetic narratives of gameplay'"⁷.

Digital narrative came to existence almost as soon as computers were developed in the 1960s and 1970s. Since the invention of home computers and later the creation of the internet, the speed of growth in digital technology has been unparalleled. This makes the work of researchers difficult because as soon as they create the frame and the structure of study, the digital technology

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introduces new changes and features. This is also true for the digital narrative. Cheaper personal computers, laptops and smartphones and their applications move the boundaries and limitations of narrative constantly. The possibilities put forth by high speed internet and its availability open new horizons in narrative and text techniques frequently. The earliest types of digital narrative appeared in the 1970s when the game Zork (1977, Infocom) and its sequels were launched. It was a text-based game, allowing the gamer to type in the information and co-create the text with the game developer. These simple games paved the way for more technically and graphically sophisticated video games we have today. Games today and their primitive ancestors used narrative techniques such as embedding and metalepsis. Because of the interactive nature of digital narrative, they are more immersive and engaging. Since many of the narratives are interactive, they are nonserial and discontinuous. Similar to hypertext, because of the non-linear units of narrative, the reader feels more freedom and a sense of autonomy in making the narrative which blurs the line between the author and the reader-user⁸.

To understand the concept of interactivity in games, one might need a definition and history of the term. Interactive fiction was born out of computer and digital sciences. It designates a form of narrative where a simulated world is presented to the user who can command characters and some events. Some of these narratives are text-based, meaning the user would type words or sentences to which the simulation would respond. Interactivity then is a cycle where the information is put into the system, to which the system responds and the game gives another command considering the given data. This is the feature which enables real time story telling⁹. Interactivity in video game studies refers to the communication that happens between a human and a computer. The gamer or the human participant controls a digital system. This system alters because of human interference and responds to what the player does. These changes however, need to be meaningful, that is, they create of loop of exchanging information between the system and the person. It mostly involves physical movements whether it is clicking on a mouse or pressing keyboard button in PCs, or using controllers and joysticks in game consoles, the screen of a mobile phone or even kinetic or haptic controls¹⁰.

Schröter and Thon (2014) proposed a model on examining characters in video games. They assert that characters are introduced and presented in video games via three modes: narration, communication and simulation. Then they go on to make distinction between ludic, narrative and social experience which are the three main ways how the gamer perceive characters in video games. They believe that characters should not be only examined and studied as fictional creatures, but as pieces in games that possess specific ludic features and also as digital representations of gamer themselves and other players in multiplayer online games¹¹.

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Another feature of games that makes them different from other forms of narrative, in this case book and series, is game space. It can be categorized in two: virtual space and narrative space. Virtual space is the digital manifestation of the game world. It is provided by the graphic engines of the game. This space can be either two dimensional or three dimensional in which the gamer can explore or simply face the challenges of the game. The amount of freedom the gamer has in this space varies in different games¹². Narrative space itself consists of three categories: narrative sequences, exploration, and mapping. In short, the story is told via the narrative space and the event occur in the virtual space of the game¹³.

Although some studies have been done on the game *The Witcher 3*, mainly on its adaptations quality, Helsdingen (2020), and the narrative of its game play, Vickery et al (2019), no studies has examined interactivity, game space and narrative models in this video game. This comparative interdisciplinary study aims to explore the features of digital narrative in the video game *The Witcher 3: Wild Hunt* (CD Projekt Red, 2015), specifically interactivity, characters and game space. By benefitting from the works of game theorists, namely Wolf, Mäyrä, Landay and Crawford, and figures in narratology, Murray and Aarseth and Jenkins, the role of interactivity, game space and narrative space and characterization is examined in the way the story is told in this game.

This study shows that this video game makes innovative use of interactivity in the way its narrative is told. As a result, not only the game is greatly immersive and engaging, but by involving the game in shaping the storyline, the appreciator feels as the co-author of the work. Moreover, the vast space of the game, intricate and profound in details, functions as a virtual world and as an environment where many small narratives can unfold. In addition, the way the protagonist is presented, gives some authority to the gamer to c-create and shape the character. The involvement of the gamer in shaping the story and character and the freedom they have in exploring the game world, makes the experience of playing this game immensely immersive.



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2. Discussion

2.1. Narrative

Although the art of storytelling has a multi-millennia history, going back to when Aristotle wrote his *Poetics*, the first theories on narratology were not formed until the 1960s. What gave rise to narratology was probably French structuralism which places great importance on the structural semantic units of a story. What binds games with narratology and structuralism is the very nature of the games, that is, a core structure involving a set of rules which literally determine how the story should progress. Barthes (1966) writes about the fact that many narratives have a face-off of two opponents who struggle to achieve more power, making them more like games where a referee decides the winner. He called this a dual, which is the French spelling for duel. Abbott (1993) talks about the importance of conflict which is the heart of almost any narrative. This conflict usually revolves around power at stake, which has structured narratives since the ancient Greece. The presence of conflict and the duel with an opponent makes narratives more game-like⁶.

Narrative and games were then in some kind of correlation from a structuralism point of view which gave birth to ludology, the study of game and its principles. Espen Aarseth, one of the towering figures in game and digital narrative, in his book, *Cybertext* (1997) believes because of the principles in games and how they differ from narrative, a new framework of study is needed to study games. On the contrary, Janet Murray (1997), another major critic of narrative and games, views games as an evolutionary form of narrative with a lot of yet undiscovered potentials that will define the outlook of storytelling, narratives and much more. All this created disputes between narratologists and ludologists which is not settled yet. Some study games by the established principles and concepts of narrative, others believe games need their own set of structural basis¹⁴. Celia Pearce believes although it is of great value and benefit to compare narrative and games since it can shed light on both and a lot can be learned from the comparison, narrative has a completely different function in games compared to other forms of media. Therefore, drawing comparison without acknowledging the differences can be futile and misleading¹⁴. Juul (2012) also believes using the theories of narrative in examining games usually has other purposes and they are not done in order to analyse games. In other words, they do not do justice to uniqueness of video games. The entertainment that games provide, in many occasions, is free of narrative. He concludes that the question, whether games are narratives or not, is not of a yes/no nature, but it concerns the components of traditional narrative in video games¹⁵.



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While Murray (1997) acknowledges games as an exciting form of narrative, Markku Eskelinen (2004) finds this comparison absurd and claims that anybody would easily distinguish video games and a narrative. Narrative, in a traditional sense, comprises of a series of fixed events, while games by nature must include various outcomes. Branching storytelling contradicts the traditional concept of narrative since it disrupts the coherence of narrative. Game developers then have two solutions to maintain this coherence despite the interactivity of the games. First, the gamer can complete a series of challenges within which they have some amount of freedom. By fulfilling these objectives, they move a pre-determined storyline ahead. Second, environmental storytelling allows the developer to integrate a narrative within the space of the game¹⁵. In video games, narrative occurs with the presentation of a character experiencing some events chronologically that heavily depend on the choices the gamers make¹⁶. These events are connected logically, forming different conflicts that need to be resolved. The consequences of passing these conflicts result in conclusion of the game that in turn is the result of the gamer's playing style¹⁷.

Narrative models are universal structural frameworks for video games. Some theorists have attempts to define and classify game narratives, therefore, the theories are numerous. Moreover, a game may show one theory on narrative or exhibit a combination. In a study, Brand and Knight (2005) determine the narrative factor existing in video games as evoked, enacted, emergent and embedded. When the narrative of a game is evoked, it is meant that it is based on a pre-existing franchise or a story. For example, Star Wars: Knights of the Old Republic (Bio Ware, 2003) draws upon the Star Wars series of movies and expands its universe. Moreover, a sequel to a game also evokes and existing narrative. Enacted Narrative is the result of playing the game and dealing with game elements such as gameplay, cut-scenes, backstory and pre-scripted sequences. Jenkins accuses games that use cut-scenes for giving essential information and unfolding the narrative. He believes this signifies clumsiness of a game. For instance, Metal Gear Solid 2: Sons of Liberty (Konami, 2001) includes a 17-minute cut-scene, where the gamers find themselves watching the movie like part passively. He finds it a technical flaw and believes designers still haven't learned to tell story via the medium of video game and rely on cinematic presentation¹⁸.

Embedded Narrative happens when the traces of gamers' adventures and actions remain in the game, especially game environment and people. Moreover, it is present when we visit a place where something narratively significant has happened and it is obvious by the alterations in that area. For example, when we arrive at a murder scene in a game and see a messy room with a body lying on the floor, one can easily infer that some story is embedded in this scene. Emergent Narrative is mostly present in sandbox games. In these games the gamer set their own goals and create their own narrative. In other words, no goal or objective is pre-destined and gamers can



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freely do what they desire within the rules of the game. Therefore, the gamer is put in an authoring environment where they can set up mission and routes for themselves¹⁸.

Another framework for narrative has been theorized by Majewski (2003). He recognizes four narrative structures for games: the string of pearls model, the branching model, the amusement park model and the building blocks model¹⁸. The string of pearls model occurs when the gamer plays a series pre-scripted scenarios. Majewski believes this is the easiest method to turn a linear storyline, like a movie or novel to the nonlinear structure of a game. Although the gamer can have much more freedom in pace of the game and actions before they arrive at the next important event or pearl, the ending of the game is much pre-destined and the player cannot change them. This narrative is basically a linear one covered in the interactivity illusion. While the array of choices get so wide in the middle of a pearl, as we approach the end of the pearl, it becomes much narrower, with the least freedom bestowed to the gamer. Moreover, this type gives the designers greater control over the plot and better chance of creating an emotional reaction in the gamer. This model of narrative is also great for realizing a three-act narrative in a game, making it suitable for games that are adapted from other media¹⁹.

When the player is given much more freedom and authority in how a story can unfold, the narrative is called branching. As the name suggests, instead of following a straight line, the story can branch into various directions. This way of narrating game's story may not be designer's first choice, since the development takes a lot of time and budget, because they have to predict all of the choices make and prepare material for them. The choices that gamers make sometimes can lead them to a more difficult path, or they can impact the storyline in a more direct way. Many of these games offer more than one endings, however, the gamer senses that only one of them is the desired or the correct one. However, some games have tried to harness the vast array of possibility in branching narratives. *The game Detroit: Become Human* (2018) offers more than 80 endings and it does not determine which one can be better and the satisfaction of the gamer depends on their taste²⁰. Despite the costs, problems created in the narration of the game, and difficulty of producing the sequels, it adds new possibility to the art of narrative and opens new horizons for the designers¹⁹.

While in branching narrative the complexity of the story is determined by time, in the amusement park model, space plays this role. In this model, the gamer can unlock and uncover different narratives by exploring and navigating through the game space¹⁹. The emphasis in these games is on the selection and freedom of the gamer to choose among many narratives and they can even leave many of them unfinished. This type of narrative is best suited for the games which have one leading character. Moreover, these games usually start before even the gamer enters the game to provide the backstory and build their intricate world. Therefore, one needs to define their own



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character. For example, in a game like *Skyrim: Elder Scrolls* (Bethesda, 2011), the gamer has to define their protagonist by choosing their name, race sex, face weaknesses, strengths and special abilities²¹.

This model however, cannot actualize one hundred percent since some sort of urgency is needed for the gamer to finish subplots. If there were complete freedom, then the gamer would not feel the need to finish any of these subplots and the game will not happen. Therefore, some kind of linearity is essential. For instance in *Assassin's Creed Odyssey* (Ubisoft, 2018), one will face many subplots, each of which contains some tasks. While the gamer can abandon these in the middle and continue other quests, each subplot has its own fixed storyline. In this game however, playing the main storyline is unnecessary. That is, the gamer can play other subplots for many hours. In additions to subplots, in each village or city, there is an information board where people put up their task with which they need help. The gamer can do these tasks and get paid for a great number of hours²².

All the models above contain a narrative that was written in complete format before the game even begins. However, in the building block narrative, designers provide in environment where a gamer can create their own narrative. In other models usually all the major decisions are made by the developers and how to approach a certain point is left to the player. However, in building block narrative games such as *Civilization* (Sid Meier et al, 1991 to present), the designers only defines rules and make the small decisions and the major and important choices are the gamers to make. In these games, the gamer normally does not assume the role of a certain character but they only strategize the events in the game¹⁹.

The narrative models above can be detected in the game *The Witcher 3*. According to Vickery et al (2018) the narrative in *Witcher 3* is evoked from the witcher books and other two games that preceded the third one. In fact, any adaptation and sequel can be called and evoked narrative. *Witcher* games get the main characters and locations from the book series, however, games are not direct adaptations from the books, that is, they are not a sequel, neither are they a prequel to the saga or short stories. They are free adaptations and their storyline does not resemble directly what happens in the books²³. As mentioned before, enacted narrative happens by the aid of cut-scenes and pre-written dialogues¹⁸. *The Witcher 3* benefits from an abundance of cut-scenes which accumulate to 15 hours on the whole. Some of these pieces demand the participation of the gamer, that is, they have to choose the dialogues and utterances. Choosing different quotes can alter the outcome of the events or determine the attitude of the protagonist. As for the embedded narrative, a lot of what the gamer does remains in the environment of the game. Moreover, the protagonist of the game, who is a mutant monster killer with magical power, has to investigate some scenes in



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order to find out what has happened in those places. Also many areas in the game are afflicted by war or drought which is apparent in the game space. However, the existence of emergent narrative is questionable since the quests of this game follow a pre-written chain of events²⁴.

This game has also implemented string of pearl model, where the gamer has some freedom before they reach the main events and while they get to the conclusion of a quests, their freedom becomes more restricted. The existence of branching model in this game allows the gamer to alter some events in the game. In fact, they can change side quest greatly, where more than 30 out comes are possible, but the ending of the main storyline is limited to three. Moreover, the player can visit towns and villages and read the notice boards for finding new quests and challenges, which is the application of amusement park model. On the other hand, the building block model is completely absent in the narrative of this game, since the main events have been written by the writes²⁴.

2.2. Interactivity

Although interactive storytelling appeared in 1980s, it did not get the momentum before the new millennium and by 2010 it started to stir a lot of debate among critics, each one of whom viewing it from their own field not agreeing on a common ground and the possibilities and features of this relatively new phenomenon. Crawford believes it is not a dependent entity that has to be studied in relation with other fields, but it has the gravitas to demand its own criticism and literature. Interactivity does not possess a binary quality, that is, it is not the matter of presence or absence, but it is about the depth and quality. For example, a refrigerator displays a primitive and minimal level of interactivity when it turns its lamp on and off. On the other hand, intense human emotional exchanges show the highest degree of interaction. He introduces determining criteria of interactivity as: choice, speed and depth²⁵.

Landay believes interaction can be a comprehensive experience and involve emotions and senses: body and mind. In other words, the user has to move a computer mouse, press keys on a keyboard or controller, or even make changes of the environment of the game via Kinect (an input system that detects movement)²⁶. Steve Swink (2009) proposes a model on interactivity. There are two participants in video games: a human and a computer (or a game console). As it can be seen from the diagram (Figure 1), the user will receive information through their senses: sight, sound, touch and proprioception, which is awareness of your own body movement. Then our brain processes the information and we show the reaction necessary in different circumstances by using our hands, arms or feet. Then the system perceives this information by using joysticks or pedals, analyses the information using its CPU and presents this information either through the screen (sight), speakers

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(sound), rumble motors (touch) and controller (proprioception). This loop repeats itself during the game²⁷.

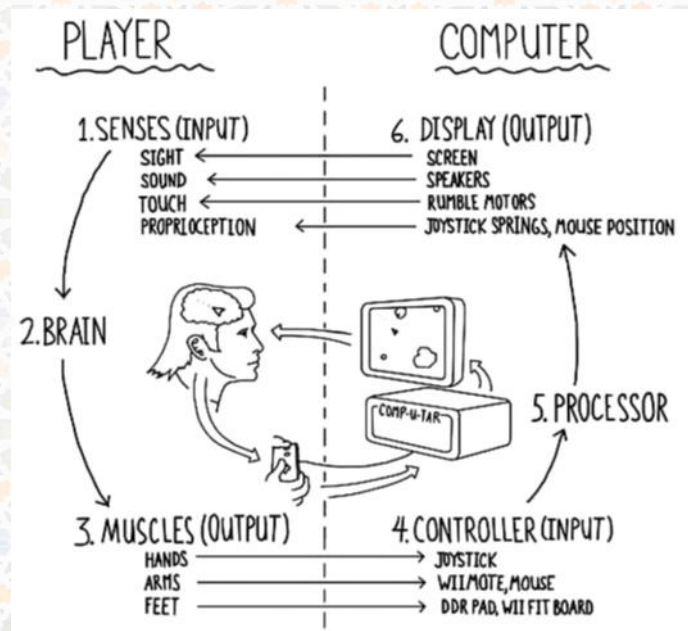


Figure 1. Figure 2.3, Swink's model (2009, p. 36) on output and input in interactivity

Interactivity in the new media has allowed us to from, shape and reshape the stories. With this at our disposal, we can roam through a virtual environment, select the event we like more and change the way they unravel. The amenities of the new media has upgraded the passive position of the reader to an active agent of the narrative²⁷. Wolf attaches a great deal of importance to interactivity in video games. Not only is it an indispensable quality of games, but it goes so far to define the genres. To him, it is related to the goal of the game. In games, usually an objective is define and the gamer must use their skills to fulfil that goal²⁸.

Interactivity in *The Witcher 3* allows the gamer to choose the level of difficulty which can change the number of hours needed to finish this game. Moreover, the gamer can alter the controls on the controller to the setting they find more desirable. Apart from the game settings, one can choose the order of events in this game. That is, the open world of this game presents the gamers with this opportunity to ignore the main storyline altogether and do what they wish in the game world.



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Moreover, as mentioned before, one can change the outcome of some quests and also change the main story ending²⁴.

2.3. Game Space

Like other narrative medium, games also have a diegetic world, which is the fictional or imaginary world in where the characters reside and the events take place. These worlds are inseparable from games since they need a space where the narrative and game events can happen. These worlds include several things such as: some sort of geography, residents and inhabitants, some actions and their logical consequences. And a game world has to encapsulate a space where the gamer can explore and undergo the incidents in the game¹². In Jenkin's opinion, the narrative of video games is intertwined with spatial storytelling. This way of storytelling creates a strong sense of immersion in one of these ways: spatial storytelling will evoke narrative that already existed in the game world, it also creates the narrative ground where the events take place and they are enacted by the gamer, they include narrative information in the mise-en-scene; they give opportunity for new narratives to emerge³⁰.

A video game demands our dexterity to pass one level to go on into another and this require is to be familiar with its space. A good game involves making good choices and designers need to create a good contexts where these choices intertwine and make a unity. Therefore, a gamer also should familiarize themselves with this context to get immersed in the game world. Designers in 3D games situate some evocative narrative elements in the game space and allow interaction to the gamer to facilitate the gamer's comprehension and participation of its world. In order for the gamer to become stimulated, creating a navigable world is necessary. The characters of a game are evolved via the interaction that the appreciator can have with them. In other words, the way we make use of game space make us comprehend that space better. As the structures in the game can create patters, our action within the world will also create some patterns on the architecture as well. The way we manipulate and make use of the space and structure in it has to be meaningful, otherwise it will create chaos, contradicting the game purpose³¹.

The world of *The Witcher 3* is a vast are made up of different regions. These regions differ in their vegetation, climate and culture of people which is apparent in their dressing. Moreover, each are of the map of the game is the habitat of certain creatures. The open world of this game is dynamic, that is, life is going on even without the participation of the gamer. In addition, the world and its dwellers can produce a great number of little narratives which is available for the game by exploration. Also, the world of this game and the people and beasts living in it is malleable to some extent for the gamer²⁴.



2.4. Characters

Due to the qualities of video game medium and its fast paced development, understanding characters need its own theories and vocabulary. Unlike other forms of narrating a story, video game characters are controlled by the gamer to some extent. Characters in games have a dual role: one of them is the representation of the gamer in the virtual space and the other one is being a fictional character in a context, giving them a ludic and representational quality. This means that the gamer experiences two layers of relationship with these entities: one is an extension of oneself and the other is a separate, fictional character. This leads to a double consciousness which is a constant shift in perceiving character that occurs in the gamer's mind. Because they control the character, they form a direct identification with it and also they interpret the character's action as a fictional being as well³².

Avatar is the representation and the stand-in of the gamer in the virtual world of the video games. This character is obviously interactive and can be in form of a human or an imaginary creature, or in the case of primitive games, a square, a cube or later a tank. Some critics believe because of their interactive nature, these avatars are not just some characters in some digital world where we can move, but they play an important role in creating one's understanding of identity. As our interactions with others creates a 'detour' to our own identity in real life, avatars can play a similar role. The modification, co-creation and transformation of the avatar as a digital other enables the gamer's affirmation and transformation of self. Properties such as interaction and customization in games, especially role playing games, provides great levels of identifying with avatars in games and via 'projective identity' the gamer and the character can go beyond their limitations³².

Characters in games can be experienced in three ways. First, narratively, that is, we accept and perceive them as fictional creatures inside a fictional world. In many games, we can actually experience this world and roam in its different parts, but in some games, the gamer has to imagine it since not all parts of the world is visually accessible. A ludic perception of characters means that we regard them as game pieces. These entities are defined by the properties of the game such as health bar, speed, power and the like. In this sense, characters are considered as tools who can apply our agency in the game world. Third, as social beings in online multiplayer games, we are aware that behind each avatar, there is a real person who can communicate with us in real time¹¹.

In the Witcher 3, the character of Geralt comes from a rich literary background of eight books, six novels and 2 collections of short stories by the Polish writer, Andrzej Sapkowski, therefore, he is already a fictional character. As the game begins we understand his roots and powers. As a game piece, the gamer has a great amount of control over him. Not only one can change Geralt's



appearance, that is clothes and hairstyle, but the gamer can improve and upgrade his abilities. Moreover, by making decisions during conversations and important moments of the game, the gamer can determine whether Geralt is sarcastic, cruel or kind²⁴.

3. Conclusion

As a new medium, video games have attracted a lot of attention of critics in different areas. Due to its specifics and the high pace of improvement of computer sciences and technology, these games need their new frame of study. Although there is a debate among narratologists and ludologists whether games can be regarded as narratives, some digital narrative theorists look at games as an evolution and the future of narrative.

An outstanding and distinguishing quality of digital narrative and games is interactivity. This feature of video games not only make it immersive and engaging, much more than other forms of narrative, but also gives the game a great amount of authority and agency. This means that by the evolving progress of games, now in many video games, gamers can determine the outcome of events and even the ending of the story. As for *The Witcher 3* the game can display more than thirty different outcome of its side quests and their alternative endings to the main storyline.

The narrative and diegetic space of many video games, especially the ones that are graphically sophisticated, is normally designed with great attention to details and high degree of malleability. That is, the gamer can enjoy the dynamic world of the game where creatures are busy with their daily lives and can affect the gamer's avatar and vice-versa. Moreover, exploration of the game space, especially in open world games, plays an essential role. In other words, without exploration, the story of the game cannot unfold. What is more, the game world can be changed depending on what we do and how we play the game. Also, this space, as the case of *The Witcher 3*, is replete with small quests and narratives. If one desires to finish this game with all its quests, they need a great amount of time, from one hundred hours to one hundred fifty.

Another aspects of video games influenced by interactivity is characterization. Characters in games are first some fictional being living in a world with their history and background. Second, they are game pieces controlled by the gamer. Therefore, our perception of these characters is double-sided. For example, when they die, we can sympathize and feel sad since a fictional character that we knew passed away, but also since we were controlling this person, and in a way we caused their death, probably because of our lack of skill, we experience death of an extension part of ourselves. The character of Geralt in *The Witcher 3* can be changed depending on our actions and choices.



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We can alter his appearance and abilities. Also, one can determine the attitude of the protagonist of this game.

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