

https://dspace.org/

Narrative patterns in FarCry3

Maina, Daniel

2016
http://hdl.handle.net/10539/22234
Maina, Daniel (2016) Narrative patterns in FarCry3, University of the Witwatersrand, Johannesburg, <http://hdl.handle.net/10539/22234>

Downloaded from a DSpace repository. https://dspace.org/

Name: Daniel Maina

Student Number: 0611499F

Research Report

Narrative Patterns in FarCry3

Contents

Intro page 2

Section 1 - Situating Narrative and Games page 5

Section 2 - Shaping Narrative Meaning in Games page 10

Mechanics page 14

Immersion page 15

Agency page 16

Transformation page 18

Section 3 – Models for analysing narrative and gameplay page 21

Section 4 – Narrative devices in *Far Cry 3* page 29

Section 5 – Narrative voices in *Far Cry 3* page 52

Conclusion page 60

Works cited page 64

Intro

> *It takes one-part anticipation, the blare of the enemy bases klaxon's can incite that emotion within any intruder. Stained with a chill of apprehension, as your life hangs in the balance. Pour a dash of violence, thanks to the rude dispatch of the bases reinforcements. Before you garnish the first responder's transports with primed grenades. You see, that is the twist in the making of the cocktail - a bullet storm. All that is left is to promptly serve with a side of ultra-violence.*

Playing games is a cocktail, each a recipe that creates an immersive world unto itself. "(It is) the tension between the safely voyeuristic pleasures of narrative desire and the presence of a 'you' that draws (or forces) you into the story that can be an extra source of pleasure"(Walker, J. 42 2000). It is the thrill of overcoming the hurdles that the game threw at its player, or it could be the platform that grants you an opportunity to gain recognition for your exceptional skill by your peers. These are a few of the triggers that catapult a player's emotional investment, we want to feel like there is a reward for performing, for being in control of the experience. Consumed within this immersive environment, these worlds become real to us. Even though you and I know that this is just a game, we get caught up in an experience, in the emotional journey that the narrative is guiding us. These games interact with us and grant the capacity to escape the everyday. Within these worlds we can express ourselves through play, thereby generating new experiences. "When the crux of the narrative and key verbs of gameplay interlink... and control is given to the player, a reaction approaching the Romantic conception of the sublime is possible"(Brown, D. 6, 2007)

This paper aims to go down into the rabbit-hole, by analysing the narrative experience derived from games and investigate how it functions in conjunction with the gameplay. This analysis will focus in detail on a case study of Ubisoft's 2012 title Far Cry 3 (FC3). FC3 is a sequel to Far Cry (2004), the original title was developed by Crytek, and produced by Ubisoft. The sequels have been Ubisoft Montreal creations. I have selected Far Cry 3 as it is commercially successful, as of February 2013 it sold over 4, 5 million copies (Phillips, T. "Far Cry sales hit 4.5 million" 2013). It also received various nominations, including an award for its story, during the 9th British Video Game Awards (Reynolds "Bafta Game Awards 2013" 2012). FC3 can, therefore, be viewed as

being indicative of what the populist gaming community desires in a game, an indicator of present trends in narrative development in games. For this paper, I intend to use Hendry Jenkins' narrative model to analyse how FC3 structured. As a result, illuminating how FC3, manages to engage with a cogent narrative, while operating in conjunction with an engaging game mechanic. I intend to present the structures as they exist within the case study's fictional world.

"Game designers do not simply tell stories; they design worlds and sculpt spaces." (Jenkins 3). Games can be engrossing, they can feature mechanics that allow the game to be competitive as well as compelling or they can deliver persuasive narratives that are unique. Each aspect can function separately without intrinsically finding the other necessary to structure gameplay. This particular aspect of games established two separate schools of analysing games. My arguments are derived from this theoretical debate spanning the past three decades, centred on the tasking of resources when analysing games, and whether the focus should be on one or the other of these disciplines. The study of Ludus involves an analysis of the rules that constitute games, rules that can be transcribed and easily transmitted to different players. Ludus represents the possibilities offered by the game system that limits or enable the player's progression in a game. The study of Narrative is the study of how the settings, story, objects and characters are structured to work hand in hand to deliver a narrative sequence within the game (Frasca, G "Ludology meets Narratology" 1999. et al). These different approaches to understanding game play created conflict between two camps interested in analysing computer games as an immersive medium. This tension centred on a disagreement about the methodologies used for the analysing games. The so-called Ludologists advocated the emergence of a new field of study, focused on the mechanics of gameplay. The Narratologists interests lay in studying games alongside other storytelling media.

Hendry Jenkins' *Game design as Narrative Architecture* offers a middle ground between these positions, through the use of film theory, he proposed a way to make meaningful comparisons between games and other narrative media without sacrificing a focus on what makes games unique (Jenkins 1). He identified four dimensions of narrative architecture, which he defined as the ways in which narrative can be presented. Through environmental storytelling, he recognized that games contain new narrative possibilities. As a result, gameplay and narrative are not separate, but rather both play a pivotal role in the performance and

experience within digital spaces. It is Jenkins model of interpreting the structure of storytelling in games that I intend to use for my research report.

In this research report I will argue that FC3 incorporates multiple narrative structures which promote gameplay. I will play the FC3 critically to gain an overall perspective and through the use of in play videos to select key scenes for analysis within my case study. With the knowledge invested, I intend to apply Jenkins' narrative architecture in my analysis.

Section 1 - Situating Narrative and Games

My research will be divided into two domains: Game studies and Narrative studies. I will be using the research to associate the pleasure contained within the interaction between the reader and the text, as a means to identify the techniques used in catering to 'digital pleasure' within games. This paper contains text that privileges literature, as I feel that a narrative analysis provides a more objective means of analysing FC3, a game that draws its strengths from a story driven interactive game.

For the sake of simplicity, I will be using terminology derived from Jesper Juuls' paper, *A Clash Between Game and Narrative*. The paper references computer games as all manner of devices that are capable of supporting interaction on a digital platform, with the specific intent of supporting engagement, in the form of game-play. This paper will refer to any digital games as computer games, as currently, games exist as code on a computer, before their transit to other platforms. Likewise, narratives within computer games, undergo a process whereby they are 'pre-encoded' through the use of signs and symbols, before their transfer via the media they occur in. Marie-Laure Ryan in her paper *Defining Narrative Media*, delineates 'media' as "systems of communication, used to highlight the different aspects of narrative context, that is essential in constructing the participants' overall mental image "(Ryan, M. 2). The Webster Dictionary fleshes out this definition as a medium is; "A channel or system of communication, information or entertainment" (merriam-webster.com), the process of decoding form and function is only transferred through albeit passive or active participation with the medium.

In his text *Serious Games*, Clark C. Abt defines games as "...an activity among two or more independent decision makers seeking to achieve their objectives in some limiting context, with rules or adversaries trying to win objectives." (Abt, C. 6). According to Roger Caillois paper *The Definition of Play and the Classification of Games* (*2006*), games are interactions that exist within agreed upon boundaries. They start with a given signal, with an agreed upon duration that is fixed in advance. It is seen as improper to exit the performance prematurely unless there is a major reason. It can be assumed, he states, that games exist within their own space. Games are governed by precise, arbitrary, unexceptionable rules that must be accepted, as they control the correct participation of the game (Caillois,R. 125). These rules create a fiction by the fact that complying with them generate an experience that is separate from real life, where no activity literally corresponds to these games. He states "Games are not ruled and make believe but rather ruled or make believe." (Caillois, R. 127). In real life, head-butting a brick ceiling will not generate magic mushrooms that will 'level you up' (as seen in *Super Mario Bros*, developed by Nintendo EAD 1985 to present), it might, however, result in a concussion. It is not as if we lose all comprehension between the fictional and the real world, but we can slip from one world to another much like Alice falling down the rabbit hole. The belief that these interactions will generate a rewarding experience is unique to this fictional world. We can do this because we can separate reality from participation in games.

This engagement in the participation of games is contextualised as play. Roger Caillois continued to state that play is a free voluntary activity, a source of enjoyment and amusement and promotes social groupings. While certain manifestations of play allow for property exchange, play by nature doesn't produce any material goods or wealth. A characteristic of play is the fact that at the end of a game, the player can start all over at the same point they began, as the act of play does not divulge winnings from other players or relies on the other player's losses monetarily or otherwise.

The players are affected to only the degree that they find acceptable (Calillois. R 124), yet play exhausts time, energy, ingenuity, skill and often money. As for the professionals who take part in it, they are not players but workers as the activity would lose one of its defining characteristics for them: the fact that the

player devotes himself without prompting to the game, of his own accord and for his own pleasure each time. In play the player is completely free to choose retreat, meditation, idle solitude or creative activity. By its very nature, people who play professionally, those who think about prize, salary and title, they are no longer players but are in fact workers (Caillois 125).

> "Play happens when the players have a desire to play, and participate with the intent of absorbing and exhausting the game in order to find diversion. The goal of which, is to escape from responsibility and routine. Finally it is important that they be free to leave whenever they please..." (Caillois, R. 125)

He adds to this by stating that play is a separate occupation, isolated from the rest of reality. It is for the most part, staged within specific time and place, nothing existing outside this idealised frontier is relevant. He outlines what he understands to be an important characteristic of play; doubt. He believes that it must exist for the participant until the end and hinges on denouncement, when the play is no longer in doubt, then play stops. Every game of skill, by his definition, involves the risk of defeat. Without this, the game would no longer be pleasing. (Caillois 126)

This pleasure derived from the participatory engagement, within the performance of play, is strikingly akin to the enjoyment that can be found within the narrative text. Marie-Laure Ryan in her paper *On Defining Narrative Media*, defines narrative as "a mental image, or a cognitive construct which can be activated by various signs." She outlines that this consists of a mental image of a world populated by intelligent agents (characters). These agents take part in actions and events that cause global changes in the narrative world. Narrative, she clarifies, is a mental representation of causally connected states and events which capture a segment of the history of a world and its members. Interactive media, such as games, attempt to create vivid worlds comprised of agents that take on a visual role within the act of active performance. Much like in film and other visual narratives, their states can alter the course of the narrative due to triggered events during the course of storytelling. All the while enforcing and expanding the perception of the interactive world around the participants. As such one can define narratives as, 'a controlled experience, consciously crafted by the author. By choosing a certain order to create a story the author can construct a narrative with the most impact. (Costikyan qtd. in Jenkins 6). Within games, not only are the character's rich for narrative exposition but so is the environment, this, in turn, makes crafting narrative complex.

In Wayne C. Booth's writing *The Rhetoric of Fiction (1961)*, he focuses on the art of communicating with the readers, he points out that most of the literature that is generally admired use rhetoric. He proposed that we must lead ourselves to ask the question of whether rhetoric itself might have something to do with our admiration. He points out that 'we' tend to overlook the rhetorical dimension of literature. We assume the writer is addressing us, the reader, wants to be read and who does what he[1] can to make himself readable. The author might dramatize the way he comments directly, but one eye is always on the implied reader even as he works to bring the novel to perfection. Narrative within books relies on rhetoric with the intent of making the reader feel like they are within the experience. We gain pleasure from the thought of becoming the main character and gaining the opportunity to peek into this world and gaze upon it from their point of view.

Jill Walker states within her essay *Do you think you are part of this (2000)*, that which makes games so engaging for the interactor is the 'you'. The 'you' is often disguised as the 'I' of a first person narrator talking to himself. Though aspects are engaged, the 'you' might not fit the final reader, as the reader engages more and more, the textual relationship becomes more uneasy. As the impossibility of participating in the textual relationship begins to dawn. Jill Walker adds that this might spice up the voyeuristic desire as it gives the impression of reading a letter addressed to someone else. Through this, she illustrates that one cannot help but grant affirmative answers as long as one keeps reading. As soon as this occurs questions are generated and it is in the act of reading that there originates an involuntary performance. This is highly prevalent in computer games, as the line between the player and the protagonist is blurred. The mark of excellence within games is this total immersion of the player emphasised by the participant's suspension of disbelief. This suspension of disbelief grants the player the capacity to suspend their belief in themselves, rather than the unrealism of the game world. The player no longer believes that he/she is the active participant. Rather they choose to believe that they are the character they are playing, they choose to view and act in this world as if they were the character. "'You' slips backward and forward rhythmically, between you the real reader and 'you' the protagonist of the game" (Walker, J. 43)

[1] Wayne C. Booth uses Gendered language in this section of his analysis, Booth's analysis does cover both genders literary desires.

Games share the expressive qualities that can be found in other art forms. Due to their nature, games can contain the capacity to represent the narrative in the abstract form. This means games don't necessarily have to contain a structured story or visuals. Allowing games to focus on delivering a purely experiential navigation of spaces. The player, in turn, has the capacity to transform the interaction through 'virtual' choices into an emotional experience that elevates gameplay. "Many games have 'narrative aspirations' as they want to tap into our familiarity with narrative experiences (Jenkins, H. 2)". As Salen and Zimmerman state in their book *Rules of Play, Game Design Fundamentals (2000)*, if we move our definition of narrative into an experiential one we can begin to discuss gaming in familiar terms (Salen, Zimmerman 381). Essentially games are structured to cater for an immersive experience for the player, "... they are complex sensual and psychological systems that create meaning through choice making and meta-communication."(Salen, Zimmerman 381). The result in a pleasurable experience, during this interaction, meaning comes to light from the experience of interacting with the performance.

According to Booth, terms like theme, meaning and symbolic significance exist to situate the text in such a way that the reader can adequately grasp the norms within it. These help to ground the rationale that justifies why these works exist. Yet, he states that in modern times, theme or moral has been replaced with the meaning the work implies. According to Craig Lindry, apprehension of an experience within a narrative sequence requires the cognitive construction of a narrative gestalt to function. This serves as a structure allowing perception and understanding of an unfolding sequence of phenomena as a unified narrative. "In the case of a computer game 'one' must learn then perform a gameplay gestalt in order to progress through events of the game"(Lindry, C. 209). To experience the narrative of a game requires the creation of a narrative gestalt with the goal of unifying the game experience. Gestalts serve a similar purpose to Genre, as they fulfil the role of adopting conventions, chosen for both personal and cultural reasons. Media aid this process by creating a coherent narrative structure, this allows the use of these constructed limitations to channel expectations allowing the narrative to optimise expression and ease communication (Ryan, M. 5). These constructs serve as a second semiotic system in addition to the primary, that being signification. Gestalts differ from the medium they function through, as gestalts are rules that are defined by humans that form the intertextual understanding of the formula that structures the experience, whereas media are dictated to, according to the type the format they exist in.

The tension built between Gameplay in concert with narrative depend on catalysts, these catalysts rely on perception, motor and cognitive effort that act as a means to create a meaningful engagement. "If gameplay consumes most of the available resources, there shall be little scope left for perceiving complex narrative patterns and little point in terms of adding immersion and engagement." (Lindry, C. 209) The conflict between gameplay and narrative is not one of survival but of trade-offs. This conflict revolves around the delegation of resources involved during the player's investment in low-level conflict. This is also due to the participant, as he/she is detached from any deep narrative significance that is known to help shape a higher level of a narrative gestalt.

Gameplay gestalts, according to Lindry, are usually highly demanding and thus highly immersive. In turn, they tend to be shallow thematically and performatively repetitive. Gestalts contain positive values within gameplay as they often times lead up to addictive playing. Lindry points out that a better understanding of gameplay and narrative gestalts may present a way of achieving the widespread desire. For a broader thematic depth amongst dedicated gamers, this can be accomplished he claims, through developing styles of gameplay. Gameplay in which the narrative gestalt and gameplay formation process are in effect integrated. To achieve this, gameplay must be more than a repetitive interaction mechanism of progression through a linear narrative structure.

Section 2 - Shaping Narrative Meaning in Games

In his thesis, *A Clash between Game and Narrative,* Jesper Juul states that a narrative can be defined by the fact that it can be rewritten from one medium to another. Juul goes on to reveal that narrative games are unique, as they are engagements that differ and are not as potent in any other form. They are in the format of electronic texts (Juul, J 27). Hendry Jenkins in *Game Design as Narrative Architecture* (2004: 1) elaborates, that games should be examined less as stories and more as spaces ripe with narrative possibility. Jenkins believes that games fit within older traditions of spatial storytelling - stories that strip the character to the bare bones and fragments the plot into a series of episodes and encounters. Jenkins draws on the work of Don Carlson, a former senior show designer for Walt Disney Imagineering. Carlson posed his own

understanding of narrative techniques that he used in Walt Disney roller coaster rides, these rides used the environment they were situated in as a space that could be inhabited by a story. Carlson explains that when the story element fused into the environment, the physical space becomes charged with meaning that does most of the story telling. The audience, already armed with an understanding acquired from books, movies and illustrations, is ripe to be cast into their own adventure. This plays upon the audience's expectations and heightens the thrill of adventuring within their own universe (Jenkins,C 4).

Meaning can give rise to a constructed system of signs, Roland Barthes in his book *An Introduction to the Structural Analysis of Narratives*, discusses the discourse that takes place in texts. Barthes believed that language is a powerful force that influences how people understand the world around them, a language he stated, is always controlled by various cultural sociological and political ideals. This structures the way we conceptualize the world we live in (Barthes 51), Barthes argues that within text and images, there exists a totality of information that is carried by two different structures. Both of which are co-operative but due to their nature are unique as they can exist in isolation, while still occupying significance within their own meaning, but can join with one another to gain new meaning. Barthes points out that this concept relates to how ideas and content are expressed.

Barthes sees signs as concepts that have practical origins known as sign functions. The concept refers to the act that reality and meaning exist on use and function. According to Charles Sander Pierce, (Collected Writings Vol 8. 1931-58) we as a species are driven to make meanings in our lives, be it through making or interpreting, we think only in signs. Signs take on the form of images, odours, sounds, acts or objects, but such things have no intrinsic meaning until we impart one to them. We interpret the world around us as signs, by habit we relate them to familiar systems of conventions (Pierce, C. 172 -302). The sign is the whole that represents the signifier, the form which the sign takes, and the signified, the concept it represents (Chandler "Semiotics for Begginers")

Signifier and signified cannot exist in isolation from one another. Umberto Eco in his work *The Limits of Interpretation* states, they are a token, a broken half that performs its social and semiotic function. The function of recalling its broken half which it could be potentially reconnected to, these symbols are allegories (Eco 8), they can be interpreted to reveal hidden meanings. Barthes clarifies that the signifier is the initial element that triggers the process of investigating meaning and making of the sign, the union of the signifier

and the signified is termed signification, the sign can be interpreted as the value of the expression and is a product of exchange and comparison. Barthes points out that a sign is more complex than this basic formula, for every element in a semiotic relationship has more than one meaning. The term symbol means to meet, to make the conjecture, to solve a riddle, to infer something imprecise, because incomplete something else is suggested, evoked, revealed (Eco, U. 9).

Barthes analysed connoted and denoted messages. Denotation is the literal interpretations of signs, it refers to the dictionary definition, a representation of a representational visual image that is recognisable by all viewers regardless of cultural upbringing. If it is a concept that can only be transmitted via a specific culture then it remains in the domain of connotation. Connotation refers to the socio-cultural and personal association with the sign, which rely upon the interpreters' class, age, gender, ethnicity and so on. Signs are polysemic - open to interpretation - in their connotations and denotations.

As such interpretation within text relies on the tridactic relationship between signs, signified and the signifier. Meaning invests in signs that are for the most part socially dictated. The implication is, that our experience is dictated as a result, due to a pre-approved structure. Literature as well as in interactive media, works in conjunction, with pre-agreed elements, that can be structured in a combination that gives reader/interactor the capacity to navigate within a narrative experience.

According to Booth, there are norms situated within the traversing of text that allow the implied reader to decipher the authors' intent. The reader, Booth states, is always faced with the question of what a particular gesture or detail means. According to him there are three terms used to name the core norms and choices that situate the Implied Author: style refers to that which gives us the sense that the author sees more keenly and closely that the author judges more profoundly than his represented characters, which can be a key insight into the authors' norms. Tone refers to the implicit aspects of evaluation which the author manages to convey behind his presentation through 'tonal' variations. Technique covers all discernible signs of the authors' artistry and the entire range of choices made by the author. For the reader the details only gain meaning if they are weighted with the significance for the lives shown, the use of style tone and technique the author can convey the significance of the signs and symbols as well as the assumed intended purpose. Booth also points out that the most powerful literature is based on a successful reversal of what the readers naturally think is a proper response. It is through the use of such powerful transformative authorial tools that the author is

capable of communicating, imparting control to trigger the appropriate set of emotions that he/she wants from the implied reader.

Interactive media have the capacity to evoke emotional responses within participants as much as any other form of art, states Tamiko Thiel. In her essay *Where Stones Can Speak*, she highlights that by spending time on a character, the viewer can become charged with emotion: they (the viewers) can experience loss should the character die. For Thiel, the aim of interactive media is to cater for an encounter between the virtual world and the user. This is not just limited to interactive media but any form of digital art that is designed with the intent of interfacing with actants. This allows the designers to tap into an activity that has been practiced for years in literature - by emotionally charging experiences, the designers can create fictional worlds.

'Interactive fiction' was first coined in the magazine *Byte* in 1981; according to Juul it is a term that describes a general sense of playing a role or being inside the story (*A clash between game and narrative* Juul, J. 17). Interactive texts encapsulate the idea that the reader is granted agency that is separate from that of the traditional text reader. This can be, controversially, described as a situation in which the reader assumes the position of the author. It is the reader that determines the text. But he clarifies that the term, itself is unclear and is utopian as an ideal when used to show the addition of literary virtues to the computer game. Juul then goes on to state that games cannot tell a good story - in classic narrative text the weight of the narrative originates from a sequence of past events that have to follow to the end, yet within computer games players influence events, thus some of the elements of a classic narrative that lead to a satisfactory climax are moot (Juul, J. 31) .

Juuls' statement is not wrong, it simply implies that the structure of narrative within games differs from that of other narrative structures. The difference between game, book and film narrative, enables the writers to 'play to their strengths'. The Narrative tools of the medium grant the viewer access to unique approaches to framing the experience within an intricate network of signs and symbols. This function allows emotional significance to be relayed within the story telling.

Mechanics

Michel Sicart defines game mechanics as "methods invoked by agents for interacting with the game world" (qtd in gamestudies.org 2001 to 2008). Games use the interaction between the player and the narrative space as a means to deliver symbols and their significance to the player over the course of the narrative. These semiotic tools reciprocally interface with the player for as long as they interface with the medium. It is through the medium players can learn to interpret the rules that govern their interactive experience, identification occurs as a process of interpretation via association. A snapping twig might alert you to an ambush or a certain vibration on a 'controller' might warn you when you are low on health. With sufficient time the player learns how to identify the rules of the computer game. What's more, each interaction with the mechanics of the game, the animations and the experience of interfacing with the world, act as a means of delivering the core of the story. Just as we read actors movements, expressions and verbal queue, in games the player gets to watch their 'avatars' performance while scrutinizing the character's interactions, their words and expressions within their environments. Players get to experience the events unfolding, from an outsider's perspective while engaging with the unfolding sequence of events. It is only through repetition, does meaning give rise to an experience in the narrative. Game mechanics give symbolism to the performance during gameplay, it shapes the player's interpretation of the narrative.

Carlo Fabricatore states in his paper *Gameplay and game mechanics design: A key to quality video games*. That the relevancy of a computer game is determined by the experiences of the player; the player is influenced by the judgments that originate from his or her experience. Regardless of the content, in a game the player interacts with a virtual universe, which receives the player's input and reacts accordingly, via the information that is output. The information received by the player is gathered and eventually used to inform him/her of their next actions. The process is repeated until the player either wins, loses or pauses the session. The transfer of information takes place through the use of visual, audio and tactile feedback. This information can be defined as functional and aesthetic aimed at creating an attractive and emotive atmosphere capable of maintaining a player's attention.

Fabricatore continues to state in his paper that what is important in game design activity is a handful of good core mechanics, carefully invested with satellite mechanics to draw a simple and yet rich gameplay capable of providing players with a challenge, mastery and eventual reward that they seek, while still maintaining motivation. In fact, he states, it's through the adaptation generated by variables situated within

the interactive aspect of these mechanics. That players feel a sense of evolution and development that leads to the mastery of all the core gameplay.

From the perspective of a player enjoying a game, there is a contact with game mechanics, one that is not overt; a pleasurable experience, where one can lose themselves within a fictional world. Janet Murray, in her book *Hamlet on the Holodeck*, identifies three digital pleasures in the participatory performance of gameplay. Murray advocates that computers provide an expressive narrative form, they already pursue particular (but not unique) characteristic forms of desire. These characteristics exist for the intent of generating digital pleasure within players.

Immersion

Janet Murray analyses of the three identified digital pleasures with Immersion. Immersion within a computer, she states, serves as a metaphorical term that connotes the psychological experience of immersing oneself in a reality. A reality that is completely 'other' than our reality, so much so, that it takes all our attention and perceptual apparatus. A computer, in of itself, encompasses strong subjective elements, as it is a physical object. But to the interactor, it embodies an uninhibited space that gives access to emotions, thoughts and behaviours that are unavailable to us in real life.[2] Computers grant the user the ability to create a public space that feels private and intimate (Murray, J. 99). Narrative bears a similar role, it gives us something without danger, outside ourselves that we can project our own feelings and emotions onto. This triggers an immersive trance for the player.

"In order to sustain such powerful immersive trances, then, we have to keep the virtual world 'real' by keeping it 'not there'."(Murray, J. 100). 'The willing suspension of disbelief' is a concept coined by Samuel Taylor Coleridge in 1817 to describe the pleasurable surrender of the mind to the imaginative world. Murray insists that, we do not only suspend disbelief, but in fact with enthusiasm create belief, because we desire to experience immersion. She argues that we use our intelligence to re-enforce rather than to question our experience (Murray, J. 110).

[2] Murray derives this statement from Sherry Turkle's, *The second Self and Life on the Screen* (1984)

Within games, this crossing of boundaries from the real world into the artificial world is marked by formal gestures of recognition. One of the processes that this takes shape in is in the use of 'Avatars'. The avatar is the graphic representation that identifies the player within the game world. "Just as with a masquerade the mask functions as a threshold marker, it gives us entry to the artificial world and also keeps some part of ourselves inside of it"(Murray 113). Avatars act as common space for participants to enter, they can still provide alternate identities, even when they are crudely drawn or even limit personalization (Murray, J. 113). Avatars can provide the interactor with frameworks within which to act and guides them in play and also in how to relate to the narrative and characters. In a conversation with Ray Whitcher he mentioned, They(the players) allow for displacement, the players don't need to take accountability for their actions or lack of… because they did not enact them directly. They can also provide participatory roles that aid in maintaining the act of disbelief within the illusionary world (Murray, J. 119).

Agency

A key to immersion within fictional environments rich with narrative significance is Agency. Murray describes the sense of Agency as the characteristic pleasure the user obtains within the immersive environment. That is due to the results of actions we undertake. It is the satisfying power to take meaningful action and see their tangible results. This is something that is not usually an expected interaction within narrative environments. Yet, activity alone does not connote to agency as agency implies actions that are relevant to the player's decisions (Murray, J 126).

The participation within games and stories differ in how they cater toward desire. Stories reward the participants for paying attention through the use of climax. Games involve a form of activity that supplements the interaction with the mastery of a set of skills (Murray, J 140).

Games function through the use of ritual actions, these actions draw similarities to the rituals that create meaning in our 'real' lives. The 'rituals' performed on screen, gain purpose through the use of symbolic devices. These devices function within a world saturated with representation and structure the language used in introducing activity, the language, helps to frame the meaning that is derived from the interaction. The interactor then uses the feedback from the meaning derived to improvise a course of action, as this course of action exists amongst the many options that the author has pre-scripted. This allows the interactor to

experience a part of artistic creation, they can feel as if they are in control of forging their own narrative, while in reality he/she is not the author of his own tale (Murray, J. 153).

As Hendry Jenkins points out in his article *Game Design as Narrative Architecture*, Agency aims to cater to narrative satisfaction by immersing the player in a world ripe with narrative possibilities. Each design has been made to explore characters become emotionally significant to the player. The avatars have a will of their own, not always easily submitting to the whims of the player, they have needs, desires and urges that can come into conflict with each other. At the same time they respond emotionally, to the events in their environment (Jenkins 10). This makes the player feel as if their choices have consequence and encourage the player to understand those interactions within familiar plot situations (Jenkins, H. 11).

Juul points out that the mainstay of classic storytelling is that the actions of a character have consequences. Agency, changes what form that it takes within the digital environment. Within gaming, the structure of the story overrides the actions of the player to maintain chronology. Juul states that computer games are interactive because the actions of the player play a part in determining the events of a game. The definition can, as a result, extend to mean the interactivity at the level of discourse, as well as that of the level of the story.

> An interactive work is a work where the reader can change the discourse in a way that can be interpreted and make sense within the discourse itself. An interactive work is a work where the interaction of the reader is an integrated part of the work's signification, meaning that the interaction functions as an object-sign that refers to the same subject as the other signs, not as a meta-sign referring to the signs of the discourse. (Andersen 1992b, p89 cited by Juul, J. 16)

Juul cites Torben Kragh Grodal in his writing *Cognition, emotion and Visual Fiction* (1994), he stated that a major part of fiction is that the viewer/ reader creates a cognitive identification with one or more characters or actants. This doesn't mean that we perceive ourselves to be that person; just that we identify with the relevant goals, wishes and threats (Juul, J. 48). This also works in relation to anthropomorphic figures or animals within a film, it might be reasonable to assume that games perform along similar conventions. Yet this is not true - according to Juul possibly half of all games do not contain people at all and an even larger part do

not focus on human relations. Juul points out that within abstract games the players create mental models that embody their goals and wishes. This abstract representation in the meantime becomes important to the player and this motivates the player to see the results of his/her actions (Juul, J. 48).

Transformation

The third characteristic of digital pleasure that Murray identifies is transformation, Murray explains that the computer offers us countless ways of changing 'interactors' perception (Murray, J. 154). "Story telling can be a powerful agent of personal transformation... The right stories can open our hearts and change who we are"(Murray, J. 170). Computer games create a space which can be close enough to the real one, so much so, that it triggers similar sets of anxieties as the real world while at the same time fictional enough, that it is not threatening to the player, it can be tangible enough to be a compelling space for imaginative performance (Murray, J. 172). "Digital narratives offer the potential to enact stories rather than to merely witness them."(Murray, J. 170). Within an interactive narrative, the player has the capacity to rewrite, start over and even replay, with the hope of generating a more comfortable resolution. It is only in the finale that the players view the whole story, not from the perspective of the platform, but as a spectator (Murray 180). This is because the game designer/writer can lay out multiple actions and watch the interactor navigate through them. This permits the simultaneous existence of a coherent set of conventions allowing the expansiveness of the novel to exist alongside the rapid intercutting of the film.

In his article, *Perspectives of Computer Game Philosophy*. Julian Kucklich states that, "The problems of employing literary theory in the study of computer games do not stem from the inappropriateness of such an undertaking but rather from the use of models that are hardly sufficient to describe literary texts and therefore entirely insufficient to analyse computer games" (Kuklich, J. 5)

He argues that such analysis must take into account the dynamic nature of these textual objects. This includes the performance of the player in constituting the experience. His argument fails to produce an explanation on why games produce different performative results each time they are played. There is a human element in the interaction, there is a tangible difference between the emotion imbued to the performance that a player dedicates to a game that they are playing for the first time, compared to the instance where a

player is replaying the same game. The performance contains the same characters but is still is irrevocably different.

"By regarding the code of a computer game as a non-trivial machine that returns unpredictable output, even when the input is the same we are provided a constructivist model of what Easpen Aarseth would define as an intermediate cybertext" (Kuklich, J. 7). This concept of viability then allows us to analyse a game not by dissecting it but rather through the act of performance. Within the performance of gameplay, the player does not interact with the code, but solely the interface. The player only leans about the fictional world, by what is on the screen.

Kucklich defined this as a process where; "... without knowing the rules of the game the player will find out how to react in a given game play situation." (Kuklich, J. 6) There is a learning process around the rules within this world. With sufficient time the player learns how to identify these rules through the use semiotic signifiers. This process of adaptation was identified by the constructivist Ernst von Glasersfeld, as 'Radical constructivism' or second cybernetics. This process of 'learning' enables the player to create a mental map for navigating through the code of the game. "The player of the computer game learns to navigate through the code of the game in a similar way, although he or she will usually not set eyes on it" (Ernst von Glasersfeld, 1985. Kuklich, J. 5). Furthermore this concept allows us to view computer games as a 'non-trivial' machine; a device or a process whose results are unpredictable. Kulcklich defines this concept as the 'process of viability', a process where we are able to make predictions based on our past experience. Interaction with a non-trivial machine can then be described in semiotic terms, thereby granting a different perspective. Signs, according to Charles S. Pierce, are a thing that can be interpreted indefinitely and gain complexity and meaning. This infinite process, is the means to which we make sense of the world. The parallel to the constructivist model states, that there is no objective representations of the world, only the process of meaning making. It can then be argued that "narrative is one means by which the semiotic process of playing a computer game progresses to new levels of complexity" (Kuklich, J. 7). By definition, narrative can be vied as an aspect of the game that is not inherent. More than that it is the process that is in place within the player's interaction with the signs on an interface and interpreting them further.

An event can be seen as a complex sign that incorporates several other signs as well as interactions. Similarly progression can be seen as a sign that puts two event signs in relation

> to each other … A game can thus be conceptualised as a system of signs that resist the player by the virtue of their own secondness (or outward clash- the sensation of the world's objectness before it is interpreted). When interpreted in the process of playing some of them become more complex, while other remain in their incomplete state. (Kuklich J. 8)

This process thus encapsulates narrative as a performance that unfolds. The player attempts to make sense of the game as it exists within the theatre of their mind. The change from one stage of complexity to the next is automatically interpreted by the player and processed as a narrative sequence. The component that allows players a means to identify with the events unfolding is internal focalises.

Kucklich goes on to analyse the use of 'internal focalisers', he identified them as a component that closely resembles the concept of the ideal reader. A personification of the author's intention to actualise the given text, the ideal reader is found within text in the form of text that addresses the reader directly.

Interactive media also attempts to actualise the ideal reader, within the virtual world. Through levels that incrementally increase difficulty, the ideal player is forged via the repeated act of performance (Kuklich, J. 9). Kuklich states that by electing to play a game the player accepts its rules and fulfils the requirements to a limited degree. In order for a game to be entertaining it is necessary for there to be opposing mechanics that resists the player's attempts to resolve it. This creates a desire to become the ideal player of the game. This enables identification with the avatar, thus interaction with and progress in the game. In turn this enables the player the chance to experience character development. Thiel's study of *Starbright* provides context to the transformative powers that the player can grow to appreciate with interactive narrative media.

Thiel points out that electronic text is effective in enabling the user to inhabit another space. A space that communicates meaning through a multitude of representations. In her essay, *Where Stones Can Speak(2009)*, she analyses *Starbright* and identified methods that were effective in broadening the immersive depth of interactions. *Starbright* is an interactive project commissioned by the Starbright Foundation. This 3D interactive game was created to offer bed ridden children, an opportunity to escape into another 'world' outside, the confines of their illness. *Starbright* was shown on three by four-meter screen projections that were set up to fill most of the peripheral field. Ensuring that the body responds more to the work as a space rather than as imagery.

Section 3 –Models for Analysing Narrative and Gameplay

According to Lindry in his presentation *The Gameplay Gestalt, Narrative, and Interactive Storytelling (2002)*, apprehension of an experience within a narrative sequence requires the cognitive construction of a narrative gestalt to function, this serves as a structure, allowing perception and understanding of an unfolding sequence of phenomena to function as a unified narrative. "In the case of a computer game 'one' must learn then perform a gameplay gestalt in order to progress through events of the game"(Lindry, C. 209, 2002). The narrative gestalt unifies the game experience into a coherent narrative structure, which then plays the part of a catalyst by creating tension between the gameplay experience and the narrative whist serving the goal of creating expectation for perception, motor and cognitive effort required during the engagement with the subject matter.

Lindry argues that "If gameplay consumes most of the available resources, there shall be little scope left for perceiving complex narrative patterns and little point in terms of adding immersion and engagement." (Lindry, C. 209, 2002). The conflict between gameplay and narrative is not one of survival but of trade-offs. This conflict revolves around the delegation of resources involved during the player's investment in low level conflict, which is in turn due to the participant's disconnection from any deep narrative significance that aids in shaping higher levels of the narrative gestalt. Gameplay gestalts, according to Lindry, are usually demanding and thus just as immersive - they tend to be shallow thematically and performatively repetitive. Gestalts contain positive values within gameplay as they often lead to addictive playing. Lindry highlights that a better understanding of gameplay and narrative gestalts may present a way of achieving the wide spread desire. Generating broader thematic depth amongst dedicated gamers. He also claims this can be accomplished through developing styles of gameplay that works with the narrative gestalt formation process and is more fundamentally integrated (Lindry. 210). To achieve this, gameplay must be more than a repetitive interaction mechanism of progression through a linear based narrative structure.

Douglas Brown in his writing *Gaming DNA (2007)* opposes Lindry's view point in his 2002 title *The Gameplay Gestalt, Narrative, and Interactive Storytelling,* Lindry stated that looking at how we play a game

affects the genre classification and parts of its creative identity and is by far a better method of analysing gameplay (Brown, 59). Yet, Brown is of the opinion that "gameplay gestalts are useless on their own"(Brown, 2), he states that one must analyse the historical context and the intertextuality for the sake of doing them critical justice, isolating narrative from gameplay creates a disunity, since the two elements do not function alone during gameplay. He concludes that Lindry is right in separating gestalt continuums in narrative and gameplay, but this does not govern the right for them to be observed in isolation or in opposition (Brown 59).

Narrative is criticized by Lindry as it book-ends gameplay: Act one begins, narrative consequently followed by gameplay and again narrative is inserted at the end. Brown states that this is necessary as it obviates a time when the rules shift (Lindry, 207). The narrative is usually the means used to provide contextual ques to the player, especially to when gameplay increases in difficulty. This holds true to so-called 'boss fights', where the player must discover narrative clues during the encounter in order to maintain the experience and eventually defeat them. In this case the "narrative and context take on the role of explicating the content and gestalt features making the visible and understandable to the players"(Brown 61). Brown admits that modern gamers and games have vested interests besides just narrative and gameplay. Designers at times want to exploit new rendering capacities, achievements[3] systems, or adding a multiplayer dynamic into the gamer culture as the players achieve objectives outside the actual gameplay experience.

However, the narrative aspirations of a game can be hampered if the narrative takes too much precedence, as a result the gameplay stops being dramatic in the context of its medium. When gameplay and narrative elements are in opposition a dissonance comes into effect. Clint Hocking (former creative director of *FarCry 2*) coined the term ludonarrative dissonance (Hocking, C. Ludonarrative "Dissonance in Bioshock". 2007) as a means to describe a moment in time when the actions that the player undertakes comes into conflict with or contradicts the story or mood of the embedded narrative (Bob Chipman, gameoverthinker. 2013). Ludonarrative dissonance is harmful to the experience of playing games, as it segregates the players' ability to suspend their disbelief and halts immersion in the fictional world. This forces them to either abandon the pursuit of the game in protest or to finish the game for the sake of ending it. (Hocking, C. Ludonarrative

[3] Achievements, are rewards for completing special activities in a game. The actions required to earn an achievement vary from title to title and are limited by a developer's creativity. Completing achievements earn the the player an increased gamer score and potentially other rewards. (support. Xbox.com)

"Dissonance in Bioshock". 2007). If this reciprocal relationship is not to become one–sided, gameplay must provide feedback in a way that gives meaning to the narrative.

In Hendry Jenkins' article *Game design as Narrative Architecture (2002)*, he addresses the game and story formulation in which he addresses the middle ground between narrative and gameplay while focusing his attention on the dynamics of space that he felt, was not addressed properly by either camps. He believed that game designers shouldn't focus on just telling stories, but should also design worlds and sculpt spaces rich in narrative potential (Jenkins 121-122). As discussed earlier, Jenkins identified four dimensions of narrative architecture, which he defined as the ways in which narrative can be presented through environmental storytelling. Jenkins' interpretation of narrative structures in games, allows for the analysis of the various narrative and mechanical elements that work in conjunction to one another in FC3.

Evoked narratives draw upon pre-existing genre traditions or, in Jenkins' examples, specific franchises, with the goal of augmenting our sense of immersion, by using spatial design. This process allows the designer the chance to create a familiar world or communicate a fresh perspective by altering established details and allows the player ease in entering and understanding the physical spaces (Jenkins 6). These physical spaces do not tell stories as much as draw upon existing texts for narrative meaning while playing a game. The players start with well-defined mental images that they have constructed of the characters, spaces and situations, which are then associated with a fictional universe that they have encountered in other media (Jenkins 5). In this instance, Jenkins examines games as part of a larger narrative system, with story information communicated thorough different media that function autonomously, and each doing what it does best to create a rich story experience for those who ascribe to the narrative via various channels (Jenkins 6).

Enacted Narratives are the combination of overarching goals, objectives and conflicts that function in conjunction with the micronarratives to deliver a controlled experience with the maximum impact, in a spatial environment. These elements may include cut scenes, back-story, pre-rendered sequences as well as gameplay. Jenkins states that when discussing games as stories, we are referring to games that either enable players to perform or witness narrative events (Jenkins, 6), he cites the narrative patters of Action films,

typically they manoeuvre within a system that falls back on some broad narrative interpretation to create framework. He describes these films as having 'accordion' like structures with certain plot points being fixed, whereas other moments can be expanded and contracted without serious consequences to the plot (Jenkins, 7). He breaks down the interaction as having an introduction that establishes the character's goals and or explains the basic conflict, as well as a conclusion that needs to show the successful completion of those goals or the final defeat of the antagonist. Jenkins admits that game designers struggle with trying to balance how much exposition will create a compelling framework that makes the player's actions meaningful, with how much freedom players can enjoy to explore the fictional spaces without derailing the narrative (Jenkins, 8).

Embedded narratives a narrative technique that relies on the player constructing hypotheses, based on the causal events heard and seen in the game. Over the course of an interaction the players assemble a 'mental map', a perception of the chronological order of events based on the textual clues they interact with across a range of spaces, objects and artefacts while navigating the game (Jenkins 8). Jenkins explains that the story, is less a temporal structure than a body of information; the game designers have a high degree of control over this form of narrative as they can distribute the information across the game space, allowing for the narrative to be represented geographically as 'artefacts' that cater to the players' enjoyment of discovery (Jenkins 8). Jenkins cites Don Carlson, who suggested that designers should find artful ways to embed narrative information into the environment, without subverting the immersiveness. "Staged environments can lead the player toward coming to their own conclusions about the unfolding events" (Jenkins, H. 9, 2002. citing Juul). Jenkins establishes that using costume design, lighting choices and art direction, spaces can be infused with potent emotion that can shed light on the characters and narrative (Jenkins, 9).

Emergent narratives occur when the player shapes the story by playing in a world they actively construct; the designers craft spaces in which narratives can be imagined by the player through enabling story construction to become an activity driven by the player (Jenkins, 8). This possible through the use of artefacts, with each artefact able to perform a specific narrative function. Claude Lévi-Strauss (in his book *La Pensée sauvage* 1962) gave us the building blocks necessary to interpret what artefacts are, he describes artefacts as

"a process of theoretical tinkering or 'bricolage' through which individuals and cultures may use objects around them to develop and assimilate ideas"(cited in *Computer Games as Evocative objects: from private screens to relational artefacts* by Sherry Turkle, 2005). Turkle adds to this by defining Artefacts as "computational objects that elicit an emotional response and evoke a sense or relationship"(Turkle, S. 277. 2005). Artefacts to help form a relationship with the interactor and in turn develop a means to negotiate a fluid interaction between the real and digital spaces (Turkle 271), the designer can then focus on creating a stage that lends itself toward the interaction becoming memorable (Jenkins 9).

To create these moments within gameplay the interactive narrative needs to work hand in hand with the mechanics within an immersive environment; one cannot simply mix the story of James Bond with the mechanics of *Super Mario*, without compromising the aesthetic telling of the narrative. In this case the storytelling becomes weaker because the mechanics of the game fail to endorse the narrative elements within it. Douglas Brown in his paper *Gaming DNA (2007)* states that "the vast majority of video games are failures" (Brown, D. 1, 2007) due to a weak narrative, structured to support gameplay or vice versa. Brown argues that "The line between the two gestalts (narrative and gameplay) blurs ever more as companies realise that graphics and effects alone will no longer make games stand out."(Brown, D. 3, 2007), he claims that striking this balance is becoming increasingly challenging as representational tools available to game designers increase in potency.

Katie Salen and Eric Zimmerman in their book, *Rules of Play: Game design fundamentals (2003)*, state that if we move our definition of narrative into an experiential one, we can begin to discuss gaming in a term familiar to gamers.

> Everything we know about the experiential components of games is that they are complex sensual and psychological systems that create meaning through choice making and meta-communication, that they sculpt and manipulate desire as tools for crafting narrative experiences... the experience emerges from the design of events, actions and characters. (Salen, K and Zimmerman, E. 381, 2003).

As Salen and Zimmerman explain, these complex systems of representation merge and function conjointly; even within simple games there lies an embedded set of meanings and any meaning generated

from any one sign can exist in relation to a larger set of signs. Meaning generated within the game proportionally affect decision making models the players use during play, this may lead to new outcomes and new actions associated with it. Generating meaning can be seen in much the same way as a player's interact with a Ernő Rubiks cube (patented in 1975), the rubiks cube itself bears self-contained representations, the sides are all visually distinct even a braille rubik's cube the sides are tangibly distinctive as each 'cubies' surface describes the hues needed to achieve the objective of the game. In a game which features over forty-three quintillion possible combinations for six coloured sides, the representational signs are embedded into the gameplay in such a way that the players can gain meaning through play. The feedback during the interaction is near instantaneous, mistakes are represented by mismatched coloured sides while the success is represented by six similarly matched sides on the cube. In this manner, the rules of the interaction can be maintained through symbolic representation. In this way meaning in-game sets up representational loops that affect, and are affected by, player interaction. Rules are a way of maintaining understanding as they describe actions and events whose meaning does not change between play-through's.

Enacted interactions are story and plot details staged within the environment and/or objects that contextualise the narrative within a game. As Salen and Zimmerman state, "Emergent narratives approaches empathise the ways that players interact with the game system to produce a narrative experience unique to each payer." (Salen, K and Zimmerman, E. 384, 2003). Emergent narratives are the parts of a game that are not pre-scripted, sections that have no pre-set results or even initial introductions, these moment to moment interactions that are concluded due to the actions undertaken by the player undertakes to initiate a feedback. Feedback is a tool used to inform the active participant, whether their actions correspond positively or negatively with the objectives of the designer has created, during the game the feedback stimulates the interface the user is interacting with. Through the use of sound, visuals and the interfaced devices (controllers) grants the user meaning to their actions. Accordingly the interacting participant is able to discern the result of their action and whether or not it will bring them closer or further away from their goals. (Salen and Zimmerman, 35). These interactions within the computer game are not governed by the game designer/writer; the outcome of these limited interactions are determined by the skill of the player. The way the player chooses to interact with these events, as well as the enhancements they choose to deploy in their scenario, represent

emergent elements of the narrative. This grants player agency in the game by allowing complex and meaningful interaction.

Most games allow a co-dependent complex system of emergent and embedded interactions to occur recursively, the two systems can interact together within play in ways a single system cannot. Because when these systems are linked, the action within one can affect the other, allowing the player to experience an elusive freedom within the game, granting each interaction with the narrative the possibility of becoming unique and meaningful. Intrinsically the outcome of achieving a goals within the game changes as does the representational meaning of the game within the experience of playing it. This elevates fulfilling a series of goals within the game, as it can be viewed as a performance that has generated a meaningful engagement. This is in part due to the repetition over time (and over the length of a typical game narrative), that give rise to narrative patterns within the game (Salen and Zimmerman 384). This repetition also shapes the player's moment to moment behaviour and narrative experience, "As a result the players expanding palette of strategic actions corresponds with an expanding palette of narrative experience"(Salen, K and Zimmerman, E .386 2003). The player, can adapt to the game due to its repetitive nature and like practicing for a performance they little by little can experience becoming more skilled and powerful. This structure is effective in engaging the player as it affords the player the illusion of agency in the decision making aspects of the game and affords them the players the opportunity to interact with the tempo of the narrative. Thamiko Thiel references Gustav Freytag's narrative pyramid in her essay *Where Stones Can Speak (2009),* as a framework to compare the narrative framework of interactive media. Freytag's pyramid within games takes on many roles, be it as a repetitive performance of clearing the enemy bases, constant trial and error or even clearing a stage of a game. These repetitive actions are transformative, as the player plays within a space that is comprised of representation. In return the player gets to walk away with a new understanding of the space they exist within in the game (Thiel 167 2009).

Thiel's case study of *Starbright* explored interactive media, especially adventure games and how it is structured to create meaning. As stated before she uses Gustav Freytag's narrative pyramid (1863) is a means of comparing dramatic structure for classic literature and interactive works. Thiel uses this 'pyramid' as seen in figure 1, as a means to create a dramatic structure from dependence on characters, starting with Exposition or Initial theme.

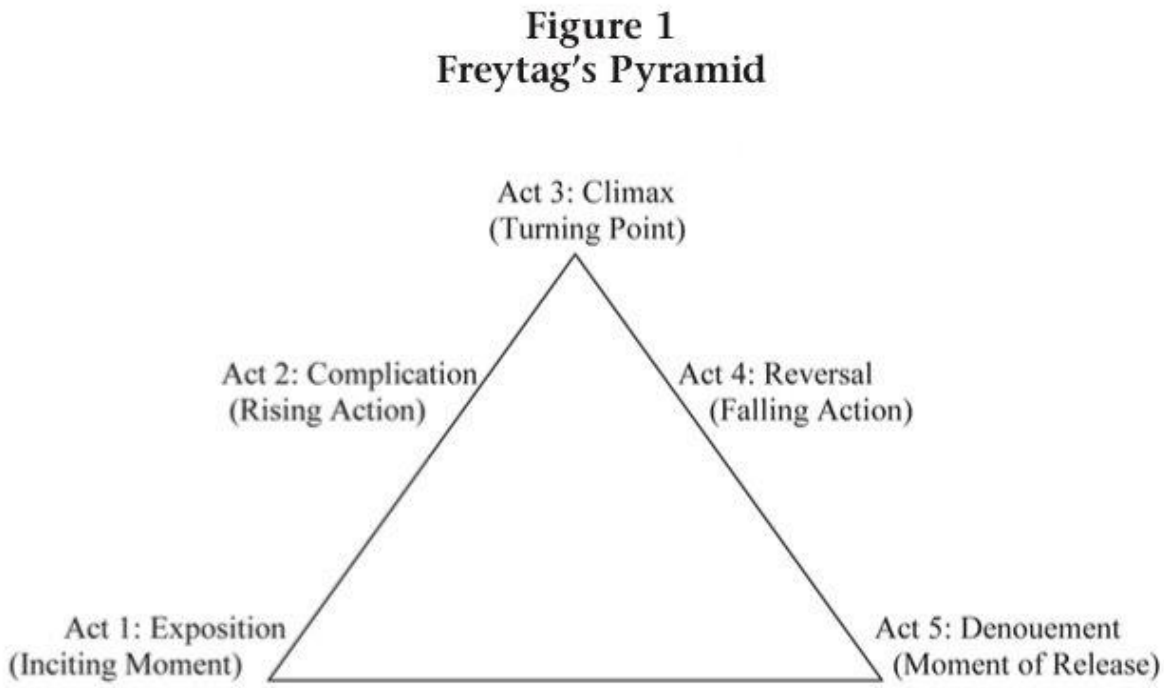


Figure 1: An illustration of Freytag's pyramid.

Exposition and Initial scene refers to the scene that establishes expectations, such as what world is this, what could happen here? (Thiel 167) Followed by the Inciting moment, the moment crosses the Rubicon of exposition and enters into the phase of acceptance, the point at which the narrative leaves the familiar and engages with the adventure. Then the Rising Action or development occurs: in this phase the user may uncover unexpected aspects of this world through their actions and explorations. This may change their understanding of the world around them and their expectations of their future. The Climax is the scene in which the user experiences an emotional high point of maximum stimuli. This emotional high point is delivered acoustically as well as visually, whether positive or negative emotionally (Thiel 168). Eventually this leads to the Restart - after a dramatic arc ends, the interactive work must give the user a reason to continue. Albeit through a change within the world or even the offering of multiple paths that need exploration (Thiel,T 170).

As Thamiko Thiel point out, the narrative power of First Person is a form of narration brings the user into a personal space where by their emotions are allowed to surface in a choreographed performance to create a dramatic structure in the narrative (Thiel 159). FC3 is a first person shooter, this genre of gaming is usually abbreviated as FPS. It is a sub-genre of the shooter games. The core perspective of the *Far Cry* and its

successors is expressed through the First person, this narrative technique, this relies on the player seeing and viewing the world from the perspective of the protagonist; as if he or she were contemplating the environment and events unfolding through the eyes of the character. This is done with the intent of making the simulated events as real as possible, so that the player can have a feeling of wandering across an environment with characteristics closer to real. Reality is delivered by, 'framing' spatial narrative the name of this is level design.

The usual goal of FPS genres is to create large, complex environments with the intent of making the player feel as if they are in a dynamic world. The designers therefore rely on elements such as lighting, sound and challenges in the form of resistance with the goal of steering the players. Games, structure their narrative spaces according to nodal structures of missions or levels, these nodes allow players to gain a feel for the narrative within the game. The game designer maintains a control of the narrative experience, "Each successfully completed node rewards the player with messages and updates from the games cast of characters"(Salen, K and Zimmerman, E. 386 2003). They argue that a games goal, or series of goals, creates part of the narrative context that structure the performance and when goals are well designed to support narrative play, they create meaningful interaction for the player.

In a game you are no longer separated from the engagement as you would be in a movie, where you are merely passively engaging in the performance. It is 'you' portraying your influence on the world. In tandem with a first person perspective this engagement becomes visceral, personal and bears far more significe. The *FC3* titles themselves have always dealt with complex issues ranging from genetic manipulation through to genocide and the effects of war. In his Interview with the Penny Arcade Report Jeffery Yohalem points out that his goal in writing the game was to explore the effects that shooting has on the gamer's humanity.

Section 4 - Narrative devices in *Far Cry 3*

"When game designers draw story elements from existing film or literary genres, they tap into those genres – fantasy, science fiction, horror, war – which are most invested in world making and special

storytelling.” (Jenkins, C. 4) Designers use reference as a means to better express themselves creatively and as a result craft more immersive worlds. Using Jenkins’ analysis of narrative spaces in conjunction to the readings attributed to gaining a better understanding of narrative spaces, I will analyse pre-scripted transmedia spaces sculpted within FC3. These include linear and/or non-linear narratives based within the game with the goal, in this section of analysing the coherent characteristics that appear to structure of the embodied experience of the performance the player experiences in FC3.

"In another moment down went Alice after it, never once considering how in the world she was going to get out again"(Carroll, L. 3). Even before the first cut scene FC3 makes a reference to Lewis Carroll’s *Alice in Wonderland (*1865*)* especially how she consciously decides to forgo the boredom she was experiencing and, with little trepidation and abound with curiosity, she chases a white rabbit down a hole. This passage is also quoted in a different game released around the same time, *Assassins Creed 3* (released October 2012), also created by Ubisoft Montreal. The passage is situated as a calling card to players, a symbolic demarcation of the boundary between the real and the fictional space.

FC3 first minutes pursue an active narrative and stages the mise-en-scene. Right after the Alice in Wonderland introduction, it goes dark as if the curtains close, about to allow the show to begin. The Maya Arulpragasam (aka M.I.A) single 'Paper Planes'(2007) begins to play, amidst a montage of holiday videos and cameo introductions of each of the featured holiday companions, intertwined are scenes of the group partying in a club, skydiving, and racing on quad-bikes. The scene establishes a series of shots that explicate the story, they are a group of young companions, and are seeking a thrill. It is where the narrative is conveyed via the first person, the camera in this case, and documents the holiday, mostly from Jason’s perspective. On vacation with his friends and brothers the group is captured by pirates. The camera pans backwards to reveal that this sequence is a recording Jason is being forced to gaze at. The first in-game character you see is Vaas, in his hand he clutches a cell phone that plays Jason’s holiday videos

Shortly after the initial sequence Vaas, one of the leaders of the captors, clarifies that you the player (and the protagonist) have no agency. The only agency granted in this expeditionary scene is through control of the camera and even in that the players ‘gaze’ is limited to rotating the fixed camera by ninety degrees for most of

this sequence. All the while Vaas delves into an expeditionary a monologue, he cues the player to a rough contextualization about the character the player is playing, who becomes the 'you' of the player's experience. He explains how you found yourself as a captive. You were on holiday, celebrating Riley (the 'you' character Jason Brody's younger brother's) success at getting a pilot's license. This celebration comes to a sudden halt when the group skydive onto an island only to be captured. Now held for ransom you are awaiting extradition. The passive narrative initiates the moment Jason's brother Grant Brody (a military reservist) decides to escape. In a scripted gameplay segment there is a transitory training sequence with Grant Brody (Jason's eldest brother and a non-playable character) passively training Jason for the purpose of combat. This sequence is a tutorial that elaborates how core mechanics of the game function. At the same time the escape from Vaas's (a primary antagonist) camp also gives narrative significance to game mechanics that in use within the game. In this sequence Jason picks up a camera, map, computer and a cell-phone. Factors that tie in to Jason Brody's interactions with the mechanics that come into use later on in this fictional world.

Soon after a successful break out of the cage, the player proceeds to navigate their way out of the base whilst avoiding the camps captors. At the end of this expositional scene Grant takes a bullet to the neck from Vaas and Jason is forced to abandon his dying bother to escape his pursuers. He is rescued by a local island dweller, Dennis Rogers, who bestows him with a tatau, a mystical tattoo that allows him to tap into his warrior nature and form a connection with the island. This form of participatory narrative story telling sets the mood for the entire game, by using this method of teaching the rules of the game. You meet the chief villains and side characters (these include the villain's henchmen) that will motivate and hinder you during the course of the game. At the same time the passive narrative form of storytelling explains the user interface as well as the rules that structure the narrative experience.

Context:

FC3's producer Dan Hay, stated in his interview with Matthew Reynolds of Digital Spy,

> "The intention was to pick a character and pick a persona that was very much like the player… we watch as Jason is essentially separated from his friends amid his family, and he's got people that he cares about die, he goes through very real emotions, and the goal was to have the player be like, 'Damn, how

am I going to survive this?' Real fear, real tension, real hate." (Reynolds, M. "Far Cry 3 hero Jason Brody 'a new kind of protagonist for video games" 2012)

The start of the game portrays Jason Brody as a slack jawed hostage still coming to terms with the twist his life has taken. Within the first twenty minutes of the game Jason is portrayed as a relatable character, he reacts to the stress of seeing his brother's killer and captor in Vaas's camp, with fear and nearly descends into a nervous breakdown. Later in the scene as Jason is escaping his captors, he is ambushed and in his desperate attempt to stay alive, he kills his another individual for the first time. All the while swearing and calling out to God as his voice, resonates with shock and horror. His reactions are arguably realistic, emulating the reactions anyone who has not experienced war and severe trauma would have in situations of high stress (Coffey's Morning coffee. 2013). This act captures a performance that is not typically associated with the gestalt it exists within. Popular action games rarely add a human reaction toward killing an opponent, players assume that by purchasing an action game they willingly accept that there is a violent, visceral element toward engaging within this gestalt. FC3 alters this expectation by delivering a realistic experience of what killing would truly look like to an inexperienced individual.

Jefferey Yohalem was the lead writer of Ubisoft's FC3, he accredited his narrative approach to *FC3*'s writing to *Prince of Persia*. In his interview with Brenna Hillier of vg247.com he stated that, "We're really trying to take the player on a journey and we are trying to subvert expectations in the same way that [Jordan] Mechner did *in Prince of Persia* (released 1989) "(Hillier,B. "Far Cry 3: you never forget your first love". 2012.) Ubisoft bought the rights to *Prince of Persia* in 2001 and while working on *Prince of Persia; The Sands of Time* (developed by Ubisoft *Montreal* and published by Ubisoft, 2003), Ubisoft consulted the creator of the series, Jordan Mechner. His input was so influential he was elevated to lead writer of the game (giantbomb.com "Jordan Mechner"). "You can think of it like an Assassin's Creed game in first-person. We're talking about a first person shooter adventure game." (Hillier,B. "Far Cry 3: you never forget your first love". 2012). Jefferey Yohalem drew from his past experience, writing for *Assassins Creed Brotherhood* (2010) and the work of Jordan Mechner (*Prince of Persia)*, to bring together the gestalt elements of action adventure. But it is not just Jefferey Yohalem who had experience in working in the Action Adventure field, Ubisoft having developed and released games such as *Assassins Creed*, *Far Cry*, *No More Heroes* and *Watch Dogs*. These games contain a

narrative that tends to focus on ‘likeable’ antiheroes who take on the role of antiheroes that are padded with dramatic dialogue whose purpose is to justify their actions or readies the audience for a plethora of acts that might have otherwise left them divested from the gameplay.

Far Cry 3 was released for PC, PlayStation 3 and Xbox 360, the game takes approximately 53 hours and 41 minutes to complete all the objectives at a leisurely pace. (“Far Cry 3” HowLongtoBeat.com. 2016). FC3 uses non-linear elements within the narrative, these non-linear experiential elements act as a rhetorical dialogue between the player and the implied author. Jeffrey Yohalem brings to the fore his goal in creating the game, during his interview with *Penny Arcade,* he states that FC3 is an analysis of the First Person Shooter, a gestalt of gameplay that relies on tropes situated within the gaming culture. "... if you shoot hundreds of people over the course of the day in your videogame which would never happen in reality unless you had a mass murder - that you, the player, are okay with that because the story has paved over the pothole... Players aren't seeing inside the box. I'm trying to expose the mechanisms inside the box" (Jeffrey Yohalem, Penny arcade interview Perell, S. 2012) Currently action games are the biggest sellers within the game industry, the figurative digital 'arms dealer' of the digital games market, and in 2013 all but three of the top ten bestselling games where action games (metro.co.uk). “We want this game to be about shooting. Let's make a game about shooting and what it does to humanity. This game is our statement, and it's a very clear statement about what we feel shooting means"(Sophie Prell, The Penny Arcade (Prell, Far Cry 3 writer talks about rabbit holes, racism and colonialism in a game he claims is misunderstood”). One of Jeffery Yohalem’s intentions was to use the action adventure gestalt to analyse what is wrong with the over glorification of action games. This is emphasised this through the use of mechanics and narrative that action based game players often interact with.

Overview:

FC3 is centred on the fictional war torn Islands called the Rook Islands. A fictional tropical archipelago filled with lush jungles, rolling savannahs, swamps and steep mountains. The environment within FC3 bears a

rich history of its own, which is established through the use of artefacts and areas within the game space. The islands themselves have seen Ancient Chinese, British (until the 90's) and Japanese (World War II) colonialism and oppression. Rook Island bears signs of once having an established government, but suffers neglect and dilapidation, with few tarmacked roads existing on the island and dirt roads bearing the brunt of transportation. The wildlife is diverse and there is a broad array of tropical animals. The Rook Islands constitute both the north and south islands as well as three other smaller satellite islands. Ancient ruins show the scars of occupation and intertwine beneath the island forming tunnel systems that aid in creating a historical narrative of the island. The same diversity can be stated about the fauna as they hail from a wide variety of tropical locations around the world. In his *Penny Arcade* interview Jeffrey Yohalem states that the decision to name the islands was not arbitrary, "Rook means to steal from, as well as a piece in chess. So it's like a game that is a fraud" (Prell“Far Cry 3 writer talks about rabbit holes, racism and colonialism in a game he claims is misunderstood”).The environment was created to depict of a Western expectation of a third world country. This use of heavy tones and representation of a third world country, generates meaning that relies heavily on the player's experience within the genre- FPS games rely on recreating a world that is similar to the real world, the elements that constitute the entirety of these environments have been recreated again and again. These 'sets' are texts that are easily form a web of intertext over years, moulded, from experienced narratives.

Formal elements:

The narrative arch of FC3 interweaves with the mechanics, to tell a more endearing narrative, game mechanics refers to the activities that are focused around the objectives of carrying out core gameplay activities, core mechanics are the activities that the player will have to undertake for most of the game. Core gameplay is used to build meta-gameplay activities, such as enhancing mechanics and opposing mechanics.

FC3 allows the player to experience the gradual development of the player's character from Jason's perspective, this is achieved amid awarding 'experience points' for the successful completion of pre-scripted objectives designated within the performance. The enhancing mechanic within FC3 is the tatau. The narrative spun by FC3 is that the tatau are tattoos that tabulate the bearers 'brave deeds' and alter the players

interactive experience by enhancing the core mechanics; each tatau can be purchased in exchange for the experience points awarded within the game, these purchased tatau unlock unique sets of skills. In turn the act of gaining new tatau give the player new paths to express the player's agency over their performance while still experiencing the overarching narrative.



Figure 2 – The Tatau, Heron skill tree is one of the paths available to the player and serves as a means of enhancing game play.

The skill tree as seen in figure 2, is a hierarchal visual form of representation that simulates the spread of tree branches, as the abilities branch off and allow the player to specialise in a style of gameplay. The progression through the skill tree is restrictive, a linear progression is the only way to completing a branch of skills. The player identifies Jason Brody's progression, by seeing through his eyes the hours spent honing the skills he unlocks. The experience can only be achieved by completing tasks pre-located within the game. Upon completion the player is awarded with a set value of experience, this is the in game 'commodity', when a sufficient amount of experience has been collected the player is awarded experience points. These experience points unlock new abilities and techniques, with the purpose of employing them during gameplay. The tatau bears both narrative and mechanical significance within the story as it is employed as a means to contextualize the game mechanics. Points earned through missions, and especially through killing opponents, can be spent by selecting a skill from skill trees and service the ambition of enhancing the player's experience of the game.

The skill trees come in three distinct and symbolic roles as each skill tree is a representation of player's preferred way of playing the game. The Heron represents long range take downs and grants enhanced mobility, the Shark represents close combat take downs and healing, and the Spider represents stealth take downs while also adding to the player's odds of survival within the jungle. These enhancing mechanics allows the game's designer to mould the player into the idealized player, while still infusing the player with skills that allow them to adopt new techniques that add to their immersion within a digital space.

In FC3 Visual cues, such as pre-programmed animations, create a process of 'learning', enabling the player to create a 'mental map' used to navigate the game, even though the player will not set eyes on the actual code (Kuklich, J. 6). Kuklich points out in his paper *The Study of Computer Games as a Second-Order Cybernetic System* (2003) "... without knowing the rules of the game the player will find out how to react in a given game play situation." (Kuklich,J. 6) Instead of interacting directly with the computer code the graphic elements are what compose the interface with the interactor. The interface is what the interactor relates the specific experience to. With sufficient time the player learns how to identify rules of the game by identifying graphic signifiers, this process of adaptation was identified by the constructivist Ernst von Glasersfeld, as 'Radical constructivism' or second cybernetics. Kuklich defined this as a process where; "the player structures a conception of the digital space within computer games by exploring the semiotic feedback they receive from interacting with the code of the game." (Kuklich, "Perspectives of Computer Game Psychology"). The player interacts with an interface embedded with symbols and, via proper interpretation of their significance, the player can go on to navigate the virtual environment through the interface and not through the programmed code. The player can then decipher information generated by the games content, the audio, visual and tactile cues and assign meaning the experience. Significance is generated through this process of interpretation by taking signs produced by the interface and interpreting them further. This feedback manifests via a reciprocal process, the player generates input during the process of enacting a performance by interacting with a computer game, the computer then generates feedback. This progress is deciphered as a change of the dynamic between different characters, or from one state of the game to another, this constitutes a semiotic event. Animations are an important aspect of understanding the transformative nature of the events unfolding from the Jason's perspective.

Jason’s own transformation as he gains agency over the island is richly represented though the use of the game’s mechanics and is visually generated with the help of animations within the game. Without enhancing mechanics unlocked, his initial movement animations leave him stumbling down steep hills, tumbling over roots and low balustrades, while using his hands to right himself. His vulnerability is emphasised during combat, his aim when attempting to shoot is deplorable, as he struggles to maintain a bead on the target and he cannot maintain the ability to retain focus. His frailty is also emphasised through his injuries. Different injuries caused by specific damage have their own animations that only trigger if you're not actively shooting. Falling from a high area and attempting to heal will result in a graphic animation on screen, Jason will attempt to dislocate and mend his broken hand. Explosions will result in an animation of him gouging out pieces of shrapnel from his arm, and bullet wounds will have him attempting to pry out bullets. These animations do not falter in seemingly gritty and gratuitous gore, the moments are there to make the player flinch. The sounds that Jason makes as he grunts with the exertion of having to rip out shrapnel, or even the audible pop of dislocation, create a feedback, this feedback is useful in creating a mental mirror for the player, and they experience a simulation of the pain of the experience. These scenes are unavoidable, as the animation occurs right in front of the player’s screen and is elaborately detailed in its performance. This mechanic functions in conjunction with the narrative, as if reminding the player that Jason Brody is human, he gets scraped and falls and isn't impervious to all damage. You are building him up to become a lord of war but until you get there he will break, a lot. His problems are compounded by his lack of information on the denizens of the forest, and stumbling onto snakes and bears becomes common place when the game begins.

Another aspect of FC3's mechanics enriching the digital immersion is the use of visual cues to aid in navigation. The grass inside the game connotes navigable terrain, including the dirt roads and beaches. Yet rocky surfaces become navigating hazards, these demarcated surfaces serve as visual aids, the rockier the cliff face is, the harder these hazards become to navigate. FC3 uses this rocky surface to create oppose the players progress in the narrative by using invisible walls that reset your progress and restrict the player’s access to parts of the digital world, undermine the players means of escaping the islands. The vegetation itself is functions as an aid in determining the landscape's navigability. The vegetation, such as trees serve a wide array

of mechanical purposes, they both impede progress as they can hinder the player's in the game, the bushes and trees much like the rocky surfaces, are designed to control access to the embedded narrative.

Much of the vegetation in the Rook Islands cannot be-interacted with. Embedded within this lush vegetation are plants that act as enhancing mechanics as well, these plants visually are easy to spot as proximity to them produces icons and text above them like: Press 'E' to harvest. Also within the HUD the player can see them indicated according to their use. When harvested these plants are divided into groups of green, red, yellow, white and blue leaves. Green leaves heal the character and provide health boosts. Red leaves boost the combat and focus capabilities of Jason. Yellow leaves boost Jason's hunting capabilities and Blue boosts Jason's exploration capabilities. While White leaves effects can be used to turn the tide of a battle. The crafting of these plants into medicinal components are limited to Jason's understanding of the Islands. All these plants can concoct various syringes whose tonics can be used almost any time within the game apart from cut scenes. The island contains a wide plethora interactive native inhabitants some of these take the form of the Rakyat.

The native inhabitants of the Rook Islands are the Rakyat, Rakyat translates as 'people' in Bahassa Indonesia and Bahasa Melayu (farcry.wikiya.com. 2012) They bear as semblance to the native Maori of New Zealand and bear the same inflection when speaking English. The non-playable inhabitants of the Rook islands are led by their matriarch Citra Talugmai. Dennis Rogers and Citra Talugmai train Jason in the ways of the Rakyat, to become a warrior, survive the island and to become a man in their eyes (Coffey's Morning coffee. 2013). They task Jason with the quest of liberating the island from ravaging pirates infesting the island. The Rakyat form the unscripted narrative of the islands a more profound understanding of their culture day to day lives only emerges when the player actively interacts with objects and environments established by the game. The narrative portrays the Rakyat villagers spending most of their day mundanely performing day to day chores and only break away from these scripted animations when triggered by specific extrinsic factors. The Rakyat seem unperturbed by death, at times the killing of a local will trigger an animated sequence in which an NPC in the vicinity will attempt to loot the dead body. Very few of the inhabitants walk from village to village belying the aesthetic of the island harbouring dangerous beasts that make long distance travel neigh deadly, as the

player finds out for themselves shortly after starting the game. They rarely use vehicles and the island dwellers who do, can be seen driving cars brimming with passengers.

Most of the islands vehicles spot rust as well as dents that give the impression of having experienced the periods of heavy rainfall and adding to the atmosphere of the island. The vehicles are prone to the wear and tear as driving carelessly will affect the cars performance and will cause the car to cease functioning at an optimal speed and eventually reward the player with a resulting explosion. Most of these cars come with a collection of Latin American, Hawaiian, Jamaican and British festival songs, all of these 'radio' songs reference the islands intertextual roots, while not fully investing in a specifying the exact location where the narrative takes place in the real world. The villagers also suffer from day to day vehicular complications it is not uncommon to see suffering villagers straggled on the side of the road due to an unforeseen car breakdown. The islands are portrayed as a third world country suffering under the effects of piracy, this is illuminated by unscripted interactions which take the form of hostages that are being herded by Vaas' pirates on their way to a non-specific location. The Rakyat warriors also tell a tale of the island dwellers.

The Rakyat warriors are militarised religious fraternity of men on the island, some even bear facial tattoos that are similar to Moko, traditional tattoo masks that are indigenous to the Maori culture (farcry.wikiya.com. 2012). Their religious cultural beliefs come to the fore when they are killed, a dying Rakyat Warrior will call out to his god and ancestors with his dying breath. Jeffery Yohalem has been criticized for writing a narrative that is colonialist in its subjective perception of the island(techland.time.com). The Rakyat warriors portrayed within the game are dressed as 'the noble savage'. The Rakyat warriors are not versed in warfare. If approached an animation triggers 'It's just as we practised' the warriors exclaim, bravado indicative of a lack resolve. When engaging opponents, they are incompetent and unable to defend themselves without the aid of the white man.

The Rakyat are ephemeral, their existence is represented as only important to illicit specific emotional responses. During an interaction they have a relevant role, but after that, they fade into the collage that forms the inhabitants of Rook Islands. As a narrative device it creates a setting for the story and clearly identifies them as the 'other'. 'You' the interactor play as Jason Broady, the hero, not an emotionless villager, but a character with well-developed personality. The other inhabitants of the islands lack the agency expressed by

the islands dwellers, these inhabitants compose the ecosystem of the island they from the wildlife of the island.

The island itself is surrounded by sharks as well as patrol boats that make regular means of swimming away from the island impractical. In the 'real world'. Sharks, crocodiles, dingo's, bears and tigers would not be found existing in the same ecosystem, giving credence to the wonderland like setting that the narrative situates itself within. The animals within the forest are an essential piece of the mechanics. The forests contain a wide array of wild life, from bears to dingoes, buffalo and even wild dogs, each play a crucial role as both enhancing mechanics, and opposing mechanics. Their fur can be used to empower the player, animal skin and fur upgrades to the Jason's existing wallets, bags (for loot and ingredients), syringe kits as well as inventory items and ammunition slots. Each upgradable item has unique requirements for accessing the necessary items that enable them to unlock and craft the necessary tools to survive the island. The opposing mechanics comes in the form of navigation as it is made problematic by a near constant fear of the jungle. An ambush could be sprung, a tiger may decide to eat you or a bear might appear out of the mouth of a cave, just as a simple swim can end in mastication, as a crocodile or even a shark reveals its existence. These opposing mechanics work in concert during the player's navigation between the islands to create a controlled experience that paces the narrative of the character, another form of pacing the characters progression comes in the format of radio towers.

FC3's mechanic of the radio tower is initially introduced as a means for the player to enhance the core mechanics, by granting the player the capacity to lift the 'fog of war' over the map. But as soon as the player attempts to ascend the tower, they make contact with the opposing mechanics. Navigating the towers are perilous as they show near to no sign of maintenance and require player solutions to puzzling labyrinths. Failure to successfully resolve ascending the towers safely results in the death of Jason Brody as the player watches him plummet. Success results in an option that is presented by the presence of two zip-lines that triggers a first person animation of Jason sweeping down to the ground safely. This experience can be enhanced later in the narrative as the player can choose to unlock a mechanic which sanctions the ability to

descend and shoot at the same time. It is only in the autumn of the game that the possibility to use a wing suit in conjunction with a parachute is granted, this in turn leads to the combination of near seamless action, the player gains agency to control their decent from the radio towers repeatedly. The constant scrabbling up the towers builds player skill, as they get used to navigating the Rook Islands. As these skills come into practice as you explore treacherous alcoves, abandoned bunkers and enemy fortifications. By slowly enhancing the player's control over their outcomes FC3 grants the player agency over the performance and adds to the ludological navigation of this sandbox game.

FC3 uses a combination of narrative elements that work in communication with the goal of delivering an immersive narrative. These elements include a combination of cut scenes, back-story, pre-rendered sequences and gameplay. These enacted narratives form the backbone of storytelling within the FC3 universe. The visual cues 'forcefully' invoke the players participation in the narrative as he/she is queued into their role via the multiple modes of address used within the game by characters, pre-scripted to perform during events that are directed toward the player and are scripted by the author. As Janet Murray states:

> The act of navigating from one consciousness to another reinforces the concept of separateness while reinforcing the gesture of connection... By rotating the viewpoint of a single moment we can capture both the shared reality and the separate experiences that compose it. (Murray, J. 161-160).

Though FC3 is a First Person shooter and as the player you're restricted to navigating the narrative space through his point of view, the game still allows the player to view the events taking place from multiple perspectives. Much like a theatre performance this form of narrative elucidation is reliant on the staging of the environment and the characters as well as over-dramatic monologues be it through text or the characters performance to infuse the narrative spaces with context as it builds upon the relationship between the player, and the digital world.

Emotions are conveyed without the need of dialogue through the use of setting. As illustrated below where we get to see the confrontation between Grant Brody and Vaas. The 'villains' are all dressed in red, they are allegories for modern day Pirates. This posing of the mise-en scene with the 'good guys' separated by a

flimsy fence from the 'bad guys' quickly identifies the chief antagonists. The first few minutes of the interactive experience within the game, is heavily pre-scripted, using linear narrative storytelling to situate the player within the narrative. Through this structuring device the player both feels forced into the act of voyeurism and at the same time complicit in driving the action. Both of the characters are painted in distinct lighting, colours that illustrate their respective roles in Jason's eyes. The in this scene does more than just bookmark narrative characters, it hints to the emotional state of the characters, Grant bathed in flickering red lighting overlaying his rage, while Vaas is silhouetted in blue light with a veneer of red rim light hinting to a violence belying his jovial nature and attitude toward his captives.



Figure 3: The first scene that the player is introduced to is of their interrogation within the confines of one of Vaas's bases. The staging of this scene establishes the player's role in the narrative.

Figure 3 is an example of the power dynamic is emphasised in this scene by the staging of the environment. Vass is staged throughout this scene on an elevated position, the low angle positioning of the player gives Vaas authority while still giving the player the illusion of controlling the gaze. The players gaze is thereby subverted in this scene as the power that is anticipated in the action gestalt, it establishes the protagonist's initial state, a character that is powerless in the face of the adversity.

First Person games empower the player by granting them control of the camera, through this feature they view a subjective performance of ongoing events from the protagonists view. The player experiences and interpret the unfolding while still being in control of the camera and perception of events unfolding with the

goal of crafting an immersive scene. The positioning of the dialogue, lighting and action ensure the player does not miss integral narrative moments. Staging scenes become an intricate manner, the player may experience and interpret the events unfolding while still being in control of the view of the environment that surrounds them with the goal of reinforcing the immersion.



Figure 4: After exposure to mushrooms, the player finds themselves exploring a navigable hallucinogenic experience. This experience is constructed a narrative sequence from the perspective of Jason Brody and bears the portends events that shall transpire within the narrative.



Figure 5: The climax of battle between Jason Brody and Vaas bears a striking resemblance to the aforementioned hallucinogenic induced scene depicted in figure 4 only this time the roles are reversed.

In Figure 4, the Player sees a foreshadowing of the eventual climax, a vision of Vaas holding a gun to Jason's head during a hallucinogenic induced mission (called 'Mushrooms in the Deep'). The staging of the 'boss fights', each critical battle is interred as a vision quest it is only when the player is halfway through the game that this scene is actualised. "You can see the protagonist's psychology when you're in the dream like levels where you are playing through what is going on in his head…" states Jeffrey Yohalem (Hillier,B. "Far Cry 3: you never forget your first love". 2012). This format grants the player a means to approach and immerse themselves in Jason's mental state, much like *Fear and Loathing in Las Vagas* (1998) Terry Gilliam used lighting as a visual technique in the Las Vegas reptile bar scene to bookmark the moment and end of the film, transferring the viewer into the hallucination, and allowing the viewer to see into the protagonist's state of mind. In this way characters can transport the viewer into new worlds (Patrick, M.).

Shortly before the start of the scene in Fig 4, Jason finds and befriends Citra. Citra is the religious leader of the Rakyat as a priestess of the region, she acts as the tribe's matriarch and is awarded respect from her tribes-people. Citra is also Vaas's sister. Citra, unsure of Jason's resolve to rescue the Rakyat by killing the very men who despoil her land, decides to test Jason's conviction. She chooses to make him ingest a phial of unidentified liquid. Within seconds Jason finds himself in a dystopian version of his 'reality'. This is scene is similar to many others within the game and acts as foreshadowing, as it eludes to scenes that will only be resolved as the game progresses. In this way it answers questions of the narrative before they have been asked.

Figure 5 illustrates the final confrontation between Jason Brody and Vaas, this scene highlights an intimate moment where Vaas admits that he is in fact a victim, while at the same time and Jason begins to reject identifying himself as a victim and begins to revel in killing. This is fully epitomised in the reversal of roles where it is Jason that holds the gun to Vaas's head, it is the first and last time that the camera is angled in such a way, looking down at Vaas. While the lighting leaves them both under lit by green light, hinting that this reality is uncanny and tension is highlighted by the darker and more saturated colours and complimented by a blur rim light. This is not the only time foreshadowing is used to deliver a paradigm shift in the protagonist, Jason Brody.

Figure 5 confers this visually: both the overwhelming despair over the unfortunate hand that circumstance has dealt him and the relative calm of the being granted an escape is captured by the blue

lighting. The portrayal of Vaas holding a gun to his head, is another element of foreshadowing hinting toward the fateful climactic confrontation with Vaas. In this case the viewer is forcibly separated from the scene while at the same time bringing to question the player's agency by illuminating that the player doesn't have influence over the narrative and that the pre-scripted events will already unfold according to the authors pre-defined structure. These foreshadowing moments function as titillating previews of events that are about to unfold within the narrative that the character, Jason, is not privy to. The visions that do appear in these scenes are a rhetorical means of the author assuming control of the player's anticipation by initiating a voyeuristic dialogue with the player. This rhetoric exists to stimulate pleasure as the hallucination becomes a means of maintaining the player's expectation, as the player has no means of knowing whether the events that will unfold in the narrative will be pleasurable. As such the hallucination scenes become an anticipatory pleasure crafted by the author, which exits to assure the player that the narrative does have an eventual climax.

One of the foreshadowing moments comes in the form of red pills, a reference to the 1999 film *The Matrix* and the book *Alice's adventures in Wonderland (*1865*)*: "you take the red pull… you stay in Wonderland and I show you how deep rabbit hole goes." (The Matrix. 1999.). In *The Matrix, Alice's adventures in Wonderland* is referenced by the character Morpheus (performed by Laurence Fishburne). The pills signify a choice: the red pill embracing the sometimes painful truth of the reality while the blue pills allows the user to stay in blissful illusion of a fabricated reality. Predating *The Matrix*, in *Total Recall* (1990) the red pill is offered to Douglas Quaid (performed by Arnold Schwarzenegger) by Dr Edgemar "as a symbol of your desire to return to reality". The question of whether Quaid is dreaming or not is key to the narrative, and is left open to interpretation at the end of the film. The red pills in this case study (FC3) are in a simple earthenware bowl that lie at a discarded corner of a cave that signify an escape from the 'present' by telling a story of who Jason Brody is.

Brody is characterised by the narrative in FC3 through the use of setting, sprites and play. Instead of the written format, this 'Evoked narrative' forms the cornerstone of the narrative from the moment the game starts.



Figure 6: The loading screen of FC3 is a Rorschach image that transforms its wings to resemble different weapons.

As seen in Figure 6 is the image of FC3's loading screen, shaped to look like a butterfly whose wings are guns, sparks in tiny fragments behind the butterfly until the bar is complete whereby the whole butterfly brightens up. The image is reminiscent of a Rorschach test, the Rorschach test is a means used to decipher a subject's perception with the goal of analysing a subject's psychological interpretation. Insanity is a subject that FC3 raises multiple times. Vaas questions the player's performance of repetitive actions during the game; in his dialogue he asks Jason "Do you know what the definition of insanity is?" Furthermore, there are also scenes where Jason explicitly brings into question his own sanity during dialogue. The loading screen captures the essence of this question and delivers it to the interactor by placing it before them.

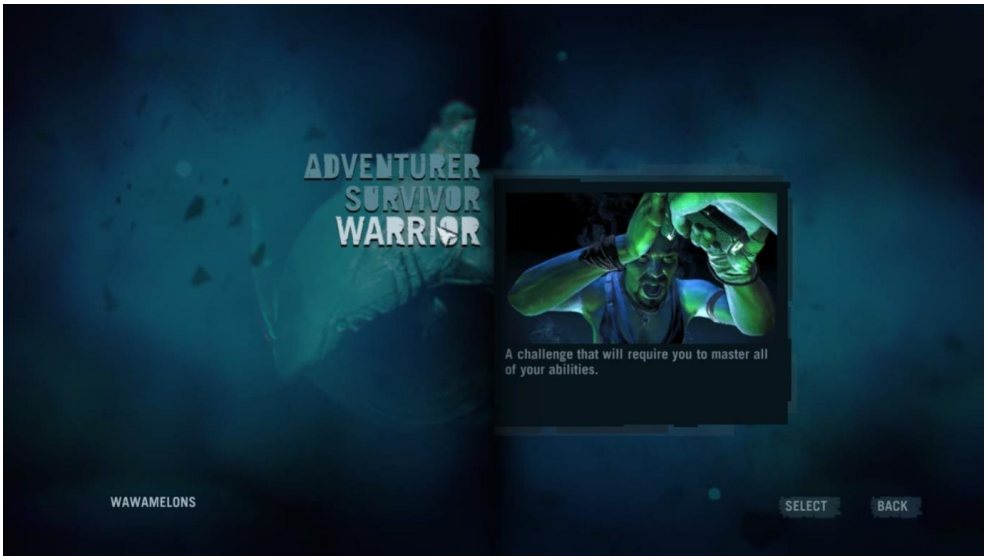


Figure 7: FC3's main menu, also plays upon the concept of the Rorschach test.

The main menu (figure 7) also mimics a Rorschach image, with the middle split to resemble the mid-section of folded paper that has bleed marks that are indicative of their tests creation. In the centre of this, an animation plays on a loop, mirrored images that are obscure. As just as you are about to figure them out the image changes, searching for texts true origin and or meaning is fruitless.

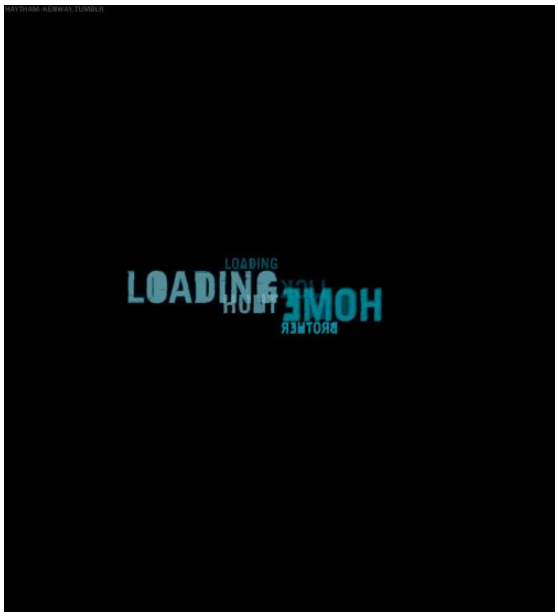


Figure 8: FC3's loading screen contains loaded text, text that appear and disappear leaving little to no definitive context.

The game's secondary loading screen (figure 8) is also a fascinating change as the text transforms from an informative "Loading, please wait", to near subliminal messages; "MoM", "Lick", "Father", "Wake", "Girlfriend", "Run", "Tatau", "Man", "Hunt", "Home", "Wake", "Truth". To the player, interpretation of these messages in isolation can reveal potent signs that can resonate with the narrative. As the player begins to navigate the narrative these messages become more resonant with the character. They gain a context, which is projected onto existing meaning established by the protagonist. It is important to note that these signs bear significance according to each individual's relation to these signs. These signs bear personal and public connotations, but at the same time have no meaning as they exist outside any formal structures. Whilst bearing little significance outside context, the signs are 'tubula rasa'. The meanings are subjective blank slates that randomize, they are voices of fury that signify nothing. It is the player and not Jason Brody who can decipher these textual cyphers and connote the meaning of these projected signs. These signs leads to vagueness, forcing interpretation upon the random shuffling of secondary signs leads to confusion as one set can say; "lick brother" while the second says "wake mom". This use of iconic imagery highlights the goal of the game, as an allegorical exploration of the subconscious transformation that occurs when exposed to action games. Another means FC3 tries to explore the concept of interpretation of signs is with its drug induced hallucination scenes.



Figure 9: The bowl staged in this section of the game contains hallucinogenic inducing drugs, that act as indexical points servicing the role of delineating the transformation of Jason Brody.

Figure 9 illustrates the bowl and a simple sign that states “eat me” - A reference to the first chapter of *Alice’s adventures in Wonderland*, in it, Alice stumbles across a glass box covering a cake, atop it currants are arranged in the writing “EAT ME”. Swallowing the red pills triggers a non-linear narrative can only be concluded if the player repeatedly interacts with the bowl. This drug-induced hallucination becomes an interactive cinematic sequence that services the role of introducing them to the narrative arc that led to Jason and his companion’s arrival on the Rook Islands. Each time the pill is ingested it takes Jason back to a fixed place and time heedless of the events occurring outside the hallucination, the pills take Jason back to the groups last night in Bangkok. The events all occur within a nightclub, the club itself mimics the western notions of what a techno club should look like and feature, from the DJ to the bartenders and scantily clad partygoers.

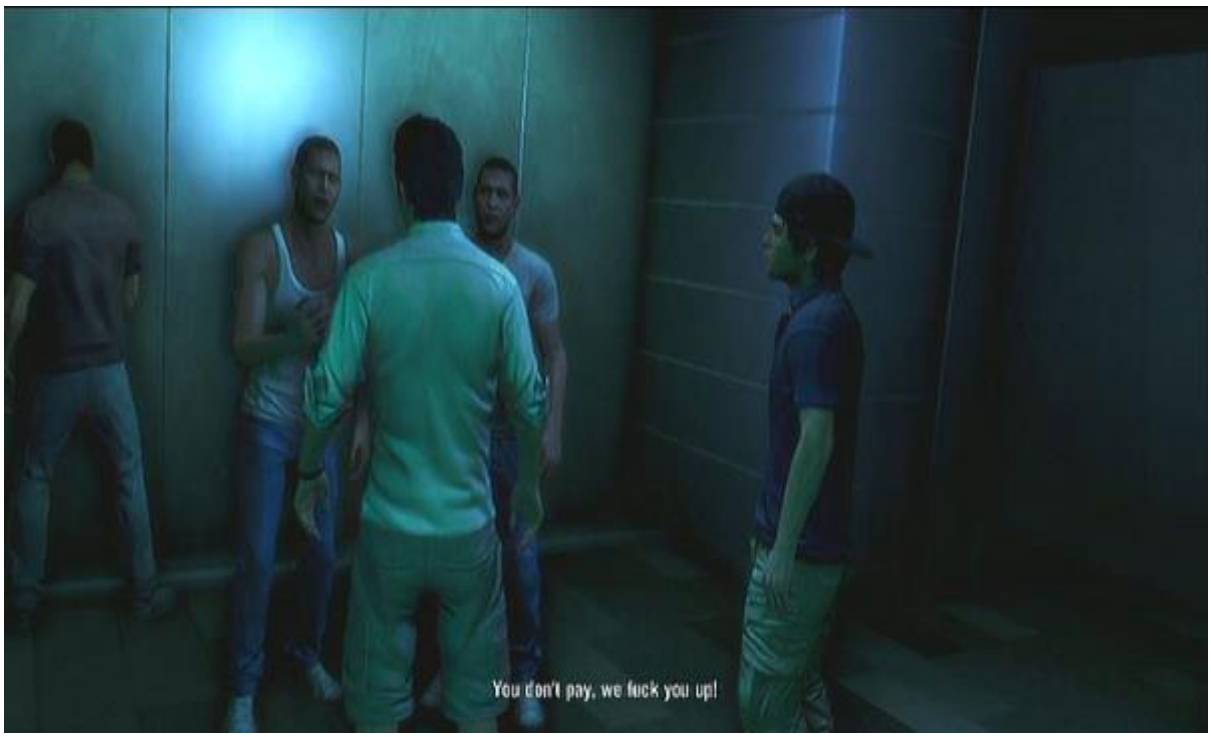


Figure 10: These hallucinogenic sequences are much like puzzle pieces, with each delineation broadening the expanding narrative of the game.

The important characters in the nightclub interact with Jason through exposition associated with events unfolding within the club, it is during these key moments that the player is given a unique perspective into the personality and history between Jason and his companions. These ‘trips’ are not directly connected to

the core narrative but provide an additional layer of interpretation to the characters. Each interaction with the bowl concludes with Jason regaining consciousness to discover that is some distance from the bowl, as if he has experienced a vivid drug trip that left him physically stumbling around the cave unconsciously. The intake of drugs and resulting shift of reality, as well as placement of Jason, seems to be the central metaphor of the game. Time, just as with the chronological sequence of events perceived by the player is a fluid interpretation of the narrative, these drug instigated cut scenes are representational of the constant changing of signs and symbols during the progress of the game. The scenes can and are at times inaccurate, in some cases the interpretations shift and characters and can easily swap meaning and even roles.

Jefferey Yohalem alludes to another more formal mode of address in his interview with rockpapershotgun.com; "if you analyse each of the Alice quotes it's about the metaphor behind each of the characters you're experiencing – and the island is clearly *Never Never Land*, and there are all these references… You pointed out one of the clues – the Snow White clue. If this was about the white messiah motif, would I be so stupid as to have a main character's nickname be Snow White? I'm making fun of that!" (Walker, J. "Far Cry 3;s Jeffrey Yohalem On Racisim, Torture and Satire". 2012). The moniker serves a dual purpose, the locals use this as a reference to Jason's skin colour, as he one of a few Caucasian's on the island amidst the non-Caucasian Rakyat. In many instances the narrative takes inspirations from fantasy stories, with the twist being that as a FPS this is a power fantasy. As Jefferey Yohalem states, "I was trying to create a sequence at the beginning that has this generation – today's generation – living in an unbroken fantasy, and then the game is about the breaking of that."(Boxer, S. "Far Cry 3 lead writer Jeffrey Yohalem: 'The story is the game'" 2012). Throughout the game FC3 is constantly self-referential, pointing out that it is just a work of fiction.

The fiction that the narrative unfolds in devotes itself to exploring Jason Brody's character development. This is achieved within FC3 by constructing the narrative via three different perspectives; the perspective of the central narrator, Willis Huntley, who is also a non-playable character (NPC) as I shall discuss in the Section 5, Jason Brody the player character (PC) and protagonist, and the player who interacts with the

narrative space. Each separate narrator in conjunction to the narrative are staged with the intent to deliver a performance that is scripted to, and triggered by, actions the player undertakes. Jason Brody has agency at moments within the game to address his perspective on the unfolding events. Willis Huntley delivers an introspective panorama on the circumstances that envelop the Rook islands via a series of ever-growing journals and addresses the audience as 'you', making the player feel like they are a character within the narrative. This explicit form of staging the phrasing of 'you' acts as a formal invitation to the player, leaving the player a narrative space that is they can fill. This, paired with Jason Brody's narrative allows the player to make emotional comparisons between the thoughts, actions and feeling between the 'you' versus the 'I'. The narrator, as represented within Willis Huntley's entries in a journal, has knowledge of all times, people, places and events including all thoughts. This format of narrative mode of addressing the player is deployed within the documentation indicating progress through the story. All three narrative voices work in concert to bring about a transformation in the protagonist and complete Jason's narrative arch.

In Jesper Juuls paper *A Clash between Game and Narrative,* he highlights Julien Greimas's narrative model. In his literary work *Grundtroek af narrative Grammatik, I Poetik III*. 1969, he describes narrative as moving between two positions. A good state comes under threat, and there is a struggle to restore the original state. Vladimir Propp (qtd in Juul, J. 37) added to the structure; a stable state (with lack) is overturned by an evil force. A battle begins with the goal of restoring the original state and this ends with the original state restored and the lack resolved. Computer games contain narratives due to the structure that enables the protagonist to move from lack, to lack resolved over a sequence of conflicts. The main deviation from Vladimir Propp's structure that Juul sees, is that computer games have two endings: success or failure. As the subject of the game 'you' are the character the story is centred on, as well as the character that contains a robust illusion of agency within the game. In FC3 this divide between the subject and the actual player is blurred, and through this the player both feels forced into the act of voyeurism and, at the same, time euphoric. Though the player perceives the unfolding events from the view point of the character, the writer scripts the events with the aim of creating a tangible engagement for the player. FC3 uses Jason's companions as distinctions to indicate scripted narrative transitions the protagonist has experienced.

Jason's narrative journey is demarcated via the use of Jason's companions. These companions act as an indexical instant of narrative and character development. Jason rescues them one at a time, his repeated return signifies his own tumble into the depths of insanity, his demeanour and interaction with his companion's changes over time, cementing the change in his perspective. The companions take on the role of damsels in distress, and upon rescue become the anchor grounding Jason to his humanity. Yet as the game progresses, the player comes into conflict with the companions and their desire to return to a past in which they had agency and the player did not. For the player, accepting to return to 'civilisation' can only result in unfulfilled expectation, because the game will end, without the desired outcome of controlling the entire experience, thus resulting in a narrative without a climax. From Jason's perspective he is finally in a place in his life where he has agency over his own life, "you know... I never thought I'd be able to kill someone, it felt wrong. Which is good right? But now... It feels like winning." This statement of Jason to Daisy, his deceased brother's girlfriend crystallises the "killing equals winning" link between character and player behaviours.

FC3 creates an illusionary space within the narrative and by forcing the player to make a decision, the full implications of Jason Brody's decisions are brought home. The game demands that the player make a cognitive decision to excise Jason Brody's past and complete the narrative (Brown, D 64). The text allows the players to seep into the performance as they cross the rubicon, between the real and the digital space. The repeated use of extracts from *Alice in Wonderland* not only reinforces the tacit role the player accepts as the performer, but it also suggests the games central metaphor.

Section 5 - Narrative voices in *Far Cry 3*

FC3 communicates the narrative vicariously through the use of a spatial narrative structure. The use of multiple voices allows the story to be relayed from the perspective of the narrator, and the player while still positioning Jason Brody as character, within his or her own story. The first person narration gives the player the illusion that they exist within the fictional world itself by situating the players' perception as if they

experience the world from the character's eyes. The players decide upon actions, judgements, and expresses opinions that are influenced by their character's point of view, in turn not always allowing the players the capacity to comprehend some of the other character's thoughts and feelings as much as Jason's own.

Generally, in some narrative structures the narrator gives and withholds information based on his/her own perception of events - this form of narration is usually from the point of view of the main character. The narrator reveals the plot by referring to himself as an 'I' or in plural as 'we'. Often it is used as a narrative mechanism to reveal the narrator's unspoken thoughts. The character's thoughts can be verbally directed to the audience without breaking the fourth wall and revealing the too much of the performance.

Jason Brody's role in FC3, is a first person narrator as he is given agency at moments within the game to deliver his perspective on the events unfolding. This form of narration is termed as an interior monologue, a narrative technique that serves the goal of producing a character's train of thought directly in a way one would imagine the character to think 'overheard' by the reader (S, Lethbridge and J, Mildorf, 72). Stefanie Lethbridge and Jamila Mildorf quote Roy Pascal *The Dual Voice: Free indirect speech and its functioning in the nineteenth century European novel* (1977) where he stated that, "the voices of the narrator and the characters become merged. This can create an impression of immediacy but can also be used to create an element of irony, when the reader realizes that a character is misguided without being overtly told so by the narrator." (S, Lethbridge and J, Mildorf, 72-73). This form of dialogue is revealed to be subjective narration, as Jason's interior monologue becomes unreliable, as if his narration is trying to impose the views and values that he has on the player. (Beach, M, "Elements of fiction". 2014) In this way the interactor is denied the ability to characterize the character they are playing, this form of narrative voice is termed as psychonarration. It is a narrative technique that serves to strain the relationship between the interactor and the character, as the dialogue is scripted to create a tension between the two consciousness's by placing the narrator voice (in this case Jason Brody) in the foreground, as a mediator reporting his own thoughts upon the events unfolding despite the intent of the player (S, Lethbridge and J, Mildorf 72-73). Another narrator who comes across as an unreliable source of narration in FC3 is Willis Huntly.

Willis Huntley is a non-playable character that reveals to the player that he is a CIA operative. A fact that he never corroborates but could be backed (or undermined) by his patriotic tirades on America. At one point he goes on a rant about how chewing gum being illegal in Singapore is “declaring war on Uncle Sam”. The 'Unreliable Narrator' is re-doubled as Willis’s journal entries contain information that gives the impression of being pieced together, he even goes so far as to speculate in his entries, but is never explicitly certain (S, Lethbridge and J, Mildorf. 61). Willis’s unreliability aids creating a separation that divides the reader’s world model and standard of normativity. This attribute thereby eliminates the player’s reliance on moral choices and value judgements that are normally tainted by personal outlook and taste (Wikipedia. Web, 2013).

The role of 'cutting' the narrative perspectives between first and third is commonly practiced. In FC3 the third person limited narrative model is deployed within the documentation indicating the player's progress, and through exposition via the in-game journal that provides contextual, but biased information. In third person narrative each character is referred to as he, she, it or they but never as 'you or I' (or we). The third person narrative places the narrator as an omniscient entity - though an uninvolved person, the narrator conveys the story and if present is not the protagonist but is narrating the story about someone else from his/her own perspective. An omniscient narrator as represented within Willis Huntley's entries within the journal has knowledge of all times, people, places and events including all thoughts (Walsh, R. 5). "The purpose of the narrator is to release the author from any accountability for the 'facts' of fictional narrative" (Walsh, R 1. 7). The journal functions as the tactile reinforcement that rewards the player for their progress as it is constantly being updated as the player progresses deeper into the narrative. (Beach, M, “Elements of fiction”. 2014).

The Implied author Willis Huntley, uses the journal as a structure to create a tangible narrative universe. The characters, as well as the creatures and habitat give a palpable atmosphere to the environment, are installed as entries. The journal is an indicator of the player's progress, information is compiled through the use of exposition that provides contextual, but biased narrative framework. This lends diegesis: it provides an insight to the nature of this world (Bizzocchi, J. 7). Each encounter educates and reinforces the rules that govern the player's interaction with the world. As stated before, there is a constant foreshadowing of the concept that 'this is just a story'. This factors in immensely when the conclusion swipes away the 'happy ending'. The implied author himself has gone to great lengths, through the use of narrative elements, to reinforce the

notion that this is a mediated environment and the interactions that you the player are experiencing is fact a piece of fiction.

“Fiction” is defined as any imaginative re-creation of life in prose narrative form. All fiction is a falsehood of sorts because it relates events that never actually happened to people (characters) who never existed or at least not in the manner portrayed in the stories. Yet, fiction writers aim at creating “legitimate untruths”. They seek to portray meaningful insights into the human condition. Thus, fiction is “untrue” in the absolute sense, but true in the universal sense. (Beach, M “Elements of fiction” 2014)

By starting FC3 with quotes from *Alice in Wonderland*, the author is already placing a sign. He is signalling to the participants that they should 'brace themselves, fiction is coming', these signals change the stamp of authority. The audience needs to interpret and navigate the narrative, much like the curtains parting before a play. The quote kick starts the audience’s immersion, by triggering their willing suspension of disbelief. The game punctuates each act of the performance with this constant reinforcement. As Jefferey Yohalem points out;

> There is a reason why Jason is a 25 year old white guy from Hollywood – these are all ideas that are in his head. You’re seeing things through his eyes. That’s why the Alice quotes are there, and why Willis’s database entries are written from Willis’s perspective, and not written from a universal perspective. So the game is all from a series of perspectives, and I think it’s all there. Jeffrey Yohalem (Walker, J. “Far Cry 3;s Jeffrey Yohalem On Racisim, Torture and Satire”. 2012).

These narrative voices form the framework that structures the player's perception in FC3. They are constantly present and guide the player's interaction. The narrator, as explained by Richard Walsh in his paper *Who is the Narrator*? (1997) establishes a representational frame within which the narrative and can be read as a report rather than an intervention. In this way it defines the extent to which we can set aside our knowledge that the narrative in hand is fictional. By conceiving that the fictional narrative as issuing from a fictional narrator, the reader subconsciously cancels its fictionality. As a result, the reader negotiates a mode of complicity with representation and finds a rationale for suspension of disbelief. According to Walsh, the use of the narrator within fiction is not to suspend the viewer's disbelief, the mainstay of fiction is that it's essential to maintain

disbelief. Through maintaining this state, in the reading of a fictional work can we apprehend the effects it achieves by means if fictions own literary resources. (Walsh, R. 1)

As James Phelan, in his work *Experiencing Fiction Judgments*, *progressions and Rhetorical theory of narrative (2007)* describes, the general definition of narratives is:

> ... (a) narrative can be fruitfully understood as a rhetorical act somebody telling somebody else on some occasion and for some purpose(s) that something happened. In a fictional narrative, the rhetorical situation is doubled; the narrator tells her story to her naratee for her purposes, while the author communicates to her audience for her own purposes both that story and the narrator's telling of it. (Phelan,J 3-4)

FC3 situates the narrator within the story, the narrator becomes a rhetorical device. Reinforcing both the suspension of disbelief, as well as eliciting a pleasure, as we are privy to the voyeuristic pleasure (Walsh, R. "Narrator poetics today" 1). But as Juul states in *A clash between Game and Narrative*, unlike narratives, where a part of the reader's incentive is the desire to know the ending, the ending of an action-based game is known from the start; it is the goal of the player to actualise this good, well known ending (Juul, J. 7). The goal of the hero restoring the scenario to the very point of normality and his overcoming of the lack that has pervaded him. This can involve the vanquishing of the 'evil boss' as well as him saving his/her love interest.

Jason Broady is a token but still is able to break the constraints of this mediated experience by voicing his own unique perspective on the story, eventually becoming a disconcerting presence by making his presence palpable. As Irene Kecandes points out in her paper *Are you in the Text* (1993) this is a forced invitation, close to an act of violence. It is involuntarily performativity, but there is also a side of the reader that marks this with delight. As the text invites the reader to enter and enjoy the thrill of identification that is physical and emotional (Kacandes I. 139-142). According to Grodal, it is a major part of fiction that the viewer/ reader creates a cognitive identification with one or more characters or actants. As a consequence we create mental models for the situation of these characters/ actants find themselves in:

> ...the viewer will try simulate the subject's/ actant's perceptions. He will try, for example to construct the field of vision of the actant by generalizing his/her own perceptual experiences into an objective and transformational model. What would I have seen if I had been in the

same place as the actant?... The viewer will try reconstruct the subject-actant's emotions, affects. (Grodal. p.89 qtd. by Juul. 44)

This doesn't mean that we perceive ourselves to be that person, just that we evaluate the relevant goals, wishes and threats. This mode of address is aimed at forcing a dissolution of barriers that exists to separate the real reader, the narratee and the implied reader. In many electronic texts the freedom the real reader has in ignoring the writer is gone, as the moment you answer the question posed to you within the text, you take on a role. As the real readers we to identify with Jason Brody by being forcibly placed in his point of view. We experience his thoughts and emotions as we journey through a fictional world that is infused with people, places and objects that are set into progression. The divide between the subject and the actual player is blurred, the player both feels forced into the act of voyeurism and at the same time euphoric. As the subject of the game 'you' are the character the story is centred on as well as the character that contains a robust illusion of agency within the game. It is no longer an impersonal telling of events that are unfolding. Central to this process it is the existence of Jason, the 'agent' – player agency is exerted thorough him within the game. In engaging with a First Person narrative, we are granted the illusion that it is 'us' telling the story. As such in retelling the story, we can only describe the situations and or events that take place as experiences within the narrative that 'we' the interactor find ourselves in as such. The player is, through invitation, forced to identify with the agent by placing the player into his virtual shoes.

By this very action Jason Brody becomes an unreliable narrator. This is far from this being bad, as Niel Druckmann the creative director of the *Last of Us* (Developed by Naughty Dog June 14, 2013) said in his interview with Gamespot (2013). When referring to the secret of making the players care about fictional characters, he stated that; "just make them human don't try go out of your way to make them likable, show that they have flaws, show that they are not perfect, that's when you can relate to someone..."(Robinson, C. "Why Do We Care About Fictional Characters? – Reality Check" GameSpot, Oct 2013). This process triggers empathy; the player allows immersion to absorb them within the story as they grow to value the world that their character inhabits. The players find themselves sympathetic toward his or her goals as and they want to see everything through to the end. (Rugnetta, M. "Controlling vs ''Being'' Your Video Game Avatar Idea Channel PBS Studios". 2013)

However Jason is not the only character that can voice the author. The use of dramatic dialogue is used within the game to convey the character's motives. This dialogue is earmarked by its capacity to violate the fourth wall. No-longer granted agency to be the audience, the player is thrust on stage. An example of this within the game is Vaas's (voiced by Michael Mando) definition of insanity speech:

> Did I ever tell you what the definition of insanity is? Insanity is doing the exact same fucking thing over and over again expecting shit to change. That. Is. Crazy. The first time somebody told me that, I dunno, I thought they were bullshitting me, so I shot him. The thing is he was right and then I started seeing, everywhere I looked, everywhere I looked all these fucking pricks. Everywhere I looked, doing the exact same fucking thing over and over and over and over again thinking 'this time is gonna be different' no, no, no please... This time is gonna be different... Do you have a fucking problem in your head, do you think I am bullshitting you, do you think I am lying? Fuck you! Okay? Fuck you!... It's okay, man. I'm gonna chill, hermano. I'm gonna chill... It's like water under the bridge. Did I ever tell you the definition... of insanity?

Vaas's dramatic speech captures the author Jeffrey Yohalem's intent to highlight the player's experience of the gameplay loop. It is not the only time the author of the game takes charge of a character for the sake of exposition. "Throughout this whole game we took you through all of these loops, and at the end we point them out to you." Jeffrey Yohalem (Walker, J. “Far Cry 3’s Jeffrey Yohalem on Racisim, Torture And Satire”). The use of repetition and emphasis within the game takes on many roles, performances that involve the hunting of animals, returning to revisit his companion’s shelter, attacking pirates, destroying enemy bases, and repeats the very same action over and over again. These repetitive actions are transformative- the player plays within a representational space and walks away with a new understanding of the roles that exist within the game. The player’s agency falls into place as the player can be creative in how they approach their objectives, they can sneak in silently and gut a base before anybody notices, even roll a jeep wrapped with C4 charges into the enemy base and even fall from a hang glider onto an enemy, taking no harm but decimating him in a savage display of gore and carnage. During a conversation Ray Whicher described these repetitive loops as also representing the graphic healing process, Jason Brody pries bullets out of his arm or resets a broken bone only to be perfectly fine afterwards. You the player become an action hero, a god of war, unstoppable and unrelenting.

Bambi 'Buck' Hughes is one of the other NPC's used within the game as an application from which the events within the story arc can be observed and, even in the case of Buck, critiqued. To start with, Buck bears an intertextual similarity to 'Buck', a character from Quentin Tarantino's 2003 film *Kill Bill Volume One*. Upon being briefed that Jason needs to get an introduction to Buck, Jason quotes the film explicitly, "his name is Buck and he likes to f...". The importance of the sentence situates a forewarning for the narrative arch of the story, as with *Kill Bill*, Buck is already situated as an unsavoury character.

At the end of the mission 'Piece of the Past', Buck recites *Stopping by the Woods on a Snowy Evening* (Robert Frost, 1922). He greets Jason with by partially quoting the poem's final stanza saying "I know the woods are lovely, dark and deep... but get the fuck up!". This poem is referenced in the film *Death Proof* (Tarantino also Directed by Quentin Tarantino in 2007. The final stanza is used by character Jungle Julia as a secret phrase that listeners must say in order to receive a lap dance from Julia's friend while they are out of town. The only one to use the line is the homicidal 'stunt-man' Mike, played by Kurt Russell. This scene is a pop culture reference to *Telefon*. *Telefon* (Don Siegel, dir. Telefon. 1977. Film) is a Cold War thriller, and in the film Robert Frost's poem is used as a trigger phrase to activate brainwashed sleeper agents.

Buck's role in the game is always to unnerve the player. Every one of the missions the player completes in game lands the player far away from the entrance of the staged scene, and in all these situations Buck is patiently awaiting their arrival. He even criticizes Jason for taking his time. As in one scene 'Buck' replies to Jason, "Jason, Jason, Jason. Don't get your knickers in a twist, I am not playing the bloody game, you are, I am just a spectator here and I expect a good show, eh"(Ubisoft, 2012). This dramatic speech is a narrative tool highlighting the existence of author and the existence of the player. It is not the only time Buck is funnelled into the role of being a mouth piece for the author. The ending of the *Down in the Docks* mission highlights this. When Jason fails to accomplish the mission's objective Buck berates him; "No, no, no, no, no! Jason that is not alright. It's just a little knife I asked you to get me but you're too bloody incompetent, too fucking lazy to get it for me... Too busy playing games aren't you?" (Ubisoft, 2012). These interactions reveal the existence of the implied author as attempting to engage in rhetorical dialogue with the player.

As Jeffrey Yohalem states in his *rockpapershotgun.com* interview, the final scene of FC3 leaves the player with two choices: Jason has the option to leave the island and reject receiving the final and all powerful tatau, or he can kill his friends as well as girlfriend and accept Citra as his/'your' lover.

> If you choose her (Citra, one of the Protagonist's love interests) I'm going to give you what you want. So you have this extreme sex scene with her which is very graphic with the sounds he is making and she stabs him (the protagonist), and there's some amount of blood. At the end she says 'you win.'
>
> ... Citra doesn't need to be saved, it's all Jason's idea! Jason conjures up this whole idea... when in reality it was all a ritual she created to find a sperm donor and she kills him. (Walker, "Far Cry 3's Jeffrey Yohalem In Racisim, Torture And Satire").

The narrative development of FC3 feeds the player with a constant supply of hetronormative power fantasy. Each kill bringing you closer to a climax that is dressed with a veneer of the player's expectation being fulfilled. The player is expecting to culminate the experience by acquiring enough agency to complete the narratives proposed power fantasy. However, in FC3 the ending forces the player to choose between two extremes and both result in the unfulfilled desire, the definitive loss of the illusion of power. The game harkens our transformational experience to that of the hero's journey. By drawing definitive parallels towards our experience as a player to another story, that of the Tatau hero who established the Rook islands. The players as well as the author know the structure of stories take, as there exists definitive expectations that are structured into the hero's journey - 'destiny' features heavily into the narrative of both the hero's journey and the narrative of FC3. As in most narratives, the concept of causality is transferred through the causality itself, causality is shaped by the actions and the subsequent consequences based off the decision the protagonist takes. This is what functions as narrative development.

Conclusion

By engaging in play, the player enacts a similar system of repetition as seen in the telling of Sigmund Freud's grandson. In the second chapter (Fort/Da) of his writing *Beyond the Pleasure Principle* (1920), Freud describes and interprets a game played by little Ernst his grandson of eighteen months, at the time. Freud observed his grandson, who at the time was struggling with the absence of his mother, overcame this anxiety by playing a game of symbolic naming (Kearney, R. 142.). By playing with a reel that had a string wrapped around it, he would toss the reel away from him to where it could no longer be seen, before pulling it back into view and hailing its appearance with glee. Freud interpreted his grandson's behaviour as a way of obtaining satisfaction by causing things to be 'gone'. According to Freud the Fort (represents the German word, gone) refers to game of throw away reel play, while Da (here) means the return of the reel in hold. Through a repetitive control over the reel, the string holder gains the pleasure of mastery. Freud interpreted the pleasure of mastery as a means that may overcome the disturbance resulting from the fear of loss. One could state that games are “the bitter potion to which the physician that is within the player uses to heal the sick self” (qtd. Khalil Gibran. Homa Lighat, published 1923). As Richard Kearney points *in Narrating Pain: The power of Catharsis*, happy endings are not the only conclusions that can be cathartic, unhappy ending can also bring such relief (Kearney, R. 55).

> 'Disappointment theory' pioneered by David, E Bell in his writing *Putting a Premium on Regret* (1985) posits that, when a risk is taken, certain expectation are invested. When these expectations are not met then a plethora of reactions emerge, this is due to ''Upward Counterfactuals''. These are the mental simulations of the best possible outcomes created by the person investing their time. When these scenarios fail to happen, then the person investing their time feels sad. Unlike films where one can skip scenes to view the ending, games require the player to constantly engage with the experience. Games force investment with the promise of fulfilment (qtd in Jamin Warren. PBS Game/Show, Youtube.com, 2014).

FC3 overexcites anticipation by promising a grandiose climax. It promises to satisfy expectations that exist as the players 'mental models' for the best probable outcome of the game. This is due to the complex nature that structures the narrative taking place that hooks the player and sells the concept that this story aims to please. By divorcing the pre-supposed mental models built into the expectations that the players carry with them, the player is shuttled away from the present mental model that they have constructed of the fictional world. The

players are then forced to rely on presupposed mental models of the real world. This experience forces the player reinterpret the representational meanings that they have experienced within the game and critically analyse the process that they have undergone. In this way a form of Narrative catharsis is generated. If in the final scene the player chooses to slit Jason's girlfriend Liza throat and fall into the sweet embrace of Citra the player is treated to a cut scene from Jason perspective, showing him in the throes of passionate sex with Citra, then Citra stabs him in the heart and utters "You are a warrior. Die a warrior. You won". The game climaxes with the sudden death of the protagonist in the arms of the Rakyat 'princess' and the credits begin to roll. In that moment the moral hypocrisy of Jason's character is exposed, we the player are forced to question the character we have been 'forced' to identify with. Is 'winning' as Jason Brody phrased it, in such a gratuitous manner anything other than Pyrric?

Richard Kearney points out in his *paper, Narrating Pain: The power of Catharsis* (2007). "In the play of narrative recreation we are invited to revisit our lives through the actions and personas of others - so as to love them otherwise." (Kearney, R. 51). Kearney cites Aristotle who insisted on a balance of these opposing stances, subject and object, attached and detached, proximate and distant. As Kearney states, "for Catharsis to function there needs to be a form of estrangement device, the audience would need to be thrown back on itself, removed from the action so as to reflect on the hidden meaning of things" (Kearney, R. 52). As Kearney explains, catharsis as defined by Aristotle functions via a "purgation of Pity and Fear"(Kearney, R. 51). He explains that this comes about whenever the dramatic imitation of a certain actions arouses pity and fear with the goal of providing an outlet for pity and fear. He cites Lisa Schnell's paper *Learning how to Tell: Narratives of Child Loss,* Schnell theorized that when we are exposed to a traumatic event, we actually prevent ourselves from experiencing that loss and repress the experience. She suggested that narrative repetition can allow a release from obsessional repetition of trauma caused by unconscious repression of the event. Through the process of converting the loss into a story it could aid in the healing process, by allowing genuine mourning and emotion to be worked through (qtd. in Kearney. 56). If the author tries to create too much pity (Pathos), then he/she risks creating an unsuccessful and therefore ludicrous (bathos) narrative. As for the audience engaging with the narrative too much empathy within the narrative can lead to over identification, unless checked by distance and detachment (Kearney, R. 51). The second movement Aristotle pointed out is when it came to interacting with fear. Fear had to be introduced as a form of estrangement device and would was

generally the chorus of commentary that would cut across the fictional pretence of drama and interpolated the message of the story. The audience would find themselves removed from the heat of action, reflecting on the hidden cause of things. But it all this relies on a balancing act, one that relies on the balancing of opposite stances, a fine balance would result in catharsis. Catharsis is expresses as a power of vicariousness, of being somewhere, of imagining differently or even experiencing the world through the eyes of strangers. (Kearney, R. 52-53).

Jason's journey down the rabbit hole is an unapologetic journey into the exploration of excess. FC3 does not explicitly or even satirically critique the vulgarity of Jason Brody by the actions he displays. This is conveyed by the repetitive over-indulgence in the violence, the gratuitous bloodshed and the air bushed by the promise of sex with Citra, these concepts promiscuously seep into the very bones of the narrative touching upon every beat of repetition the player engages with, in every step of the way the game promises more. At first the player is made to identify with Jason as Dan Hay revealed in his interview with Matthew Reynolds of Digital Spy. Just as soon as the player identifies with Jason the narrative whisks them through sequence to sequence in ever crazier flights of hedonism. Jason's rampant carnage is met with minimal punishment, both physically and psychologically, his friends acquiesce to his transformation into the Rakyat Avatar of destruction. It is no surprise that FC3 was criticized for structuring mechanics that were geared toward inflating the depicted violence with critics some stating that the mechanics created Ludo Narrative dissonance. FC3 follows in the footsteps of the Cinema of Excess, "these are films focus on depicting dark and cynical versions of capitalism, materialism, hedonism, vanity, debauchery and its effects" (Black, I. The wolf of Wall Street and the new Cinema of Excess. 2014). A key feature of Cinema Excess is the film partaking in the excess it shows. The first person subjective view reveals the vulgarity of the action, the killing is always fast, there is a sickening degree of gore and it is always placed right in front of the player. The effect in this case is less glamourous than actually what it actually is, exhausting. But unlike Jason, the player is enlightened, 'we' as the player know that the expense at which killing has on the human psyche (Puschack, E. The Wolf of Wall Street: Cinema Excess. 2015). The player is actively partaking in the act of killing, drug use and debauchery by the very act of engaging in play, the player can stop participating and exit never to return. Like Jason the player does not try and moralize the involvement they have in the act of killing, the player just doesn't care. Just because the mechanics and game are geared toward the explicit act of killing by no means does it endorse the actions of

the protagonist, it is in fact the opposite. “The hope is that by displaying a world where characters learn nothing, we learn something and while that something may be cynical and depressing, it’s in any case something that is hopefully honest” (Black “The Wolf of Wall Street and The New Cinema of Excess”). If you (the player) choose Citra, Citra reveals that she was only using Jason as an involuntary sperm donor, she murders him. In that moment the player’s mental model of a power fantasy leaves is subverted leaving the player facing disappointment. The player gets to experience Jason’s downfall, his blood lust turns on itself a Cathartic footnote to the game. If the player refuses to follow Citra’s command and kill his friends, the cycle of repetition breaks, in the end and Jason and his friends leave the island.

Whatever your choice in FC3, this paper has illuminated how and why the mechanics and the narrative elements and to prove that game need no limit themselves by their very nature. As Hendry Jenkin’s surmised, gameplay and narrative are not separate, they are in just narrative spaces that can immerse a player in an immersive environment. FC3 uses its gameplay mechanics as locomotion all the while telling a tale of transformation, Jason transitions from a hapless youth stranded on an island to an action hero. All while the narrative uses set pieces to stage the question, if this is the price of power, if so are you fine with it? Lastly it asks, can you break the cycle of violence that has had you, so addicted? The game designers of FC3 capitalised on understanding that computer games are a ‘new’ medium, writers and programmers are still learning how to structure immersive experiences. It need not disregard the literary techniques that exist within other mediums. Game designers can take elements from narrative structures and interweave it a game mechanic created with the intent navigating a palpable environment.

Works Cited:

Beach, Marie. “Elements of Fiction”. Prezi.com. Web. 2014.

Bell, David E. “PUTTING A PREMIUM ON REGRET” Management Science Vol 31 No 1. Harvard, Boston, Massachusetts. Print. 1985

Black, Izzy. “The Wolf of Wall Street and The New Cinema of Excess” 8. April. 2014. Agentsandseers.com. 22. November. 2015

Brand, Jeffrey E. and Knight, Scott J. "The Narrative and Ludic nexus in Computer Games: Diverse Worlds II" Bond University. Gold Coast, QLD, Australia. (2005). n. pag. Web. 2013

Bizzocchi, Jim. “Games and Narrative: An Analytical Framework” Loading…Vol 1, No 1. 2007 Journals.sfu.ca. n. pag. Simon Fraser University. 12 November. 2014.

Boxer, Steve. “Far Cry 3 lead writer Jeffrey Yohalem: ‘The story is the game’” 13. December. 2012. Theguardian.com. November. 2015

Brown, Douglas. “Gaming DNA” Brunel University, Uxbridge, London. Press, 2007

Booth, Wayne C. "The Rhetoric of Fiction". Chicago: University of Chicago Press, 1961.

Caillois, Roger. “Man Play and Games” New York, Free Press of Glencoe. trans. Meyer Barash. Champaign Illinois: University of Illinois Press. Print, 1961.

Chandler, Daniel. “Semiotics for Beginners” 1994 – 2015. Visual-memory.co.uk. Web. February. 2014.

Chipman, Bob. “game Over Thinker v86: ATOP TALKING TO ME ABOUT LUDONARRATIVE DISSONANCE”. Youtube.com. Web. 2013

Clark C. Abt, "Serious Games". New York: Viking Press, 1970.

Cook, Marie. “Elements of fiction” 2. February.2015. Prezi.com. Web. 10. November. 2015

Crossley, Rob. "Far Cry 3 interview: 'Eventually you'll become a master of ‘The island'. computerandvideogames.com. Future Publishing, 28. September. 2012. Web.

Fabricatore, Carlo. "Meeting on Videogames and Education". Proc. of OECD-CERI Expert meeting on Gameplay and Game Mechanics Design: A Key to Quality in Videogames, Santiago De Chile, Chile. 1-18. Print. 2007.

Frasca, Gonzalo. “Ludology meets narratology”. Ludology.org, Parnasso#3, Helinski. Web. 1999.

Frost, Robert. “*Piece of the Past: Stopping by the Woods on a Snowy Evening*” Print. 1922.

Griemas J, Algridas. "*Grundtræk af en narrativ grammatik:* I Poetik III " Print. 1969

Far Cry Wikia. Wikia Inc. Web. September 2015

Gilliam Terry, dir. *Fear and Loathing in Las Vagas*. Universal Pictures. 1998. Film

Hillier, Brenna. “Far Cry 3: you never forget your first love” 4. December. 2012. Vg247.com. Web. 10th November 2015

Hillier, Brenna. “Far Cry 3 writer name drops Assasin Creed Prince of persia” 4. December. 2012. Vg247.com. web. 10th November 2015

Hocking, Clint. “Ludonarrative Dissonance in Bioshock” clicknothing.typepad.com. web. 2007

Huizinga, Johann. "Homo Ludens: A study of the Play Element in culture" Boston: Beacon Press, 1955

Juul, Jesper. "A clash between Game and Narrative - A Thesis on computer Games and Interactive Fiction". University of Copenhagen. DigitalArts and Culture Conference, Norway. Web, 1999

Jenkins, Hendry. "Game Design as Narrative Architecture." First person: New media as Story Performance, and Game. Ed. Noah Wardrip-Fruin and Pat Harrigan. Cambridge: MIT Press, 2004. 118 - 130.

Kacandes, Irene. “Are you in the text: ‘Literary Performative’ in Postmodernist Fiction, Text and Performance Quarterly” n. pag. 1993. Randforonline.com. Web. 2015

Kearney, Richard “Journal of Modern Critical Theory Volume 30 Number 1. Trauma, Therapy and Representation: Narrating Pain: The power of Catharsis,” *Paragraph* Web. 30:1 (2007): 55-66. 12th January 2007

Kucklich, Julian. "Perspectives of Computer Game Philosophy". The international Journal of Computer Game Research 3, 1. Web, 2003.

Lethbridge, Stefanie and Mildorf, Jamilia. “Basics of English Studies: An introductory course for students of literary studies in English” University of Illionois. 2003. Web

Lindry A, Craig. “The Gameplay Gestalt, Narrative and Interactive Storytelling” Frans Mayra Tampere: Tampere Unioversity Press. Press. 2002

Morningcoffey. *(D)Evolution of Jason Brody and Masculinity in Far Cry 3*. Tumbler.com. 2013. Web/ 20 November 2015

Newman, Jared. “Far Cry 3 writer says critics got it all wrong” Techland.time.com Dec 21, 2012. Web.

Ornby, A.S “Oxford Advanced Learner’s Dictionary of Current English” Oxford: Oxford University Press. Print, 2007

Patrick, Mathew. “*Cocaine and Camera Angles, How to Shoot a Drug Trip*” Frame by Frame. 13 Aug 2015. *The Film Theorists*. Web

Philips, Tom “Far Cry 3 sales hit 4.5 million as Ubisoft revenues soar” 08 Febuary. 2013. Eurogamer.net. Web. 20. April. 2015.

Pierce S Charles. “Collected Writings (8 Vols.)” Ed. Charles Harthorne, Paul Weiss and Arthur W Burks. Cambridge: MA Harvard University Press, 1931 - 1958

Prell, Sophie. "Far Cry 3 writer talks about rabbit holes, racism and colonialism in a game he claims is misunderstood". The Penny Arcade Report. Web. 17 December 2012.

Reynolds, Mathew. “Far Cry 3 hero Jason Brody: a new kind of protagonist for video games” 12. June. 2012. Digitalspy.com. web. 22. November. 2015

Reynolds, Mathew. “BAFTA Game Awards 2013: Winners in full” 5. March. 2013. DigitalSpy.com. 05. September. 2013

Phelan, James “Experiencing Fiction Judgments, progressions and Rhetorical theory of narrative” Ohio State University Press. Print. 2007

Robinson, Cam. “Why Do We Care About Fictional Characters? – Reality Check” GameSpot, Youtube.com. October13 2013

Rugnetta, Mike. “Controlling vs ‘’Being’’ Your Video Game Avatar Idea Channel PBS Studios” Youtube.com. October 24 2013

Puschack, Evan. “The Wolf of Wall Street: Cinema Excess” *Nerdwriter* 1. Youtube.com. Web. 9 March 2015

Ryan, Maria-Laure. “Defining Narrative Media” imagine and narrative.be. n.pag. Web. February 2003.

Salen,K and E, Zimmerman. "Rules of Play:Game design Fundamentals". Cambridge: MIT Press. Print, 2003.

Sicart, Miguel. “Defining Game Mechanics” 2001 – 2008. *GameStudies.org*. n. pag. Web. 09 Febuary 2015

Tarantino Quentin, dir. *Death Proof*. Dimension Films. 2007. Film

Tarantino Quentin, dir. *Kill Bill Volume One*. Dimension Films. 2003. Film

Thiel, Tamiko. “Where Stones can speak: Dramatic encounters in Interactive 3D Virtual Reality”. Chapter in the book Third person: Authoring and Exploring vast narratives. Ed. Wardrip-Friun, N and Harrigan, P. MIT Press, Cambridge, Ma, USA. 153 – 177. Print, 2009.

Verhoeven, Paul. dir. Total Recall. TriStar Pictures. 1990. Film

Wæver, Jonas H. "Game Theory - Embedded Narrative in Games" 16. December. 2009.

Wachowski, Lana and Wachowski P, Andrew. dir. *The Matrix.* Warner Bros, 1999. Film

Walker, John. “Far Cry 3’s Jeffrey Yohalem On Racisim, Torture and Satire” 19. December. 2012. Rockpapershotgun.com. Web. 10. November. 2015.

Walker Rettberg, Jill, Dr. "Do You Think You're Part of This? Digital Texts and the Second Person."Cybertext Yearbook 2000. Vol. 2000.34-51. elmcip.net. n. pag. Jyvskyl University. 2000. web.

Walsh, Richard. “Who Is the Narrator?” Poetics Today. n. pag. University of York. 1997. 12 November 2015

Warren, Jamin. “What Are The Worst Videogames Ever?” *PBS Game Show* 10 April 2014. *PBS Digital Studios*. Web.

Shakespeare, William. “Macbeth” print. 1606.

"Narrative Mode." Wikipedia. Wikimedia Foundation, *n.p.* 25 Aug. 2013. Web. 01 Sept. 2013

“Jordan Mechner” giantbomb.com. Gamespot. *n.p.* Web. 8. November. 2015

“Far Cry 3” howlongtobeat.com. *n.p.* Web. 10. November. 2015