CHAPTER II

THEORETICAL FRAMEWORK

2.1. Video Game as Literary Texts

Video games as literary texts propose the view that video games, apart from being a form of interactive entertainment, can also be interpreted and analyzed using a framework commonly used in literary analysis. In video games, there are also elements of narrative in it, this is supported by Jesper Juul in Farca, "Games Telling Stories," which argues that "(1) We use narratives for everything. (2) Most games feature narrative introductions and backstories. (3) Games share some traits with narratives" (Juul in Farca, 2011: 7). Video games have a narrative structure that can be either linear or non-linear. Players are often involved in the development of the story through the decisions they make. Analysis of video games as literary texts considers how the narrative is conveyed through the player's interaction with the game world.

The role of the reader or more familiarly known as the player can be interpreted as a viewer as well as the final executor of a storyline in video games. According to Turley, who argues that "In this relationship, the reader becomes a quasi-co-author of the text in the space of their own experience." (Turley, 2018: 12). Readers do have the freedom to choose the storyline they want, but the choices are still limited by the game developer. "Within this quasi-authorial space, narratives emerge that are imagined by the player. But the player is still limited in

many ways by the design of the game." (Turley, 2018: 40). The core story of the video game will remain the same, in the end, readers will only get their version of the storyline.

Video games have narrative, artistic, and interpretive elements similar to traditional literary works such as novels, short stories, or poetry. "In this way, I see little to nothing that distinguishes video games as something other than literature" (Turley, 2018: 56), this statement can be interpreted as having little or no significant difference between video games and literary works. Video games have the potential to convey messages, present conflict, illustrate character development, and invite players' thoughts in ways similar to traditional literature.

Video games can refer to as "a new form of modern literary work" because they can be adapted into a novel. This statement is supported by Saptanto who said "The existence of video games as a new form of modern literary work is the evidence of the transformation process of a media transfer from video games to novels." (Saptanto, 2021: 6). This transformation is possible because narrative elements in video games are similar to narrative elements in novels. "It can happen because the narrative elements in the video game are similar in presentation." (Saptanto, 2021: 6), if video games can be transformed into novels, then it is possible that video games can be adapted into other literary works such as films and so on, or vice versa.

2.2. Narratology in Video Game

Narratology in video games refers to the analysis and understanding of how narratives (stories) are fabricated and presented in the context of video games. Frasca suggested that "The de facto definition of a narratologist in this so-called debate seems to be a scholar that either claims that games are closely connected to narrative and/or that they should be analyzed –at least in part– through narratology." (Fraska, 2003: 94). This involves applying traditional narrative concepts to a dynamic and interacting medium, as well as discussing how the player's experience influences the understanding of the story. Narratology can be used in video game analysis to answer questions such as how the story is told through gameplay, how players influence the development of the story through their choices and actions, and how the use of interactivity influences the way stories are received and interpreted, "I will reserve the term "narratologist" to describe a researcher who focuses on narrative in any medium, including film, literature or videogames" (Fraska, 2003: 94).

2.2.1 Intrinsic Aspects

2.2.1.1 Character

Video game characters can be divided into two types, playable and non-playable. Commonly, playable characters are protagonists, while non-playable characters are antagonists and other supporting characters. According to Jesper Juul in Farca, "By pressing the CTRL key, we fire the current weapon, which influences the game world. In this way, the game constructs the story time as synchronous with

narrative time and reading/viewing time: the story is now" (Juul in Farca, 2011: 7). Characterization in video games can be said to have differences from characters in novels and films. In Video games "Players" have a role in the course of a story. This statement is supported by Nielsen who states that "This is a video game, so nothing will happen unless you act." (2008: 203). Boon in Farca also mentions that "In a game story, the majority of narrative elements will be presented to the player in response to the player's actions" (2011: 23).

2.2.1.2 Plot

Plot in the story of a video game refers to the series of events or incidents that form the plot or storyline. It is a series of actions, conflicts, and character developments that build the story from beginning to end. According to Gerald Farca, "...events occurring in a game eventually lead to each other and may come to closure at the end of a game" (2011: 18). The plot is the same as the story frame, which is the structure of the story. Meanwhile, Marie-Laure Ryan in Farca, argues that "(6) The sequence of events must form a unified causal chain and lead to closure" (Ryan in Farca, 2011: 18). Apart from that, in some video games, there are branching plots that usually serve to expand the game world or deepen the stories of other characters. In video games, this is often referred to as a "Side Quest" (Farca, 2011: 63).

2.2.1.3. Conflict

In the story of video games must provide some kind of challenge to players. The problems experienced by the characters in the story of video games are the key

to what the "players" have to solve. According to Marie-Laure Ryan in Farca, "Narrative is about problem solving. Narrative is about conflict. Narrative is about interpersonal relations. Narrative is about human experience. Narrative is about the temporality of existence" (Ryan in Farca, 2011: 15). This is statement is also supported by Gerald Farca's statement that "Nevertheless, even those games feature some kind of challenge. Every video game, even if casual, gives you certain tasks to fulfil and thus, encourages to dissolve certain problems or, in more complex games, conflicts." (2011: 15).

2.2.1.4. Setting

Setting in the story of a video game refers to the place and time where the story takes place. This includes detailed descriptions of the location, atmosphere, time, and surrounding conditions that create the background to the story. In video games, the Setting helps create a context for players to understand where and when the story takes place, and can also influence the atmosphere and development of the story. According to Gerald Farca, "Fictional game worlds mostly feature a great many of different settings or scenarios". As with novels and movies, video games also cover almost every scenario or setting imaginable by the human mind. Meanwhile, John Feil argues that "locations are the setting for your story, and as in any storytelling vehicle, should reinforce your narrative and characters" (2009: 33). He said that "A Location Is Worth a Thousand Words. No part of the game promotes and reinforces immersion more than the locations that the player travels through. As the writer, you use that setting to reinforce your narrative and characters" (2009: 33).

2.2.2. Extrinsic Aspect

2.2.2.1 Racism

Racism can be interpreted as an understanding that distinguishes the attitudes and treatment of a certain group of people because of racial differences. A person who adheres to racism thinks that his race is superior, so that person has the right to regulate and insult other races. According to Bowser, "In both books, "racism" described incidences in the world community of animus between groups based on visible physical differences." (2017: 573). Racism can manifest itself in everyday activities or in life, specifically through the way people speak and act. Racism is a challenge that must be faced by minority communities. There are various ways to deal with this, but the most important thing is to maintain calm. Try to discuss and share perspectives, this is in accordance with the statement from Arber in McCollow's "A viable anti-racism cannot be built on a basis of silence and euphemism." (Arber in McCollow's, 2004: 6). Avoid responding with violence or harsh words because it will only make the situation worse.

Racism is divided into three types: prejudice, stereotypes, and discrimination. Prejudice refers to a person's judgment of an individual or group based on race or ethnicity. This statement is supported by Abrams, Prejudice is a "bias that devalues people because of their perceived membership of a social group" (2010: 8). Stereotypes are generalizations for certain groups of people. Stereotypes can reflect physical, attitudes, characteristics, and behavior. But in reality, it may be different from what has been stereotyped, "...a fixed impression, which conforms very little to the facts it pretends to represent. " (Katz & Braly in Brandt, 2011 :3).

Meanwhile, Discrimination is unfair action or treatment of individuals or groups based on race or ethnicity. This includes denying equal rights, opportunities, or treatment to a person or group simply because they come from a particular racial or ethnic background, it's in line with Jones' statement, "those actions designed to maintain own-group characteristics and favored position at the expense of the comparison group" (Jones in Dovidio, 2010: 9).

2.2.2.2 Immigration

In general, immigration can be interpreted as an action taken by people from one country to come and live permanently in another country. The factors that trigger immigration are the opportunity to enter a better and more suitable job field, the opportunity to earn a higher income compared to the country of origin, and the opportunity to get a higher education because the country is more developed and modern. Safer living conditions, such as a comfortable and less extreme climate, and much more. The point is that the destination country is considered much better than the country of origin. Everett S. Lee, stated that migration was based on "1. Factors associated with the area of origin. 2. Factors associated with the area of destination. 3. Intervening obstacles. 4. Personal factors." (1966: 50).

2.2.2.3 Representation Theory

Representation is the process of producing meaning through language. According to Stuart Hall, "Representation connects meaning and language to culture." (1997: 15). Stuart Hall (1997) also describes an object that is contained in a "system of representation" and does not consist of individual concepts but a way

of recognizing them, organizing them, classifying concepts, and maintaining complex relationships between them. The things that are in the mind can be different and can be interpreted in many ways. In general, representation is used in the study of culture, politics, knowledge, and the meaning of life for every human being, such as those found in films, novels, video games, and others.