

CHAPTER II

THEORY AND METHOD

2.1. Theoretical Framework

2.1.1. Video Game as Literary Texts

In addition to being a type of interactive entertainment, video games as literary texts suggest that they can additionally be understood and analyzed through frameworks that are frequently utilized in literary analysis (Farca, 2011:5). Video games contain narrative elements in them, this is supported by Jesper Juul in Farca, "Games Telling Stories", who states that "(1) We use narrative for everything. (2) Most games feature narrative introductions and backstories. (3) Games have some things in common with narrative" (Juul in Farca, 2011:7).

The reader's role more closely known as the player can be defined as the viewer and the final executor of a storyline in a video game. In accordance with Turley, it is stated that "In this relationship, the reader becomes a quasi-author of the text in their own experiential space" (Turley, 2018:12). The reader has the freedom to decide which storyline they prefer, but that is 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 story at the core of a video game remains the same, in which case, readers will just get their own version of the storyline. Video games are narrative, artistic, and interpretive.

The narrative, creative, and interpretive components present in video games are comparable to those found in classic literary works like novels, short tales, or poems. According to Turley's comment, "In this way, I see little to nothing that distinguishes video games as something other than literature" (Turley, 2018:56). There is little to no discernible distinction between video games and literary works. Similar to conventional literary works, video games have the potential to transmit messages, portray conflicts, depict character development, and encourage player thought.

The transition from video games to novels can be seen in the existence of video games as a new genre of contemporary writing (Saptanto, 2021:6) Video games are referred to as a "new form of modern literature" based on this claim since they may be turned into novels. The similarities between the narrative components of video games and novels make this transformation conceivable. The presentation of the narrative components in video games is comparable, therefore, this is possible. If video games can be converted into novels, it does not preclude the idea that they can be converted into other literary works, such as movies and so on, or vice versa (Saptanto, 2021:6).

2.1.2. 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. The study of how narratives are created and presented in the context of video games is

known as "narratology" in the video game field. 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" (Frasca, 2003:94). This includes the implementation of traditional narrative ideas to a more dynamic and interactive, as well as a discussion of how the player's experience affects the comprehension of the story. According to Frasca, narratology can be utilized in video game, this is because narratology refers to research that focuses on narratives in any medium, including film, literature, and video games (Frasca, 2003:94), Narratology can be utilized in video game analysis to provide responses to questions like how a story is narrated through gameplay, how players affect the progression of the story by their choices and course of action, and how the utilization of interactivity affects the way the story is perceived and construed (Frasca, 2003:94).

2.1.3. Intrinsic Aspect

2.1.3.1. Character and Characterization

The game constructs the story time as synchronous with narrative time and reading or viewing time: the story is now, according to Jesper Juul in Farca (Juul in Farca, 2011:7). One may argue that video game characters differ from those in books and movies. In video games, "Players" take part in a narrative. According to Nielsen, "This is a video game, so nothing will happen unless you act." (Nielsen,

2008: 203). Another point made by Boon in Farca is that "In a game story, the majority of narrative elements will be presented to the player in response to the player's actions" (Juul in Farca, 2011:23).

Direct and indirect characterization can be classified into two categories. While direct characterization includes the express commentary or description of a character's traits, indirect characterization needs the reader to deduce a character's features from his or her conversation, actions, and looks (Baldick, 2008:52). According to Vandewalle, direct and indirect characterization can apply to the same in games (Vandewalle, 2023:19).

2.1.3.2. Setting

According to Feil, locations serve as a setting for stories and, like any other storytelling device, they should support the story and the characters. Feil stated that a location is equivalent to a thousand words. The settings that the player visits throughout the game do more to support and reinforce immersion than any other aspect of it and use the environment to support your story and characters (Feil, 2009:33). Related to the discussion of this thesis, only setting of place is analyzed.

2.1.3.3. Conflict

Conflict is an occurrence that arises from opposing characters. They do not share the same objectives, and neither character is willing to compromise. NPCs must have their own agendas in order to engage in conflict (Lankoski, 2008:2). Conflicts is categorized into internal and social conflict (Lankoski, 2008:2). A

conflict that arises within a player character is referred to as internal conflict. On the other hand, social conflict entails an action from an NPCs that is against the player character and unwilling to give up their cause. (Lankoski, 2008:2).

2.1.4. Extrinsic Aspect

2.1.4.1. Social Perception

Social perception is a process by which people come to understand others (Kassin, 2010:102). In accordance with Aronson, social perception is the study of how people form impressions of and draw conclusions about others as distinct individuals (Aronson, 2010:85). According to McCleery, social perception is a recognition that uses social signals to make decisions about the social roles, norms, relationships, situations, or traits of another person (McCleery, 2014:54). Perception is the act of perceiving and understanding the world around us. This involves specifying what information to be aware of, as well as how to conceptualize and construe it in the framework of one's existing knowledge (McShane, 2017:70). In order to form a social perception, someone has to identify social cues. Hence, the cause of social perception begins with the observant perceiving the people, circumstances, and practices to gather evidence that underpins an initial impression. This allows someone to develop their own understanding of others thoughts or intentions from observing their actions (Kassin, 2010:102). A perception can lead one to act in a manner that is congruent with the expectation. Hence, the perceptual process by a person in which

expectations about others cause that person to act in accordance with those expectations. Therefore, in other words, perception can influence reality (McShane, 2017:79).

2.1.4.2. The Portrayal of Social Perception

2.1.4.2.1. Stereotype

Stereotype is the perception that assigns traits to individuals based on their affiliation with a particular social group (McShane, 2017:74). Stereotypes develop because people tend to simplify how they perceive the world (McShane, 2017:74).

2.1.4.2.2. First Impression

First impression is the comprehension that a person has about another individual that allows them to swiftly establish a perception. First impression might happen when our perception is dominated by the most current information. Therefore, this happen because one must grasp the circumstances to trust another person (McShane, 2017:81).

2.1.4.2.3. Assumption

McShane defines assumption as the act of focusing on some information from our senses while dismissing other information. (McShane, 2017:72). Based on someone's actions or past experiences, one can make assumptions (McShane, 2017:78). As a result, an assumption can result in either greater or lower behavior (McShane, 2017:79).

2.1.4.2.4. Expectation

Expectation is a perception one has to define, clarify, and anticipate his surroundings. As a result, expectation is made up of relational or visual representations in one's head (McShane, 2017:78). A person's conduct, which leads to either higher or lower behavior, can be influenced by expectation (McShane, 2017:79).

2.1.4.3. The Cause of Social Perception

2.1.4.3.1. Situations

Understanding the social background offers a crucial framework for comprehending other people's spoken and nonverbal conduct (Kassin, 2010:105). One's history and prior experience has a significant impact on one's capacity for anticipating and predicting an outcome because it invariably determines the kinds of experiences that one has. Situational observation enables people to explain why particular behaviors occur or to have preconceived notions about specific events. (Kassin, 2010:105). Situational perception causes people to develop preconceived notions about certain events or to explain the motivations behind behavioral patterns (Kassin, 2010:105).

2.1.4.4. The Impact of Social Perception

2.1.4.4.1. To Change Opinions

Opinion change is a change in one's opinion about a particular belief. McShane states that perception can meld one's views into one's new opinion. The

majority of the time, how one feels and what they believe about something or someone are inversely related. Particularly, one's feelings regarding something can influence their perspectives (McShane, 2017:94).

2.1.4.4.2. To be Aware

To be aware means to become more conscious of one's own values, attitudes, and convictions in relation to particular knowledge. As a result, it may help people see their own prejudices and eliminate them from their actions. This practice of awareness can lessen perception bias by encouraging people to be more accepting of other people's behavior (McShane, 2017:81).

2.1.4.4.3. To be Motivated

According to McShane, a person's perceptions of others may inspire them to behave consistently. Generating positive perceptions and expectations dependent on a culture of support and learning will enhance individual success and well-being. In other words, reality can be affected by perception (McShane, 2017:79-80).

2.1.4.4.4. To be Self-Doubt

McShane states that self-doubt is when one finds it difficult to accept the perceptions of others in society about oneself. Self-doubt also has a bigger impact on persons who have a poor record. These people are usually humbler, making them more susceptible to peer pressure (McShane, 2017:80).

2.1.5. Cinematographic Aspects

The combination of scriptwriting and performance is recorded and displayed on screen to tell the story. Cinematography is used to get the best depiction of the story (Bordwell & Thompson, 2012:190).

2.1.5.1. Camera Distances

The frame of the image station, either close to the topic or far away, is referred to as camera distance (Bordwell & Thompson, 2012:190). Camera distances are categorized into different categories:

2.1.5.1.1. Long Shot

As the name suggests, this shot is taken at a distance from the main subject. In a long shot, the human figure is much more prominent and visible, but the background still dominates the shot (Bordwell & Thompson, 2012:190).



Picture 2.1 Long Shot
(Bordwell & Thompson,
2012:190)

2.1.5.1.2. Medium Shot

The purpose of this shot is to capture the human figure from a comfortable distance. A medium shot is one that concentrates on capturing the gestures and



Picture 2.2 Medium Shot
(Bordwell & Thompson,
2012:190)

expressions of the human figures and usually frames the human body from the waist up (Bordwell & Thompson, 2012:190).

2.1.5.1.3. Close-Up Shot

In contrast to long shots, close-up shots emphasize facial expressions, movement details, or objects of importance, and are often taken from a closer distance to the main subject (Bordwell & Thompson, 2012:190).



Picture 2.3 Close-Up Shot
(Bordwell & Thompson,
2012:190)

2.2. Research Method

2.2.1. Method of Research

2.2.1.1. Research Approach

Based on the research background that uncovers the phenomenon of social perception in the *L.A Noire* game written by Brendan McNamara, the writer takes a psychological approach. A literary criticism strategy known as the psychological approach places emphasis on the psychological elements included in a literary work (Atar Semi, 2013:45). Due to the development of consciousness for both the author and the critic, these psychological components of literature received attention in research and criticism. In contemporary times, the advancement and development of a society are not exclusively determined by its material components, but also by its psychological or spiritual components. Numerous authors have applied this theory to their works of fiction, using it as a beneficial resource for understanding a person's traits and personality.

2.2.1.2. Method of Data Collection

Based on the background of the research that depicts the impact of social perception on Cole Phelps in *L.A Noire*, the writer uses library research in writing this thesis. Library research is a systematic kind of inquiry that has its own tools, procedures, and strategies (George, 2008:1). In relation to library research, the data gathered for this thesis can be divided into primary and secondary data. Primary data are those that are explicitly collected for research, whereas secondary data is

gathered to get fresh perspectives, interpretations, and conclusions. (Saunders, 2012: 678-681). McNamara's *L.A. Noire* video game served as the primary source of data for this research thesis, while the secondary data included social perception journals, articles, books, and theses, functioned as a supplement to the primary data from *L.A. Noire*. The writer collects the data from dialog and cutscenes from *L.A. Noire - Full Game Walkthrough in 4K* by GTA Series Video. Therefore, following the data collection, the writer provides a descriptive explanation of the analysis findings. The writer will supplement any missing primary data with secondary data if necessary.