World of Warcraft / The Witcher and the Impact of Literature on Gaming: A Postmodern Phenomenon

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ABSTRACT

The research titled "World of Warcraft /The Witcher and the Impact of Literature in Gaming" is an insight on how the gaming industry has been implementing Literature as a foundation for their works.

The study highlights how the Gaming industries have been adapting pre-existing fiction works while also actively producing their own literary works to serve as a foundation for their games.

This merging of Fiction and gaming results in a stimulative and interactive medium of storytelling, where the reader/player gets to decide how the storyline and plot unfolds, where essentially, playing these games is not very different from reading.

World of Warcraft known for its extensive Tolkien-esque world is probably one of the most Literature dependent games in 21ˢᵗ century, Where the Lore, cultures, and politics of this hyper realistic world is constantly developed by its writers to cater to its fiction loving audience. The constant tug of war between the Alliance and the Horde, the two allied unions that are constantly at a rift, are reminiscent to the World wars of our history, which many believed was responsible to serve as an inspiration for Tolkein's Magnum Opus.

Where Andre Sapkowski's Dark Fantasy Novel Series called *The Witcher* had many Adaptations, yet none were as well received as its Gaming Adaptation which is often regarded as "The Best Game of All Time" hints a symbiotic relation between Novels and Gaming.

Thus, this research intends to compare and analyse the Literary texts of *World of Warcraft* and the *Witcher* Series along with multiple texts including Lovecraft's Novellas, Harlan Ellison's genre defining Short-story as well as Greek Myths and how they are adapted/depicted in games, while also analysing what makes the games more popular than their textual counterparts.

Keywords: Literature, Gaming, Tolkien-esque, Storytelling

Chapter 1: Literature's Influence on Gaming: a Postmodern Phenomenon

Postmodernism was a reaction towards Modernism, a movement that emerged as a reaction against romanticism.

Where Modernism dealt mostly with realism and lack of faith in any institutions, Postmodernism is not very realist yet it still holds a mirror against our contemporary reality.

The rise of Technological advances has now visibly led to changes in Postmodern men's social practices and affairs, as the rapid growth of industrialization and digitization has altered and transformed our very lives.

The resurgence of technology made the world witness Literary works being adapted to Films as well as the old Shakespearean Dramas being adapted to theatre and movies alike.

Which then lead to the origin of "The Adaptation Theory" which according to Linda Hutcheon is essentially "The continuous development of creative adaptation, and argues that the practice of adapting is central to the story-telling imagination." (Hutcheon, Linda, A Theory of Adaptation, summary)

From time immemorial to present day, Literature as an entity has stayed relevant and has continued to act as a foundation to many story telling mediums, Similar to Einstein's theory of relativity, One could view Literature as a scientific equation that has and will pertain to be relevant while the medium that adapts it, and would continue to adapt it, could be looked at as technological advancement that relies on an age-old equation.

Hence the evolution of technology has opened many pathways for literary works to be allowed to express themselves, with respect to the current standard of storytelling. Gaming, being one of them.

The research discusses and analyses the adaptation of Literature to Games, as well as production of Literary fiction after the game's release, owing to the constant rise of Technology as video games are a product of Digital revolution.

Where postmodernism isn't restricted to the boundaries of being a critical theory but it also allows gaming to be looked at as a postmodern platform for storytelling. As it encapsulates many qualities that most Postmodern works possess.

Similar to Komplett Dominik Warkowski's research *Postmodernism in Video games,* where he speaks of games as a "Postmodern medium" (p. 16) which mostly discusses the Hyper-reality and Meta narrative aspect of Postmodernism in gaming, This study, however, coins Gaming as a Postmodern Platform rather than a medium, where any Literary text being adapted to this platform automatically turns the original text to a postmodern one to a degree.

With the rise of Virtual prepositions, it wouldn't be farfetched to quote Don DeLillo from his book *White noise* where he says "We are surrounded by the white noise of postmodern works."

Where it is plausible for a video game to be insinuated as a microcosm of John Baudrillard's Hyper-reality, which is a mix of Simulacra-Simulation.

As the open world of the game, is an imitation of our reality which indeed does exist, yet it's not physically tangible.

Gaming as a whole can be looked at as a postmodern experience, mainly due to the world building these fiction-based games offer, while the reader metaphorically or figuratively lives in the fictional- fantasy world of the novel, the reader/gamer indulging in gaming gets to physically live in the fictitious world, whilst being constantly reminded that the world is an imaginary one.

While allowing to explore the Hyper-real world, the platform of gaming incorporates meta fiction as well, where the one at the stimulating end is often reminded that they're diving into an imaginary world.

Traditional Metafiction is a technique that points out its own fictionality. Or in other words, fiction that is self-aware. which generally includes any nods to the fact that there is a creator for the work. An important term that is associated with metafiction is 'the fourth wall' which is often used in the phrase 'breaking the fourth wall, where the narrator or the characters address the reader.

According to James Cox in his Article *The Four types of Metafiction* he says "Metafiction is a prominent component to the future of video games; with metafiction we may prevent players from being sucked out

of play due to loading screens, and prevent them from being reminded of a game's fake-ness through menus or glitches. It could very well lead to longer periods of flow and immersed audiences." (Cox, James, The Four types of Metafiction, gamedeveloper.com)

From Tom Clancy's *Rainbow six* to Andrej Sapkowski's *The Witcher,* Games have often turned to well received Literary works for the foundation of their story telling narrative.

Where the works of Sapkowski being adapted to games like *The Witcher 2* and *The Witcher 3: The Wild hunt*, were much well received compared to its contemporary Web series Adaptation.

Which raises the question about "what does the modern avid reader or fiction lover really prefer?" sitting at the back seat and watching the adaptation of their favourite book on a screen, or taking control of the protagonist and living as "him/her" in the fantasy world of the text, where the game acts as a portal to the immersive experience.

This immersive spectrum often employs the most staple characteristic of Postmodernism,

The use of Irony humour/black humour is often seen in many games, GTA IV offers a radio play for its readers every time the maneuvered character is in a car, this is provided to further deepen the immersion while playing a key part in the Game's world building, since the radio plays a part in representing the hyper real world as a real life like stimuli.

A particular Podcast of the radio discusses issues such as World hunger, where a child in the panel quotes "I see World Hunger as a Supply and Demand problem, too many Hungry People, rather than reducing the number of Hungry people, simply reduce the number of People using Involuntary Euthanasia for the weak and unfortunate and turn them into compost for our Crops, Simple." The use of Intended Black Humour is starkly visible in this comment, this proposal is quickly met with rebuttals, where the Host of the Podcast calls the boy crazy for proposing to kill people in order to solve World Hunger, another character in the panel breaks the fourth wall by saying "I Blame Video Games for this"

A satirical take on the perfidious Stereotype which suggests Video games as a cause for ingraining Violence in Children's Psychology, While the quote also effectively breaks the Fourth wall by highlighting the Paradox, since it is a comment made on Video games, in a Video game.

One could argue that gaming offers an interactive story telling where the plot changes and unfolds based on the decision the reader/gamer takes, which eventually leads to different endings of the original story. This quality of catering multiple endings of a text rather than a single one which books tend to offer, could be the reason that makes gaming an intriguing preposition compared to Novels and movie adaptations.

After Understanding the Impact of interactive Story-telling, Media too, has tried to replicate the same idea with their productions. *Netflix's Black Mirror: Bandersnatch* allows the viewer to steer the course of the plot by deciding between story altering options. However, even though interactive media was touted as the future of movies, the current film market is not populated by it. Which has now made Gaming as the Flag bearer of Interactive Story-telling.

As opposed to a Bildungsroman, where the reader witnesses the growth of the protagonist throughout the novel, in a tantamount fashion, RPG games (Role Playing Games) lets the gamer/reader decide how the protagonist grows by taking decisions on the character's behalf.

While Games like the *Batman : Tell Tale Series* is essentially a Graphic Novel where the famous Character of Batman cannot be maneuvered, the control is limited strictly to making decisions on the cape crusader's

behalf. This allows one Graphic Novel to encapsulate multiple storylines and endings which the reader can re-read/re-play to explore all the possible plot lines and outcomes the game holds.

Although, the preference towards these games could be due to fictophilia which exists in many avid fiction readers according to Veli-Matti Karhulahti and Tanja Valisalo in their research *Ficto-sexuality, Ficto-Romance, and Ficto-philia: A Qualatative Study of Love and Desire for Fictional Characters.*

Where they claim "Fictosexuality, fictoromance, and fictophilia are terms that have recently become popular in online environments as indicators of strong and lasting feelings of love, infatuation, or desire for one or more fictional characters." (Karhulati,Matti,Veli, and Valislo,Tanja, *Ficto-sexuality, Ficto-Romance, and Ficto-philia: A Qualatative Study of Love and Desire for Fictional Characters,* Abstract, National Library of Medicine)

as well as Obsessive Compulsive disorder (OCD) a common psychological disorder where there is a constant need of being in Control, A Fictophile who is not in control of his own reality may dwell deeper into a Kind of interactive fiction work where they are completely in Control of the Character and the in-game reality.

As Modernists were seen as the Trailblazers of Stream of Consciousness, It is a widely regarded notion that Postmodernists Celebrated this narrative technique as well.

The Postmodern platform of Gaming Incorporates Stream of Consciousness in most of the games where despite having the ability to maneuver and control the Main character as well as the deuteragonists, the thoughts or rather the stream of consciousness of these characters can be heard aloud as well.

Geralt from *The Witcher 3 Wild Hunt* quoting "Wind's Howling" "Maybe I should follow the trail" as well as Miles Morales from *Spider Man : Miles Morales* reminiscing every time he would come across an artifact, are a few examples of Stream of Consciousness being evidently present, where their literary counter parts do not employ the narrative technique.

Which brings to light how Adaptation of Literary works to a Postmodern platform, transforms the original text to a postmodern reverberation to some degree.

Fragmented Narration is often a recurring element in Most Postmodern Works, which it owes to Modernism despite being a literary reaction towards it.

Games like the *Assassin's Creed* series which explore Baudrillard's Concept of Simulacra and Simulation emphatically, the impact of fragmented narration is used efficiently to support its world building and story line, where there is a constant shift between history and the present world. This highlights the Symbiotic relationship between gaming and Literature, as in this context the book series was released much later than the games owing to the franchise's success.

Where the Narrative technique was retained in the texts considering how vital it was for the plot and the story.

Naiara Sales Araujo in her research paper *Literature and Videogames: Adaptation and Reciprocity,* quotes Tania Pellegrini regarding this New Production phase

"Living on the margin within this coloured cultural and changing universe, whose reproduction and placement depend on a sophisticated technological apparatus, the literary text suffers sensible

transformations expressed in a type of dialogue, whose marks are clear in its own writing" (Pellegrini, Tania, Araujo, Sales, Tania, *Literature and Videogames: Adaptation and Reciprocity, 2017, P.* 9)

Journalist Daniel Solyszko highlights the relationship of Literature and Gaming in his article as he proposes "videogames have gained market space appealing to one of the most ancient amusements: literature. The game *Device 6*, winner of the latest *Apple Design Awards* is one of the most successful examples of this new Strand that finds in Brazil its third largest audience on the planet: 45 million users. As in a romance, *Device 6* develops accordingly to the main character, Anna, which was up without memory in a castle and tries to discover how she ended up there. Throughout six chapters, the game mixes references of Franz Kafka and Lewis Carroll using the text in creative ways with sentences moving on the screen in different ways." (Solyszko, Daniel, 2015, *Literatura em games,* P. 01)

The need for literary writing quality as a foundation for games can also be seen in the Game of the Year award 2022 winner *Elden Ring* where the director of the game asked George R.R Martin, an acclaimed writer known for his Dark fantasy book series *The Song of Ice and Fire*, commonly known as *The Game of Thrones series,* to come onboard and write the story line as well as the world building of the game, which without the the game could be perceived as independent literary work.

Ever since the work of J. R. R Tolkien revolutionized the genre of Fantasy, *World of Warcraft* a massive multiplayer RPG which is heavily inspired from the Tolkien-esque world, began their production of Fantasy -fiction book series after being a big success among modern fictophiles.
This back-and-forth adaptation of games to books and vice versa, gives an insight about the current standard of experiencing literature and how it changes from a Postmodern experience to a more traditional method, as well as unveiling gaming as a postmodern medium when the Game directors decides to revisit the books for newer foundations. Which then raises the discussion of Gaming vs Literature even further.

Chapter 2: Literary Influence of Short Stories and Novellas
To support the Literary claim of how a text turns into a Postmodern work to an extent after its adapted to the platform of Gaming, the study extensively researches and compares the Literary works to their Gaming counter parts.
Multiple forms of Literature ranging from short stories and novellas to Myths and Book series are researched with respect to their gaming counter parts to understand the transformation as well as to understand the influence on Gaming.
The study also would address the gamer as a reader, arguing how gaming is similar if not the same as reading since it is essentially exploring a story through a different norm.

The First short story the study explores is probably the most successful work by the writer Harlan Ellison called *"I have no Mouth and I Must Scream"* whose title encapsulates the very theme of the text. The Hugo Award winner for Best Short Story written in 1967, is a post-Apocalyptic science Fiction story which speaks about how Automated Machines, or rather AMs have taken over the world. Man-made machines after gaining sentience have brought upon an apocalypse where only 5 people have survived the Catastrophe.

This group of last surviving humans are held captive in AM's Belly, where the machines only purpose keeping them alive is to torture them for fun, The story is told from Ted's Perspective who describes how being stuck in AM's belly for 109 years has been for him and his group.

The story starts with Gorrister being tortured by the machines in AM's belly, the supposed Protagonist also describes the tortures of his other fellow survivors like Benny who used to be an intellectual but AM turned him into what resembles a primitive ape, for the sake of irony.

By the end of the short story the band turn on each other in a way where Benny tries to eat Gorrister out of hunger, which leaves Ted in a position to kill both Benny and Gorrister as well as Ellen who tried to kill Nimdok, He does this to take away AM's play things so he cannot toy with them anymore, to make this so-called God taste defeat.

At the end the machines melt Ted's mouth as a form of punishment, referencing the title of the short story.

The short story became an inspiration or a source of simulacra for many Post-apocalyptic genre defining works such as *The Terminator* , where Ellison claimed the famous movie franchise's plot was stolen from his work.

While in the game, the fact that a story of last surviving humans, a group of 5 stuck in the Master computer's belly in a post-apocalyptic age, can be experienced through a computer, the paradox emphasizes heavily on hyper reality as well as the realization then, breaks the fourth wall.

The game being a simulacra in a way of people being stuck in a computer to, characters being displayed on a computers screen.

In the Original short story AM does not speak, but is a rather silent observer even till the end, However, At the start of the game AM narrates a Monologue which gives key information and context regarding the original story as well as the past and present of their post-apocalyptic world.

The games narrative is changed to Heteroglossia instead of seeing everything from Ted's perspective, which hints towards a Postmodern change since according to Nasrullah Mambrol in his "*Bakhtin's impact on Postmodern Sensibility*" links Heteroglossia and Bakhtin's concepts to Postmodernism, quoting "Thus Bakhtin, with his concepts being highly relevant to postmodernism, can be considered as one of its earliest precursors." (Mambrol, Nasrullah, *Bakhtin's Impact on Post modern sensibility*, Literariness.org)

The game acts as a magnifying glass which allows the reader/gamer to experience the back story of each character. This shows how short stories adaptation to the postmodern platform of gaming allows the writer to turn the short story into a novella or a whole novel, by using fragmented narratives which allows providing back story of the characters to the readers, as well as broadening the existing short story by borrowing its existing fictitious world and introducing new characters and story through it.

It is natural for Traditional texts to make the narrator describe the setting of a place, describing the environment, the games allow the characters to interact with the setting and speak their mind out in a stream of consciousness style dialogue.

However, that might not seem to be the case of page to page adaptations such as Orwell's Animal Farm, where not much goes out of the original text. The Interaction with the environment is limited to be "faithful to the source material" i.e. the reader/gamer can only interact with things the characters have in the original text.

The decision making is also strictly related to the text, as the reader gets to pick between the characters to hear their reactions to the plot, which again is taken straight from the novel. Leaving little decision making freedom which takes away the essence of gaming.

The reader gets to choose between what character would do the farm work and what would their reaction be to the current scenario in the story, their dialogues are same as their book counter parts.

On the other hand, in *I have no mouth and I must scream* allows a wide array of environment interaction, where upon interacting with objects within the game allows the reader to hear the character's reaction to it in a stream of consciousness style.

As opposed to books where the narrator describes the stream of consciousness of the character, If Joyce's *Ulysses* is adapted to the postmodern platform of the game, the famous dialogue which is often used to explain stream of consciousness where Molly stares at the ceiling and the painted stars on them and thinks "What kind of stars are those, inverted like the stars? The wallpaper in the Lombard street was much nicer." would only be heard after the reader/gamer makes the character interact with it.

At the surface level, the game looks like it has allowed the writer to have a prism effect on his work, as the game comes off as a fiction novella.

But this is where the intertextuality of the game hints that the game is indeed a sequel to the short story with much more freedom and interaction.

Benny quoting "AM tricked me years ago to go to an ice cavern to for canned peaches, but did not give me any tools to open the can" references to the events of the original short story.

The fact that Harlan EEllison himself wanted to voice the character of AM, makes the game to be seen as a sequel to the original work, where the writer preferred to continue his work on the platform of gaming rather than the traditional literary way.

Similar to *parasite eve* by Hideaki Sena, where the gaming medium is used to put forth the sequel of the original text.

Nimdok, a character named by the machines based on computer sounds, to mock humanity further. Is an individual whose backstory is revealed in a fragmented narrative way, which speaks of how he was the cause of Benny's transformation. By coming up with scientific ways to alter human appearance to that of an animal.

Which makes the characters less sympathetic, this in a way makes the story more bitter and realistic maintaining the same tone as the original work, yet the constant interjection of AM which uses humour and irony resembles *Catch 22* which speaks of the cruelty of the war, in a humorous way.

The Standalone arcs of the characters offer a kind of pastiche as Each story of the characters deals with a mix of a different genre while complimenting the original post-apocalyptic one.

The story of Nimdok is mostly a Historic world war science fiction which gives us an insight of the character being a Doctor Frankenstein like figure who betrayed his own kind, which is a hint towards the Jews and the Holocaust.

Gorristers story deals with a murder mystery of his own murder, where he is looking for his own his killer. The character arc remains to be surreal as it is in the short story, while the original text starts with Gorristers body hanging pale, with him being able to witness it, one could conclude that the concept of death is not clearly defined in the original work. In the game Gorrister has the ability to exchange his heart with a jackal to escape from AM's belly, which in a way highlights nuanced take on the concept of Death and it's alignment with what Postmodernism thinks of it. As George Kovac's *Postmodern reflection on Death* suggests "Death is not, and should not be thought of as, ultimate (in meaning and reality; as simply ultimate meaning and reality) in the sense that there is nothing beyond death, i.e., that death is the absolute and final (ultimate) destiny (and meaning) of all that which is, of all beings (including human beings). One should not think that there is ultimately nothing other than (nothing before or beyond) death. In fact, human awareness of death leads to the why-question, to the sense (and not to the abolition) of wonder: Why are there beings at all, and not rather nothing?" (p9)

Benny's tale takes us to a tribal world befitting to his character as it dips its toe in tribal literature in a sense, Ted's storyline takes an interesting approach which is Gothic to a large extent, Where Ellens storyline is a psychological one which deals with her trauma with the colour yellow, as later it is revealed was the calling card and the colour of the serial killer's clothes who took her life.

The use of irony and humour are a recurring theme throughout the game, from constant interjection of AM to Ellen being sent to a pyramid structure whilst still being trapped in the Machine's Belly, the character use humour to keep the story light hearted even if the situation is tensed,
"Dry and musty and yellow for a change, no wonder they can't rent this place, not even with the lovely spa upstairs" where her description of the spa is a sarcastic one pointing out the irony.
Gorrister's conversation with the jackal is absurd as well, where the animal's replies possess a hint of black humour.
"what am I really? let me answer that with a riddle.. today I saw a Chinaman" and
"After 108 years in the belly of the beast, I'd think you'd have a gut instinct by now"
Are a few examples of absurd humour and irony used in the game.

The Game's incorporation with intertextuality, however, is conspicuous in Ted's Storyline where the Gothic backdrop makes him compare the Castle to the one's that make appearances in Brother Grimm's works.
In the Castle, the player has the option to interact with books in the library such as *Don Quixote*, *Divine Comedy*, *Faust*. while he also references Shakespeare when he tries to look for ways to defeat the witch.
The game predominantly references Johann Wolfgang Von Goethe's Play in Ted's story while hinting it much before as the book of *Faust* lies in the background, something called " Easter egg" in gaming culture which is basically foreshadowing in a sense, hinting that the story would reach a stage where Faustian bargain would be a crucial moment.
Ted is put in a situation to make a Faustian Bargain to save Ellen who is bed ridden, except the bargain is carried out between a lowly demon called Surgat instead of the Devil. Which is a humourus take on the referenced play.

The mirror being a key element in the story of Ted rescuing Ellen, is hid by the Devil in the book of *Divine Comedy*, between the pages of Inferno and Purgatario as he tells Ted "he hid the mirror in a place where an angel would never go"

This is yet another instance where intertextuality is integrated along with the end of the character's Story. Where at the end, Ted comes across a pillar which says "whoever can remove the sword from the stone shall be king"

A direct reference Geoffery of Monmouth's *History of the King of Britain* .

The fourth wall is broken numerous times throughout the story by AM who often addresses the characters and reminds them that they're "Stuck in his game".

In Ted's storyline, The Devil quotes to Surgat, "I am the established character, you're not even supposed to be here. when the sequence ends, somebody will be expunged" expressing his disappointment of being replaced by Surgat as he was the one who offered the bargain in the original Play, Declaring that this inaccuracy of writing would have its consequences.

Even before the Final moments before the story comes to an end, AM breaks the fourth wall as he quotes "ah you.. you're the last player in my little game, I urge you.. do not fail as the others have failed"

The notable characteristic of the short story's transformation into a Postmodern work due to its adaptation into the medium of Gaming is discernible.

However, This only brings to light the adaptation of one Short story, Adaptation works like *Call of Cthulhu : Dark corners of the Earth* expresses the broad horizon and boundaries of gaming as it allows multiple works of one author to be adapted in one world and one story.

The game is called *Call of Cthulu* despite being an adaptation of multiple Lovecraft works in one medium, In the original Short Story the status quo is about multiple people and cultists being drawn to Cthulhu's calling, the protagonist of the game does just the same as his thoughts such as "there's something that's calling me" could be heard when his sanity meter goes past its limit.

However, this journey of meeting the call goes through the town of Innsmouth, which is where the true story of the game starts. This is also essentially when the two novellas by H.P Lovecraft *The Shadow over Innsmouth* and *The Shadows out of Time* are incorporated in the storyline.

The game follows a similar narrative of one person looking for clues to reach to the root of the chaos caused by Godly beings such as Dagon and Cthulu, except the game introduces a new character or rather an extended character of the original work, as all three original works possess an open ending.

As it is noted in most of Lovecraft-ian works the protagonist or rather the narrator's personality plays little role in the story, the true protagonist being the world Lovecraft has written and designed in his texts.

The narrators throughout the short stories and novella are almost always changed in the original works, for it's their experiences that count in the plot line not their personality, hence the change of protagonist in the game does not necessarily affect the Lovecraft-ian lore the reader/gamer gets to experience.

Instead of Prof. Angell's nephew or Robert Olmstead (protagonist of *Shadows over Innsmouth*) , the game picks Detective Jack Walters as a focal point through which we explore this infamous sordid world created by the genre defining writer.

However, Walters shares the same fate as two of the protagonists of the adapted texts, which essentially inter-textually references both the novellas in a way.

At the beginning of the story, the game tells the reader/gamer that Cthulhu himself, who in the original short story manipulates and interacts with his characters through nightmares, would play a similar interactive role with not just the characters but the reader as well, where the Godly entity could manipulate sounds and visuals for both the character and the reader simultaneously. making the experience more surreal. something the medium of gaming allows it to do.

A recurring theme in most of Lovecraft's work is how the fear of the unknown and having any knowledge about the Ancient and Godly unknown is enough to push a person to insanity, constantly reminding how people are susceptible to it. Similarly, the game reminds the reader that the protagonist of the story too is susceptible to such experiences, and asks to keep a track of the heartbeat and breathing graph which constantly informs the reader about the psychological state the character is in.

Nonetheless, Similar to other elements of the game which allow a level of immersion to the plot as well as breaking the fourth wall concurrently, the constant shifting of the graphs does just that.

As opposed to the narration in the original short story the game is titled on as well as the novella S*hadows out of Time*, the narrative type changes in the game, and is no longer a diary entry narrative as it is replaced by a single person narrative.

The Narrative also remains to be fragmented throughout the story, As the game starts with the protagonist committing suicide out of lunacy, hinting towards how the story is going to move forward while recollecting the events prior to the suicide, the storyline is then continued by the main character narrating and reminiscing about a case associated with cultists which changed everything for him.

The plot then follows Jack Walter's recalling of his first encounter with Lovecraft-ian beings, after which the time skip of 6 years makes Walters feels like only a time frame of six months have passed, While his Amnesia being a reference towards *The Shadow out of Time's* Nathaniel Peaslee's mental condition where the Novella's protagonist's consciousness drifted between the realms of the Yith, this sudden projection of memories of Walters the reader gets to witness adds more to how fragmented the narrative truly is.

Since most games lets the reader take a peek at what items the character is carrying and upon interaction with the item the reader can hear and read the characters thoughts or the memory associated with the object.

Hence, the in-game artifact of "Jack Walters diary" hints towards the original diary- entry narrative, where the reader/gamer gets to read a stream of consciousness monologue of the character regarding the current events happening in the story.

While in the original short story the game is titled as, the narrator reads the articles while trying to search for people influenced by Cthulhu, and thus the plot progress. The game allows the character to pick up journals, diaries and articles, giving extra insight into the plot and the experiences of the characters, similar to the original work.

"Did I really see what I think I saw or was it another hallucination? I can't be sure any longer, surely these things can't exist in any rational Universe, but then how could any human imagination-even an insane one - produce such horrors?

is an excerpt taken from Jack Walter's Diary where most of these diaries and journals picked up by the character are written in a stream of consciousness way by those they belong to.

Intertextuality in this game plays a major part, Since the game is a compilation of all the notable works of H.P Lovecraft, the game references and mentions events and stories from other works of the writer as well. As for anyone familiar with the writer's work would find himself constantly shifting between the two books, or as one could presumably call it a "constant ontological shift between worlds" which is widely believed to be a Postmodern trait.

The escape from Innsmouth, which is an important event in the short story is adapted in an almost identical fashion while also incorporating the shift of consciousness which Peaslee often experiences.

Safe to assume as most of *The Shadows of Innsmouth*, is about Innsmouth being the antagonist of the story where Zadok Allen is the mouthpiece that gives us an insight into why the town should be feared. The game adapts this so-called antagonist faithfully.

There also is a significant change in language as compared to the original text where Zodak's monologue which is pivotal to the plot, the dialogue's subtitles are not exactly written like the way they are in the novella, to emphasize the drunkenness of the town drunk, the author intentionally wrote the vowels and syllables to match how drunk people speak, with incorrect spelling to express the slurring of his speech.

Meanwhile since the audio of the adapted platform possess the ability to do that for it's readers, the subtitles make sure the context isn't lost in the characters blurry speech.

This can be effectively linked to the postmodernists argument with language as Otto king in his article *Postmodern understanding of Language and Power* where he says "What Postmodernists are arguing is that the ideas of a culture limit what language can say about reality. If true, this has significant implications, because every human body of knowledge ("epistemology") has relied on the intuition that language can at least roughly represent reality."

Where the language of Zodak written in a cultural motif (traditional books) represents the reality of his drunkenness as in the original novella, the phonology of the language goes through a shift which to a certain degree also affects the essence of the intended description of reality.

Another interesting feature of possessing an interactive ability with the environment of a work could be noticed in the supposed comparison, The narrator of the original text upon reaching the lecherous town describes the hostility and unfriendly behaviour of the townsfolk, this is where the game believes in a "show not tell" method in this aspect, as how the surrounding is, can be seen and experienced by the reader himself by interacting with the crowd of the town (NPCs) rather than hearing about it from a third person or a narrator.

The fear of one's own hereditary, which was apparently the driving inspiration behind writing The *Shadow over Innsmouth* novella according to Lovecraft.fandom.com (p 2) isn't present in the game for that would require using Olmstead, taking a direct character from the novella or rather implying a firm pre-existing main character in the story, where in the game the Lovecraftian world is the true intended protagonist of the story.

Yet the fear of hereditary is still explored towards the end.

Considering the main plot follows the texts *The Shadow Over Innsmouth* predominantly as well as The *Shadows out of Time* , in the original work the main character Olmstead travels to Innsmouth for research purpose regarding a piece of jewelry he had seen in a museum, but the main character of the game being a detective, looking for a missing person which is the sole reason that brings him to the town, This pastiche broadens the genre of the story and makes it a Detective- Lovecraft-ian Horror.

Which affects the original story to a degree, where Olmstead sneaks out of Innsmouth as the half amphibian crowd chases him, Walters uses a gun to survive and sneak out of the town, befitting his character.

It wouldn't be farfetched to imply that the game breaks the fourth wall on behalf of the story, from the star and eye mark which act as a constant medium to break the wall as it reminds the reader to save the game. As Saving the game could be comprehended as a traditional bookmark which helps the reader remember where he/she had last left off the text.

The game suddenly shows weird visuals like nightmares to the reader from the characters point of view, hinting the influence of Cthulu, as well as a recurring phenomenon reminiscent to Peaslee's change of body and consciousness.

Diary entries being a major part of the story telling in Lovecraft's texts, the in-game character reckons "maybe it's some buried memory of the occult stuff I studied when I wasn't myself" similar to Peaslee in *Shadow out of Time*.

As much as the sudden glimpses of memories and weird images in the game gives an immersive experience into the mind of the characters, who suffer great deal of psychological damage due to possessing any knowledge of the unknown.

This experience holds a paradox which gives an immersive experience as well as it also breaks the 4th wall for the reader. While the only time the character breaks the fourth wall, according to the study is done at the end of the story where Jack quotes "If this is the end, where am I supposed to go?"

Jack Walters sarcasm often talks about the irony in the situation, when coming across an odd monster-ly species of plants he reacts "there's some peculiar vegetation here"

His sarcastic personality adds to the humour used in most Postmodern works but it's the absurdity of when Brian Burnham asks Jack to return to the prison which they had recently escaped from, to fetch him a memento of his beloved, as offbeat as it sounds, Walters ends up getting the requested item for him. The whole ordeal seems very fitting to the bizarre black comedy scenario Postmodern works indulge in.

In Contrast to the original work of Lovercraft where the fear of the unknown and how infinitesimal human life is next to the ancient godly beings like Dagon and Cthulu, where the characters almost always are helpless and do not hold a candle against these beings, the game however allows the reader to kill Dagon, something that goes against the essence of the writer's work.

This is probably the difference between adapting the works of a writer who is alive, and adapting the work of the writer who has passed away decades ago. the game takes the creative freedom and sometimes goes against the writing style of the original author, this again isn't always the case when the author is alive.

Right before the end of the game, the story covers the events of shadows out of time where Jack, like Peaslee in the original novella is mentally transported to the realm of the great race of Yith.
The Yith's physical appearance is faithful to the source material, this sequence is later revealed to be a flashback of the time when Walters was taken by amnesia and was about to forget 6 years of his life, very similar to the main character of the original novella who struggles with his amnesia throughout the book, Where Walter's amnesia is used as a tool to emphasize on the fragmented narration.

However, at the end of the game. the protagonist shares the same fate just like many Lovecraft-ian characters do, holding the knowledge of ancient beings like Dagon, Cthulhu and the great race of Yith, takes a toll on his sanity which in turn sends him back to Arkham Asylum where he hangs himself, just like his father, after the Yith enlightens him about his lineage.
The Game encapsulates many notable and famous works of the Avante Garde writer which in a way acts as a portal to his fictitious world, as his multiple texts phase through a Postmodern Threshold.

Chapter 3: Of Myths and Monsters - Literary Influence of Mythology and Fantasy Novels
Myths being the earliest form of Literature since the dawn of time, have been extensively adapted to the platform of gaming to provide a literary backbone to the storytelling medium.
The Greek Myths known specially for their literary quality and their influence in many literary works, have also influenced one of the biggest gaming titles of all time, *The God of War* series whose trilogy is completely based on the Greek myths as well as loosely adapting them.
With the name of the Protagonist based on a Greek deity called Cratus, the personification of power and strength which fits Kratos's demeanor and personality like a glove. the game is filled with intertextuality for its own existence as it references many Greek myths such as Medusa the Queen of Gorgons, the Titans and the Greek pantheon.

God of War is about a Demi-God who is tricked by one of the Greek Pantheon, This hoodwinked scheme makes the Protagonist go through a Tragic fate of killing his loved ones. Unlike most Greek Tragedies Kratos seeks Revenge on the God of War and after fulfilling his malice, ends up being the new God of War. The first part of the Trilogy continues when Kratos is unwilling to bend his knee against the apathy of the Greek Gods, and hence swears to overthrow all of the Pantheon, including the King of the Gods, Zeus.

The struggle of Kratos starts after he makes a Faustian bargain with the Greek god of war Ares, referencing the German. play Faust by Johanne Wolfgang.
The plot then references the myth of Heracles as he is tricked by the Goddess Hera into killing his own Family, similarly, Kratos too is tricked by Ares to do the same.
Which seemingly shows a flip side or as the modern term "spin off" implies, of the original myth where the Hero does not bend to the will of the gods, but instead chooses to revolt.

The story also follows the *Monomyth* pattern by Joseph Campbell which is predominantly present in many Greek legends like Heracles's (Hercules) and Perseus, which highlights the impact of traditional storytelling to one of the most well received gaming stories of all time. As explained by whatisaherokratos.weebly.com

Kratos satisfies and fits all the stages of *The Hero's journey*, From first stage of The *Call to Adventure* where "Ares recruits Kratos to find the Ambrosia of Asclepius. Proposed that if he finds it, he will save his daughter who was stricken with the plague from birth" to the Woman *as Temptress stage* "As the Hero is given the chance to be reunited with his daughter in the afterlife, but it turns out to be a trap to disarm him, a Scheme weaved by Persephone can destroy the world using the power of the Titan.

The most notable stage being *Atonement with the Father* and *Supernatural aide* As Kratos is constantly guided and aided by the Goddess Athena, as well as the Patriarch stage where "Zeus tricks Kratos into transferring his godly powers into the Blade of Olympus, which he then uses to kill Kratos. Which then brings the revelation of Zeus being his own father" (Kratos's Journey - whatisaherokratos)

Although it fits in all the stages of the hero's journey Similar to that of Heracles's myth, what makes *God of war'*s story worthy to be seen as standalone literature is the growth of its protagonist, Kratos goes from a hyper masculine brute bent on revenge to a man who is willing to offer respect to the worthy ones, a father who is past the glory of godly-hood, whose main motto to live is to not lose his child again.

The growth is reminiscent to the one's we see in Bildungsroman novels, as opposed to mythological epics which only speak of the great deeds of the Hero.

The research titled *Touching the Ancient world through God of War's Kratos* references the Postmodern transformation of this mythological based work as "it articulates God of War as a postmodern discourse of the ancient world situated within other competing discourses" (p.1)
However, Even though it is past the third part where one can visibly notice the Postmodern traits, as the fourth game's storyline hints a fragmented narrative in the next part as the mythological character of Loki in his teenage meets and interacts with his own offspring, Angarboda and the World Serpent which clearly hints that the story is following a distortion of time.
Coupled with the constant interjection of the head of Mimir and the Dwarves in their squabble adding humour to the plot.

Where Sindri, one of the two Dwarves breaks the fourth wall about how he appears out of nowhere to aide the father and son duo as well as Thor, bringing Kratos back to life with his magic hammer Mjolnir after defeating him, right after the "Start again" screen appears for the reader/gamer.
Are a few stark Postmodern traits which are predominant in the parts that have moved passed the Greek Mythology adaptation, and are now mostly based on Norse Mythology.

This could be the reason due to the difference of tone in both the myths, Where Greek mythology is thoroughly violent and sadistic one could see the apparent lack of humour and irony which is present in its Norse counterparts.

Considering the God of war is loosely based on Greek mythology, and is yet able to produce a great well written work, the inaccuracies like representation of Hades as a monstrous being, The Underworld being depicted as hell and the famous Greek Demi-God being addressed as "Hercules" instead of Heracles, is again a sign of simulacra and how the Myths are an inspiration of their modern retellings.

A similar phenomenon can be noticed with the depiction of Minotaurs in the story, since the half man - half bull Hybrid do not appear as often in Greek mythology as they do in God of War, yet They're used to build the Greek mythology environment for the reader.

This is again is a product of Simulacra, a copy of works that have represented Minotaurs as a race as seen in many Modern Greek retellings such as Rick Riordan's *Percy Jackson and the Olympians* series, instead of a singular being that existed in the Myth of "Theseus and Minotaur" Where the Athenian Hero Slays the adversary.

Taking into account how there are hints of Heracles's story in that of Kratos's, we also see Pirithuous, who just like the original myths is trapped in the underworld where Heracles fails to rescue him. We see how the Platform of Gaming allows two different versions of myths being adapted at once, as Pirithuous stuck and unable to escape the underworld also meets his death by the hands of the Cerberus the three headed dog, referencing an alternate version of the myth as well.

The Game's narrative is fragmented for the most part as Zoran Cunningham in his *How Sony's God of War effectively Inverts Classic Mythology for Modern Audiences* says "Through flashbacks and vignettes, the series reveals that Kratos' own wife and daughter were lost as a result of his zealous patronage to Ares, and it was Ares' warlike ways that led him to wander across numerous battlefields amidst the chaos of ravaged Mediterranean cities." (p. 3)

One can also read and hear his thoughts about the present and the past captured in a notebook entry like feature filled with his stream of consciousness interior monologues.

Since the original Trilogy is based on Greek mythology, The plot adds many elements from traditional Greek tragedies to the game.

For example, Kratos being constantly toyed by the Gods and finding himself in petty conflicts that the gods wage against each other, specially the struggle between Ares and Athena highlights a classical trope of gods arguing among themselves and settling rivalries with humans swept up in the chaos.

Referencing the original adversary between the two Olympians in the original myths as well as the Patricide Zoran Cunningham in his research highlights:

"Here God of War makes use of a commonplace theme in classical Greek myth and drama in the form of patricide. In Greek myth, patricide (whether literal or metaphorical) was more than the visceral murder of one's father; it represented breaking free of the old tradition and establishing a new order.

As such, Kratos' intended usurping of Zeus is not a simple revenge tale against the very god he discovers is his true father. Instead, control of one's own destiny and control of one's own fate is the true power that Kratos seeks for all of humanity. By killing Zeus, he ends the Gods' petty rule over humanity, effectively putting the reigns of history directly into the hands of humanity." (*How Sony's God of War effectively Inverts Classic Mythology for Modern Audiences P. 4*)

The Greek myths like the one of Sisyphus where the Gods come from a place of power to Condemn those beneath them with no sense of remorse, often speak about how powerful and invincible the gods are, as they get to get away with things due to their status as the main Olympians.

The Game, however, like Aristotle quoted "the function of Tragedy is to arouse the emotions of pity and fear, and to affect the Katharsis of these emotions" gives a sense of Catharsis to the reader as one Demi-god holds the Gods accountable for their proud actions and is successful in his Vendetta.

Witcher 3: The Wild Hunt often hears applause as well as critique comments that do not fall short of touting it the "Best Game of All Time" owing to its storytelling, Deep Characters and Literary qualities.

The Paradox lies in the debate of addressing the Games as "Based on the Novels" of Andrezj Sapkowski or to address them as "Non canonical Continuation of the pre-existing fiction"

Adrezj Sapkowski the Writer of the acclaimed *The Witcher* book series says "The Game is a free Adaptation of my work, Adaptations-- although they can in a way relate to the story told in the books-- can never aspire to the role of a follow up.

They can never add prologues nor prequels, let alone epilogues and sequels."

The comment expresses how he thinks of the game adaptations as "Non-Canon"

As Canonical and Non-Canonical are terms used to describe the relevance of a text or work to the original storyline, However, This brings to light the Postmodern quality of the *Witche*r games highlighting the Author-text-Reader characteristic, which can take the form of asking the reader or allowing the reader to make decisions regarding the course of the narrative.

The fictophiles or rather the Fanbase of the series oppose this statement of the Original writer, emphasizing that the decision to consider the games Canonical or Non-Canonical rests on them, which in turn indeed does make the Games relevant and connected to the Original storyline.

Specially since the Novels owe their popularity to the humongous positive reception of the Games, this anomaly in a way emphasizes on the relation between Roland Barthes's *Death of the Author* which debates how the Author is irrelevant and the text essentially belongs to the Reader, to Postmodernism as the Article *Postmodernism in Roland Barthes the Death of the Author* quotes:

"Here, one can observe that the very nature of the text for the postmodernism has many multiple meanings and the meanings are asserted not the by the author but by the readers and hence the act of writing gives birth to the reader" (getsetnotes.com P.2)

The games follow Geralt of Rivia, who is a Witcher, which is essentially a profession attained through mutation, a line of work dedicated to kill Monsters as well as any supernatural threats to human kind.

The Protagonist comes across profound characters like Yennefer of Vengerburg as well as his adopted daughter Ciri, whom he has sworn to protect against the evils of the world as well as her own biological father.

The Dark fantasy novels bear an essence of realism as well as a bitter-sweet tone to most of its endings, which transcends well into the games storylines as well.

Except, The Games offer "side quests" which are minor yet indulging plot lines which often deviate from the original genre of the main story.

The side missions act as a pastiche to the main storyline as these sub plots momentarily turn the story into a detective - fantasy plot line, where Geralt uses his Witcher senses to follow trails and clues to solve

mysteries like a Detective, while some are closer to a mix of Slice of life where the Protagonist has to deal with The NPC's and their struggles of daily life. Such as the Infamous looking for an Old lady's Pan sub plot.

These side quests also blend Politics into the Fantasy world of the Witcher, where Geralt has to partake in causing shifts in the current Political Scenarios, sometimes aiding rebels and sometimes assisting overthrowing of the monarchs.

The game vehemently employs intertextuality where it not only references other original works of Sapkowski, but also other literary influences are noticeable.

The Crones are a direct reference to the trio of women in Macbeth, except the Crones, like the name suggests are all old. Similarly, the existence of the Djinn which plays an important role in the original works as well as the games is a reference to the tale of *Aladdin* from *Arabian Nights*

The last wish "quest line" references to the book "*The Witcher The Last Wish* "where Geralt and Yennefer make a wish to the Djinn to be connected to each other forever, The reader encounters the Djinn once again except this time, the reader/gamer has the ability to make a major difference in the romantic aspect of the story, as the choice depends on the reader to either make Geralt stay with Yennefer or abandon the original love interest to seek other potential matches"

The novels, also use intertextuality as in *The Last Wish, S*tregobor and Aridea try to poison Renfri with an apple seasoned with nightshade (poison) referencing the scenario to the children's story of *Snow White.*

Yet this referencing of other literary works is done intensively in the games, As in the *Blood and Wine expansion*, an artist pays Geralt to model for his latest masterpiece, the sub plot is titled as "A Portrait of the Witcher as an Old Man" which is a reference to the title of the novel *A Portrait of the Artist as a Young man* by James Joyce.

Similarly, the Counterpart of this expansion called the Heart of Stone, Giralt's comment on a portrait depicting Olgierd and Iris together, stating "Happy Families are all alike, every unhappy family is unhappy in its own way" quoting the first line of Tolstoy's famous Novel, *Anna Karenina.*

These Expansions, commonly known as DLCs (downloadable content) are often an extension of the original story which are loosely connected to the main storyline, this is offered to the readers to cater to the fictophiles with new stories.

The DLCs of The Witcher, however, offer pastiche or rather a mix of a sub-genre of dark fantasy to the main genre, these sub genres offer themes and motifs which have not been explored much by the games or the original books before,

While the Blood and wine DLC adds a Gothic backdrop as well as a Dracula-esque sub genre to the pre-existing Dark Fantasy World, The expansion called *Hearts of Stones* has Geralt caught up in a Faustian Plot.

It wouldn't be implausible to say that the elements prevalent in the original book series are amplified in the games to a certain extent, considering Geralt's long Monologue that lasts for an entire chapter in the *Last Wish's* Chapter: Voice of Reason 4 where the Witcher pays a prostitute to speak his mind out and think out loud, The game in return Gives Geralt the ability to have a stream of consciousness interior monologue.

"If I am to choose between a greater and lesser evil, I would not choose at all, usually though the stakes are too damn high. Sometimes in choosing greater evil you do good in a small way, when I chose to save the orphans of the swarm, I couldn't know and I would die, and I never thought the Baron would leave his wife where she lay, find a rope and hang himself. Most times you make a choice and never look back."

This interior monologue also appears out of the convention of the plot progression, evidently breaking the fourth wall in a way.

The game of Gwent as first referenced in the *Baptism by Fire* book by the original writer, "Occasionally the Witcher would sit and watch them play, which he did this time. He still couldn't grasp the complex rules of this Dwarven game but was marvelling at the meticulously crafted cards and their pictures. Compared to the cards used by men, The Dwarven ones were true masterpieces."

Intended to use as a part of the world building, yet after adapting the books to the Postmodern platform, the game of Gwent becomes an efficient tool to break the fourth wall.

Similar to how in traditional plays, Metadrama or often addressed as "Play within a Play" breaks the fourth wall by bringing a sudden realization to the viewer that they too, indeed are watching a play like the character of the original play.

As the wiki page of Metatheatre suggests "Metatheatre, and the closely related term metadrama, describes the aspects of a play that draw attention to its nature as drama or theatre, or to the circumstances of its performance. "Breaking the Fourth Wall" is an example of a metatheatrical device."

This "game within a game" paradox reflects the Metafiction of the story.

The *Witcher 3* being somewhat of a flag bearer of a narrative technique where the decisions made by the reader unknowingly affect the plot, This allows the reader to make the protagonist deviate from the traditional noble protagonist actions and choices.

Where the reader is allowed to take decisions on behalf of the Protagonist, it is safe to say that this process brings to attention how the reader's personality gets mixed with that of the protagonist's, as the in-game decisions based on the readers personality affect the story line.

This effects conspicuousness can be seen with Geralt's love life as well, even though the books mention the character of Triss Merrygold as a passing affair, Despite his destiny bound to Yennefer in a sense, the reader decides who Geralt would pursue romantically.

Another notable instance of this phenomenon is a change in Geralt's financial status, The Witcher is often mocked by other characters in the books for being poor which is due to scarce work of monster hunting, that doesn't seem to be the case in the game as the reader/gamer who metaphorically wears the skin of Geralt to live as him in a world made by Sapkowski, does indeed get quite a few quests and jobs of monster hunting that pay quite a handful.

This shows how any protagonist from a literary work when gets adapted to the medium of gaming, goes through a significant transformation, which highlights the Postmodern characteristic called "Death of the subject" the idea that when a person says "I" there really is no "I" only a bunch of societal brainwashing of images and words that one groups together in the heading of "I"

The so called "I" does not exist in the platform of Gaming, Geralt is a dead subject without the reader Just like the reader is without the Witcher.

The Games success, trumps that of the Novel series. One could assume that the interactive story telling is the heart winning element, or the Distinctive background sound score that aesthetically complimented the

incidents, situations and the places presented in the story which earned the game many music awards. This Conjunction of two art forms coming together is probably one of the foremost reasons what catches the readers eye, as well as their ears.

Thus, the Study proposes and suggests the need of traditional literature to move forward with time, allowing the blend of two art forms into one. Where the traditional reader gets to relish background music complimenting each chapter, scenario and events happening in the story. This could be achieved by printing QR codes at the back of the books, which would redirect the reader to the essential Sound score and Music files necessary for a better immersive experience.

Chapter 4: World of Warcraft and the Influence of Gaming on Literature: a Cycle

World of Warcraft is one of the biggest Fantasy based online portals, specially known for churning out new fiction content with each of its expansion, while these expansions offer enthralling storylines for its fan base, they can collectively be seen as an interactive-immersive Novel series considering the research draws similarities between reading and gaming.

The Captivating plots of each of the expansion such as the *Burning Crusade*, *Battle for Azeroth* and *Warlords of Draenor* invoke a sense of curiosity towards the events and characters mentioned in these stories which makes the World of Warcraft Universe cater further to its Fictophile fan base

Since not every tale can be explored through the immersive medium of gaming despite its vastness, to feed the curiosity of the reader/gamer the Game produces novels regarding the history of Azeroth and its legends. The game has produced 27 novels which were well received by its target audience, yet the one that stands out for its literary quality and depth was written by Christie Golden called *Rise of the Horde.*

Yet the novels serve as extensions to the Game to further immerse the reader to the fictitious world of Azeroth. The credibility of these Novels to be seen as Literature lies in its depth of its stories as well as its language, an observation the reader may come across while reading the texts is that they are consciously written to be classified as legitimate Novels instead of a stopgap excuse.

The language of the text *Rise of the Horde* employs de-familiarization, a technique which is celebrated amongst many readers and critics alike.

"Everything he saw drew the eye upward. Massive stone steps, wide and blunt at the base and tapering toward the top, led to spherical dwellings" (pg.11, Golden, Christie, Rise of the Horde)

Instead of writing about the tall towers up frontly, and "Velen extended his arms upward, almost like a child begging a loving parent to be swept up into an affectionate embrace. " instead of telling the reader bluntly that Velen was begging and praying, are a few examples.

Taking into account that the Novel is a prequel of sorts, We see Thrall, a pre-established character from the WoW (World of Warcraft) lore as the narrator, as he speaks of the history of his people and the events that enslaved them, The story is explored from the point of view of his own father, now a legendary figure among the orcs, as they name their new country after him, and the brainwashing of people he witnesses.

In Durotan. One can see a Chieftain stuck between being loyal to his tribe, to his race as well as a moral high ground of doing the right thing, yet unlike a cliche protagonist he does not revolt against the crimes of his people to stand for what's right, despite being the leader of his clan, Durotan is seemingly helpless throughout the book.

The text discusses the history of how the race of orcs, peaceful and proud beings of Draenor are manipulated to wage war against a neighbouring peaceful race called Dranei, by the ones in position of power and authority.

Politics plays a big part in World of Warcraft as it can be noticed between the two super powers formed due to alliances between multiple different races, known as The Alliance and The Horde.

Differences and bad blood among the races is a key element in most of it's stories where the alliance of the reader himself plays a role as well, whether the reader/gamer joins the Alliance or the Horde determines their experience of the Story.

The Allegiance of Dranei to The Alliance is avidly present in the Game, where their decision to do so as well as the origin of this hostility towards the Orcs is explored in the text.

The Plot of the novel comes off as a critique or an allegory about the multi facetedness of War as an institution , while being true to its lore as well. As even after the supposed "Cleansing" of the land by committing genocide against the Dranei which one may relate to holocaust to an extent, the aftermath of the largely one sided and politically controlled war, breaks the unity among the horde as the orc tribes begin to steal from one another due to scarcity of food supply.

Bearing resemblance to the aftermath of both the World wars, one can also see hints of axis power in the Horde and the allied forces in The Alliance.

The novel itself could be analysed as a war fiction which can be interpreted through the lens of political reading, this literary quality to allow literary perspectives to analyse the work, makes the text declare itself as a legitimate piece of literature.

The text mostly explores a tug of war between morals and allegiance, instead of standing up for what's right like most cookie-cut characters, Durotan stays a very "human" character despite being not human at all. The chieftain who remains powerless throughout the book where his helplessness and dilemma appeals to the reader. The reader/gamer gets to explore this character only because of his name constantly referenced in the game where him and his legacy is celebrated by his own son who goes on to succeed him as the current Warcheif of the Horde.

The legendary status of the character as well as the relevance of the Orcish history to the main storyline is what draws the gamer to experience the novels, where the novel being a prequel foreshadows the events of the games main storyline by calling it a prophecy, which is a commonly used element in many fantasy fiction works, as it allows prequels to connect to the main plotline, for instance Orgrimm doomhammer talking about the prophecy of the doomhammer to Velen, who happens to be a prophet himself

"It is said that the last of the Doomhammer line will use it to bring first salvation and then doom to the orc people. Then it will pass into the hands of one who is not of the Blackrock clan, all will change again, and it will once again be used in the cause of justice." (pg.13)

Foreshadowing How Orgrim himself will bring doom to his people due to the slaughter of the Dranei, but when passed down to someone not from the clan to inherit the heirloom, it turns out to be his own friend's son, Thrall, who fulfils the prophecy by using the hammer to deliver justice like it is meant to be.

It can be noticed that in contrast to the books to gaming postmodern transformation, a similar process does not take place in the Games to Books operation.

The literary offspring of the Games do not Possess many Postmodern features like their parent do, as it can be seen in *Rise of the Horde.*

Apart from the fragmented Narrative which cannot be taken into account due to it being regarded as history, which is being physically recorded by a scribe. It is conspicuous that the novel follows a very traditional form barren of any postmodern traits.

However, When the book which is an offspring of World of Warcraft, is much later adapted in the form of an expansion in the game called *Warlords of Draenor,* the postmodern transformation begins which hints towards a birth of a cycle.

CONCLUSION

The study discusses and analyses Multiple literary texts to understand their impact on the platform of gaming, which brings to light a conclusion which the research addresses as a claim based on its observation.

The research Concludes that Literary works when adapted to the platform of gaming turn into a postmodern product, where even though it retains its true essence it adopts many postmodern traits.

Similar to a ray of light passing through a prism, where a single beam of light in a metaphorical way is a literary text and the prism that splits it into multiple colours is the platform of gaming.

As opposed to text to game adaptation, in a vice versa scenario the postmodern transformation does not take place. The text being a product of the game follows more of a traditional form.

However, when this literary product of gaming is adapted to the games, one can evidently notice the transformation. Which points towards a cycle of games to books and books to games, where a transformation hits and misses equally.

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