

Spill og fortelling

MEST2724 - Dataspill i et
mediekomparativt perspektiv

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Fortelling i spill?

- Diskusjonsoppgave: På hvilke måter kan spill inneholde elementer av fortelling?

Fortelling i spill?

- Diskusjonsoppgave forts: Og hvordan står disse elementene av fortelling i forhold til spillhandlingen?
 - Skjer spill og fortelling simultant?
 - Hvor viktig er fortellingen for spilloplevelsen?

Kontekst vs fortelling

- Kontekst: Kan inneholde referanser til fiksjonsverdener, historiske hendelser eller hendelser i samtiden uten å ha en narrativ (fortellende) struktur.
- Kontekstens viktighet relativ: Hendelser i spillet, vanskelighetsgrad, aktualitet, spillerens orientering, emosjonell og intellektuell investering i karakteren etc.

Ulike spilltyper (jf. Juul)

- Games of emergence: Enkle regler, komplekse kombinasjoner (eks. sjakk, tetris, World of Warcraft)
- Games of progression: Følger en fastsatt rute gjennom spillet, definert på forhånd (eks. eventyrspill, questene i World of Warcraft)

Gåter og Interaktiv Fiksjon (IF)

“Both have a *systematic world*, are *something to be solved*, present *challenge and appropriate difficulty*, and join *the literary and the puzzling*.”

Nick Montfort 2003: *Twisty Little Passages*, 43.

Den litterære gåten

- presentert som en utfordring
 - innebærer en sosial situasjon (riddler/riddlee)
 - har kun ett riktig svar
 - balanse mellom å skjule og avsløre hint
 - må være mulig å løse
 - etablerer og reflekterer en spesifikk verdensorden, ulik vår daglige verdensorden
- Dan Pagis 1996: "Toward a Theory of the Literary Riddle."

“Solving riddles has much to do with the ability to play with contexts, which is connected to the ability to suspend the commonly perceived reality and create alternative realities.”

Shlomith Cohen 1996: “Connecting through Riddles, or The Riddle of Connecting”, 302.

“[The] riddle-work is designed to make the listener become lost in the wrong track of associations, until he finds his way back into a new, yet shared, path of associations with the riddler. In this sense, the riddler is experientially lost and found in the process of solving the riddle.”

Shlomith Cohen 1996: “Connecting through Riddles, or The Riddle of Connecting”, 303.

“Riddles seem to carry in them the feeling that the solution *should have been known*. [...] When solved, most riddles seems simple and immediately available to the listener. It becomes clear that the elements for solving the riddle was within reach, but beyond awareness.”

Shlomith Cohen 1996: “Connecting through Riddles, or The Riddle of Connecting”, 298.

Puzzle-definisjon

“a challenge [...] that requires a non-obvious set of commands in order to be met. Non-obvious refers to a hypothetical, typical interactor encountering the work for the first time”

Nick Montfort 2003:

“Toward a Theory of Interactive Fiction”.

Puzzle

- Hindring eller problem som står i veien for spillerens fremdrift i spillet eller questen
- Krever logikk eller fantasi for å løses
- Gåte
- Aporia (jf. begrepsparet *aporia/epiphany* lansert av Espen Aarseth)
- Puzzle-quest

You walk along a long and dark corridor leading slightly downwards into the scary depths underneath the Grey Witch's castle. To the west, stairs lead up into the Entryhall.

There are two obvious exits: up and east.

> examine corridor

It is long and dark and might contain a hidden hint.

> examine walls

They are made of black stone. Maybe you should search the corridor, there might be something to find...

> search corridor

After a short glance around, you make out a tiny inscription on the east wall.

> read inscription

**The inscription says: WIKKA PICCA MALEFIZ
A picture of no mean artistic value is drawn
underneath. It shows a broom, a witchhat, a black
witchcloak and a black cat arranged in a circle.**

> east

Five white candles illuminate this chamber with a flickering light. They stand on the corners of a silver pentagram, which is inlaid into the floor.

There is one obvious exit: west.

> examine pentagram

Fine lines of a silver metal form a pentagram on the floor of this chamber. You could step into the pentagram and try out a conjuration....

> enter pentagram

**Sadly you can't initiate the ceremony!
You don't wear the right attire or don't wield the right
weapon!
The demon doesn't heed your call!
But you have become part of the magic ritual now...**

Questen: Spill eller fortelling?

- Questen kan realisere en fortelling
- Fortellingen kan identifiseres etter at questen er løst
- Ingen individuelle questforløp er like, spillerne fortolker ulikt, foretar ulike valg
- Gadamer: Spill = bevegelse frem og tilbake
- Fortolkning = bevegelse frem og tilbake

Forførelsen som modell

- Felman: Forførerens strategi er å love uten intensjon om å oppfylle løftet
- Hintene i quester opptrer forførerisk, oppfyller løftene sine bare delvis og utsetter slik questens endelige mening. Slik holdes spillet i gang.
- Når det endelige løftet oppfylles er spillet slutt. Nå er questen *historie*.

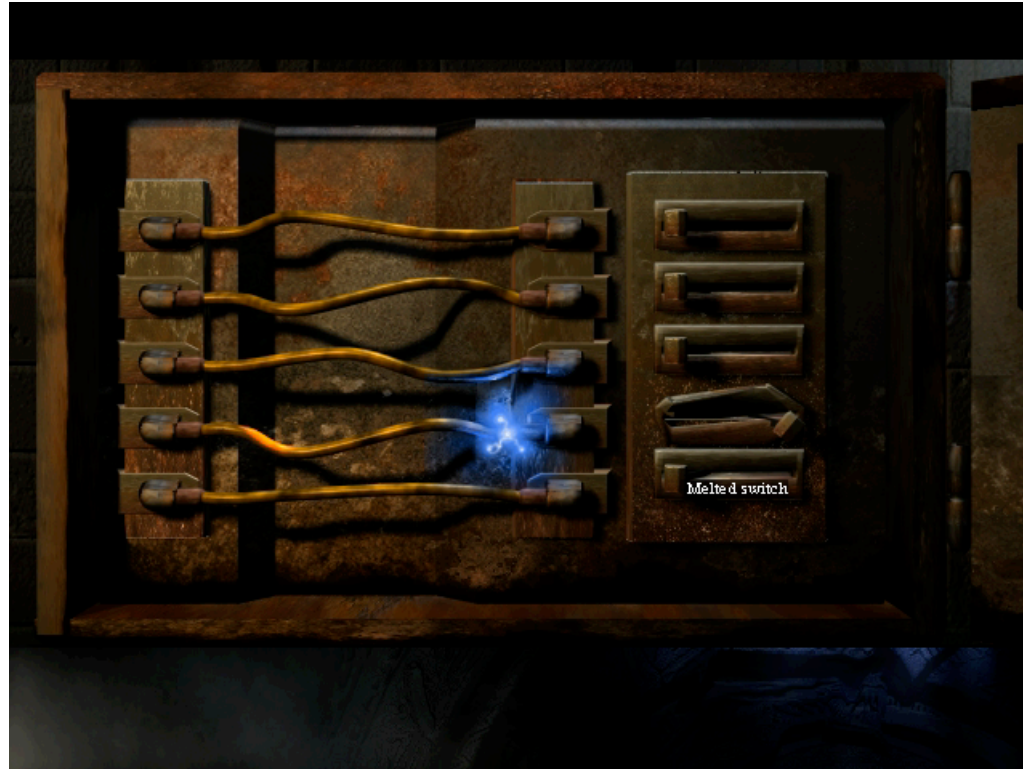
Mediekomparativt perspektiv

- Mediespesifikk modell - forutsetter et bestemt medium (skrift/tale)
- Medienøytral modell - forutsetter ikke et bestemt medium, kan overføres til alle medier
- **Medieblindhet/tekstblindhet**
Liv Hausken (2000): "Tekstteoretiske utfordringer i den medievitenskapelige disiplin". *Norsk Medietidsskrift*, nr. 1. 99-113.

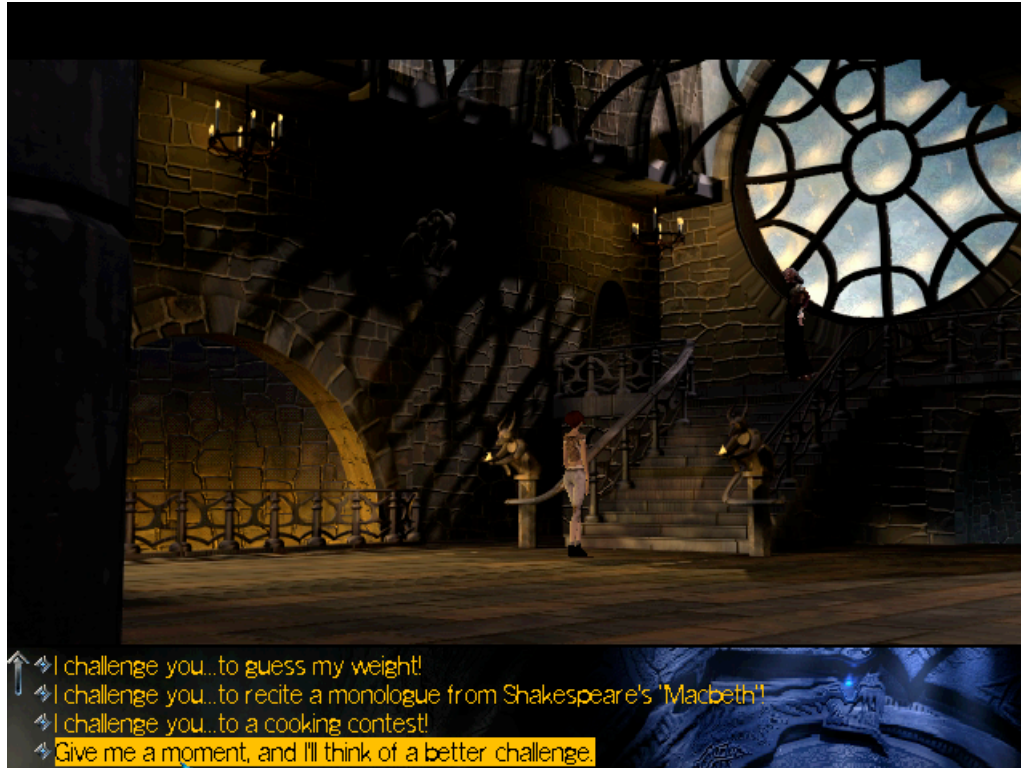


Fuse box



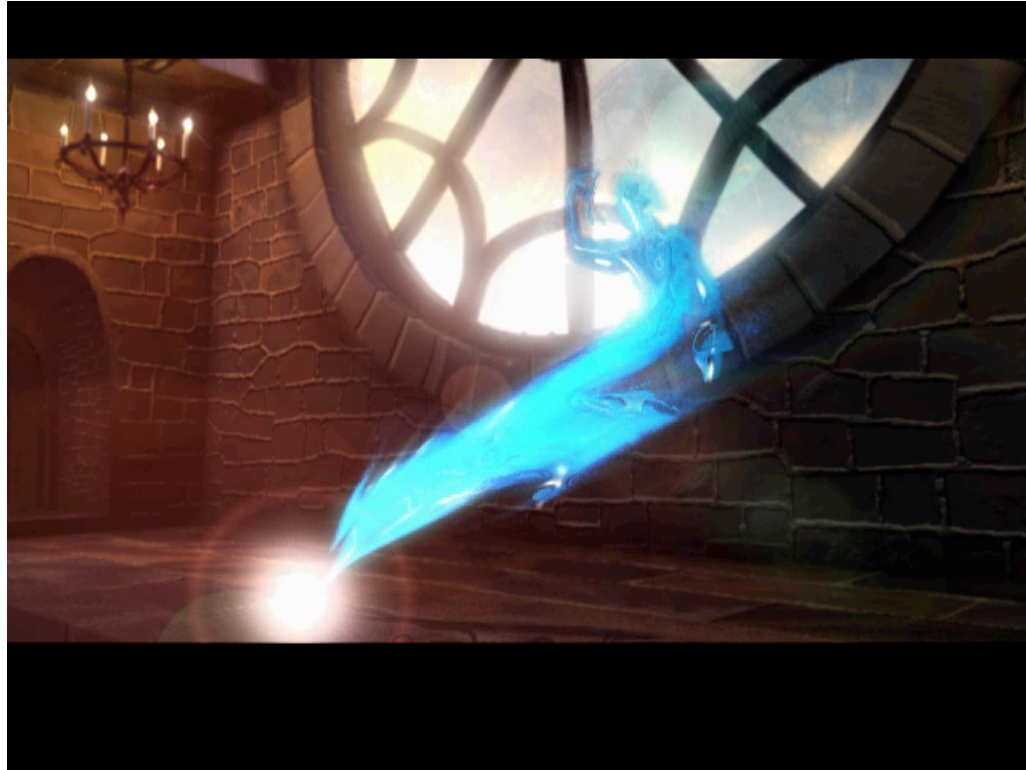






- ↗ | challenge you...to guess my weight!
- ↗ | challenge you...to recite a monologue from Shakespeare's "Macbeth"
- ↗ | challenge you...to a cooking contest!
- ↗ Give me a moment, and I'll think of a better challenge.





Referanser

(utover hva dere finner referert i pensumlitteraturen til idag)

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