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Literary Experience
and Narrative
Immersion in the
Interactive Digital
Game Narrative as
The Sense of Being
There in The Elder
Scrolls V: Skyrim

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Abstract

There has been lively debate about digital games in terms of their literary value, especially in terms of whether they do or do not have a narrative. Many narratologists have argued that digital games possess a unique narrative structure known as *interactive narrative*. This provides players of digital games with direct or indirect interactions with various interactive elements in the relevant virtual settings so as to modify or create a sequence of events. It is also true that the interactive narrative provides pleasurable literary experiences based on vivid *narrative immersion*, which is at the same degree or higher than what a textual narrative can provide to readers. Narrative immersion can be facilitated through the immersive spatial, temporal and emotional dimensions of the interactive narrative, which intensifies the literary experience of the player. Still, digital games have pre-narratability and structural differences between traditional text-based linear and digital non-linear interactive narratives, and this has led many critics to claim that digital games simply cannot deliver a complete narrative. However, there is an open-world role-playing game, *The Elder Scrolls V: Skyrim*, which provides an evidential counterargument to its confronters who make that claim. The quest-based interactive narrative structure of *Skyrim* makes available a narrative immersion for players which speaks to *the sense of being there*.

This paper will argue that digital games can deliver narrative and provide narrative immersion which is as pleasurable as that which attaches to literary experiences. We will explore the degree of pre-narratability in interactive narratives, narrative immersion in digital games, as created by the cognitive narrative perception of players about the sequence of events, as well as four crucial testimonies regarding pleasurable literary experiences which come from the narrative immersion of *Skyrim*. This means that it can be proven that digital games are the most futuristic narrative format for next-level literary experiences.

Keywords

digital games, interactive narrative, narrative immersion, role-playing games

1 Introduction

Narratives are a basic element of human nature, irrespective of whether they tell sorrowful, amusing, tragic or other types of stories in our multifaceted lives [1]. This fundamental drive allows humans to come up with innumerable narratives and narrative media. One of the major narrative media is text-based literary works that have been and will be written so as to provide readers with pleasurable literary experiences. During the ongoing digital revolution, these text-based narrative are being transformed into dynamic variations, from textuality to (digital) multimodality. This represents a “combination of text, video, [audio] and navigable space” [2], and a number of innovative digital narratives have been accepted in various media formats such as “interactive cinema, interactive fiction ... electronic literature,” and “digital games” [1].

Digital games have been in the centre of these numerous digital narrative utilisations, and they have been a dominant media among other multimodal media because of their comprehensive visual and literary artistry and their unique *interactive narrative*. This narrative accepts direct or indirect interventions from players or users, as well as interactions with digital and virtual

cognitive level. This immersive experience related to the literary pleasure of interactive narrative is known as *narrative immersion*. It originates in the textual literary experiences of readers, but has been amplified to a greater degree by highly developed digital and visual technologies.

In conjunction with many kinds of pop culture media, however, the narrative (and also literary) value and academic potentiality of digital games have been fiercely attacked. There are critics who challenge and reject the narrative potential of digital games because of their real-time and “lifelike” narrative structure. In relation to this issue, Abbott has argued that although digital games have some degree of narrativity, they are not narrative because they are “like theatre improve or reality TV” and “like life itself,” which is unpredictable, unplanned and unscripted [3] in their *pre-narratable* structure before any recounting of narratives [4].

2 Digital games as a (pre-narratable) and interactive narrative based on the cognition of players

Ironically enough, digital games really can be considered to be a narrative because of their pre-narratability. Also known as ante-narrative,

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artifacts within fictional settings. This allows players to compose, modify and deliver their own sequence of events, i.e., the multimodally composed fundamental coexistence between narrativity and interactivity means that digital games can provide the most technologically advanced and vicarious literary experiences, which go beyond physical limitations and limited imagination. More intensified experienceable and pleasurable imagined worlds occur at the player’s

this is a concept that was well defined by Boje, who argues that it refers to “narratives not yet told and interacting in moving fragments with living stories as yet untold” between the “living story” and the “narrative” [5]. This means that the basic narrative elements such as “non-linear, incoherent, collective, unplotted” pre-narrative stories or story fragments are generated as the next step of the living story (*life-itself* to *lifelike*) before they are contextualised as complete nar-

ratives [4]. Abbott echoes this concept by arguing that the endless possibilities of “intrusion” or “infiltration” by the pre-narratable and non-linear paths and story spaces hinder and interrupt the “traditional dramatic productions” or “plot points” of digital games [4]. This means that digital games cannot be narrative even though some of them (e.g., role-playing games) do have some levels of narrativity or narrative elements such as “quests, dungeons and monsters” [4].

Abbott’s argument, however, misses the fact about the crucial existence of participants – digital game players and their narrative cognition. Wolf has argued that “as long as recipients feel that there is some sort of script which limits

games will eventually become relatable as a literary narrative pleasure for players who face a “spatiotemporal circumstance” [7].

Once again, if we think about the narrative potential of digital games, we might argue that they are neither narrative nor an example of literature because of their lack of traditional textuality and visuality. On the other hand, the visual language provides valid evidence of digital games as an interactive narrative. The visual, dominant, computational and multimodal language is “not limited to a textual stimulus” [8], and it generates meaning effects from “perceptions, interpretation and responses to those meanings” [1], at “a player’s cognitive

The perceived and modified pre-narratives from the interactive narrative of digital games will eventually become relatable as a literary narrative pleasure for players who face a “spatiotemporal circumstance”

their choices, narrative still applies, albeit to a reduced extent” [13]. This is true even in the pre-narratable stage where the narrative exists because people recognise it. If digital games have goal-oriented, scripted plots or points of denouement that are based on certain systemic objects such as a quest system, then there is always a strong chance to form, deliver and receive narrative meanings by recognisers, deliverers or recipients of narrative meaning. Players have sufficient agential capacity to compose narratives by negotiating narrative meanings from life experiences (playing games) and then perceiving the pre-narrative non-linear stories. In brief, the non-linear and interactive narrative of digital games provides players who recognise their authorial and spectatorial status simultaneously [3] with a unique intervention-able or modifiable narrative system. They can perceive and convey the essential sequence of events in digital games via their agents (avatars) as narrators in a certain plot system (e.g., a quest system). The perceived and modified pre-narratives from the interactive narrative of digital

level just as when readers read literary works” [8]. Likewise, the context of multimodal texts in digital games does not only rely on the lexical sense of the digital media, but also relies on the multimodal narrative perception and interpretation among players “from the visualised cyber text ... players may feel that the virtual world invites interventions by reflecting their thoughts, feelings, sounds, sights or unconscious desires in the world directly” [1].

Players can use multimodal text-based sensory reflections to reconfigure and re-participate in the narrative world as a metaphor of reality with the *sense of being there* and by identifying themselves as “being in the world with the others and with oneself” [9]. The experiential function of the metaphorical sense is one of the essential literary effects of literary pleasure, where one feels like being “submerged in water ... the sensation of being surrounded by a completely other reality about the enjoyment of immersion as a participatory activity” [4]. Ryan clearly conceptualises this as *narrative immersion*.

3 Narrative immersion

3.1 A conceptual and historical overview of narrative immersion

Narrative immersion is not a new concept in this digital age. Earlier ideas about it have existed since text-based literary narrative media were the mainstream, with the digital narrative dominating at this time. Text-based narrative immersion, therefore, has various historical companies and ancestors, including *vicarious gratification*, *absorption*, and *transportation*. These all resound with the interactive narrative's spatiotemporal sense of being present in virtual settings.

Vicarious gratification in literature is aimed at fulfilling “the reader’s unconscious fantasies,” [10] which means that this narrative immersion is mostly applicable to fantasy fiction. Reading renowned fantasy novels by authors such as W.H. Auden, C.S. Lewis and J.R.R. Tolkien is a great example of experiencing vicarious gratification [11]. Literary pleasure which occurs when reading fantasy literature means that the passive desires of the reader or the participant leads them to want to find “‘transcending’ reality, ‘escaping’ the human condition and construction superior, alternative and ‘secondary’ worlds” that are to be entered in “better” and “unified” functional spaces [11]. Escaping reality and entering fictional world which surround the reader’s fictional and cognitive perception certainly creates an early concept of the sensual feeling of being there.

Second, Victor Nell has written about psychological and cognitive *absorption*: “Reading performs the prodigious task of carrying us off to other worlds ... envelop[es] us in alternative realities only because we give them explicit permission to do so. Books are dreams...” [11], while absorption suggests the intentional or unintentional absorption of the reader so as to transform one’s ‘state of consciousness through entrancement’ and “losing one’s sight of anything external to it” [12]. In Nell’s *Lost in a Book*, an anonymous reader confesses to the unique escapism in absorption from every reality: “Reading removes me for a considerable time from the petty and seemingly unrewarding ir-

ritations of living ... I read for ‘reward’ as much as for ‘escape’” [11]. These confessions resonate with the readers’ conscious or subconscious entrancement while losing a sense of reality because they are absorbed into the literary pleasure which brings them to alternative realities.

Another theoretical definition of the sense of being relates to Gerrig and his concept of *transportation*. This represents the experiences of readers when they visit narrative worlds [9] in a way that is similar to that which related to the previous two concepts. This perspective of the sense of being there provides higher similarity to the narrative immersion of the interactive narrative of digital games. According to Ryan, Gerrig’s transportation consists of the following steps which readers experience:

- 1) *Someone (“the traveller”) is transported ... into the textual world and shapes a “textual identity” of the fictional world;*
- 2) *By some means of transportation ... the readers’ physical status and suspicion about the “textual identity” are dispelled from the narrative world;*
- 3) *As a result of performing certain actions ... performative reading by those who change “the textual direction” into a “reality model” “as the mental representation of a textual world, with literary pleasure depending on the reader’s own performance;*
- 4) *The traveller goes some distance from his or her world of origin, which refers to the cognitive adaption of the reader into the world;*
- 5) *Which makes some aspects of the world of origin inaccessible as “a deep absorption in the construction/contemplation of the textual world”;*
- 6) *The traveller returns to the world of origin, somewhat changes by the journey, which refers to the reflective response of readers who are affected and changed by the textual world [10],[11].*

The concept and steps of transportation greatly echo with the concept of being there into an alternative world. This is particularly true from steps three to five, because they reconfigure one’s fictional reality through cognitive performance. In Gerrig’s *Experiencing Narrative World*, he refers to Gibbson’s testament so as to prove

the actuality of transportation: “Every time we open the pages of another piece of writing, we are embarked on a new adventure in which we become a new person ... that set of attitudes and qualities which the language asks us to assume” [9]. In terms of this testament, I would claim that the perception of “new adventure” demonstrates the initial step of transportation which dispels the reader’s actual personality into an alternative reality. Ryan also argues that transportation is an imagery presentation of the textual world in the readers mind; according to her, however, transportation is only a “folk theory” in the sense of there being narrative immersion [12].

From the terminological and metaphorical perspective, the idea of narrative “immersion,” which means being surrounded and soaked by unrealistic things, dates back to the Biblical concept of baptism. According to *The Form of Baptism: an Argument designed to Prove Conclusively that Immersion is the only Baptism Authorised by the Bible* by J.B. Briney, Hoefling explains

Regardless of the various genres of pictorial or textual narrative media, narrative immersion calls upon participants to entertain and experience narratives and their worlds with the sensory feeling of being there.

that “*Baptizein* means first immersion, dipping; then washing and purifying, because this takes place generally by dipping into water” [13]. The theological concept of baptism speaks to being dunked into water, and that resonates with the literary immersion which implies that the experience of readers means that they are being surrounded by or dipped by the fictional worlds and literary elements [7]. Furthermore, the concept of narrative immersion can easily be found in paintings [12]. Artists seek to deliver the “illusion” of “presence” in “two-dimensional” “pictorial space” in Renaissance and impressionist paintings [12]. These methods allowed the minds of viewers to “complete a complex process of interpretation and construction of sensory data” [12]. After the settlement of pictorial immersion,

19th-century literary technique developments led to readers finding immersive reading experiences in textual narrative. Highly realistic techniques at the time granted a metamorphosis for readers into a “virtual body” in the texts so as to turn them into the “direct witness of events” and to attach them to “emotional ties” with characters who arouse “constant suspense” [12]. Likewise, regardless of the various genres of pictorial or textual narrative media, narrative immersion calls upon participants to entertain and experience narratives and their worlds with the sensory feeling of being there.

Janet H. Murray expounds a deeper metaphorical and comprehensive definition of narrative immersion in her *Hamlet on the Holodeck*: “The physical experience of being submerged in water ... the sensation of being surrounded by a completely other reality, as different as water is from air, that takes over all of our attention, our whole perceptual apparatus .. about the enjoyment of immersion as a participatory activity” [4].

As she argues, all-inclusive narrative immersion is an individual’s cognitive absorption, which creates meaning and interpretation of meaning from “participatory” literary experiences in another world, as though being sunk into deep water as an alternative reality and losing one’s sense of reality for a while.

3.2 Digital narrative immersion in virtual reality

However, even vicarious gratification, absorption, transportation, textual and pictorial forms of a sense of being all share the same concept of immersion or immersive experiences. The concept of narrative immersion as a literarily pleasurable narrative experience means that this can

only encompass all of the ideas that are textual, as well as multimodal and digital. This is because the textual and two-dimensional pictorial and fictional world greatly demand that readers or viewers engage in cognitive efforts or burdens to make them effectively achieve a sense of being there. This is different than the interactive plots of video games and their highly developed visual graphics, which do not place unnecessary cognitive burdens upon players who feel the sense of being there. Hence, the narrative immersion of digital interactive narratives is the strongest and most vivid concept of proposing the pleasurable literary experiences of game players, as Mel Slater has argued: “The more that a system delivers displays (in all sensory modalities) and tracking that preserves fidelity in relation to their equivalent real-world sensory modalities, the more that it is ‘immersive’” [4].

This means that the non-linear interactive narrative structure of digital games allows players to directly intervene in game stories so as to create their own plot streams. This can motivate a “feeling of agency” via the sensory actions of participants, then bolstering narrative immersion in their corporeal and cognitive levels [4] as truly immersive both in reality and in virtual reality. In hypertext fiction, for instance, interactive textuality permits the reader to directly type involvements “in the construction of the text as a visible display of signs” [10] in the plot and from the interactive process of participating in and reconstructing the plot and the sense of being there as narrative immersion is fortified. Similarly, highly developed technological and visual interactivity enables the narrative immersion of digital games to rebuild and reconfigure the realistic virtual worlds through “a response to an unfolding narrative, the characters inhabiting the story world or the depiction of the world itself” [11] in terms of enjoying narrative pleasure.

To summarise, returning to the definition of interactive narrative and narrative immersion means a unique combination (or coexistence) between interactivity and non-linear narrativity, as well as the developments of the digital technology which shapes the literary experience and pleasure in the interactively navigable and immersive narrative space which is unbound beyond the physical restrictions and limit-

ed imaginations of players. This immersive effect in terms of feeling “a sensation of being surrounded” by “other reality” [4] prominent echoes with the verisimilitude of players’ narrative immersion into the interactive narrative of digital games, as facilitated through the immersive spatial, temporal and emotional aspects of an interactive narrative.

4 Three branches of narrative immersion in *The Lord of the Rings* and *The Elder Scrolls V: Skyrim*

4.1 Three branches of narrative immersion

Narrative immersion has three different and distinguishable branches according to the players’ three different immersive reactions: *spatial immersion* as “the response to the setting”; *temporal immersion* as “the response to the story”; and *emotional immersion* as a response to the characters [12]. All three immersions guide players toward a certain degree of literary and narrative pleasure that is derived from the intensive preoccupation with narrative events, settings and characters.

First of all, temporal immersion provides invigorated narrative *suspense* more than text-based narrative immersion, which means “the desire to know what happens’ next. In general terms, suspense has three sections. On is *dramatic tension* which mainly relates to or depends upon the interest of readers, players and participants in a protagonist’s destiny among his or her dangerous situations and the hope of readers to find a positive conclusion of the suspenseful situations. The second type of suspense relates to “the construction of virtual scripts and events” when tracking the potentially “visible roads into the future.” Last, but not least, there is the *intensity of suspense*, which refers to “the range of possibilities” which the protagonist has, with these choices being more and more limited according to the development of the story [12].

Spatial immersion primarily relates to narrative settings in which “the reader’s private landscapes blend with the textual geography; this “tele-transport” gives readers, participants and players “a sense of being” in “represented events” [12], then driving them toward the

pleasure of exploration and adventure in the narrative settings.

Emotional immersion stirs an emotional response among readers about the narrative. This significantly resonates with Aristotle's literary concept of *catharsis* in tragedy. Equally, we have dynamic emotional responses in life, because emotional immersion arouses emotions such as "empathy, sadness, relief, laughter, admiration, spite, fear," as well as sensory feelings along with the path and fate of the protagonist in his or her story structure [12].

4.2 Immersive literary pleasure from text based narrative immersion in *The Lord of the Rings* to digital narrative immersion in *The Elder Scrolls V: Skyrim* (the first and second testimonies)

I have played various digital games and am a reader who is addicted to reading a number of literary texts irrespective of genre. I have experienced these three kinds of immersion through text-based literary works, as well as digital games. The experiences sometimes consist of only one independent branch of immersion, while in other cases they become a complex form of three types of immersion. Both have provided me with dynamic and pleasurable literary experiences.

things allowed me to feel that I was part of their beautiful, but perilous narration. At all literarily depicted moments, I could not escape from strong inner tension and ongoing suspense about the fellowship's survival, with Gollum's irrational yearning for the ring and with Sauron's evil triumph and failure. I felt great sympathy toward the sufferings of Frodo and Sam. In each sequence of events, I envisioned and imagined the potential events with an innocent desire to know which events would appear next, where the text would bring me, and how the protagonists would grow in emotional terms. While reading the books, I definitely experienced narrative immersion and literary pleasure. I was fully engaged and situated in the Middle Earth as a participant in the unforgettable journey through its sequential plot.

Ten years later I played a role-playing game, *The Elder Scrolls V: Skyrim*. This offered a fantastic chance to travel through a mysterious, mythic and epic open world and to become the heroic protagonist, the Last Dragonborn. This was very much like the reminiscing and engrossing reading of *The Lord of the Rings*. My mind and my cognitive perceptions were immediately absorbed into the polar setting and the quest-based narrative, which depended on the choices that I made with my avatar. I sought to create and enjoy the literary entertainment of gameplay by creating my own sequential order of events with a great

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I still remember the nostalgic enjoyment which I felt when reading the fictional fantasy world of *The Lord of the Rings* for the first time about 20 years ago. My beautiful, dangerous and dreamful imaginations from the textualized fantasy narrative carried me into the fellowship's adventures path toward Moria's deep dungeon. I took part in the Battle of the Helm Deep, and the king of the eagles rescued me from Mount Doom at the very end of the story. These set-

expectation to learn about the mysterious future of the protagonist's unexpected journey with a small number of given clues. Most impressively, emotional immersion was the most intensive narrative pleasure in this game. I could enthusiastically engage in the suspenseful literary event which occurred after the killing of the first Dragonborn, Miraak. As soon as that was done, one of the Deadric princes (the evil deities in *Skyrim*), Hermaeus Mora appeared unexpected-

ly and forcefully set the Last Dragonborn into its enslaved champion status by taking away his or her free will, thus altering the First Dragonborn, who was his champion of servitude [1]. The tragic event of the Last Dragonborn's downfall aroused extreme catharsis in my heart, with great sadness, frustration and confusion about its fate with unstopplable emotional immersion.

The realistic virtual space in *Skyrim* provides players with the sensory feeling of being there, with well-woven, but freely selectable quest lines which offer a grand epic plot with various mythic backstories for the player's immersive literary experience. The Last Dragonborn is the sturdy and heroic protagonist, but its destiny is inevitably tragic. I cognitively experienced narrative interpretation and found that my alternative identity was in the plot stream. Akin to my experience, there are many other testimonies about narrative immersion in *Skyrim* in the online world.

4.3 Immersive literary pleasure from digital narrative immersion in *The Elder Scrolls V: Skyrim* (the third and fourth testimonies)

Mattie Brice published a blog that was titled "Storyline? In 'Skyrim'? No thanks!" The text resonated with all three types of immersion. Mattie played *Skyrim* once and decided not to follow the main quest lines. Instead, he chose to convey his own narrative. This led to him experiencing three types of immersion in the most enjoyable ways – particularly intensive temporal and spatial immersion:

"The Jarl of Windhelm told me that I couldn't ignore the summons of the Greybeards (which I promptly did). I realised that the only support for a 'fate' that would determine the protagonist's activities in the game was the existence of a main story line... *Skyrim*'s stronger narrative structure is found in the small details of a grand landscape. The locations and itself themselves are the plot points and characters for the player to read. The focus on player initiative is also paramount to the narrative. I found a letter from a witch in which she detailed an interest in starting a coven with her daughter. There was also a maid in a fortress that was constant-

ly under attack. These people weren't telling the story; I created one in my own mind. The narrative restarted in a relationship between the environment and the items found therein, specifically placed for the player to find and to create an explanation about them..." [14].

This testimony illustrates the desire to now "what happened next" in the story after experiencing temporal immersion. At the same time, his text also shows that a perception of temporal immersion depends on the player's own decisions in an interactive narrative. He also testifies that his narrative and narrative setting, where streams were "the small details of a grand landscape," was "in the relationship between the environment and the items found therein, specifically placed for the player to find and to create an explanation about them" [5]. This demonstrates a strong affection for spatial immersion. He endorsed the given setting of *Skyrim* as a virtually created alternative world and decided to explore it on the basis of his own desire to convey his own narrative with his literary enjoyment of unpredictable events: "My decision to keep going into the ruins or to get the claw back to the store would be more meaningful if I came to that decision on my own ... the narrative is in the play. Let me play!" [14].

Another interesting bit of testimony is found in the *Game FAQ Skyrim* forum. It speaks not just to narrative immersion, but also to the future application of interactive narratives in digital games. This reflects the fact that players have different immersive experiences and distinguishable processes of narrative cognition. It also demonstrates the possibility of narrative creations during narrative immersion. One player posted a question, asking others to consider that they really lived in *Skyrim*'s land. What would they do? Other players replied with their own short narratives, which were created by their own imagination when they reflected upon their own experiences with the game. Among them was Ace_43, whose reply demonstrates three different immersions simultaneously and in a short form:

"I built a house just down the road from Whiterun. Nothing fancy, just a quiet little home with a few acres and a small brook running through it. Bandits usually don't wander

this close to the city, [thought] I've had a few bold ones over the last few months. A group of them actually kidnapped my wife while I was in town buying supplies. Once I tracked them down to their cave, I struck them with great vengeance and furious anger about those who attempted to poison and destroy my life. They knew that my names was Mikoü the Lionhearted when I laid my vengeance upon them" [15].

Uniquely, this post reflects the player's authorial capacity to compose his or her own narrative because this is a new creation of interactive narrative. There were three immersions – events in

I would argue that the driving engine to possess and develop these innovative narrative media tools would be to fulfil the human desire to communicate from generation to generation and from individual to individual beyond the limitations of time and space. Since ancient wall-painting, there was the age of Guttenberg's printing revolution, the evolution of the typewriter, and then the digital revolution. All of this means that humankind has contributed to the narrative paradigm shifts endlessly so as to create more imaginative and effective narrative media. Regardless of the technological differences among the narrative media, however – differences such as textual and

Despite the different structural spectrums of digital and textual mediums, narrative can exist on both sides. Among them, digital games are definitely narrative and can be seen as the future format for literary narrative pleasure.

Whiterun (spatial), events related to dramatic tension (temporal), and tragic events related to the player's reactions (emotional). The story was not actually being played; instead, it was a literary plan to play in future (even though the post was written in the past tense). The user wrote the text on the basis of his playing experience in the past, and this was reflectively utilised to create another plot. Eventually this brief passage indicates the writer's potential *self-reflectivity* from his past immersive playing experiences so as to compose a new narrative endlessly and repetitively according to his will and the expandability or applicability of interactive narrative as a freely constructible and creative next-level future literature.

5 Conclusion

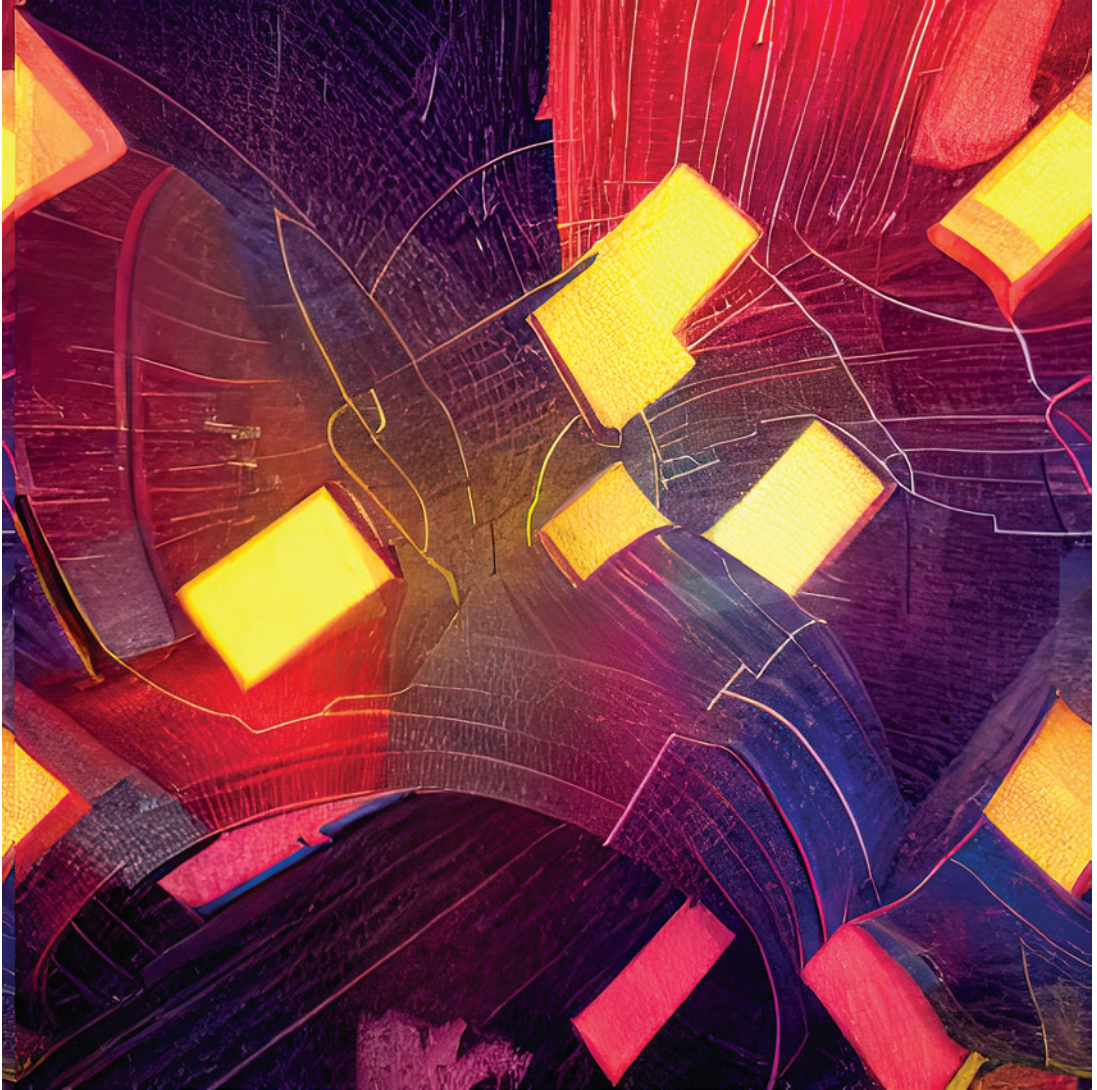
These testimonies demonstrate the resounding fact that digital game players and readers of textual literature can experience similar literary-narrative pleasure through being absorbed by the fictional and virtual spaces. It is also identifiable that digital narrative immersion from interactive narrative intensifies the literary pleasure.

digital, the fact is that the essence of the "literary" narrative which contains the multidimensional human life for the creation and provision of literary pleasure remains unchangeable.

Instead, new literary entertainments from the digital media have gradually become stronger. The advent of open-world interactive role-playing games such as *Skyrim* must be seen as one of the greatest bits of evidence about reinforced and imaginative literary pleasure from its immersive narrative structure. In this respect, I truly believe that narrative immersion from the interactive narrative of digital games is the most futuristic literary experience that can be applied to various media divergences. Unlike Abbot's claim that "the future of narrative is the past of narrative" [4], the future of the narrative depends on our use of future technologies, just as the printing revolution chanced our ancestors' literary narrative experience permanently. Despite the different structural spectrums of digital and textual mediums, narrative can exist on both sides. Among them, digital games are definitely narrative and can be seen as the future format for literary narrative pleasure.

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