

Establishing Literary Merit in *Metal Gear Solid*:

A close critical reading

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### Abstract

Hideo Kojima's *Metal Gear Solid*, (*MGS*) is widely recognized by both gamers and industry professionals as one of the most influential games of all time. In this paper we contend that one of the ways in which the literary merit of a game can be explained is through the use of close critical literary readings of the game text together with a discussion of how the yielded interpretations work collectively to raise the level of the work as a whole. In particular, this paper discusses the effective use of long cinematic cutscenes, historical fiction and the incorporation of a discussion of the issue of Nature vs. Nurture within the context of the game to shed some light on how video games have the potential to be studied as significant works of interactive fiction.

## Background

In 1998, video game industry giant Konami released *Metal Gear Solid* on the Sony Playstation (Konami, 1998). The brainchild of Hideo Kojima, *MGS* was the highly-anticipated third installment of the popular eponymous franchise established by the 1987 MSX2 computer game title *Metal Gear* (Konami, 1987). The original *Metal Gear* game, also written and developed by Kojima, was one of the first major examples of a game in the so-called "Stealth" genre of games, characterized by an emphasis on having the player avoid conflict with and/or detection by enemy Non-Player Characters (NPCs) (Beattie, 2007). This very characteristic would go on to define the Stealth genre itself, manifesting in all the subsequent titles of the *MGS* franchise and would eventually manifest itself as similar game play elements in other popular games such as *Splinter Cell* (2002).

The 1998 release of *Metal Gear Solid* builds on the story established by the two previous titles, wherein the player assumes the role of the protagonist Solid Snake, a member of the fictional American military Special Forces unit *FOXHOUND*. Many of the games in the *Metal Gear* franchise find the protagonist (either Solid Snake or some similarly-skilled doppelganger) tasked with a mission to prevent the development/deployment of a military super-weapon oftentimes codenamed "Metal Gear." While *MGS* generally follows this relatively rigid plot formula, it benefits from several timely advantages such as the powerful technological infrastructure of the Playstation platform, a meaningful and engaging plot, a new ensemble cast of memorable characters, and an already-large fan base established from the previous releases. The 14-year enduring legacy of the game *MGS* is evidenced by its various reiterations and spin-offs in to other media and games, as well as the continuation of the franchise itself.

*Metal Gear Solid* is widely considered by both the gaming community and video game industry at large to be one of the more ideal examples of what a video game is capable of in terms of depth and execution of a story and entertainment (Nelson 1998; Gerstmann, 1998; Wilson, 2010). While the general consensus on *MGS* remains overwhelmingly positive, further scholarly investigation from a variety of angles can serve to balance out the academic end of this approbation.

It is the express intention of this paper to begin to address this notion by engaging in a thorough, literary study of the game *Metal Gear Solid* in order to analyze and qualify the literary merit contained within its plot and distilled through the gameplay. In particular, this paper will consist of the literary analysis of specific literary devices employed by *MGS* to convey the elements of its plot to the player, and how those devices function within the inherently interactive construction of the media of video games. Through such investigations, it is possible to lay the foundations for proposed methods of the study of video games from the academic literary perspective, and to a greater extent, propose the consideration of a "canon of classic video games." To that end, this endeavor begins with *Metal Gear Solid*, a significantly popular video game example that expresses itself strongly as a candidate for academic study due to its overt emphasis on story and narrative.

## Discussion

As indicated by the title of the effort, what we are after here is evidence of literary merit within the game *Metal Gear Solid*. The term "literary merit" can be doubly-precarious: it is a major definition that is inherently subjective and even after a working definition is agreed upon, can be considerably difficult to explicate regarding any creative work. For the purposes of this paper, and as a consideration for the interactive video game medium at large, we interpret literary merit to be as follows:

1. The presence of a significant degree of deeper meaning that can be garnered as a result of the analysis of literary conventions prevalent within the bounds of the work itself, *and*
2. If such deeper interpretations collectively raise the work to a level above its original form, this can be considered a manifestation of literary merit.

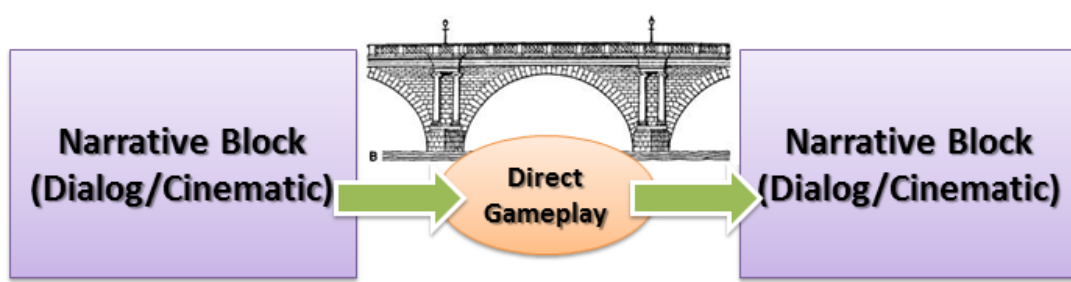
In the case of *MGS*, its degree of popularity and staying power in the world of gaming is already an indicator towards the presence of deeper meanings that can be found within the game. Therefore, this paper will attempt to explicate any deeper meanings present and discuss how these meanings constitute the synergistic effect of raising *MGS* to a level which exceeds "merely being a game."

There are admittedly many story-based traits which can be used as anchors for this investigation. The first and most *prima facie* example is the very liberal use of cinematic cutscenes to convey significantly large portions of the plot. Secondly, despite the prevalence of several fantastic notions and occurrences, *MGS* achieves an effective suspension of disbelief as a work of historical fiction through the reference of meaningful real-world analogs. Thirdly, the inclusion of a consistent, underlying philosophical theme, namely that of Nature vs. Nurture (as

outlined in character dialogs and framed by anecdotes of modern, real-world issues regarding gene technologies and cloning) raises *MGS* as a whole from being merely an entertaining espionage action game into a new level of artistic digital opus that invites the player to consider the issues presented within the context of the game long after the actual game play has concluded. For the purposes of defining *MGS* as an example of video game literature, this paper will analyze these three features of the game and discuss how their presence within the context of this game make it more than a game, and thusly constituting literary merit.

### The Prose and Cinema of *Metal Gear Solid*

In *MGS*, the central narrative is conveyed primarily through in-game character dialogs and cinematic cutscenes of considerable length and frequency. Both of these types of narrative elements occur often throughout the course of the game, and are linked together by direct conventional gameplay in order to create the narrative landscape of the game. As expressed in Figure 1 below, it is upon this narrative landscape which a game player may experience the plot of *MGS*.



**Fig. 1. Narrative Landscape structure in *Metal Gear Solid***

The prose and cinema of *MGS*, that is to say, the portions of story-only dialog elements which cannot be altered or interacted with by the game player (save for being sped-through or skipped), easily account for a great majority of the total average gameplay time required to complete the game. For any video game in general, this can be considered unconventional in terms of the ratio between time allotted to gameplay and story-only elements, and is often cited as a criticism of the game in general (IGN, 1998). More specifically, many have argued that there is simply too much story and not enough play. However, it is in this very construction that *MGS* expresses itself not so much as simply a game, but instead gives the impression that it is some sort of game/film hybrid. By paving the narrative landscape of *MGS* with long passages of dialog and cinema, Kojima prioritizes the story elements as integral parts of the gaming experience that should be viewed in order to complete the game with maximum effect. While the cinematic scenes are by no means mandatory (and may be skipped via button press), they do function as equally-integral to both the gameplay and the story. To a first-time player, skipping a dialog scene may preclude them from knowing how to solve the problem at hand, and

additionally serves to create a gameplay experience that is potentially a string of non-sequitur tasks, bereft of context. As it exists as a benefit to the gaming experience, this dialog-heavy structure places emphasis on the thematic, and at times subtly didactic elements of the story in a way that most conventional video games are reluctant to do so (perhaps in the fear of becoming too prosaic or overly-novel-like and thusly unentertaining from a conventional gaming perspective).

However, that is not to say that merely swapping the gameplay "bridges" between these narrative blocks with analogous prose passages would suffice to convert this game into a novel of any sort, as the story elements in *MGS* function on more sensory levels than a conventional novel or prose work. Rather, it is important to recognize that it is in the interaction between the dialog blocks and the conventional gameplay areas that link them together that the true synergy of the storytelling in *MGS* can be experienced.

Unlike conventional media (printed media, cinema, etc.), video games require non-trivial effort in order to traverse their narrative (Jackson, 2009). In other words, with a typical novel, one need only to read the written prose of the pages to finish the book. The burden of sensory experience with printed media or film is on the creator - it is he whom we as members of the audience rely on to build the universes, sights, smells, flavors and (hopefully through careful character building and engaging plot elements) emotions as well. Ironically, video games share and borrow these burdens to a rather advantageous extent. While it is most decidedly up to the game creator to flesh out the game worlds to a point where the player may step into them and interact with them according to the parameters of that particular game world, a significant portion of the burden of sensory experience lies with the audience. Put simply, due in large part to the interactive nature of video games, one does not simply witness and possibly admire a hero



undertaking a quest; they *are* the hero and they *do* the quest. With video games, active participation in the form of actual command input and decision-making is required of the player in order to finish and fully experience the work. In *MGS*, this relationship between the story-only portions of the game (dialogs and cutscenes) and the places between them where non-trivial effort is required can be considered an effective example of how the conventional elements of narrative and the more modern methods of interactive gameplay exist in a balance that raises the storytelling potency of the work as a whole.

#### The use of historical fiction in *Metal Gear Solid*

SOLID SNAKE. Why Metal Gear? The nuclear age ended at the turn of the millennium.

KENNETH BAKER. You're wrong. The threat of nuclear war isn't gone--in fact, it's greater than it's ever been. The amount of spent nuclear fuel and plutonium is increasing even today... Furthermore, since the end of the Cold War, Russian nuclear engineers, in particular, are out of work with nowhere to turn. In other words, there's plenty of nuclear material and scientists for making a bomb. We live in an age when any small country can have a nuclear weapons program... Complete nuclear disarmament is an impossibility. To maintain our own policy of deterrence, we need a weapon of overwhelming power.

SOLID SNAKE. You mean Metal Gear?

KENNETH BAKER. Yes... And after my company lost their bid to produce the Air Force's next line of fighter jet, the Metal Gear system was our last ace in the hole. That's why we pushed to have Metal Gear developed as a black project... paid for by the Pentagon's black budget. You can avoid a lot of red tape and get a great lead time on your weapons production. And no one can bother you. Not even those bleeding-heart liberals on the military oversight committee.

SOLID SNAKE. Bribes?

KENNETH BAKER. I prefer to think of it as good business.

As demonstrated above, in the course of the game, one of the main themes of nuclear proliferation is presented plainly to the protagonist Solid Snake by Kenneth Baker, the fictitious president of an equally fictitious American defense contractor "Armstech." While both Solid Snake and Kenneth Baker remain fictional characters created by the imagination of Kojima, the issue they address here of nuclear proliferation and the sinister consequences that linger as a result of Cold War stockpiling are very dangerously real global concerns.

The theme of combating nuclear proliferation on various levels remains consistent throughout the overall plot of *MGS*. In turn, the game as a whole benefits greatly from having a plot which is heavily grounded and based on historical precedents. This construction lends a degree of balance to the more fictional, at times fantastical notions and occurrences in the greater plot, such as the presence of a Cyborg Ninja or a psychically-enabled interrogator. In this manner, the use of historical fiction in the construction of *MGS* as a narrative game expresses its greatest effect toward the suspension of disbelief.

The suspension of disbelief is a goal to which fiction generally aspires, wherein despite being essentially a work of fiction, that work presents a story that can be thought of as sufficiently plausible (relative to the concepts proposed by the plot). Equally, suspension of disbelief is, as the 19th Century British poet Samuel Taylor Coleridge initially defined it, more than necessary for preventing a reader from potentially questioning and thereby doubting fantastic occurrences within any given story (Coleridge, 1817). Literary evidence of the suspension of disbelief (for example, overt clues as to the author's attempts to "trick" the audience into believing the action of the plot) is often not as visible or much of an issue in the

majority of standard fiction, where a plot may involve a very ordinary plot/cast of characters. In a situation like that, the suspension of disbelief is not difficult to achieve, as the characters and occurrences of such a plot can be seen as fairly accurate representations of real life. By contrast, the suspension of disbelief is notably more difficult to achieve in the literary genres of Fantasy or Science Fiction, where the majority or entirety of the plot/characters have no real life analogs. It is in these cases where an author of fiction must expend considerable effort in order to have the audience or readership accept that the things that occur in the story could more or less actually happen given the stipulations established by the author, fictional or otherwise.

When viewed in light of this concept, the genre of historical fiction, or fiction which is based primarily on events that have actually occurred in recorded history, can be considered an equally difficult genre in which to achieve the suspension of disbelief. Essentially, historical fiction is a genre which allows a fiction writer to creatively speculate on a historically-factual event (or set of events) and address the rhetorical question, "What if things had not happened that way?" Historical fiction is generally considered effective if it addresses this basic question with an evidently thoughtful and critical consideration of the facts upon which the fiction is based, and in turn produces a work of fiction that readers can regard as probable, based on the facts. As a result, creating historical fiction which achieves the suspension of disbelief can be regarded as no easy task. Thorough research on the non-fiction aspects of the story is absolutely necessary in order to fulfill this basic goal.

Considering the story elements, if viewed strictly as a genre of fiction, *MGS* can be regarded as a work of historical science fiction. In this regard, achieving the suspension of disbelief for the player can be thought of as a doubly-difficult task (especially when one considers that the titular character of *Metal Gear* is a gigantic mechanical bipedal nuclear-

equipped battle-tank which vaguely resembles a lumbering polygonal techno-dinosaur). Furthermore, Kojima himself has been on record to state that, "If the player isn't tricked into believing that the world is real, then there's no point in making the game" (IGN, 1998). Having established as much, without actually playing through the game, it might be difficult to see how the suspension of disbelief can be achieved via the narrative of *MGS*.

However, despite these genre-inherent difficulties, *MGS* remains a very effective example of the use of historical fiction to achieve the suspension of disbelief. This is due in large part to fact that the script of *MGS* is both well-researched and well-referenced. Much of what Kenneth Baker states in Fig. 3 regarding the state of nuclear proliferation and disarmament at the time of the game's publishing stems directly from and resonates with the current affairs of the time (the decade immediately following the end of the Cold War), particularly in relation to aspects of the mismanagement of nuclear waste, nuclear arms stockpiling, the nuclear black market, and the threat of rogue nuclear states. Starting with Baker's initial introduction of these topics, the plot of *MGS* builds upon this foundation to then expand on real-life policy-based aspects of nuclear disarmament on the international level, namely the Strategic Arms Reduction Treaties (START treaties).

The START treaty was a bilateral treaty between the US and the USSR which aimed at significantly reducing the total amount of currently-deployed nuclear weapons between the two nuclear superpowers. By the ratification of the current version of the treaty in April 2010, the treaty had resulted in the reduction of total deployed strategic nuclear weapons by up to 50% from 2003 levels, reducing the ceiling of the total number of allowable deployed nuclear weapons to 1,550 warheads per nation ("New START treaty", 2009).

The use and reference of START in the narrative of *MGS* provides a solid, non-fiction handle for the audience to address the more fictional aspects that occur within the plot as a result. This is where the narrative of *MGS* can begin to get hypothetical with the player. By introducing a fictional occurrence (a terrorist-initiated effort to circumvent the START Treaty using a clandestine, globally-destabilizing super-weapon) based on a well-researched non-fiction theme, the game engages in a kind of hypothetical dialog with the player, where by presenting the entirety of its plot, it infers certain questions of the player and invites them to consider the issue at hand:

- Is there a loophole in START that can be taken advantage of?
- How effective is START in the first place?
- Is there anything better than START in terms of curbing nuclear proliferation?

These are all questions inferred by *MGS* to the player.

The effect is twofold. On the one hand, those players unfamiliar with START are introduced to it through the game narrative, thus constituting a cursory history lesson of sorts. On the other hand, those players already familiar with START may find the reference both impressive and establishing. The result is a unanimously favorable one for the effectiveness of the plot of *MGS* toward achieving the suspension of disbelief. Particularly as it pertains to being taken seriously, *MGS* succeeds in this aspect by inviting and encouraging the player to thoughtfully consider the ideas presented by the story as a whole. It is in this way that *MGS* evidences itself as more than just a video game, but as an impetus for intellectual dialog between the narrative and the player.

The use of intellectual themes in *MGS*

Perhaps the most telling aspect of *MGS* that qualifies it as a work of literary merit is that the plot incorporates very complex, consistent thematic elements throughout its narrative landscape to high-philosophical effect. Woven into the greater plot of *MGS* is a discussion of the well-established, oft-debated concept of Nature versus Nurture. Furthermore, this rhetorical discussion is framed within the real-life context of the modern Genetics/Eugenics debate at large. Oftentimes, concepts of this depth are considered antithetical to fun. However, it is in the practice of having a story constructed around and seeded with intellectual themes that *MGS* achieves its greatest triumph in terms of literary merit. That the game transcends its common definition as merely a game and becomes a digital interactive narrative composed of clever metaphors which encourage further consideration even after the official gameplay has concluded reflects the function and effect of a well-written, well-received work of literature.

HAL EMMERICH. The truth is, my grandfather was part of the Manhattan Project. He suffered with the guilt for the rest of his life. And my father, he was born on August 6, 1945.

SOLID SNAKE. The day of the Hiroshima bomb. God's got a sense of humor alright.

HAL EMMERICH. Three generations of Emmerich men. We must have the curse of nuclear weapons written into our DNA.

The above quote from the game is one of the many examples of where the greater metaphor of Nature versus Nurture (and to an extent, Fate versus Free Will) evidences itself. Hal Emmerich, lead engineer on the Metal Gear Project, is told for the first time that the fruit of his scientific endeavors, originally intended to be used for defense of the nation, is to be re-tasked as the ultimate nuclear weapon. Emmerich ruminates on the irony of his current situation, as he has

inadvertently become the newest member of his family to have intertwined destinies with the nuclear age. One may even be able to infer from the dialog that he seems to find it ironically fitting that he continue this morbid family tradition, even if he is aware of it or not. At its heart, the story of *MGS* poses the following question: "Am I only the sum of either my genetic code, or the sum of my experiences to this point?" All of the major characters in *MGS* are confronted by this over-arching notion and throughout the course of the game they each have a chance to consider these questions in terms of their roles in the story.

In some very vital cases within the story, this issue is addressed in a very direct way. Through the course of the story, it becomes evident that the characters of both Solid Snake and Liquid Snake (protagonist and antagonist, respectively) are contrasting analogs of each other in a myriad of ways (Good vs. Evil, Free Will vs. Fate, American vs. European, etc). Most importantly, both Snakes are thusly revealed to be twins at the climax of the narrative:

LIQUID. Yes, twins, but we're not ordinary twins... we're twins linked by cursed genes.

Les enfants terribles. You're fine. You got all the old man's dominant genes. I got all the flawed, recessive genes. Everything was done so that you would be the greatest of his children. The only reason I exist is so they could create you.

SOLID SNAKE. I was the favorite, huh.

LIQUID. That's right! I'm just the leftovers of what they used to make you. Can you understand what it's like to know that you're garbage since the day you were born?

This fact, when revealed to the player, sets up a very direct and potent metaphor for the Nature vs. Nurture debate being addressed by the plot of this game. The antagonist, Liquid Snake, is perpetually tormented by the fact that he is merely a byproduct of an experiment intended to

create another, and that he has no genetic purpose or reason to exist other than that he was the eventuality of the project.

Furthermore, Liquid seems to be obsessed with the ideas of how a person's genes serve as a physiological fate-keeper of sorts:

LIQUID. In Nature, family members don't mate with each other. And yet they help each other to survive. Do you know why? It increases the chance that their genes will be passed on to a new generation. Altruism among blood relatives is a response to natural selection. It's called the Selfish Gene Theory.

SOLID SNAKE. You're telling me that your genes are ordering you to save the Genome Soldiers?

LIQUID. You can't fight your genes. It's fate. All living things are born for the sole purpose of passing on their parents' genes. That's why I'll follow what my genes tell me. And then I'm going to go beyond. In order to break the curse of my heritage. And to do that, first I will kill you.

To Liquid, the issue is very decidedly one-sided: when it comes to determining one's fate at large, genes play a larger (if not the only) role. Genetics are a limitation to be surpassed. In this respect, the character of Liquid represents the polar extreme of the debate of Nature vs. Nurture.

On the other hand, the protagonist Solid Snake does not appear to be affected as much by the idea that genes are a very potent governing force in a person's life. In fact, at one point in the narrative he denounces the importance of genes altogether:



SOLID SNAKE. What's wrong, Naomi?

NAOMI. Nothing... I'm just surprised you're willing to sacrifice yourself... you've got the genes of a soldier, not a savior.

SOLID SNAKE. Trying to say that I'm only interested in saving my own skin?

NAOMI. I wouldn't go that far but...

SOLID SNAKE. I don't know what the hell my genes look like and I don't care. I operate on instinct... I'm going to save Meryl. I don't need an excuse.

Within the context of the greater metaphor, if Liquid Snake is the manifestation of the idea that fate is genetically-bound, then Solid Snake represents the polar opposite of that metaphor. To Solid Snake, the very concept of genes and genetic fate do not even register as a consideration to his life or his mission. Where the very idea of any type of "genetic fate" would serve to drive Liquid Snake to acts of paramount malevolence, Solid Snake's treatment of that very idea as a non-issue emphasizes the underlying theme of opposing forces, particular those of Nature vs. Nurture. With the two sides of this debate being represented as characters, the literal struggle between them becomes the debate itself. One can then infer a meaning from the eventual outcome of the struggle, wherein considering the victor in this battle leads one to the supposed "moral" of this story.

Ultimately, Solid Snake wins out over Liquid, constituting a commentary on how Free Will/Nurture has the potential to win out over Fate/Nature. Central to this victory, however, is FoxDie, a plot device which takes the form of a fictional, genetically-engineered retrovirus developed for subtle assassination. As the character Dr. Naomi Hunter puts it:

NAOMI. FoxDie is a type of retrovirus that targets and kills only specific people. First, it infects the macrophages in the victim's body. FoxDie contains smart enzymes, created through protein engineering. They're programmed to respond to specific genetic patterns in the cells.

SOLID SNAKE. Those enzymes recognize the target's DNA?

NAOMI. Right. They respond by becoming active, and using the macrophages, they begin creating TNF epsilon. It's a type of cytokine, a peptide which causes cells to die. The TNF epsilon is carried along the bloodstream to the heart, where they attach to the TNF receptors in the heart cells...the heart cells suffer a shock and undergo an extreme apoptosis. Then... the victim dies.

Through the course of the plot, the player learns that Solid Snake has been secretly injected with the FoxDie virus from the start of the game, and has been unknowingly spreading the virus throughout the facility, infecting everyone he comes in contact with. As stipulated by Hunter, FoxDie is a selective killer and only kills those whose DNA profiles have been pre-programmed into it before deployment. As such, through FoxDie, Snake inadvertently ends up killing some of the people he was sent in to save, including DARPA Chief Donald Anderson and Armstech President Kenneth Baker. Also programmed into the FoxDie kill code is Liquid Snake, who succumbs to its effects at the end of the game. This presents one of the more irreconcilable conundrums presented in the plot of *MGS*. The logic runs thusly: if Liquid Snake is on the FoxDie kill list, and Solid Snake is a genetic twin of Liquid Snake, then it follows that Solid Snake is also susceptible to the lethal effects of FoxDie.

With the realization that Liquid is indeed slain by the FoxDie virus, players and characters alike begin to immediately speculate on the implied fate of the protagonist. By all

logic and reason, he should drop dead next to his twin brother. But it is at this pivotal moment in the plot where logic is too firm, that we are reminded that this is a work of fiction. Solid Snake does not die as a result of FoxDie. When he petitions Dr. Hunter for an answer to why he is still standing, she simply explains:

NAOMI. Each person is born with their fate written into their own genetic code... it's unchangeable, immutable... But I was wrong... you can input all the genetic information, but that doesn't make them into the strongest soldiers. The most we can say about DNA is that it governs a person's potential strengths... potential destiny. You mustn't allow yourself to be chained to fate... to be ruled by your genes... Snake, whether or not you're in the FoxDie program isn't important. The important thing is that you choose life... And then live!

While this admittedly constitutes a rather hasty *deus ex machina*, it does express the stance of the game as a whole--that within the context of this debate on Genetic Fate vs. Free Will, it can be a combination of the two forces, with considerable influence coming from both ends of the spectrum, and the ultimate choice being left up to the individual. The game narrative wraps up not long after this exchange, with Solid Snake and either Meryl or Otacon resolving to simply forge ahead and live. However, while the characters seem to have made up their own minds about what happened, the player is left to speculate on what has happened in light of what has been inferred. Despite the fact that the end of the game is fairly overt, the potential cumulative effect of the story is one that seems to ask (without actually asking), "So, what do you think about all that?"

### Conclusion

As humans tend to be curious animals, one does not often sit placidly with a question simmering in the back of their conscious, especially not with ones as heavy as the question of Fate vs. Free Will. But as players, this is where the narrative landscape of *MGS* leaves us--in a state of curiosity about the subject that has been presented. It is an uncomfortable state to be in, and one that serves as an impetus to discourse. It has been the contention of this paper that this is the very effect that *MGS* achieves through the effective, artful employment of genre-blending cinematic elements and the incorporation of a framework of historical fiction and thought-provoking, meaningful themes.

It is a fact that not all games are designed with the intention to evoke such reactions from players (e.g. *Super Mario Bros.*), and even many of those games that are designed with that purpose in mind arguably fail to achieve that effect (e.g. *Final Fantasy XIII*, perhaps). But if a game can achieve this effect to some significant degree, is it not worth looking into? We would chance to ask, "Is this not why we as academics study the great classics of literature?"

With the ever-increasing volume of titles being produced currently in the video game market, it is both beneficial and necessary to seek out and analyze similar traits and effects in other games, for we may well be witness to the birth of a new literary medium of untold storytelling potential.

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