# World of Race War:
## Race and Learning in World of Warcraft

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## ABSTRACT

*Stereotypical portrayals of race are common in many modern video games. However, research on games and game environments has often overlooked race as an important consideration when evaluating games for their educational potential. This is particularly true of the educational literature on online games, which has tended to emphasize virtual game spaces as intrinsically exemplary learning environments while deemphasizing the narrative content of the games themselves. This article addresses this oversight. Through a close reading of game communications and fan-created content, the authors examined how developer-produced racial narratives influence players' experience of the game world. The authors find that players and player communities reproduce and reinforce narrow developer-produced interpretations of race during in-game interactions as well as in player forums and virtual communities beyond the confines of the game world. Because the game environment is not conducive to players' critical examination of race, the authors conclude that the game does not intrinsically provide a means for players to engage critically with game content. They further conclude that as educational environments these games must be situated and contextualized within the ideologies and discourses of the physical world.*

*Keywords:* *Communications, Game Narratives, Gameplay, Massive Multiplayer Online Role Playing Games (MMORPGs), Multiuser Virtual Environments, Race, Racial Narratives, Racialized Discourse, World of Warcraft (WoW)*

*The orc race originated on the planet Draenor. A peaceful people with shamanic beliefs, they were enslaved by the Burning Legion and force into war with the humans of Azeroth. Although it took many years, the orcs finally escaped the demons' corruption and won their freedom. To this day they fight for honor in an alien world that hates and reviles them.* - Game text from World of Warcraft

*Orcs: Disgusting savages. They fell for the Legion's lies and nearly destroyed us with the power that they were given. A perfect example of why we must never tolerate corruption or heresy in any of the people we meet. Each one could potentially spell doom for us if left unchecked.* - A player's post in an online forum (Illanu, 2010)

Race is a central component of the massively multi-player online role playing game (MMORPG) World of Warcraft (WoW). The races of WoW, however, are not those of the

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physical world. Rather, they are elves, dwarves, orcs, and other inhabitants of the medieval fantasy realm in which the game is played. Players must choose one of these races for their in-game character—a choice that defines the professional roles, fighting styles and other attributes that a player needs to survive and advance in the game. But race is not only important to the mechanics of game-play; race also defines relationships between characters and among races. The world is divided between two racially-based factions, the Alliance, which is made up of humans, elves, and dwarves, among other races, and the Horde, which is made up primarily of orcs, trolls, and zombie-like undead. These factions are exclusive racial domains; one cannot be an Alliance-aligned orc any more than a human can join the Horde. Not only are the factions exclusive, but they are at war, and if a member of a race steps into the territory of an opposing faction, they invite attack based on their race. To put it simply, World of Warcraft is a game of race war.

As educational researchers, we are interested in how players identify with these virtual races and perceive racial conflicts within the game and then how these understandings are then transferred to and interact with broader social discourses on racial identity. In particular, we examined how WoW acts as an educational platform where, through the performance of racial conflict, players engage with, discuss, and problematize their own racial identity and deepen their critical understanding of race. However, through a close reading of the game, interactions with other players inside WoW, and examination of player produced fan content in online forums and venues, we were persuaded that WoW is not an environment that either encourages critical engagement with race or encourages players to explore racial identity. Rather, we came to the conclusion that the game stifles a critical examination of race. The mechanics, role-playing, and other game attributes in WoW depend on essentialized notions of race where character behavior and actions are circumscribed and defined by particular racial attributes—properties of the game that hinder players' active exploration of racial identity. Moreover, these racial components of the game sever ties between players' physical and game world racial identities, limiting the players' sense of responsibility or criticality in their approach to in-game racial behaviors and actions. Based on these conclusions, we argue more broadly that WoW does not provide an intrinsic means for players to learn higher-order interpretive or critical reasoning skills, but may, in fact, limit the acquisition of those skills.

## RACE IN DIGITAL GAMES AND THE MMORPG AS A LEARNING SPACE

There has been growing critical and scholarly attention to the function that race plays in digital and online games (DeVane & Squire, 2008; Everett, 2005; Kang 2000; Leonard, 2006; Nakamura, 2008, 2009; Williams, Martins, Consalvo, & Ivory, 2009). These studies have a rich fodder—digital games often contain stereotypical representations of racial and ethnic groups (Brock, 2011; Monson, 2012). Fight games, such as Street Fighter, war games like Call of Duty, and urban fantasy games like Grand Theft Auto, have characters, storylines, and actions based on stereotypical characterizations of African American, Hispanic, and Asian cultures and peoples. Scholars concerned with critical media studies have situated these game characterizations into broader social discourses on race in the United States. Everett, Nakamura, and Leonard, for example, have argued that game narratives and racial representations in a host of different games, from historical simulations to fight games, reproduce essentialized and negative notions of non-white races and ethnicities—representations that serve as "the other" to sympathetic representations of white culture and people. These negative portrayals of non-white races are carried beyond the game spaces themselves into broader gamer communities. Nakamura and Everett have both discussed how online forums and other venues provide for racially charged expression based on their experiences in games. Everett, for example,

posits how participants in online discussions of racist game imagery, while denying that either the game or themselves were racist, perpetuate racist stereotypes and ideologies about African-Americans and other marginalized groups through their interpretation of game play. The wide variety of ways in which non-whites are portrayed negatively within games and by games has prompted Leonard to argue that the "racist pedagogies of video games" are implicated "in the advancement of White supremacy."

Games, however, are not static spaces, but spaces where player performance transforms the meaning of the game through the process of playing the game. Drawing on post-structuralism and post-modern literary theory, a small group of scholars have argued that this process of play and performance provides a different relationship between player and game narratives than is found in other forms of non-interactive media such as movies, books, or plays (DeVane & Squire, 2008; Nakamura, 2008; Everett, 2005). The interactivity of games, they argue, requires that players be as active in constructing the meaning of the game as the game designers. Because players co-construct meaning, the racial identities of characters and racial narratives embedded within games are subject to challenge and appropriation by the players themselves. For example, Nakamura argues that, because players have no physical connection to their online personas in games and virtual worlds, and because these personas can be multiplied ad infinitum, players in online worlds can experiment with multiple gendered, racial, and ethnic identities. For Nakamura, this experimentation allows players to re-interpret and re-examine their racial, ethnic, and gendered identities, opening up the opportunity for them to critically assess and deepen their understanding of their physical world racial identity. DeVane, & Squire are likewise encouraged by players' responses to race in their study of Grand Theft Auto, where they claim that in the process of playing the game, players reinvent and play with the racial behaviors and representation that the designers embedded in the game narrative. In doing so, they argue, players undercut and challenge the racist themes of the game. Everett anticipates many of the conclusions made by DeVane & Squire. She argued that games can provide a means for people to play in ways that undermine the ideological assumptions of game designers. However, she does not see this process as exculpatory for games or their developers. Instead, she argues that games provide a context and a means for the reproduction of hegemonic and racist ideologies.

Nakamura (2008) and Devane's (2008) work points out the agency that players have in deciding their style of play and the importance that they ascribe to certain aspects of a game. However, players are not free to completely ignore or interpret game narratives, whether racial or otherwise. Because game narratives are wedded to the structure of many video games, these narratives define how gamers play and interact with a game environment. Research suggests that narrative provides important clues to game mechanics and that players can be at a serious disadvantage in a game if they do not understand the premises and cultural clues of a game (Shapiro, Pena, Herborn, & Hancock, 2005). For example, in the popular game Street Fighter, the race and ethnicity of characters indicates the fighting style that they will use in the game. The character Ryu has Japanese features and dresses in a karate uniform. These cultural cues tell the gamer that Ryu uses martial arts moves and that they should focus on using the appropriate karate style kicks and blocks against their opponents. The contrary is also true, if a player does not understand that Ryu is a cultural stereotype of an East Asian martial arts fighter, they will not know what fighting style to use and, thus, will be at a disadvantage in the game. The close connection between narrative and game play, therefore, suggests that, far from being able to freely interpret meaning in a game, players need to rely on specific cultural understandings and stereotypes to make sense of digital games.

The literature on race and racial stereotypes within digital games indicates the importance of narrative constructs in the interpretation and mechanics of gameplay. Yet researchers

who promote the educational potential of commercial games, particularly MMORPGs, have sidestepped issues of race, and have dismissed developer-produced game content as an important factor in the operation of games as exemplary learning environments. Instead of game content and narrative structure, these studies have largely focused on game interfaces and player practices.

Steinkuehler's (2007, 2008) study of Lineage and WoW is exemplary of this trend. Steinkuehler contends that these online games provide a complicated, media-rich environment that players must decode in order to play. Through decoding these environments, which include text, video, audio and tactile interactions, players need to master multiple media and textual literacy skills in order to be proficient in the game. While Steinkuehler is impressed by player-produced content, both in and out-of game, she does not consider developer-created narratives to be an important component shaping player content or in influencing player's critical understanding of the game-world. In his theory of game literacy, Squire (2005) provides a more expansive view of gaming and education than Steinkuehler. Like Steinkuehler, Squire sees game content and narrative as largely irrelevant to the learning potential of games. Even in the case of the most egregiously violent and racist games, such as Grand Theft Auto, Squire argues that the game narratives have little influence on how gamers perceive the worlds. Rather, players "conceptualize the worlds and themselves within them according to their own lived histories (Squire, p. 645)." For Squire, the educational importance of gaming lies in the inherent interactivity of the medium where all game play is a performance. Squire contends that games only have meaning when players are playing them, and it is within the performance of playing that gamers create meaning and interpretation of game worlds. To construct this meaning, Squire argues that players need to activate and learn a new set of literacy skills—a set of skills situated in the gaming environment itself.

Steinkuehler (2007, 2008) and Squire's (2005) work has drawn on and is closely related to James Gee's (2005) theoretical writings on gaming and learning. Gee argues that digital and online games provide exemplary learning environments. Gee bases this contention on two basic premises: first, that games provide situated and contextualized learning environments; and second, that games allow for identity creation and exploration. Gee contends that even the most basic games, such as Tetris, provide a situated learning environment. In Tetris, for example, players do not learn by example or drill and practice exercises, but through playing (and failing at) the game itself. In more complicated games where players take on "authentic" or "professional" roles, such as soldiers or thieves, players not only learn about combat or stealing by directly engaging in these activities (virtually at least), but through participating in a community of practice, albeit one that is created by the game designers. Moreover, through engaging and learning from the electronic beings and battles, players become more expert and proficient within the specific domain that the game emulates (Gee). Gee posits that this process of gaining "authentic" experience leads players into taking on or constructing identities of the characters or roles in a game. Gee asserts that the act of identity creation is an important component of learning—one that helps the learner understand (and situate) their knowledge. Gee also contends that the identity hopping inherent in gaming provides workplace and life lessons that can enable individuals to recast themselves and their life opportunities.

This article draws on Gee's (2005) contention that there is a close relationship between narrative, identity, and learning in game spaces. A narrative content function to provide meaning and context to the mechanics of game play, and it also situates game characters' roles within the game world. As Gee postulates, in learning how to play these roles, players take on the identity of their game characters. Because race plays such a central role in contextualizing and situating a character, as players learn to play the character

they are also learning about how to be a particular race in a game world. It needs to be stressed that this is not a "real" racial experience. Rather, players are learning how to participate based on racial classifications within the games and therefore develop a racial identity as perceived by the game designer. In other words, far from being spaces where players construct identity and meaning independent of the environment itself, games scaffold players' in-game identities and situate that learning within particular racial representations. This close connection between identity construction and often stereotypical racial representations, highlights the need not to dismiss or apologize for racially charged, egregiously violent, or sexist game content. Rather, particularly for educators and educational researchers, it is important to develop a critical understanding of how identity, as well as racial identity, is formed in games and how narrative content functions within game spaces to reproduce social stereotypes and inequality.

## RACE AND LEARNING IN WOW

Through a theoretical exploration of WoW, this article develops a critical understanding of the function of race and learning in the game. Our inquiry into the game began as we entered WoW as active players in the Spring of 2010. During this period, we explored Azeroth on the Wyrmrest Accord server, a United States based role-playing server, and engaged in all aspects of the game, including joining guilds, engaging in group quests, and partaking in role-playing events. Our survey of the world of WoW did not end with the game-world itself, but extended into the broader ecosystem of online sites devoted to WoW enthusiasts. We were particularly interested in player-created content and we explored online player forums and fan sites where players discussed game strategies, posted fan fiction, and delved into the lore of the game. Through these myriad interactions with the game and the WoW community, we were able to piece together a conceptual framework for how race functioned as a coherent construct that drew together game-mechanics, Blizzard® produced narrative content, and players.

Some anthropological and sociological works on WoW and other virtual worlds (Boellstorff, 2008; Bainbridge, 2010) have commented on how the beginning of the game acts as a first right of passage, or even a birth, where players begin their initiation into the practices and culture of the game world. Our experience with the game was no different—we found that WoW is designed to inculcate the player into the racial dynamics of the game from the very first interactions with the world. This tutelage begins when a player creates their character. In the character creation tool, players are presented with the basic choices about what their character shall be in the world—players can choose the race, appearance, and class of their avatar. Of these three attributes, the race of the character is the most important—race determines what classes (e.g. warrior, hunter, druid, etc.) the character can be as well as the characters' appearance. To help players make this all-important decision, the game provides them with short amounts of game text (such as the text for orcs quoted at the beginning of this article) that describe the characteristics of a race, another field that describes the game bonuses and skills that are inherent to the race, and a 3-D moveable picture of the character—all of which appears on the same screen. In this first screen, players are taught, both directly and indirectly, that race as interconnected and intertwined with every other aspect of game play—they learn how races behave, what they look like, and how race determines the very mechanics of gameplay. In other words, from this first screen, the design of the game teaches a player how to respond to the game world by situating the game within a particular racial construct and context.

The use of game design to teach players about their character's race is not something that is confined to the character creation screen. Throughout the game, the designers have left clues and examples for players to model their character's behavior and to understand the re-

lationship of their character to the game world. For example, once players have chosen their racial and skill attributes, they are introduced to the game world in a "Starting Area." Starting areas are confined to one (or two, in the case of dwarves and gnomes) racial group. These starting areas contain examples of a race's architecture, racial enemies, and, most importantly, computer-generated and fully automated non-playing characters (NPC) who speak and act according to the racial-type. It is necessary to note here that the races within WoW are very narrowly defined. Orcs, for example, have a very limited set of racial and cultural attributes, a unified architecture, and a narrow range of appearances and clothing styles. This narrow definition is necessary for the game world. Because racial characteristics provide the explanatory and narrative glue for how and why races work, act and behave as they do, these characteristics have to match consistently and coherently with the game mechanics and character behaviors. Too much variation in these races would confuse game play.

These narrow definitions of race are closely mapped to physical world racial stereotypes. In particular, WoW races are highly essentialized—meaning they provide simple, causal explanations for the behaviors and actions of members of a particular race—and these races fit into simple binaries that structure the understanding of the races—binaries such as civilized/savage, peaceful/warlike, and honorable/opportunistic. This connection between the structure of racial stereotypes in WoW and the structure of racial stereotypes in the physical world provides a cognitive map, or schema, for players entering the game world. As Jerry Kang (2000) pointed out, racial schemas, like other schemas, are a cognitive process where individuals map their understanding of identity based on a series of meanings attached to a racial category. He argues that these racial schemas can be activated in cyber-space as easily as in the physical world. Applying Kang's argument to WoW, the racial schemas of the game provide interpretive scaffolding for players so they can quickly ascertain and understand the game world. In other words, even though the races of WoW are orcs and elves, they have similar, if not the same, attributes as racial stereotypes do in the physical world.

On the server where we play WoW, players regularly take on the racial attributes as prescribed by the game. Dwarves, for example, regularly use faux-Scottish accents when they use text chat and they generally profess a fondness for alcoholic drinks—two attributes that are encouraged through NPC behavior, game narratives, and server-wide events sponsored and designed by Blizzard® Entertainment. In other instances, players have commented on how they like or dislike other races based on the race and racial history of their own character. Death knights, for example, are often criticized and shunned by other members of the Alliance because of their connection to the undead—a race that, according to WoW official lore, all Alliance members despise. In addition, other characters often enforce behaviors based on race in both general game chat spaces as well as in smaller groups of players. In the guilds that the first author joined, separate out-of-character chat channels were maintained where players could engage in discussions about game play and their characters without the restriction of staying in-character. On these channels, if a player's in-character actions were not in accordance with what one would expect of a character based on their race, class, and profession, they would be reprimanded in the out-of-character chat window. The first author was once gently scolded, for example, because his dwarf did not stick up for another guild member as a faithful dwarf should. Through role-playing and self-policing, players manifest the racial models provided by Blizzard® Entertainment.

It should be noted that the player reproduction and enforcement of WoW races is not confined to the game-world itself. In web-based forums, guild web sites, and fan wikis, the basic narratives of race in WoW are also reproduced and reinforced. As with the in-game interactions, these out-of game postings do not stray far from "official" sources of lore. For example, the large wiki, WoWWiki, is an encyclopedia of WoW

material created by game enthusiasts. While this website works like Wikipedia, where users can edit and change parts of the site at will, users are not free to put up any content they wish. Rather, any material that gets put up on the web site needs to pass the muster of the community that maintains the site. In order for material to be validated, it must cite an official Blizzard® or World of Warcraft source (WoWWiki, n.d.). This enthusiast work, therefore, is wedded to the narrative constructions of Blizzard® entertainment through community pressure. The presentation of race and racial conflicts, then, is also tightly tied to the constructions of race in the game world or in official Blizzard® publications. In other words, even when they go outside the confines of the game world, the narrative constructions of Blizzard® Entertainment still guide players' engagement with the game.

While the narratives of race created by Blizzard® Entertainment provide an important structure for players' engagement with the game world, these structures can also provide a barrier for players to bring their own racial identity into the game or engage in a critical analysis of their own racial position. In one guild chat the first author observed in World of Warcraft, a player accused another player of using a racial slur against her while in character in another game setting. A debate quickly ensued about whether or not one character could use a racial slur against another while in character (see Appendix). The consensus among the guild members was that it was impossible for one to use a racial slur from the real world while in character because it would "not be in lore" and therefore a character would not be in character. Moreover, the guild members also thought that it was perfectly all right to be racist, as long as that racism was expressed according to lore. For example, a player whose character was a human warrior thought it was fine for his character to be a racist against races in the opposing Horde. For these players, their character's race was not only separate from their own racial identity, but also from the rules that governed their own engagement with race in the real world. This segregation of game, race and racial identity from real world race, racial identity and racial conflict insulates the discussion of race in the game world from being critically examined or questioned. Race, race war, and racism are simply a part of the game, and nothing to take too seriously.

The lack of criticality is not necessarily expected. A number of early studies of online game environments (Dibbel, 2008; Bolter, 1999; Turkle, 1997) argued that the process of controlling and manipulating an online character creates a strong bond between the online character and the person playing the character. This bond allows a player to experience what their character experiences, by appealing to the player's empathy for a specific avatar, in a game world with immediacy similar to an experience in the physical world (Huang & Tettegah, 2010). Proponents of serious games such as Darfur is Dying, where players control a refugee camp inhabitant during the genocide in Sudan, have attempted to use this confusion of experience to allow players to become critically aware of a social or cultural experience very different from their own while at the same time evaluating their own social position in relation to what they have experienced in the game (Brown, 2007). The way in which players engage in discussions about race in WoW, however, helps explain why a Darfur is Dying critical perspective is precluded and why players do not translate their experience with race in the game world to their own experience in the real world. The ultimate authority in player discussions and disputes about any game aspect is "lore"—the collections of writing and multimedia produced by Blizzard® Entertainment and reproduced on players in sites like WowWiki. According to this lore, the in-game racial attitudes of the players that are met are not only perfectly correct, but any question about race or racial attitudes has a "right answer" within lore. Ambiguity about a racial question is not deconstructed through critical reflection or conversation, but through who has the best recourse to a commercial authority.

Despite providing a rich array of both in-game and external literary activities, therefore,

the structure of WoW precludes players from straying beyond simple comprehension in their appraisal of game content and narratives. Far from being a compelling learning environment, both the structural mechanics and the participant culture of WoW limit players' critical appraisal of in-game narratives. As an educational environment, the narrative content in WoW cannot, therefore, be dismissed. Rather, as a literacy of gaming is being constructed, narrative and content must be placed at the center of a learners' critical understanding of game spaces. As the discussion on race in WoW has demonstrated, this literacy must situate games within broader social contexts that allow players to see how game narratives are not closed systems, but connected to ideologies and discourses in the physical world. Moreover, the methodology for game literacy, whether for WoW or other games, must be extrinsic to the game, and allow players the opportunity to separate themselves from the logic of the game-world in terms of racial classifications and other physical world social constructs.

Focusing on race as a narrative construct within WOW, this article has argued that the game content in WoW shapes player's interactions with both the game environment and other players, but limits what players' may consider valid interpretations of the game. However, the authors do find that there are points where WoW and other online games provides opportunities for learners and scholars to critically engage within the game's ecosystem. WoW is an extraordinarily complex environment that extends beyond the confines of the game-world itself. This complicated realm not only provides a rich realm for scholarly interpretation and study, but also offers opportunities for learning where players can find and explore cultural and social meaning within the virtual world. Finally, though Azeroth appears to be far from this world, the attitudes and behaviors reproduce schemas and ideologies that are not as foreign as would seem at first blush. Indeed, when we look at an orc in the mirror, in some ways we are seeing ourselves.

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## APPENDIX

This is a transcript of a dialogue between guildmates about whether or not one character had slurred another during an in-character conversation. For those not familiar with the role-playing terminology, RP (and variants) means roleplay, IC and ICly refer to in-character, and OOC stands for out-of character.

***Wynoma:*** *Are you serious?*
***Direwolf:*** *What?*
***Tsumai:*** *What?*
***Wynoma:*** *That's the girl from the last guild I was in*
***Wynoma:*** *That called me a darkie*
***Direwolf:*** *Who?*
***Wynoma:*** *Kailoa.*
***Kailoa:*** *yeah ICly.*
***Direwolf:*** *What happened?*
***Wynoma:*** *She called me a darkie in character.*
***Wynoma:*** *That's racist.*
***Wynoma****: It doesn't matter if it's IC or not.*
***Kailoa:*** *kai is also very dark skinned*
***Direwolf:*** *yeah im just gonna stand back and let you two have at it….*
***Wynoma:*** *So what. Darkie is a racist slur*
***Wynoma:*** *and you should never say if IC or OOC*
***Kailoa:*** *and I would never use the term darke…"*
***Wynoma:*** *You just admitted you did.*
***Kailoa:*** *I called you dark skinned*
***Kaimail:*** *that was it*
***Wynoma:*** *you called me a darkie.*
***Kailoa:*** *and it was IC*
***Wynoma:*** *I remember.*
***Wynoma:*** *I left that place because of you.*
***Kailoa:*** *nah I would never use such a stupid term*
***Tsumai:*** *Not over the OOC channel plea*
***Kailoa:*** *I never meant it the wrong way…was just Rping*
***Direwolf:*** *ok i got plan! instead of you arguing, both of you just let the past be the past and walk onward!*
***Wynoma:*** *I don't care how you meant it. You're a racist and I refuse to be anywhere near you.*
***Kailoa:*** *Alright…*
***Kailoa:*** **shrug**
***Tsumai:*** *NOT OVER GUILD CHAT*
***Tsumai:*** *thank you*
***Kailoa:*** *Hey it's not me…sorry though I apologize.*
***Direwolf:*** *its cool, everybody just needs to chill for a moment and move along…*
***Direwolf:*** *so…i know what we can talk about. lets talk about me. thats always a good topic*

[Wynoma has left the guild.]

***Direwolf:*** *Didn't even say bye....*
***Giangurd:*** *?!*
***Giangurd:*** *aww*
***Shadehill:*** **shrug* you should see the party chat.*
***Direwolf:*** *do tell*
***Wynoma:*** *I can tell. What is the question?*
***Direwolf:*** *wait, you left the guild why you still in here?*
***Shadehill:*** *Good question.*
***Wynoma:*** *So I won't be gossiped about.*
***Direwolf:*** *gossiped about? you left, what do you care what we think?*
***Wynoma:*** *And people won't spin false accusations about me. Ask me, I'll feel free to tell.*
***Direwolf:*** *then tell*
***Direwolf:*** *in whispers so no more bull will stir up...*
***Shadehill:*** *Honestly, you like a system that we can use with what we have, you do not like it*

[Kailoa left channel.]

***Shadehill:*** *and your worried about a slur used in RP as it were real... Get over it.*
***Wynoma:*** *If you have that kind of mindset, someone can call someone a N word in RP and that's ok?*
***Tsumai:*** *wyno*
***Tsumai:*** *leave*
***Shadehill:*** *it would be stupid as its not in lore to even use the word, so, it would be ooc anyway*
***Tsumai:*** *it was in character shut it*
***Tsumai:*** *my ne was called long ears*
***Tsumai:*** *darkie*
***Tsumai:*** *and other stuff idc both in or out of character*
***Tsumai:*** *ppl will call them things*
***Direwolf:*** *so...racism is bad icly?*
***Tsumai:*** *talk to belibo*
***Tsumai:*** *he racest*
***Tsumai:*** *i gnore him*
***Tsumai:*** *he thinks ne are below him*
***Tsumai:*** *point is wyni*
***Tsumai:*** *whine-o*
***Tsumai:*** *you didn;t need to talk about this for all of us to see*
***Direwolf:*** *even i make ic racist remakrks, wolfie is a soldier tho so its nothin to be irked about...*
***Tsumai:*** *nor need to shove suggestions down ppl throast*
***Tsumai:*** *i suggewst you leave the chat your ima get a gm involed*
***Tsumai:*** *my god whine-o how old are you 8?*
***Tsumai:*** *6?*
***Tsumai:*** *seriously*
***Tsumai:*** *i'm not here to babysit*
***Direwolf:*** *now what happened?*
***Tsumai:*** *she is still in chat*
***Tsumai:*** *re reporting me for calling her a !@#$%*
***Tsumai:*** *she*
***Shadehill:*** *when did you do that?*

[Wynoma left channel.]

***Direwolf:*** *hey guys i gotta bounce, ill be on in bouut half an hour*
***Shadehill:*** *Aww, I was going to use my powers of negativity...:(*
***Excalius:*** *Better?*
***Tsumai:*** *ima say what she did over trade chat in sw*

[Kailoa joined channel.]

***Voas:*** *what happened?*
*ppl gots the right to know what just happen to NOT invote her*
***Direwolf:*** *look just leave it alone*
***Tsumai:*** *whine-o caused big ass drama*
***Direwolf:*** *youre only gonna hurt our image by broadcasting it*
***Kailoa:*** *Sorry guys I know what i said and darkie was no where close to it, I am really sorry really.*
***Kailoa:*** *She didn't want to speak to me at all...*
***Kailoa:*** *didn't get a single tell from her*
***Kailoa:*** *she wanted it all to be public...and I am sorry.*
***Shadehill:*** *its ok, she casued the drama, not you*
***Voas:*** *no worries. people can suck... we get that.*
*Dahia joined channel.*
***Direwolf:*** *but srsly just dont go psting it in trade n such, just let the shit go*
***Direwolf:*** *shes gone problem solved*
***Tsumai:*** *i only said that outa anger*
***Direwolf:*** *k*
***Shadehill:*** *anger indeed.*
***Tsumai:*** *I will ask about if she was in other guild tommarrow find out if she really acts like that*
***Tsumai:*** *if anyone akss why i'll say what happen*
***Tsumai:*** *if im not on for a few days its cause she reported me for calling her a bitch*
***Direwolf:*** *they wont kick you*
***Tsumai:*** *but... she did provoke it*
***Shadehill:*** *thye have the power to skim logs, as all logs are coded and dated*
***Direwolf:*** *im reported regularly lol*
***Tsumai:*** *she had the gall to do what she did*
***Tsumai:*** *shad didn;t she basicly power play her suggestion*
***Tsumai:*** *bnecause i didn;t want to do it*
***Direwolf:*** *ok ok lets just talk about somethin else, otherwise the buzz is only gonna deepen the hole....*
***Tsumai:*** *i gotta log*

[Tsumai has gone offline.]

(April 27, 2010)