# A Short Story

by

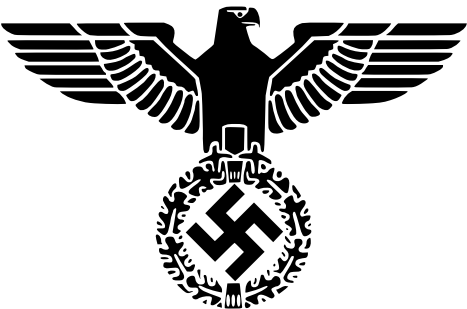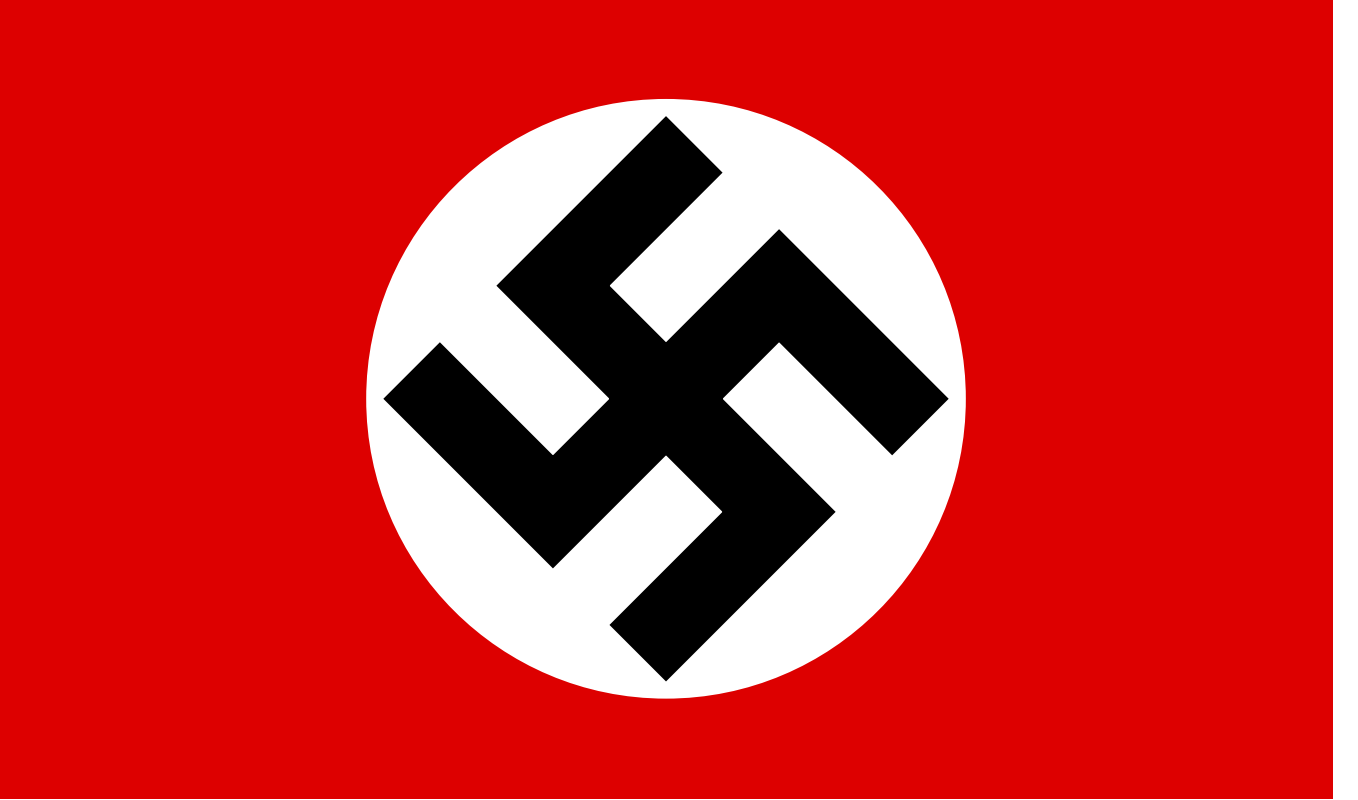# S^H Y_A M Has Your Anomaly Mitigated

published by

# √ Research And Development In Computation And Linguistics

on

Kṣīra-Sāgaraḥ ∘ Sūrya ∘ Bhūmi

during

HE ∘ 12020 ∘ 11 ∘ 10

हरे कृष्ण हरे कृष्ण
कृष्ण कृष्ण हरे हरे
हरे राम हरे राम
राम राम हरे हरे

**Abstract**

This is my thesis statement; *Ludology = Narratology*, as an intuitively constructive argument, where the likes of computer vision, speech recognition, keyboard, and mouse logging, narrates the players' story as they game on, all the way up until it's game over, which can be player-specified. But the fun doesn't stop there; *The Sequel* of reflective aftermath triggers synaptic surges of cell division that envisions self-improvement as a side effect, which in turn can circularly evaluate consequent restarts, which can get meta when considering both internal, and external, Turing completeness. The outcome is determined by the skill of the player, and *The Prequel* provides a backstory of as much insightful insight as the initial conditions of the big bang theory of universal constants. #Evolution

Apparently, this is full of incomplete sentences, but I assure you; they are all as pupilled as my eyes. This is the first time anyone has ever bitched to me about incomplete sentences; I got through an entire degree before this, but I've come to realise education is just an industry of business people. Business people are evil, and they control the big, bad, corporations. #Filter

The fact of the matter is that I have solved an unsolved problem, and they haven't; so who are they to judge me, and why am I paying them for it? #Idiocracy

# Contents

# 1 Introduction

The purpose of this essay is to understand the relationship between play, and games. An understanding of each word in, and of, itself, must be established first, and foremost. Other attempts to understand the relationship between play, and games, must be criticised. Prescriptive rules must be explained. Descriptive stories must be told. And the debate between ludology, and narratology, must be settled once, and for all. Concluding with an objective understanding of the relationship between play, and games.

# 2 Gameplay

In the context of ludology, the term game is formally a noun, and the term play is formally a verb; where a player plays a game, but a player does not game a play. Although, they are informally used interchangeably, and transitively. The term gameplay embodies the connection between game, and play, with respect to the player; while the term player, in turn, refers to one who plays a game. A toy is an instrumental prop that is used in, or to play, a game, while a playground is the environmental setting of a games' reality. Gamification is the process of making something a game; whether by the addition, and removal, of toys, and rules, or by the discovery of pre-existing measurable properties, to play games with.

A game is any interactive activity that can be expressed as a reality, whether fictitiously alternative, or not, that is formalised by dimensions of rules. Games are similar to other activities such as experiencing text in the form of books, audio in the form of music, images in the form of art, and video in the form of movies, and television shows. But games are interactive, whereas books, music, art, movies, and television shows, aren't interactive. And while games can make use of text, audio, images, and video; they are not constraints of games, which can make use of other features from the real world. Such as the toys used in many sports.

Play is something a player does interactively, and it is synonymous with act; where play is to act, as playing is to acting. Play can be pretend, as in imaginative role playing, like playing with imaginary friends, or the imitation of professional roles, while acting out stereotypical scenarios. Play can also be serious, as in professional role playing; especially when a professional doesn't want to act professionally, but plays along anyway because duty calls, and may also be considered a societal role model for others to follow in their footsteps. This serious form of play is not limited to professionals; as applying bandages from a first-aid kit during a medical emergency does not necessarily require a professional doctor, but can be considered playing doctor. And even in the context of average daily life; we play chef when we cook, and we play janitor when we clean.

Playing with toys is a game, because a toy that is used to break the rules of law in the real world, is also considered to be breaking a rule of the toy; which will result in the criminal player losing the game. Playing with imaginary friends is also a game, where imaginary friends are Non-Playable Characters, and getting them mixed up is against the rules; which will result in the confused player losing the game. Play is always a game from at least one perspective; for example, an observational prediction could be made on the duration interval of playing with a toy until the player gets bored, and loses interest.

The magic circle (Huizinga, 1938, p. 10) is a concept where encapsulation is the manifestation for an immersive, and escapist, experience. Any interruption, or interference, with the fourth wall is said to break the magic circle; this is akin to being abruptly woken from an immersive, and escapist, dream. But players bring with them, and draw from, knowledge, and experience, that is not shared, and may provide an unfair advantage by essentially maintaining an unbroken connection to the real world. Therefore, the magic circle (Huizinga, 1938, p. 10) is a broken concept; more akin to a lucid dream.

Caillois (1961) attempts to further define games, and play, in terms of six characteristics, but this attempt is debatable. Games, and play. cannot be free (Caillois, 1961, p. 9), because the phrase

"Play this game, or else!" can be used threateningly to remove such freedom. In the same way, certainty (Caillois, 1961, p. 9) is removed from games, and play, by experienced players when they hustle inexperience players using tactics, and strategies, that are not explained by, nor alongside, the rules; and such explanation may never be complete (Gödel, 1931). Experiences influence our real lives, and playing games is an experience; therefore, playing games is not separate (Caillois, 1961, p. 9) from our real lives. There are many examples (Mohammadi, 2014) of games that are not unproductive (Caillois, 1961, p. 10). And finally the imaginative, and creative, application of gamification to anything, and everything, means games need not be make-believe (Caillois, 1961, p. 10), while the same can also be said of play; where roleplaying real life roles is considered play. Thus games, and play, have been reduced to rules (Caillois, 1961, p. 10); which are used to incompletely (Gödel, 1931) formalise everything, and anything, that is consistent.

The game of Chess predates the classic game model (Juul, 2010), but can be played indefinitely. Not just the end game, but also the start game. Where, for example, only the knights move without any conflict. Even if it's just back, and forth. In which case, there is no outcome. Especially if the game is inherited, or psychics play on their behalf, but even so. If a player dies, it isn't the same as a draw; the living player wins, because they are alive, and has the last turn. And it isn't the same as a loss; the living player didn't checkmate. With no outcome; variable, quantifiable outcome (Juul, 2010, p. 254), and value assigned to possible outcomes (Juul, 2010, p. 254), are entirely redundant. And player effort (Juul, 2010, p. 254) is negligible, as it has become effectively automated. While the player may be attached to the outcome (Juul, 2010, p. 254) to begin with; this will most likely dissipate over time as they effectively grind into infinite. As for negotiable consequences (Juul, 2010, p. 255), being "The same game [set of rules] can be played with or without real-life consequences." (Juul, 2010, p. 255); the part that says "with or without" means it can never fail as it is indiscriminate, and is therefore vestigial. Thus the classic game model (Juul, 2010), has been reduced to rules (Juul, 2010, p. 254); which are used to incompletely (Gödel, 1931) formalise anything, and everything, that is consistent.

# 3  Rules

Rules are prescriptively used to make rules, but rules themselves can't exist without the concept of rules themselves; which makes rules the superset, or even the universal set, of the composition that formalises play, and games. Prescriptive rules serve the collaboration of multiple players, by forming a consistent base from which players participate with each other; where the game itself is considered at least one player. Because players can play against the game by trying to find vulnerabilities to exploit, that can even be used to manipulate the rules of the game itself (Zwinkau, 2019).

# 4  Stories

Descriptive stories are made of prescriptive rules, and anytime there is a start, and a end, there is a full descriptive story to tell; that is not limited to the start of game to the end of game, but also includes the start of play to the end of play. The start, and end, of a story can also be a sub-story within an unfinished super-story; where the start, and end, of the super-story can be as mysterious as the story of reality itself. Everything has at least one story to tell, which in the context of ludology; is that of the player playing the game, called the players' story, but everything most probably has more than one story to tell. Like the games' story, for example.

# 5 Ludology Versus Narratology

The players' story seems to be overlooked by both ludologists, and narratologists; who instead focus on the games' story (Wynn, 2017). Wynn (2017) claims that the relationship between ludologists, and narratologists, is not mutually respected; and while that may be the case, it would be a different story if the players' story was considered instead. The ludologists perspective is correct; that games must be viewed as unique formal systems (Wynn, 2017). And the narratologists perspective is also correct, because every decision, and action, a player makes tells a story; the story of the player playing the game, regardless of whether, or not, the game is story-based. Therefore, Tetris (Wynn, 2017) does have a story; history.

# 6 Conclusion

In conclusion, both games, and play, are interactive, and have prescriptive rules, and descriptive stories; where players interactively play games with toys in a playground of rules, and that is a story in, and of, itself. The end.

# 7 References

- Huizinga, J. (1938) Homo Ludens. Leiden, South Holland, Netherlands: Random House.

- Caillois, R. (1961) Man, Play and Games. Urbana: University of Illinois Press.

- Gödel, K. (1931) Über formal unentscheidbare Sätze der Principia Mathematica und verwandter Systeme I. *Monatshefte für Mathematik und Physik.* Vienna, Austria: Springer.

- Mohammadi, D. (2014) How online gamers are solving science's biggest problems. *The Guardian.* Retrieved from `https://www.theguardian.com/technology/2014/jan/25/online-gamers-solving-sciences-biggest-problems`

- Juul, J. (2010) The Game, the Player, the World: Looking for a Heart of Gameness*. *PLURAIS-Revista Multidisciplinar da UNEB, 1* (2). 248-270. Retrieved from `http://www.revistas.uneb.br/index.php/plurais/article/viewFile/880/624`

- Zwinkau, A. (2019) Accidentally Turing-Complete. Retrieved from `http://beza1e1.tuxen.de/articles/accidentally_turing_complete.html`

- Wynn, C. (2017) Ludology vs. Narratology. Retrieved from `https://wordpress27851.wordpress.com/2017/04/12/ludology-vs-narratology/`