

Harry Ludens

Harry Potter and the Philosopher's Stone as a Novel and Computer Game

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Computer games inspired by literary works have become a fairly common phenomenon in the modern mediascape. This article analyzes and describes the ludolization, i.e., transposition into game form, of J.K. Rowling's novel Harry Potter and the Philosopher's Stone (1997). The study is a comparative analysis of the PC version of the computer game Harry Potter and the Philosopher's Stone (2001) and the original novel, with focus on both the media structure and the narrative/ludic structure of the two works. It consists of three main parts: an examination of the narrative content and themes in the novel and in the game (with an inventory of events, actions, characters, and settings), a structural analysis of the game from a user perspective, and, with the aim to describe some of the structural devices that hold the reader's/player's attention, a comparison of the works' temporal structures. The theoretical framework for this endeavor is based primarily on ludology (i.e., game studies) and narratology, but it also includes, to some extent, hypertext theory and new media studies.

“The Age of the Cross-Media Hit is Upon Us”¹

Throughout the media landscape, there are fictional characters on the roam. Regardless of their medium of origin, their voices echo from printed pages, stages, screens, and loudspeakers. Fictional worlds and literary characters like Odysseus, Hamlet, Robinson Crusoe, and Madame Bovary exist in various kinds of media, in different versions, and in new works influenced by the original work.² Odysseus' media travel

has brought him on a journey from the oral tradition to the written page, into the printed book, onto the screen, and back to orality in the form of the audio book. We can now read the text of the literary work *The Odyssey* and innumerable versions of it (translations, adaptations, etc.) represented as typographic signs presented on a screen or in ink on paper. Taking down the oral tale is, of course, an example of media migration, where the medium for storage and presentation of the work no longer was a human being who remembers a work, in more or less detail, and gave his or her version of it to an audience, creating an oral text. Instead, the text was stored and presented in alphanumeric characters on a physical storage and presentation medium (the papyrus scroll).³

In fact, like *The Odyssey*, many of the literary works that we are used to finding in printed books were first “born” in another media form. Shakespeare’s works, for instance, were created for the stage and often printed several years after the first performance took place. Similarly, the Greek dramas were not intended for the written page. Naturally, these examples differ from *The Odyssey* in that they still exist in their original media mode, or at least in a form similar to it. There are no longer rhapsodists telling the adventures of Odysseus, but Medea’s torments can be experienced both from the pages of a printed book and in the theater with actors and a choir.

Worth mentioning are also the literary works that were originally published in other media, such as magazines, newspapers, and on the Internet, before they appeared in book form. For example, it is not unusual for short stories and poems to be printed elsewhere before appearing in books. A special case are novels like *Madame Bovary* and *Great Expectations* that were written to appear as serials in magazines or newspapers, which naturally influenced their artistic structure.

The book is traditionally considered the abode of literary fiction, and migration to this storage and presentation medium has hence become established and even expected, confirming the modern prejudice that good literature should be experienced from the pages of a book. This

does not mean, however, that texts of literary works stay between the covers; quite on the contrary, there is an extensive migration from the pages of the book. To produce an audio book version of a novel, for instance, is more or less a standard procedure in the modern mediascape, and many texts have been scanned or typed, creating digital versions which are then often easily accessible on the Internet. In this connection, it is necessary to distinguish between “artistic version” (AV), where alterations have been made to the work as such (translation, abbreviation, addition of pictures, etc.), and “media version” (MV), where the changes merely concern the media for storage and presentation. A version of a work may be either an artistic or a media version or both. A translation of a printed novel in book form, for instance, is a new artistic version, but not a new media version. On the other hand, a PDF file of the original, printed novel in question would be not a new artistic version but a new media version. A digital critical edition of the novel is an example of a version that is a new media version as well as a new artistic version. Often, however, a new artistic and media version of a work entails considerable alterations, resulting in the birth of a new entity, a new work. This is what happens, for example, when a novel is transposed to film, a film to a computer game, etc.

Thus, a literary work does not only serve as a source for different versions (AV and MV) of the work and new literary works. Literary fiction is actually an enormous narrative reserve that provides everyone from the film and computer game industries to Broadway composers and comic-strip artists with fictional worlds, characters, and plots.⁴ Both Odysseus’ adventurous voyage and Robinson Crusoe’s hardships, for instance, can be experienced as a play, film, audio book, TV series, and computer game. Or why not read Marcel Proust’s *A la recherche du temps perdu* as a comic book? Another well-known example is Philip K. Dick’s novel, *Do Androids Dream of Electric Sheep?* (1968), which has been transposed into a film (*Blade Runner*, 1982) and a computer game (same title, 1997).⁵ Although these works were all inspired by the original literary works, they vary significantly among themselves and

in relation to their source of inspiration. An audio book of *The Odyssey* could be described as a media version of the literary work where the textual elements have been altered (from typographic to audible), while the computer game *Robinson Crusoe* is an entirely new work that only loosely resembles Daniel Defoe's novel.

Of course, media migration does not only concern literary works that leave the printed page.⁶ Many films and TV series have been novelized, like *Star Wars* and the *Star Trek* series. Computer games based on or inspired by films and TV series are also common; *Star Wars* and the *Star Trek* series, *Enter the Matrix*, and *The X-files Game* are just a few examples.⁷ With computer games like *Mortal Combat*, *Lara Croft: Tomb Raider*, and *Pokémon*, it is the other way around: there are films based on these games. What is more, some computer games, like *Baldur's Gate* and *Gabriel Knight II: The Beast Within*, have been novelized. Another example is *Myst*, which has three novels tied to it, all closely related to the events in the computer game.⁸

In other words, streams of fiction flood the media landscape. Each medium has its own characteristics that determine what kinds of texts it can store and/or present; one cannot watch a movie in a book or read from a cassette tape. All media have their limitations and possibilities that affect the works they carry in one way or another, not only with regard to the textual elements and how they are organized but also artistically.⁹ This is important to consider in analyses of single works but even more so in comparative analyses of works in different media. A work's media structure is by no means separate from its narrative and/or ludic structure. Instead, the former more or less determines the latter, since it sets the rules and limitations for the kind of narrative and ludic effects that can be created. It should be stressed that media structure here is to be understood as the relation between a work and a medium. Hence, it concerns the way a work is organized in a particular medium and how it makes use of the possibilities offered by the medium in question. What is interesting to look at when comparing an adaptation to the work or works that constitute its source of inspiration is therefore

the devices and techniques, in both the media structure and narrative and/or ludic structure, that were used “to tell the story.”

For the ludic notion, having to do with game or play, to be a useful concept in the following theoretical discussion, it needs to be more precisely defined. Here, the term ludic will be used to describe works or sections of works that more or less intentionally invite the user (reader, player, listener, etc.) to solve problems that are part of the fictional world. In other words, the ludic calls for a higher degree of activity on the part of the user than the narrative does. Ludic traits are found in all kinds of works, for example, riddles and rebuses in novels can be regarded as ludic sequences embedded in a narrative work. Similarly, a detective story, which gives the reader the possibility of trying to figure out who is the murderer, could be characterized as ludic.¹⁰ In computer games, the ludic aspects dominate, with the player having to figure out how to get past obstacles of various kinds and solve problems to experience the work. It should be noted that ludic works may use various navigational principles and be both ergodic and nonergodic. In many cases, however, ergodic works, i.e., works that require the user to actively choose between alternatives to traverse the work (cf. “Harry Ludens” below), are highly ludic.¹¹ Finally, it is important to stress that describing a work or a part of a work as ludic or narrative in many cases is a question of perspective, since both dimensions often exist in parallel. For instance, some readers of Arthur Conan Doyle’s *A Study in Scarlet* find great pleasure in trying to solve the mystery themselves with help of the clues (ludic dimension), while others have no such intention but are satisfied to read about how Holmes puts the pieces together (narrative dimension).

The Harry Potter Phenomenon

The first novel in J.K. Rowling’s Harry Potter series, *Harry Potter and the Philosopher’s Stone*, was published by Bloomsbury in June, 1997.¹² It was an immediate success and by November the same year, it had been published in eight countries and sold 30,000 copies in the U.K.

alone.¹³ By 2001, *Harry Potter and the Philosopher's Stone* had received no less than seven awards, including the Nestlé Smarties Book Prize in 1997 and the British Book Awards 1997 Children's Book of the Year.¹⁴ Six years after the release of *Harry Potter and the Philosopher's Stone*, the first four novels of the series had sold some 200 million copies in 55 languages globally.¹⁵ The fifth part, *Harry Potter and the Order of the Phoenix*, was published on June 21, 2003, and sold an incredible 11 million copies in two months.¹⁶ Not surprisingly, this success has made J.K. Rowling one of the richest people in Britain.¹⁷

Hollywood quickly saw Harry Potter's cinematic potential and a contract was signed with Warner Brothers in October, 1998, giving the studio the film rights to the first two novels.¹⁸ In addition, the contract gave the film company exclusive rights to licensing and merchandising.¹⁹ Thus, Warner Brothers in turn licenses other companies to use the Harry Potter brand and make products using the characters and images. Corporate giants like Coca Cola, Lego, and Mattel contribute to so-called Pottermania when providing Harry Potter fans with everything from Gryffindor wool scarves and dolls to Dumbledore's office as a Lego set and Harry Potter Chamber of Secrets Sleeping Bags.²⁰

The first film, *Harry Potter and the Philosopher's Stone*, was directed by Chris Columbus and opened in the U.K. and the U.S. on November 16, 2001. The film and its follow-up, released a year later, were both blockbusters, and by 2003, they had grossed over \$1.8 billion at the box office alone.²¹ In fact, in the U.S., both films are among the ten most commercially successful films based on books.²² Rowling was involved in the production of the first film and, according to producer David Heyman, she had "a tremendous influence."²³ It was agreed early on that the film should stay close to the novel and the contract also gave Rowling a consulting role. For instance, most of the adult members of the cast were picked from a list of actors provided by Rowling, and screenwriter Steve Kloves repeatedly consulted Rowling while writing the screenplay.²⁴

As mentioned above, it is fairly common for bestsellers to provide

the computer game industry with raw material in the form of plots, characters, and fictional worlds, often via or in close association with a film adaptation.²⁵ This was the case with *Harry Potter and the Philosopher's Stone*. Warner Brothers licensed Electronic Arts (EA) to develop the Harry Potter computer games and the game *Harry Potter and the Philosopher's Stone* was released in four platform versions on the same day as the première of the film. The versions differ as a consequence of the developers wanting each version to make maximum use of the technology available on the specific platform.²⁶ As with the film, there was close collaboration between the production team and Rowling, who helped them expand and clarify the world of Harry Potter.²⁷ The game developers were pleased with the result, one of them saying, "The games have much more depth and complexity than the film, or, in some cases, even the book. The games have to recreate an entire world," while his colleague described the games as "the jewels in the crown of the Harry Potter spinoffs."²⁸ Harry Potter fans seem to have agreed: in less than a year, EA had supplied 9.3 million copies of the games.²⁹

Ludolization of a Novel

The aim of this paper is to study, theoretically and analytically, the PC version of the game *Harry Potter and the Philosopher's Stone* in relation to the novel *Harry Potter and the Philosopher's Stone*.³⁰ The main reason why I chose to study a computer game based on Rowling's work is the fact that game and game structure play a crucial thematic role in the novel *Harry Potter and the Philosopher's Stone*.³¹ This fact makes it particularly interesting to compare the two works and examine how the novel is used and adapted in the game. To what extent has the computer game been inspired by the novel? Another issue that will be looked into is how the game transforms and makes use of the novel's subject matter to fit and support the game form. Closely related to this is the question of how the computer game handles the narrative structure of the novel, i.e., how the game functions compared to the novel's artistic devices and narrative technique. In order to work this out, an analysis

and description of how the game functions structurally and how it is intended to be navigated were required. Thus, in short, the subject for the present paper is to analyze and describe the ludolization of the novel *Harry Potter and the Philosopher's Stone*.

The study is divided into three main parts. First, a traditional comparative analysis regarding content and themes is conducted, including an inventory of the events, actions, characters, and settings in the two works. This is carried out in the sections entitled “The Novel,” “Game in the Novel,” and “The Computer Game.” In the next part, which focuses on the computer game, the sections called “Content Spaces and Game Structure” and “Structure of Links” present a structural analysis of the computer game and how it functions. Lastly, combining aspects discussed in the previous two parts (that is, in short, content and structure), the temporality of the works is investigated in “Time, Omnidiscourse, and Omnistory” and “Suspense and Curiosity.” In the section called “Suspense and Curiosity,” the main narrative driving forces of the two works are studied and compared, and the question, What techniques and strategies do the novel and the game, respectively, use to attract and maintain the user’s interest concerning the plot? is posed.

Naturally, the obvious and striking resemblances between the *Harry Potter and the Philosopher's Stone* game and film require that the latter be taken into consideration in analyses of the game.³² Even so, the film will mainly be used as a reference point to explain and clarify aspects of the game, and neither the relationships between the film and the computer game nor those between the novel and the film will be analyzed. Differences and similarities between the film and the game, however, will be accounted for when they contribute to an understanding of the game and its relation to the novel.³³ It is also important to stress that the present analysis is conducted mainly from a user perspective, by which follows that the code level and the complicated technical procedures that constitute the game are not examined as such.³⁴ In other words, the focus is on the game as it appears to the user, i.e., primarily the presentation signs are interpreted and analyzed.³⁵

Moreover, it should be emphasized that the purpose of the study is neither to claim that computer games of this kind are traditional narratives nor that they are completely different artistic species. Instead, it aims to demonstrate how certain computer games share traits with narratives and use well-known narratives as their basis (i.e., transform narrative effects to ludic ones). It is therefore fruitful, and, many times, I will argue, even essential to combine ludology and narratology in analyzing the computer game *Harry Potter and the Philosopher's Stone*, not only to elucidate its relation to the novel but also to describe certain aspects of the game.³⁶ As a result, the theoretical framework is primarily based on ludology (Espen Aarseth, Jesper Juul, Gonzalo Frasca, Mark J.P. Wolf) and traditional narratology (Gérard Genette, Shlomith Rimmon-Kenan, Seymour Chatman), but it also includes, to some extent, hypertext theory (George Landow, Michael Joyce) and new media studies (Lev Manovich).³⁷ It should be noted that, to my knowledge, there is as yet no exhaustive academic work focusing specifically on the computer game *Harry Potter and the Philosopher's Stone*. Worth mentioning, however, is Andrew Burn's and David Parker's semiotic study of modality in the second Harry Potter game, *Harry Potter and the Chamber of Secrets*.³⁸

Rowling's novels have been and continue to be subjects for extensive research in various disciplines and theoretical fields. For example, the question of why the series has become such a success has been addressed by sociologists as well as scholars in research fields such as English, Comparative Literature, and Cultural Studies. Another related topic is the series' aesthetic values: the work's literary quality and the issue of whether the series is to be considered "good," "bad," or even dangerous. Of course, perspectives of traditional literary studies have been applied to the series as well, with keywords such as *gender* (with contributions by, for example, Michele Fry, Ximena Gallardo-C. and C. Jason Smith, and Elisabeth E. Heilman³⁹), *genre* (with studies by, for example, Anne Hiebert Alton, Karen Manners Smith, and David K. Steege⁴⁰), *psychology* (Lisa Damour, for instance, does a Freudian

reading of the works and Alice Mills a Jungian ditto⁴¹), *reader response theory* (including Kathleen F. Malu's study⁴²) and, more specifically, *technology* (with contributions by, for example, Margaret J. Oakes and Elisabeth Teare⁴³), and linguistic aspects such as *translations* of the works (in articles by, for example, Nancy K. Jentsch and Philip Nel⁴⁴). However, the above-mentioned aspects generally fall outside the scope of the present study and will therefore be discussed only briefly, if at all. This by no means implies that they are insignificant or irrelevant to the subject – quite the contrary – but for obvious reasons, such analyses will have to be put aside for now.

The Novel

The main character in *Harry Potter and the Philosopher's Stone* is the eleven-year-old boy Harry Potter, who as a baby was brought to live with his aunt Petunia Dursley, his uncle Vernon, and their spoiled son, Dudley. In the Dursley home, Harry is mistreated in true Cinderella style: Petunia and Vernon always give Dudley preferential treatment and they blame Harry for anything and everything.⁴⁵ Dudley has his own room, new clothes, and never has to help around the house – while Harry must sleep under the stairs in a cupboard full of spiders, wear Dudley's old, ill-fitting clothes, and is constantly yelled at by all members of the family. Harry is unhappy, lonely, and for years dreamed of "some unknown relation coming to take him away" (27), but in the end he had come to accept that the Dursleys were his only family. Harry often thinks about his parents and wonders what happened to them, but he has no memory of them. The Dursleys have no pictures of Lily and James Potter and all they have told Harry is that they were killed in a car crash.

Luckily, Harry's miserable life with the Dursleys ends one day when he receives an invitation to Hogwarts School of Witchcraft and Wizardry. Petunia and Vernon do everything to keep him from going to this strange school, but a giant named Hagrid turns up to help Harry. Hagrid is surprised to learn that Harry does not know that his parents

were a famous witch and wizard who were killed by the evil Lord Voldemort. To Harry's amazement, Hagrid also says that he, Harry, is a wizard and that this is why he received the letters from Hogwarts. The next day, Hagrid helps Harry buy the necessary school supplies, and then leaves Harry with the Dursleys for another month before he is to take the train to Hogwarts.

Arriving at Hogwarts, there is a ceremony with a "Sorting Hat" that places each of the first-year students in one of the four houses, Gryffindor, Ravenclaw, Slytherin, and Hufflepuff. Harry is put in Gryffindor and so are Ron Weasley, Hermione Granger, and Neville Longbottom, whom Harry got to know on the train. Draco Malfoy, the disagreeable blond boy Harry first met when shopping with Hagrid, and his henchmen, Crabbe and Goyle, are placed in Slytherin. The house system at Hogwarts is central and early on Professor McGonagall informs the newcomers of the House Cup competition: "While you are at Hogwarts, your triumphs will earn your house points, while any rule-breaking will lose house points. At the end of the year, the house with the most points is awarded the House Cup, a great honour." (85–86)

A large part of the novel depicts Harry's new life at Hogwarts, with all the traditional activities of life at school (especially the English public school). Harry attends lessons (in magic), does his homework, has meals, goes to bed, and gets to know the teachers and the other students. Ron and Hermione become Harry's best friends, while he and Draco Malfoy constantly fly at each other's throats. Another important part of life at Hogwarts is the sport Quidditch, which has a certain resemblance to basketball, although it is played by seven players on broomsticks with four different-sized balls and six hoops. Each house has a Quidditch team and the winner of a match is rewarded with house points. As it turns out, Harry is an excellent broomstick flyer and hence becomes a key player in the Gryffindor team, where he is a so-called seeker trying to catch the "Golden Snitch."

Hogwarts is full of strange creatures, mysterious places, and magical things. The castle itself is a challenge to the newcomers, but as the weeks

go by, Harry and his friends feel that there is something going on, something dangerous and significant. They put two and two together and eventually come to the conclusion that the Philosopher's Stone is hidden from the evil Lord Voldemort somewhere at Hogwarts. The stone produces the Elixir of Life which makes whoever drinks it immortal. Unfortunately, Lord Voldemort knows this, and he wants the Stone desperately, since the elixir would enable him to leave a state of "[m]ere shadow and vapour" (213) and create a body of his own. This has to be prevented at all costs. One day when Professor Dumbledore is away from the school, Harry and his friends realize that Lord Voldemort is coming to try to steal the stone and they understand that it is up to them to save it. In the end, Harry alone stands up to the great evil and manages to hold the fort until Dumbledore comes to his rescue.

The semester at Hogwarts ends in triumph when Dumbledore awards extra house points to Harry and his friends for saving the stone, which means that the Gryffindor house wins the House Cup. Harry is happier than ever: "It was the best evening of Harry's life, better than winning at Quidditch or Christmas or knocking out mountain trolls ... he would never, ever forget tonight." (222) Even so, summer holiday is coming up and everybody has to leave Hogwarts to go home to their families. The last part of the novel takes place at Kings Cross Station where Uncle Vernon, unpleasant as ever, comes to pick Harry up.

The novel consists of seventeen chapters. The first six, approximately 35% of the novel, take place before Harry's arrival at Hogwarts, while the following eleven chapters depict Harry's life at Hogwarts. Generally, the chapters are named after an event, person, or place that is central to the chapter in question. For instance, in "The Journey from Platform Nine and Three-Quarters," Harry takes the train from Kings Cross Station, while in "Diagon Alley," Hagrid brings Harry to that street to purchase school supplies. In "The Man with Two Faces," Harry encounters Lord Voldemort and finds out which of the teachers has been running this man's errands.

Harry Potter is a strong protagonist in the sense that the narrative

evolves around him practically all the time. In the first chapter, Harry is only a baby in a bundle, but from chapter 2 and onwards, the narrative follows Harry and his whereabouts very closely. Also, a very central theme in *Harry Potter and the Philosopher's Stone* is the protagonist's personal development and forming of identity. During his first year at Hogwarts, Harry comes to know himself and his background at the same time as he learns important things about life in general. The school teaches him the practical aspects of magic, but becoming a wizard also involves moral issues and questions of right and wrong and good and evil. Closely tied to the struggle between good and bad are Harry's parents, who died in the name of good during a battle against the evil Lord Voldemort. As for Harry, he takes the same stand as his parents and convinces the Sorting Hat to put him in the Gryffindor house rather than in Slytherin.

The contrast between Harry before and after Hogwarts, between the beginning and the end of the novel, is striking. Living with the Dursleys, Harry is dejected and alone, without family and friends. When Harry leaves Hogwarts for the summer, however, he returns to the Dursleys self-confident and happy. He is no longer a nobody that no one pays any attention to but a boy with many friends. Harry is also confident in another area, which is in knowing that he has special gifts, that he is a wizard. This, and the fact that he will see his friends during the holidays and return to Hogwarts after the summer, gives Harry the strength to meet Uncle Vernon's unfriendliness at the station with a grin, thinking of the coming months: "[...] they were surprised at the grin that was spreading over his face. 'They don't know we're not allowed to use magic at home. I'm going to have a lot of fun with Dudley this summer...'" (223) Contributing to Harry's new personality is the fact that he now knows more about his background and history, which is essential in the forming of a new identity.

The change in Harry's personality happens little by little as the year at Hogwarts progresses. There are many factors contributing to this development, but a few distinct events stand out as especially important

in the process. First, Harry's leaving the Dursleys is a precondition that makes the change possible in the first place. Secondly, Harry "meeting" his parents and relatives in the Mirror of Erised is pivotal. Moreover, Harry's self-confidence increases remarkably when he wins his first Quidditch match and, of course, when he saves the stone in the end. In addition, friendship and personal relationships to teachers and other students are central to this process of personal development. Harry makes good friends and he stands by and helps them whenever they need it (getting back Neville's remembrall, saving Hermione from the troll, helping Hagrid get rid of the dragon, etc.). They, in turn, help Harry when he needs it (for example, in the Quidditch match when the broomstick is enchanted, when trapped in the Devil's Snare, and in the game of chess preceding the encounter with Voldemort). Integrated into Harry's social schooling is also learning how to handle enemies and face the consequences of one's actions, even if it results in unpopularity or social setbacks. Harry's worst personal failure is when he, Hermione, and Neville get caught after having sent off Norbert the dragon, which results in a deduction of house points that puts Gryffindor in last place in the House Cup.

Game in the Novel

Considering the textual organization and user activity required to experience *Harry Potter and the Philosopher's Stone*, the novel is a traditional monosequential work intended to be read from the first to the last page. On a thematic level, however, game and game structure play an important role.

Competing and participating in games is almost an everyday activity for Harry and the other students, since their actions and behavior influence how their houses fare in the House Cup. For instance, Harry and Ron win five points each for Gryffindor when they save Hermione from the mountain troll, whereas Harry, Neville, and Hermione lose a total of a hundred and fifty points when they get caught helping Hagrid get rid of Norbert the dragon. Also, the game of Quidditch is

crucial to the House Cup, since the winning house is awarded points at each match. In other words, if one is good at Quidditch, one does better in the overall game, i.e., the House Cup. In addition to these official school games, there is an ongoing competition between Harry and Malfoy, where Malfoy constantly tries to upset Harry's plans and have him punished by the teachers.

The house system, the emphasis on house rivalry, and a specific sports game are not unique features to *Harry Potter and the Philosopher's Stone* but fundamental characteristics of the English public school genre, that is to say, "literature about experiences at British private educational institutions, especially boarding schools."⁴⁶ Although not the first of its kind, Tomas Hughes's *Tom Brown's School Days* (1857) is generally considered the genre's progenitor.⁴⁷ As David K. Steege convincingly argues, houses and a prominent sports game are not the only traits the Harry Potter series' has in common with the public school literature. In his comparative analysis of *Harry Potter and the Philosopher's Stone* and *Tom Brown's School Days*, Steege identifies similarities in a variety of aspects, from providing a moral tale to the hero's school preparations and the description of the school as a more or less isolated world.⁴⁸

There are also significant structural parallels between Rowling's and Hughes's novels in terms of the course of events and the heroes' actions. Harry is eleven when he eagerly enters the venerable Hogwarts School of Witchcraft and Wizardry. During his first year, he makes some best friends (Ron and Hermione) while he is on bad terms with others (Draco Malfoy and his lackeys). He breaks some school rules, which he sometimes gets away with and other times gets caught and punished for. He gains popularity through being good at Quidditch and becomes the hero of his house when saving the Stone. The school principal, Professor Albus Dumbledore, is Harry's mentor and provides help when he finds it necessary. As Steege and others show, this basic structure roughly mirrors the structure of *Tom Brown's School Days* and hence echoes numerous so-called public school stories.⁴⁹ Worth noting, however, is that this does not mean that the novel should be considered

a conventional school story, but that it has certain key elements in common with the genre, though often transformed or altered to suit the magic world of Hogwarts – “with the added ingredient of fantasy,” as Anne Hiebert Alton puts it.⁵⁰

However, the public school genre is only one of many genres that have left imprints in *Harry Potter and the Philosopher’s Stone* and the other novels in the series. In fact, Rowling’s work has been described as a generic mosaic in which there is a constant interplay between influences from genres such as fantasy, adventure, mystery, horror stories, bildungsroman, detective fiction, and others.⁵¹ Even so, the public school aspect is particularly interesting when looking at game and game structure in the novel. In a study inspired by Umberto Eco’s analysis of the narrative structures in Ian Fleming’s James Bond series, another series, written by Swedish author Louis De Geer and called the Singleton series, is examined to show how the hierarchical structure of authorities in the traditional public school – and the individual’s struggle for various positions in this structure – can be described as a game.⁵² Although not as prominent in traditional school stories such as *Tom Brown’s School Days*, this particular game is a precondition for the genre, where the new boy advances in the school hierarchy, gains acceptance, and eventually becomes a protector of younger students (and then house prefect and sometimes even a teacher). Of course, this advancement is not an end to itself, but a consequence of the protagonist being a fair person and showing true sportsmanship in fighting school villains and injustices.

Thus, public school life could be described as a playing field in which various positions are occupied by people who, from the protagonist’s point of view (the new boy or girl in the school story), are either helpers or opponents.⁵³ This playing field of positions is also present in *Harry Potter and the Philosopher’s Stone*. Although Harry does not explicitly advance in the school hierarchy, he plays his cards honestly and well and goes from new boy to school hero in one year.⁵⁴ Showdowns with certain teachers and students are a crucial part in this process of development,

but equally important are the friendships with other people at Hogwarts. In other words, Harry is surrounded by helpers and opponents in his struggle to manage in the new world of Hogwarts and in the new world of wizards. In this connection, it should be noted that the majority of both main opponents and helpers are introduced before Harry's arrival at Hogwarts. As early as the first chapter, the readers meet Harry's protectors Albus Dumbledore, Hagrid, and Professor McGonagall, and they also encounter the name of Harry's worst enemy, Lord Voldemort. Professor Quirrell and Draco Malfoy appear for the first time in "Diagon Alley" and Harry makes the acquaintance of Hermione, Ron, and Neville on the Hogwarts Express.

As it is, Harry's advancement from innocent new boy to hero does not only concern him personally but is also a matter of saving the world from evil. This is part of the fantasy ingredient of the series and it is one of the things that make the novel significantly different from the traditional public school story. In this respect, one could say that Rowling breaks the genre rules for a school story and plays with the readers' experiences and expectations. Considering the conglomeration of genre influences, the novel could in fact be described as a game of genres, where readers constantly play off different genre characteristics against each other.⁵⁵

There are obviously aspects of more traditional forms of game and game structure to be found in the novel. Besides the game issues already discussed, Harry and his friends also play a classical board game, namely chess, or more precisely "wizard chess," which is like traditional chess with the difference that the figures are alive (146–147). But playing chess is not always just fun; in fact, a game of wizard chess constitutes one of the obstacles that must be overcome before Harry can save the Philosopher's Stone from Voldemort.

However, it is also possible to see resemblances in the novel to more recent game forms and certain types of computer games, especially the adventure game (cf. discussion in "Game Genre" below). Just like the principal character of a typical adventure game who is to save a princess,

find a treasure, or save a country, Harry has a mission to accomplish, which is to save the Philosopher's Stone. The road to the ultimate task is lined with obstacles that must be cleared and problems that must be solved: leave the Dursleys, save Hermione from the mountain troll, win Quidditch matches, bring back Neville's remembrall, get rid of the dragon, learn new spells, etc. This kind of problem-solving is accelerated and accentuated in the chapter "Through the Trapdoor," where Harry and his friends face no less than eight obstacles before their final encounter with Lord Voldemort. They must get past (1) Neville, (2) Mrs. Norris, (3) Peeves, (4) Fluffy, and (5) the Devil's Snare, (6) catch a flying key, (7) play a game of chess, and (8) figure out a puzzle involving bottles of poison. Or, as Mary Pharr writes, "For Harry Potter, Hogwarts is a place of tests: some academic, some practical, and some moral. Many of these tests include adventure, danger, and choice – heady stuff that forces Harry to grow up or fail. [...] He must practice the skills that will let him face increasingly arduous trials."⁵⁶

Furthermore, Hogwarts is a mysterious place full of locked doors and winding corridors. It is a place where the staircases change and what looks like a door might be just a wall:

There were a hundred and forty-two staircases at Hogwarts: wide, sweeping ones; narrow, rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. Then there were doors that wouldn't open unless you asked politely, or tickled them in exactly the right place, and doors that weren't really doors at all, but solid walls just pretending. It was also very hard to remember where anything was, because it all seemed to move around a lot. The people in the portraits kept going to visit each other and Harry was sure the coats of armour could walk. (98)

In the beginning, it is far from easy for Harry and his friends to find specific locations like classrooms, but as time goes on, parts of the castle become familiar, while other areas remain unknown.⁵⁷ It is not only the architecture and the building as such, however, that pose problems

when moving around; Hogwarts is also a locus for fantastical creatures of all kinds. Some of these figures are harmless and even helpful, for example, Nearly Headless Nick and Firenze, the centaur. Others, like Peeves, play tricks on Harry and his friends, whereas creatures such as the mountain troll and Fluffy (a gigantic dog with three heads) are truly dangerous.

This – the existence of fantastical creatures and the exploration of unknown places where almost anything is possible and one never knows what will happen next – are characteristics of many computer games. For example, a good part of the game *The Legend of Zelda: A Link to the Past* (2002) takes place in castles with locked doors and corridors where one has to get past various foes (monsters, ghosts, soldiers, and many other) by fighting, running, and/or sneaking.⁵⁸ In this particular game, the imaginary figures are generally evil, while the humans are less predictable, offering vital information at times and calling out for soldiers at others.

Of course, to claim that the novel bears traits of computer games is somewhat topsy-turvy, since traditional fiction in literature and film has been and continues to be one of the major sources of inspiration for the computer game industry. This explains how aspects in the novel *Harry Potter and the Philosopher's Stone* that are reminiscent of computer games at the same time place the novel in a long literary tradition. For example, magic, dragons, trolls, giants, and the settings (castles, huts, towers, and woods) in *Harry Potter and the Philosopher's Stone* are traditional fairy tale components, and Harry also fills the criteria of a “fairy-tale hero.”⁵⁹ Furthermore, the plot and narrative structure often seem to draw on folktales – in fact, several of Vladimir Propp's functions can be identified in the novel.⁶⁰ Also, the novel fits the traditional pattern of an adventure tale or myth, where a hero is forced to leave his home to face incredible dangers but eventually overcomes the odds and beats his adversaries.⁶¹

In view of the fact that the fantasy genre has its roots in the fairy tale and the adventure tale, it is not hard to see why *Harry Potter and the*

Philosopher's Stone has been described as a fantasy novel and the series as an epic fantasy. According to Philip Nel, Harry Potter is “a classic fantasy hero” who is on a quest and who, while attaining magical skills necessary to win the final battle, also “embark[s] on a journey of self-discovery.”⁶² Finally, it should be emphasized that the novel has direct predecessors in children’s literature. It is by no means the first of its kind, but brings to mind works by Ursula Le Guin, Monica Furlong, and Diana Wynne Jones, to name a few, and has obvious resemblance to Jill Murphy’s *Adventures of the Worst Witch* and Anthony Horowitz’s *Groosham Grange*.⁶³

The Computer Game: “Be Harry Potter”

The PC game *Harry Potter and the Philosopher's Stone* is stored on a CD-ROM and comes, along with two thin manuals, in a plastic case the size of a pocket book. In contrast to the printed novel which has direct text access, the game has indirect text access, since a computer is required to convert the storage signs (pits, lands) and present them as presentation signs (graphics, sound) in the presentation media (screen, loudspeakers).⁶⁴ As a matter of fact, the CD-ROM actually stores three separate games: first, there is the main game, then there is “Broomstick Practice” and “Quidditch League.” The two latter, the intragames, are separate but not independent from the main game, since they only become accessible to the player when she has accomplished certain levels in the main game (cf. below).⁶⁵ For example, further broomstick practice is only possible after completion of Madam Hooch’s lesson at the level entitled “Broomstick Training.” Hereafter, when speaking of “the game,” I will be referring to the main game alone, and it is also this part of the work that is the primary object for the present study.

The game consists of twenty-eight levels, which the player has to go through one by one. In “Level Select” (available in debug mode, cf. “Cheat Codes” below), the levels are named and listed according to five chapters. In the following, the notion of “level” will apply to the sections in this built-in division of the game. However, to avoid confusion,

descriptions in terms of “chapters” are, with a few exceptions, reserved for discussions of the novel.

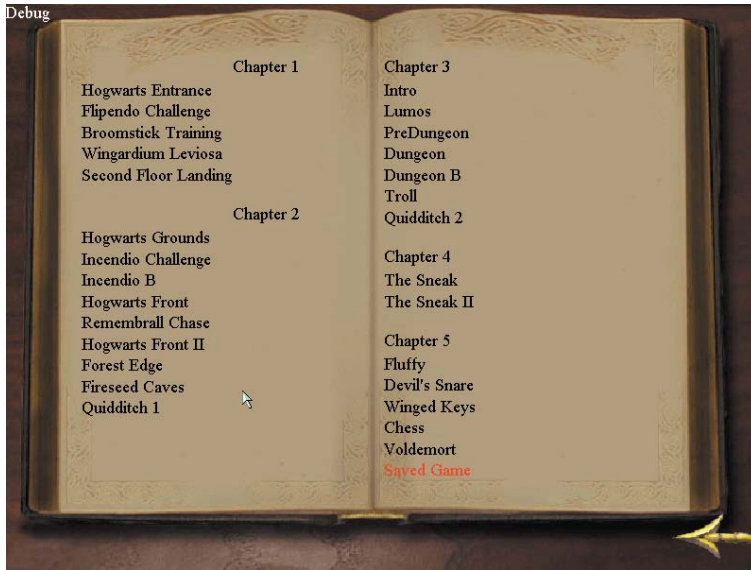


Figure 1. “Level Select”

The official description of the PC game *Harry Potter and the Philosopher’s Stone* reads:

Be Harry Potter™ in Harry Potter and the Sorcerer’s Stone™. Learn to master all things magical in a world filled with wizardry, fun and danger. Attend lessons, learn and cast spells, explore Hogwarts™ and its grounds, and take flight to play Quidditch™. Interact with unforgettable characters Ron Weasley™, Hermione Granger™ and Rubeus Hagrid™. Overcome physical, mental and magical challenges to defeat the evil plans of You-Know-Who.⁶⁶

These five sentences relate what kind of experience the game is intended to offer and what the player will be able to do in the game world. However, it says little about the aim of the game and how it ends; what does one have to do to win? As with many similar computer games, a

significant part of the gaming experience consists of conquering obstacles and completing tasks one by one as they appear. In other words, it is about figuring out how to open a door, how to get to the next floor, how to defeat foes, etc. Often, skill is crucial and the player has to learn the right technique to succeed. This is especially salient in, for example, the case of the Quidditch matches, where maneuvering the broomstick is necessary to catch the golden snitch. Other examples are the duel with Malfoy, the task to make the three-headed dog Fluffy fall asleep, and, of course, the fight with Voldemort. In general, skill is equal to knowledge of the game, timing, and dexterity with the keyboard and mouse.

The player of *Harry Potter and the Philosopher's Stone* quickly realizes that there are things that probably will matter later on or at the end of the game. For instance, there are four main items to collect: house points, wizard cards, Bertie Bott's Every-Flavor Beans, and chocolate frogs.⁶⁷ As in the novel, Harry needs to collect house points so that the Gryffindor house will win the House Cup. But, in reality, the number of collected points has no real significance. No matter what the number of points earned for Gryffindor, Slytherin will always be in first place over Gryffindor during the game. The more points awarded to Gryffindor, the more points the other houses get. It is only at the end when Dumbledore awards Harry 60 extra points that Gryffindor takes the lead and wins, just as in the novel.⁶⁸ Thus, in the computer game, the House Cup competition is prearranged, a fixed game.

As for the wizard cards, there is a total of twenty-five, of which some are well hidden in secret areas while others are much easier to find. The twenty-fifth card, however, is different, since the player can get it only at the very end of the game when Voldemort has been defeated. What is more, to get this last card, with a picture of Harry, the player must have all of the other cards and 250 beans. In other words, the game may end somewhat unsuccessfully if the player has missed out on one or several of the cards, since that prevents her from getting the last card depicting the wizard Harry Potter. It should be noted that this remains unknown to the player until the end.

Every-Flavor Beans are ubiquitous in the game and the player learns early on that it is a good idea to collect as many as possible. At times, they help in the collection of wizard cards, since Fred and George trade cards for beans, but the other things they can be used for are unknown to the player during the game. She does not know, for instance, that 250 of them are required to get the last wizard card. This has little significance, however, and most players tend to collect all the beans they can find just to be on the safe side and to be prepared when and if beans are needed later on.

Finally, the chocolate frogs give Harry new stamina when he is low on strength and help him hold out longer before fainting when hit, for example, by vicious spells. Besides Harry's stamina, which is indicated in a flash in the upper left corner on the screen, the number of house points, beans, and wizard cards (and, in "Folio Magi," exactly which cards they are) can be seen at any time in what will be referred to here as "Score Board" (press "Esc")⁶⁹:



Figure 2. "Score Board"

If the player is unsuccessful, for example, when Harry has to fight a foe or jump over a chasm, Harry faints and the game is resumed from where it was last saved.⁷⁰ Apart from the automatic saving in shifts between levels, the game can only be saved at certain saving spots. These appear in the game world in the form of a floating book, the “Save game book,” which mostly turns up in relation to more difficult tasks. In this way, the player does not have to replay an entire level but only a part of it, from the last “Save game book.”

In “Voldemort,” which is the final level of the game, Harry has to defeat the evil wizard by casting spells on him while avoiding the green counter spells. When Harry has won the battle, the end sequence starts showing Harry in bed, with Dumbledore sitting by his side. This end sequence, which consists of a series of pictures with captions and looks similar to the intro sequence (cf. “Events and Actions” below), also depicts Ron giving Harry a wizard card and the feast in the Great Hall with Harry’s smiling face and the caption: “It was the best evening of Harry’s life. Better than winning at Quidditch or Christmas, or knocking out mountain trolls. He would never, ever forget tonight.” At the very end of the game, Fred and George reveal how they intended to use their bean collection: they have it rain over Professor Snape, an incident which has no correspondence in the novel. Also, it should be mentioned, the circular movement in the novel, with the students returning to the real, non-magic world, is absent in the game, which ends in the Great Hall at Hogwarts.

Navigational Aids

The navigation principles of books and films are well known to their readers and viewers and change insignificantly from case to case. There is no need for instructions in the beginning of the novel *Harry Potter and the Philosopher’s Stone* telling the reader to start reading at the top of the page to the left, read line by line, and turn pages until there are no more. In contrast, the navigation principles in computer games vary in each individual case, which means that they must be learned from

game to game. Naturally, many computer games have basic principles in common, but exactly how they work often differs considerably. Like most computer games, *Harry Potter and the Philosopher's Stone* comes with a manual that provides an introduction to the game and how it works, i.e., teaches navigational competence.⁷¹ This official paratext accompanying the game provides basic instructions for what the player is supposed to do, as well as practical information about navigation, technical details, and functions.⁷²

Another kind of help found in many computer games is the so-called *in-game tutorial*, which means that the skills required to navigate in the fictional world and play the game are taught in the beginning of the game itself.⁷³ In *Harry Potter and the Philosopher's Stone*, this in-game tutorial takes place almost throughout the entire first chapter of the game (i.e., the first five levels, cf. figure 1 above), starting with a “secret lesson” from Fred and George who show and describe how to climb, jump, and pick up treats. Sometimes a black bar appears at the top of the screen giving very explicit directions on how to do a certain thing. For example, when Harry is to jump for the first time, it says: “To jump: Press CONTROL key or RIGHT MOUSE BUTTON. You can also choose AUTO JUMP from the OPTIONS MENU.”⁷⁴ Black bars of this kind may also give information further into the game, when a new skill is taught. Other examples of the game’s pedagogical beginning are Professor Dumbledore’s talk, in which he tells Harry, among other things, that chocolate frogs are good while fire crabs are bad, and Nearly Headless Nick’s demonstration of the “Save game book.” The in-game tutorial is very apparent in this first part of the game, but pedagogical instructions are also found later on in the game. In “Lumos,” for example, Professor Quirrel says, “Hold d-down the mouse b-button to aim the spell. To c-cast Lumos, let g-go of the b-button. You may p-practice on that g-g-gargoyle.”⁷⁵

Online, there are chat groups, message boards, and web sites dedicated to all sorts of things that have to do with the Harry Potter series, including the computer games.⁷⁶ In these fora, it is possible for players

to ask for help or advice on how to solve specific puzzles in the game, where to find things, etc.⁷⁷ Another common feature is the *walkthrough*, which is a detailed description of the entire game, often put together by a devoted fan with the support of co-fans.⁷⁸ The walkthrough includes a record of the ideal performed discourse (cf. “Time, Omnidiscourse, and Omnistory” below) and hence it functions as a navigational answer book for the game. Walkthroughs are generally easily available on the Internet, which in many cases makes them a more efficient and quicker way of getting information on a specific topic than asking people online. One walkthrough for the PC version of *Harry Potter and the Philosopher’s Stone* that is presented on several “cheat sites” has been written by “Danny,” who “love[s] Harry Potter much (the books, the movies, the games, all of them).”⁷⁹ More sophisticated is “Dr. Hugh’s” walkthrough, with screenshots and long quotes of the dialogue.⁸⁰

Cheat Codes

So-called *cheat codes* allow the player to do things she normally either could not do at all or would have great difficulties doing. A cheat code is “a key sequence, password, or series of steps in a game that unlock, reveal, or give you something secret or hidden that wouldn’t have otherwise been available to you. An example would be [a] list of controller buttons to hit in a certain order to skip a level, unlock a new car, or activate a specific mode (like being invisible, bulletproof, extra fast, etc.).”⁸¹ Thus, the cheat codes are underlying navigational commands, differing from the navigational aids discussed above in that they alter the premises for the actual navigation instead of giving navigational instructions about how to solve a certain task, etc. The primary reason for game developers to create these kinds of codes is to test early versions of games. Generally, though, these codes are not removed in the final version, which makes it possible for players to use them. For example, if the player of *Harry Potter and the Philosopher’s Stone* types “harrysuperjump,” Harry makes a gigantic jump that can get him past difficult passages. Another command, “harrydebugmodeon,” activates

the debug mode, which adds “Credits,” “Language” (which provides a list of lines in the game), and “Level Select” (which gives access to all levels, cf. figure 1 above) to the main menu’s four original entries (which are “Start Game,” “Options,” “Quidditch,” and “Exit”).

Events and Actions

Considering the distribution of “before Hogwarts” and “at Hogwarts” in the novel (approximately 35% and 65%, respectively), it is interesting to note that the computer game devotes not even 1% to the first and more than 99% to the latter.⁸² In the game, Harry’s life before Hogwarts, described in the first six chapters of the novel, is depicted in a short intro sequence consisting of eight pictures with captions underneath, displayed on what looks like a sheet of yellowish parchment.⁸³ The pictures are presented as a kind of slide show and a male narrator reads the captions. This intro sequence also briefly touches on chapter 7 and the Sorting Ceremony of the novel.



Figure 3. First picture in the intro sequence

The entire intro sequence reads as follows:

(1) There was nothing about the starry sky that night to suggest that strange and mysterious things would soon be happening. (2) As unsuspecting Muggles slept, a huge motorbike with a giant astride it tumbled down from the darkness. (3) The giant, named Hagrid, left a blanket-wrapped bundle on the doorstep of number four Privet Drive. Nestled in the bundle was a baby.../Harry Potter... The Boy Who Lived. (4) For the next eleven years Harry lived with his dreadful stepparents, the Dursleys. (5) Until that fateful day when he received the letter inviting him to attend Hogwarts School of Witchcraft and Wizardry./Hagrid took Harry to Diagon Alley, to purchase a most unusual list of school supplies. While at Gringotts Wizard Bank, Hagrid collected a scruffy package from Vault 713 mentioning to Harry that the package (whatever it was) would be safer at Hogwarts. (6) Soon after, Harry caught the Hogwarts Express from platform nine and three quarters and left the muggle world far behind. (7) Dumbledore stood up. 'This term, the corridor on the third floor is out of bounds to everyone who does not wish to suffer a most painful death.' (8) Harry sat beneath the Sorting Hat hoping that he would not be chosen for Slytherin House over Gryffindor. /'Not Slytherin, eh?' said the Hat in his ear./'You could be great, it's all here in your head, and Slytherin will help you on your way to greatness.' /'No? Well, if you're sure, better be.../GRYFFINDOR!'

Obviously, both the game's main characters and its setting originate from the novel. This intro sequence also reveals how the game has adopted several of the novel's main themes. There is, for instance, the school theme, with a good part of the game consisting of Harry attending classes to learn and practice spells. The scruffy package and the dangerous corridor point ahead to the mystery at Hogwarts that Harry and his friends will have to figure out. Lastly, the Sorting Ceremony evokes the house rivalry and the House Cup competition which, as mentioned above, are central to the game.⁸⁴

However, the game does not only have the novel as a source of

inspiration for the characters, fictional world, and overall themes, but it actually follows the novel relatively closely. This both insofar as many events in the novel have correspondents in the game and in other elements of the novel having been brought into the game in other ways. Making a comparison of the events in the novel *Harry Potter and the Philosopher's Stone* with those in the game of the same title might give a rough idea of the correspondences between the works. The following table lists the chapters in the novel and indicates which of them contain events that levels and actions in the game are derived from:

Novel	Game
1. The Boy Who Lived	*intro*
2. The Vanishing Glass	-
3. The Letters from No One	*intro*
4. The Keeper of the Keys	-
5. Diagon Alley	*intro*
6. The Journey from Platform Nine and Three-Quarters	*intro*
7. The Sorting Hat	*intro*
8. The Potions Master	X
9. The Midnight Duel	X
10. Hallowe'en	X
11. Quidditch	X
12. The Mirror of Erised	X
13. Nicholas Flamel	X
14. Norbert the Norwegian Ridgeback	X
15. The Forbidden Forest	-
16. Through the Trapdoor	X
17. The Man with Two Faces	X

Figure 4. Chapters represented in the game

In chapter 8, “The Potions Master,” several teachers and their lessons are presented. The reader follows Harry to Snape’s potions lesson in the dungeon, while Professor Sprout (who teaches Herbology), Professor Binns (History of Magic), Professor Flitwick (Charms), Professor McGonagall (Transfiguration), and Professor Quirrell (Defence Against the Dark Arts) are only briefly mentioned. In chapter 10, “Hallowe’en,” Harry and his friends learn to make objects fly using the spell “Wingardium Leviosa.”

In the game, casting spells is Harry’s main weapon, so to speak, used to open doors, break things, and fight enemies. Altogether there are five spells: “Flipendo” (Prof. Quirrell), “Alohomora” (Hermione), “Wingardium Leviosa” (Prof. Flitwick), “Incendio” (Prof. Sprout), and “Lumos” (Prof. Quirrell). Of these, “Wingardium Leviosa” and “Alohomora” are directly adopted from the novel, whereas “Incendio” and “Lumos” occur in later novels in the series.⁸⁵ “Flipendo,” however, exists only in the game. A good part of the game consists of learning and practicing these spells. The spell lessons, as well as the challenge rounds following them, are one way of earning house points: the better the performance, the more points are awarded to Gryffindor.

Chapter 9, “The Midnight Duel,” in which Harry and the others attend their first flying lesson and Malfoy pinches Neville’s remembrall, has been the inspiration for two levels of the game, namely, “Broomstick Training” and “Remembrall Chase.” Here, the primary tool is not the magic wand but broomstick-flying skill. In “Broomstick Training,” Harry is to fly through hoops (the more hoops traversed, the more points are awarded by Madame Hooch) and in “Remembrall Chase,” he has to chase Malfoy and knock him off his broom to get back the remembrall. The title of the chapter in the novel, however, refers to Malfoy challenging Harry to a wizard’s duel. As it turns out, this is only a trap and an attempt by Malfoy to get Harry and his friends caught by Filch when they break the rules in sneaking around at night. Interestingly, Malfoy’s and Harry’s duel, which never takes place in the novel, is included in the game. At the end of the “Second Floor Landing” level,

Malfoy attacks Harry by throwing wizard crackers that Harry has to pick up and throw back before they explode and hurt him. This is a good example of how the game selects episodes in the novel that lend themselves well to game elements and even, when necessary, develops them: a duel that never materializes is a poor game feature while an actual duel between Malfoy and Harry makes an excellent interactive task.

Besides the Wingardium Leviosa spell mentioned above, chapter 10, "Hallowe'en," has provided the game with the mountain troll fight in the girls' lavatory. In "Troll," Harry first has to run away from the troll and then rescue Hermione from the beast. As in the novel, Harry and Ron see the troll walk into a room and they lock the door before realizing that it is the door to the girls' lavatory. Also, in both the game and the novel, it is Harry and Ron who knock out the troll together. A difference between these sections in the two works, however, is that there is no chase in the novel. Again, it is clear that this change in the episode was made so that it would suit the computer game form better and contribute to a "good" game. It should also be noted that the prevalent strategy of the game is to use existing themes instead of inventing new ones and that the alterations and additions to episodes are carried out relatively smoothly and in line with the events in the novel.

There are two Quidditch matches in the novel, one between Gryffindor and Slytherin in chapter 11, "Quidditch," and one between Gryffindor and Hufflepuff in chapter 13, "Nicholas Flamel." The second match is described only briefly, while the first is rendered in detail. In the game, there are also two matches: first, one against Slytherin and later, a match against Ravenclaw.⁸⁶ In the game, there is no difference in task; in both cases, Harry has to catch the golden snitch while avoiding bludgers and the other players. Worth noting is that the breathtaking episode in the novel with Harry's broom behaving strangely as a result of vicious spells has been completely left out in the game. This, of course, gives the player more of a fair chance to play Quidditch and succeed in the game. As mentioned previously, Quidditch is important to the computer game not only because there are two matches that function

as tasks and that have to be won, but also because it has been made an extra feature. Having finished the first match, it is possible to choose “Quidditch League” under “Quidditch” on the main menu and just play Quidditch. On the official Harry Potter site, Quidditch players may get even more training in games like *Beater Practice* and *Seeker Practice*.⁸⁷ In fact, a sports game entirely dedicated to the sport, *Harry Potter: Quidditch World Cup*, was released in 2003.

In chapter 12, “The Mirror of Erised,” Harry uses his invisible cloak for the first time and hence avoids getting spotted by caretaker Argus Filch and his cat Mrs. Norris when he sneaks into the restricted section in the library. This activity has been used rather extensively in the game, where both “The Sneak” and “The Sneak II” are about getting past Filch and his cat. The episode with the mirror is also represented in the game, although only in a video clip (in “The Sneak II”).⁸⁸ Harry sees his parents and

stare[s] hungrily back, as though hoping to fall right through the glass and reach them. He was startled when a voice sounded behind him. Harry turned slowly about... ‘So you, like hundreds before you, have discovered the delights of the mirror of Erised,’ said Professor Dumbledore. He went on to explain that the mirror showed nothing more or nothing less than the deepest, most desperate desires of our hearts...but that it would give neither knowledge nor truth. ‘The mirror of Erised will be moved to a new home shortly,’ Dumbledore went on, adding, ominously, that if Harry ever came across it again, he would be prepared. ‘But prepared for what?’ thought Harry. (“The Sneak II”)

In the novel, the personal theme of Harry’s parents and Harry’s inner life dominates the episode with the mirror and there is only one sentence pointing ahead to the fight with Voldemort: “If you ever do come across it, you will now be prepared.” (157) In the game, there is no such difference in importance. Instead, quite on the contrary, it is the latter aspect that is stressed, with Harry’s final question of what he should be prepared for. This illustrates the fact that feelings, thoughts, and personal

relations are weak elements from the point of view of a computer game – it is generally difficult to integrate these issues and even more so to construct a task or puzzle around them. As a consequence, the main emphasis has been transferred to the subject, which in the game is highly ludic, namely, the encounter with Voldemort that ends the game. It should also be noted that the sentence has been completely omitted in the film.

Chapter 14, “Norbert the Norwegian Ridgeback,” depicts Hagrid’s secret dragon egg, the birth of the dragon Norbert, and Harry and Hermione’s efforts to help Hagrid send it to Ron’s brother in Romania. The chapter ends with Harry and Hermione getting caught by Filch. In the game, this part of the novel could be said to have inspired no less than five levels: “Hogwarts Front II,” “Forest Edge,” “Fireseed Caves,” “The Sneak,” and “The Sneak II.” In “Hogwarts Front II” and “Forest Edge,” the puzzle is to find the way to Hagrid’s hut. Next, Harry is to help Hagrid collect fire seeds so that the egg can hatch. As described above, in “The Sneak,” Harry must sneak up to the tallest tower with Norbert without getting caught by Filch. Finally, in “The Sneak II,” the task is to sneak back down the tower. Of these, only the sneaks up and down the tower have direct correspondence in the novel. Finding Hagrid’s hut poses no problems to Harry in the novel and he has no role in the hatching but just gets a note from Hagrid when it is time. This is yet another example of how the game uses and develops existing events and themes instead of inventing entirely new elements.

In chapter 15, “The Forbidden Forest,” Harry, Hermione, Neville, and Malfoy get the detention they were punished with for sneaking around the castle at night in the previous chapter. The punishment consists of Hagrid bringing them into the forbidden forest in the middle of the night to look for a hurt unicorn. Harry and Malfoy find the unicorn, but are horrified when they see a hooded figure crawl up to the dead unicorn and start to drink its blood. Harry nearly faints from the pain in the scar on his forehead, until a centaur, Firenze, comes to his rescue. This is the only chapter that takes place after the arrival at

Hogwarts that the game does not borrow any major events or actions from.

Unsurprisingly considering their game-like structure, the novel's last two chapters have been used extensively in the game (cf. "Game in the Novel" above). Chapter 16, "Through the Trapdoor," has given rise to four levels in the game: "Fluffy," "Devil's Snare," "Winged Keys," and "Chess," which are all closely based on the equivalent episodes in the novel. The "logic puzzle" (207) involving the bottles appears in the game's last level, entitled "Voldemort," which also includes the battle with Voldemort described in the novel's last chapter. One major difference, however, is that in the game, Hermione and Ron have more passive roles in the sense that they give Harry advice but only rarely actively participate themselves. In the novel, for instance, it is Hermione who saves Ron and Harry from the Devil's snare, whereas in the game it is Harry who saves Ron and Hermione.

To sum up, the game reuses many episodes and actions from the novel. These have often been ludolized, i.e., altered in different ways to become game elements. As shown in the figure above, many chapters in the novel have provided the game with material. However, this fact only gives a general orientation of the relation between the game and the novel, and it must be remembered that many scenes, episodes, and actions in the novel have been left out of the game. It is interesting to note, however, that between the game and the film, there is no given correspondence in this respect; on the contrary, several events that have been omitted in the film exist in the game (for example, the logic puzzle with the bottles and the sneaks up and down the tower to get rid of the dragon).

Naturally, the game also contains a large quantity of features and elements that are not directly related to the novel. Furthermore, it should be stressed that elements from one specific episode in the novel may not only be found in the corresponding episode in the game, but elsewhere as well. Nevertheless, bearing this in mind, it is fruitful to list which levels in the game that, to a greater or lesser extent, have been inspired

by events and/or actions in the novel, since it provides a good overview of the relation between the works. In the figure below, “*” indicates that the event in question takes place in some part of the level where the player is watching Harry rather than controlling his actions, i.e., watching a video clip within the game instead of actually playing the game (cf. “Harry Ludens” below).

Levels		Event/Action
<i>Chapter 1</i>		
Hogwarts Entrance	X	Lesson (spell)
Flipendo Challenge	X	Lesson (spell practice)
Broomstick Training	X	Broomstick flying
Wingardium Leviosa	X	Lesson (spell and spell practice)
Second Floor Landing	X	Duel with Malfoy
<i>Chapter 2</i>		
Hogwarts Grounds	-	
Incendio Challenge	X	Lesson (spell and spell practice)
Incendio B	X	Lesson (spell practice)
Hogwarts Front	X	Neville has lost his remembrall*
Remembrall Chase	X	Knock Malfoy off his broom
Hogwarts Front II	X	Prof. McGonagall gives Harry a place on the Quidditch team*
Forest Edge	-	
Fireseed Caves	X	Birth of the dragon*; Hagrid gives Harry a flute*
Quidditch 1	X	Quidditch match against Slytherin
<i>Chapter 3</i>		
Intro	X	Lesson (spell)
Lumos	X	Lesson (spell practice)
PreDungeon	-	
Dungeon	X	Lesson (find potion ingredients)
Dungeon B	X	Lesson (find potion ingredients)
Troll	X	Fight against the mountain troll

Levels		Event/Action
Quidditch 2	X	Quidditch match against Ravenclaw; Invisible cloak as a gift*
<i>Chapter 4</i>		
The Sneak	X	Sneak in the library using the invisible cloak; Charlie's friends pick up the dragon*
The Sneak II	X	Sneak in the library using the invisible cloak; Mirror of Erised*
<i>Chapter 5</i>		
Fluffy	X	Get past Fluffy
Devil's Snare	X	Save Ron and Hermione from Devil's Snare
Winged Keys	X	Key chase
Chess	X	Game of chess
Voldemort	X	Logic puzzle with bottles; Fight against Voldemort

Figure 5. Levels and events/actions

The difference in scope between the events in the novel and the events in the game has already been mentioned. What is described above as “Lesson” further illustrates how great this discrepancy might be. For example, Professor Sprout’s lessons are described briefly in the novel: “Three times a week they went out to the greenhouses behind the castle to study Herbology, with a dumpy little witch called Professor Sprout, where they learnt how to take care of all the strange plants and fungi and found out what they were used for.” (99) In the game, this corresponds to two rather extensive levels, “Incendio Challenge” and “Incendio B,” in which, among other things, Harry is to walk through numerous greenhouses containing dangerous plants.⁸⁹ Nonetheless, when considering figure 5 in relation to figure 4 above, it is clear that there are significant similarities between the novel and the computer game as to central events and themes. In other words, the game has not only borrowed the fictional world and its characters from the novel but also events and actions.

Finally, it should be stressed that there is a strong linguistic tie between the novel, the film, and the computer game, with a conformity that often is striking. In the game's intro sequence, for example, the narrator says Dumbledore's words: "This term, the corridor on the third floor is out of bounds to everyone who does not wish to suffer a most painful death." This is similar to the words of the novel: "And finally, I must tell you that this year, the third-floor corridor on the right-hand side is out of bounds to everyone who does not wish to die a very painful death." (94–95) In comparison, the corresponding sentence in the film reads: "Also, our caretaker, Mr. Filch, has asked me to remind you that the third-floor corridor on the right-hand side is out of bounds to everyone who does not wish to die a most painful death." This suggests that the game has been influenced by both the film and the novel; the word "most" exists in both the game and the film, whereas there is a time indication only in the novel and the game ("this year" and "this term," respectively).

Characters

Including all the ghosts and centaurs, almost a hundred individuals are named and/or described in the novel. Many of these appear only once (for example, the zoo director, the owner of the hotel, and the toothless old man), while others are merely mentioned by name (such as the first-years during the Sorting Ceremony). A few characters, namely, Harry's parents and Nicholas Flamel, are central to the narrative even though they do not appear in flesh and blood in the fictional world. Also worth mentioning is Lord Voldemort, whose name occurs as early as in the first chapter but whom Harry meets in person only toward the end of the last chapter.

Of these hundred individuals, about one-third are found in the game. To some extent, this is due to the fact that the time before Harry's arrival at Hogwarts, which in the novel occupies several chapters, is highly summarized in the game. Other events that involve the naming of many people in the novel are the Sorting Ceremony and the first Quidditch

match. In the game, the ceremony in question has been cut down to the sorting of Harry, while in the Quidditch match, Lee Jordan does not comment on the players in the same way in the game as he does in the novel. However, as the following list of the characters in the game reveals, practically all of the most prominent individuals appear in the game world: The Bloody Baron, Crabbe, Albus Dumbledore, Dudley Dursley, Petunia Dursley, Vernon Dursley, Argus Filch, Prof. Flitwick, Goyle, Hermione Granger, Rubeus Hagrid, Madame Hooch, Lee Jordan, Neville Longbottom, Draco Malfoy, Prof. McGonagall, Nearly Headless Nick, Peeves the Poltergeist, Harry Potter, Prof. Quirrell, Prof. Snape, Prof. Sprout, Fred Weasley, George Weasley, Ron Weasley, and Lord Voldemort. As mentioned earlier, the Dursleys appear only in the game's intro sequence.⁹⁰ Also, it should be noted that there are no new main characters in the game.

The protagonist, along with the other characters in the game, bears strong visual resemblances to the movie characters. As for conformity with the descriptions in the novel, it is satisfactory insofar as there are few obvious contradictions. This in itself is not an especially great achievement, since the descriptions in the novel generally are limited to a few, though sententious, comments about looks and voices. The characterizations rarely include explicit information about the characters' personalities, which instead are mainly conveyed through their actions and behavior. It is noteworthy that the connection between looks and personality in many cases is stereotyped and sometimes almost biased; the spoiled and unsympathetic Dudley is a fat boy with "a large, pink face, not much neck, small, watery blue eyes and thick, blond hair that lay smoothly on his thick, fat head" (21), the wise man Albus Dumbledore wears "half-moon glasses, ha[s] a long crooked nose and flowing silver hair, beard and moustache" (77) and the mean Draco Malfoy has "a pale, pointed face" (59). Voices and the way the characters speak are also important, and some characters have a particular way of speaking that goes with their personalities. For example, Hagrid's language is rather unrefined and Professor Quirrell, as we have already seen, stutters.

In addition, the characters' names are often elucidatory and match the personality in question.⁹¹

In the game *Harry Potter and the Philosopher's Stone*, it is a male narrator who reads the captions in the intro and end sequences, and narrates in a classic manner in a number of video clips. He sometimes relates what the characters say, but often they speak in their own voices. For example, the level "Fluffy" begins with a video clip showing Harry, Ron, and Hermione in the library and the Gryffindor common room. Here, the narrator reads everything aloud, but the last sentences are uttered by Hermione and Ron:

Hermione, Ron and Harry researched the Secret of the Philosopher's Stone: it could produce the Elixir of Life, a potion that would make anyone immortal. No wonder someone's trying to get it! Anyone would want it, said Harry. Hermione suspected that the package Hagrid had taken from Gringotts contained the Philosopher's Stone. It was the Philosopher's Stone that was down the forbidden corridor, being guarded by whatever it was that had growled at them!

- *Snape's been acting very suspicious lately. He may be planning to steal the Philosopher's Stone. [Hermione]*
- *But there's no way Snape would try anything while Dumbledore's around. [Ron]*
- *But Dumbledore left ten minutes ago for the Ministry of Magic in London! [Hermione]*
- *That must mean that tonight's the night! Let's go! [Ron]*

This could be compared to the speech representation in the novel, which almost exclusively is characterized as direct discourse. The majority of the game's characters literally have their own voices, like in a film, and in the game as a whole, the characters' voices alternate with the narrator's voice. In this sense, the game (and the film) is similar to the novel, with the difference being that the voices are audible and not just rendered in print.

Harry Ludens

In computer games, a distinction is generally made between characters controlled by the player, called the player-characters (PC), and characters controlled by the computer, called the computer-controlled characters (CC).⁹² In *Harry Potter and the Philosopher's Stone*, Harry Potter is the only player-character (PC), while all the other characters are controlled by the computer (CC's).⁹³ This means that the player directs Harry's steps and makes him jump and cast spells. It should be stressed, however, that the character of Harry Potter is not always a PC; in the game's non-interactive video clips, he is completely out of the player's control and hence a CC. Hereafter, for the sake of clarity and in order to avoid misunderstandings, these two incarnations of Harry will be indicated by simply adding these abbreviations to Harry's name: HarryPC and HarryCC. When the name Harry is used without an abbreviation, the discussion concerns both HarryPC and HarryCC.

In the game, just like in the novel, Harry Potter is a strong protagonist who is present virtually all the time. Of course, this is quite natural, considering that it is through HarryPC that the player plays the game; HarryPC makes the game a game, so to speak. HarryPC is generally seen from behind and when the player wants to look around in a room, she makes HarryPC turn around and have a look. The player sees and can see only what Harry sees and can see – it is not possible to leave HarryPC behind and walk around “alone” in the castle, or, for that matter, to follow another character instead of HarryPC. In the video clips between the HarryPC sections, HarryCC is also always present. It could in theory be possible for the perspective to change so that the player would know what is going on in another place than where HarryCC is, but in fact this never happens.

In descriptions of computer games, it is common to distinguish between third and first person perspective, or outside and inside view, which simply means whether the player sees the entire PC, as with Harry Potter, or if she sees through the PC's eyes.⁹⁴ First person perspective, or inner view, is common in so-called first person shooter

games, where the player often just sees the protagonist's gun. The third person perspective in the game *Harry Potter and the Philosopher's Stone* is the natural choice if the aim is to stay close to the novel. In the novel, Harry is present practically all the time except for in the very beginning, and internal focalization with an internal focalizer predominates as "the locus of the [...] focalization is inside the represented events."⁹⁵ Similarly, the game has an internal focalizer that closely follows Harry's movements, looking over his shoulder, so to speak.

An important difference between the game and the novel, however, is that the reader of the novel often knows what and how Harry feels and what he thinks, like when he learns about the Sorting Ceremony:

Harry's heart gave a horrible jolt. A test? In front of the whole school? But he didn't know any magic yet – what on earth would he have to do? He hadn't expected something like this the moment they arrived. He looked around anxiously and saw that everyone else looked terrified too. No one was talking much except Hermione Granger, who was whispering very fast about all the spells she'd learnt and wondering which one she'd need. Harry tried hard not to listen to her. He'd never been more nervous, never [...] (86)

In contrast, the player only rarely has access to Harry's thoughts and inner life, and not by far to the same extent as in the novel.⁹⁶ Instead, the player gets information about Harry's thoughts and feelings through his exclamations. In Shlomith Rimmon-Kenan's terms, the focalized, i.e., Harry, is often seen from within in the novel, while in the game he is seen from without.⁹⁷

The protagonist Harry Potter is remarkably silent in the game in comparison to the novel or the film. HarryCC occasionally talks himself, but it is often the narrator who tells the player what he says (cf. quote from "Fluffy" in the previous section). Besides frequent grunts or moans when hurt or when doing something and the names of the spells that are uttered each time they are used, HarryPC speaks rather little. In "conversations" with CC's, they are usually the only ones talking,

delivering short phrases when HarryPC urges them to say something by getting close. At times, however, HarryPC comments on what he sees or how to solve a problem, as, for example, in “Dungeon,” where he says, “Hmm...that must be Dittany,” or in front of Fluffy when he says, “I’ll try the flute. That might put Fluffy to sleep for a while.” (“Fluffy”)

Lastly, there is a major dissimilarity between the game and the novel as regards the user’s relationship to the protagonist. In both cases, the user identifies with Harry Potter, to a lesser or greater degree, but in the game, the player has to “[b]e Harry Potter” in a more concrete sense.⁹⁸ As discussed above, the player has to act in the fictional world; in order to experience the game, the player must make HarryPC walk around and casts spells to get past obstacles. Thus, the game is *ergodic*, since “nontrivial effort” is required to traverse the text, whereas the novel is to be considered a *nonergodic* work.⁹⁹ One could say that in the game *Harry Potter and the Philosopher’s Stone*, the player herself explores Hogwarts, solves problems, plays Quidditch – and must do so. In contrast, the novel tells the reader how Harry runs in the corridors, plays Quidditch, and solves problems. Of course, this is a somewhat strained description of the game, considering the fact that there are numerous sections where no player input is required, by which follows that the user in reality is forced to oscillate between the roles of viewer and player.¹⁰⁰

In computer games, it is the *interface* that encourages extranoematic player activity and allows it to be carried out. The interface includes not only output devices (screen, loudspeakers, etc.) and input devices (a mouse, keyboard, joystick, steering wheel, etc.), but also graphical on-screen elements such as buttons, sliders, and scroll bars. Hence, the interface could be said to occur “at the boundary between the player and the video game itself” and be “the portal through which player activity occurs.”¹⁰¹ As a consequence, it is possible to distinguish between what the player physically does and the result of this activity in the fictional work. For example, in *Harry Potter and the Philosopher’s Stone*, HarryPC

aiming his wand corresponds to the player moving the mouse while holding down the left mouse button, and HarryPC casts the spell when the player releases the button.¹⁰² Mark J.P. Wolf and Bernard Perron use the terms *diegetic player activity* and *extradiegetic player activity* to describe these activities.¹⁰³ The latter notion, however, is somewhat misleading, considering the fact that the concept of extradiegetic generally has to do with narrative levels within a fictional work.¹⁰⁴ Therefore, to avoid confusion, the terms *diegetic player activity* (DPA) and *actual player activity* (APA) will be used in the present study.

When starting to play any computer game, it is crucial to learn what APA is needed to obtain a certain DPA. For example, in *Harry Potter and the Philosopher's Stone*, one quickly realizes that choosing from a number of spells is not part of the game, but that the player simply makes Harry cast a spell and a certain spell is then automatically used. It is also interesting to see how both activities are addressed in the game, for example, in the in-game tutorial parts described above, such as when Nearly Headless Nick introduces the "Save game book:" "Hello, Harry Potter, I am Nearly Headless Nick, the Gryffindor House ghost. Now, this is a Save Game book. When you touch it your game will automatically be saved. The game will restart from this point if you faint. You can also load a Saved Game from the Main menu. Goodbye!" ("Flipendo Challenge"). Here, the first "you" refers to Harry, whereas "your" in the same sentence is "the player's." Thereafter, "you" is again equal to Harry since he is the one fainting. Finally, it is not Harry who may load a saved game, but the last "you" refers to the player.¹⁰⁵

Teachers and Friends

In a categorization that seems to have been inspired by A.J. Greimas, Mark J.P. Wolf identifies five types of CC's: helpers, hinderers, beneficiaries, neutral characters, and narrators.¹⁰⁶ These categories, it should be stressed, focus on the character's role for the completion of the game and are not based on the characters' personalities. For instance, Crabbe and Goyle are adversaries because they are on Malfoy's side, i.e., their

narrative function is anything but neutral. Their ludic function, on the other hand, is neutral since they “neither help nor hinder.” Hinderers are defined by Wolf as characters who “work against the player-characters; they might be monsters, villains, pursuants [sic], or obstacles.”¹⁰⁷ It should also be noted that in no case has ludolization entailed a radical transformation of a character’s personality – nice people are not villains in the game or vice versa.

The teachers in the game give Harry tasks that must be completed (learn the spell, complete the challenge round, etc.) but at the same time, they are the ones showing him how to do them. In other words, Madame Hooch, Professor Sprout, and the others are not themselves obstacles in the same way as Malfoy, for example, who must be defeated in the duel and remembrall chase. To capture the teachers’ function as task providers, I simply describe this ludic function as “task provider.” Thus, the majority of the teachers are helpers since they give instructions, for example, on how to cast a spell, and they are also task providers because they give Harry missions to complete. Note that one character may have several ludic functions.

Character	Function				
	Helper	Hinderer	Neutral	Beneficiary	Task Provider
The Bloody Baron	(X)	X			
Crabbe			X		
Albus Dumbledore	X				
Dudley Dursley*			X		
Petunia Dursley*			X		
Vernon Dursley*			X		
Argus Filch		X			
Prof. Flitwick	X				X
Goyle			X		
Hermione Granger	X			X	X
Rubeus Hagrid	X				X
Madame Hooch	X				X

Character	Function				
	Helper	Hinderer	Neutral	Beneficiary	Task Provider
Lee Jordan	X				
Neville Longbottom			X		(X)
Draco Malfoy		X			
Minerva McGonagall			X		
Nearly Headless Nick	X				
Peeves the Poltergeist		X			
Prof. Quirrell	X				X
Severus Snape					X
Prof. Sprout	X				X
Fred Weasley	X				X
George Weasley	X				X
Ron Weasley	X			X	
Lord Voldemort		X			

Figure 6. Characters and ludic functions¹⁰⁸

As the figure illustrates, most characters are neutral characters or helpers, whereas only five are hinderers and two are beneficiaries. In addition, there are nine characters serving as task providers. As for Neville, he could indirectly be considered as a task provider since he lets Malfoy pinch the remembrall in the first place, which leads up to the situation where Harry must help him get it back. The Bloody Baron has the function of a helper to a certain degree, since HarryPC may sneak behind him through gates that only The Bloody Baron can open, but he is not a true helper since it is not his intention to help (HarryPC loses stamina and eventually faints if he comes too close to the ghost).

In the figure above, the characters' ludic functions are described, but it should be emphasized that several of them also have narrative functions that contribute to the narrative dimension of the game. This

double role is particularly salient regarding Ron and Hermione. Hermione has three ludic functions: she is a helper when giving HarryPC directions and advice, a beneficiary when HarryPC has to save her (from the mountain troll, the devil's snare, etc.), and a task provider when teaching him the "Alohomora" spell. In addition, she has a narrative function, as in "Fluffy" quoted above (p. 33).

Despite this double function, the character of Hermione has a smaller role in the game as compared to the novel.¹⁰⁹ To a great degree, this is a natural consequence of the game's construction, with the strong emphasis on Harry as the only PC. This focus is obvious throughout the game and it is further enhanced in the end, when Professor Dumbledore awards extra points only to Harry, leading to Gryffindor's victory in the House Cup. While in the novel, Hermione, Ron, and Neville are just as important for this victory as Harry, they are not mentioned at the end of the game.

As for the professors' roles in the game, they are quite similar to the ones they have in the novel: they teach, give exams/tests, and award/deduct house points. In the novel, several of the teachers have a traditional teacher-student relationship to Harry. This suits the game, which has a strong emphasis on Harry as a student learning new things from the professors. Worthy of a special note is Professor Quirrell, who is the only one teaching two spells, namely, "Flipendo" and "Lumos." This is rather remarkable, considering that he is a betrayer and in collusion with Lord Voldemort. Mastering of the spells is necessary for the rescue of the Philosopher's Stone, and "Flipendo," which Quirrell is very helpful in demonstrating to Harry, is the spell used to defeat Lord Voldemort in the final encounter. In other words, in the game, Quirrell actually teaches Defence Against the Dark Arts, while in the novel, his lesson provides no useful knowledge: "Quirrell's lesson turned out to be a bit of a joke" (100). The irony of Quirrell being the teacher of Defence Against the Dark Arts is thus brought to another level in the game.

In the novel, some of the adults at Hogwarts are more important for Harry insofar as they help him not only practically to become a

wizard but also support him in the mental process. In particular, Albus Dumbledore, Professor McGonagall, and Hagrid contribute to Harry's development from an insecure boy who no one notices to a self-confident young wizard. They are his guides both in the physical wizards' world and when he discovers himself and his history. As previously stated, however, it is primarily the first aspect that has been adopted in the computer game.

As for Professor Dumbledore's role in the game, it is striking how he, when he speaks himself, is game-oriented and has explicit ludic functions as a helper. When HarryPC meets him in the very beginning of the game, he says:

Welcome to Hogwarts School of Witchcraft and Wizardry. I am Albus Dumbledore, your Headmaster. Now, Hogwarts is full of secrets, Harry, so search behind every door. But keep in mind, not all secrets are rewarding. Only this morning I took a wrong turn and stumbled upon a room full of Chocolate Frogs. But alas, when I returned, they'd been replaced by a nasty horde of Fire Crabs. Now, up to the stairs and off to your lessons. Don't be late! ("Hogwarts Entrance")

In contrast, it is mainly the narrative aspects of the game that are fuelled when the narrator says his words, like in the mirror episode (cf. quote above, p. 32).

The figure above does not include trolls, dragons, or other fantastic creatures. However, most of these characters exist in the game and have similar functions to the ones they have in the novel. For example, Hedwig is a helper in the novel as well as in the game, and the mountain troll and Fluffy are hinderers in both works. However, in the game, there are hinderers with no correspondences in the novel *Harry Potter and the Philosopher's Stone*, including gnomes, doxies, slugs, turtles, spiky bushes, and venomous tentaculas. In other words, although the novel contains many strange and unusual characters, ludolization has required even more of them. Note, however, that many of these have been inspired by creatures found elsewhere in Rowling's work, for instance, in the other

novels and/or in *Fantastic Beasts and Where to Find Them*.¹¹⁰ For example, the turtles in the game bear a strong resemblance to the so-called “fire crab,” which “greatly resembles a large tortoise with a heavily jewelled shell” and has “its own defence mechanism: It shoots flames from its rear end when attacked.”¹¹¹ In the beginning of the game, Dumbledore also warns against fire crabs (see quote above). Another example is the gnomes, which, according to *Fantastic Beasts and Where to Find Them*, “may reach a foot in height, with a disproportionately large head and hard, bony feet” and are “a common garden pest.”¹¹² The gnomes in the game are small with large heads and they steal Every-Flavor Beans from Harry whenever they get the chance. Gnomes occur in the second novel (Chapter 3) in the series, where Ron shows Harry how to get rid of them.

A Populated World

An important element in the creation of a vivid and dynamic fictional world in the novel *Harry Potter and the Philosopher’s Stone* is the abundance of people. In all sorts of places where lots of people could be expected (the streets, the zoo, Kings Cross Station, the Great Hall at Hogwarts, Quidditch matches, Diagon Alley, etc.), they are mentioned and sometimes described: “It was a very sunny Saturday and the zoo was crowded with families” (24); “Hagrid was so huge that he parted the crowd easily; all Harry had to do was keep close behind him” (53); and “Out of the corner of his eye he saw the fluttering banner high above, flashing ‘Potter for President’ over the crowd.” (136)

However, what most effectively brings about the feeling of a populated world is when individuals or groups of individuals are singled out from the crowds of people and described in more detail and/or speak. This makes it possible to prevent the background people from forming an anonymous and static mass. One example of this is when Harry first arrives at Diagon Alley and sees people doing their shopping, with a woman outside an apothecary’s and several boys in front of a shop window (56). In chapter 2, “The Vanishing Glass,” where Harry goes

to the zoo with the Dursleys, the above-cited remark about the zoo being crowded with families introduces the visit. None of these families is brought forward to vivify and modulate the rather anonymous swarm of people, but several of the zoo staff (the smiling lady selling ice-cream, the keeper of the reptile house, and the zoo director) take some part in the action. This serves the same purpose and contributes, in combination with reminders of the existence of a crowd (25, 26), to a vivid description of one day at the zoo.

Throughout the novel, there are several characters that have a function similar to that of the zoo personnel: the guard at Kings Cross Station, the trolley lady on the train, Piers and his mother, Mrs. Figg, the owner of the hotel, the toothless old man, and others. Naturally, this type of character often has other narrative functions in addition to enhancing the impression of a populated and vivid world. For instance, the lady with the trolley brings the Bertie Bott's Every-Flavor Beans and chocolate frogs that Harry buys with his silver Sickles and bronze Knuts. The chocolate frogs come with collectors' cards, "Famous Witches and Wizards," and Harry gets the Albus Dumbledore card in his first pack.¹¹³ In this way, Harry (and along with him, the reader) receives more information about Hogwarts' headmaster before meeting him. What is more, the name of Nicholas Flamel is also mentioned on the card, which means that a first lead to the solution of the mystery at Hogwarts appears as early as on the train.

As mentioned above, the computer game *Harry Potter and the Philosopher's Stone* takes place at Hogwarts and on its grounds, by which follows that the game automatically is less populated than the novel, since many passages with crowds of people are to be found in the novel's first part, before Harry arrives at Hogwarts. The game's intro sequence, it should be noted, does not include the people aspect at all. In the novel, Hogwarts School of Witchcraft and Wizardry is full of students, teachers, and other people working at the school, which is noticeable in particular when everybody comes together at ceremonies and events in the Great Hall and at Quidditch matches. In the game, a crowd of

people is depicted in the end sequence. Also, at the Quidditch matches, the audience is visible only as a blur, and it is sound that is primarily used to render the impression of an abundance of people watching the match.

In the game, Harry enters Hogwarts along with a dozen other students. In this way, when the player first meets HarryCC and HarryPC, it is significant that he is not alone but one of many students. The students who burst into the Hogwarts entrance and run up the stairs to their classes seem to spread themselves over the entire school and continue their task of suppressing the feeling that Harry is alone in the castle. Throughout the game, Harry meets them in the library, in the entrance hall, in the corridors, and on his way to lessons. These students correspond to the subsidiary characters of the novel in that they serve to populate the game world and remind players of the fact that Hogwarts is full of people.

To be certain, the subsidiary characters of the game, just like the novel's subsidiary characters, also have other functions. "PreDungeon," where the task is to "[f]ind Professor Snape's Potions classroom, located in the dungeon./Find 2 secret Wizards Cards/Find 2 secret areas," may serve as an example. At the starting point, HarryPC is in a corridor facing a stairway. Just to the right before the stairs, there is a statue, and to the left, in the beginning of another corridor (called the "window corridor" in the analysis below), a girl and a boy are standing by a window. These two CC's have three lines each that they deliver one at a time when HarryPC makes them talk (by walking up close to them). In addition, three other students, one girl and two boys, come separately down the window corridor, pass the window, and continue up the stairs. This girl has one line and the boys have three lines each, which they present one by one when HarryPC invites them to say something. The lines of these five characters are the following:

Girl by the window

1. "I just saw Ron down in the Entrance Hall."
2. "I hear Fred and George Weasley trade wizard cards for beans."
3. "I love Potions class. It's so exciting."

Boy by the window

1. "I wish I could be a seeker."
2. "Snape's always awarding points to Slytherin. It's not fair."
3. "I just saw Ron down in the Entrance Hall."

Passing girl

"Gryffindor, huh! Better make way for a Slytherin!"

Passing boy (black hair)

1. "Snape's always awarding points to Slytherin. It's not fair."
2. "Peeves scares me!"
3. "Professor Snape gives me the creeps."

Passing boy (red hair)

1. "I just saw Ron down in the Entrance Hall."
2. "I wish I could be a Seeker."
3. "Hey, Harry, I won five points for Gryffindor today."

The lines are numbered in the order they are uttered when HarryPC makes the characters speak. It should be noted that the lines of each character together constitute an infinite loop, i.e., the last line is followed by the first one. This is in itself a ludic device, since it prevents the characters from going silent, which very explicitly would indicate that they had served their purpose and were done, so to speak. Naturally, since the player sooner or later finds out that the character repeats the same lines, the loops only delay her understanding that the characters are "finished." Perhaps even more importantly, the loops make it possible for the player to hear the lines several times. CC's of this kind in the game *Harry Potter and the Philosopher's Stone* generally have no crucial role for the completion of the game, i.e., it is possible to advance without talking to them. In many other computer games, on the other hand, CC's provide hints and information necessary for the solution

of tasks, and it is therefore practical and a service to players to allow repetition of lines.

“I just saw Ron down in the Entrance Hall” and “I hear Fred and George Weasley trade wizard cards for beans” are lines that help the player make advancements in the game and therefore clearly have ludic functions. They are clues about how HarryPC can find the potions classroom and a wizard card; in other words, they give information on how to navigate the area and what to look for. Other lines have a more narrative function, like “I love Potions class. It’s so exciting” and “Professor Snape gives me the creeps,” which both point ahead to the coming Potions class. The narrative function here is closely related to the narrative device of suspense, since they arouse the player’s interest in the next task (cf. “Suspense and Curiosity” below). It is important to stress that narrative or ludic function in this discussion is attributed to single lines and that all the characters have ludic functions, even if only as neutrals. The passing girl who says, “Gryffindor, huh! Better make way for a Slytherin!” is a neutral character, while others may be characterized differently as a consequence of ergodicity. For instance, the boy by the window is a neutral character with mainly narrative function until his last line, which makes him a helper. This means that he may be neutral for one player while a helper for another.

In “PreDungeon,” there are six other subsidiary characters: two standing by a door in the entrance hall, two by a painting in the same room, and two in the corridor by another window than the one mentioned above. The last two, a boy and a girl, are Slytherins and unfriendly just like the Slytherin girl quoted above. Thus, with a snotty tone and utterances like: “You’re quite tenacious, aren’t you?” they contribute to the image of the nasty Slytherins and to the competitive tension between the houses. Three of the lines cited earlier, “Snape’s always awarding points to Slytherin. It’s not fair,” “Gryffindor, huh! Better make way for a Slytherin!” and “Hey, Harry, I won five points for Gryffindor today,” serve the same purpose.

As previously mentioned, subsidiary characters of this type rarely

hold indispensable information in the game *Harry Potter and the Philosopher's Stone*. Still, they can, as described above, give hints and increase the player's expectations and arouse her interest in what is to come, i.e., they have both ludic and narrative functions. In addition, by their mere existence and also in what they say, these characters contribute to the creation of a vivid and dynamic game world. Another aspect worth noting is how these characters convey a feeling of community: Harry is not just one among many students, but they all attend the same events and know the same people, animals, and ghosts. In "Pre-Dungeon," comments such as, "Have you met Nearly Headless Nick? He's quite friendly for a ghost," "Peeves scares me!" and "Have you met Hagrid? He's so large I can scarcely see the top of his head," have this function.

Setting

Navigation and exploration of the game world, i.e., of the fictional space, is unmistakably an essential part of the game *Harry Potter and the Philosopher's Stone*. This is something the game has in common with practically any other kind of computer game, since most of them, in Espen Aarseth's words, "are forms of *spatial discourse*" that "celebrate and explore spatial representation as their central motif and *raison d'être*." In addition to the cybernetic differences, Aarseth argues, this preoccupation with space is in fact something that distinguishes computer games from novels and films.¹¹⁴ Lev Manovich agrees, finding what he calls the "navigable space interface" an intrinsic trait of the cultural interface of computer games.¹¹⁵

As to spatial representation in the novel *Harry Potter and the Philosopher's Stone* and in the game with the same title, there are, of course, enormous differences, due to the fact that the latter is graphical with sound and moving images while the former exclusively uses words to reproduce the fictional world and create opportunities for immersion.¹¹⁶ Even so, it would be fruitful to compare the settings in the two works to see how they relate. This is feasible thanks to the novel's predilection

for explicit announcements of where the action is taking place; with few exceptions, the reader always knows where Harry is. In the figure below, the rooms and places in which the action in the novel take place are listed to the left. To the right, an X marks whether this particular area is depicted in the game. The indication “(m)” means that the place is mentioned *en passant* in the novel and “intro”/“end” means that the place is present only in the game’s intro and/or end sequence.¹¹⁷

Novel	Game
Broomshed (m)	-
Chamber with bottles	X
Chamber with chess board	X
Chamber with flying keys	X
Chamber with troll	-
Changing rooms	-
Classrooms	X
Corridors and Stairs	X
Disused classroom with mirror	X
Dormitory	-
Dungeons	X
Entrance hall	X
Forbidden corridor	X
Forbidden forest	-
Girls’ lavatory	X
Great Hall	intro/end
Greenhouses (m)	X
Grounds	X
Gryffindor common room	X
Hagrid’s hut	X
Hogwarts Express	(intro)
Hospital wing	end
Kings Cross Station	-
Lake	-

Novel	Game
Last chamber with mirror	X
Library	X
Prof. McGonagall's study	-
Quidditch pitch	X
Staff room	-
Stand	-
Top of tallest tower	X
Trophy room	-

Figure 7. Settings in novel and game

A natural and obvious reason why certain places and rooms do not appear in the game is that the events or actions that take place in these locations are unaccounted for in the game. For example, as mentioned earlier, Harry's problems with his broom at the Quidditch matches have been excluded from the game and therefore also what is going on in the stand. Similarly, the forbidden forest and Prof. McGonagall's study occur in chapter 15, which, as previously mentioned, has no correspondence in the game.

A special case of omitted settings are those that primarily have to do with unexciting, everyday practicalities such as eating and sleeping, which are often well documented in the novel. Harry sleeps in the dormitory, which does not exist in the game, and eats in the Great Hall, which is only mentioned in the intro and end sequences in relation to the House Cup. This could also explain the absence of the changing room and the broomshed in the game.

Generally, the settings in the novel are fairly concisely described when first introduced, like the Gryffindor common room, which is a "cosy, round room full of squashy armchairs" (96). One exception is the Great Hall when it is depicted as decorated for the high festivals and the end-of-year-feast. This constitutes a striking contrast to the settings in the game which, as a consequence of the form and characteristics of graphical computer games, are richer not only in detail but in extent.

The grounds, the library, the dungeons, and the greenhouses (which are merely mentioned in the novel) are examples of vast areas that host entire levels of the game. This means that the game contains rooms and places that have no direct correspondence in the novel. However, many of the new, “invented” locations in the game have a certain thematic connection to the settings of the novel. HarryPC explores greenhouses, dungeons, parts of the library and, not least, corridors and stairs. Props that recall objects in the novel, such as armor, statues, cauldrons, paintings, gargoyles, and emblems, also contribute to the feeling of coherence. On the other hand, there are areas and props in the game that have only a weak thematic relation to the novel. One such location is the fireseed caves with waterfalls, fire plants, and fire seeds.¹¹⁸ The chests and vases with beans, too, are examples of frequently occurring props that have no correspondence in the novel.

In conclusion, we see that a comparison of the settings in the novel and the game titled *Harry Potter and the Philosopher’s Stone* follows the same pattern as the previous analysis and shows that there are strong similarities between the two works. The character of the novel, which, due to its graphic account of settings and movements, has a strong spatial potential, suits the computer game form well. In addition, the fact that both the reader and the player always know where the protagonist is located contributes to the coherence between novel and game.

It has also been demonstrated how the ludolization to a large degree consists of rather extensive development and expansion of the settings in the novel.¹¹⁹ Considering the intrinsic spatial aspects of the computer game form, an extensive change of this type is virtually unavoidable. Finally, when it comes to setting and space, it must not be forgotten that the game in many ways has more in common with the film than with the novel. Nonetheless, there are occasions when the game’s setting and space have been inspired primarily by the novel and not the film. For example, the sneaks up and down the tallest tower with the dragon, depicted in chapter 14 of the novel, are central, constituting two levels in the game but completely omitted in the film.¹²⁰

Game Genre

Harry Potter and the Philosopher's Stone shares certain traits with computer games referred to as *adventure games*. What characterizes this type of game genre is, in short, that the player explores a fictional world while solving various puzzles.¹²¹ A more detailed definition has been proposed by Mark J.P. Wolf, who describes the adventure game genre thus:

*Games which are set in a "world" usually made up of multiple connected rooms, locations, or screens, involving an objective which is more complex than simply catching, shooting, capturing, or escaping, although completion of the objective may involve several or all of these. Objectives usually must be completed in several steps, for example, finding keys and unlocking doors to other areas to retrieve objects needed elsewhere in the game. Characters are usually able to carry objects such as weapons, keys, tools, and so on.*¹²²

The early adventure games were text-based, originating from William Crowther and Don Woods' *Adventure* (1976), but in the mid-eighties, the graphical interface made its appearance in the game world and by the end of the decade, text-based games were no longer being published.¹²³ Examples of well-known adventure games are *Zork* (a text-based trilogy, 1981, 1982), *Myst* (Cyan, 1993), *Gabriel Knight 3 – Blood of the Sacred, Blood of the Damned* (Sierra, 2000), and *Grim Fandango* (Lucas Arts, 1998). Searching the corridors and rooms at Hogwarts and walking around in the garden looking for secret areas are examples of adventure game elements in the game *Harry Potter and the Philosopher's Stone*.

As it is, the game has traits of other genres as well. Quidditch and the "Quidditch League," which in themselves are games, function in different ways compared to the main game and cannot be categorized as adventure games. Thus, to a certain extent, the *Harry Potter and the Philosopher's Stone* game resembles games that are "adaptations of existing sports or variations of them", that is, so-called sports games like *Tiger Woods PGA Tour 2004*, *World Series Baseball 2K3*, and *NHL 2004*.¹²⁴ Of

course, the fact that Quidditch is a fictitious game makes it a special case. In essence, however, these Quidditch matches simply consist of Harry chasing the golden snitch while avoiding bludgers and the other players, and there is very little difference from the level of “Winged Keys,” where Harry is supposed to catch a key while flying on his broomstick. This means that the Quidditch sections can hardly be described as sports games.¹²⁵ Instead, they have certain traits of action games, which according to Jesper Juul have the following characteristics:

*A player controls an object/an actor against some enemies; a score is kept; the game is real-time and requires fast reflexes; the player has a fixed amount of lives (typically three); the game is based on successive levels of increasing difficulty; the game (or just the title) places the player's action as part of a minimal narrative.*¹²⁶

Many of the online games at the official Harry Potter site, like the ones listed under “Quidditch Training,” are also action-like.

In recent years, a genre has formed that includes hybrids between action and adventure games, the so-called action-adventure games. The genre is a broad one, comprising both games with a strong action bias (like the first person shooters *Half-Life* and *Star Trek: Voyager Elite Force*) and games with a more balanced mix of action and adventure (such as *Resident Evil 2*, *Silent Hill* and the series *Alone in the Dark*).¹²⁷ In fact, *Harry Potter and the Philosopher's Stone* is often described as belonging to the genre of action-adventure games (of the second type).¹²⁸ A more fine-tuned genre description of the game, however, is provided by Randi Sluganski at the site *Just Adventure*:

Harry Potter and the Sorcerer's Stone is not an adventure game in the purest sense of the term. There are no inventory items to be used to solve puzzles and the only point-and-clicking involved is when using your wand to cast a spell. There is though plenty of 'adventuring' as Hogwarts School of Witchcraft and Wizardry must be searched from top to bottom for secret passages and clues to solve the mystery. So is it an action game

*then? Not really even though there are jumping puzzles, spell casting and sequences that involve racing your Nimbus 2000 against Draco Malfoy. Maybe it is a sports game since you must master the Quidditch position of Seeker and hunt down the Golden Snitch. Nope – sorry. Instead, Harry Potter and the Sorcerer’s Stone is a conglomeration of all of these genres [...]*¹²⁹

This brings to mind the novel *Harry Potter and the Philosopher’s Stone*, which, as described, has traits of several genres (cf. “Game in the Novel” above).

Describing the game as a conglomeration of three genres might be correct in terms of genre classification, but it provides little information on the game as such. In an attempt to clarify the genre issue in the game community in general and in the academic field of game studies in particular, i.e., “to come up with genres that are more specific and less ad hoc than those used by the industry and the popular gaming press,” Espen Aarseth, Solveig Marie Smedstad and Lise Sunnanå have proposed a “multi-dimensional typology” to use in classifications of games.¹³⁰ The typology has fifteen dimensions pertaining to Space, Time, Player-structure, Control, and Rules. However, the specific profile of the game *Harry Potter and the Philosopher’s Stone* will not be extensively analyzed here, as the discussion of the different dimensions is automatically integrated into the analysis of the game.

Content Spaces and Game Structure

Obviously, playing the game *Harry Potter and the Philosopher’s Stone* is quite different from reading the novel and watching the film. Being an ergodic work, the game calls for the user to act in the fictional world; in order to experience the game, the player must make HarryPC walk around and casts spells to get past obstacles. A joint characteristic of the novel and the film shown at the motion picture theater is that they are *monosequential*, offering only one way through the work, with no side roads or alternative paths. Players of the game, on the other hand,

have to make choices, directing HarryPC to the left or the right, having him jump up on a bookshelf or maybe not, making him cast spells on every vase or on just three, and so on. In other words, there are innumerable ways through the computer game and it is hence a *multi-sequential* work.¹³¹

However, the multisequentiality of the game depends not only on what the player chooses to do, but also on her ability to solve problems. Some players may have great difficulties with a certain task, while others find them easy.¹³² This, a problem and its solution, or, to use Espen Aarseth's terms, *aporia* and *epiphany*, is a fundamental figure in adventure games, where the aporia is "local and tangible, usually a concrete, localized puzzle whose solution eludes us" while the epiphany is "the sudden revelation that replaces the aporia."¹³³

In *Harry Potter and the Philosopher's Stone* and other games of the kind, the alternation between aporia and epiphany is a ludic drive that motivates the player to continue playing the game.¹³⁴ Having managed to escape the troll, for example, the player is eager to take on the next challenge. This becomes obvious when considering how hard it is to stop playing once you have started. If you're stuck in aporia, you want epiphany before quitting, but then, when epiphany is obtained, you have to continue to the next aporia "just to see what it's like," and before you know it, you're craving for another epiphany: "I'll just do one more." In essence, the player constantly lacks information, wondering, when facing aporia, how to accomplish epiphany and, when facing epiphany, what the next aporia consists of and what it will be like. As will be discussed below, this is reminiscent of the narrative devices of suspense and curiosity that provide the main narrative drive in traditional narratives (cf. "Suspense and Curiosity" below).

The pleasure stemming from the dialectic between aporia and epiphany is closely related to what Janet Murray calls *agency*, defined as "the satisfying power to take meaningful action and see the results of our decisions and choices."¹³⁵ The notion of agency includes the spatial navigation and exploration of space, which can be highly pleasurable

in itself.¹³⁶ In other words, agency is both the thrill of solving a problem and the feeling of excitement when walking into a new area and examining it. Metaphorically speaking, we could say that there is both aporia and epiphany and a form of agency when reading a novel as well, but not in the navigation.¹³⁷ Of course, as pointed out earlier, there is a fundamental difference here, since the reader is told, for instance, how Harry and Ron save Hermione from the troll, while the player feels as if she herself saves Hermione. Similarly, the corridors of Hogwarts and the changing staircases are described to the reader of the novel, while the player experiences them. Or, to put it differently, the novel has an interpretative user function whereas the game, being an ergodic work, has both interpretative and exploratory user functions.¹³⁸ Nevertheless, the player of the ergodic game and the reader of the nonergodic novel have one trait in common, namely, that they want to know what will happen, how it will happen, and why a certain thing has happened (cf. discussion in “Suspense and Curiosity” below).

Characterizing a computer game as a multisequential, ergodic work in which spatial navigation and the alternation between aporia and epiphany are key elements is like describing a novel as a monosequential, nonergodic work that uses the narrative devices of suspense and curiosity. In both cases, the descriptions are general and fit innumerable works. A first step toward a more comprehensive description of a particular game is therefore to look further into the multisequentiality of the work.

A web site, a newspaper, a work of hyperfiction, a scholarly article with footnotes, and a computer game are all multisequential works. In other words, multisequential works may consist of any kind of text (audible, pictorial, cinematic, typographic, etc.) and use any storage and presentation media. Classifications of multisequential works based on these criteria might be useful, but from a theoretical point of view, it is more productive to distinguish between different types of multisequential structures. Three main types of multisequential structures can be discerned: the axial structure which has a superordinated main track

that can be experienced irrespective of the links (an academic thesis with footnotes, a critical edition of a literary work, etc.), the network structure where there is no main track but the user follows links in a netlike structure (a web site, a hyperfiction, etc.), and the lateral structure, which lacks links and is characterized by random access (typically a newspaper).¹³⁹

Central to the discussion of multisequential structures is the notion of *content space*.¹⁴⁰ Content spaces are delimited units of text made up of textual elements (sound, moving pictures, still pictures, and alphanumeric characters) in any quantity: a single letter, a simple drawing or a graphically advanced scene in a computer game. Of course, content spaces may hold only one or several kinds of textual elements. A key characteristic of content spaces is that they are provided with borders that may be easy or more difficult to cross. In many cases, the content spaces are connected by links of various kinds, which then function as bridges by which the user may leave one content space for another.¹⁴¹

Types of Content Spaces in the Game

The notion of content space is useful in characterizations of multisequential structures in general, but it is also an efficient analytical tool in studies of the narrative and/or ludic structures of individual works and how they function. In this section, the concept is used with the aim of describing how the game *Harry Potter and the Philosopher's Stone* works structurally, combining ergodic and nonergodic elements, and how it is intended to be navigated.

Unlike the novel *Harry Potter and the Philosopher's Stone*, which lacks links and could be considered as one large content space, the computer game consists of numerous content spaces linked to each other. These content spaces differ significantly in character and fall into three main categories, namely – as they will be referred to here – *information content spaces*, *task content spaces*, and *action content spaces*.¹⁴² In essence, this distinction is based on the player's control of the protagonist, where HarryCC occurs in the information content spaces and HarryPC in

the action content spaces. As will be discussed, the task content space is a special case that falls between the two modes. The categorization has thus nothing to do with the content as such (theme, genre, subject matter, etc.).

The information content spaces are nonergodic, i.e., very limited user activity is required in the form of physical actions (by means of, in this case, the mouse and keyboard) or calculated decisions (as in sophisticated, printed hypertexts) in this type of content spaces. Instead, the player sits back, listening to, watching, and/or reading about HarryCC. In the game, there are principally two kinds of information content spaces: the still pictures that make up the intro and end sequences (cf. figure 3 above) and the video clips. The video clips are like film sections in the game, with cinematic features such as cuts, tracking shots, zooms, etc.¹⁴³ What is more, the cinematic character is further underlined by the use of “widescreen,” with black bars at the top and the bottom of the screen, which “cues the player to interpret the graphics using cinematic conventions rather than game conventions.”¹⁴⁴



Figure 8. Information content space (video clip)

It should also be noted that the majority of the information content spaces in this game are intended to be experienced within a certain time period or at a certain pace.¹⁴⁵ For example, the pictures in the intro sequence are shown for a number of seconds and the video clips unfold before the player.

As to the second category of content spaces in the game, the task content spaces, they consist of the screens displaying a sheet of parchment with information on what is to be done or looked for in the coming part of the game. The first task content space in the game looks like this:

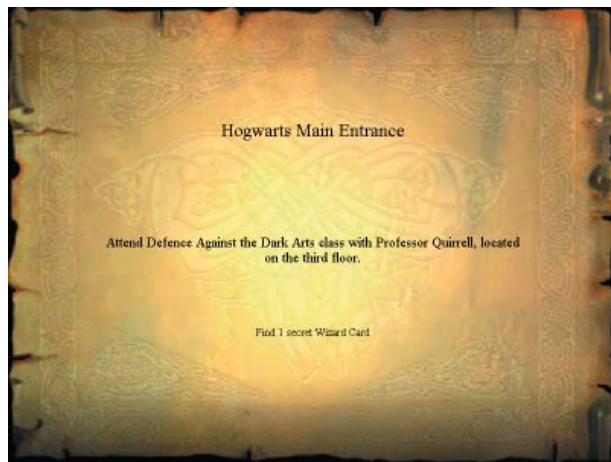


Figure 9. Task content space

All task content spaces have a title, which in the above case is “Hogwarts Main Entrance,” and, of course, a short description of the task. Here, in the very beginning of the game, the description reads: “Attend Defence Against the Dark Arts class with Professor Quirrell, located on the third floor. Find 1 secret Wizard Card.”

As mentioned above, the task content spaces fall in between information and action content spaces. In the information content spaces, Harry is CC and hence independent of the player, whereas in the action content spaces, with Harry as PC, there is a higher degree of identification with the protagonist. The task content space works like an

information content space in that it requires no particular user activity, etc., but there is a difference, since it gives explicit information of some kind about what the user can, is expected to, or must make HarryPC do. In other words, the task content spaces give instructions and tasks for the coming action content spaces. Interestingly, without exception, the task content spaces are written in the imperative mood, which is an open form that simultaneously addresses not only HarryPC and, indirectly, the user, but also HarryCC.

Characteristic for the game's action content spaces is that Harry is not CC but PC. Hence, the action content spaces require a high degree of what was described above as user activity.¹⁴⁶ While the video clips run on their own, so to speak, action content spaces depend on input from the user; Harry stays put unless the player makes him move forward (DPA) by the use of the cursor keys or the mouse (APA). Naturally, these content spaces have a vital function in the game; it is in the action content spaces that the real playing takes place. Graphically, the action content spaces differ from the video clips in that they fill the entire screen, as shown below:



Figure 10. Action content space

Clearly, the same graphic engine has been used for the video clips and the action content spaces, which creates smooth and almost seamless transitions between the two modes.¹⁴⁷

Furthermore, action content spaces may be ergodic as well as non-ergodic. In the game *Harry Potter and the Philosopher's Stone*, exploring an action content space is often an ergodic activity, but it could also be nonergodic. In discussions of the ergodicity of a content space, or for that matter of an entire work, it is important not to forget the individual user and the fact that what is a nontrivial act for one person may be a trivial act for another. In the game analyzed here, the ergodicity of the action content spaces may vary depending on where the user is in a content space and what she does, as well as on her skill. For example, when playing a certain level for the tenth time, nontrivial acts, like getting past a doxy and find hidden wizard cards, tend to become trivial by force of practice and familiarity with the area. Bearing this in mind, pure navigation as such (walking around, running, etc.) of the action content spaces in the game is considered a trivial act here. This is not to say that HarryPC is safe during these “nonergodic walks” in the corridors and rooms at Hogwarts. Falling, for instance, often causes him to faint, i.e., activates a link that leads back to the spot where the game last was saved. Likewise, as discussed previously, navigation skills as such make up the puzzle in, for instance, the Quidditch matches (broomstick flying) and when escaping the troll (running and jumping). One could therefore say that just as the game is characterized as ergodic in spite of its nonergodic elements, the game's action content spaces should be described as ergodic despite the existence of nonergodic elements in them.

As demonstrated, there are distinct dividing lines, theoretically speaking, between the three main types of content spaces in the game. It should be stressed, however, that the action content spaces often have inserted information content spaces, generally in the form of short video clips that have the same setting as the action content space in question. One example of this is when the result of a spell is shown in

a short information content space, for instance, when a gate opens in another area or when “lumos clouds” form a stairway. Many of these inserted content spaces are true information content spaces, i.e., Harry is HarryCC, but they could just as well feign being information content spaces. Pretended, or false, information content spaces of this kind frequently occur when HarryPC walks up to a CC and makes him or her speak. Usually, the CC talks in “widescreen,” which signals a video clip (information content space), but unlike true video clips, Harry is not CC but PC; the player still is in control of the protagonist. This is an interesting borderline case, where one might suspect that the use of information content space characteristics would serve to both slow down and speed up the pace. The pace is reduced if the content space is interpreted as a true information content space, since it makes Harry stay put and listen to what the CC’s have to say. At the same time, it allows the impatient player to continue forward without having to wait for the CC to stop talking.

Finally, it should be noted that although information content spaces, task content spaces, and action content spaces have been described here as they exist in the game *Harry Potter and the Philosopher’s Stone*, the basic principles apply to many similar computer games. Naturally, the character of the content spaces may vary as to textual elements. Also, these types of content spaces may appear in innumerable constellations, forming works and structures that use different kinds of narrative and/or ludic devices. The following figure depicts the different types of content spaces and their possible characteristics in schematic form. Of course, the model is intended to serve in descriptions of content spaces in individual works as well.

	Information CS (ICS)	Task CS (TCS)	Action CS (ACS)
<i>Textual Elements</i>			
Alphanumeric Characters	X	X	X
Moving Pictures	X	X	X
Still Pictures	X	X	X
Sound	X	X	X
<i>User Activity</i>			
Ergodic	-	-	X
Nonergodic	X	X	(X)

Figure 11. Types of content spaces

A generic term for task content spaces and information content spaces is *interludes*, defined by Mark J.P. Wolf as “moments in which the game’s interactive potential is briefly suspended, either by a short scene or a screen informing the player of the change of level.”¹⁴⁸ In the game *Harry Potter and the Philosopher’s Stone*, action content spaces and interludes are interlaced, forming a characteristic pattern that is also found in many other games of the same kind. It is difficult to determine exactly how much of this particular game is task, information, or action, but it is evident that the latter is dominant whereas the task content spaces are fewest in number. Even if comparing interludes and action content spaces, the part of the game where Harry is PC is significantly larger. Contributing to this is, of course, the fact that the action content spaces generally are more time-consuming and that many players have to play certain sections several times to figure out how to solve a problem.

Core Ludic Sequence

The action content spaces, information content spaces, and task content spaces that make up the computer game *Harry Potter and the Philosopher’s Stone* form what could be labeled a *core ludic sequence* intended to be played in the same order by every player. The debug function “Level Select” described earlier clearly exposes this intentional order of events,

as it provides a table of contents with the levels of the game ordered chronologically in chapters (cf. figure 1 above). Usually, these levels in the game consist of a row of content spaces that must be experienced one after another, and it is characteristic when advancing in the core ludic sequence that once one content space is left for the next, there is no way to go back.

The level of “Lumos” may serve as an example. First, an introducing task content space gives the instructions: “Lumos Challenge/Collect the challenge stars/Find 1 secret Wizard Card/Find 4 secret areas” [TCS]. Then, in an information content space, Professor Quirrell explains how to cast the spell Lumos and tells HarryCC to try it on the gargoyle next to him [ICS]. Thereafter follows an action content space where HarryPC is to cast the spell, jump on the luminous cloud to the other side of the room, and exit the door [ACS1]. The door closes behind him and cuts off the way backwards, which indicates a new action content space [ACS2]. In contrast to the first action content space, this second one is larger and several puzzles must be solved before a door again closes behind HarryPC. The third action content space is similar in scope to the second, and at the end, HarryPC meets Professor Quirrell [ACS3]. In an information content space, the professor evaluates Harry’s efforts and awards house points for the collected challenge stars [ICS]. This information content space with Quirrell concludes the “Lumos” level and precedes a task content space that introduces the next level, “PreDungeon” [TSC]. Thus, the core ludic sequence of “Lumos” looks like this:

TCS–ICS–ACS1–ACS2–ACS3–ICS (–TCS)

It should be remembered that the “Score Board” (information content space) is available from all of these. It is also important to note that saving spots may or may not coincide with the transition from one content space to another. In “Lumos,” two of the four “Save game books” are in ACS2, while one is very closely associated with the passage from ACS2 to ACS3 and one is in ACS3.

As described above, the game's information and task content spaces are nonergodic and monosequential. Concentrating on the multisequential and ergodic action content spaces, HarryPC does many different things that from a user perspective appear to produce some kind of change in the current content space. In terms of content spaces, however, the result of HarryPC's actions is not an alteration to the current content space but a display of another version of it.¹⁴⁹ Consider, for example, HarryPC in front of a vase containing Bertie Bott's Every-Flavor Beans. If the player chooses to have HarryPC cast a spell on the vase, it breaks and the beans pop out either onto the floor, or, if HarryPC is standing close to the vase, directly into his bean collection. Casting the spell here means activation of a link between two versions of the content space, first one with the vase intact and then one in which the vase is broken and empty of beans.

This means that the action content spaces in the game's core ludic sequence should be thought of as complex networks of versions of themselves that are linked to each other in various ways. Of course, there are conditions determining when these versions are available, in what order they can be accessed, etc. For natural reasons, a version with a room with an empty chest cannot be displayed before the version with the chest locked. In addition, the versions of content spaces do not only differ regarding props and the like, but also in scope. Unlocking a door, for instance, generally means that a new room becomes available for exploration, i.e., display of a larger version of the content space. This means that it is possible to distinguish between versions that merely involve changes to objects and features in the current setting (a broken vase, an open chest, etc.) and versions that involve changes in the actual setting, generally by giving access to a new area. Henceforth, for the sake of clarity, the denomination of *object version* will be used for the former type, whereas *setting version* will designate the latter. It should also be noted that HarryPC always starts off in one and the same version of an action content space, i.e., all players are introduced to the same setting and object version. In order to distinguish this particular

version of an action content space, it will be referred to as the *starting-point version*.¹⁵⁰

To sum up, the game consists structurally of information content spaces, task content spaces, and action content spaces which constitute a core ludic sequence that must be followed by every player.¹⁵¹ As has been explained, the information content spaces and task content spaces are monosequential, whereas the action content spaces are multisequential, since they consist of numerous versions of themselves that are linked to each other, forming a similar structure to the traditional network structure. A link to the “Score Board” exists in all content spaces, including the monosequential ones, but as I see it, it would be misleading to consider these content spaces as multisequential because of this single link. A structural model of the part of the core ludic sequence that makes up the level “Lumos” would look like this:

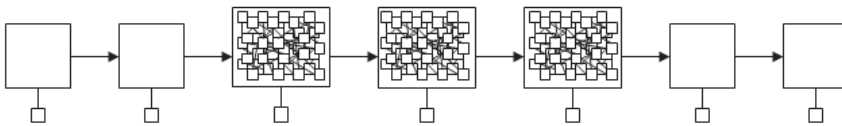


Figure 12. Schematic model of “Lumos”

The model illustrates how the game could be said to be monosequential and multisequential at the same time, and it fruitfully captures its defining mix of “free choice” and “one way through,” or, to put it another way, between game and narration. Within the core ludic sequence, players create single *performed ludic sequences* as a result of their choices and skill in the action content spaces. For example, in one performed sequence, the chest is opened before the vase is crashed while in another it is the other way around, or a secret area may be explored in one performed sequence but remain undiscovered in another. In fact, considering differences in players’ personal preferences and manner of playing, it is probably possible to discern two main types of performed ludic sequences. First, there is what could be called the *exhaustive type*, with players who want to explore and discover everything in the game

world. In contrast, players creating the second type of performed ludic sequences, the *go-ahead type*, are more strictly focused on progression and strive to do only what is necessary to continue forward in the game.

The game has obvious and strong network structure elements to it, but other multisequential structures can be distinguished as well. For example, the relation between the content spaces and the “Score Board” recalls the axial structure, since the player is forced back to “the main track” and when going back from the “Score Board,” it is the same content space (or version of the action content space) as the one that was left that is displayed.

The graphical model above depicts only one sequence of *Harry Potter and the Philosopher’s Stone*, but it is representative for the entire game; the whole game could be described in the same way. What is more, many computer games of the same kind have a similar structure and would therefore graphically look very much like this one.¹⁵² In order to obtain more detailed profiles of individual game structures, it is necessary to examine the structure of links and linking.

Structure of Links¹⁵³

In essence, an analysis of links and linking serves the same purpose as a study of content spaces, i.e., to illuminate a work’s narrative/ludic structure and functions. However, these procedures and strategies can be examined at different levels, and the linkological analysis covers the most elementary level that is of interest when studying the effects of ergodic choices and how they make up an ergodic work. In other words, conducting an analysis of the structure of links is to study a work on the level of individual ergodic choices. Here, this dimension of the game *Harry Potter and the Philosopher’s Stone* will be examined in detail, with the primary aim of capturing and describing the central features of exploration and discovery.

A link is to be understood as an explicit, navigational connection between works and parts of works.¹⁵⁴ In many cases, following a link

means to be guided from one place to another (for example, from a footnote number to the footnote itself), but often, especially in digital media, it is more correct to say that following a link means to invoke another part of a work. For instance, casting a spell on a locked door in the game *Harry Potter and the Philosopher's Stone* often results in the door opening and the presentation of a new setting version. Thus, activation of the link (casting the spell) does not mean that the player is directed someplace else but that another version of the content space is presented on the screen. Although feasible in theory, it would, for obvious reasons, be far too extensive in this context to conduct a complete linkological analysis of the entire game. However, an analysis of a short sequence of the game may illustrate the general principles of the game's link structure and how it can be described theoretically.

Linkarium is an analytical tool that denotes a "section, or selection, that one has chosen to study linkologically."¹⁵⁵ Thus, a linkarium may coincide with a content space, a chapter, or any other division of a work, but it may just as well run across them. The linkarium I have chosen to study here consists of the first action content space in the level "Incendio B." In this linkarium, there are three rooms that must be examined one at a time and which are separated by closed doors. First, there is what will be referred to here as the "gnome room," second, there is the "plant room," and third, there is the "statue room." Of course, these rooms are nothing, theoretically speaking, but setting versions of the first action content space in "Incendio B." The following analysis of links and linking aims to demonstrate the relation between these setting versions (in themselves linkaria), with a focus on the progression from the first to the third room.¹⁵⁶

Preceding the action content space is a task content space which is the first content space in "Incendio B." When the starting-point version of the action content space opens, HarryPC is standing on a pathway with lawns on both sides, facing a large, closed door. He is in what looks like a greenhouse of some kind, with the roof and part of the walls in glass. To HarryPC's right, there are two trees and a Flipendo sign (a

square-shaped object with the pattern for the spell “Flipendo” marked on it) on the wall, and to his left, one tree, another Flipendo sign, and a chest. Behind Harry, there is another closed door from which he presumably came into the room. Hence, Harry is stuck in this “gnome room” and has to find a way to open the door to continue forward, i.e., to get to a new setting version of the content space.

Here, most players immediately recognize three things to do, i.e., three objects to cast a spell on: the two Flipendo signs and the chest. When Harry casts a spell on the sign on his right, the door opens and reveals a second, barred door. At the same time as the door opens, a gnome comes running out of a secret space in the wall and attacks Harry. Almost the same thing happens when a spell is cast on the left sign: the barred door opens and a gnome comes running in from another opening in the wall. Casting a spell on the chest opens its cover and makes beans come popping up. In theoretical terms, this linkarium has three *anchors* (A), i.e., “exact spot[s] in a link source or link destination to which links are attached”: the two Flipendo signs and the chest.¹⁵⁷

In addition the player may, as always, press the Esc key and see the “Score Board.” Considering that the Esc key more or less covers the entire linkarium (the key can be pressed anywhere and at any time in the linkarium), this is a so-called *omnianchor* ($\{A\}$). Thus, given that the linkarium has more than one anchor, it is to be characterized as *multiancoral*. The three anchors are identical insofar as that they are all *uniexiteral*, since they have one *exlink* and no *adlinks*, i.e., one link leading from the anchor and no links leading to it (A_{el}). To distinguish these anchors from each other, the chest is referred to as $_1A_{el}$, the left Flipendo sign as $_2A_{el}$, and the right Flipendo sign as $_3A_{el}$. The omnianchor, on the other hand, has one *exlink* (to the “Score Board”) and three *adlinks* (two from the “Score Board” and one from the preceding task content space) and it is therefore *multiaditeral uniexiteral* ($\{A\}_{all/el}$).

Like all links in the game *Harry Potter and the Philosopher’s Stone*, the links in this linkarium are *digital* and, since they run within the work, *internal*. Furthermore, because the player doesn’t know what will

happen when she follows a link, the links from $_1A_{cl}$, $_2A_{cl}$, and $_3A_{cl}$ are *uncategorized*. In contrast, the link from the omnianchor is *categorized* since it always leads to “Score Board.” Another quality of the links that must be accounted for is whether they are *unidirectional* or *bidirectional*. The links from $_1A_{cl}$, $_2A_{cl}$, and $_3A_{cl}$ are all unidirectional since they lead to a version of the content space from which there are no links back to the version the link in question started from. The link from the omnianchor, on the other hand, is bidirectional since there is an explicit back link in the “Score Board” that leads back to the omnianchor in the starting-point version of the “gnome room.”¹⁵⁸

Furthermore, links may be characterized as *visible*, *hidden*, or *invisible*, depending on whether and how they can be visibly detected in the text. No links in the linkarium are visible, since one cannot tell for sure where there is a link to be followed. The link from the omnianchor is invisible, since the player, even though she knows about the link, cannot actually see it in the room. As for the links from $_1A_{cl}$, $_2A_{cl}$, and $_3A_{cl}$, they are to be considered hidden, since holding down the left mouse button and moving the cursor reveals golden Flipendo patterns indicating a link.¹⁵⁹ Of course, players of the game suspect that the chest opens and that the Flipendo signs have something to do with the closed door, but in a strict sense, the links are nevertheless to be characterized as hidden. As a matter of fact, this is an important feature in the game, where the player has to figure out where there are links, i.e., where she can cast a spell. Sometimes, as with the links from the chest and the signs above, the hidden links are poorly hidden, so to speak, and easily detectable for the player. Other times, they are well hidden and hard to find, which explains why players may miss out on wizard cards, for example. An effect of this uncertainty is that when an item has been found to serve as an anchor one time, the player has a tendency to believe that this particular item hides links the next time it appears as well. To mention only two examples, bookcases may serve as anchors, but not always, and in “Lumos,” there are numerous colorful wall paintings, of which only one is clickable. This adds unpredictability to the game, which would

have been hard, or even impossible, to accomplish with visible links.

In addition, the access to links may be regulated by the use of conditions that are attributed to links, making it possible to distinguish between *conditional* links and *unconditional* links.¹⁶⁰ Naturally, the mere act of aiming and releasing a spell is not a condition but just the way links are activated in this game. As for the links from $_1A_{el}$, $_2A_{el}$, and $_3A_{el}$, they must be characterized as unconditional, since no special conditions must be fulfilled to follow them. Similarly, the exlink from {A} is unconditional, since it is available at any place and at any time.

A link characteristic related to the regulation in accessibility of links is how many times a specific link may be activated. In this game, many links are deactivated after being followed once, like $_1A_{el}$, $_2A_{el}$, and $_3A_{el}$ in this example. Once a spell has been cast on the chest, it no longer serves as an anchor but is just an open chest. Once the player has opened the chest, it never closes, i.e., when the link has been used, only versions of the content space with the link deactivated may be presented. Other links may be activated a certain number of times before deactivated, like the bush statue in the “statue room” (cf. below). The link to “Score Board” is an example of a third type of links, namely, those that are never deactivated but always available no matter how many times they have been activated.

Finally, in addition to the qualities so far ascribed to the links in the starting-point version of the “gnome room,” it is necessary to look at one more distinction, namely, that between *mandatory* and *optional* links.¹⁶¹ A mandatory link is a specific link that must be followed in order to experience a work.¹⁶² In *Harry Potter and the Philosopher’s Stone* and other computer games of this kind, mandatory links are links that are salient if one is to advance in the game and reach the next section, the next room, and the next level in the core ludic sequence. In the “gnome room,” the links from $_2A_{el}$ and $_3A_{el}$ (the two Flipendo signs) are mandatory since they open the doors to the “plant room.” On the other hand, optional links, like the one from $_1A_{el}$, can be followed but are not necessary for completion of the game.

To further explain mandatory and optional links, a distinction must be made between links that, when activated, only produce an alteration of some kind to the anchor that serves as link source, and links that in addition, alone or in combination, cause a change someplace else in the linkarium. Chests, vases, cauldrons, and gnomes are examples of the first kind, where nothing else happens other than that they open, break, fall over, or are put out of action, respectively (new object versions). Other examples are locked doors that HarryPC must cast “Alohomora” on to open. Here, the door opens, making a new area accessible, but the result of the link must still be said to occur in and in close relation to the anchor (new setting version). In contrast, the other types of links are also directly or indirectly connected to one or several *automatic links*. The typical example is the Flipendo sign: when HarryPC casts a spell on one of the signs in the “gnome room,” it turns, but it also sets off two automatic links, one opening the hole in the wall and letting out the gnome and the other opening the door.

There are mandatory links of both types where HarryPC sometimes has to cast a spell directly onto a door to open it, whereas in other cases, a mandatory link constitutes or is part of the condition ascribed to the automatic link opening the door. Another example of this latter form is when several boulders must be moved in a certain order to open the door, i.e., “set off” the automatic link. In this case, the links are activated by the placement of boulders (through use of the spell “Wingardium Leviosa”) and are all mandatory, since they collectively make up the condition attached to the conditional, automatic link. Generally, the optional links in *Harry Potter and the Philosopher’s Stone* are of the first type. It should be noted that unlocking a door is not necessarily a mandatory activity, as it may also open a room that is not part of the core ludic sequence, typically a so-called secret room.

It is important to stress that a mandatory link is not the same thing as “one of these links must be followed.” In hypernovels, for example, links are indispensable for the navigation in the work and the reader must choose one link to get to the next content space. In this case, the

links are not mandatory in themselves but we could speak of links that are involved in mandatory linking, meaning that one of the links must be followed in order to progress in the work. Another example of mandatory linking is found in computer games where there are alternative solutions to tasks. For example, it could be possible to kill a monster either by opening a hole in the floor into which it falls down or by making something fall down from the ceiling that kills it. The individual links involved in mandatory linking must be considered optional, as they are not obligatory in the same way as mandatory links.

Of course, it is not always obvious to the player if a link is optional, mandatory, or involved in mandatory linking – far from it. In the *Harry Potter and the Philosopher's Stone* game, for example, the player may think that she has to cast spells on the slugs in “Fireseed Caves” to get past them, when it is fully possible just to run. In fact, wondering what one has to do, what one can do, and what one has to pick up is an important element in the gaming experience. As a result, many players initially try everything and collect everything before they learn, bit by bit, what they should not do. Another feature that contributes considerably to the gaming experience is the automatic links that the player never knows when or where they will be activated. As a matter of fact, they need not be connected to HarryPC casting a spell, but can just as well be related to his placement or health condition. Typically, HarryPC faints (activation of faint link) if he falls off a cliff or loses all his stamina.

To sum up, the starting-point version of the “gnome room” is a multiancoral linkarium with four anchors: $\{A\}_{all/el}$, ${}_1A_{cl}$, ${}_2A_{cl}$, and ${}_3A_{cl}$. The exlink from $\{A\}_{all/el}$ is digital, internal, categorized, bidirectional, invisible, unconditional, and optional, whereas the exlink from ${}_1A_{cl}$ is digital, internal, uncategorized, unidirectional, hidden, unconditional, and optional. The exlinks from ${}_2A_{cl}$ and ${}_3A_{cl}$ are digital, internal, uncategorized, unidirectional, hidden, unconditional, and mandatory. Schematically, this linkarium would be described in the following way:¹⁶³

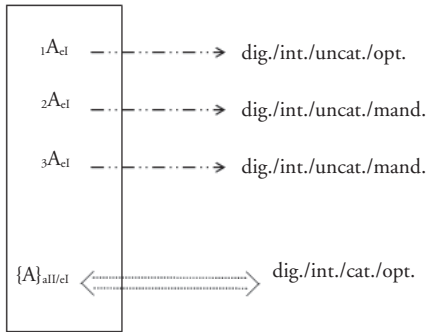


Figure 13. Schematic description of the starting-point version of the first action content space in “Incendio B”

The next room is the “plant room,” which is what I call the area that becomes accessible when the two mandatory links in the “gnome room” have been followed, i.e., when the conditional, automatic link has been activated. Of course, this is a new setting version of the action content space. When HarryPC exits the “gnome room,” he walks down a corridor which has at the end a barred door on its left and a room with a huge plant in the middle on the right hand side. On the other side of the bars, there is a challenge star and a “Save game book.” The natural thing to do here is to go into the room with the plant to search for a way to open the barred door. HarryPC gets past the plant either by walking close to the wall or by casting a spell on it, which results in the plant falling asleep for about ten seconds (new object version). On the other side of the plant, there is a room with a Flipendo sign on the wall, which, when a spell is cast on it, opens the barred door (shown in an information content space), i.e., displays a new setting version. Thus, apart from the omnianchor, there are two anchors in the “plant room” with no adlinks and one exlink (nonaditeral uniexiteral): ${}_1A_{el}$ (the plant) and ${}_2A_{el}$ (the sign).

In many aspects, the links from these anchors resemble the links from similar anchors in the “gnome room.” The exlink from the Flipendo sign (${}_2A_{el}$) is identical with the exlinks from the signs in the “gnome room,” i.e., digital, internal, uncategorized, unidirectional, hidden,

unconditional, and mandatory. It is mandatory because it opens the barred door to the “statue room” and hence displays a setting version of the content space that is part of the core ludic sequence. Like the exlink from the chest in the “gnome room,” the exlink from the plant (${}_1A_{cl}$) is optional – HarryPC may get past the plant when it is awake. Hence, the exlink from ${}_1A_{cl}$ is digital, internal, uncategorized, unidirectional (although it could also be involved in bidirectional linking), hidden, unconditional, and optional. In addition, there is the omnianchor which has two adlinks and one exlink ($\{A\}_{all/el}$). The exlink is followed using the Esc key and is digital, internal, categorized, bidirectional, invisible, unconditional, and optional.

The last room is the “statue room” which contains three objects: a bush statue (giving out beans when HarryPC casts spells on it), a challenge star, and a “Save game book,” which all present object versions of the content space. The link from the statue is digital, internal, uncategorized, unidirectional, hidden, unconditional, and optional. The link from the “Save game book” is digital, internal, categorized, unidirectional, visible, unconditional, and optional, whereas the link from the challenge star is digital, internal, categorized, unidirectional, visible, unconditional, and mandatory. Often, the challenge stars are optional in that it is not necessary to pick them all up, but here the star must be characterized as mandatory, since it is not possible to avoid picking it up, i.e., to activate the link. In the “statue room,” there is a door to HarryPC’s left that leads to a room with spiky bushes. When HarryPC enters this room, the door closes behind him, indicating that he is now in the second action content space of “Incendio B.” As for the omnianchor in “statue room,” it is identical with the one in the “plant room.”

Expanding Content Spaces

In the above, the “gnome room,” “plant room,” and “statue room” have been analyzed as separate linkaria. What is crucial to remember, however, is that the second and the third rooms are added, so to speak, to the first as the doors between them are opened. Thus, in reality,

the “gnome room” is expanded twice, first when the “plant room” is made accessible and thereafter when the “statue room” is available. In other words, there is a gradual expansion of the action content space where it goes from the restricted setting version, the “gnome room” (the starting-point version of the action content space), to the full setting version, the “gnome-plant-statue-room,” where HarryPC can walk around in the entire action content space. One consequence of this gradual expansion of the content space is that the omnianchors merge. This can also be described in another way: in the action content spaces, there is one single omnianchor whose range changes as new areas are explored.

This process of expansion of action content spaces is a crucial game feature, creating the characteristic element of exploration and discovery in the game. Early on in an action content space, the content space versions are small, but they grow and grow until they peak just before the transition to the next content space in the core ludic sequence. The example analyzed above is a fairly small action content space with no secret rooms or the like. In this case, all players must explore all areas (all setting versions are required), but in other action content spaces, places may remain unexplored. This is often how players miss out on wizard cards, challenge stars, etc., and naturally this makes it an important feature in the game.

The third action content space of the level “Wingardium Leviosa” may serve as an example illustrating how the expansion process functions when there are secret rooms. Having taught and demonstrated the use of the “Alohomora” spell in the two preceding action content spaces, Hermione leaves HarryCC when they have entered the third action content space. Concentrating on the spatial expansion of this the third action content space, we see that it consists of a maximum of seven rooms, four of which are secret rooms and hence optional. The first room, [IR], contains a chest, a door with a lock on, and a mirror. This is the most restricted setting version of the action content space, i.e., the starting-point version. From this first room, HarryPC may cast

a spell on the locked door and continue directly into the second room. But behind the mirror in this first room, there is also a secret area with a chocolate frog, [Mr].

The second room, [2r], contains a locked door and a painting. Again, HarryPC may cast a spell on the door and continue straight to the third room or explore the secret room, which is to be found here behind the painting, [P2r]. The third room, [3r], is not new but the same place as where Harry learned the Alohomora spell from Hermione in the beginning of “Wingardium Leviosa.” Here, it contains statues, book cases, a painting, a cauldron, and an open door. There are two secret areas: one behind the book cases, [Br], and one behind the painting, [P3r].¹⁶⁴ The door leads into a classroom and when HarryPC walks through it, he leaves the third action content space in “Wingardium Leviosa.”

From this description of the rooms in the third action content space, it can be concluded that [1r] constitutes the most limited setting version of the content space (the starting-point version), whereas, in contrast, the most extensive setting version includes all rooms: [1r], [Mr], [2r], [P2r], [3r], [Br], and [P3r]. The minimum setting version in a performed ludic sequence consists of [1r], [2r], and [3r], which means that these rooms are obligatory for the progression in the game. Naturally, numerous performed ludic sequences are possible and advancement in the game does not require activation of the most extensive setting version of the content space when HarryPC exits to the classroom. In fact, HarryPC may go to the next content space in the core ludic sequence from one of these sixteen different setting versions of the action content space:

[1r] - [2r] - [3r]
 [1r] - [Mr] - [2r] - [3r]
 [1r] - [2r] - [P2r] - [3r]
 [1r] - [2r] - [3r] - [Br]
 [1r] - [2r] - [3r] - [P3r]
 [1r] - [Mr] - [2r] - [P2r] - [3r]
 [1r] - [Mr] - [2r] - [3r] - [Br]
 [1r] - [Mr] - [2r] - [3r] - [P3r]
 [1r] - [2r] - [P2r] - [3r] - [Br]
 [1r] - [2r] - [P2r] - [3r] - [P3r]
 [1r] - [2r] - [3r] - [Br] - [P3r]
 [1r] - [Mr] - [2r] - [P2r] - [3r] - [Br]
 [1r] - [Mr] - [2r] - [P2r] - [3r] - [P3r]
 [1r] - [Mr] - [2r] - [3r] - [Br] - [P3r]
 [1r] - [2r] - [P2r] - [3r] - [Br] - [P3r]
 [1r] - [Mr] - [2r] - [P2r] - [3r] - [Br] - [P3r]

Figure 14. Versions of action content space

It should be emphasized that these versions are different setting versions focusing exclusively on the size of the action content space and that they describe the different areas that can be available when the content space is left for the next. The order in which the secret rooms are visited is not accounted for; the rooms in the setting version [1r] - [Mr] - [2r] - [P2r] - [3r] - [P3r], for example, may be visited in this order, but in theory [Mr] can just as well be visited after [P3r]. Also, variations as to if and when HarryPC will cast spells on the chest, the cauldron, the statues, etc., i.e., object versions, must be added on to the setting versions described here. This gives an idea of the game's richness in variation.

Time, Omnidiscourse, and Omnistory

The main part of the novel *Harry Potter and the Philosopher's Stone* depicts Harry's first year at Hogwarts. The fact that the primary action takes place during a school year is made very clear to the reader, for example, through descriptions of major holidays like Halloween, Christmas, and Easter. Actually, the passing of diegetic time is fairly well documented throughout the novel, with precise time indicators such as "It was dinner time" (113), "he'd already been at Hogwarts two months" (126), and "next day" (for example, 98).¹⁶⁵ In chapter 3, in which Harry receives the invitation letters from Hogwarts, a week passes by for which every day is accounted for, using the following adverbial expressions: "One day in July," "next morning" (first letter), "next morning" (second letter), "next morning" (three letters), "Friday" (twelve letters), "Saturday" (twenty-four letters), "Sunday morning" (letters coming down the chimney), and "It's Monday." Even the following day, Tuesday, is mentioned: "Then tomorrow, Tuesday, was Harry's eleventh birthday," and the chapter ends with Harry counting down the minutes and seconds before he turns eleven:

He lay and watched his birthday tick nearer, wondering if the Dursleys would remember at all, wondering where the letter-writer was now.

Five minutes to go. Harry heard something creak outside. He hoped the roof wasn't going to fall in, although he might be warmer if it did. Four minutes to go. Maybe the house in Privet Drive would be so full of letters when they got back that he'd be able to steal one somehow.

Three minutes to go. Was that the sea, slapping hard on the rock like that? And (two minutes to go) what was that funny crunching noise? Was the rock crumbling into the sea?

One minute to go and he'd be eleven. Thirty seconds...twenty...ten—nine—maybe he'd wake Dudley up, just to annoy him—three—two—one—

BOOM. (38)

This frequent use of time references supports the realistic aspect of the novel and brings stability and recognition to a fictional world full of magic and strange things. The reader can rely on time being “normal” and elapsing the way it does in the real world, which functions as a balance to the magic and the feeling that almost anything can happen.

Time indicators of this kind are not especially common in the computer game. In the novel, Harry goes to bed, wakes up in the morning, has his breakfast and his lunches, etc. As previously mentioned (see “Settings” above), this rendering of the diurnal rhythm with mornings, evenings, and regular meals has no correspondence in the game. Similarly, there are no explicit markers of the shift between day and night. Of course, this does not mean that there is no passing of diegetic time, only that it is not explicitly brought out in the same way as in the novel.

Prevalent in the game is a type of time indicators which in a way have to do with the diegetic time and are directed to the fictive character Harry. Often, these are utterances telling Harry to hurry up. A few examples are: “You’d better get going or you’ll be late for your first lesson.” (“Hogwarts Entrance”), “Better tell me on the run – we’ll be late for our Defence Against the Dark Arts lesson!” (“Intro”), and “Go to broomstick training, Potter. Don’t be late.” (“Hogwarts Front”). Primarily, though, these encouraging lines constitute a ludic device that works on the level of the player; they put the player under pressure and give her the impression that she must hurry to accomplish the tasks. Most of the time, however, this is merely a rhetorical trick, since there is no actual time limit tied to these utterances. The player may take all the time she wants without any reprisals or punishment. Yet sometimes the passing of time is a real ludic device, like when the player only has a limited period of time to do a certain thing. In these cases, there is generally an indicator in the lower right corner showing the time ticking by and how much time remains. This specific time condition is found, for example, in each of the spell lessons, as well as in “Broomstick Training.”

The traditional distinction between *story* and *discourse* helps reveal the temporal structure of monosequential works and hence of the novel

Harry Potter and the Philosopher's Stone.¹⁶⁶ However, this traditional, dualistic distinction is insufficient in discussions and descriptions of multisequential works like a computer game. Instead, new concepts are necessary, and the four terms I propose are *performed discourse*, *performed story*, *omnidiscourse*, and *omnistory*.¹⁶⁷ Each playing session of the game generates a discourse and consequently a story. The performed discourse is the discourse of this single session, while the performed story is the story of the single session. The performed discourse is a number of content spaces arranged in a certain order, depending on links, conditions, and the reader's choices while playing. It is the result of a single "reading" or "performance" of the game, i.e., the performed ludic sequence. The performed story is the narrative content in these selected content spaces arranged chronologically and, if necessary, multisequentially. As described above, all performed discourses of the game *Harry Potter and the Philosopher's Stone* begin in the same content space, but then differ significantly after that. A performed discourse may end at the end of the game, so to speak, but it could also just as well end in the middle, if the player for some reason chooses not to continue.

Furthermore, there is also a discourse that comprises all possible performed discourses, an omnidiscourse, and, consequently, an omnistory. The omnidiscourse consists of all content spaces with links and conditions; it sets the rules that decide what performed discourses may appear. In other words, the omnidiscourse is the game's "hidden logic." The progress of the player gradually discovering and learning this "hidden logic" is in fact the key to practically all game experiences.¹⁶⁸ The omnidiscourse, it should be noted, includes everything from the simplest maneuvering of the player character to complex patterns of conditions and premises. The omnistory is multisequential and consists of the content in all content spaces arranged in chronological order. It is vital not to forget the complexity of the omnilevels and the vast number of performed discourses and performed stories. Note also that these four levels are analytical tools and do not coincide with constituents in the technical construction of games.

As has been discussed earlier in this study, it is in the sections where Harry is PC that possibilities for variation are found. In these ergodic content spaces, the player chooses what to do and in what order, choices which in turn have consequences that affect the single performed discourse. To illustrate how the four-leveled model can serve to describe the game's complexity and how it works, an episode that exists in both the novel and the game will be analyzed.

In the novel, the last puzzle that must be solved before Harry can save the stone has been constructed by the potions master, Professor Snape. Harry and Hermione see a table with bottles on it and when they enter the room, a purple fire flares up behind them, blocking their way back, and black flames occur in the doorway to the last chamber. To get through the fire, the two friends have to figure out which bottle to drink from. Hermione reads a note lying on the table, and after careful reflection, she knows which bottle will grant its drinker passage through the black fire and which one will allow the drinker to go back through the purple fire. In fact, since the riddle on the note appears in its entirety in the novel, it seems to give the reader the opportunity to solve it herself before reading Hermione's solution, which would mean that the section could be considered a ludic element embedded in the narrative. However, since the reader does not see the bottles and which size they are, it is impossible to figure out which bottle that contains the potion to go forward and which holds the potion to go back. The passage reads:

He pulled open the next door, both of them hardly daring to look at what came next – but there was nothing very frightening in here, just a table with seven differently shaped bottles standing on it in a line.

'Snape's,' said Harry. 'What do we have to do?'

They stepped over the threshold and immediately a fire sprang up behind them in the doorway. It wasn't ordinary fire either; it was purple. At the same instant, black flames shot up in the doorway leading onwards. They were trapped.

'Look!' Hermione seized a roll of paper lying next to the bottles. Harry looked over her shoulder to read it:

*Danger lies before you, while safety lies behind,
Two of us will help you, whichever you will find,
One among us seven will let you move ahead,
Another will transport the drinker back instead,
Two among our number hold only nettle wine,
Three of us are killers, waiting hidden in line.
Choose, unless you wish to stay here for evermore,
To help you in your choice we give you these clues four:
First, however slyly the poison tries to hide
You will always find some on nettle wine's left side;
Second, different are those who stand at either end,
But if you would move onwards, neither is your friend;
Third, as you see clearly, all are different size,
Neither dwarf nor giant holds death in their insides;
Fourth, the second left and the second on the right
Are twins once you taste them, though different at first sight.*

Hermione let out a great sigh and Harry, amazed, saw that she was smiling, the very last thing he felt like doing.

'Brilliant,' said Hermione. 'This isn't magic – it's logic – a puzzle. A lot of the greatest wizards haven't got an ounce of logic, they'd be stuck in here forever.'

'But so will we, won't we?'

'Of course not,' said Hermione. 'Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire and one will get us back through the purple.'

'But how do we know which to drink?'

'Give me a minute.'

Hermione read the paper several times. Then she walked up and down the line of bottles, muttering to herself and pointing at them. At last, she clapped her hands.

'Got it,' she said. 'The smallest bottle will get us through the black fire – towards the Stone.' (206–207)

When they understand that it is the content in the smallest bottle that will get them through the black fire, Harry and Hermione realize that only one of them can go forward. They quickly decide that Hermione should go back and help Ron, while Harry moves on through the black

fire. The chapter ends with a cliffhanger: “There was already someone there – but it wasn’t Snape. It wasn’t even Voldemort.” (208)

The major events in this short episode are the following:

A	Harry opens door
B	Harry and Hermione see bottles through door
C	Harry and Hermione enter room
D	Purple and black fire spring up
E	Hermione sees note on table
F	Harry and Hermione read note
G	Hermione solves puzzle
H	Harry and Hermione discuss how to proceed
I	Hermione drinks
J	Hermione walks through purple fire
K	Harry drinks
L	Harry walks through black fire
M	Harry sees someone

Figure 15. Events in bottles episode (novel)

These are the events in the order they are depicted in the novel, i.e., the discourse. Obviously, there are no temporal inversions but things are told in their chronological order. As a result, schematically the relation between story and discourse looks like this:

Story	A	B	C	D	E	F	G	H	I	J	K	L	M
Discourse	A	B	C	D	E	F	G	H	I	J	K	L	M

→

Figure 16. Story and discourse of bottles episode (novel)

In the game, the “bottles puzzle” is found on the last level, entitled “Voldemort.” Here, there is no opening of a door, but HarryPC and Hermione have to run up the stairs leading to the chamber with the bottles. Hermione does not wait for Harry but enters the room before him. Through the door, HarryPC sees the bottles on the table and when

he passes the threshold, purple fire flares up in the doorway behind him and black fire flares up in the doorway ahead. Hermione, who is waiting in the room, tells HarryCC what he is supposed to do: “Oh no! The exit is blocked by magical fire! Looks like you have to choose the right potion. Be careful Harry, it could be poison! This one looks like it would help us through the fire! Watch closely and keep your eye on the correct potion. Then choose wisely.” The task is to keep track of one of the bottles (which is indicated momentarily by smoke) while the six bottles on the table are shuffled around. When the moving around of bottles has stopped, HarryPC has to cast a spell on the one that was previously indicated by smoke. If he picks the right one (one chance out of six), there is another shuffling and three more after that (faster each time) if he continues to choose the right bottle. When HarryPC has made five correct choices of bottles, it is possible for him to walk through the black fire to the next chamber.

This episode in the game has a relatively high number of shifts between action content space and information content space. The information content spaces are central, since the shuffling happens in them, i.e., as video clips, and here we could even describe the action content spaces as inserted into a large information content space. However, it is not primarily content spaces and their relation that will be the focus of discussion here. Instead, it is the ergodic choices and the possible performed discourses they produce that will be analyzed. Of course, there are variations in the performed discourses on an elementary level, due to the very maneuvering of HarryPC, but what is interesting in this context is the actions that affect the progression of the game and/or how it ends. This also explains why there is no account of HarryPC walking up to Hermione and having her repeat her instructions, even though this could very well have been integrated into the model.

Naturally, Harry PC having to choose one of the six bottles is a fundamental ergodic situation, i.e., a situation that requires a decision to be made and effectuated. These decisions may be correct or incorrect, but whatever happens, HarryPC eventually finds himself in a new ergodic situation. If we concentrate on the choices in front of the six bottles and

the consequences, a pattern may be discerned in which HarryPC faces a choice and then makes either a right or wrong decision. If HarryPC picks one of the five wrong bottles, he faints and eventually returns to this first choice situation. If HarryPC makes the right choice, he faces a second choice situation and once again has to pick a bottle, and on it goes until five correct choices in a row have been carried out. In addition, HarryPC may try to walk straight through either one of the fires before the task is completed, which always results in him fainting.

This means that at each choice situation, HarryPC has altogether eight choices: one right choice (the correct bottle) and seven wrong choices (five bottles, black fire, and purple fire). As a consequence, the episode has the following omnistory, where A is the first choice situation and B_R is the right choice. B_{W1} represents choosing one of the wrong bottles. Since there are five of them, it is necessary to distinguish between B_{W1a} , B_{W1b} , B_{W1c} , B_{W1d} , and B_{W1e} . Furthermore, the choice “walk through the black fire” is B_{W2} , and “walk through the purple fire” is B_{W3} . C, then, is the second choice situation, and so forth.

A	B_R	C	D_R	E	F_R	G	H_R	I	J_R
	B_{W1a}		D_{W1a}		F_{W1a}		H_{W1a}		J_{W1a}
	B_{W1b}		D_{W1b}		F_{W1b}		H_{W1b}		J_{W1b}
	B_{W1c}		D_{W1c}		F_{W1c}		H_{W1c}		J_{W1c}
	B_{W1d}		D_{W1d}		F_{W1d}		H_{W1d}		J_{W1d}
	B_{W1e}		D_{W1e}		F_{W1e}		H_{W1e}		J_{W1e}
	B_{W2}		D_{W2}		F_{W2}		H_{W2}		J_{W2}
	B_{W3}		D_{W3}		F_{W3}		H_{W3}		J_{W3}




Figure 17. Omnistory of bottles episode (game)

It is the omnidiscourse that holds the rules for how and in what order these events may occur. For instance, the omnidiscourse says that E cannot occur unless immediately preceded by A, B_R, C, and D_R, and that only the right choice allows advancement in the game. All other choices are erroneous and cause Harry to faint, with the result that the player has to start over from A. In terms of performed discourses, the “ideal performed discourse” is easily detectable, since it contains no wrong decisions causing a restart from A. Schematically, it would look like this: “A – B_R – C – D_R – E – F_R – G – H_R – I – J_R” (the fifth example in the figure below).¹⁶⁹ However, the number of possible performed discourses is virtually infinite. The list below gives a few examples of performed discourses and their respective performed story:

Performed Discourses	Performed Stories
A B _R	A B _R
A B _R C D _R E F _{W1b} A B _R	A B _R C D _R E F _{W1b}
A B _{W1b} A B _{W2} A B _{W1d} A B _R C	A B _R C B _{W1b} B _{W1d} B _{W2}
A B _{W3} A B _R C D _{W1c}	A B _R C D _{W1c} B _{W3}
A B _R C D _R E F _R G H _R I J _R	A B _R C D _R E F _R G H _R I J _R

Figure 18. Examples of performed discourses and performed stories of bottles episode (game)

In reality, these examples are only parts of performed discourses of the section, since they all have to end with the sequence of five correct choices (the fifth example above) – provided, of course, that the player does not give up. It is important to remember that the bottles episode is an example from the game where the number of choices at each choice situation is fairly limited. In many cases, there are more choices available, and they could also function differently than in the above (several choices may, for example, lead forward).

Temporal components of duration, order, and frequency as defined in traditional narratology are also found in the adventure game *Harry Potter and the Philosopher's Stone*.¹⁷⁰ The game is highly scenic and if the reader of the novel has the impression that the events unfold before her eyes, they really do so before the player. In other words, performed discourse time very often corresponds to performed story time. As a consequence, there is, as the examples above show, little difference as to the order of events between discourse and story. This does not change the fact that the performed story is an abstract reconstruction of the events displayed on the screen (the performed discourse). The ergodic parts of the game (action content spaces) are exclusively scenic but the scene predominates the information content spaces as well, even if they also hold instances of traditional summary, ellipsis, and even descriptive pause. In the same way as the scenic character of the novel is determined by the discourse, the game's scenic nature originates from the discourse level, or to put it more precisely, the omnidiscourse. As it is, the scene is the conventional and natural pace of computer games of this kind, but it is nevertheless established and carried out by the omnidiscourse.

Naturally, the omnidiscourse also sets the premises for the frequency of events. The omnidiscourse dictates when, how, and if something may or must be repeated. In the bottles chamber analyzed above, for example, the wrong decision automatically results in repetition and the player gets another try (cf. the second, third, and fourth examples in the figure above). In other words, the performed discourse of a skilled player is principally singulative (i.e., playing one time what happened once) and contains little repetition, as the fifth example in the figure above clearly demonstrates.

Applying the traditional narratological model of temporal relations to the game and the way the omnidiscourse generates performed discourses primarily serves to describe possible variations and differences in a multisequential work, i.e., how single performed discourses may vary. Markku Eskelinen and Ragnhild Tronstad propose an alternative *modus operandi* in their "eventology," in which the temporal aspects of order,

frequency, duration, and simultaneity are combined with variables in Espen Aarseth's functional typology of texts.¹⁷¹ Since their aim is to take "into account the combinatory nature of events in the bottom-up world of computer games, or, more generally, the ways games divide themselves into parts and sequences," there is some overlapping of the two modes of procedure.¹⁷²

Suspense and Curiosity

In fictional works of all kinds, there is generally a narrative drive that compels the user to continue reading a novel, watching a film, listening to an audio book, etc. Basically, this narrative drive lies in arousing the user's interest in the unfolding discourse and what it will disclose. In other words, the user's interest is directed towards untold events. From a chronological point of view, however, these may be future events answering the question "What next?" or past events addressing the question "Why?" In traditional narratology, the established terms for these narrative drives are *suspense* (future-oriented) and *curiosity* (past-oriented), both of which involve events in their chronological rather than narrative order (i.e., story level, not discourse level). Another important narrative device is the *surprise*, which, as the name indicates, is an unexpected event of some kind.¹⁷³

Naturally, the novel *Harry Potter and the Philosopher's Stone* uses these traditional strategies to maintain the reader's interest and make her read to the end. The principal questions are: Will Harry be able to leave the Dursleys? What will it be like at Hogwarts? Will Harry make new friends at Hogwarts and will he keep up with the other students in his class? Does Harry have what it takes to become a wizard – is he really a wizard? Who are Harry's friends and who are his enemies? Will he be able to stand up to his enemies? What strange things are going on at Hogwarts? Will Gryffindor win the House Cup? Also, Harry's past and his parents raise important questions: What were his parents like and why were they killed?

In addition to these main issues that the reader wants to know more

about, each chapter uses the same method to create interest in its events. For example, in the chapter “Norbert the Norwegian Ridgeback,” the readers wonder why Hagrid is reading about dragons (curiosity) and whether Harry and Hermione will manage to get rid of Norbert (suspense). They are surprised when, for example, Malfoy is suddenly at the window or when Professor McGonagall appears in the corridor (surprise). In the novel as a whole, suspense, curiosity, and surprise create an effective and tight narrative pattern that quickly engages the reader and keeps her interest in a firm grip until the last page. Also, as a consequence of the work being mainly scenic, the reader’s experiences often appear to coincide with the characters’ feelings; like the reader, Harry, Ron, and Hermione wonder about Hagrid’s whereabouts and they are taken by surprise when Malfoy and McGonagall show up unexpectedly.

Similarly, the driving force of the computer game lies in the effects of suspense, curiosity, and surprise. A crucial difference is that in mainly ergodic works, including a computer game like *Harry Potter and the Philosopher’s Stone*, these effects apply primarily to the user’s activity. Instead of reading about problem solving, lessons in magic, and close encounters with trolls, the player herself, as described above, is supposed to solve problems, take lessons, and fight trolls. This means that, unlike the reader of the novel who wonders if Harry and Hermione will manage to sneak up to the top of the tower, the players of the game ask themselves “Will *I* manage to sneak up to the top of the tower with Norbert?” Many of the main questions of the novel are also found in the game, which is quite natural considering the similarities of events, actions, characters, and setting. What will it be like at Hogwarts? Will Harry be able to win the fights against his enemies? Who are Harry’s friends and enemies? What is the mystery? Will Gryffindor win the House Cup?

A crucial difference, however, lies precisely in what was just described: in the game, Harry is often a player character directed by the actual player, which makes her feel more present in the fictional world and responsible for what happens there. If, for instance, Harry fails

to open a door or defeat a foe, it is because of the player and not the fictitious character Harry. Worth taking into account here is also the fact that the dignity of the questions above depends to a great deal on the player's acquaintance with the novel (or another work inspired by it). A player who has read the novel before playing the game has different expectations about what will happen at Hogwarts than a player who only plays the game.

As already mentioned, there are several main questions that are not accounted for in the game. Of the principal questions in the novel listed above, the following do not occur in the game: Will Harry be able to leave the Dursleys? Will Harry make new friends at Hogwarts and will he keep up with the other students in his class? Does Harry have what it takes to become a wizard – is he really a wizard? Last but not least is the question of what Harry's parents were like and why they were killed.

There are principally two explanations as to why these questions have been left out of the game. First, the main reason is simply that they are described and function in chapters of the novel that are ignored in the game, typically, Harry leaving the Dursleys. Second, in line with the analysis above, questions that have to do with Harry's personal development and his past have either been left out or are treated only superficially in the game. No player wonders if Harry will make new friends at Hogwarts or if he will learn about his past. Similarly, there are no uncertainties as to whether Harry will become a wizard, since HarryPC pretty much begins brandishing a magic wand right away.

In the game, suspense also works on a different level due to the alternation between aporia and epiphany (cf. "Content Spaces and Game Structure" above). Furthermore, the player may wonder why certain things have to be done or why they happen. "Why do you collect wizard cards?" "How important is the number of house points collected?" and "Why does Hagrid give you a flute?" are questions that arouse the player's curiosity. Curiosity also comes into play when the player fails to solve a puzzle and has to try again: "Why did I faint?" "What did I do wrong?" Surprise is an equally important effect of the game when,

for example, doxies attack you out of the blue and gnomes suddenly come running toward you.¹⁷⁴ As in the novel, suspense, curiosity, and surprise are intertwined and work closely together: when entering the first cave in “Fireseed Caves,” the player asks herself what will happen here (suspense), a doxy attacks (surprise), and HarryPC faints (curiosity: what did I do wrong?).

So, although dissimilar in many ways, the novel *Harry Potter and the Philosopher’s Stone* and the computer game of the same title function very similarly when it comes to capturing the user’s interest and maintaining it. The user effects of suspense, curiosity, and surprise are effective tools successfully applied by both works. Worth mentioning is that the effect of these effects, so to speak, varies depending on the user’s acquaintance with the work. For obvious reasons, the surprising effect of the attacking doxy in the example above will peak the first time and then, provided that the section is played more than once, diminish as the player’s familiarity with the section increases. Or, to use Torben Grodal’s words, the surprise will be transformed into a “suspense-like coping anticipation.” Of course, the same phenomenon occurs in novels – the second time around the reader knows when the “unsuspected” visitor will arrive, and the surprise is transformed into, if you will, suspense-like anticipation.¹⁷⁵

Finally, players may be eager not only to give their own skills a trial over and over again, but many of them take an interest in the game’s technical design (the graphics, sound, etc.) and make comparisons with other computer games. In computer games that are adaptations, like the one analyzed here, we might suspect that comparisons with other works that have the same source of inspiration would also be common. In the case of *Harry Potter and the Philosopher’s Stone*, the players of the game are often readers of the novel as well as viewers of the film. Hence, they compare the different works more or less automatically. Someone who reads the novel first may, for instance, look at how passages of the novel have been adopted into the film and the game. This may give rise to what could be called transmedial expectancy, when anticipation of

what something is like in another media form functions as a driving force and invites the reader to also become a listener, player, and/or viewer.

Conclusion

Digitization has changed the world of literary fiction. Traditional books with covers and paper pages generally have an alter ego as a computer file from which new copies are produced using digital printing techniques. Usually, the computer is also involved in the creation of the texts stored in the books, since they often have been written, edited, and typeset using a computer. What is more, the administration of physical, printed books involves a great deal of digital handling in the form of library databases, online bookshops, etc. Naturally, digitization has not only transformed the culture of books, but has had a tremendous influence on the entire mediascape, including, to mention only a few examples, digital photo, digital audio, computer graphics, and animation. These digital techniques have brought with them alterations to traditional media forms such as music, film, and newspapers, but have also given rise to new artistic expressions, of which the computer game is one and digital hypertext fiction is another.

Media migration, which involves the movement of fictional worlds, characters, and plots from one media form to another, is a common and well known phenomenon in the modern mediascape. In recent years, the computer game has become integrated into this process, and it is now possible to speak in terms of works being ludolized, i.e., transposed into game form. From the perspective of comparative literature, the ludolization of literary works is particularly interesting, although it is still a fairly unexplored field of research. The aim of this study has therefore been to analyze the ludolization of a novel, namely, J.K. Rowling's *Harry Potter and the Philosopher's Stone*, i.e. to examine how, to what degree, and in what way the game *Harry Potter and the Philosopher's Stone* relates to the novel with the same title. Also, the way in which the computer game functions structurally has been examined in order to describe the

structural differences and similarities between the novel and the game.

In terms of events, actions, characters, and setting, there are significant correspondences between the novel and the game. However, far from everything in the novel has been ludolized and used in the game, and there are aspects of the game that are not derived directly from the novel. Nevertheless, the overall impression is that the game follows the novel relatively closely. The majority of the main events and actions, as well as the most important characters and settings, are found in the game, and, conversely, relatively few things in the game have no correspondence whatsoever in the novel. Instead, ludolization has often entailed what could be described as a shifting of emphasis: on the one hand, something with a prominent role in the novel may be given little attention in the game, while, on the other hand, a detail or perfunctorily depicted event in the novel may constitute a crucial part of the game. Furthermore, the comparative analysis shows how the first novel in the Harry Potter series, with its strong protagonist, scenic narration, spatial awareness, and adventure tale traits, is particularly well suited to being ludolized into a computer game of the *Harry Potter and the Philosopher's Stone* type.

Structurally, of course, there is a considerable divergence between the ergodic computer game and the nonergodic novel. A crucial aspect in the analysis of the computer game's structure has been the notion of content space, with three main types of content spaces identified: information content space, task content space, and action content space. The computer game consists of a number of these content spaces, which constitute a core ludic sequence that must be followed by every player. The ergodicity and multisequentiality of the game stem from the action content spaces, which all exist in numerous versions of themselves. Thus, each player is forced to create a performed ludic sequence within the core ludic sequence.

Moreover, the structure of links in the game has been examined in an attempt to describe how the game functions on the level of individual ergodic choices. By analyzing "expanding content spaces," that is, how

versions of an action content space are linked to each other, the central features of exploration and discovery were explained. Combining content and structure, the temporality of the two works has been discussed, and the incredible variance of the game was illustrated in an analysis of part of one level. In this connection, the notions of omnidiscourse, omnistory, performed discourse, and performed story were central, as they facilitate descriptions of how performed discourses, i.e., single sessions of the game, may vary.

The last question addressed in the study concerned the strategies used by the two works to capture and hold the user's interest: what compels the reader to continue reading the novel and the player to continue playing the game? It was found that several of the major questions in the novel that were tied to the narrative drives of suspense and curiosity existed in the game as well. However, as a consequence of ludolization, it was found that the effect of these questions applied primarily to the user's activity. Furthermore, it was stressed that, in the game, suspense and curiosity also work on a level that was associated with ergodicity and the alternation between aporia and epiphany.

Elsewhere, I have argued in favor of analyses of works and their manifestations that take into account both the artistic devices (such as the narrative and/or ludic structure) and the media structure (navigation, linking, etc.).¹⁷⁶ A comparative analysis of the kind presented here supports this claim, as it reveals how these two aspects are virtually inseparable. This may seem to apply primarily to the computer game, but one must not forget that the printed novel is equally affected by its media structure. The difference is that the traditional book (and what it allows in terms of media structure) has become so natural and transparent to us that we often are not aware of it. Traditionally, the book is regarded not only as the natural medium for storage and presentation of literary fiction but also in many respects as a neutral medium. A revision of this false assumption would strengthen, not undermine, the medium of the printed book. Even so, literary fiction in book form is just one of many artistic expressions in the mediascape and literary fiction must

be acknowledged as deeply involved in the constant and multifarious interchange taking place between different media forms.

Anna Gunder is a doctoral student at the Department of Literature at Uppsala University. This article is the last part of her doctoral dissertation Hyperworks: On Digital Literature and Computer Games. Part of Anna's dissertation are also the previously published articles "Berättelsens spel" ["The Game of Narration"] (Human IT 3/1999) and "Forming the Text, Performing the Work: Aspects of Media, Navigation, and Linking" (Human IT 2-3/2001). Anna is writing her dissertation within the framework of the research project "IT, Narrative Fiction, and the Literary System," coordinated by the Section for Sociology of Literature at Uppsala University from 1999–2003. The research project was funded by the Axel and Margaret Ax:son Johnson Foundation. Professor Johan Svedjedal was the project leader.

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Notes

(The URLs were checked in April, 2004)

1. This essay is part of my doctoral dissertation, *Hyperworks: On Digital Literature and Computer Games*, written within the framework of the research project “IT, berättandet och det litterära systemet” (“IT, Narrative Fiction, and the Literary System”), coordinated by Avdelningen för litteratursociologi (The Section for Sociology of Literature) at Uppsala University from 1999–2003. The research project was funded by Axel och Margaret Ax:son Johnsons stiftelse för allmännyttiga ändamål (The Axel and Margaret Ax:son Johnson Foundation). Professor Johan Svedjedal was the project leader.

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Quote from: Dean Takahashi, “Reel-Time Strategy,” *The Red Herring* 117, Sep. 2002, p. 76.

2. For a discussion of the concepts of *work*, *text*, and *version*, see Anna Gunder, “Forming the Text, Performing the Work: Aspects of Media, Navigation, and Linking,” *Human IT* 5:2–3, 2001, 81–206, URL: <http://www.hb.se/bhs/ith/23-01/ag.htm>, pp. 86–93.
3. All man-made products can be seen as systems of signs. All these sign systems (consisting, to mention only a few examples, of alphanumeric characters, sound, still pictures, and moving pictures) can be considered texts that present works.

Thus, by “text,” I refer not only to texts consisting of typographic characters but also to computer games, web pages, films, etc. (Cf. Gunder 2001, pp. 90–91.)

4. Cf. Johan Svedjedal, “Gaming for the Academy,” *Axess* 2:3, 2003, URL: http://www.axess.se/english/archive/2003/nr3/currentissue/digital_theory_games.php.
5. The process does not end with these traditional media forms, as there are other forms as well, including a photo-illustrated novelization based on the screenplay (*Blade Runner*, 1982 by Les Martin) and novels written as a sequel to the film (of which the first is entitled *Blade Runner 2: The Edge of Human*, 1995, by K.W. Jeter). Since these novels are not traditional novelizations of the film but complementary to it, this is an example of what Henry Jenkins describes as “trans-media storytelling.” Jenkins writes: “In the ideal form of transmedia storytelling, each medium does what it does best – so that a story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through game play. Each franchise entry needs to be self-contained enough to enable autonomous consumption. [...] Reading across the media sustains a depth of experience that motivates more consumption. [...] Redundancy between media burns up fan interest and causes franchises to fail. Offering new levels of insight and experience refreshes the franchise and sustains consumer loyalty. Such a multilayered approach to storytelling will enable a more complex, more sophisticated, more rewarding mode of narrative to emerge within the constraints of commercial entertainment.” (Henry Jenkins, “Transmedia Storytelling: Moving Characters from Books to Films to Video Games Can Make Them Stronger and More Compelling,” *MIT’s Technology Review*, 01/15/2003, URL: http://www.technologyreview.com/articles/wo_jenkins011503.asp.) *The Matrix*, with films, comics, anime movies, and a computer game, is another example of transmedial storytelling (cf. Henry Jenkins, “Why the Matrix Matters,” *MIT’s Technology Review*, weblog comment posted 11/6/2003, URL: <http://www.technologyreview.com/blog/blog.asp?blogID=1089>; and Evan Ratcliff, “How to be A Real Hollywood Player,” *Wired* 11:5, 2003, p. 119).
6. Cf. Susana Pajares Tosca’s discussion of media migration and how tabletop role-playing games are turned into computer games in “Role-Playing in Multiplayer Environments: *Vampire: The Masquerade. Redemption*,” Paper presented at the conference *Computer Games & Digital Textualities*, IT University of Copenhagen, March 2001, URL: <http://www.it-c.dk/people/tosca/multiplayer.html>. Cf. also Jesper Juul, “Games Telling Stories? A Brief Note on Games and Narratives,” *Game Studies* 1:1, 2001, URL: <http://www.gamestudies.org/0101/juul-gts>.

7. Of course, these works have been transposed to other media forms as well and many of them are involved in “transmedia storytelling” (cf. note 5 above). *Star Wars*, for example, has conquered practically the entire media sphere, with everything from dolls and posters to printed screenplays, radio dramatizations, and radio dramatization book adaptations.
8. Because the novels do not directly mirror the computer game but are complementary to it, providing, for example, the game’s prehistory (*Myst: The Book of Atrus* [1995] written by the game’s originators, Rand and Robyn Miller, in collaboration with David Wingrove), this is yet another example of “transmedia storytelling” (cf. note 5 above).
9. Cf. D.F. McKenzie, *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999, for example, pp. 12–17.
10. Cf. Marie-Laure Ryan’s discussion of games in literature and literary theory in *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*. (Parallax: Re-visions of Culture and Society). Baltimore & London: Johns Hopkins University Press, 2001, pp. 176–191. In its widest sense, the understanding of play and game in traditional literature applies to linguistic style, figures, form, etc., see, for example, analyses in Ruth E. Burke, *The Games of Poetics: Ludic Criticism and Postmodern Fiction*. (American University Studies, Series III Comparative Literature; vol. 47). New York: Peter Lang, 1994; and Warren F. Motte, *Playtexts: Ludics in Contemporary Literature*. (Stages vol. 3). Lincoln & London: University of Nebraska Press, 1995.
11. About ergodic and nonergodic literature, see Espen Aarseth, *Cybertext: Perspectives on Ergodic Literature*. Baltimore & London: Johns Hopkins University Press, 1997, pp. 1, 179.
12. J.K. Rowling, *Harry Potter and the Philosopher’s Stone*. London: Bloomsbury, 1997. The novel was published in the U.S. as *Harry Potter and the Sorcerer’s Stone* (Scholastic, 1998). The game, the novel, and the film that I refer to are all entitled *Harry Potter and the Philosopher’s Stone*, but the American title appears in a few quotes. For a discussion of the British and the American versions of the novels, cf. Philip Nel, “You say ‘Jelly,’ I say ‘Jell-O’? Harry Potter and the Transfiguration of Language.” In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 261–284.
13. “The Potter phenomenon,” *BBC News*, 2/18/2003, URL: <http://news.bbc.co.uk/1/hi/entertainment/820885.stm>.

14. For a complete list of the prizes awarded to *Harry Potter and the Philosopher's Stone* and the other novels in the series, see *Harry Potter Books From Bloomsbury, "Awards."* Bloomsbury, URL: http://www.bloomsbury.com/harrypotter/muggles_index.html.
15. "Harry Potter and the Merchandising Gold," *The Economist* 367:8329, 6/21/2003, p. 64.
The three other novels are: *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999) and *Harry Potter and the Goblet of Fire* (2000).
16. Karen Holt, "The Potter Impact," *Publishers Weekly* 250:39, 9/29/2003, pp. 5–6.
It could be added that the five novels hold the first (*Harry Potter and the Sorcerer's Stone*), the third (*Harry Potter and the Chamber of Secrets*), the fourth (*Harry Potter and the Order of the Phoenix*), the fifth (*Harry Potter and the Prisoner of Azkaban*), and the sixth (*Harry Potter and the Goblet of Fire*) places on *USA Today's* list of the top one hundred books from the first ten years of its Best-Selling Books list (based on overall sales) ("Top 100: 10 years' best," *USA Today*, 3/11/2004).
17. To be exact, with a reported fortune of £435m, J.K. Rowling is ranked number 91 on the famous "The Sunday Times Rich List." According to this list, Rowling's fortune is also one of "The 20 Fastest Fortunes," with an average annual growth of £62.1m. (April 2004) (*Times Online: Sunday Times*, 2004, URL: <http://www.timesonline.co.uk/section/0,,2108,00.html>).
18. *Harry Potter Books From Bloomsbury, "F.A.Q"* (Timeline). Bloomsbury, URL: http://www.bloomsbury.com/harrypotter/muggles_index.html. Exactly how much Warner Brothers paid for the rights is difficult to know with any certainty. On this Bloomsbury Harry Potter site, the sum is claimed to be seven-figured, and in Smith's biography of J.K. Rowlings, the sum given is one million dollars, Sean Smith, *J.K. Rowling: A Biography*. London: Michael O'Mara Books Limited, 2001, p. 175. Elsewhere, the deal is described as a "steal," with the sum being "some \$500,000" ("Harry Potter and the Merchandising Gold" 2003, p. 64), or "a bargain price of \$700,000" (Jess Cagle, "The First Look at Harry," *Time* 158: 20, 11/5/2001, pp. 88–93).
19. However, the contract as signed gave Rowling "some say in what happened" and she retained the right to be involved in the film production and, to some extent, control the type of merchandising in Britain (Smith 2001, p. 175).
20. "Harry Potter and the Merchandising Gold" 2003, p. 64.

21. "Harry Potter and the Merchandising Gold" 2003, p. 64.
22. "Biggest Books to Film," *Publishers Weekly* 251:8, 2/23/2004, p. 7.
23. Cagle 2001.
24. Cagle 2001.
25. In this paper, the term "computer game" denotes all electronic games using computers in a wide sense, i.e., not only games played on personal computers but also so-called console games, video games, and arcade games. (Cf. Jesper Juul, *A Clash between Game and Narrative: A Thesis on Computer Games and Interactive Fiction*, Institute of Nordic Language and Literature, University of Copenhagen, 2001 [orig. Danish version published in 1999]. Available in a HTML version at URL: <http://www.jesperjuul.dk/thesis/> and as a PDF file at URL: <http://www.jesperjuul.dk/thesis/AClashBetweenGameAndNarrative.pdf> [all page references in the paper refer to the PDF version], p. 8.)
26. David Gibbon, "Potter Game Targets Youngsters," *BBC News*, 11/16/2001, URL: <http://news.bbc.co.uk/1/hi/entertainment/reviews/1658677.stm>. The four platforms are: PC, Play Station One, Game Boy Color, and Game Boy Advance.
27. Gloria Goodale, "To Be Harry and Live in His World," *Christian Science Monitor* 93:140, 6/14/2001, URL: <http://search.csmonitor.com/durable/2001/06/14/p16s1.htm>.
28. First quote from Goodale 2001b. Second quote from Gloria Goodale, "BE the Game," *Christian Science Monitor* 93:140, 6/14/2001, URL: <http://search.csmonitor.com/durable/2001/06/14/p15s1.htm>.
29. Takahashi 2002.
30. *Harry Potter and the Philosopher's Stone*, KnowWonder Digital Mediaworks, Electronic Arts, 2001.
31. Cf. definition in *Oxford English Dictionary Online*. Second Edition 1989. Oxford: Oxford University Press, 2004, of "game" as "[a] diversion of the nature of a contest, played according to rules, and displaying in the result the superiority either in skill, strength, or good fortune of the winner or winners."
32. *Harry Potter and the Philosopher's Stone*, DVD, Warner Brothers, 2001. [Produced by David Heyman and directed by Chris Columbus.]
When Electronic Arts announced that it had obtained the rights from Warner

- Brothers to develop the computer games, it was clearly stated that the games would be based on both the novels and the films: “Electronic Arts [...] said it will pay Warner Bros. for a license to develop and market games based on the first four books in the seven-part series written by British author J.K. Rowling. [...] Electronic Arts said it also will base its games on the film that Warner Bros. plans to release in 2001, as well as subsequent films distributed during the tenure of the agreement.” (“Electronic Arts Gets Rights to Develop Harry Potter Games,” *Wall Street Journal* (Eastern edition), 11/8/2000, p. A.4).
33. For perspectives on computer games and cinema, see, for example, *ScreenPlay: Cinema/Videogames/Interfaces*. Geoff King & Tanya Krzywinska, eds. London & New York: Wallflower, 2002; and Steven Poole, *Trigger Happy: The Inner Life of Computer Games*. London: Fourth Estate, 2000, pp. 78–102. Cf. also Jay David Bolter and Richard Grusin’s concept of “remediation” and their discussion of how computer games remediate cinema and television, Jay David Bolter & Richard Grusin, *Remediation: Understanding New Media*. Cambridge, MA & London: MIT Press, 1999, pp. 89–99.
34. More precisely, the study does not include an explicit analysis of the game’s algorithm, i.e., “the program containing the set of procedures controlling the game’s graphics and sound, the input and output engaging the players, and the behavior of the computer-controlled characters within the game. Dividing up its tasks, we could say that the algorithm is responsible for the *representation, responses, rules* and *randomness* that make up a game,” Mark J.P. Wolf & Bernard Perron, “Introduction.” In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003, 1–24, pp. 15–16. Thus, the present study mainly concerns the results of the procedures carried out by the algorithm. For a more detailed description of the internal structure, see Espen Aarseth’s schematic model of cybertext systems (Aarseth 1997, pp. 103–105). It could be noted, however, that *Harry Potter and the Philosopher’s Stone* has the same 3D engine as *Undying* and the violent *Unreal Tournament* (cf. Gibbon 2001).
35. About the term “presentation signs,” see Gunder 2001. p. 105.
36. Here, “ludology” is to be understood as “a discipline that studies games in general, and video games in particular,” Gonzalo Frasca, “Simulation versus Narrative: Introduction to Ludology.” In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003, 221–235, p. 222.
37. The names mentioned here are only a few examples. For a complete list of referred

- scholars and works, see the list of references. An interesting and important new work in this field is Jesper Juul's Ph.D. dissertation *Half-Real: Video Games between Real Rules and Fictional Worlds*, diss. IT University of Copenhagen (defended in January 2004), which I unfortunately obtained too late to include in the present study. Another work that, for the same reason, is unaccounted for, is James Newman's *Videogames*. (Routledge Introductions to Media and Communications). London: Routledge, 2004.
38. Andrew Burn & David Parker, *Analysing Media Texts*. (Continuum Research Methods Series). London & New York: Continuum, 2003, pp. 45–64.
39. Michele Fry, "Heroes and Heroines: Myth and Gender Roles in the Harry Potter Books," *The New Review of Children's Literature and Librarianship* 7, 2001, 157–167; Ximena Gallardo-C. & C. Jason Smith, "Cinderella: J.K. Rowling's Wily Web of Gender." In: Giselle Liza Anatol, ed. *Reading Harry Potter: Critical Essays*. (Contributions to the Study of Popular Culture; 78). Westport, CT: Praeger, 2003, 191–205; Elizabeth E. Heilman, "Blue Wizards and Pink Witches: Representations of Gender Identity and Power." In: Elizabeth E. Heilman, ed. *Harry Potter's World: Multidisciplinary Critical Perspectives*. New York & London: RoutledgeFalmer, 2003, 221–239.
40. Anne Hiebert Alton, "Generic Fusion and the Mosaic of *Harry Potter*." In: Elizabeth E. Heilman, ed. *Harry Potter's World: Multidisciplinary Critical Perspectives*. New York & London: RoutledgeFalmer, 2003, 141–162; Karen Manners Smith, "Harry Potter's Schooldays: J.K. Rowling and the British Boarding School Novel." In: Giselle Liza Anatol, ed. *Reading Harry Potter: Critical Essays*. (Contributions to the Study of Popular Culture; 78). Westport, CT: Praeger, 2003, 69–87; David K. Steege, "Harry Potter, Tom Brown, and the British School Story: Lost in Transit?" In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 140–156.
41. Lisa Damour, "Harry Potter and the Magical Looking Glass: Reading the Secret Life of the Preadolescent." In: Giselle Liza Anatol, ed. *Reading Harry Potter: Critical Essays*. (Contributions to the Study of Popular Culture; 78). Westport, CT: Praeger, 2003, 15–24; Alice Mills, "Archetypes and the Unconscious in *Harry Potter* and Diana Wynne Jones's *Fire and Hemlock* and *Dogsbody*." In: Giselle Liza Anatol, ed. *Reading Harry Potter: Critical Essays*. (Contributions to the Study of Popular Culture; 78). Westport, CT: Praeger, 2003, 3–13.

42. Kathleen F. Malu, "Ways of Reading *Harry Potter*: Multiple Stories for Multiple Reader Identities." In: Elizabeth E. Heilman, ed. *Harry Potter's World: Multi-disciplinary Critical Perspectives*. New York & London: RoutledgeFalmer, 2003, 75–95.
43. Margaret J. Oakes, "Flying Cars, Floo Powder, and Flaming Torches: The Hi-Tech, Low-Tech World of Wizardry." In: Giselle Liza Anatol, ed. *Reading Harry Potter: Critical Essays*. (Contributions to the Study of Popular Culture; 78). Westport, CT: Praeger, 2003, 117–128; Elizabeth Teare, "Harry Potter and the Technology of Magic." In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 329–342.
44. Nancy K. Jentsch, "Harry Potter and the Tower of Babel: Translating the Magic." In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 285–301; Nel 2002.
45. About Harry Potter and Cinderella, see, for example, Gallardo-C. & Smith 2003, pp. 194–196 and Elaine Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J.K. Rowling's Fairy Tales." In: Giselle Liza Anatol, ed. *Reading Harry Potter: Critical Essays*. (Contributions to the Study of Popular Culture; 78). Westport, CT: Praeger, 2003, 89–101, p. 90.
46. Steege 2002, p. 141. For an exhaustive discussion of the genre, see John R. Reed, *Old School Ties: The Public Schools in British Literature*. New York: Syracuse University Press, 1964.
47. Actually, Hughes's work was preceded by at least sixty school stories, Robert J. Kirkpatrick, *The Encyclopaedia of School Stories, 2: The Encyclopedia of Boys' School Stories*. Aldershot: Ashgate, 2000, p. 189, see also pp. 1–2. Cf. Jonathan Gathorne-Hardy, *The Public School Phenomenon 1597–1977*. London: Hodder and Stoughton, 1977, pp. 77–78, 211 and Reed 1964, pp. 17, 26.
48. Steege 2002. See also, for example, Smith 2003. For a more personal account of similarities between the series and the English public school, see Pico Iyer, "The Playing Fields of Hogwarts," *The New York Times Book Review*, 10/10/1999, p. 39.
49. Steege 2002, pp. 143–144; Alton 2003, pp. 149–153; and Smith 2003.

50. Alton 2003, p. 151. Cf. Steege 2002, p. 156.
51. Alton 2003, p. 159.
52. Johan Svedjedal, *Spela spelet: Om Louis De Geers Singletonböcker*. (Litteratur och samhälle. Meddelande från Avd. för litteratursociologi vid Litteraturvetenskapliga institutionen i Uppsala 16:3), 1980.
53. Cf. A. J. Greimas's "modèles actantiels," Algirdas Julien Greimas, *Sémantique structurale: Recherche de méthode*. (Formes sémiotiques). Paris: Presses Universitaires de France, 1986, pp. 172–191.
54. Harry's relation to the school hierarchy is of interest to researchers for several reasons, and whether or not Harry will rise in rank in a strict sense has led to speculations and questions (see, for example, Alton 2003, p. 151; Smith 2003, p. 84; and Steege 2002, pp. 144, 147).
55. Cf. Umberto Eco's description of Ian Flemings's novels as games with constituents and rules that are highly familiar to the reader. "The reader," Eco writes, "finds himself immersed in a game of which he knows the pieces and the rules—and perhaps the outcome—and draws pleasure simply from following the minimal variations by which the victor realizes his objective," Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*. (Advances in Semiotics). Bloomington: Indiana University Press, 1979, p. 160.
56. Mary Pharr, "In Medias Res, Harry Potter as Hero-in-Progress." In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 53–66, pp. 58–59.
57. As Julia Eccleshare notes, the special character of the Hogwarts building gives Rowling great flexibility and the possibility to "somewhat indiscriminately" add new dimensions (such as secret passages, hidden chambers, etc.) whenever the plot demands it, Julia Eccleshare, *A Guide to the Harry Potter Novels*. (Contemporary Classics of Children's Literature). London & New York: Continuum, 2002, p. 56.
58. *The Legend of Zelda: A Link to the Past*, Flagship, Nintendo, 2002.
59. See, for example, Alton 2003, p. 155; M. Katherine Grimes, "Harry Potter: Fairy Tale Prince, Real Boy, and Archetypal Hero." In: Lana A. Whited, ed. *The Ivory*

Tower and Harry Potter: Perspectives on a Literary Phenomenon. Columbia & London: University of Missouri Press, 2002, 89–122, pp. 90–99; and Ostry 2003.

About Harry Potter as a “fairy-tale hero,” see Maria Nikolajeva, “*Harry Potter: A Return to the Romantic Hero*.” In: Elizabeth E. Heilman, ed. *Harry Potter’s World: Multidisciplinary Critical Perspectives*. New York & London: RoutledgeFalmer, 2003, 125–140, pp. 127–128. Cf. also Nikolajeva’s discussion of Harry Potter as a “romantic hero” (Nikolajeva 2003).

60. Jann Lacoss, “Of Magicals and Muggles: Reversals and Revulsions at Hogwarts.” In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 67–88, pp. 85–87.
61. Alton 2003, pp. 156–157. See Jonas Carlquist for a discussion of these patterns in computer games and how the theory of a hero’s journey (using Joseph Campbell and Christopher Vogler) can be applied to computer games, Jonas Carlquist, “Playing the Story: Computer Games as a Narrative Genre,” *Human IT* 6:3, 2002, 7–53, URL: <http://www.hb.se/bhs/ith/3-02/jc.pdf>, pp. 24–31.
62. Philip Nel, *J.K. Rowling’s Harry Potter Novels*. (Continuum Contemporaries). New York & London: Continuum, 2001, p. 36. Cf. also, for example, Alison Lurie, *Boys and Girls Forever: Children’s Classics from Cinderella to Harry Potter*. London: Chatto & Windus, 2003, p. 113.
63. Cf., for example, Pat Pinsent, “The Education of a Wizard: Harry Potter and His Predecessors.” In: Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia & London: University of Missouri Press, 2002, 27–50.
64. Direct text access means that the storage medium is also the presentation medium and that the storage signs coincide with the presentation signs (Gunder 2001, pp. 98–111).
65. “An intragame is a game within the game,” Espen Aarseth, Solveig Marie Smedstad & Lise Sunnanå, “A Multi-Dimensional Typology of Games.” In: Marinka Copier & Joost Raessens, eds. *Level Up: Digital Games Research Conference*, 4–6 November 2003, Utrecht University. Utrecht: Faculty of Arts, Utrecht University, 48–53, p. 49.

For purely practical reasons, the player, the user, and the reader will all be referred to as ‘she’ in the present study.

66. *Harry Potter*, Electronic Arts, 2002, URL: <http://hpgames.ea.com/main.html>.
67. Note that these items all originate from the novel.
68. *Harry Potter Walkthrough*, URL: <http://www.gameboomers.com/wtcheats/pcHh/HarryPotter.htm>.
69. The number of collected items is also shown on the screen, but only for a short moment immediately after they have been picked up or received.
70. It should perhaps be added that six different sessions of the game, i.e., performed discourses (cf. “Omnidiscourse and Omnistory”), can be saved at the same time. This means, for example, that several players can save their individual and ongoing performed discourse of the game on the same computer.
71. To be correct, the game’s manual consists of two thin booklets.
72. Cf. Gérard Genette’s definition of “paratexte,” Gérard Genette, *Palimpsestes: La littérature au second degré*. (Poétique). [orig. publ. 1982]. Paris: Seuil, 1991, p. 9.
73. Walter Holland, Henry Jenkins & Kurt Squire, “Theory by Design.” In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003), 25–46, p. 39.
74. Under the heading “Options” in the main menu, the player may regulate the music and the sound volumes, set the resolution, color depth, etc. As the quote indicates, it is also possible to choose “Auto jump,” which means that Harry jumps “by himself” whenever needed, which is much easier than having to press the Ctrl-key for each jump. Other options that allow the player to control the difficulty to some degree are “Invert Broom Control” and adjustments in mouse speed and navigation controls.
75. This quote is interesting because it clearly demonstrates the oscillating use of the pronoun “you” in the game. Most likely, Harry does not have a button on his wand, but the exhortation is directed to the player maneuvering Harry. Cf. the discussion on “actual player activity” and “diegetic player activity” in the section entitled “Harry Ludens.” Cf. also Burn & Parker 2003, pp. 53–55.
76. For a discussion on Harry Potter fans and the Harry Potter fan community see, for example, Rebecca Sutherland Borah, “Apprentice Wizards Welcome: Fan Communities and the Culture of Harry Potter.” In: Lana A. Whited, ed. *The*

Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon. Columbia & London: University of Missouri Press, 2002, 343–364.

77. See, for example, *Harry Potter Dialogue Centre: Electronic Arts' Harry Potter Video Games*, Warner Bros. Studios, 2004, URL: <http://boards.harrypotter.warnerbros.com/web/topics.jsp?board=Games>; and *Chamber of Secrets: Muggle Studies*, 2000–2004, URL: <http://www.cosforums.com/forumdisplay.php?f=21>.
78. Cf. Aarseth 1997, p. 117. As Aarseth notes, in contrast to the manual and such aids, walkthroughs are unofficial paratexts.
79. *Harry Potter Walkthrough*.
80. *Harry Potter and the Sorcerer's Stone Walkthrough*, URL: <http://www.gameboomers.com/wtcheats/pcHh/HarryPotterSorcererStone/introduction.htm>.
81. *Cheat Codes from CheatCodes.com: Member FAQ*, 1996–2004, URL: <http://www.cheatcodes.com/help/faq.html#5>.
82. To be exact, the intro sequence runs for about two minutes. The distribution in the film is approximately 25% and 75%, respectively.
83. About the “intro sequence,” cf. Jesper Juul, “Time to Play: An Examination of Game Temporality.” Forthcoming in Noah Wardrip-Fruin & Pat Harrigan, eds. *First Person: New Media as Story, Performance, and Game*. Cambridge, MA: MIT Press, 2004. Available at URL: <http://www.jesperjuul.dk/text/timetoplay/>.
84. In *Harry Potter and the Philosopher's Stone*, this intro sequence functions as the game's so-called backstory, since it “[places] the player's playing in the context of a larger story,” Juul 2001b.
85. “Lumos” is introduced in the second novel *Harry Potter and the Chamber of Secrets* (1998) and “Incendio” in the fourth, *Harry Potter and the Goblet of Fire* (2000). Concerning “Lumos,” it should be noted that in the novel, the effect of the spell is that it makes the wand function somewhat like a torch, with a beam of light shining from its end. In the game, however, the spell creates luminous clouds that Harry can walk on. As for “Incendio,” there is also a difference, since, in the game, the spell serves to render dangerous plants harmless, whereas in the fourth novel, it is used to light a fire. “Wingardium Leviosa” and “Alohomora” have similar effects in both works, where the former causes things to levitate and the latter opens locked doors (and, particularly in the game, other locked things as well).

86. It should perhaps be noted that there is only one Quidditch match in the film (against Slytherin).
87. *Harry Potter/Fun and Games*, Warner Bros. Studios, 2004, URL: <http://harrypotter.warnerbros.com/diversions/index.html>. The site includes other games as well, such as *Escape from the Dursleys* and *Staircase Game*.
88. Cinematic, non-interactive sections in computer games are generally referred to as “video clips” or “cut scenes;” the former term will be used in this paper. Cf. also the description and discussion in “Types of Content Spaces in the Game.”
89. It should be mentioned that Professor Sprout’s lessons in Herbology are described more in detail in the second and in the forth novels in the series.
90. Note that the Dursleys also have a reduced role in the film, cf. Cagle 2001.
91. See, for example, *What’s In a Name? The Guide to Harry Potter Name Etymology*, URL: <http://www.theninemuses.net/hp/>; and David Colbert, *The Magical Worlds of Harry Potter: A Treasury of Myths, Legends, and Fascinating Facts*. [orig. publ. 2001]. New York: Berkley Books, 2002.
92. For use of the terms “player-character” and “computer-controlled character,” cf., for example, Mark J.P. Wolf, “Abstraction in the Video Game.” In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003, 47–65, p. 50. The term “puppet” is synonymous with “player-character,” while “NPC,” i.e., “non-player character,” denotes what Wolf refers to as computer-controlled characters.
93. More precisely, because the player-character appears as on-screen graphics, he is, according to Wolf, a “character-based player-surrogate” (Wolf 2003, p. 50).
94. Yet another concept pair serving to describe this distinction is “egocentric viewpoint” and “exocentric viewpoint,” Alison McMahan, “Immersion, Engagement, and Presence: A Method for Analyzing 3-D Video Games.” In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003, 67–86, p. 74.
95. The terms “internal focalization” and “focalizer” are used here according to definitions by Shlomith Rimmon-Kenan in *Narrative Fiction: Contemporary Poetics*. (New Accents). [orig. publ. 1983]. London & New York: Routledge, 1996, quote from p. 74. It must be remembered, however, that Rimmon-Kenan’s discussions

- have in many cases been inspired by Gérard Genette and Mieke Bal. Exactly how the terminologies of these three theorists are related is a complicated issue that for natural reasons cannot be accounted for in this study.
96. One example, though, is when Harry is about to sneak up to the tower and the narrator's voice says: "With Norbert safely bundled up, Harry set off for the tallest tower. He hoped that the cloak would conceal him from Filch and his cat, Mrs. Norris" ("The Sneak").
 97. Rimmon-Kenan 1996, pp. 74–75.
 98. For a discussion of personal pronouns and the player "being" the protagonist in computer games, see Jill Walker, "Do You Think You're Part of This? Digital Texts and the Second Person Address." In: Markku Eskelinen & Raine Koskimaa, eds. *Cybertext Yearbook 2000*. (Publications of the Research Center for Contemporary Culture; 68). Jyväskylä: University of Jyväskylä, 2001, 34–51; and Aarseth 1997, pp. 113–114. Cf. also Burn and Parker's discussion of the "imperative mode" of games, Burn & Parker 2003, p. 45.
 99. Aarseth 1997, pp. 1, 179. For a discussion of the term "ergodic," see also Gunder 2001, pp. 133–136.
 100. Cf. Lev Manovich, *The Language of New Media*. (Leonardo). Cambridge, MA & London: MIT Press, 2001, pp. 207–208. In fact, Manovich states, switches of this kind between different "mental sets," between different "kinds of cognitive activity," are typical of the computer culture in general, which, Manovich continues, is characterized by "cognitive multitasking," i.e., rapid alternation "between different kinds of attention, problem solving, and other cognitive skills." (Manovich 2001, p. 210)
 101. Wolf & Perron 2003, p. 15. Cf. Aarseth 1997, p. 105.
 102. Naturally, this can be adjusted in "Options." For instance, it is possible to change the settings and use practically any key instead of the left mouse button to cast a spell.
 103. Wolf & Perron 2003, p. 15.
 104. Cf. Gérard Genette, "Discours du récit: Essai de méthode." *Figures III*. (Poétique). [orig. publ. 1972]. Paris: Seuil, 1996, 65–282, pp. 238–240; and Rimmon-Kenan 1996, p. 94.

105. Cf. Walker 2001, pp. 44–45.
106. Mark J.P. Wolf, “Narrative in the Video Game.” In: Mark J.P. Wolf, ed. *The Medium of the Video Game*. Austin: University of Texas Press, 2001, 93–111, p. 98.
107. Wolf 2001b, p. 98.
108. The table includes only the more prominent characters of the game, by which follows that, for example, Charlie’s friends who come to pick up the dragon, the players in the Quidditch matches, and the white lady ghost who appears now and again during the game are unaccounted for, even though they also could be described in terms of ludic functions.
109. Naturally, exactly how big the difference is depends on the importance ascribed to Hermione. For example, the gap is lessened if she, and especially her wits, is considered “nothing but the extension of the hero” and “simply part of Harry’s entourage, alongside magic wands and flying brooms” (Nikolaveja 2003, p. 131).
110. [Rowling, J.K.], *Fantastic Beasts and Where to Find Them: Special Edition with a Foreword by Albus Dumbledore*. [pseud.] Newt Scamander. New York: Arthur A. Levine Books, 2001.
111. Rowling 2001, p. 17.
112. Rowling 2001, p. 19.
113. As Andrew Blake notes, collectors’ cards are a contemporary feature that a young audience easily can identify with and which therefore makes them obvious candidates for the spin-off industry, Andrew Blake, *The Irresistible Rise of Harry Potter*. London & New York: Verso, 2002, p. 22.
114. Quote on computer games as forms of spatial discourse from Espen Aarseth, “Understanding Computer Games.” Paper presented at the conference *Computer Games & Digital Textualities*, IT University of Copenhagen, March 2001. Second quote from Espen Aarseth, “Allegories of Space: The Question of Spatiality in Computer Games.” In: Markku Eskelinen & Raine Koskimaa, eds. *Cybertext Yearbook 2000*. (Publications of the Research Center for Contemporary Culture; 68). Jyväskylä: University of Jyväskylä, 2001, 152–171, p. 161. Cf. also Mark J.P. Wolf, “Space in the Video Game.” In: Mark J.P. Wolf, ed. *The Medium of the Video Game*. Austin: University of Texas Press, 2001, 51–75, p. 51; and Henry

- Jenkins and Kurt Squire, who suggest we view computer games as “a spatial art with its roots in architecture, landscape painting, sculpture, gardening or amusement-park design,” Henry Jenkins & Kurt Squire, “The Art of Contested Spaces.” In: Lucien King, ed. *Game On: The History and Culture of Videogames*. London: Laurence King, 2002, 64–75, p. 65.
115. Manovich 2001, p. 248. Manovich uses the term “cultural interface” to describe “a human-computer-culture interface – the ways in which computers present and allow us to interact with cultural data,” and mentions, besides computer games, web sites, CD-ROM titles, and DVD titles as examples of cultural interfaces (Manovich 2001, pp. 70–71). Notably, Manovich considers “navigable space” as a “key form of new media” and, hence, it transcends computer games (Manovich 2001, pp. 252, 244–285).
116. About “immersion,” see Janet Murray, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. New York: The Free Press, 1997, pp. 98–99.
- It should be stressed that, just like in most computer games, sound and music are important contributors to the sense of immersion in the game *Harry Potter and the Philosopher’s Stone* (Cf., for example, Sue Morris, “First-Person Shooters: A Game Apparatus.” In: Geoff King & Tanya Krzywinska, eds. *ScreenPlay: Cinema/Videogames/Interfaces*. London & New York: Wallflower, 2002, 81–97, p. 88; and Poole 2000, pp. 80–84).
117. Because the game as such takes place exclusively at Hogwarts and on its grounds, the novel’s first six chapters are not accounted for in the figure.
118. In this case, however, it is also possible to see certain connections to the novel. In “Fireseed Caves,” HarryPC is to make stalactites fall from the ceiling so that he can jump on them across the water and, as mentioned, there are several waterfalls. This recalls Hagrid’s and Harry’s visit to the vaults at Gringotts: “– they plunged even deeper, passing an underground lake where huge stalactites and stalagmites grew from the ceiling and floor.” (58)
119. As mentioned above in “The Harry Potter Phenomenon,” J.K. Rowling worked with the game developers on this expansion of Hogwarts and its grounds (Goodale 2001b).
120. Actually, the screenwriter Steve Kloves asked J.K. Rowling about this dragon sequence and was given an OK not to include it in the film (Cagle 2001).

121. Cf. Juul 2001a, pp. 10, 12; Aarseth 1997, pp. 100–101. It should also be mentioned that adventure games, especially if they are text-based, also sort under the notion of “interactive fiction.” For a discussion of this term, see Aarseth 1997, p. 48 and Juul 2001a, pp. 10–12.
122. Mark J.P. Wolf, “Genre and the Video Game.” In: Mark J.P. Wolf, ed. *The Medium of the Video Game*. Austin: University of Texas Press, 2001, 113–134, p. 118. It should be noted that Wolf distinguishes between the adventure game genre and the puzzle game genre, and that he would place *Harry Potter and the Philosopher’s Stone* in both of these, as well as in what he calls the adaptation genre (cf. Wolf 2001a, pp. 115, 116, 129).
123. It is important to remember that although they no longer exist in the commercial arena, the text-based games live on in a substantial subculture (Juul 2001a, p. 11). For an exhaustive history of the adventure game genre, see, for example, Aarseth 1997, pp. 97–111.
- For an overview of the history of electronic games in general see, for example, Steven L. Kent, *The Ultimate History of Video Games: From Pong to Pokémon and Beyond: The Story Behind the Craze That Touched Our Lives and Changed the World*. Roseville: Prima Publishing, 2001.
124. Wolf 2001a, p. 132.
125. As mentioned earlier, a separate computer game entirely devoted to the sport of Quidditch, *Harry Potter: Quidditch World Cup*, was released in 2003. This game, which has both single player competition and multiplayer competition where “players compete head-to-head,” is generally categorized as a sports game (“Take Flight and Compete for the Cup in *Harry Potter: Quidditch World Cup* Game from EA,” EA Games Press Release 4/29/2003, URL: <http://info.ea.com/news/pr/pr310.doc>).
126. Juul 2001a, p. 8.
127. Pascal Luban, “Designing and Integrating Puzzles in Action-Adventure Games,” *Gamasutra*, 12/6/2002, URL: http://www.gamasutra.com/features/20021206/luban_01.htm.
- It could be added that several of these games were inspired by works in other media. The series *Alone in the Dark* is based on short stories by H.P. Lovecraft and *Star Trek: Voyager Elite Force* draws on the TV series *Star Trek: Voyager*. The

- Resident Evil* series is an especially interesting case, since the computer games acknowledge strong influence from films by Sam Raimi and George Romero (*The Science Fiction, Horror and Fantasy Film Review*, URL: <http://www.roogulator.esmartweb.com/>) and the games in turn have been adapted for the screen (*Resident Evil*, 2002 and *Resident Evil: Apocalypse*, forthcoming 2004).
128. For example, the game sites *Gamespy.com: Gaming Profiles*, 1996–2004, URL: <http://www.gamespy.com/games/2855.shtml>; and *Mobygames: Harry Potter and the Sorcerer's Stone*, 1999–2004, URL: <http://www.mobygames.com/game/sheet/gameId,5416/> classify the game as action/adventure.
129. Randy Sluganski, "Harry Potter and the Sorcerer's Stone." *Just Adventure: The Largest and Most Visited Adventure Site on the Internet / Review: Harry Potter*, 2001, URL: <http://www.justadventure.com/reviews/HarryPotter/HarryPotter.shtm>.
130. Aarseth, Smedstad & Sunnanå 2003, pp. 48–53.
131. For a brief discussion of the concepts of monosequential and multisequential in relation to other terms used to describe these structures (linear–nonlinear/sequential–nonsequential), see Gunder 2001, footnote 18.
132. For example, I soon learned that I am not a born broomstick pilot like my fifteen-year-old brother who, in Quidditch, caught the golden snitch the very first time he tried, whereas I had to struggle and had Harry fainting numerous times before I finally succeeded.
133. Aarseth 1997, pp. 124, 91. See also Espen Aarseth, "Aporia and Epiphany in *Doom* and *The Speaking Clock*: The Temporality of Ergodic Art." In: Marie-Laure Ryan, ed. *Cyberspace Textuality: Computer Technology and Literary Theory*. Bloomington & Indianapolis: Indiana University Press, 1999, 31–41, pp. 36–40.
134. In fact, according to Aarseth, this dialectic is "the basic structure of any game" (Aarseth 1999, p. 38. Cf. also Aarseth 1997, pp. 91–92).
135. Murray 1997, p. 126.
136. Murray 1997, pp. 129–130.
137. Here, I refer to Aarseth's use of "aporia" and "epiphany." It is obvious that aporia and epiphany as described in traditional literary theory can be applied to literature. The literary term of "aporia" "indicate[s] an interpretative dilemma or

impasse involving some textual contradiction that renders – or seems to render – meaning *undecidable*. Deconstructors often speak of the aporic ‘juncture’ or ‘moment’ as the point at which the reader lacks the justification to choose or cannot choose between two meanings. Aporia can also be used more generally to refer to any indecision or doubt expressed by the speaker of a work, whether actual or voiced with ironic intent.” Ross Murfin & Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*. Basingstoke: Macmillan, 1997, p. 20. As for “epiphany” in literary theory, it was introduced by James Joyce, who uses the term to describe “the insight or revelation gained when one suddenly understands the essence of a (generally commonplace) object, gesture, statement, situation, moment or mentality – that is, when one ‘sees’ that commonplace for what it really is beneath the surface and perceives its inner workings, its nature” (Murfin & Ray 1997, p. 109).

138. About different user functions, see Aarseth 1997, p. 64. Cf. also Michael Joyce’s notion of “exploratory hypertext” in Michael Joyce, “Siren Shapes: Exploratory and Constructive Hypertexts.” [first publ. 1988]. *Of Two Minds: Hypertext Pedagogy and Poetics*. (Studies in Literature and Science). Ann Arbor: University of Michigan Press, 1995, 39–59. For a discussion of these terms, see Gunder 2001, pp. 134–136.
139. About “axial structure” and “network structure,” see George P. Landow, *Hypertext 2.0: Being a Revised, Amplified Edition of Hypertext: The Convergence of Contemporary Critical Theory and Technology*. (Parallax: Revisions of Culture and Society). Baltimore & London: Johns Hopkins University Press, 1997, pp. 49–50. About “lateral structure,” see Gunder 2001, pp. 126–128. For a more detailed discussion of these structures, cf. Gunder 2001, pp. 124–129.
140. The term was coined by Johan Svedjedal in *The Literary Web: Literature and Publishing in the Age of Digital Production: A Study in the Sociology of Literature*. (Acta Bibliothecæ Regiæ Stockholmiensis;62, Skrifter utgivna av Avdelningen för litteratursociologi vid litteraturvetenskapliga institutionen i Uppsala [Publications from the Section for the Sociology of Literature at the Department of Literature, Uppsala University];42). Stockholm: Kungl. Biblioteket, 2000, p. 57.
Roughly, the notion of content spaces corresponds to what Espen Aarseth calls “textons” which, combined in various ways, form “scriptons” (Aarseth 1997, p. 62).
141. Gunder 2001, p. 119.

142. These are all to be characterized as authorial content spaces, since they have been defined by the originators of the work (cf. Gunder 2001, pp. 118–119).
143. For a discussion of the technical differences between film and computer games, see, for example, Mark J.P. Wolf, “Time in the Video Game.” In: Mark J.P. Wolf, ed. *The Medium of the Video Game*. Austin: University of Texas Press, 2001, 77–91, pp. 77–80.
144. Juul forthcoming, 2004. Cf. Sacha A. Howells, “Watching a Game, Playing a Movie: When Media Collide.” In: Geoff King & Tanya Krzywinska, eds. *Screen-Play: Cinema/Videogames/Interfaces*. London & New York: Wallflower, 2002, 110–121, p. 118.
145. One can easily imagine information content spaces that the user experiences at her own pace. Reading is the typical example: the reader of the novel *Harry Potter and the Philosopher’s Stone* reads at whatever speed she wishes to.
146. It could also be noted that the term “action sequence” is commonly used for sections in computer games that are interactive and depend on user activity, i.e., action content spaces. A synonym is “in-game sequence.”
147. For more on different methods for incorporating film sequences into computer games, see Howells 2002, pp. 114–116.
148. Wolf 2001d, pp. 82–85.
149. Note that content spaces here are analytical categories discussed on what could be called an ergodic level and serving to describe the structure of the game as a whole. It must be emphasized, however, that every input from the user in reality evokes a new content space and that every single change, every single screen of the game, could be considered an individual content space.
150. In fact, this seems to suggest a distinction between what could be called “omni-content space” and “performed content space.”
151. Carlquist distinguishes three main types of “story structures” in computer games: (1) the linear story structure, (2) the branching story structure, and (3) the totally non-linear story structure. Clearly, *Harry Potter and the Philosopher’s Stone* is a typical example of a game of the first kind, where “the player starts at A, then he or she goes to B, C and D in a given order, and the story ends at E. Of course

there are here also more or less non-linear elements in each section” (Carlquist 2002, pp. 38–42, quote from p. 38).

152. Jesper Juul discusses this type of games in terms of “games of progression” in which “the player has to perform a predefined set of actions in order to complete the game.” Jesper Juul, “The Open and The Closed: Games of Emergence and Games of Progression.” Paper presented at the conference *Computer Games & Digital Cultures*, Tampere, Finland, June 2002, URL: <http://www.jesperjuul.dk/text/openandtheclosed.html>.
153. Unless stated otherwise, theoretical principles, definitions, and schematic descriptions in this section draw on the chapter “Links and Linking” in Gunder 2001, pp. 136–168. For a more general and extensive discussion of links and linking, I refer to this previous part of my thesis.
154. It must be stressed once again that this study has a user-perspective approach, by which follows, among other things, that what is described here as a simple procedure of connecting two places is a much more complex and complicated process on a technical level. Cf. Gunder 2001, pp. 85–86.
155. Gunder 2001, p. 155.
156. It should be noted that the analysis does not include links available in debug mode.
157. Gunder 2001, p. 137. It is also possible to put spells on the gnomes, which makes them stop chasing HarryPC and fall down moaning. The gnomes are examples of anchors which, for obvious reasons, could be labeled “moving anchors.”
158. In “Score Board,” there are two links back to the “gnome room,” of which one runs from the omnianchor and one from an arrow in the lower right corner. Strictly speaking, the link from the omnianchor in the “gnome room” is to be characterized as a bidirectional link only when the link back is followed from the omnianchor and not when it is followed from the arrow. This is because, as I define it, only two anchors may be involved if bidirectional linking is to be referred to as a bidirectional link. Or, to put it another way, the bidirectional linking must be homoancoral/homoancoral. If the Esc key is used to leave the “gnome room” and to go back to it again, the linking is homoancoral/homoancoral, whereas if instead the arrow is used to leave “Score Board,” the linking is homoancoral/heteroancoral (cf. Gunder 2001, pp. 141–144).

159. To be precise, it is in reality the anchors that are made visible.
160. Unlike what I have wrongly stated in a previous paper, deciding what to do in an ergodic situation (such as choosing which objects to pick up, etc.) is not a matter of conditional linking (Gunder 2001, p. 145).
161. Mandatory and optional links were not discussed in Gunder 2001.
162. One example of a traditional and common mandatory link is the one from “To be continued...” in serials in various media.
163. Because the attention, when analyzing individual linkaria, is focused on that particular linkarium, unidirectional and bidirectional linking are primarily discussed in relation to exlinks, by which follows that the adlinks are left unaccounted for in the model (cf. Gunder 2001, p. 161).
164. When HarryPC visits the room this second time, it could be that he already has opened and visited these secret areas. This is the case if HarryPC, in the level’s introductory action content space, does not immediately follow Hermione’s request to cast a spell on the door. Nevertheless, the most likely case is that the two secret areas are still undiscovered when HarryPC comes into the room the second time and this is therefore the status I have chosen to analyze.
165. Devoted fans have even tried to reconstruct a day-by-day calendar of the events in the novel, *HPL: Book One Day-By-Day Calendar*, 2002, URL: http://www.hp-lexicon.org/timelines/calendars/calendar_ss.html.
166. Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*. [orig. publ. 1978]. Ithaca & London: Cornell University Press, 1989.
167. The Swedish terms are “realdiskurs,” “realhistoria,” “omnidiskurs,” and “omni-historia,” Anna Gunder, “Berättelsens spel: Berättarteknik och ergodicitet i Michael Joyces *afternoon, a story*,” *Human IT* 3:3, 1999, 27–127, URL: <http://www.hb.se/bhs/ith/3-99/ag.htm>, pp. 47–50. The English terms were introduced in a paper presented at the *Level Up* conference in 2003, Anna Gunder, “As if by Magic: On Harry Potter as a Novel and Computer Game.” In: Marinka Copier & Joost Raessens, eds. *Level Up: Digital Games Research Conference*, 4–6 November 2003, Utrecht University. Utrecht: Faculty of Arts, Utrecht University, CD-ROM.
168. Manovich 2001, pp. 222–223. Cf. also Espen Aarseth’s discussion of “traversal functions” (Aarseth 1997, pp. 62–65).

169. Cf. Jesper Juul's "ideal sequence," defined as "events that the player has to actualise by mastering the simulations" and which is "much harder to actualise than the numerous non-ideal sequences – this is what makes it a game" (Juul 2001b, note 5).
170. Genette 1996. See also Rimmon-Kenan 1996.
For discussions of traditional narratology and ergodic works, see, for example, Markku Eskelinen, "(Introduction to) Cybertext Narratology." In: Markku Eskelinen & Raine Koskimaa, eds. *Cybertext Yearbook 2000*. (Publications of the Research Center for Contemporary Culture; 68). Jyväskylä: University of Jyväskylä, 2001, 52–68; Gonzalo Frasca, "Ludologists Love Stories, Too: Notes from a Debate that Never Took Place." In: Marinka Copier & Joost Raessens, eds. *Level Up: Digital Games Research Conference*, 4–6 November 2003, Utrecht University. Utrecht: Faculty of Arts, Utrecht University, 92–99; Gonzalo Frasca, "Ludology Meets Narratology: Similitude and Differences between (Video)Games and Narrative." [Finnish version orig. publ. in 1999]. URL: <http://www.ludology.org/articles/ludology.htm>; Juul 2001a; Juul 2001b; Raine Koskimaa, *Digital Literature: From Text to Hypertext and Beyond*, diss. University of Jyväskylä, 2000, URL: <http://www.cc.jyu.fi/~koskimaa/thesis/thesis.shtml>; Jill Walker, "Piecing Together and Tearing Apart: Finding the Story in *afternoon*." In: Klaus Tochtermann, Jörg Westbomke, Uffe K. Wiil & John J. Leggett, eds. *Hypertext '99: Returning to Our Diverse Roots: The 10th ACM Conference on Hypertext and Hypermedia, Darmstadt, Germany, February 21–25, 1999*. New York: ACM Press, 1999, 111–117.
171. Quite logically, "simultaneity" has to do with events occurring at the same time. Markku Eskelinen & Ragnhild Tronstad, "Video Games and Configurative Performances." In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003, 195–220, pp. 210–211.
172. Eskelinen & Tronstad, 2003, p. 210.
173. Meir Sternberg, *Expositional Modes and Temporal Ordering in Fiction*. Baltimore & London: Johns Hopkins University Press, 1978, for example, pp. 65, 163–164. For an exhaustive discussion of these concepts see, for example, Svedjedal 2000, Ch. 2.
174. It should be noted that "surprise" as described here is different from the same term used in the design of virtual environments, cf. Paul Fencott, "Presence and the Content of Virtual Environments," Virtual Reality Applications Research

Group, University of Teesside, 1999, URL: <http://web.onyxnet.co.uk/Fencott-onyxnet.co.uk/pres99/pres99.htm>; and McMahan 2003, pp. 75–76.

175. Torben Grodal compares film and computer games and argues that suspense, curiosity, and surprise in film are “linked mainly to first-time viewing.” It must be emphasized, however, that these effects work in film just like they do in novels and computer games – the effect of the effects varies. Torben Grodal, “Stories for Eye, Ear, and Muscles: Video Games, Media, and Embodied Experiences.” In: Mark J.P. Wolf & Bernard Perron, eds. *The Video Game Theory Reader*. New York & London: Routledge, 2003, 129–155, pp. 148–149.
176. Gunder 2001.

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