Der Kampf um die ›Erzählhoheit‹

Voice-over-Narration im Computerspiel

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researching games BarCamp 2014

Überblick

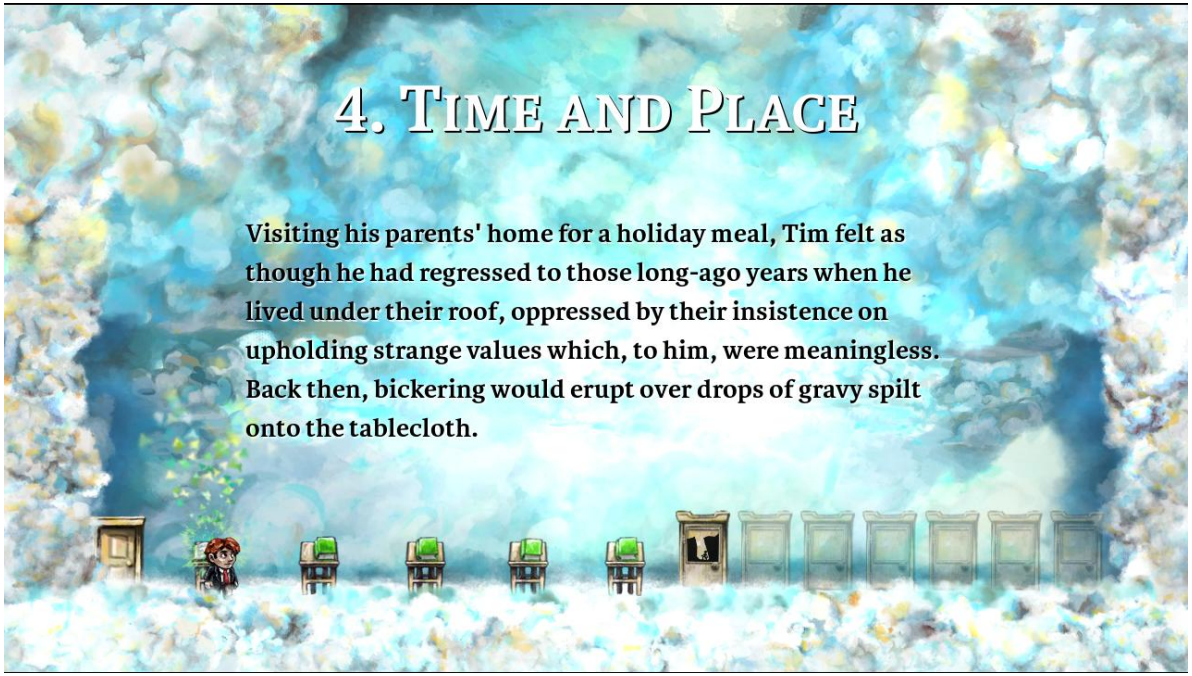
I. Erzählstimmen im Computerspiel
II. Voice-Over-Narration in Cutscenes
III. Voice-Over-Narration im laufenden Spiel
IV. Fazit

I. Erzählstimmen im Computerspiel

EINE NOTLÖSUNG?

1.1. Schriftliche Erzählinstanzen

1.1.1. Zwischentitel

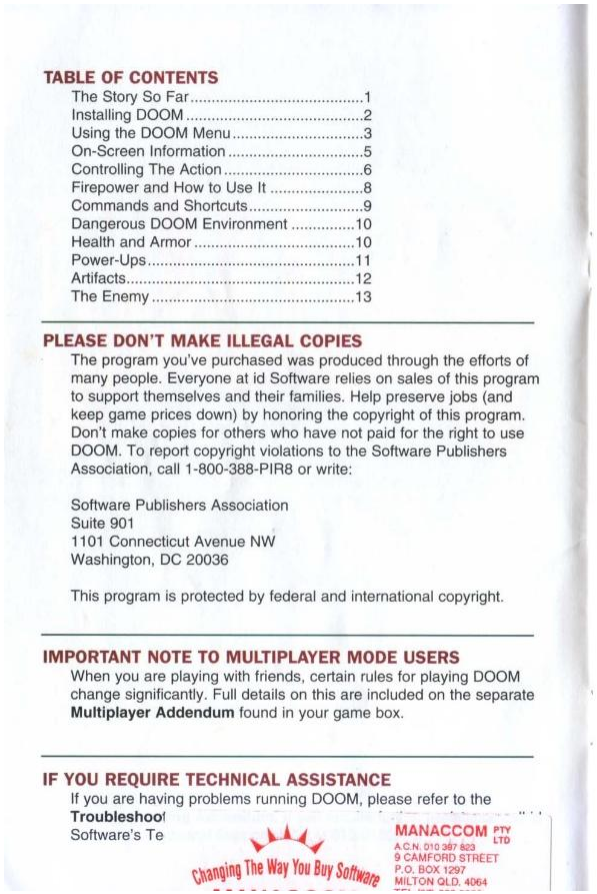


Braid
Number None, Inc.
2008

1.1. Schriftliche Erzählinstanzen

1.1.2. Booklets

Doom
Id Software
1993



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IMPORTANT NOTE TO MULTIPLAYER MODE USERS

When you are playing with friends, certain rules for playing DOOM change significantly. Full details on this are included on the separate **Multiplayer Addendum** found in your game box.

IF YOU REQUIRE TECHNICAL ASSISTANCE

If you are having problems running DOOM, please refer to the **Troubleshoot**
Software's Te

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THE STORY SO FAR

You're a space marine, one of Earth's toughest, hardened in combat and trained for action. Three years ago you assaulted a superior officer for ordering his soldiers to fire upon civilians. He and his body cast were shipped to Pearl Harbor, while you were transferred to Mars, home of the Union Aerospace Corporation.

The UAC is a multi-planetary conglomerate with radioactive waste facilities on Mars and its two moons, Phobos and Deimos. With no action for fifty million miles, your day consisted of suckin' dust and watchin' restricted flicks in the rec room.

For the last four years the military, UAC's biggest supplier, has used the remote facilities on Phobos and Deimos to conduct various secret projects, including research on inter-dimensional space travel. So far they have been able to open gateways between Phobos and Deimos, throwing a few gadgets into one and watching them come out the other. Recently however, the Gateways have grown dangerously unstable. Military "volunteers" entering them have either disappeared or been stricken with a strange form of insanity–babbling vulgarities, bludgeoning anything that breathes, and finally suffering an untimely death of full-body explosion. Matching heads with torsos to send home to the folks became a full-time job. Latest military reports state that the research is suffering a small set-back, but everything is under control.

A few hours ago, Mars received a garbled message from Phobos. "We require immediate military support. Something fraggin' evil is coming out of the Gateways! Computer systems have gone berserk!" The rest was incoherent. Soon afterwards, Deimos simply vanished from the sky. Since then, attempts to establish contact with either moon have been unsuccessful.

You and your buddies, the only combat troop for fifty million miles were sent up pronto to Phobos. You were ordered to secure the perimeter of the base while the rest of the team went inside. For several hours, your radio picked up the sounds of combat: guns firing, men yelling orders, screams, bones cracking, then finally, silence. Seems your buddies are dead.

It's Up To You

Things aren't looking too good. You'll never navigate off the planet on your own. Plus, all the heavy weapons have been taken by the assault team leaving you with only a pistol. If only you could get your hands around a plasma rifle or even a shotgun you could take a few down on your way out. Whatever killed your buddies deserves a couple of pellets in the forehead. Securing your helmet, you exit the landing pod. Hopefully you can find more substantial firepower somewhere within the station.

As you walk through the main entrance of the base, you hear animal-like growls echoing throughout the distant corridors. They know you're here. There's no turning back now.

1.1. Schriftliche Erzählinstanzen

1.1.3. Text-Adventures

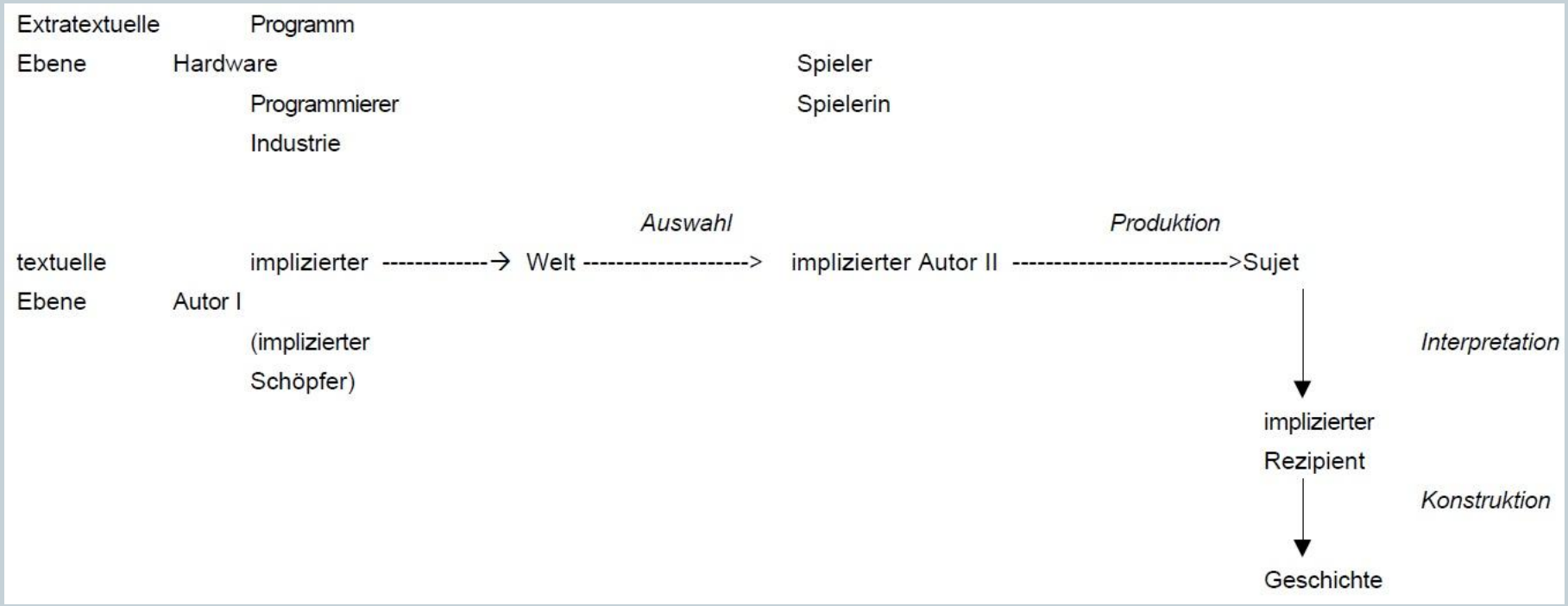
Zork
Infocom
1980

1.2. Der Spieler als implizierter Autor

»Die Fortbewegungsaktivitäten [des Avatars] bezeichnen den Akt der Narration im Videospiel. Im Spiel wird keine Sprechhandlung simuliert, sondern eine raumgreifende Bewegungshandlung. So wie das Sprechen […] ein Begreifen und Anordnen von Raum und Bewegungen in der Zeit darstellt, stellen hier Laufen und Springen des Avatars die Aneignungsformen des Raumes [dar]. […] Dem implizierten Autor II wird die Ausführung dieser Erzählhandlungen zugewiesen.«

- Neitzel, Britta: Gespielte Geschichten. Struktur- und prozessanalytische Untersuchungen der Narrativität von Videospielen. Weimar 2000, S. 141.

1.2.1. Schaubild: Erzählinstanzen im Videospiel



- Neitzel (2000), S. 133.

1.2.2. Heldenreise ohne Worte

II. Voice-Over-Narration in Cutscenes

EXPOSITION, EXPOSITION …

2.1. Voice-Over-Erzähler in Cutscenes

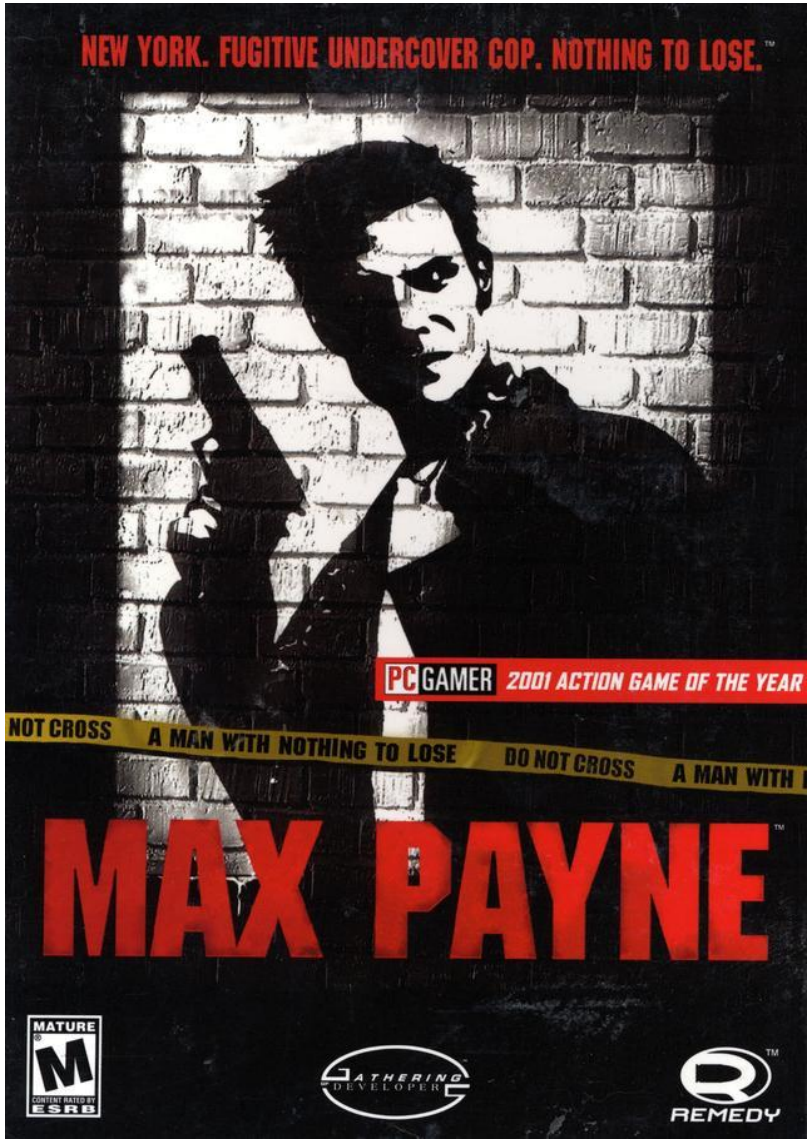
2.1.1. Exposition

Fallout
Interplay Entertainment
1997

2.1. Voice-Over-Erzähler in Cutscenes

2.1.2. Rückblick

Max Payne
Remedy Entertainment
2001



2.2. Voice-Over-Erzähler im Film

Ton

Diegetisch
Innerhalb der erzählten Welt

On
Quelle im Bild

Off
Quelle nicht im Bild

Passiv
Erzeugt Atmosphäre

Aktiv
Erzeugt Aufmerksamkeit

Extradiegetisch
Außerhalb der erzählten Welt

III. Voice-Over-Narration im laufenden Spiel

ERZÄHLE ICH DIE GESCHICHTE ODER DU?

3.1. *Bastion*

Der Erzähler als Kommentator des Spielgeschehens

Bastion
Supergiant Games
2011

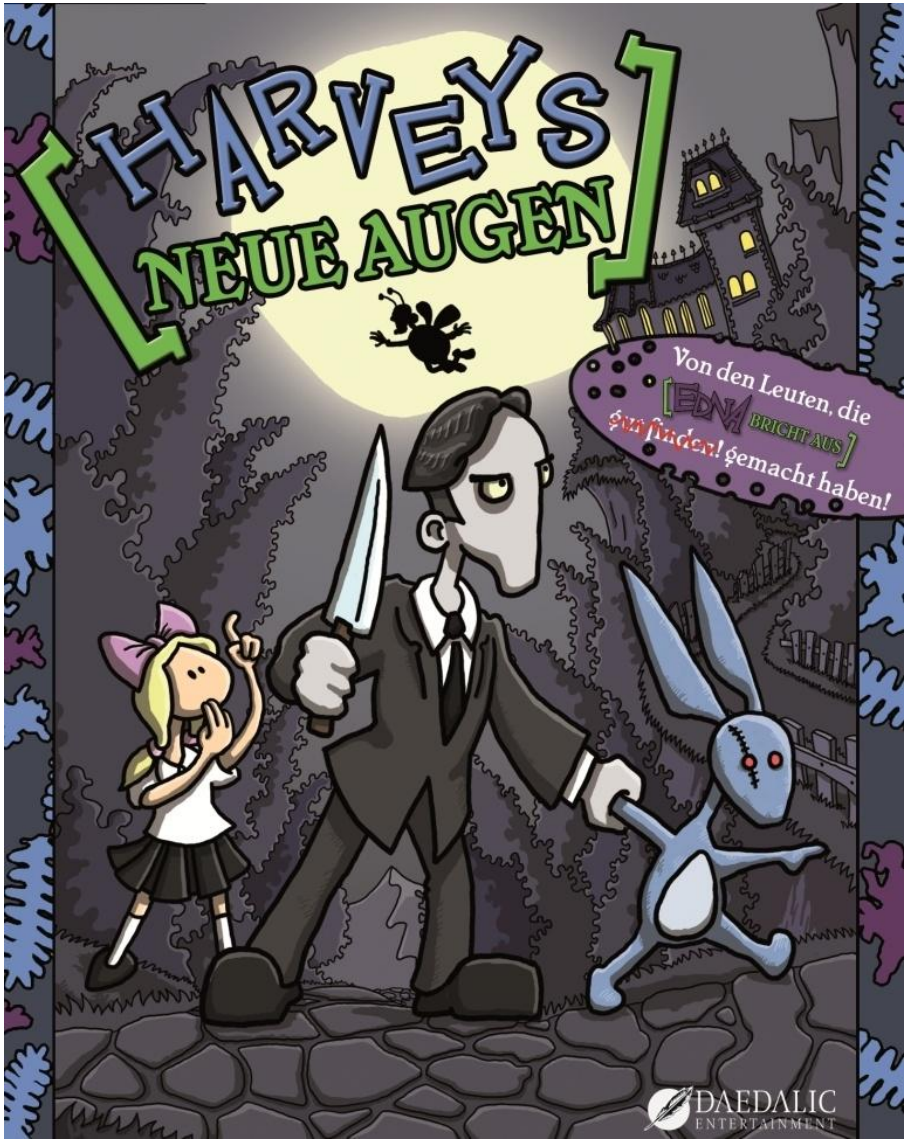
3.1. *Bastion*

3.1. *Bastion*

3.2. *Harveys neue Augen*

Der Erzähler als (verborgene) Stimme innerhalb der Diegese

Harveys neue Augen
Daedalic Entertainment
2011



3.2. *Harveys neue Augen*

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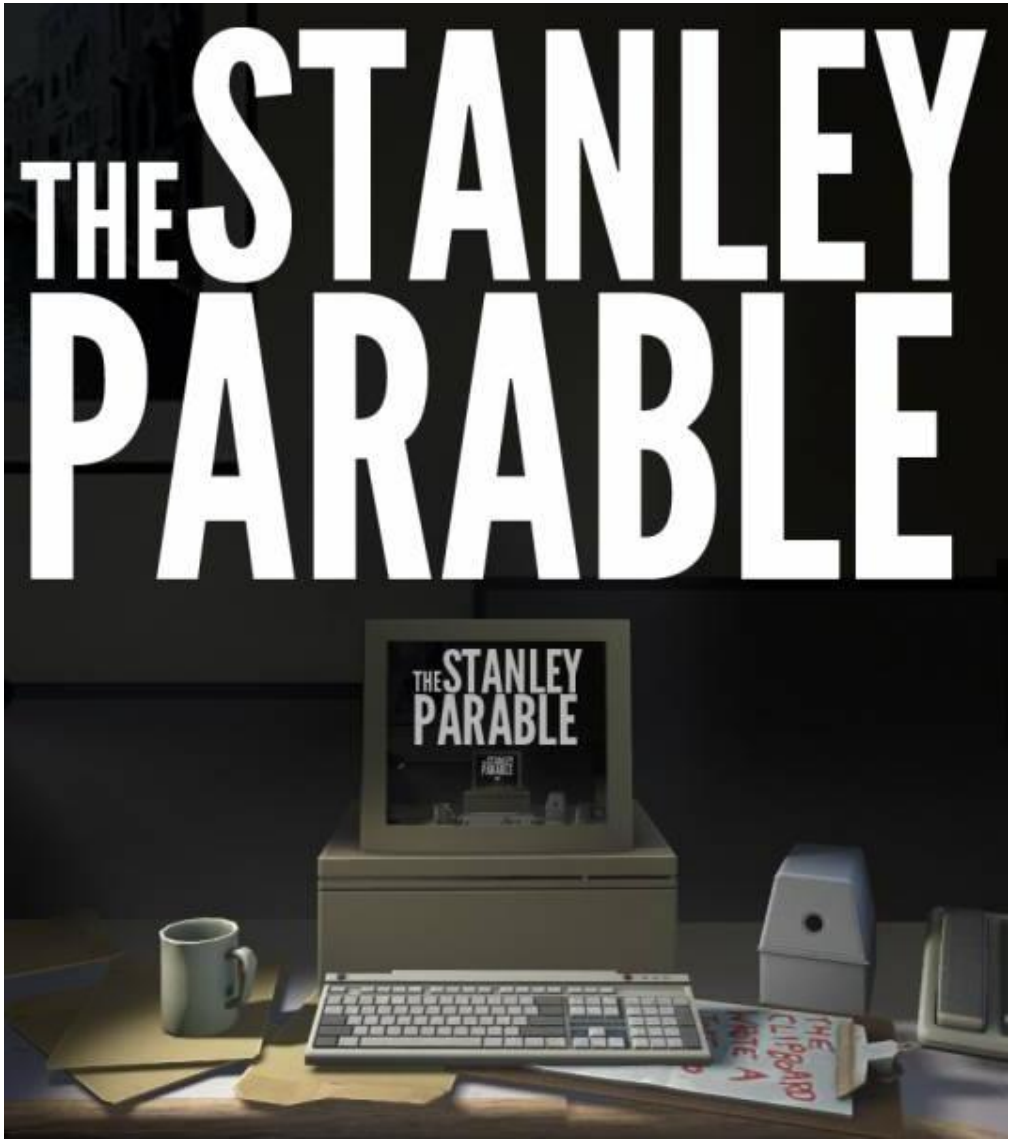
3.3. *The Stanley Parable*

Der Erzähler im Konflikt mit dem Avatar/Spieler

The Stanley Parable
Galactic Cafe
2013



3.3. *The Stanley Parable*

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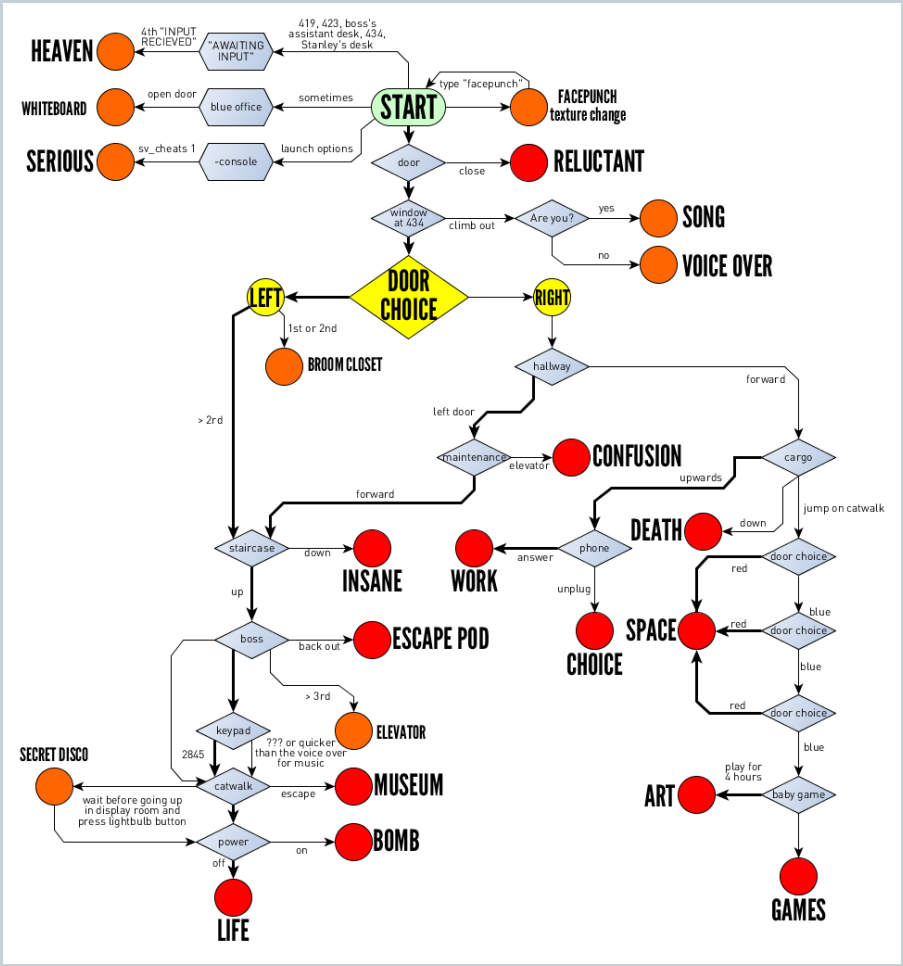

IV. Fazit

DER UNZUVERLÄSSIGE SPIELER

4.1. Der unzuverlässige Erzähler

»Es gibt auch Erzähler, deren Behauptungen, zumindest teilweise, als falsch gelten müssen mit Bezug auf das, was in der erzählten Welt der Fall ist. […] In diesem Fall kommuniziert der unzuverlässige Erzähler eine explizite Botschaft, während der Autor dem Leser implizit, sozusagen an dem Erzähler vorbei, eine andere, den Erzählerbehauptungen widersprechende Botschaft vermittelt. […] Die Möglichkeit, in fiktionalen Texten den Standpunkt des Erzählers in dessen eigener Rede durch die implizite Vermittlung eines anderen Standpunktes zu unterlaufen, stellt zweifellos eine genuin literarische […] dar.«

- Martinez, Matias/Scheffel, Michael: Einführung in die Erzähltheorie. München 2009, S. 101.

4.2. Eine neue Form der Unzuverlässigkeit?

»The game is not here to fight you;
it is inviting you to dance.«

- Wreden, Davey: About *The Stanley Parable* [http://stanleyparable.com]

Vielen Dank
für eure Aufmerksamkeit!