

**Narrative Mode and Fiction**  
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**Lecture - 58**  
**Future of Fictional Writing - II**

Good morning and welcome back to the lecture series on narrative mode and fiction. We are discussing our last module, which is on future of fictional writing. So we are talking about fiction as a video game. So the first apparent thing is that the gamers, the video gamers need to read and understand innovative literature.

That is a prerequisite in order to design smarter and groundbreaking narratives for future generations that are that have already grown bored with the typical predictable shooter and multiplayer universe games. (refer time: 01:19)

So the novel as a game or game as a novel has already entered the world and terms such as reader and player may someday become interchangeable. The reader is already the player and vice versa. (refer time: 01:33)

We have something called MMOG which is part of video game native, video game fiction. It is the full form of MMOG is massively multiplayer online game. So massively multiplayer online game consists of an online video game with a large number of players on the same server. The massively multiplayer online gamers usually feature, so the massively multiplayer online game usually features a huge, persistent, open world although there are games that differ.

These games MMOs can be found on most network capable platforms, which include personal computers, video game consoles, smartphones, and also other mobile devices. MMOs usually involve engaging narratives, with multiple plot twists that enable players to cooperate and compete with each other on a large scale, and sometimes to interact meaningfully with people around the world.

They include a variety of gameplay types, which represent many video game genres.  
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Then we have MMORPG, full form is massively multiplayer online role playing game. It is a video game that combines aspects of a role playing video game, with multiple storylines and plot twists, and a massively multiplayer online framework. As in RPGs, or role playing games, the players use the role of a character, often in a fantasy world or science fiction world and takes control over many of that character's actions.

So MMORGs are distinguished from single player or small multiplayer online RPGs is in terms of the number of players that are able to interact together and also by the game's narrative world, which continues to exist and evolve, even while the player is offline and away from the game. So the game evolves regardless of the player, the narrative world of the game evolves regardless of the player. (refer time: 04:27)

The video game novel, Heavy Rain has stunning graphics and an interesting game narrative. Game reviewers are now talking about story and character development as well as emotional experiences and moral choice. And the question of linear versus nonlinear narratives emerge. Unlike most games, if the character one is inhabiting dies, the game is not over. One simply has to move on to another character.

It is all about continuity. Moving on to another character when someone dies in the same way one would in the case of the novel. When all main characters are dead, then one inhabits the killer right, one inhabits the position of the killer as the reader of the player and learns his backstory, which explains some of his moves or the rationale behind his actions.

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So talking about the future of fiction through apps, we think of Twitter where we can find and follow the writers that we love. Substack, where we will be able to subscribe

to those writers. Wattpad, where we will be able to read their books as they come out. Kindle, where we read those books in an app on our phone. (refer time: 06:12)

And then we have something called Patreon. Patreon is a membership platform, which provides business tools for content creators in order to run a subscription service so that through Patreon one is able to support one's favorite authors financially through subscriptions. Then we have discord, where one becomes part of an author's exclusive community.

It is possible to follow an author on on Twitter or Medium, then read their works on Royal Road or Wattpad, or Kindle. Finally review it on Amazon or Goodreads. Moreover, one can also interact with an author on Discord and support them via Patreon, like I was saying, or through Buy Me a Coffee. (refer time: 07:08)

So future of fiction as one can fathom, will be direct to reader and more interactive. Wattpad probably comes closest to this future, which allows readers to find and follow the authors that they love, and read and comment on chapters as they come out. The Inkitt app even allows readers to comment on their wall and support the authors via Patreon, Buy Me a Coffee or other donation platforms of the writer's choice. (refer time: 07:42)

We have Galatea. Galatea adapts original Inkitt stories into immersive experiences through enhancing them with chat fiction, sound effects, visual effects, and haptic feedback. Glose is a more social version of Kindle, where readers can write notes in the margins of books, and other people can see or comment on those notes.

So it is kind of group reading, group commenting and you know, group annotating experience where the afterthoughts are kind of building within a reader community, it is a cumulative process of reading. (refer time: 08:30)

Then we have Tales, which is a website that makes experience of reading very interactive, such that the narrative reads like a book and plays like a game. And then we have Tapas which is a website with a comic bent. (refer time: 08:46)

The future of fiction will not be confined to the bindings of book anymore, books that are marketed to the masses. Rather, it will be broadened to include everything from print to electronic sources. Additionally, new genres of fiction will come up that caters to the Gen Z the next gen and millennials. (refer time: 09:11)

So using something like RTIS or the real-time interacting stimulation, the reader might experience the life of a fictive character on three levels. First as the physical embodiment of the character the reader will be able to manipulate the environment, move and speak around. Second, the readers will be able to think and feel like the characters as a character aware of his or her thoughts within the novel.

This leads to the reader thinking that the reader is playing the character. Therefore, the novel might continue even while one sleeps actually. When one is awake, one finds that one's avatar has continued the narrative without one's real presence. And this avatar, it would not be wrong to call it as the simulation, the simulated version of oneself is capable of making 90% accurate decisions. (refer time: 10:20)

So creative writing applications are on their way and feedback loops already exist, so that the reader's emotional reactions change the course of the story. The question that remains here is as follows. In a world where people walk around with headsets, communicating through thinking, will text become irrelevant? The physical book form will it really disappear or in a near soon future.

Technology already allows us to see with for example our tongues. So if someone can make the reader see, feel, taste and smell something as lyrically as one might write it, then is the traditional form of text even necessary to produce a brilliant work of fiction. And this reminds me of so many poems that have been written that talk of synesthesia, right?

And synesthesia is now being reenacted through sensory experimentations through you know, reshuffling of our sensory experiences. So we see through hand, we touch through eyes, we smell through ears, so many poems. Charles Baudelaire has poems that talk, that that explain this synesthesia, so well. In Indian tradition, we have many you know, we have the corpus of Sangam poetry that does that too efficiently.

They are ancient, they are written in ancient India, but they are all too efficient, Sangam poetry that is describing and celebrating synesthesia in a way. So now technology is doing the same. We can see through our tongue, we can feel through our ears and so forth.

The the synesthesia has now been transposed onto a different platform altogether, which makes us question whether if it whether it is at all necessary for us to have a brilliant work of fiction, in in the traditional form in the form of a book. Such is possible through Brain Computer Interface.

We were talking about BCI in our earlier lecture, fiction read by the whole body differs from fiction read only by the eyes or only by the fingers. So the body performativity, the body's engagement and interface with the fiction becomes very important here. I would like to stop our lecture here today. I will continue on this topic in our forthcoming lecture. Thank you so much.