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**Literature and Video Games: Joseph Conrad's Heart of Darkness adaptation in
specs ops: The Line.**

**Thesis Submitted to the Department of Letters and English Language in Partial
Fulfilment of the Requirements for Master's degree in literature and Civilization**

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Declaration

We hereby declare that the thesis entitled “**Literature and Video Games: Joseph Conrad’s Heart of Darkness adaptation in specs ops: The Line**” is our own work and all the sources we have quoted have been acknowledged by means of references.

Signature

Date

Acknowledgements

We would like to express our sincere gratitude to our supervisor, Mrs Nassima Amirouche, for providing guidance, feedback, and advice throughout this project. In addition, a special thank is extended to our dear families who initially encouraged and helped us in our academic journey. Their concern will always be remembered.

Dedication

I dedicate this work to my family, especially my mother.

Wahiba SACI

I dedicate this work to the spirits of my father, my mother and my husband. May they rest in peace.

Fatima Zohra BOUSSAG

Abstract

Joseph Conrad's *Heart of Darkness* received great attention when it was published and has been adapted into several copies, including the film *Apocalypse Now* in 1979, and the game *Specs Ops; The Line* in 2012.

The story is Conrad's experiences in Congo in the 1890s, and was published as a novel in 1902. This novel has been heavily criticized for racism by Nigerian author Chinua Achebe.

The novel turned into the story of *Apocalypse Now*, directed by Ford Coppola. It was then converted into the game of *Far Cry 2* and then updated, renovated and launched under the name *Specs Ops; The Line* 2012. Given the differences in this story, we can think of how the story evolves from a negative study of post-colonial novels to active participation in morally ambiguous choices and battle crimes through digital video games.

In order to create a new meaning and to highlight the post-life features of both the original work and the adapted work, this dissertation aims to compare the original work with its adaptations, which deal with the conflict between historical fact and fiction.

حظيت رواية جوزيف كونراد "قلب الظلام" (Heart of Darkness) باهتمام كبير عندما نُشرت وتم تكييفها في نسخ عديدة، منها فيلم Apocalypse Now عام 1979، ولعبة "Spec Ops, the Line" عام 2012.

وهذه القصة هي عبارة عن تجارب كونراد في الكونغو في التسعينات، ونشرت كرواية في عام 1902. وقد تعرضت هذه الرواية لانتقادات شديدة بسبب العنصرية من قبل المؤلف النيجيري "شينوا أتشيببي/Chinua Achebe".

تحولت الرواية إلى قصة فيلم Apocalypse Now ، من إخراج "فورد كوبولا/ Ford Coppola". ثم تم تحويلها إلى لعبة "Far Cry 2" ثم تم تحديثها وتجديدها وإطلاقها تحت اسم "Specs Ops, The Line" سنة 2012. وبعد معاينة الاختلافات في هذه القصة، يمكننا التفكير في كيفية تطور القصة من دراسة سلبية لروايات ما بعد الاستعمار إلى المشاركة الفعالة في الخيارات الغامضة أخلاقيا وجرائم المعارك من خلال ألعاب الفيديو الرقمية. وإن دراسة قصة كونراد كما تم تصميمها بوسائط مختلفة يعرض عدسات خاصة لرؤية سرد القصص وإعادة سردها في سياق كيفية تفسيرنا للعالم.

ومن أجل خلق معنى جديد وتبسيط الضوء على مظاهر ما بعد الحياة لكل من العمل الأصلي والعمل المكيف، تهدف هذه المذكرة إلى مقارنة العمل الأصلي مع تكييفاته، والتي تتعامل مع الصراع بين الحقيقة التاريخية والخيال.

LIST OF ABBREVIATIONS

HOD : Heart of Darkness

TL: The Line

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Introduction

Technological adjustments have presented new insights in men's postmodern social practices and processes. Among so many transformations, these related to media through which conversation takes place has significantly changed our ways, patterns and technique of living. Media has been responsible for the manufacturing of virtual worlds, accordingly media strongly contribute to beef up realities nourished by the wishes and intentions of its users, most of the time, and plenty of virtual lifestyles is rooted in recreating real-life journey spoil the barriers of space and time whilst echoing the false influence of reality domination.

In this context, the actual and the imaginary mixture together, making lifestyles a fictional game in which the concern man transforms himself into characters that are, at the identical time, real and imaginary, once they are a result of their own creation. In the countless warfare to create, time is a most important aspect in the search for something limitless and indescribable; accordingly, man seems to have lost reference in his searches, desires and desires. YouTube Facebook, Instagram , consisting of different verbal exchange sources , permit users a massive quantity of information, requesting , feed backing ,building relationships ,also tasks that are carried out in a single area and time, generating a sensation of pleasing and self-realization.

The so-called postmodern man has transformed his habits into practices similar to those we regularly see in the digital video games or packages that aim, one way or another, to portray human existence thru digital narratives as a verisimilitude of reality. In this perspective, we purpose at displaying how literary works for the duration of centuries have donated subsidies for the manufacturing of games and digital indicates supposed to venture real world..

In the nineteenth century, the world witnessed the birth of a new art form. Narratives may want to play out now throughout a screen, where people ought to act out the testimonies that were as soon as constrained to page and song. It would be quite a few many years earlier than the medium

would mature into its full power, and audiences ought to see film as real art, but the seeds of that new medium started out with the grainy, silent pics of the 1880s and 1890s. Art, as it turns out, should begin somewhere, whether or not in the crude imitations of horses and hunters on cave partitions or the easy blocks and moves of the first rudimentary video games.

It has been some time, then, when you consider that a new art shape has been created, and the introduction of new technology has allowed it to take place in our lifetime. On the crude computer systems of the late twentieth century, pixels did now not just go throughout the screen; audiences should now direct elements of the narrative journey and participate in it. Much like those first movies, these had been simply the nascent tries in what would soon dominate popular amusement across the world.

When films first commenced their foray into serious art, not all human beings had been so certain in film's capacity compared to greater tested forms, like the novel or opera. Linda Hutcheon notes that Western lifestyle has a certain preoccupation with logophilia (the love of the word) and icon phobia (the suspicion of the visual): "So often film's relation to literature has been characterized as a tampering, a deformation, a desecration, an infidelity, a betrayal, a perversion. The deeply moralistic rhetoric of such characterizations belies the fact that what is at stake here is surely a question of cultural capital" (109). For decades, it has been a movie that has been the interloper on classical narrative, perverting the work of the outstanding authors. It is a cultural habit, apparently, to have a healthful quantity of doubt concerning new mediums of narrative.

A literary adaptation is seen as a revised piece in a new form. For example, while the recreation *Specs Ops* might also be a substantial creative work, it is also a retelling, a refashioning, of Joseph Conrad's *Heart of Darkness*. Conrad completed *Heart of Darkness* on 9th February 1899 and it was once at first posted in three parts in that necessary organ of Victorian high culture, *Blackwood's Magazine*, Part One performing in the 1,000th issue. Three years then passed before it was once

republished in e book form as the second story in the collection *Youth: A Narrative, and Two Other Stories*. While “Youth” has usually been pretty regarded, the third story in this volume, “The End of the Tether”, has had little essential interest – even Conrad himself stated in later existence he didn’t suppose it probable he’d read it again.

Joseph Conrad posted *Heart of Darkness* as a serial in *Blackwood’s Magazine* in 1899 after visiting Belgian King Leopold II’s Congo Free State within side the 1890s. Since its debut, the novella has been an problem of dialogue involving the effect of colonialism on Africa and the common public’s view of the colonies and their inhabitants—arguments about Conrad’s artwork and its location in colonial and postcolonial literature are although each and every day in educational circles. Beneath a tale of journey lies, a story an awesome deal scrutinized and discussed: at the identical time as demonstrating, an essential manner of questioning with internal the course of western colonizing efforts in Africa, the novella tells a tale of European values unavoidably degrading with inside the oppressive surroundings of the African jungle. This view has an has had an impact on of the distinct on typically no longer uncommon western morality—permeates now not completely the novella, then again its subsequent editions from the massive exhibit display to the interactive. The *Heart of Darkness* has seen several distinctive versions in more than a few media over the years as it ponders the release. *Spec Ops: The Line* (Yager Development 2012), these are mostly in terms of how to watch the real story carefully, the kind of message you are attempting to convey, and how to use the satisfactory equipment of every media to attain that goal. It is different. The style of the edition takes the skeleton of that precise content and locations a new layer on top of it, completely based on its unique meaning and the new context it applies to. Different techniques (remakes, imaginations, reboots, etc.) are commonly used to achieve the identical goal. That is, find the fabric provided, its relevance, and the application.

However, *Heart of Darkness* had an impact on as effective as any lengthy short story or short novel ever written – it is solely 38,000 words. It quickly became, and has remained Conrad's most well-known work and has been considered by means of many in America, if no longer elsewhere, as his biggest work. Exciting and profound, lucid and bewildering, and written with an exuberance, which occasionally appears at odds with its issue matter, it has influenced writers as numerous as T.S.Eliot (in *The Four Quartets* and *The Waste Land*), Graham Greene (*The Third Man*, *A Burnt-Out Case*), William Golding (*The Inheritors*) and Ngugi Wa Thiong'o (*A Grain of Wheat*). It has additionally inspired, amongst others, Orson Welles, who made two radio versions the second of which, in 1945, depicted Kurtz as a forerunner of Adolf Hitler, and Francis Ford Coppola who grew to become it into the film *Apocalypse Now*.

More attention that is critical has in all likelihood been paid to it, per word, than to any other modern-day prose work. It has additionally turn out to be a textual content about which, as the late Frank Kermode once complained, interpreters sense licensed to say simply anything. Why? What is it about *Heart of Darkness* that has captivated critics and readers for so long and brought on so many hundreds of thousands of words to be written about it? Moreover, why has its specially darkish and excessive imaginative and prescient of lifestyles so often been misunderstood?

Chapter One: Theoretical Framework:

Introduction:

On the surface, Spec Ops: The Line is about three Delta Force agents tasked with investigating the fate of Dubai's 33rd Infantry Battalion, which was devastated by a sandstorm. Shortly after the devastating sandstorm struck Dubai, the 33rd was dispatched to evacuate Dubai. Colonel John Conrad led the army. A transmission describing Colonel John Conrad's failure to evacuate was last picked up outside Dubai. The player then takes on the role of Captain Martin Walker. Martin Walker could lead Sergeant John Lugo and Lieutenant Alfonso Adams to the heart of Dubai to learn more about Colonel Conrad and regain the survivors of him and his troops. If the 33rd soldier is hostile to the main character and becomes the main enemy of the game, the mission will fail. Players then join forces with a few CIA agents in the area to thwart control of the 33rd city. Only Colonel Martin Walker finally arrived at John Conrad, who had previously spoken on the radio, but when he died, it turned out that his voice was nothing more than Walker's imagination.

Spec Ops: The Line

TL is a third-person shooter developed with the aid of Yager Development and published by way of 2K Games. The eighth in the usual series. Spec Ops: The Line was once launched in North America on June 26, 2012 and in Europe on June 29, 2012. The Line is a continuation of the Spec Ops series, but would not share a story aspect with the origin of its name. Instead, the recreation follows Captain Martin Walker. Captain Martin Walker is despatched to Dubai after the catastrophe on a reconnaissance mission with the Elite Delta Force team, where they discover vain American soldiers. Upon the finding, Walker announces that the team's mission has changed, and that they will search Dubai for survivors.

While lead creator Walt Williams has referred to that there are many influences, the premise is in particular stimulated through Joseph Conrad's novella *Heart of Darkness* (along with Francis Ford Coppola's Vietnam set adaptation of the novella, *Apocalypse Now*), with Conrad replacing Kurtz. The activity bought commonly exquisite reviews. Praise cantered on the narrative and its themes, at the same time as criticism used to be targeted at it is on line multiplayer mode and the regular 1/3 man or woman gameplay. *Spec Ops: The Line* is specially a third person shooter with emphasis on cover-based shooting. In a single-player campaign, game enthusiasts will be accompanied by means of way of a Delta Force crew to steer Captain Martin Walker nearer to Colonel John Conrad, and different survivors abandoned from the ruins of Dubai after the disaster. To obtain this goal, gamers need to traverse the city to neutralize enemy threats and herbal disasters. As gamers progress, higher weapons and gear will be available, making it simpler to gain their goals. Squad orders are moreover available, permitting players to instruct their teammates to function superb moves all through combat. Unlike frequent shooters, the region most of the gameplay is performed on a horizontal surface, *Spec Ops: The Line* elements more vertical movement. Ziplines and ladders allow game enthusiasts to not fully bounce and climb, however moreover go up and down. Enemies are attacking from all directions, so gamers want to be vigilant whilst playing. The marketing campaign mode of the game consists of 18 levels. Scattered between stages are morale sections. Unlike preceding games like *Mass Effect* and *Infamous*, a game, the morale location is no longer an activity pause preference in the menu. They float naturally, permitting (and forcing) players to make non-permanent decisions.

Multiplayer mode is also included. Yager describes multiplayer as an advertising campaign to extend the single player experience. In addition, there are infinite kinds of modes, at least some of which centre of attention on terrain deformation and expansion. Gameplay additionally focuses on Dubai's herbal sandstorms, permitting for dynamic terrain changes at some factor of gameplay, similar to the *Fracture* and *Red Faction* series. This is assisted by using way of an unpredictable

engine that randomly determines when and the place the dust storm takes place and the severity of the dirt storm. Sandstorms are tough to see and players' intention is unstable.

Walt Williams, Richard Pearcey: the men behind the game

How Walt Williams, Corey Davis, and Richard Pearcey turned the entertainment of war into an art-like subject. Walt Williams is the author of the video activity and is no longer a meteorologist. Walt Williams is the main creator of Spec Ops: The Line. A conversation about a city that can be swallowed with the help of nature and a man who can also be swallowed by the weight of his personal horrific acts. It is a shooter where innocent viewers find themselves at the same stage of the story as you, and it is impossible to convey horror to the top people.

Williams, along with co-author Richard Pearcey and leading apparel maker Corey Davis, prefers to create entertainment where surprisingly negative natural pressure gives participants unimaginable choices. Hooray. They draw from their personal experience with the power of natural quality. They preferred to put game lovers in situations where terrible things could happen to the right people, and in the effort they imagined, the record of "good people" does not necessarily consist of you.

AlsGame is a special operation that looks like many unique video games you have ever played. Jogging and shooting, explosion. However, as an achievable work of art, this is one of the boldest naval archers ever made. Cultivation began over 2000 years ago.

Yager development

Yager Development is a game development studio based in Germany. Founded in 1999 by a small group of five programmers and artists, it has employed more than 130 developers from 20 countries since then. This studio has been around for a relatively long time, but as of 2017, there are only three projects listed on the official website. The most notable of the three is Spec Ops: The Line published by 2K Games, Inc. and co-developed with Darkside Game Studios, which provided the multiplayer portion of the game. Technically, this game belongs to a series of games under the Specs Ops brand. This is an independent episode and is very similar to the rest of the series, except for the genre and format.

Heart of Darkness, the novella

The novel Heart of Darkness was first serialized in Blackwood's Magazine in 1899, then published in 1902, and in 1942 by the ultra-timely novelist Joseph Conrad in the form of an ebook. .. In 1890, the Democratic Republic of the Congo moved to Belgian Congo, giving his experience a kind of novella (the depths of darkness) for the first time in a while. At the ground level, it is like a thriller story, but at the implicit level, it is a vehicle to the subconscious. It is one of his excellent stories exploring the horrifying depths of human corruption, social and psychological distress through the metaphor of a journey to the centre of the coronary arteries of the African continent. The Heart of Darkness, in particular, provides a link between Victorian norms and values and modern standards. Like a Victorian novelist, this novel relies on subculture as a hero, but is constantly under attack in a changing world. As many great modernist literature created in the early 20th century, the Heart of Darkness is largely about alienation, confusion, serious suspicion, and imperialism. Imperialism is at the heart of the Heart of Darkness. By the 1890s, most of the dark and unreachable parts of the world were under European control, and the core European nations were declining in an attempt to control and defend the great empire. A crack in the system: riots,

wars, and the complete abandonment of industrial organizations all threatened whites living in every corner of the empire. Things are effectively falling apart. The Heart of Darkness suggests that this is the result of plants that have allowed humans to work behind social tools of evaluation and reconciliation. Power, especially strength against other humans, inevitably corrupts. Therefore, in summary, the Heart of Darkness is a story about the possibility of one man choosing another about the problem of grasping the world beyond himself. The plot revolves around two important characters in the novel, Marlowe and Kurtz. Kurtz symbolizes greedy and industrial thinking, love for power, repentant sinners, and barbaric influences on the people of civilization. Similarly, Marlow symbolizes the spirit of travel and love for knowledge. The Heart of Darkness is considered an excellent piece for using narration within narration. The narration is by an unnamed male or female on board, and all other narrators are Marlowe himself. Marlow and Kurtz each move inside Africa for the Ivory series, but both remain at exceptional levels. Kurtz sees fear and destruction inside, while Marlow sees the darkest side of the human mind.

Joseph Conrad, the man behind the novella

Joseph Conrad, former name Joseph Theodor Conrad Corzenioffsky, Polish-British novelist, short story writer. His father was once a Polish patriot who was exiled to northern Russia and Conrad was an orphan by the age of twelve. He succeeded in becoming part of the French Merchant Navy, becoming the British Service Navy in 1878 and pursuing most of his career for the next 15 years. His naval experience will provide most of the material for his novels. He knew little English before he was 20, but he became one of the master English stylists. He is quoted in rich prose to remind him of a dangerous way of life in the sea or in a special place, his true concerns, and his deeply pessimistic vision of the human struggle. .. Of his many novels, including *Almayer's Folly* (1895), *The Nigger of the "Narcissus"* (1897), *Lord Jim* (1900), *Nostromo* (1904), *The Secret Agent* (1907), *Under Western Eyes* (1911). , These are considered masterpieces. He also published a collection of seven stories. The novella *Apocalypse Now* (1902) is his most famous short story

and is the basis of Francis Ford Coppola's film *Apocalypse Now* (1979). Conrad's influence on later writers was profound.

Spec Ops: The Line as an adaptation of Heart of Darkness

The success laptop video games *Far Cry 2* (Ubisoft Montreal 2008) and *Spec Ops: The Line* (Yager Development 2012), this brand-new could be very special. because it follows the authentic tale, the form of message it is making an attempt to convey, and the way it makes use of the special gear of every medium to gain this purpose.

Heart of Darkness with the aid of using Joseph Conrad has been adapted. The brief tale turned into primarily based totally on Conrad`s reports withinside the Congo withinside the Nineties and turned into posted as a brief tale in 1902. Looking on the edition of *Heart of Darkness*, we will bear in mind laptop recreation for which Conrad`s tale has been extensively acclaimed, sees storytelling and storytelling withinside the context of the way we interpret the world. In the years on account that its release, *Heart of Darkness* has visible some of special diversifications in quite a few mediums. From the film *Apocalypse Now* (Coppola 1979) to the discharge of the famous game to have moved from passive studying to studying active post-colonial narratives. Interact in morally ambiguous choices and combat virtual, crime via virtual video games like *Far Cry 2* and *Spec Ops: Series*

Adaptation is the system of superimposing new meanings onto the framework of an starting place in step with its authentic implications and any new contexts related to it throughout. Different approaches (e.g. remake, re-imagine, reboot) are regularly used to gain the identical purpose: use of the supply cloth, its relevance and context as do constructing blocks to give the tale in a brand new manner, including ancient and social information. Comment, or draw on famous factors of the authentic paintings to emphasise its message, whilst maximizing the gear in their precise medium. "Adaptation, Expansion, Media," as Jenkins places it in his 2017 essay (Jenkins 2017): Anyone

who thinks significantly approximately edition is aware of that every medium gives specific contributions. specific - in phrases of cloth choice and interpretation in addition to its use that fit the affordability of the brand new automobile in a manner that the authentic producer may want to not, if not anything else.

Spec Ops: the line as an interactive Adaptation

The transformation of linear storytelling into interactive pc video games is fraught with difficulties. Games, through their very nature, necessitate a unique mindset for involvement than films or different non-interactive mediums; their audiences have wonderful expectancies for the form of enjoy they will receive with. The transition from a tale forward, video games rely closely on MDA (Mechanics, Dynamics, and Aesthetics) are the 3 essential additives through which a sport may be evolved and perceived, on this regard Robin Hunicke, Mark Le Blanc, Robert Zubek (2004.p.1).MDA is a proper technique to information video games –one that tries to bridge the space among sport layout and development , sport criticism , and technical research .we agree with this system will make clear and improve the iterative strategies of developers , pupils and researchers alike , making it simpler for all events to decompose , take a look at and layout a vast elegance of sport designs and sport artwork crafts.

According to Hunicke et al. (2004). These are the cornerstones of sport layout and talk over with the subsequent additives of a sport:

- The interactions that a participant have to make whilst playing; and • the effects of these interactions on the sport
- The sport`s effect on the ones interactions
- The right emotional reaction the participant must have whilst attractive with the piece.

The problem of shifting a literary composition to this media is obvious primarily based totally in this foundation. Developers have to convert a tale designed to be advised in a pre-decided order

into sport mechanics, both thru a chain of interactions the participant can carry out or activities inside the sport global that have an effect on the gameplay itself, all whilst keeping the unique narrative`s message and making sure that gamers hit key factors at some stage in their development to recognize the tale as a whole.

In the case of narratives that may be without problems damaged down into quest-like elements (e.g., closely movement-primarily based totally tales or journey tales), that is a noticeably trustworthy task. Where the narrative`s recognition is much less on journey and movement and greater on summary principles wherein there may be no hero determine or without problems exploitable string of plot factors to be recognized inside the tale, breaking it down into a chain of interactions proves to be lots much less clear-cut (Cutting 2011).

Despite the hardships of taking linear narratives and translating, the ones right into a medium wherein a big a part of powerful storytelling relies upon at the manner man or woman gamers interact with the platform; pc video games have a unique electricity to retell tales inside a very new context. Through giving up a degree of manage to the audience, the which means and message of those tales earn nuance with the moves gamers themselves take through taking fee of the narrative and thru it enjoy a experience of shared responsibility (Kwastek 2013).

Retellings are genuinely framed via the format, how the supply material is viewed on the time of adaptation, and thru the company new creators—the triumphing have an effect on affords to the records depth of interpretation, and extra nuanced which capability is original as a result. What structure of Spec Ops are you searching for? The Line claims to be the fundamental workout to evolve a linear story proper into a nonlinear medium the usage of a style (third-man or female shooter) whereby rich storytelling is now no longer normally emphasized. The audience`s characteristic shifts from passive spectator to lively participant due to the games` interactive nature: plots may also be drastically altered with the useful resource of game enthusiasts with the aid of their actions.

Unlike many unique games, *Spec Ops: The Line* emphasizes adverse gaming mechanics and disempowerment buildings, which are supposed to be phase of the sport's theme. Not absolutely is the game tough to play, then again mechanisms that sport lovers have come to expect in related video games (time funding outcomes in persona growth, dependable weapon system, regenerative health, etc.) are every missing or had been modified to serve a company new goal. This creates an exclusive and demanding trip that serves to problem up the specific which ability of Conrad`s tale.

Spec Ops: The Line is a third-man or lady navy cover-primarily based totally definitely shooter designed spherical the thought of violence, combating and their consequences on these who combat it in addition to *Far Cry two* The undertaking grew to become superior through Yager Development and posted with the resource of the use of the use of 2K Games in 2012.

The gameplay of *Spec Ops: The Line* is regular with a regular third-man or woman shooter of its time, with all of the hit and a lot lots much less a hit battle and exploration mechanics included. What devices this workout apart is its tale: Yager Development had unfastened reign in designing the sport`s narrative, so lengthy as they stored the sport`s trend and mechanics regular with the leisure of the sequence launched amongst 1998 and 2012. The narrative the activity shall we the participant find out is a lovely critique of combat and enjoyment that idolises war, encumbered with subtle symbolism and irony (Raycevick 2017).

Also on this respect, the sport`s animation director Walt Williams (2012) affirms:

“From the begin with *Spec Ops* the rationale was once, from narrative undertaking play standpoint, used to be typically they ought to barring a doubt form of assemble out of each and every distinct at the begin the comedian strip was once to strive to do it without reduce scenes absolutely delivered masses more, giving the emotion throughout “We all knew we liked to do a 1/3 – man or girl, squad notably based totally definitely without a doubt navy shooter set in Dubai. That`s the necessary ground diploma of what we have been starting out with, after which Yager went off to do it. I am truly at the publishing side, employed thru 2K then again Yager went off to

enhance an thought of a story that they may want to choose to take the critical thinking .then we went off at the facet of 2k and did the equal component. We got here once more together, we in evaluation notes, and we in reality got here up with the equal aspect that we preferred to do, and it really is dive deeper into the greater sensible moral factors of navy conflicts. Similarly to Far Cry 2, Spec Ops: The Line grew to be as soon as stimulated from every Heart of Darkness and Apocalypse Now in its fantastically American army placing and topics of war.

The story takes neighborhood in Middle East whereby the city of Dubai is bombed by herbal disaster and is buried below a wall of sand. The region even though inhabited with the useful resource of civilians and badly tormented via manner of heavy wind, sandstorms, riots, and confined reasserts is managed via a deserted U.S. navy battalion below martial law, led by using PTSD (Post-Traumatic Stress Disorder) troubled Colonel John Konrad.

Spec Ops: The Line takes the player's expectancy for the narrative and mechanics to its reverse. The elegant video exercising hero is declining proper into a tragically incorrect and mentally unstable man or woman. The recreation's Kurtz-determine is Col. Konrad whose name is an instantaneous connection with that of the novella's author. These concrete allusions to the unique story and its subsequent diversifications are underlined with refined visible and textual cues indicating misery and the deterioration of the situation: the game's major menu shows the American flag upside-down as a signal of distress, and in the loading screens—where different video games would normally show pointers and beneficial data for the participant to see—Spec Ops: The Line scoffs the participant with strains recounting the crimes they commit in-game. With this the accountability of the participant themselves for the penalties of Walker's moves turns into clear to see.

On the surface, Spec Ops: The Line caters to a precise target audience (players of navy shooter games) and, with its apparently patriotic themes. Yet the usage of the medium of recreation respectively, it makes smart commentary on battle and violence in opposition to a fictional Middle-

Eastern navy conflict. This disintegration of identification can additionally be determined when studying *Heart of Darkness*. Marlow, even though no longer exempt from the prejudices of his time, begins questioning the legitimacy of the colonisation of Africa, and in consequence, what he believes to be the proper European beliefs of morality.

By enjoyable players' preconceptions about army shooter video games and turning them into a plot machine that similarly drives the factor home, *Spec Ops: The Line* takes full benefit of the medium—starting from the foremost menu via loading monitors to the real gameplay itself, each and every component works collectively to make this sport a special and charming instance of tremendous video sport storytelling.

Adaptation critic:

Paul, author of the fifth Norton Review of *Heart of Darkness* (Armstrong 2017). Armstrong says in his introduction: A characteristic feature of great literary works is that they already exist, that their authors aimed at initially. Literary historians, critics, and editors have discussed, analysed, and interpreted the message that *Heart of Darkness* conveys. It stands out as a textual content that reviews the machine through the reality of its place in history, literature, and the strikes of global economic and political forces. However, analysing a dark heart, Conrad is now or not, whether it is consciously or unconscious; because it must be arrested because it is a success for Europe and successfully remove the rules. He opposes two continents: one of the cases and civilizations, each of the invincible lands and the journey of repression (Ashib 1977). In a sense, Conrad's critique of imperialist endeavor is blind to the many injustices that flow from it. Nigerian writer Chinua Achebe in his essay "The Image of Africa : Racism" in *Conrad's Heart of Darkness* (1977): Conrad identified and condemned the evils of imperial exploitation. Part of the motivation for Conrad's prejudices

lies in the background of his time, his view of Africa and its inhabitants with a wealth that cannot be considered a particular point of view. However, recognizing that the heart of the core country, with all its merits and controversial elements, influences Africa's view of the world's resort regions influences its message and vision. Adding a wide variety of elements, rather than just a few types of media, helps reinforce this message.

John Ellis (1982) deals with the cultural memory of literary works in his essay *Literary Adaptation*. This phrase shows a period that each and every heart adaptation, as well as all that wide world, especially in the arms of literary or special descriptions. Of all the novels of this novel, from the novels created by its effective sources, history is consciously processed in a new environment and staircase - the consequences of the heart of the heart. Darkness. Each adaptation, therefore, has the opportunity to influence the next change of the novel, which has these stories with the previous embodiment: insertion of the new and basic relationships.

The target game market is a passive viewer and adds sports both how to get out of games and with a useful source of stories in the field. Both video games aim for a day trip with shared responsibility. They provide the participant with options that are accompanied by severe penalties, in-game and text prompts (specific operations: for example loading exhibition screenshots). In this case, dialogue and the audience's expectations of video games as a medium are utilized as a means of conveying a message.

Spec Ops: Line is a good case for adapting a linear story to an interactive environment. Will the video activity in question no longer become an unusual medium for literary adaptations? Video games can be a valuable platform for use in a variety of fields, from education to entertainment. Anti-visual video games, like naval first-person shooters, push the boundaries of

everyday practice, artwork and interactive components, comics and movies literary text content and games, comics and video games, crossing media and genre boundaries

Based on the unique requirements of the basic literary, literary, movies, games and arts that use literary methods, the media can be a very flexible - a powerful tool can be a powerful tool to find new ways outside - useful stories (Jenkins 2003). No wonder the dark heart still affects adventurous stories that seek to discover the depth of human ethics. Stories of the happiness and cruelty of newly discovered places, exciting places and happiness of strange people always stimulate the interest of fairies and audiences. Conrad's novel is in fascinating world, violent subjects, the terrible power of nature and human reliability. These stories of human nature and its weakness in human nature and its weaknesses are still important and powerful new ways (in vain we, in the Middle East) in West -African conflicts. In book Keogh, Brendan (2012). Killing Harmless: Criticizing the Legacy of Spec Ops the Linio. Stolen programs, Australia, condemned him as a gunman for a tax shooter. This certainly made an interesting comment on modern war and Western intervention, but he published it - other gunmen and questions were deliberately ignored or the questions just don't think. Is it important that they are not real ? What did they say about them, the virtues killed by thousands of thousands, what they said as a culture that enjoyed the game, and what did they do as the culture they created? Critics have mainly focused on different views on plagiarism, misrepresentation, infringement and slander of original work, which inevitably led to the plagiarism debate.

William, Walt. Meet Walt Williams, lead writer of Spec Ops : The Line - Copper, Holland, on the story. Game Radar (March 31, 2012). - Games Radar: Many have shown the similarities between this story and Heart of Darkness, but are there inspirations from books, movies or other things? - WW: Everyone brought his or her own inspiration to it, and I think that is something memorable. From the conceptual stage, we try to do something different. "Spec Ops"

is about Walker and his team, he added. "Spec Ops" is not our attempt to make an adaptation of "Heart of Darkness"... I think that's the point, he confirmed. This establishes the structure of the story, and then the story quickly moves away from it. Spec Ops: The Line is not an accurate adaptation of Heart of Darkness. It takes the original content of the novel, which Coppola explored further in Apocalypse Now, and effectively tells a story of madness and mental collapse, using plot devices and elements from previous adaptations. The game concerns the history of the crisis of American military identity - their heroes (ultimately) fighting without a real order to rule the situation - seeking a story in the appropriate system for two visitors at that time. This compatibility is trying to get out of their messages, protecting some aspects of original creation, a believer (a dark heart -graphic novel) gives many novels for those who use the novel to use their new and cultural song. Creates. All this archeology is in recognition sections : the human spirit, the war, the cruelty, the terrible elements of nature, the exaggerated goal of the house (Europe, USA) against these foreign places.

The hugs of darkness, despite their moderation, action and their original text, have something in common: they all try to provide messages outside the experience of adventures, and suspicious people follow the system of violence, operation and identification crisis and a unique crisis, on the national or global level.

Chapter Two:

Introduction

Novels are usually responses to changing socio-political landscapes, serving as both entertainment and a warning of possible futures to come. Early to mid-20th century writers and readers were motivated by fears of technology, communism, xenophobia, and nuclear war, which produced some of the most well-known and highly respected dystopian and post-apocalyptic fiction. The dystopian warnings of George Orwell's 1984 and Ray Bradbury's Fahrenheit 451 regarding government censorship, propaganda, and monitoring are both great works. Even though these two classic books are more than 50 years old, readers today can still identify with the anxieties they portray.

The dystopian and post-apocalyptic genres will always have fresh content as new technologies and hence fresh issues emerge. The dystopian and post-apocalyptic or post-apocalyptic fiction refer to works that deal with the fallout of a cataclysmic event that decimates society as new technology, and consequently new challenges, develop. A nuclear war or an asteroid influencing the Earth are examples of fabricated catastrophes, whereas a new pandemic or an asteroid impact are examples of natural disasters.

In this genre, there are no restrictions on what can go wrong as long as it leads to a severe decline in society's overall quality of life.

Characters in apocalyptic and post-apocalyptic tales typically struggle to survive against the backdrop of a wrecked world. The novel is referred to as apocalyptic if the disaster or catastrophe occurs as the story is being told. The event is post-apocalyptic if it has already occurred. Examples of post-apocalyptic stories include those about survivors fighting to survive after a zombie apocalypse, runaway climate change, astronomical events like impacts, destructive events like the nuclear holocaust or resource depletion, and medical ones like pandemics.

The plot may centre on efforts to avert an impending apocalypse, deal with its effects and repercussions, or it may be post-apocalyptic, taking place after the catastrophe. The focus may be on the psychology of survivors or how to keep the human species alive and united in the immediate aftermath of the disaster, or it may be much later often including that the existence of precatastrophe civilization has been mythologized.

In a way, video games are the ideal medium for portraying the apocalypse and post-apocalypse. Violence is the obvious driving force behind the drama if we think that everyone would return to a savage state of nature after civilisation collapses. In addition, violence is a very strong suit for video games.

In many video games, the impending end of the world is actually only a pretext for creating a universe where players can repeatedly kill monsters without being bothered by the law or other social constraints.

Apocalyptic and Post-Apocalyptic features in TL

In *The Line*, the city of Dubai has been destroyed by the worst sandstorms humankind has ever seen, an apocalypse and its aftermath. US Army Colonel John Konrad offered his entire battalion, the 33rd, to help with the evacuation of Dubai's residents before the storms got worse. Konrad ignored when told to evacuate the city when the storms grew worse and remained in Dubai. His men followed him, and the entire 33rd effectively left the US Army to aid Dubai's citizens.

A squad is sent into Dubai's ruins to search for survivors after Konrad sends out a distress signal after six months of being presumed dead. The playable character Captain Martin Walker commands the Delta Squad, which also includes Lieutenant Adams and Sergeant Lugo. Delta

makes difficult decisions that they must later live with as they travel deeper and deeper into Dubai, these decisions change them, and they force the three men to look at their own actions in a new light and to question everything their own identities are based on.

As the game goes on, Walker forgets Delta's initial directive original to simply make contact with survivors, instead becoming obsessed with finding Konrad. What follows over the course of the game is a slow and uncertain descent into madness or, at least, that is how most want to categorize it, is a slow and uncertain descent into *darkness*. Captain Walker does not so much go insane as come to terms with who (and what) he really is as he leads his men into Dubai and struggles to deal with the violence he is "forced" to commit. As the game goes on, reality itself starts to fall apart, and in the end, the game will not provide the player any definitive answers about what is Walker's imagination and what is actually "real."

The Line's references to the movies *Apocalypse Now* and *Heart of Darkness* have drawn attention from both critics and the game's creators. Colonel John Konrad is hybrid of Kurtz from *Heart of Darkness* and Joseph Conrad. The fact that he is colonel also makes anod to Colonel Walter Kurtz.

Critic Tom Bissell, in his wonderful essay *Grantland essay* notes that *The Line* is about Nathan Drake going insane. By this, Bissell is alluding to the voice actor that *Uncharted's* Nathan Drake, *The Line's* Captain Walker, and many other videogame characters share in Nolan North. According to Bissell, *The Line* is about witnessing the playable everyman character go insane.

Walker, on the other hand, might be the sanest character we have ever played in a shooter. He is affected by the brutality that he inflicts. Although he spends the entire game in denial, the acts themselves have a profound impact on him since they penetrate his consciousness. The Line's characters grow slowly and gradually, which makes *The Line* fascinatingly unique.

If a picture says a thousand words, it could probably spend twice as much to talk about *The Line's* menu screen. In the foreground, a tattered and battered American flag flaps

limply, upside down on a pile of rubble. The perspective is that of standing on a cliff or balcony, and beyond the inverted flag, half submerged in the desert sandman inverted flag can mean several things, all at work here. Usually an inverted flag signals an SOS. Perhaps the 33rd is in distress; Some Americans need you to save their souls.

The American Flag Code states that the American flag should never be flown upside down, except in an emergency. However, maybe that flag is flying upside down because of the first half of that sentence: the "never" not the "distress." Perhaps the 33rd rebelled and defected. Are they crying out for help or denying any affiliation? Alternatively, maybe both? Later in the game, Intel explains that Konrad blacked out the stars of the American flag to create the Damned 33rd flag. It is a duality of meanings: restless souls rebelling; rebel souls in distress.

Beyond the flag is sand-sunken Dubai, the oppressive setting of *The Line*. *The Line* very much sets itself up as videogame's equivalent of *Heart of Darkness* or *Apocalypse Now*. Conrad's novel looked at the darkness in the heart of humankind; at how even 'civilized' man is still, under all those constructed layers, a beast of dualities. The 'other' of Conrad's time was the African that just so happened to live in the lands that the British Empire 'discovered' and colonized. In the time of Conrad's filmic revision of the tale, back in the 70s, it was the communist in Asia that sparked the fear of the other in western civilization. Today, after 9-11 and with two ongoing occupations, the Arabic other captures the brunt of the Western zeitgeist.

Arguably, the United Arab Emirates' Dubai is seen as the West's foot-in-the-door into the Middle East. On the other hand, at least, capitalism's foot-in-the-door. The West certainly does not 'own' Dubai, but Western culture and sensibilities are widespread. It is a Middle Eastern city where Westerners can feel safe, 'at home,' as if this is different from the rest of the Arab world. Dubai is a city that we look at and we understand. However, in *The Line* the sands of that very Arabic world that terrifies the West have engulfed and destroyed Dubai, taking an entire battalion of US troops

with it. Against the encroachment of the West, the world (at least, the natural world) has fought back.

So this is what you see first when *The Line* begins - before it even begins: a stark, pessimistic view of the downfall of an expansionist empire, covered in the sands it fears and needs help, although he refuses any ties. Above all, Jimi Hendrix's tired, distorted and electric rendition of "Star Spangled Banner" plays on a record player that sounds like it is dead. It is hard to tell which distortion is Hendrix's guitar and which is the dying musician - a distorted anthem for a dying empire.

Protest-era music is a recurring theme on *The Line*. The songs used in the game add a touch of irony to the bloodshed. At this point in the menu, however, Hendrix's distorted version of a national anthem says only that America's iron grip on the rest of the world may be breaking. At least it speaks to a decline of confidence, where even the national anthem comes in stuttering, uncertain outbursts. Agent Riggs will allude to this loss of trust later when he dies.

Spec Ops tackles the theme of grief and death in a number of ways. First, dying is everywhere, gratuitous, horrible, intentional or incidental (like in that scene when you unintentionally kill a woman as she runs throughout a hall at some point of a gunfight). Beyond that, it is additionally about grieving the ethics we notion we have been conserving onto, about mourning yourself (it is feasible to lash out and bloodbath civilians), grieving your brothers in fingers fallen on the battlefield (Lugo, Adams) and then finally, our hero himself with the opportunity of killing yourself in one of the five endings. About that, there may be a gameplay mechanic permitting you to suicide as an alternative of ready till the countdown ends and this subtlety has its significance (this is why I am speaking about 5 endings even although players solely listing four).

Apocalyptic and Post-apocalyptic Features in HOD

Conrad provides many opportunities to discuss the apocalypse from a different perspective. A multi-layered setting, *Heart of Darkness* features the experience of a riverboat captain named Marlow as he chronicles a voyage to the Congo. Viewing *Heart of Darkness* from the three paradigmatic categories: plain text, historical critical/ temporal, and eschatological/spatial not only shows that the text meets various criteria of an apocalypse, but also adds to the scope of the genre.

From a purely textual perspective, *Heart of Darkness* uses many elements of the paradigm, including auditory narratives, visual imagery, and overall otherworldly travel. At the beginning of the book, Marlow does not experience the story in real time, but recounts his experiences in the Congo to his present day shipmates:

I don't want to bother you much with what happened to me personally," he began, showing in this remark the weakness of many tellers of tales who seem so often unaware of what their audience would best like to hear; "yet to understand the effect of it on me you ought to know how I got out there, what I saw, how I went up that river to the place where I first met the poor chap. It was the farthest point of navigation and the culminating point of my experience. It seemed somehow throw a kind of light on everything about me and into my thoughts. It was somber enough too—and pitiful—not extraordinary in any way--not very clear either. No, not very clear. Yet it seemed to throw a kind of light. ^(45.p)

Marlow is not simply telling a story, rather he is reciting it to his colleagues, making Marlow the author of the text, while at the same time being the main recipient of the revelation received during this journey, because Conrad's own authentic experience is tied to Marlow's character and expresses the ideological truths he has internalized in his own, the fictional element is perhaps diminished and not so easily dismissed.

Additionally, Conrad's depiction throughout the novel provides many disturbing images as Marlow ventures deeper into the Congo. When Marlow reaches the company station to secure the boat he will be using, he notices the decay and destruction there.

Finally, we opened a scope. A rocky cliff appeared mounds of earth piled up on the shore, houses on a hill, others with iron roofs, in the middle of a wasteland of excavations or clinging to the hillside. An incessant rush of rapids hovered over this scene of inhabited desolation. Many people, mostly black and naked, moved like ants. A pier jutted out into the river. A blinding sun covered it all at times in a sudden blaze of glare.

'There's your Company's station,' said the Swede, pointing to three wooden barrack-like structures on the rocky slope. 'I will send your things up. Four boxes did you say? So. Farewell. (46.p)

Destruction is typically an apocalyptic symbol, connoted most effectively through images. However, this instance is one of the first concrete descriptions that unfolds in front of Marlow. In the case of Marlow's journey, there is a much slower progression of actions and images, but the foreboding tension is still there. Since this revelation is given over time, and not necessarily in a precise dream, it does not diminish the fact that the images are still those of destruction and destitution of humanity.

As Marlow's journey approaches its climax, his steamship is suddenly forced into a fog, and treacherous waters, which leads to an ambush by the natives.

I turned my shoulder to him in sign of my appreciation, and looked into the fog. How long would it last? It was the most hopeless lookout... I was looking down at the sounding-pole, and feeling much annoyed to see at each try a little more of it stick out of that river, when I saw my pole man give up the business suddenly, and stretch himself flat on the deck, without even taking the trouble to haul his pole in...At the same time the fireman, whom I could also see below me, sat down abruptly before his furnace and ducked his head. I was amazed. Then I had to look at the river very quick, because there was a snag in the fairway. Sticks, little sticks, were flying about--thick: they were whizzing before my nose, dropping below me, striking behind me against my pilothouse ^(47.p)

From this exchange comes the abhorrent demise of one of the sailors: "It was the shaft of a spear that, either thrown or lunged through the opening, had caught him in the side just below the ribs; the blade had gone in out of sight, after making a frightful gash; my shoes were full; a pool of blood lay very still, gleaming dark-red under the wheel; his eyes shone with an amazing luster."⁴⁸

The chaos that arises from this battle also characterizes the elements of destruction, but it also refers to a dualistic battle between two factions.it is nevertheless characteristic of the progression of the plot and the catharsis seen in the sacred text.

Finally, the other worldly journey itself should not be overlooked. From the inspiration for the journey, to Brussels to get a contract, to the depths of the Congo, Marlow moves from a place of knowledge to a place of absolute strangeness. On the surface, however, there are problems with Marlow's alien journey, he receives no revelation from God, but rather is inspired to seek this journey on his terms. Even Marlow told his aunt before boarding that it was more about money than moral experience.

However, there is another level of interpretation that can be read here. Although there is no definite divine figure, it is perhaps best to view Marlow's inspiration as a willingness to receive what the journey gives him. Although it may mean money at first, it is at the mercy of the experience of the trip. Everything he sees is not only alien, but beyond his motives and imagination. While the events may take place in a natural place, they are so otherworldly to him the historically critical aspects of the paradigm are just as fruitful. As we have shown, Marlow's storytelling may have been an otherworldly journey with various visual elements, but it is firmly grounded in the view of the natural world. Without a specific divine figure, *Heart of Darkness* can see limited. However, we see a return to the original imagery as the story begins in England and moves to the Congo. This aspect must be taken into consideration for a historical-critical view of the apocalypse.

Shortly before the start of his story, Marlow refers to Rome's conquest of Britain:

"I was thinking of very old times, when the Romans first came here, nineteen hundred years ago The other day. Light came out of this river since—you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds. We live in the flicker--may it last as long as the old earth keeps rolling!"⁽⁴⁹⁾.p)

Conrad does not take this comment lightly, but rather uses it as a cheeky introduction to British imperialism in Africa featured in Marlow's tale. Again, we have this interesting parallel with people in crisis, but now it comes from a power perspective, observing this emulates the objectivity needed to examine the whole crisis. Marlow witnesses those who are persecuted and is transformed by existing in this area and by his experience. What is even more interesting is that it is not a change to sympathy, but rather to personal madness and individual horror. However, readers and listeners of Marlow's text not only understand the objective historical implications of British imperialism, but also see that the individual, however powerful, may

have no power at all. The commentary is weighted to the oppressive system as opposed to an individual. This then broadens the scope of the genre by forcing it to look at the actual entity as opposed to merely allegorical and literal imagery.

Finally, the eschatological/spatial space must be explored. This concept is based on aspects of the journey of the afterlife. However, there is a real divide between the sacred text and the secular text. Most secular texts, and *Heart of Darkness* is one of them, do not consider the redemptive element after various Cathars and battles fought. However, despite this heaviness, it is essential to look beyond in order to unravel more meaning from the text. The eschatological elements present in the text exist in two salient examples, namely the enigmatic African woman and the infamous Mr. Kurtz, when Marlow is finally seeing Mr. Kurtz for the last time, the mysterious African woman first appears:

"And from right to left along the illuminated shore glided a wild and lovely apparition of a woman."

She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, and innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men that hung about her glittered and trembled at every step. She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. In addition, in the hush that had fallen suddenly upon the completely sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul (50.p)

Marlow categorizes the woman as otherworldly after hearing her feisty depiction. Not only is she alien to him culturally, but his description defies her, making her the center of attention for all the suffering, dirt, and sorrow that exists in the world. Marlow views this woman as an enemy essentially; therefore, his courteous deification of her does not follow a recurring pattern. The mysterious woman transcends dualistic comprehension and continues to be complex while remaining equally otherworldly. She meets the criteria of the paradigm in this instance, but complicates it at the same time.

To give another illustration, consider the absence of a supreme God figure, a symbolic element of the apocalypse. While the readers and listeners of Marlow's story may concur that there is no obvious God, for Marlow and his particular perspective, his otherworldly journey does not lack a God because he finds it in Kurtz. Along the way, Marlow develops an obsession with Kurtz and deifies his accomplishments, hoping to get some type of edification—be it moral, financial, or educational—and get to know the guy who appears to have the final say in the region. This elimination gives Kurtz his otherworldly superiority. Even though Kurtz is wounded and close to death when Marlow finally encounters him, he still cannot bring himself to fight him:

'I had immense plans,' he muttered irresolutely. 'Yes,' said I; 'but if you try to shout I'll smash your head with--' there was not a stick or a stone near. 'I will throttle you for good,' I corrected myself. 'I was on the threshold of great things,' he pleaded, in a voice of longing, with a wistfulness of tone that made my blood run cold. 'And now for this stupid scoundrel--' 'Your success in Europe is assured in any case,' I affirmed, steadily. I did not want to have the throttling of him, you understand--and indeed, it would have been very little use for any practical purpose. I tried to break the spell--the heavy, mute spell of the wilderness--that seemed to draw him to its pitiless breast by the awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passions (51.p)

Even Kurtz, in his state of mania, kept repeating the phrase "*my intended...my ivory...the horror*" while claiming the region and his wife at home. This refers once more to addressing the person's apocalyptic experience. Marlow and Kurtz do not receive a redemption since Kurtz dies and Marlow is compelled to lie to the man's "intended" about his final words:

"I pulled myself together and spoke slowly, 'The last word he pronounced was-- your name.' I heard a light sigh, and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain. 'I knew it--I was sure!' . . . She knew. She was sure. I heard her weeping...It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. However, nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? However, I could not. I could not tell her. It would have been too dark--too dark altogether (52.p)

Marlow must now live in his own post-apocalyptic aftermath. Despite the distinctions of missing salvation and a God character, as well as the focus on the natural world and space (and merely conceptualized supernatural), secular text is not entirely worthless to categorizing the apocalypse genre. While it is true that Conrad's *Heart of Darkness* and other secular books are essentially apocalyptic. Humans have the ability to be brutal and disillusioned by the determined pursuit of power in human nature. Humankind has the non-determinism of adopting hypocrisy and dishonesty strategies in response to the atavistic descent into atrocities, or conversely, discovering the hidden reality that corresponds to the disillusionment of humanity's character.

This ability to push the boundaries of individual sensibilities is explored in each Heart of Darkness and Specs Ops. Near every story, there is a traditional feature for brutality and hypocrisy expressed by Kurtz's atavism. Reveal self-discovery and the lives of their wise men. Conrad responds to King Leopold's hypocrisy and atrocities committed in the Free State of Congo.

In the depths of darkness, Conrad first established Kurtz as the first reification of European civilization, but embarked on an atavistic descent in the violence of African atrocities. This shows the normal ability of humanity to atrocities while the limits of civilization are far away. Conrad describes Kurtz as “an emissary of pity, and science, and progress,” as well as an “everyday genius” with “better intelligence, vast sympathies, a singleness of purpose,” with polysyndeton used to petard his character, a perfect embodiment of civilization. Conrad moreover uses him as an Everyman, while he writes, “All Australia contributed to the making of Kurtz,” providing Kurtz as often going on discern of European civilization.

However, the reality that even Kurtz, in his pursuit for power in Africa, engages in euphemistic “unspeakable rites,” and “sure midnight dances”, with “skulls” surrounding his compound, famous the overall capacity for brutality in human nature, emphasized through the links to connotations of cannibalism here. Conrad uses metaphor to disclose that Kurtz has “kicked himself freed from the earth,” turning into “an lively portrait of loss of life carved out of anciently ivory,” suggesting through metaphor and the demonstration of ivory that he has emerge as the solution that he has amassed in his greed, having disconnected himself from the limitations of sages.

This responds to the greed of king Leopold, and to the brutality regarded in his Congo Free State, the vicinity hands and limbs of regional Africans had been lessen off under his empire, till they accumulated the desired amount of ivory. The atrocities were once defined as

"absolutely deployed companies." Conrad responds to that context by using Kurtz to reveal this ability to atrocities of humanity.

The figurative "darkness" and "wilderness" that represent all the dark appendages of humanity take him, love him, hug him, take him into the veins, eat his flesh, and he. Sealed the soul of the soul through its very personal ritual and unattainable, some demonic initiations.

Conrad uses demonic images with anthropomorphism and conjunction omissions to hint at percentage of Faust between Kurtz and the wild, as if the wasteland had definitely crossed its sensibility barrier. Continent "Africa, all that remains is atrocities and" fear ", revealing this adaptive function for atrocities in human nature. In the depths of darkness, Conrad shows Marlowe's disillusionment with the "charitable similarity" of the empire, but is famous for the conclusion that this dissatisfaction with the empire's hypocrisy cannot be widely acknowledged. Conrad uses Brize's metaphor for "the depths of darkness" to discover the "wobbled demon" of the empire. On his journey, he meets an accountant, which Conrad calls one of the hollow men in the novella? This is defined as a "barber doll" that puts books in the "apple pie order" and is "death".

Conrad describes the indigenous people as "two bears" and has a hellish meaning in the rappelling of Dante's poems of punishment. One regional even "tied a chunk of white worsted reprise his neck," as though Empire has a noose spherical the natives, reducing them to mere "black shapes." Marlow's use of irony shows his disillusionment with those atrocities, labelling them "abominable and certainly proceedings," having to "[turn] my decrease again on that station ... [to] preserve my preserve at the redeeming facts of life," symbolically distracting himself from the reality, while he's privy to it deep down. This presentations the panoramique contextual attitudes of the past due 19th Century, believing with inside the "white man's burden" of empire, "civilising the savages," as symbolized thru the ideals of

Marlow's Aunt, who labels Marlow "one of the Workers," with non-secular imagery emphasizing the sanctity of empire, ("an emissary of mild ... a lower kind of apostle.")

However, Marlow recognizes the "insanity" of Empire, the personified "sordid burlesque acted with inside the entrance of a sinister backcloth," and its oxymoronic "faithless pilgrims," revealing his disillusionment of imperial endeavours. However, Conrad uses fact that Marlow lies to Kurtz's Intended in a reaction to the lack of announce of European sages to those atrocities.

Conrad is responding to contextual Western attitudes of the 19th Century, as symbolized through human beings like Marlow's Aunt, the archetypal men at the boat, as nicely as the Intended, who believes Kurtz's "goodness shone in every and each act" who do not anything approximately the hypocrisy and atrocities of empire, perpetuating the lie of civilization, suggesting that eventually our civilization is not able to absolutely come to be disappointed with "The horror! The horror!" that Kurtz's tale has expressed.

Walker's journey to Dubai

Spec Ops: The Line is a virtually first-rate game, starting with its relation to Joseph Conrad's *Heart of Darkness*. This novel about the penalties of Imperialism follows the journey of Marlow to detect a man named Kurtz who delved deep into the Heart of Darkness of the African jungle and has no longer again since. There is an apparent parallel between Colonel Konrad in *Spec Ops* and Kurtz in *Heart of Darkness*.

Consequently, Capt. Walker ought to be the Marlow of this story then. In addition, for the first 90% of the exercise this holds true, at least thematically. Walker journeys through Dubai and encounters horror and destruction on his search for the lacking Colonel. At the end, however, the sport strays far from the novel's ending. Most extraordinarily the lacking "The

Horror! The Horror!” line that is so iconic for both the novel and its film adaptation *Apocalypse Now*. Therefore, the region exactly are the parallels and editions between the two works. That is what I intend to hit upon out.

Spec Ops illustrates the revel in down a river with a virtual digital camera transferring straight away via environments with inside the game. At the supply up, we get a glimpse of the horror Walker will stumble upon in his journey. Therefore, its miles steady to mention that the simple premise of the two works are form of identical. Walker/Marlow are ship to discover a not-yet-confirmed-rogue navy operative via touring via an environment of horror and devastation. Marlow and Capt. Walker are not that similar, however, While Marlow throws out quite a few casual-racism Walker is actively killing others. Not foreigners, however rogue American soldiers.

The natives are held in a vicinity cited as “the nest” in which they are continually below navy supervision. Both of them engage with “the other” (regarding natives in Marlow’s case), then again, Walker’s method is some distance extra direct and final. Associated either to bullets or a boot heel to the face.

Marlow in truth frightens them with a ship whistle whilst they are attacked. Here is possibly the predominant most necessary difference amongst the two Walker has to witness the impact of his terrible actions. The infamous “white phosphorus” scene is now not same to a ship whistle. Of course, Marlow indicates no accountable focus for scaring them away, why have to be, alternatively neither does Walker for burning innocent people. Both of them pass by alongside as even though no longer something happened. Walker blames others that these human beings died; he forces his thoughts to adjust reality. Moulding it proper into a parallel model in which he can even though be the hero, even after bringing literal hell to forty-seven innocent people.

Looking at the country of Mr Kurtz/Colonel Konrad there is an important difference here: In the novel Kurtz is believed to be useless for a most important element of the book. Marlow is solely knowledgeable later on that he is very properly alive, however 'ascended' and no longer in a function to be morally judged by the frequent standard. Konrad, however, is made clear to be alive, very early on Walker finds a radio transmitter that lets him communicate with the Colonel.

Forcing Walker to make one horrible selection after another. Of course, at the provide up there is the twist of Konrad being lengthy useless and only alive in Walker's crumbling mind. The player is unaware of Adam's and Lugo's interjection, due to the fact they needless to say cannot hear Konrad, but Walker alters truth once greater to block out any comments that do no longer fit his average narrative of the Hero-Walker. Starting at the "white phosphorus" scene, we can see how the feedback of his people slowly fade out turning into inaudible to Walker and the player.

From this issue on we cannot have self-assurance something Walker sees or whatever his men say, or as a substitute, he perceives his people to say. Walker turns into an unreliable narrator. Hallucinations come to be more ordinary and even as his people often voice criticism, it generally goes unchallenged and only leads to minor confrontations. Most exceptionally at some point of the 2d helicopter sequence when Walker decides to 'send Konrad a message' and violently murders soldiers and destroys an whole setting up out of pure bloodlust.

Marlow's Journey

The event that launches the primary character(s) on the quest that will keep them busy for the duration of the novel is known as the inciting incident. This occurrence usually upsets the order in the main character's journey, which motivates the protagonist's primary goals throughout the narrative. When Charles Marlow hears of a Mr. Kurtz during the inciting incident of *Heart of Darkness*, he discovers his drive.

The rest of the novel describes Marlow's compulsive search for Kurtz and the horror he encounters when he does. Every incident occurrence in the story's timeline reaches its significance in relation to Marlow's inciting action.

What happens next Otherworldly journey is a major theme in apocalyptic writings, yet writing about adventurous journey is no way new; there are many journeys -related stories throughout literature history. Moses' trips from Egypt to the Promised Land are described in the Bible and the Koran. Homer chronicles the adventures of Odysseus in the *Odyssey*. There are also more modern examples, such as *The Hitch Hiker's Guide to the Galaxy* by Douglas Adams and *On the Road* by Jack Kerouac.

One frequently discovers a lot more profound significance in these novels when the major topic is a journey than merely the description of how a person travels from one geographic spot to another.

What is far more important about the way these novels depict the protagonist's inner development is significantly more significant than anything else is. The journeys depict on a metaphorical level, the protagonist seeks for insight and comprehension of his existence.

Often, the reason the protagonist embarks on his adventure is that his current location does not satisfy him. He or she must be somewhere because they wish to. One could easily contend that this yearning to go somewhere else represents our quest for a deeper understanding of who we are.

Humankind is not at all satisfied by our ignorance of his nature and the purpose of our existence. We want to understand the nature of our innermost being, we need to find ourselves, and these journeys often represent our search for this understanding.

Heart of Darkness does not deal exclusively with colonialism. It also recreates a voyage of self-discovery and is often described as a story of initiation or, as Albert Guerard puts it, a 'night journey'. How does Conrad reconcile the two aspects of Marlow's experience, that is, his confrontation with the reality of colonialism and an introspective voyage leading to spiritual change? No doubt, one of the story's greatest achievements is that the actual voyage should, through Conrad's symbolic language, evoke a journey into the self.

However, it is also essential to realise that Conrad does not present two separate issues, a public one (colonialism) and a private one (knowledge of the self). The two are in dissociable, and Marlow's story clearly implies that the kind of world men make for themselves (and for others) largely results from the character of individual behaviour. For example, Kurtz's will-to power (and that of men like him) lies at the core of colonialism, which is also what the manager, his 'faithless pilgrims', and the members of the El Dorado Expedition make it. Like these men, Marlow has been cut off from his original background and faces an alien environment.

One essential difference between them and Marlow lies in his awareness that his moral being is subjected to a trial, and in his attempt to understand the significance of his experience.

We must remember that Marlow, not Kurtz, is the main character. In fact, Kurtz's appearance in the story is comparatively brief, and even then, Marlow deals as much with his own reactions to Kurtz as with Kurtz himself. At the beginning of his tale, Marlow refers to their meeting as 'the culminating point of my experience. It seemed somehow to throw a kind of light on everything about me - and into my thoughts' (p.11).

When he repairs the steamboat at the Central Station and meditates on the effect of work, he says 'I like what is in the work, -the chance to find yourself. Your own reality ... what no other man can know' (p.41).

In addition, when he returns to Brussels, he is irritated by the complacency of the people he meets in the street, feeling that 'they could not possibly know the things [he] knew' (p.102).

Marlow's trip from Europe to the Outer, then to the Central Station already tests his capacity to discriminate between good and evil since he witnesses actions that elicit a moral judgement from him, such as the futile firing of a man-of-war into the African continent, and what amounts to genocide at the grove of death. His detailed Commentary account of what he sees there shows his compassion, which contrasts with the accountant's indifference and fits of hatred. There also he hears of Kurtz for the first time and from then on becomes gradually obsessed with a desire to meet him.

When they finally leave for the Inner Station, Marlow says 'For me it [the boat] crawled towards Kurtz - exclusively' (p.50). Immediately afterwards he declares 'We penetrated deeper and deeper into the heart of darkness' (p.50).

This conjunction of Kurtz with the heart of darkness sums up the ultimate purpose of Marlow's exploration. In the course of his journey up-river, the narrative acquires an increasingly symbolical meaning, and the landscape becomes a psychological as much as a physical reality. This is conveyed by Marlow's insistence that the 'earth seemed unearthly' (p.51) and that his experience has dream-like quality, as well as by a growing impression that they lose the support of the material world. 'We were cut off from the comprehension of our surroundings' (p.51), says Marlow, and further 'The rest of the world was nowhere, as far as our eyes and ears were concerned. Just nowhere' (p.57).

They are by then surrounded by a thick fog which makes them deaf and blind (p.56), and this obliteration of the senses symbolically anticipates the moral situation in which Kurtz has placed himself at the Inner Station (named symbolically too). Indeed, Marlow calls him an 'initiated wraith from the back of nowhere' (p.71).

When he actually fights with him, he explains that Kurtz 'had kicked himself loose of the earth He was alone, and I before him did not know whether I stood on the ground or floated in the air' (p. 95).

We saw that as Marlow penetrates further into the unknown, his capacity for self-control and 'inborn strength' are tested. His real trial, however, only takes place when he feels he has been 'transported into some lightless region of subtle horrors' (p.83) which Kurtz seems to inhabit. Kurtz is repeatedly described as a shadow, and when Marlow tries to convey the essence of his experience, he declares 'I am trying to account to myself for - for - Mr Kurtz - for the shade of Mr Kurtz'(p.71).

Though Kurtz exists as a character in his own right, there is sense in which he is also Marlow's shadow or 'double'. By declaring that Kurtz is 'a remarkable man' (p.89) Marlow was lumped together with him, and this identification with the 'nightmare of [his]

choice'(p.92) leads to his confrontation with him. It accounts for the 'moral shock' Marlow receives when he realises that Kurtz has left the steamboat to join the natives; and for his statement 'I was anxious to deal with this shadow by myself alone - and to this day I do not know why I was so jealous of sharing with any one the peculiar blackness of that experience' (pp.92-3).

When Marlow states 'I confounded the beat of the drum with the beating of my heart' (p.93), he shows that, like Kurtz, he has reached the heart of darkness, 'the farthest point of navigation' (p.11). It is no longer with the wilderness outside that, Marlow fights, but rather with its effect on Kurtz and the spell it cast over him. 'If anybody ever struggled with a soul', he says, 'I am the man' (p.95).

That Marlow's involvement with Kurtz amounts to a plunge into the depths of the self is confirmed when he explains that Kurtz's soul had looked within itself, and gone mad. I had ... to go through the ordeal of looking into it myself (p.95). Whatever Marlow's arguments, he not only succeeds in bringing Kurtz back to the boat, but remains sufficiently detached to judge with precision the extent of his self-deception, the fact that Kurtz still hides 'in the magnificent folds of eloquence the barren darkness of his heart' (p.98). Marlow himself does not achieve complete self-knowledge. This, he says, 'comes too late' (p.100) now of death. However, he comes as near to it as is possible when he witnesses Kurtz's confrontation with death and, after the 'veil ha[s] been rent' (p.99), hears him exclaim 'The horror! The horror!' (p.100) that is why he says 'It is *his* extremity that I seem to have lived through' (p.101).

He interprets this exclamation as 'a judgement upon the adventures of his soul on earth' (p.100). He also asserts that 'it had candour, it had conviction ... it had the appalling face of a glimpsed truth' (p.101).

Thus when he steps 'over the threshold of the invisible' (p.101), Kurtz at last achieves awareness of what he is. Hence Marlow's affirmation that his cry is 'a moral victory' (p.101). He also discovers some general truth about humankind since 'his stare ... was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness' (p.101). This moment of vision has been foreshadowed by Kurtz's willingness to be taken back to the boat without making a row.

As to Marlow, who also struggled with death but only 'peeped over the edge' (p.101), he found that, were he really to die, he would have nothing to say.

His experience, however, seems to have shattered all his former assumptions about man. Already in the short story *An Outpost of Progress* Conrad had stated that 'the contact with pure unmitigated savagery ... excites the imagination' and shown in what way it is challenged and tried. After his return from the Congo Marlow comments: 'it was my imagination that wanted soothing'(p.102). This, if need be, is another confirmation of the doctor's assertion that 'the changes take place inside' (p.17).

In conclusion, man's experience into self-runs via Heart of Darkness. It is fascinating to notice that Marlow and Kurtz coming from the identical historical past do now not cease up the identical in the novel. Kurtz is the man who jumps off the aspect of sanity and plunges into the darkness of insanity. Marlow is the man who goes to the aspect of sanity, appears over the edge, and has ample power now not to go over to the different side. Of course, he is modified due to the fact of it (CHENG, 1995, p. 14).

Conclusion

Video games stay an intriguingly difficult and even from time to time problematic technology. Culturally, they have been scorned as scapegoats for violence and lethargy and praised as hubs for digital citizenship and versatile equipment for learning. Much like conventional texts, video games can serve many functions and bring many one-of-a-kind thoughts and perspectives depending on who wields the technology. In the extensive way of life of the internet, video games can bring human beings collectively or create divisive environments; it is up to the user. Perhaps video games share this great energy with literature: for properly or for unwell each are conveyances of ideas, thoughts, and beliefs open to reception, interpretation, adoration, evisceration, and change most importantly. Video games are effective idea-machines, fascinating way of life and commanding a thirty billion greenback market.

In the introduction to this thesis, an intention used to be set to pick out to what extent was once Joseph Conrad's 1899 novel *Heart of Darkness* that used to be in the beginning adapted into the video sport *Spec Ops: The Line*. This adaptation was once recognized as the most tremendous (at least inside their respective formats) due to the fact of the reward and interest it has obtained in the past. Because this adaptation is so exceptional in phrases of its settings and plot points, the thesis sought to attain its goal via evaluating the remedy of the identical topics throughout the two works.

The theoretical foundation of the thesis is shaped partly on the two involved works and the important points of their creator's biographies, partly (and extra importantly) on the indispensable heritage of every text. The focal point is on the a range of analytical research worried with the topics of the works, the motifs of the works, and techniques used to bring

each inside the works. Since *Heart of Darkness* is the foundational textual content of the thesis, most research introduced are associated to it.

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