CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter discusses the dominant level of representation in Pottersworld's narratives made by the implied authors based on Neitzel's ideas, and shows the reasons behind the choosing of the dominant level.

4.1. Four Levels of Narrative Representation in Pottersworld Alternate Universe

This chapter will discuss about four levels of representation in Pottersworld made by the implied creators and implied authors. Neitzel proposes four levels of representation which are the world design, visual design, plot design, and chronological design. All of the four levels will be analysed in order to find which ones are the most dominant level of representation used by the implied creators and implied authors to create their own alternate universe of *Harry Potter*. The designs will be analysed as chronologically mentioned.

4.1.1. World Design

The design of Pottersworld is basically a wider interpretation of *Harry Potter*'s own readers, which now has become the implied creators of an alternate universe outside of J.K. Rowling's version in her books. In the term of precursory authorship by Love, when the implied creators take some portion of Rowling's works into their own, the precursory authorship issue emerges, with Rowling as the precursory author. However, by designing a new world, these readers have

experienced a shift from readership to authorship, thus they can be described as the implied authors as they are also responsible for designing the overall plot of the game, for creating the game to be a series of narrative events. They design the world and determine the arrangement of actions that the players have to follow in order to create the series of narrative events themselves later in the game. They then experience a shift from being the implied authors to implied creators when they decide to also take responsibility over creating the world design, visual design and chronological design. They cannot be described as co-authors, however, as they do not take part directly in the narration of the game.

Moreover, the implied creators' contribution in carrying out the narrative actions do not affect the canon as they have fixed a set of an alternate universe of *Harry Potter* in which everything happening in it does not have any association with its predecessor. It is contradictive with Love's mode of precursory authorship which emphasizes that the contribution is a form of loyalty to the precursory author. In Pottersworld, the implied creators do not take a significant amount of work in order to be considered loyal to J.K. Rowling as the precursory author. The implied creators do take J.K. Rowling's *Harry Potter* and make it into a new creation, but they create it according to their own interpretation of the text and make it more interpretative for the other readers as well. Therefore, in order to distance themselves from the canon, the implied creators construct several rules in the world design, and because the alternate universe that they created is an interactive game, the implied authors need to obey it.

In designing the alternate universe world's general structures, the implied creators hold the responsibility for determining the setting, character, plot, and properties that happen in the world they create, while the implied authors are only required to follow the world design itself without necessarily designing on their own. In Pottersworld, the implied creators consist of the staff, administrator and moderator, while the implied authors are the role-players. Both are characterized as 'implied' due to the anonymity, the non-fixed persona existing in the alternate universe.

Even so, before the implied authors are involved in the game, they are given the thorough explanation about the world they are about to enter, which is Pottersworld. In this phase of understanding, the implied authors have not explicitly become the 'author', but still carries out the role of the reader as they have not given direct contribution in carrying out or developing the narrative actions given by the implied creators in Pottersworld. They are allowed to interpret the description provided by the implied creators and elaborate it on their mind, without performing any action in the forum, as they have not become Pottersworld players officially with the rights of making a process of narration. This process means that they, as players, are free to choose and arrange the events in the game according to their own desires. Still, in this phase, they are still readers that need to understand the design of Pottersworld before actually playing the game as role-players.

The first design or narrative action that the implied creators choose to determine is the general overview of the forum, consisting of the general world design and role-playing terms as two of the overall rules. The rules are made static

and cannot be interfered by other than the implied creators. This inflexibility does not trigger a dynamic and interactivity required in role-playing game; there is no player as they are still readers that need to understand and obey the rules. The implied creators only provide descriptions to be understood without needing contributions from the players yet.

The descriptions are first delivered in a welcome site named *Welcome to PottersWorld*. It consists of four sub-forums: *The Guest's View, The Rules, The Characters,* and *Announcements*. Those four sub-forums explain the basic information and rules that needs to be read by new players before registering in order to avoid rules violations or any other deviation in the forum. The first peek of the world design is a sub-forum named *The Guest's View.* It can be seen clearer below.



Figure 4.1. *Welcome to PottersWorld Subforums*: *The Guest's View*
Source: http://www.pottersworld.net/forum/index.php?showforum=149

It is described as an "overview, [which includes] some explanations and screenshots of the inner workings of [Pottersworld]". Inside *The Guest's View*, there are four topics which determine the world design of Pottersworld RPG itself, created by Supreme Mugwump as the implied creators or administrators in the

forum. As described before, the implied creators in Pottersworld consist of staff, administrator and moderator. Even though Supreme Mugwump is not listed in *Current Staff Contact List*, every post for the rules in the forum is made by them, thus they carry the role of the implied creators as they design the overall rules in Pottersworld. In the first topic, *What IS PottersWorld?*, there are two posts of Supreme Mugwump as can be seen below.

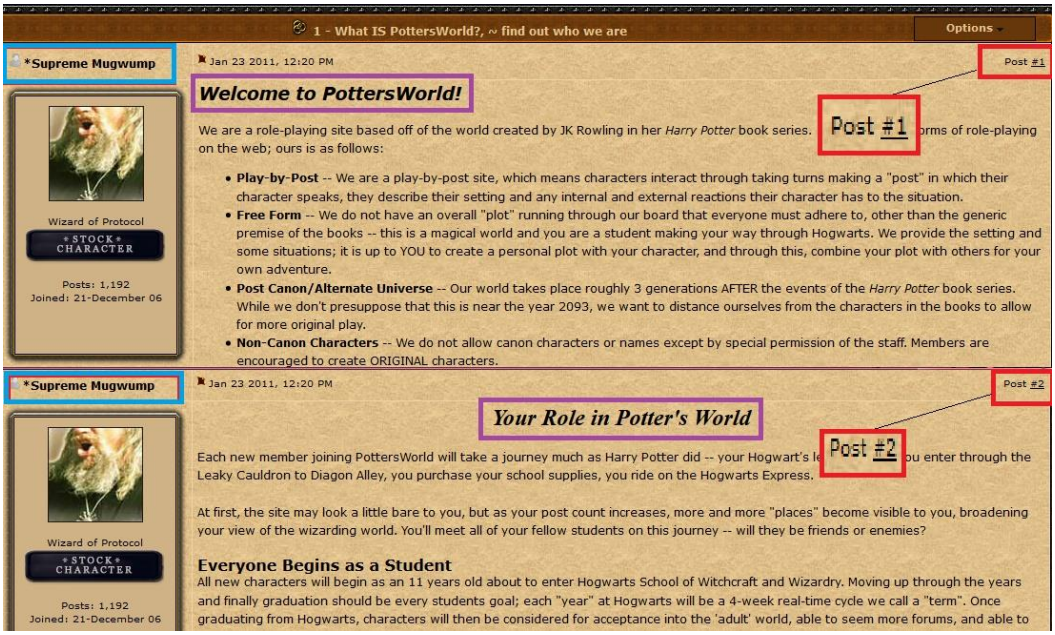


Figure 4.2. *The Guest's View*: *What IS PottersWorld?*, post #1 and #2
Source: http://www.pottersworld.net/forum/index.php?showtopic=110042

In the picture above, there are three categories for each color. The first color, blue, represents which character posts in the forum. In this case, by creating the post of Pottersworld's rules in the topic, Supreme Mugwump has the role of the implied creators who have the responsibility to give the information about the world design to the players. It is a one-way information as there is no intervention needed as a response to it. The implied creators decide what they want the players to understand and obey, a rules that becomes the basic structures for Pottersworld's world design.

In this phase, the players still have the role as readers that have their own interpretation of what they read, which is the rules provided by the implied creators, It is given through a descriptive text presented in several posts. Even though the players have not played their part in the game, their role as readers in this phase determine how they view their involvement in the game and how they fabricate the series of narrative in the game based on the rules provided for them.

In the picture above, the first post, the implied creators decide to create titles presented in the second color, purple, though not every post in the forum has a title in the first post of a topic. These titles are the guide itself that emphasizes the idea of which design the implied creators try to describe; it determines the topic. They have the authority to give any topic a title as to help the players identify the content of the topic or post that the implied creators make. When the players make a topic and play as their characters in the forum, they do not include the title in the first post as it is not necessarily required. This will be analysed further in next sub-chapter later. On the other hand, the third color, red, represents the post number of the character, which is two posts if seeing that of Supreme Mugwump's.

The first post of Supreme Mugwump is entitled *Welcome to PottersWorld!*. This post describes the general design of the forum. The necessity of this general design is that to introduce the information of the forum in general, the kind of role-playing, the setting of place and the characters required for the game. This general design is one of the rules created by the implied creators behind the name of Supreme Mugwump. It is the basic construction of the alternate universe that needs

to be understood by the players. The players should understand, follow and apply it when playing the game. It is determined (Pottersworld, 2011) that the forum is

1. *Play-by-post:* This is a form of role-playing game, which means that the characters of the implied authors interact through taking turns in fabricating a narrative "post" in which the characters speak, feel, act and react to a certain situation determined by the implied authors later. A post itself is a descriptive form published to the forum which is then seen by the other player.
2. *Free form:* The implied creators of Pottersworld does not necessarily limit an overall plot in the forum, other than the generic premise of the *Harry Potter* books, that the players are in a magical world of *Harry Potter* and that their character should start as an eleven-year-old student making their way through the magical school of Hogwarts. The implied creators do provide the setting and several situations, but the players are given the freedom to create a personal plot for their characters and to combine the plot with others as well as long as it does not violate the forum's rules.
3. *Post Canon/Alternate Universe*: It is determined that the Pottersworld world takes place roughly 3 generations after the *Harry Potter* book series. This is due to the implied creators' preference to distance the forum from the original characters (canon characters) of J.K. Rowling's *Harry Potter* books in order to produce more original play.

4. *Non-Canon Characters:* While the canon characters such as Harry Potter, Hermione Granger, Ron Weasley, etc exist in Pottersworld, the implied creators do not allow the players to take the name of the canon characters, which means that the players cannot register their character name under that of the canon's surname. For example, the players cannot make a character named Dennis Weasley as "Weasley" is the surname of canon characters in *Harry Potter*. However, the players are allowed to carry the canon name under permission of the staff. This rule is made in order to encourage the players to create original characters which do not follow in the footsteps of the canon ones.
5. *Activity Level*: Members are encouraged to be active, because the implied creators prioritize the interaction between characters in order to achieve a "successful" character. The achievement will not be attained if the players are not active. Therefore, the implied creators determine that any account will be deleted without notice if not logged into after 60 days of real life time.
6. *Family Friendly*: The implied creators do not allow sexually explicit material, as they are proud to say that they are a family-friendly site. The site is rated 12+, which means it is appropriate for 12 year olds or older. In order to ensure the players, there is a list of their "forbiddens" which is located in other sub-forum, *The Rules*.

In this phase, after reading and understanding the general design, the implied creators still hold the role as the main author in the alternate universe, and the players as the readers. It is due to the interactivity that has not begun in the game. The implied creators do not allow the players to play yet, but to absorb the rules and develop the ideas in order to indeed create the interactivity later when they are actually playing. The basic rules for the players to take part in the game are described in the second post.

The second post is titled *Your Role in Potter's World*, which describes the general role of the players in order to be involved as a character in Potterworld RPG. As explained earlier, every player begins as a student attending Hogwarts School of Witchcraft and Wizardry, thus the players has to make their character as an 11 years old. Each year the character will be moving up and finally graduate; a "year" at Hogwarts is a 4-week real life time, and it is called a "term". After the character graduates Hogwarts, they will be considered to be accepted into the "adult" world where they are able to view more forums and participate in more adult plotlines. This is the phase where the players is required to take the role as the implied authors, which is to conduct the character of their own imagination, though they still have to follow the rules determined by the implied creators before exploring their character and the plot they are allowed to develop. The phase begins to develop an interactivity between the text given by the implied creators and the players as they are becoming the implied authors. The players' imagination is triggered to develop the basic picture of the character that they will played.

However, before they begin, it is needed to understand that the accounts registered are divided into different "groups". These information is to help the players understand the chronological orders of the game and to encourage the players to progress through the game by going through every group necessary. It is introduced as follows:

> "At first, the site may look a little bare to you, but as your post count increases, more and more "places" become visible to you, broadening your view of the wizarding world. You'll meet all of your fellow students on this journey -- will they be friends or enemies?"
> —Supreme Mugwump (*What IS PottersWorld?*, post #2)

When the players first register their character in the forum, they are only able to view *Welcome to PottersWorld Subforums*. The players need several post counts in order to expand their view of the wizarding world, or to unlock the other sub-forums of Pottersworld. Therefore, the administrator (Pottersworld, 2011) divided the user groups into these following:

1. *New User*: This is the group a newly registered character. The application of registration need to be accepted by the administrator first before the players can move to the next group.
2. *11year Old*: In order to be in this group, the players need to visit the *Character Roll Call* topic located in *The Characters* sub-forum, then make a post to enter their character and fabricate a story of how their character received their Hogwarts letter. After that, the sub-forum *Leaky Cauldron* can be visible to the players, in which they fabricate their own narrative story and interact with other players' characters.

3. *11year Old Shopper:* The players need to fulfill the required post count in order to be in this user group, and after they move up to this group, the sub-forum *Diagon Alley* is visible to them in which their character describe their shopping experiences and adventures also in narrative story.
4. *11year Old Traveler*: After spending time and adding up to the required post count, the players are moved to this group in which the Kings Cross Station becomes visible to them, though they can still continue and post in both *Leaky Cauldron* and *Diagon Alley*.
5. *1st Year*: Although the sub-forum *Hogwarts* becomes available to the players once they move to this group, in order to officially attend Hogwarts as a first year student, the players need to be sorted into a certain house. As the forum also uses J.K. Rowling's Hogwarts houses and sorting system, the players' characters need to post in the *Sorting Ceremony* in which their character will later be put in one of four houses: Gryffindor, Hufflepuff, Slytherin, and Ravenclaw. Only after the ceremony will the players be able to post anywhere in Hogwarts.
6. *2nd year to 7th Year*: The character will be moving up every term if they pass certain requirements needed. This group means that the players' characters are a student at Hogwarts.
7. *Prefect/Head Boy or Girl*: This user group means that the players' characters are an honored student, though this group cannot be easily achieved as not every player may receive it. Being in this group means

that the players' characters may also act as lower-level board moderators.

8. *Graduate*: As mentioned earlier, before the application to enter Adult World is accepted, the character will be in this "limbo" group, wherein they are stuck between the wizarding school world and adult world. They are given the boundaries not to describe themselves more than just a graduate of Hogwarts without mentioning any development yet.
9. *Adult*: This group is for every character who has been accepted into the Adult World but is unemployed.
10. *The Shops:* There are many shops in the wizarding world, usually located in *Diagon Alley, Knockturn Alley,* or *Hogsmeade*. This group is for an adult character who works in a shop located in those area.
11. *Ministry of Magic*: This group can be received after an adult character undergoes certain application in order to work for the Ministry of Magic.
12. *St. Mungo's Hospital:* The hospital for *Harry Potter* wizarding world is called St. Mungo's, and this group is for every adult who works there.
13. *Stock*: Characters such as Supreme Mugwump is put in this group, which is for characters owned by the board. Sometimes they are referred to as "canon" characters.
14. *Governor:* This group is for high-level board staff, usually the staffs who take direct action in the forum's world design.

15. *Magistrate:* Unlike the *Governor* group, *Magistrate* is a group for medium-level board staff who may also take action in the forum's world design.

These groups classify the players' characters and determine which locations the characters can see. The characters need to progress in order to view and to locate the specific place in which they are allowed to create a post. Because the players begin as an 11 years old student, they need to make a progress from *New User* to *Adult* in order to stay in the game. This progress is achieved through the plot fabricated by them in their posts, which then produces 1 post count for every post they make. The information hints an interactivity of the game, though the players still are not able to play yet. The interactivity is delivered through the ideas of the group progressions that require them to keep playing in order to achieve their goal at finishing the game as a Hogwarts graduate. This indicates that the players need to follow the requirements for continued membership. As Potterworld is an active forum as it requires the players to progress through every group. When reaching the Adult World, the players' progress will depend on their job. This introduction of Pottersworld as a role-playing forum is required to be acknowledged by the players before they are then led to be the implied authors by an introduction of the whole plot in Pottersworld in order to stick to it as a character before developing the story.

As seen from the analysis of the general design of Pottersworld, it can be inferred that the rules made by the implied creators are not dynamic as it cannot be modified by anyone other than the implied creators themselves. They do not provide

any gap for the players to elaborate, as they treat the rules to only play in the forum, not to be contributed. In the plot fabricated by the implied creators, the dynamic of the play is not represented, which is located also in *Welcome to PottersWorld Subforums* in a topic titled *The Story Continues…*.

In *The Story Continues…*, Supreme Mugwump is also the implied creators who posted and determined the design of the general plot going on in the forum, though the topic only has one post overall as seen below.

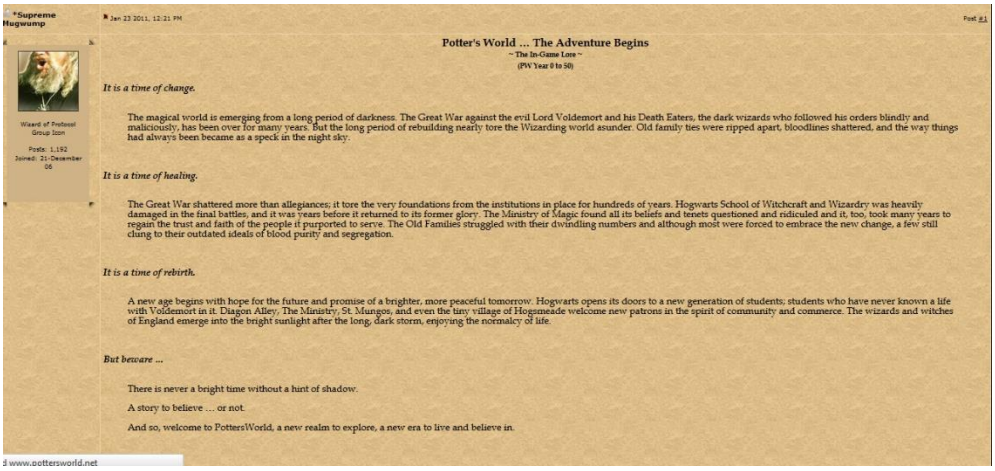


Figure 4.3. *The Guest's View: The Story Continues…*
Source: http://www.pottersworld.net/forum/index.php?showtopic=110044

The Story Continues… explains the general overall plot chosen by the implied creators as a background. As explained before, the implied creators of Pottersworld takes most of their precursory author's work, J.K. Rowling's *Harry Potter* franchise, and then combine and develop the ideas with their own interpretation. In the introduction of the adventures in Pottersworld, the implied creators describe that "the magical world is emerging from a long period of darkness", which is when the era of Lord Voldemort (the book's and also the

alternate universe's villain) developed the Wizarding world like a plague, and ever since his defeat, the Wizarding world is not as steady as it was before due to the shattering trauma that still haunts the Wizarding world. In the books, J.K. Rowling does not indicate explicitly about what happens after the fall of Lord Voldemort, though it is indicated that the magical world is indeed rising and recovering from the traumas caused by Lord Voldemort to the pan of 19 years later after his defeat. This Great War effect is then being developed by Pottersworld's implied creator, resulting a period for healing time.

The implied creators focus on the aftermath of Lord Voldemort's fall, as it is not fully touched by J.K. Rowling herself as the precursory author. By developing a new world based on what J.K. Rowling has provided, the implied creators experience a shift from readership to authorship. They are not *Harry Potter* books' readers anymore as they have created a new interpretation and poured it into a new creation, too, accordingly. The creation is then provided to be understood and interpreted by their readers, which are the players of Pottersworld. Therefore, in this case, they become the authors and the players become the readers.

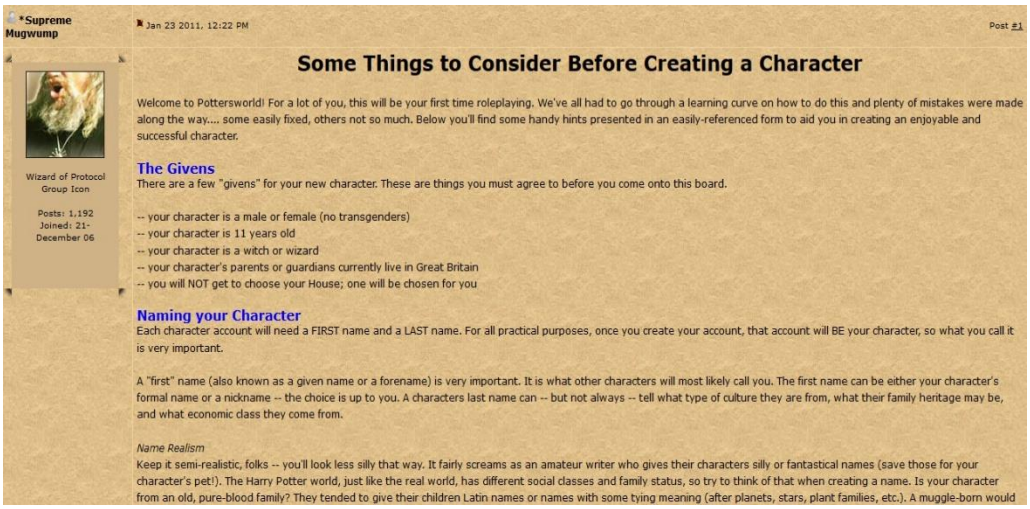
As the authors that have a liberty to create the world design, the implied creators choose the setting for the world design to take place in which it is time for the "rebirth" of a new era, a new age which "begins with hope for the future and promise of a brighter, more peaceful tomorrow", after Hogwarts's damage in the Great War, where the school reopens for a new generation of students who "have never known a life with Voldemort in it". This whole new plot is based on the free interpretation of the implied creators who then decide to create the interpretation in

Pottersworld, which makes them experience the shift from readership to authorship. The implied creators then expand the open-ending provided by J.K. Rowling and proposes a new peaceful-looking era. However, the implied creators elaborate on the element of its predecessor; that regardless of Voldemort's fall, there is "never a bright time without a hint of shadow" which means that there is still darkness lurking around. Therefore, as a whole, the plot is still open to the players to explore, as the implied creators only provide the general information of the plot. This specifies the character's background to be played later, and the players are not advised to describe the background other than what has been determined by the implied creators.

The open plot hinted in the setting as explained earlier triggers a dynamic play between the text created by the implied creators and the implied authors as intended readers. In this phase, the implied authors are given the freedom to start designing their character's plot and background in accordance with the design provided, though they still have not moved to the next phase where they are able to fully expand their design of character in Pottersworld. This designing process is still important, because the players are free to work on the concepts of the design and to act upon it. As intended readers, the idea of a reader which the authors—Pottersworld's implied creators—had in mind (Iser, 1974:33), the players indeed reconstruct the implied creators' intentions and recreate it on their own.

Nevertheless, the players' journey to playing the game itself, thus recreating their own interpretations, has not yet started as they also need to understand several additional things before creating a character that may take part in exploring and

shaping the world, which is why the implied creators provide another topic in *The Guest's View* titled *Advice Before Signing Up*. The overview is as follows.


*Supreme Mugwump

Jan 23 2011, 12:22 PM

Post #1

Wizard of Protocol Group Icon

Posts: 1,192
Joined: 21-December 06

Some Things to Consider Before Creating a Character

Welcome to Pottersworld! For a lot of you, this will be your first time roleplaying. We've all had to go through a learning curve on how to do this and plenty of mistakes were made along the way.... some easily fixed, others not so much. Below you'll find some handy hints presented in an easily-referenced form to aid you in creating an enjoyable and successful character.

The Givens

There are a few "givens" for your new character. These are things you must agree to before you come onto this board.

-- your character is a male or female (no transgenders)
-- your character is 11 years old
-- your character is a witch or wizard
-- your character's parents or guardians currently live in Great Britain
-- you will NOT get to choose your House; one will be chosen for you

Naming your Character

Each character account will need a FIRST name and a LAST name. For all practical purposes, once you create your account, that account will BE your character, so what you call it is very important.

A "first" name (also known as a given name or a forename) is very important. It is what other characters will most likely call you. The first name can be either your character's formal name or a nickname -- the choice is up to you. A characters last name can -- but not always -- tell what type of culture they are from, what their family heritage may be, and what economic class they come from.

Name Realism

Keep it semi-realistic, folks -- you'll look less silly that way. It fairly screams as an amateur writer who gives their characters silly or fantastical names (save those for your character's pet!). The Harry Potter world, just like the real world, has different social classes and family status, so try to think of that when creating a name. Is your character from an old, pure-blood family? They tended to give their children Latin names or names with some tying meaning (after planets, stars, plant families, etc.). A muggle-born would

Figure 4.4. *The Guest's View*: *Advice Before Signing Up*, post #1
Source: http://www.pottersworld.net/forum/index.php?showtopic=110045

Similar to that of *The Story Continues*…, the topic consists of one post and more detailed things introduced in the first topic *What IS PottersWorld?* In the first topic, it is only mentioned that the players are not allowed to take any canon character's name for their character. It is then explained further that the players can only create an account for their character with only a first name (a given name or a forename) and a last name. The name must be realistic, normal, and semi-pronounceable.

For the background of character, the players are given freedom to choose their own character's background, from the very detailed backstory when first joining the forum to the little facts of their characters. The players must agree to create a character which is either female or male, with no transgender allowed, is 11 years old, and is witch or wizard (which means that they have magical

bloodlines). The implied creators provide general background of the character. The character's parents must live in Great Britain. Also, as the character will be sorted later after they are in certain user group, the players cannot choose their own house; the house will be chosen for them by the implied creators. This rule, however, does limit the players' intention or target for their character, as some players may find themselves unsatisfied with the house sorted for them. The players who experience this dissatisfaction have options whether to continue and try to fit in the house sorted for them, or to stop playing. If they decide to stop playing, then they are not involved in the game anymore, thus they do not progress through the game. Once the players stop playing, the construction of the game is not realized for the players; their authority over their own character is not developed. In Pottersworld, it is not realized only for the players who stop, not for other players who continue to play. Thus, the interactivity still occurs in the game for those players who stay to play their character regardlessly.

The players are encouraged to develop the character during their time in Pottersworld. This encouragement is also applied for making the personality of the character and the character development. In this phase, the players begin to explore and design the character that they desire, though they are still required to create a realistic character in order to keep the game interactive. Therefore, the implied creators suggest (Pottersworld, 2011) that the players avoid clichéd types of character as follows:

1. *The Mary Sue/Gary Stu*: This is the type of character who is too good or too perfect for anything. Below is the further explanation of the Mary Sue type of character according to the implied creators:

   "[A character who] is beautiful (to the point where heads turn when they enter a room), [who] can win every fight, [who] can perform spells perfectly on the first try, [who] are always brushing aside that lock of blond hair so they can look at the world through brilliant blue eyes… chances are, you've got a Mary Sue."

   —Supreme Mugwump, *Advice Before Signing Up*: post #1

   This type of character must be avoided due to the perfection being "too much to handle". The only difference between a Mary Sue and a Gary Stu is only its term; a Mary Sue is a term for an all-too-perfect girl character, while Gary Stu is for an all-too-perfect boy character.
2. *The Glory Hound:* The implied creators also rephrase it as 'The Anti-Mary Sue', who is often a "whacky, zany, 'hilarious, rockin' out rebel who just makes… no sense", though it is as bad as Mary Sue/Gary Stu. It is a term for characters who try too hard to be different they end up cloning each other.
3. *The Bad Boy*: This type of character is considered to get extremely tedious after being played after a while, because The Bad Boy type is usually characters who insult others a lot they will end up with no one

to role play with. It is considered unrealistic because every bad person also has a good side, and no one is evil as a whole.

4. *The Accent*: The players also tend to use accents for a little bit of flavor, but the implied creators it will become overwhelmed by the character's accent if it is too much.

These typical clichés are subject to non-dynamic play between players. The implied creators argue that the clichés will bore "the tears out of people" or even offend some people resulting in no one to play with. It is suggested to keep the interactivity of the game as it requires the players to take action and form a sequence of events in the course of playing game (Neitzel, 2005:60). If other players decide not to interact with the players who decide not to follow this guideline, no chain of actions is created, thus the game becomes static. This issue prevents the game to produce a potential narrative, as it comes *after* the game when it is actually played. Due to maintain the interactivity, the players are therefore advised to keep the originality of the character and to respect other players in order to role-play in harmony. This rules is correlated with Neitzel's idea that it will be more dynamic and interactive for the game to have every contribution of the players.

After designing those mentioned above, the players are then encouraged to be open to change and to remain flexible to their character's personality. The players should not force the character to be what they want, because in interactive role playing such as Pottersworld one player only control the character(s) that they own. They do not and cannot control other characters that do not belong to them.

Other players' characters may not react according to what they want too, and that every player's character may help shape other player's characters unexpectedly, which is why they have to prepare all the possibilities they may face in order to create interactivity of the text that they play. This interactivity of the text is the beginning of a dynamic process, which is when the players' characters affect the other player's character through narrative text, producing the interaction between text and reader. However, the interaction cannot be posted freely without any limitation of the implied creators, thus they also create another sub-forum in *Welcome to PottersWorld*, which is *The Rules*.

In *The Rules*, the implied creators also determine the posting, the writing and common mistakes that should be avoided by the players. The sub-forum is represented below.

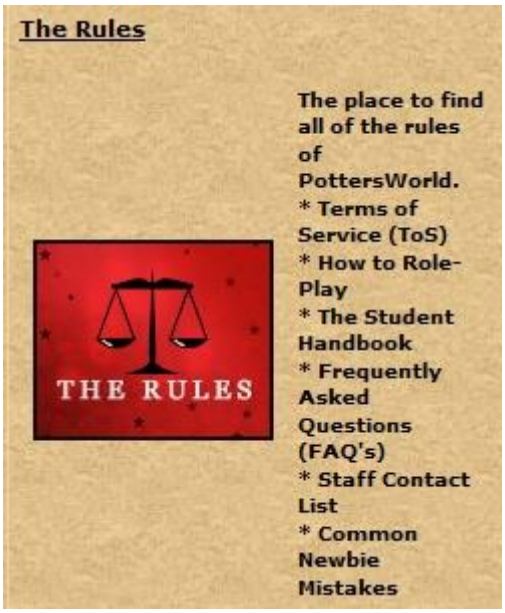


Figure 4.5. *Welcome to PottersWorld Subforums*: *The Rules*
Source: http://www.pottersworld.net/forum/index.php?showforum=659

The sub-forum also contains the basic rules that need to be obeyed by the players. *Terms of Service*, the first topic in the sub-forum, consists of general forum rules. Not only it is created in order to make the boundaries between the players, it also carries the ground rules more demanding as the rules have their own consequences if violated. Even though the rules create a more structured and orderly play, it limits the players to play more freely. On the one hand the players are given the liberty to design their character according to their desires, and on the other hand the design has been actually created by the implied creators. It creates a paradox; that the implied creators give the implied authors freedom for their imagination, but the implied creators also limit them and desire them to follow the rules. The players are allowed to intervene in specific areas, only by also applying it in every aspect of their intervention. As described earlier, the players are free to choose their characters' background, but they are required to adjust it to the rules. Furthermore, the players are allowed to choose their characters' personalities as they desire, but they are also encouraged not to create a typical clichéd characters listed by the implied creators. Regardless, the limitations of the rules are still needed in order to achieve a harmony in the game itself.

The world design created by the implied creators are the desire that the implied creators want to address. The players, the intended reader, is needed both to adjoin with the design offered and to work on it, to elaborate between what is given and what they themselves desire. Even though the world design is fixed and cannot be violated without consequences, the players can still play a dynamic part

in the game. For example, the players can take the part in elaborating the visual design provided by the implied creators.

4.1.2. Visual Design

After constructing the world design earlier, the implied creators are also responsible for constructing the visual design of the world. In Pottersworld, it is presented both by pictures to depict the exact position of every place in the forum and by descriptive text following it. The depiction of Pottersworld as a whole is presented in one of *The Guest's View* topics, *The Visual Tour* as seen below.

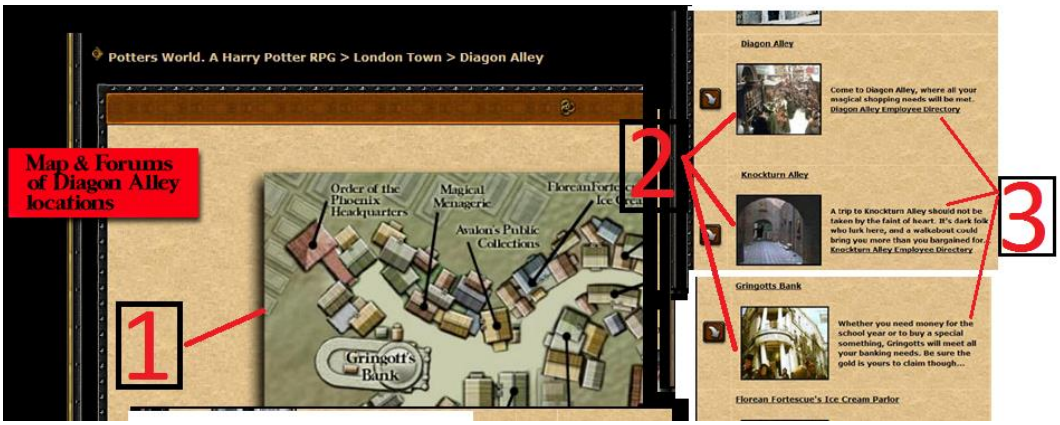


Figure 4.6. *The Guest's View*: *The Visual Tour*, post #1
Source: http://www.pottersworld.net/forum/index.php?showtopic=110046

The first post of *The Visual Tour* depicts the map and locations in Diagon Alley, a sub-forum in which the players' characters may buy any magical thing required for entering Hogwarts (if they are a student) or for daily needs in the shops available there. In Figure 4.6, it is presented in pictures, such as the map (see number 1) and the representation of each location (see number 2). Moreover, the implied creators also add visual description of each location (see number 3). The

description consists of mostly general information about the place, such as Knockturn Alley being the place for “dark folk who lurk [in the Knockturn Alley]”, in which “a walkabout could bring [the character] more than [they] bargained for”. These visuals are created in order to expand the imagination of the players, so that they can be more precise in determining the location of each shop in Diagon Alley. Not only that, the visual design also creates the mood, situation, condition, and atmosphere for the players to use and interpret. For an instance, the description of Knockturn Alley as mentioned earlier creates some kind of darkness and an uninviting atmosphere in which some “dark folk” resides. This visual connotes mystery and implies danger as the Knockturn Alley is described to grant the character some things more than they are unprepared for.

This visual design only serves as a general description for the players. As the players first serve the role as the reader before actually take part in playing the game, the visual descriptive text needs to convey meanings that can be interpreted freely by the reader in order to create the dynamic interactivity between the text and the reader. It means that the readers need to be triggered by the text for them to develop and elaborate the descriptive visuals so that the text will not make the reader leave the field of play (Iser, 1974:51). Once the readers absorb the idea of the descriptive visuals, they develop it with their own ideas and interpretation into another text of their own. It means that the descriptive visuals succeed to create the dynamic interactivity between the reader and the text. Furthermore, after the dynamic interactivity is created, these descriptive visuals are expected to form the chains of action when the players are actually playing the game, thus making the

game a narrative construction. This construction is then developing a concept of shared authorship in the game experienced by both the implied creators and the implied authors, in which they give contribution to each other in constructing the narrative for the game.

The first narrative construction contributed by the players regarding the visual design is represented in the registration form they are required to conduct and post in the forum. In conducting it, the players are given the freedom to choose what kind of character they want (despite the minor limitation on the name, background and personalities as mentioned earlier), especially to choose what their character looks like and what their character's life will be. As a player cannot enter and register a blank character, they are advised to construct their character before registering, thus it is the most basic step a player is obliged to do. Afterwards, they then need to picture or imagine what their character looks like. It is a step called registering a character face. This step is important because it is needed in order to create a visual design for the players so that the role play is more dynamic and as close to the reality. However, the players are only limited to choose a person known in real life, such as public figure, model, or any known person as their character face, and they cannot choose one character face for more than one character. If a character face that they choose has been registered in the *Character Master List*, the implied creators will let them know.

This registration is submitted in the registration post, along with character name, agreement on the rules, family history, relationships to characters on the forum, and character personality; all is collected and posted in one post. The topic

for this registration is also *Welcome to Pottersworld*'s sub-forum, which is *The Characters*. The representation is below.



Figure 4.7. *The Characters: Character Roll Call*, post #1101
Source: http://www.pottersworld.net/forum/index.php?showtopic=272072&st=1140#

In the representation above, the players have been experiencing a shift from readership to authorship as they create a narrative construction consisting of character name, agreement to the rules and character face. The player above named their character as Alfie Hewlett, and follow the rules of the forum since they do not use any of the forbidden names listed, and they also take the liberty to choose their character's name according to what they desire without violating the rules.

In Alfie Hewlett's case, the implied creators leave a note to tell the player that the face that they choose, Bridget Satterlee, has been claimed by other players. This rules regarding one character face for one character is needed due to keeping a realistic play, not to confuse other players by having to play with more than one character with the same face. Therefore, even though the players are given the liberty to choose whomever they want to be their character's face, they need to check *Character Face Masterlist* first in order to avoid this issue.

After the players finish choosing a face for their character, they may propose a request for their avatar and signature. The avatar is a representation of the player's

character. It is used in order for the other players to identify the physical characteristics of the character that they are playing with. Besides the avatar, the player is also allowed to request for signature, which is the clearer version of the character's appearance as the size is bigger than the avatar, thus the player can identify the character better. One of the example of the avatar and signature is that of a character named Wendy Prescott, as seen below.

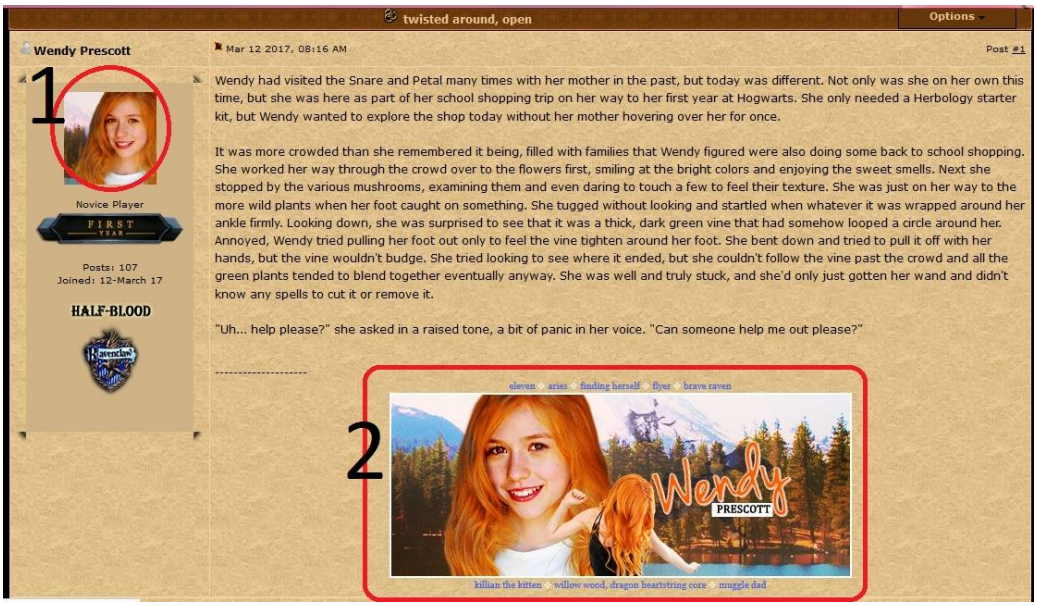


Figure 4.8. Wendy Prescott's Avatar and Signature
Source: http://www.pottersworld.net/forum/index.php?showtopic=326644

The avatar of Wendy Prescott seen in number 1 Figure 4.8 shows a red-haired girl, which means that that is the visualization of Wendy Prescott. This visualization helps other player to develop their description about the character, and it also provides them to use the physical traits as a way to play with the words. For example, Wendy's characteristics as seen from the avatar is used by the other player behind the character who is playing with her, Penelope Dunson. In a topic titled *I'm Not Lost, I'm Exploring*, the player behind Penelope Dunson describes that when

Penelope was exploring the Hogwarts castle, she ran up to other girl who had “a familiar head of red hair” (post #1).

On the other hand, the signature of the character (see Figure 4.8, number 2) is also helpful and it provides a more elaborated and detailed visualization of the character. In the signature, the players are allowed to put a bit of their character’s personality as it helps define the character more. The player behind Wendy Prescott character follows the forum’s suggestions to put their character personalities in the signature, which is seen from the blue text above and below the signature picture. The character’s appearance might also be included in narration, but it depends on the players’ preference whether they want to refer to their character by using the character’s physical traits or other things.

Though the players may choose any kind of visual representation for their character, they still experience the limitation in creating the narration. Besides required to follow the rules of registering a character face of a known person in real life, the rules for the avatar and signature itself also limits the players. They cannot choose a picture with a resolution more than 100x100 pixels; the rating of it has to fall no higher than 12+, and; the total file size of the picture uploaded cannot be bigger than 50 kilobytes. The rules also apply to creating the signature, though it has more specific rules for the text. The text should not be more than four lines, must be simple, single colored symbols without emojis or moving/sparkling/color changing graphics. The picture itself should not be no larger than 500x200 pixels total.

These rules are the properties determined by the implied creators, as they are indeed responsible for the characteristics of the players' characters which is the appearance. The implied creators therefore provide choices based on the rules, which then allows the implied author to select their character's appearance. This process of selecting the physical traits of character indicates the interactivity of the game, as the players actually interact through pictures in order to pass information about their character. They are also allowed to express their imagination of what they think their character looks like by choosing whoever known person in real life that they think resemble their imagination most.

In Figure 4.8, there are also other pictures as visual design supporting the character's appearance, which is called a badge. Below Wendy Prescott's avatar, there is a picture indicating the group Wendy Prescott is in, read "FIRST YEAR". As described earlier, the characters need to progress through the groups in the world design. The picture shows that Wendy Prescott has progressed and is currently in group "1st year". The two-lined text below it shows the character's post count and the time they registered the character in Pottersworld. Another picture below it that read "HALFBLOOD" represents Wendy Prescott's bloodline, and the one below it represents the house Wendy Prescott resides in, which is Ravenclaw. Overall, the avatar, the badges and signature explains further about what the other players need to know about a character; what they look like, what their personalities are, their group, bloodline, and their house in order to play the game more interactively and creatively as they are allowed to use it as a tool to elaborate on the dictions, expand their imagination and explore the character further.

Another case that represents the visual design of Pottersworld is that the players' response towards the descriptive text of the visual design provided by the implied creators. Back to Figure 4.6, the implied creators provided pictures and descriptive information as visual design for Diagon Alley. The players then elaborate on the design according to their own interpretation based on it. It is reflected in the narration below.

> "Wendy has visited the Snare and Petal many times with her mother in the past, but today was different. Not only was she on her own this time, but **she was here as a part of her school shopping trip on her way to her first year at Hogwarts**."
> —Wendy Prescott (*twisted around*, post 1)

The narration represented in the picture above is an elaboration of the provided visual design that of the implied creators. In Figure 4.6, *Diagon Alley* is described as "[a place] where all your magical shopping needs will be met". The player behind Wendy Prescott also experiences a shift from readership to authorship. Firstly, before they began posting in *Diagon Alley*'s subforum, *The Snare and Petal*, they read the visual description of it. They do follow the description that *Diagon Alley* and the shops inside it is indeed a place in which the players' characters may do their shopping, therefore they apply it in Wendy Prescott's narration. The player describes that Wendy Prescott was in the Diagon Alley "as a part of her school shopping trip on her first year at Hogwarts" (post #1, par.1).

The issue which emerges the player's shift from readership to authorship is that when they create a narration as they make an arrangement of events occurring

in their character's surrounding. They describe *The Snare and Petal* as "more crowded than [Wendy] remembered it being, [it is] filled with families that Wendy figured were also doing some back to school shopping" (post #1, par.2). Due to the nonexistent description of the crowded shop and families surrounding it provided by the implied creators, the player behind Wendy Prescott therefore has made their own selection and arrangement of events, elaborated it and created it in a form of narrative. In this case, they do not carry the role as the reader anymore; they have progressed to being a co-author of the *Diagon Alley*'s visual design. Those mentioned above are only the basics of designing the character's framework before the players are given the advice to create the character deeper, such as making the background, personality and character development. This will be analysed further in next sub-chapter.

In other words, Pottersworld's visual design is represented in both pictures and descriptive texts. It initiates the interactivity and potential narration for the players, as it is open to many interpretation and ideas that can be developed when the players are making the sequences of events and elaborated descriptions of what is provided by the implied creators. Not only the players are required to understand what is given, in this phase, they are also starting to be given the liberty to create a narration first before then actually deciding to register their character and play officially in Pottersworld. They are still limited, however, by the rules in the forum which states that they cannot use one character face for more than one character. This rules, even though limiting the players' desires for their character, is needed to keep harmony and avoid misunderstandings of the other players that might

confuse one character as another character with a same face. Therefore, the rules are interpretative and the limitation beneficial for the sake of the players themselves.

4.1.3. Plot Design and Chronological Design

Both world and visual design is not fully open to contribution for the implied authors as it is not their responsibilities to form and determine. The implied authors are, on the other hand, required to create the plot design in order to make an arrangement of action happening in the game. As the players, they are responsible for creating the plot, as the game itself only provides the possible sequential and causal relations for them to select. In Pottersworld, as described earlier, the implied creators provide the players the overall world design in which they may contribute on their own. Being in this phase, the players are expected to have experienced the phases in which they were still readers that need to comprehend the design of the game they are going to play, which is Pottersworld's. They then apply the design provided by the implied creators in creating the character and also developing the character's own plot design. The implied authors are allowed to decide the events happening in their character's life throughout the chronological order of their time attending Hogwarts. In fabricating the plot design, they are encouraged to be open both to explore the world design and maintain it in order to make a character development.

As the implied creators have determined that the players should register and start their character as an 11 years old student, male or female, with a clear

background on the wizarding world, the players' contribution therefore also begins at that point. It is represented in Figure 4.9 below.

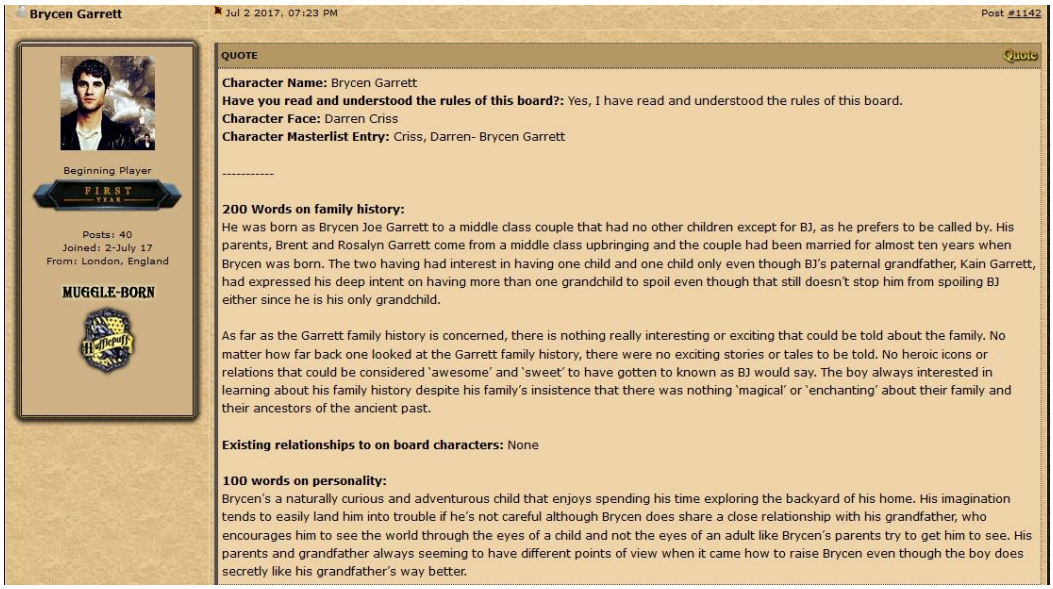


Figure 4.9. *The Characters: Character Roll Call*, post #1142
Source: http://www.pottersworld.net/forum/index.php?showtopic=272072&st=1140#

In the representation above, the players are experiencing a shift from readership to authorship as they give a contribution by conducting the narrative construction. The contribution of the players in conducting the registration form is the first step that they take which lead them to experience the concept of shared authorship, in which they are described as co-authors in the game (Neitzel, 2005:61). It is clearly seen from the choice they make, from making a character name according to their own desire in regard to the rules for name-making made by the implied creators to the character's personalities. The player above named their character as Brycen Garrett; they follow the rules

The players also have to make the family history and personality. They take the rules as the basic structure of their character and apply it in the registration sheet.

For example, in regard to the rules, Brycen Garrett's family is described as insistent "that there was nothing 'magical' or 'enchanting' about their family and their ancestors of the ancient past" (paragraph 2 on family history). The rules mentioned that the character's background must be from a wizarding family, or that the character should have a wizard or witch as their ancestors. This choice does not violate the rules as the player decides that Brycen Garrett is a muggle-born, a term for a witch or wizard who actually has magic descended from their ancestors. The player behind Brycen Garrett initiates to explore their creativity by stating that Brycen Garrett's family does not have any magic, yet he enrolls Hogwarts as a student thus indicating that there was someone on his family that did have magic. This indicates that the plot designed by Brycen Garrett's player explores and maintains the world design created by the implied creators. They do not disobey it; they try to see it with their own character's perspectives elaborate on it without designing it outside of the structural world design.

The contribution to the construction of character background indicates the interactivity of the game, in which the players contribute in the ideas of the world design provided by the implied creators then explore it in accordance with their own interpretation and creativity. Due to this process of contribution, the players then form a chain of actions when they constantly input textual information in the game that is in the registration sheet. Therefore, when the chains of actions are formed, it raises any potential narrative for the game. In the representation above, the potential narrative is the selection of Brycen Garrett's player and the arrangement of events occurring in Brycen Garret's life. In Brycen Garrett's case, as the player has

succeeded in creating a potential narrative, Brycen Garrett character is therefore possible to be explored narratively deeper later in the future.

However, the player behind Brycen Garrett has not made any interaction yet with other players though they have been engaged in an interactivity with the game itself. In text based role playing game, the player cannot play the game on their own; the interactivity is also required when they play with other players. Brycen Garrett does not experience this interactivity as they only post a registration sheet for them to be officially allowed to play the game as a text based role playing game. The interactivity itself requires the minimum of two players in order to play the game and carry the narrative actions. Players who experience the interactivity with other players is seen below.

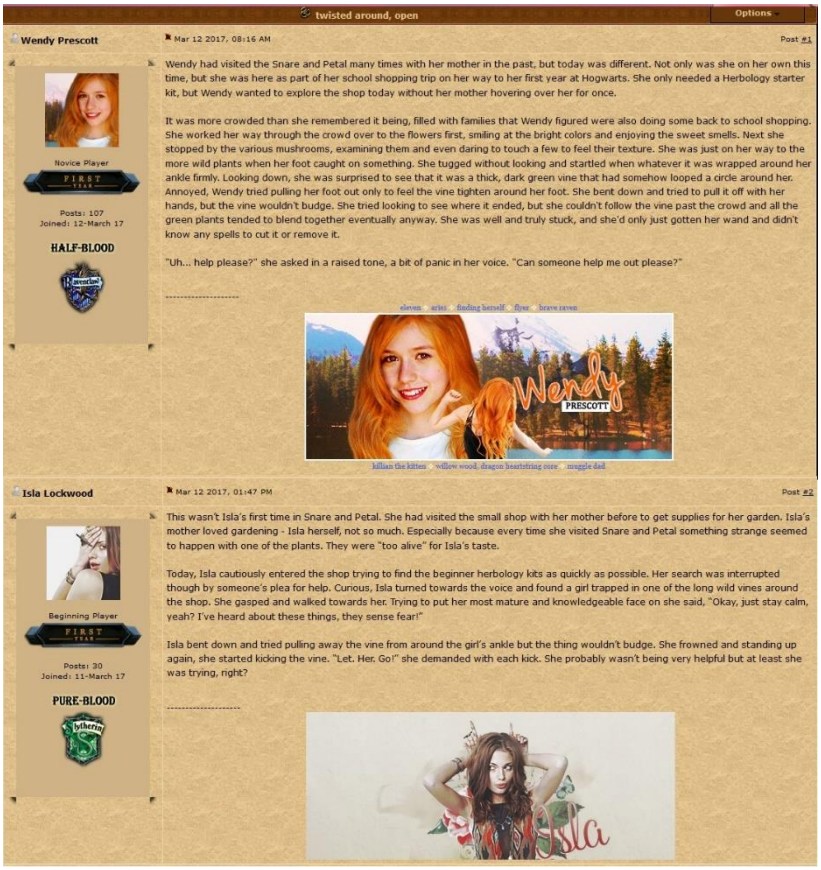


Figure 4.10. *twisted around*, post #1 and #2
Source: http://www.pottersworld.net/forum/index.php?showtopic=326644

Figure 4.10 shows that two characters who experience the interactivity in this case are Wendy Prescott and Isla Lockwood. The post appears sequentially; Wendy Prescott's player is the #1 poster therefore they are called as the topic starter because they create the topic for the other players to join and contribute in the narrative construction. The topic itself is titled *twisted around* and located in *Diagon Alley* sub-forum, *The Snare and Petals*, a shop that sells magical plants for both Hogwarts students and adult witches/wizards. The implied creators do not decide about the inside of the topic further for the players, such as that of Wendy Prescott's, to explore and elaborate. Wendy Prescott's player, as topic starter, decides the plot going on there and is required to create a story. The story chosen is about Wendy being in need of help because her foot was caught on "a thick, dark green vine" (Figure 4.10, post #1, paragraph 2). This indicates that the player behind Wendy Prescott selects the possibility of exploring the ideas about magical plants provided by the implied creators. However, the player needs other player as the story cannot progress and develop without any contribution from the other players. In Figure 4.10, the topic is described as an "open" topic, meaning that the player invites other player interested in the topic to contribute on developing the plot. In this case, it is Isla Lockwood's player who decides to contribute on the story by posting in Wendy Prescott's topic, narrating her to be helping Wendy Prescott.

Other players' contribution in certain player's topic raises many possibilities and selection in carrying the plot of the topic. In *twisted around*, however, the plot proposes by the topic starter, Wendy Prescott's player, which is about Wendy

needing help from other people in order to be released from the grip of a vine in The Snares and Petals, is being carried through the last post as Isla Lockwood's player makes a selection themselves to follow the proposal without giving too many changes that may affect the main plot of the topic. It can be seen from an excerpt of the topic below.

> "Isla frowned and looked around. For all the people that were in the shop at this moment, this aisle was deserted. **"Any ideas? Should I go look for someone?"**"
> —Isla Lockwood (*twisted around*, post #4)

The offering Isla makes is an interpretive task for Wendy's player to select. In this case, as the implied author, Isla Lockwood's player provides possibilities depending on the selection which will affect the story one way or another. Given this selection, Wendy's player therefore is engaged in the process of making sense, which is when a player is experiencing the process of making selective relationship between the system (the forum) and environment (the plot going), diminishing the possibilities to the background (Luhmann, 1985:34, cf. Neitzel 2005:53). The process gives Wendy's player the authority to either allow Isla to look for someone or insist that Isla is the one who should help Wendy, and once they decide one of the selection then put it into words, post it in the topic for Isla Lockwood's player to see, the selection is then given to Isla Lockwood's player. This process is constant; the first player provides an interpretive task for the second player to select, then after selecting the first player provides the interpretive task for the third player to select, and so on. It depends on how many players contributing in the topic. In

Wendy Prescott's case, the player decides to select the possibility of Isla Lockwood helping Wendy alone; thus the possibilities of other players' contribution in the topic with their own ideas of how the plot should proceed is diminished.

As the selections and contribution are given through narrative text, this issue concerns on the authorship context too. The contribution raises the co-existence of other author whose subsequent work help shape and fill the former story proposed by the first author. In Pottersworld, as implied authors, players taking turn in giving the selection through narration is close to their experiencing one of two kinds of precursory authorship, multiple authorship (Love, 2002:42), in which they collaborate their works (the narration posted in the forum) with other implied authors as well under circumstances similar to the topic. This is consistent to the play-by-post system in Pottersworld, indicating that the post the players make is their work of narration collaborated by other players. They do not contribute in making the narration without attributing the circumstances proposed by the topic starter and therefore must follow or propose other selections. The finished topic, then, is considered the work of every implied author contributing in the topic; the work in which they experience multiple authorship by giving contribution for each other's work in fabricating the plot altogether as a whole. The main idea of the plot is maintained while other trivial ideas are collected to be selected or diminished. It is delivered through a chronological order progressively in order to keep it developing before reaching the finish line. The order is also maintained by each player in order to finish the plot, otherwise the plot will get stuck and will not develop properly. However, as it is an interactive game, the players are still given

the privilege to select whether to continue the plot and reach the finish line or to stop and do not contribute any longer. One of the example of the topics whose players decided not to contribute any longer is a topic titled *Detention Trainwreck*, located in Hogwarts.

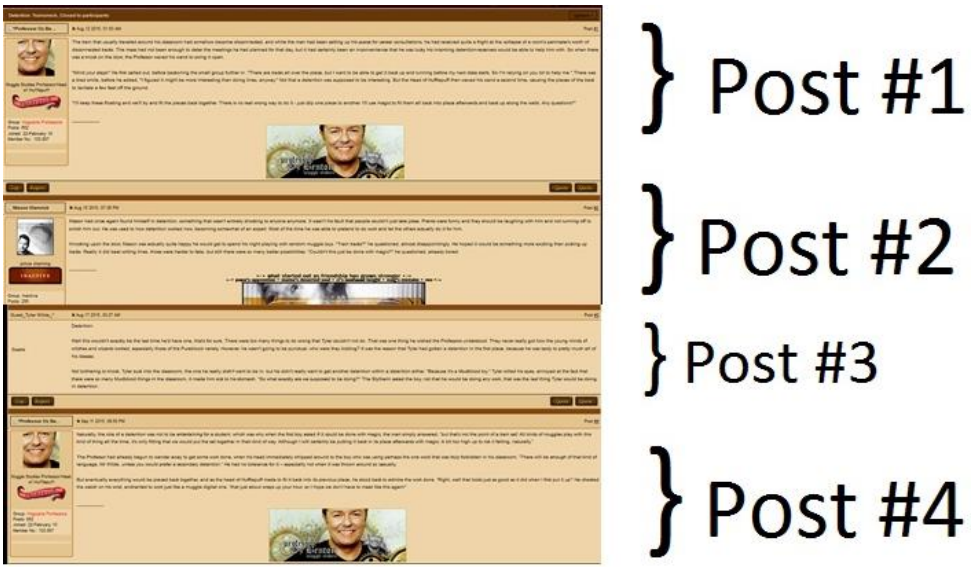


Figure 4.11. *Detention Trainwreck*, post #1, #2, #3, #4
Source: http://www.pottersworld.net/forum/index.php?showtopic=275712

The topic only consists of 4 posts, with three players as contributors. Professor Oz Benton carries the role of topic starter, proposing the plot of him giving a detention to two of his students who break the rules earlier. The students, Mason Warwick and Tyler Wilde, contribute only one post respectively, selecting the possibilities offered by the plot to the extent of the characters' agreeing upon doing the detention. In their first post, the player of Mason Warwick narrates him to be only responding to the Professor's proposal of detention, popping a question ("Couldn't this just be done with magic?") that provides the player behind Professor Oz Benton the selection whether to respond to it, too, or to ignore it. As the player narrates Mason Warwick to be bored by the premise of fitting "[the train's] pieces

back together", it is indicated that the question proposed by Mason Warwick expects for an answer that will entertain him, as he was bored. As the question itself is an interpretative task suggested by the player behind Mason Warwick, Professor Oz Benton's player is provided with possibilities that come together with his answer, and as they select the answer that there will be no magic used to put the pieces back together, the plot is maintained.

On the other hand, Tyler Wilde's popping question is not treated similarly to that of Mason Warwick. While the player behind the Professor has narrated the description of the detention in Professor Oz Benton's first post, Tyler Wilde's player decides to make him ask for the very description. The question "So what exactly are we supposed to be doing?" is therefore a violation of the topic starter's ideas, indicating that the player behind Tyler Wilde does not pay attention to the description in the first post. It is seen clearer from the excerpt below.

> "… **"Because it's a *Mudblood* toy,"** Tyler rolled his eyes, annoyed at the fact that there were so many Mudblood things in the classroom, it made him sick to his stomach. "**So what exactly are we supposed to be doing?**" The Slytherin asked the boy, not that he would be doing any work, that was the *last* thing Tyler would be doing in detention."
> —Tyler Wilde (*Detention Trainwreck*, post #3)

Firstly, it is unclear to whom he responds regarding the "Mudblood toy", because no one in the topic gives any implication to expect any answer and insight given by Tyler Wilde. He might indicate the answer to Mason Warwick's asking whether they could do the detention with magic or not, explaining that they cannot because the train tracks is indeed "a Mudblood toy". However, as it is not clear to

whom the response is directed, both Mason Warwick's and Professor Oz Benton's players might experience the confusion and therefore stalls the latter response. Moreover, even though the context indicates that Tyler made it on time to listen to the Professor's direction of the detention, considering that he has heard Mason's utterance regarding the detention, he still asks question on what he and Mason should be doing exactly. It is possible that Tyler's player is giving an interpretive task to Mason Warwick, which is whether to engage in a conversation with him or not. However, the disarrangement caused by this unclear sequence of events cannot be figured out due to the unprogressive topic.

Professor Oz Benton only overcomes the issue by responding to Tyler's remarks on Mudblood, focusing on the offensive term which is "truly forbidden in his classroom". The player does not narrate any implication ensuring that the Professor is the one directed by Tyler's response about the Mudblood toy; they only describe that the Professor is offended with the term regardless of the response being directed to him or not. This issue still occurs due to the unresponsiveness of Mason Warwick's player, as they stop giving contribution to the plot, making it unprogressive and undeveloped. Therefore, the topic does not reach its end; it is left unfinished by the players.

In terms of finishing the plot of the topic, the chronological order is also applied in order to indicate which interpretive task is to be selected as the closing so that the plot is finished progressively. However, the volume of the task might overlap if the player gives too many of it in one post. In response to this, the other player needs to select every selection provided to keep the plot progressive. The

overlapping selections may lead the focus of the plot to change due to following the sequence of events. The example of this issue can be seen in the topic titled *I'm Not Lost I'm Exploring*, as follows.

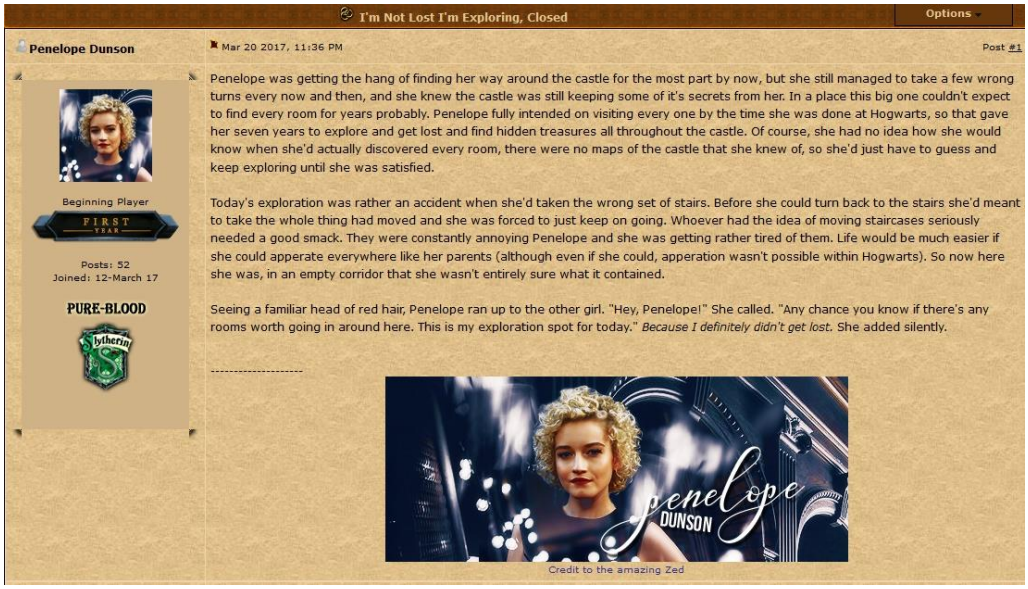


Figure 4.12. *I'm Not Lost I'm Exploring*, post #1
Source: http://www.pottersworld.net/forum/index.php?showtopic=328069

Penelope Dunson's player, as topic starter, first focuses on the narration that the character is lost but refuses to say so, and once she encounters Wendy Prescott, whom she has been quite familiar with, she asks Wendy to find every room in the castle before they graduate. As both implied authors proceed to create the sequence of events, they propose too many selections for the other to choose. Firstly, they both discuss about a place, the corridor they currently are, in which it is previously snowing. It is proposed by Wendy Prescott's player as a response of the setting given by the topic starter, then it triggers another response, and so on. The responses of the players are often the cause of the overlapping selections, which distances them from the first focus. In *I'm Not Lost I'm Exploring*, the players find themselves talk about various topics that blurs the main focus of the plot, which is to explore

every room in the castle. The focus keeps changing until they finish with a new plot, which is to cook a fish cake in Hogwarts's castle.

This inconsistency is often done when authors are experiencing multiple authorship in creating their work due to the influence of the other implied authors to the work. In this case, as every event of the player is created and affected by the other's provision of selection, it is inevitable for the players to follow up the given narration of other players and take the path to the direction the next possible plot outside of the current plot developing. The consequences rising might be the undeveloped plot disappearing into and remaining in the background, though it is still available for the player to refold chronologically later depending on their selection.

As mentioned earlier, the plot is required to be progressive in order to achieve the chronological order. In Pottersworld's world design, the implied creator states that the forum is an active forum. They prioritize meaningful interaction between characters in order to make a successful character in the end, for which reason the progressive plot of the character needs to develop. In addition to the former examples above of how the plot should progress, it should be kept in mind that the players' main goal is to make a development of their character progressing through every group in the forum, started from *New User* group to at least reach *Adult* group. This development is seen further in Figure 4.13 as follows.

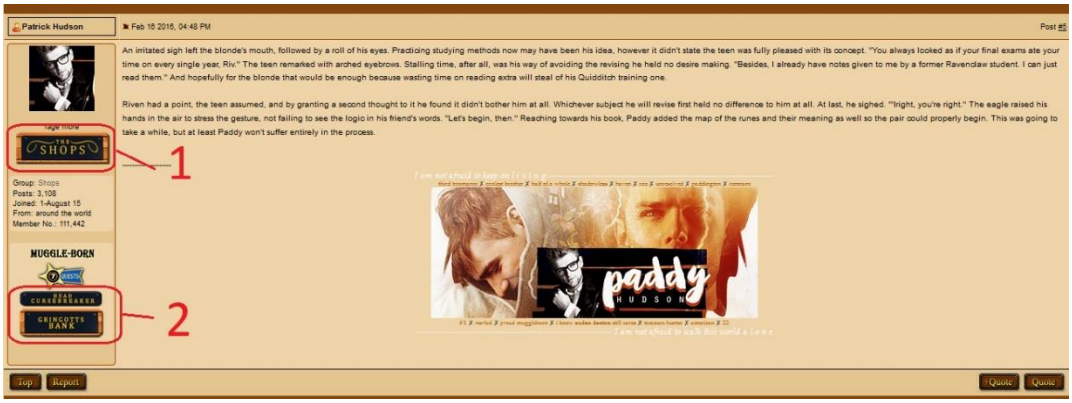


Figure 4.13. *Patrick Hudson* in *How Does One Revive*, post #1
Source: http://www.pottersworld.net/forum/index.php?showtopic=289883

In *How Does One Revive*, Patrick Hudson is narrated to be studying with his friend for an upcoming test in Hogwarts. It is indicated that he is still a student attending Hogwarts, as he is studying for OWLs, a requirement test for Hogwarts students in their fifth year in order to progress through the sixth year, and is described as being "in the Prefect Study now" which is a place for prefects in Hogwarts. However, the badges and groups of Patrick Hudson indicates otherwise as he is not grouped as student, or a 5th Year to be exact, but as "*Shops*". The badge number 1 in Figure 4.13 also indicates that Patrick Hudson should be a character residing in "*The Shops*" group, which is a group distinctly provided for adult witch or wizard who has or works in one or more shops in Diagon Alley. Patrick Hudson possesses the badge, which means that he is an owner of or works in a particular shop in the wizarding shopping area. A shop owner must be an adult witch or wizard; thus, based on Patrick's profile, he is not a student of Hogwarts anymore but an adult wizard. Moreover, the badges number 2 in Figure 4.13 contradicts the idea of Patrick Hudson being a student attending Hogwarts as he is registered as

"HEAD CURSEBREAKER" in "GRINGOTTS BANK" which means he is an employee in the wizarding bank of Gringotts. This, however, is not a violation to the forum as in *How Does One Revive* Patrick Hudson *was* indeed a student in Hogwarts who, as a character, has experienced plot and character development that allows him to progress through the groups necessarily available in Pottersworld. Based on his profile, Patrick Hudson has graduated and now works in Gringotts as Head Cursebreaker who also happens to own or work in a shop somewhere in Diagon Alley. This development therefore indicates that his plot studying OWLs in *How Does One Revive* had been finished and continued until he graduated. The player behind Patrick Hudson maintains the idea of him needing to finish his studies in Hogwarts first before developing into an adult character, and obeys this rule of chronological progress. Therefore, as the implied authors, they have managed to develop the basic plot provided by the implied creators and create it according to their own interpretation and desires.

On the other hand, the emphasis of the implied creators on making the forum an active one, encouraging the players to keep making progress, recalls the limitation occurring before. The encouragement may limit players' creativity in creating their characters' plot. For an instance, they intend to make the character leave Hogwarts due to a major plot needed in order to create a character development, but is limited by the rule that does not provide much of a gap for the character to resign from Hogwarts and continue on with the plot. Concerning this matter, some players might find themselves stuck in the progress of going through

groups in Hogwarts as they might feel that the limitations hold them back from expanding as much creativity as they desire.

In conclusion, the four levels of representation are indeed identified in Pottersworld text-based role playing game. The world design is presented as the basic and general construction of the structures in the forum, including the rules. The world design is a structural construction that shapes the overall forum of Pottersworld, requiring the players to follow, apply and obey the design in the game. However, the players are only obligated to comprehend the overall world design without being required to give any contribution yet; the game has not yet started and therefore the narrative of the game has not existed as the sequence of events are not formed. This unreciprocated phase of the game design is developing when the players are introduced with the concept of the game's visual design, triggering them to create their own version of the visuals, both represented in pictures and descriptions, provided by the implied creators. The interactivity of the game begins to fold once the players are allowed to respond to the implied creators' rules concerning the making of the players' character, especially the choosing of the character's face. In this phase, the players begin to contribute to the game as they are starting to register their character and the character's face, thus the interactivity of the game is established and the narrative of the game comes to existence. It is carried through and developed more expansively in the phase of plot designing. The players apply the basic information, guidelines and rules from the world design and descriptions from the plot design in the process of plot designing, develop the plot

by combining the ideas planted by the implied creators generally and their own interpretation in order to create a character development in the game. As the implied authors, the players can explore their own ideas and fully become the author of their character story. In fabricating and shaping the plot for character development, they use other players' help of contribution and therefore share the concept one of two kinds of precursory authorship, multiple authorship, in which each player contribute their interpretation, suggestions and ideas on the plot design. The rules of the game, however, are also applied and used as the foundation and basic construction to keep the players to stay in one direction. In this phase, the interactivity and contribution of the players are needed in the game, respectively. Due to this abundant interactivity and contributions of the players, and its flexibility, the plot design is seen as dominant level of representation. The other three designs are sublimed in the making of the plot design and tangible. Due to the tangibility of the three designs, although it helps the players to shape their character, it limits them as well. The limitation will be analysed further in Chapter 4.2.

4.2. The Impacts of the Dominant Level of Narrative Representation

This sub-chapter will discuss about the impact of the dominant level of representation for both the implied creators and implied authors in creating the design. Plot design, as the dominant level of representation, is the phase in which the players are allowed to explore the narrative stories about their characters in the game as long as it does not differ from the rules. While obligated to keep progressing chronologically, the players also fabricate their own plot in order to

develop a character development to the extent of still maintaining the realistic aspects based on the forum's rules regarding plot design.

4.2.1. The Exploration of the Plot

Based on the forum's plot, the wizarding world of Pottersworld takes place after the battle of Hogwarts, yet indicating that there is "never a bright time without a hint of shadow" (Pottersworld, *The Guest View*: *The Story Continues…*). This interpretive plot proposal is then taken into account by the players in order to be explored deeper according to their own interpretation. One of the exploration of this premise is a topic titled *Keira's Hart Office: Wait and Bleed*. The topic explores the possibilities of the shadow hinted in the forum's plot and therefore combine it into the players' own interpretation of the shadow itself. It is seen as follows.

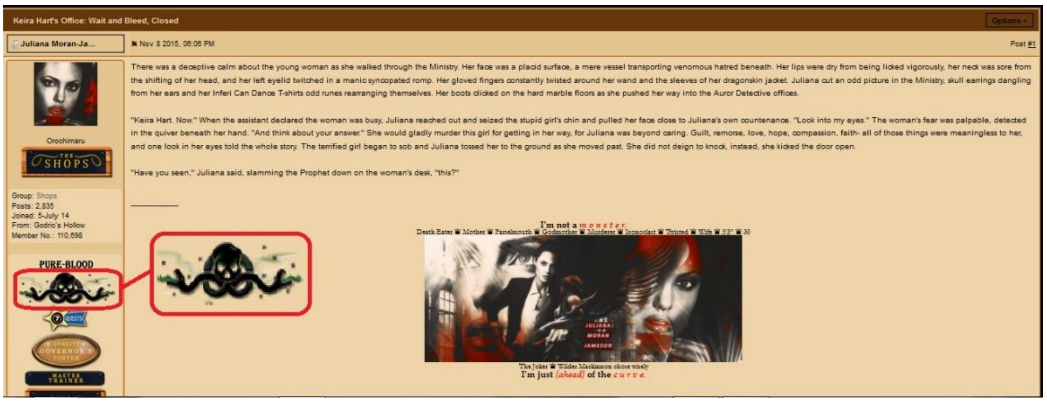


Figure 4.14. *Keira Hart's Office*: *Wait and Bleed*, post #1
Source: http://www.pottersworld.net/forum/index.php?showtopic=110045

The topic explores the idea that the regime of Voldemort still remains. Visually, it is explored through the badge of Juliana Moran-Jameson, which is a badge of Death Eaters, Voldemort's followers. The badge both represents the character's association with the dark witches and wizards and her membership as

Voldemort's remaining followers. In the narration, however, it is not clarified as the main focus of the plot decided by Juliana Moran-Jameson's player is nothing informative about the character being a Death Eater. The plot of the story highlights an occurrence in wizarding world that took Juliana's sister. The occurrence is not suggested in Pottersworld's design plainly and the players that take part in creating it form an action in which they develop what is provided and explore it according to their own interpretation, respectively. Keira Hart, for example, shares the same plot with that of Juliana's player has decided. Juliana Moran-Jameson as topic starter decides that she wants to face Keira Hart in order to confront her about some occurrence published by the Daily Prophet, a famous wizarding publisher. The selection of Keira Hart's player is consistent and therefore folding the sequence of events in the topic.

As the impact of the plot design, the players are allowed to fabricate the narration to the extent of creating a big event in which they share each other's contribution in order to continue the main plot they all agreed upon. In *Keira Hart's Office: Wait and Bleed*, both of the characters recount the earlier tragedy that struck their family and thus raised a chaotic relationship between the two of them. The topic's plot represents the players' exploration of the world, indicating that they have gone so far developing the basic premise of "never a bright time without a hint of shadow". The conversation between Juliana and Keira highlights a chain of interactivity beyond the players' mere selection regarding each other's provision in every post. It is seen below.

> "Hastily dropping the framed photograph [of Tamsin and her sister] on the desk and wiping her eyes **Keira looked up, trying not to cry more when she saw Juliana**.
> …
> And then [Juliana] laughed, her lungs filling with air and a raucous cry tearing apart the room. She laughed because it was all so very ironic and twisted and ugly. And **she laughed because a knife was tearing its way through her body and nothing else could take away the pain**."
> —Keira Hart and Juliana Moran-Jameson (*Keira Hart's Office: Wait and Bleed*, post #2 and #3)

The excerpt describes both Keira and Juliana's reaction towards the death of a character named Tamsin, and thus it suggests that the interactivity occurs beyond the gameplay interaction. The plot design, the death of Tamsin, clearly affects both Keira and Juliana; it plants them a deep wound that is almost too painful to bear. The effect of the player behind Tamsin's decision is carried by Keira's and Juliana's players and applied in their own characters' plot design. It helps shape their characters' emotion and constructs their relationship with each other.

The situation or experience happening in a character due to the plot line chosen by the player triggers an impact for other players as it affects the other characters' plot line as well. It was mentioned earlier that the characters help shape and create a character development for the others, as the game requires interaction in order to create a sequence of events that will establish the narrative. The plot design of a character, particularly their death in this case, creates a big impact for other character as the decease may distract the others' plot due to their felt obligation to react to it. The player as implied author is given the freedom to design their character's plot in one hand, yet they are also restrained by the other player's choice and design of their character on the other hand.

4.2.2. The Limitation of the Exploration

The players contribute their ideas by following the three designs created by the implied creators, as in designing the plot they explore and maintain the other three designs at the same time, creating a cycle in which the players keep returning to one point of the game.

Patrick Hudson character in Figure 4.13 is experiencing the progress demanded by the forum for the character development. It is seen clearly from the inconsistency between the character group and the narration. Patrick Hudson's player, as seen from the character group, has obeyed the chronological order of the forum as they succeeded in making their character graduated from Hogwarts then continued the journey in wizarding world as an employee in Gringotts while also owning or working in a shop somewhere in Diagon Alley. In other words, they have managed to progress through groups and therefore maintaining the chronological order of the plot design. In the narration itself, Patrick Hudson is narrated to be studying for his OWLs test in order to get himself progressing to the sixth year. It is seen that the player behind Patrick Hudson is consistent in keeping their character's progress.

The progressive order of the game, however, limits the player as even though they have progressed through every group necessary until reaching *Adult*, the fixed designs of Pottersworld still carry the role of boundaries for the players. Patrick Hudson, as seen to be progressing to adult, is experiencing his adulthood in wizarding world as Figure 4.14 represents below.

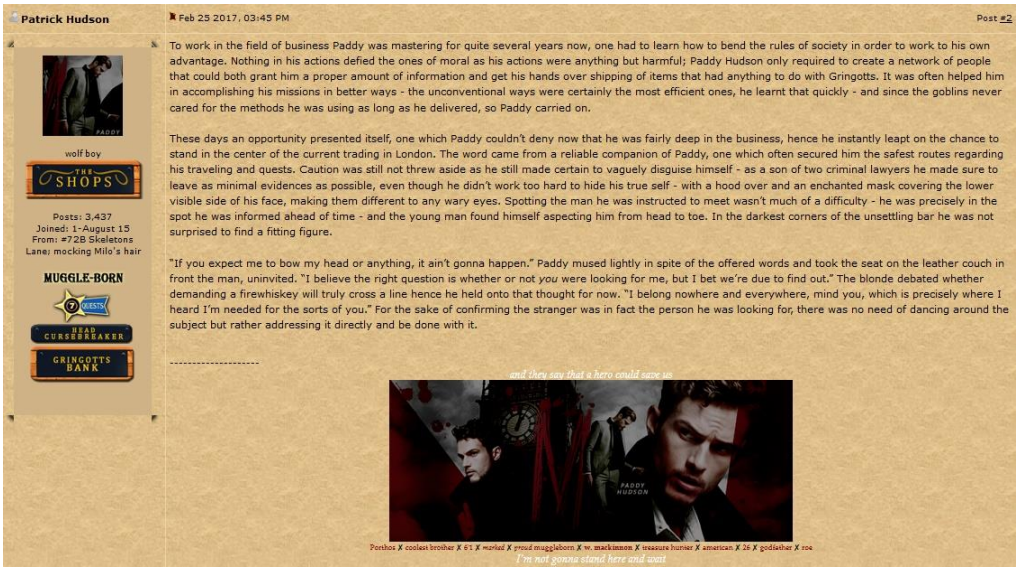


Figure 4.15. *Hellhound Bar*, post #2
Source: http://www.pottersworld.net/forum/index.php?showtopic=323193

In *Hellhound Bar*, Patrick Hudson is not narrated as a student facing school tests anymore; it is about him negotiating with other character for a job he wants in. After graduating from Hogwarts, Patrick Hudson is therefore needed to face the responsibilities of an adult wizard, especially concerning his professions particularly as a curse-breaker in this case. Even though the character has experienced a significant progress through the year, in the end, after he is open to explore the wizarding world, the player is still fixed in an inescapable circle wherein the implied creators allow them to maintain. Patrick Hudson as an adult wizard lives in a wizarding world as the head of curse-breaker, and therefore he comes to the limitation of exploring the possible plot design of how an adult curse-breaker must do accordingly. It is also applied to other Hogwarts students that currently attending Hogwarts; they must explore the possible plot design within their own timeline,

though in the end both the adults and students are also faced with the same requirements appropriate to the forum's plot, which is the wizarding world.

In sum, the impact of plot design on the players as implied authors indeed raises explorative selections which result in colorful and various interpretations based on the players' limited creativity and shared agreement on the contribution to shaping the proposed plot, triggering a great process of multiple authorship. However, the freedom of it still does not let them step out of the basic boundaries created by the implied creators, which in this case implicitly emphasizing their authority to control the production of the implied authors' narrative text. The players as implied authors may indeed develop and explore their own characters' plot, but in the end they are faced with a cyclic pattern wherein they remain maintaining the plot as far the forum allow them. Thus, they are required to stay loyal to their precursory author, which are the creators of Pottersworld themselves. Due to maintaining the designs provided by the implied creators, the implied authors always return to one point and vision, which is playing and making a character development in a wizarding world. They are also required to be active and make a progress for their character until at least graduating from Hogwarts. The progress is seen through the changing of the character's group, starting from *New User* to at least *Adult* (and so on) in a chronological order based on the implied creators' design. The players' creativity is still limited by the rules, as they might be stuck in the progress due to the limitation that does not allow them to create their character according to their own interpretation and desires.