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**REPRESENTATION OF PLAYERS' CHOICES LEADING TO THE STORY
CHANGES IN THE VIDEO GAME TEXT AND ITS RENDITION IN
TRANSLATION: THE CASE OF THE NARRATIVE VIDEO GAME
“ASSASSIN’S CREED VALHALLA” (2020)**

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INTRODUCTION

Video games with branching narratives are a unique form of storytelling that allows their target audience, that is the players, to actively participate in the developing of the unfolding story. The essence of these games lies in the dynamic nature of their narratives, where the choices of the players have a significant impact on the direction and outcome of the story. Unlike video games with linear story, games with interactive structure are dependent on the choices of the players, which can impact the path, mood and outcome of the told story. In addition to storytelling outcomes, narrative choices can convey moral and emotive significance. The aforementioned video games pose a unique challenge for the translators, who have to effectively and accurately convey such aspects in translation, in order to ensure an equivalent game experience across different languages. The translators are responsible for delivering the game content conveyed in a target language, but also for maintaining the coherence and emotive element of player choices. Mistranslated utterances, shifted connotations, amplified or diminished moral implications can have an impact on the interactive experience, the enjoyment of the player. There is a dearth of research on how the narrative structures that are influenced by player choices are addressed in video game translation, especially between English and Polish languages. The present thesis inquires into the complex relationship between players' choices and the resulting changes in the unfolding narrative of “Assassin’s Creed: Valhalla” (2020), examining the challenges and strategies involved in translating these dynamic storylines into different languages. It is an innovative and unique perspective of analysing video game translation, drawing upon concepts found in game, translation and narrative studies.

This thesis **aims** to investigate how the Polish translation of “Assassin’s Creed: Valhalla” renders the players' possible choices in the game narrative and their consequences on the overall story, with emphasis on the structural, linguistic, and emotional alterations.

In order to achieve the aim, the following **tasks** have been set up:

- To discuss the theoretical insights on video game localisation and narrative;
- To identify major narrative instances where player choices impact the ending of the main story of the game;
- To investigate the branching narrative structure of the selected instances;
- To compare the English and Polish versions of the aforementioned narrative moments, with specific focus on: major choice prompts, dialogic consequences, and resulting storylines;
- To assess the equivalence between the English and Polish versions in terms of: story logic and coherence, player agency and visibility of the outcome, and character consistency;

- To consider the challenges and strategies of interactive, branching narrative translation, using the present research to offer wider insights into video game localisation

The object of the given research is the translation of interactive, branching narratives in the chosen video game, particularly the major player choices and their consequences, from English into Polish language. The research assesses the impact of linguistic and tonal shift in translation on the player agency, coherence, and emotional significance in the main story of the game.

The **research material** for this thesis consists of selected dialogue from the “Assassin’s Creed: Valhalla” (Ubisoft, 2020) video game, in its original English version and its translation into Polish language. The selected for analysis data encompasses: major choice prompts, immediate dialogue before and after them; further consequential dialogic scenes (i.e. instances contingent on past decisions); dialogue based narrative outcomes of the major branching choices (i.e. the ending of the story).

A mixed method approach is employed throughout the given thesis, in order to allow a deeper understanding of the aforementioned phenomena. The study is conducted through the perspective of theoretical insights found in Translation Studies (including Audiovisual Translation Studies), Narrative Studies and Game Studies. The empirical research consists of comparative textual analysis of the English and Polish versions of “Assassin’s Creed: Valhalla” (Ubisoft, 2020). The analysis is qualitative in nature, examining how the dialogic consequences of major player choices are presented linguistically and tonally in the source and target languages of the video game. The research is based on close examination of game dialogue, specifically major choice prompts, dialogic consequences major, and resulting storylines — in order to determine the changes, or lack of thereof, in narrative coherence, player agency, and the emotional or moral significance throughout the translated version. The material for the research has been collected via individual playthrough of the given video game in both English and Polish language versions; via captured gameplay; and dialogue transcriptions in both source (SL) and target languages (TL). The collected data has been organised into tables, ensuring a side-by-side comparison of the pertinent dialogic instances.

The thesis is divided into five sections. The first three chapters discuss the theoretical insights pertinent for the conducted research. The thesis dives into the fields of video game localisation and video game narrative. Theoretical insights into the definition and process of video game localisation are viewed through works of such scholars as Bert Esselink, Dainora Maumevičienė, Kieran Dunne, Miguel A. Bernal-Merino, Carmen Mangiron and Minako O'Hagan. The theory of narrative and narrative in the field of video games is examined by means of scholarly literature of such authors as Vanessa Cesário, Mariana Ribeiro, António Coelho, Chris Solariski, Melissa Somerdin, Sebastian

Domsch, Amy M. Green, Max Kreminski and Noah Wardrip-Fruin. The concepts of interactivity are explored through the writings of Carolyn Miller.

The fourth chapter of the thesis examines the video game “Assassin’s Creed: Valhalla”. The empirical part of the research is conducted through examining and comparing the gathered research material. Subsequently, presented are conclusions of the thesis, summaries in both English and Lithuanian languages, references and appendices.

1. THE PECULIARITIES OF VIDEO GAME LOCALISATION

Nowadays, video games, their development and localisation, are clearly relevant research topics. The video game market has been expanding and growing in popularity with a demand for better and increasingly complex games. More is being demanded from game developers and translators. Thus, the processes of game development and localisation, and their improvement, are becoming particularly important.

In the early beginnings of video game industry development, video games were tailored to a specific audience. Usually, this was a single, specific culture or country. Nowadays, it is far more common for the video game production companies to plan for global distribution already during the development process. In order to distribute a game globally, it is necessary to make it understandable to everyone. In this case a localisation process is carried out, the aim of which is to adapt a particular product to a particular cultural community and linguistic environment. This process involves translating from the source language into the target language and adapting the product and its various features to diverse cultural contexts.

1.1 Understanding the Idea of Localisation

The word **localisation** is derived from the word ‘locale’, which depending on the source, is defined in many different ways. ‘Locale’ can be described as all components of combined language and region or a country. (Esselink, 2003, p. 67–68)

The term localisation is used by The Localisation Industry Standards Association. It “involves taking a product and making it linguistically, technically, and culturally appropriate to the target locale where it will be used and sold.” (Esselink, 2003, p. 67–8). Producing a linguistically adequate product, essentially implies the translation of it. Technically suitable product should adhere to all standards of the target locale. And culturally appropriate transformation indicates modifying the source product to fit the situations found in the target culture.

According to Dainora Maumevičienė (2012, p. 24) localisation can be caused by economic, socio-cultural, educational and technical factors, though it is always globalisation driven. Many companies wishing to sell their products abroad and to generate higher revenue have to make their products “understandable” to their diverse customers. Which in current realia of a wide-spread global market is most often the case.

Relationship between localisation and translation has always caused a bit of misunderstanding among both the practitioners and the scholars. Localisation can be considered an umbrella term which among other things, encompasses translation.

The process of internationalisation is an integral part of localisation process. Internationalisation — can be explained as a procedure of creating a general product, which could "handle" various languages and cultural conventions without the necessity of technical re-design. It transpires during the document and program design. (Esselink, 2003, p. 68)

Most often internationalised are:

- Accelerators – keyboard shortcuts that enable direct execution of commands. They are typically associated with a Function key or with a combination of the Ctrl key plus a specific keyboard letter;
- Dialogue Boxes – secondary windows that allow the user to perform a command and/or that ask the user to supply additional information;
- Icons – images that symbolize and provide clickable shortcuts to programs, files and devices;
- Menus – lists of options or commands that display at the top of the main program window;
- String Tables – any text that is stored and manipulated as a group. Strings include button captions, dialog box titles, error messages, menu items, tool tips, and etc.;
- Toolbars – graphics that contain toolbar button images (Dunne, 2015, p. 554).

Process of localisation is a team effort. A core production team usually consists of project manager, localisation engineer, language manager, translators and others (such as CAT specialists, desktop publishing operators and various technicians) (Esselink, 2003, p. 74).

According to Bert Esselink (2003, p. 76) a simplified localisation process contains six following steps: project setup stage, translation stage, review stage, production stage, quality assurance stage and project closure stage. Most often localised is software, programmes, applications, various multimedia, websites, documentation, video games, marketing content, whole brands (e.g. Netflix, Google, Vogue). Or such specific components as:

- Character sets, scripts and glyphs for the representation of various writing systems;
- Encodings to enable the storage, retrieval and manipulation of multilingual data;
- Text comparison, searching and sorting;
- Line and word breaking;

- Calendars (e.g., Buddhist, Gregorian, Japanese Emperor Year, Julian);
- Date formats (MM/DD/YYYY, DD/MM/YYYY, YYYY-MM-DD);
- Time formats (12-hour vs. 24-hour clock; use of AM and PM);
- Number formats, digit groupings and decimal separators (period vs comma);
- Paper sizes (A3, A4, legal, letter);
- Units of measurement (metric vs imperial) (Dunne, 2015, p. 551).

1.2 Video Game Localisation Process

The expansion of the market and the need to release games in different countries at the same time has had a major impact on the localisation process, which is different today than it was a few years ago, when localisation teams would work on a product that had already been produced and released in Western markets (O'Hagan, Mangiron, 2006)

Nowadays, the process has somewhat changed. As was already mentioned, localisation is inseparable from the concept of internationalisation. In this case, the aim of internationalisation is to create a project that is easy to localise and would require as little effort as possible on the part of the producer. The key is to create a foundation of game code, a set of basic functions and a user interface that are so common that they can be used with at least any other language. For example, the codes could contain character names with various diacritics, international keyboard layouts and date and currency formats.

In such a way, if a video game is appropriately internationalised during production, localisation becomes much smoother and simpler. It is also considerably more time and cost effective than producing a game adapted to a given culture and then adapting it once again for other countries.

As video games are quite a unique audiovisual product, their localisation process also differs from the “traditional” localisation. In the case of video games, localised are user interface (UI), system messages, game installers, audio and video scripts, game logo, in-game texture embedded words, glossaries and Translation Memories, packaging and promotion box, manual, guarantee, “ReadMe” file, help files and official website. (Bernal-Merino, 2016, p. 110)

Video game localisation is a complex process requiring a team effort in order to be successful. The quality of the process and the end product is assured by such professionals as producers, managers, coordinators, engineers, translators, linguists and consultants. There can be distinguished a few stages of video game localisation.

Pre-localisation is the first stage of the localisation process for video games. It is the first stage of the pre-localisation phase, where all the pre-localisation work is carried out to ensure the smooth execution of the project. First, a localisation package is created by the developer or publisher. It contains all relevant information about the project and folders containing text segments. Translators and a localisation coordinator are then appointed. This is followed by preparatory work, where the translators familiarise themselves with the game, i.e. read all the available information about the content and the plot, create glossaries of key terms, play the game, etc. (Mangiron, & O'Hagan, 2013, p. 128–130).

Translation is the second stage of the localisation process and, at the same time, the most important part of it. If the work follows the model of simultaneous shipment¹ of localised products and the original, translation into all languages usually takes place while the original game is still in production. There is a different model where the game is localised only after all work on the original has been completed (Mangiron, & O'Hagan, 2013, p. 130).

Editing is the stage where all translated texts are checked again by the translators and editors themselves. All grammatical, stylistic and other errors are removed (Mangiron, & O'Hagan, 2013, p. 133).

Recording is the phase where all sounds, echoes and dialogues are recorded by voice-over specialists in a recording studio. There are several types of sound recording. When there are no actors on the screen, the sound can be recorded freely, without any time limitations. It is also possible that, for various technical reasons, the duration of the soundtrack must be as long as, or identical to, the original. As in the case of recording, there is a concentration on synchronising the recording with other sounds and reverberations. In this case, it is important that the translation is not longer than the original and that all pauses are in the appropriate places. Just as in traditional film dubbing, in games the lip movements must correspond to the audible sound. Recording concentrating on lip-synch is particularly important when the characters in the game are clearly visible in the foreground. The effect of full synchronisation is also facilitated by various software applications that make the interpreters' work easier. Short segments of text are recorded and then used throughout the game (Mangiron, & O'Hagan, 2013, p. 134–136).

During the **post-localisation** phase, members of the engineering team integrate all the localised elements into the code of the game application. The result is the first working version of the

¹

localised game, called First Playable Alpha. Once any bugs have been fixed and the quality of the product has been assured, public Beta testing takes place (Mangiron, & O'Hagan, 2013, p. 136).

Submission of release candidate version occurs when the definitive version of the product is submitted to a specific platform with its own distinctive standards. This is a formal approval process that is carried out by most platforms, except PC. The approved version of the game is called Gold Master. (Mangiron, & O'Hagan, 2013, p. 140)

Production and distribution is the last stage and once the final version of the game, called Gold Master has been developed, the game goes into mass production and as soon as the production process is complete, into distribution. (Mangiron, & O'Hagan, 2013, p. 140)

According to Miguel A. Bernal-Merino, nowadays, most of the major game companies have developed their own tools to help them manage the localisation of their multilingual products. The most widely used tools are localisation project management tools, translation memory programs and terminology databases, though there is no single tool to deal with every stage and aspect of the game localisation process. (Bernal-Merino, 2016, p. 204)

There can be distinguished a few levels of video game localisation and they are dependent on the size of the market and the revenue the game may bring. The bigger the market the more chances that the game will be localised.

No-localisation occurs in the case of some low budget games which may not be localised at all. **Box and docs localization** is the level where localised is only the box, packaging of the game and the game manual. **Partial localization** most often transpires in the cases where the in-game text (e.g. UI) is localised. There are subtitles in the target language, but there is no voice-over or dubbing. The sound is not localised. **Full localisation** takes place in cases where all assets of a game are localised. In-game text, voiceover assets, manual, and packaging. It is the most expensive type of localization and is usually reserved for the most popular and lucrative video games. (Chandler, 2005, p. 12–14)

1.3 Video Game Localisation in Terms of Strategies

The following section expounds upon a few practices of video game localisation analysis. It deals with video game translation² strategies which could help in establishing a working framework for translators, as well as allow to reach greater understanding of the video game translation process.

² In this particular instance “video game translation” is understood as a part of video game localisation process.

Video games are primarily a form of entertainment, therefore the main purpose of their localisation is to maintain the aspect of enjoyment for the player (Bernal-Merino, 2006, p. 29; O'Hagan, 2009, p. 212). Minako O'Hagan (2009, p. 212) argues that abovementioned fact indicates that video game localisation should be approached from the functionalist perspective. Functionalist approach to translation emphasises maintaining the function of the source text (ST) in the target text (TT) (O'Hagan, 2009, p. 212). Similar concept, suitable for video game localisation, is the Skopos Theory, which states that translation is goal-oriented and skopos (i.e. goal or purpose) of the target audience should be prioritised by translators (Celia Martin de Leon, 2019). Therefore, it can be stated that there is no one "correct" way of translating video games. For diverse target audience requires various translational nuances. According to Alberto Fernández Costales (2012, p. 7), there is no "right" or "wrong" translation of video games, for translators concentrate on maintaining "the game experience" and satisfying the wishes of the players (i.e. the target audience).

This paragraph discusses the classification of video game translation strategies. Mangiron and O'Hagan (2006) argue, that in the case of video games emerges the concept of transcreation. Rather than just translating the ST, video game translators have a significant degree of freedom "to modify, omit, and even add any elements which they deem necessary to bring the game closer to the players and to convey the original feel of gameplay" Mangiron and O'Hagan (2006, p. 20). While analysing the case of Japanese video game "Final Fantasy", Mangiron and O'Hagan (2006, pp. 15–19) define four strategies specifically for translation of video games: "Re-naming of key terminology and character names, Contextualisation by addition, Re-creation of play on words, Deliberate use of regional expressions". To clarify, the aforementioned authors suggest a strategy of creating new names for weapons, items, abilities and other vital terms appearing in a game. Following strategy deals with expanding the context of a situation by adding a new phrase or sentence, non-existent in the ST. The third strategy implies the use of a pun understandable in the TL and not the literal translation of the meaning of pun in the SL. The last strategy suggests utilising idioms, cultural references, sayings that are specific for the target culture that are absent in the ST. Alternatively, Fernandez Costales (2012, pp. 7–12) expounds upon the strategies proposed by Mangiron and O'Hagan by suggesting the following: "domestication vs foreignization, no translation, transcreation, literal translation, loyalty, loss of meaning and compensation strategies, censorship".

Domestication vs Foreignisation — this strategy is the classic differentiation proposed by Venuti (1995; as found in Fernandez Costales, 2012, p. 7) and is meant to determine the distinction between a text modified to accommodate the norms and distinct properties of the target culture, and a text that is translated with the purpose of maintaining the foreign features of a source culture (Fernandez Costales, 2012, p. 7). No translation — as the name implies, deals with not translating

“<...> certain names, terms, places or expressions (Fernandez Costales, 2012, p. 7). Although, it can be argued that the strategy of foreignization already encompasses the purpose of the “no translation” strategy. Transcreation — Fernandez Costales (2012, p. 9) draws upon concept suggested by Mangiron and O’Hagan (2006), where the translators have the freedom of translation while maintaining the playable experience for the target culture. Literal translation — Fernandez Costales (2012, p. 10) terms the strategy as “an acceptable approach” to video game translation, he suggests the efficacy of the strategy in games with a particular terminology and technical terms. The strategy of Loyalty deals with fidelity to the source, in the case of video games based on previous stories, such as books or films (Fernandez Costales, 2012, pp. 10–11). Loss of meaning and compensation strategies — focuses on cases where some elements of the ST cannot be transferred to the TT, as such, compensation with differing element suitable for the TT is applied (Fernandez Costales, 2012, p. 11). Censorship — is a strategy dealing with legal issues of different cultures, e.g. excessive violence is often censored (Fernandez Costales, 2012, p. 12).

2. THE CONCEPT OF NARRATIVE

The following chapter will deal with the concept of narrative in the field of video games. Throughout the chapter, the varied definition of narrative is discussed. Inspected are the differences between traditional and digital narratives. Narrative in video games and interactive video games in particular is considered.

First of all, it is important to define the term ‘narrative’. In its most fundamental definition narrative is “a story or a description of a series of events” (Cambridge Dictionary, n.d.), “a report of related events presented <...> in words arranged in a logical sequence” (English Literature, n.d.). Gérard Genette (1983, p. 25–27) distinguishes three different meanings of the word and suggests a distinct term for each of them. ‘Narrating’ the very act of narration producing a text or an utterance; ‘narrative’ as the product of narration, i.e. ‘narrative text’; and ‘story’ as a ‘narrative content’.

Similarly, in order to convey the essence of narrative, Russian formalists³ used the terms ‘fabula’ and ‘syuzhet’, which were later employed by many leading scholars of literary and film studies. They understood fabula as a chronological progression of events (i.e. the story) and syuzhet as an exact manner, in which that story is depicted in the text (i.e. the narrative) (Herman, & Vervaeck, 2005, p. 46). In other words, the narrative (‘how’) depicts the story (‘what’).

Narrative contains logical means of conveying meaning; it is a complex mechanism of contextualisation. According to Peter O’Neill (1994) every story contains a narrative, for every story is created to communicate something to its recipients. It is of no importance whether the events contained in the story are real or fictitious, they are arranged according to the communicative model (i.e. narrative structure) constructed by the author of the story. Therefore, any story can be told in an unlimited number of methods.

Barry Ip (2010, p. 107) provides following definition: “the story is the information about an event or sequence of events (typically linear), the plot being the causation and links between events, whereas the narrative is the unique way in which story is being presented to the audience”. Deriving from Ip’s definition, Darryn Jiazheng He in his thesis “Exercising Choice: Investigating the Impact of a Branching Narrative on Player Behaviour and Performance in Virtual Reality Exergames” (2024, p. 13) Department of Computer Science The University of Auckland, clarifies narrative as “a sequence of events that tells a compelling story through the use of characters, settings, and plot”. For

³ Russian Formalism – a school of literary criticism concerned with “the sum of devices that distinguish literary language from ordinary language” that emerged in the 20th century Russia. (Oxford Literary Dictionary p. 225)

the purposes of this Thesis, the terms **storytelling** and **narrative/narration** will be used interchangeably, as synonyms.

2.1 The Differences Between the Traditional and Digital Narratives

Nowadays, traditional narrative is not the only means of conveying stories. As a result of advancement of modern technologies, software and media devices digital storytelling became attainable. It combines narrative with various modes of meaning, such as video, image, audio and text. Digital narrative can also be developed non-linearly. Likewise, it commonly may contain interactive elements. Digital storytelling is an extensive sphere which encompasses such products as: “video games, content designed for the Internet, mobile apps, social media, interactive cinema, virtual reality” (Miller, 2019, p. 4)

Carolyn Miller distinguishes unique features of digital storytelling. For the purposes of this work, the attributes concerning video games as determined by Miller will be adjusted and considered. The scholar argues that products of digital storytelling (i.e. video games) are a certain form of narrative itself; they contain characters; are “interactive, non-linear, deeply immersive, participatory and navigable”. (Miller, 2019, p. 23–24) To further expound upon the subject, video games are comprised of a number of interconnected happenings which function as a story. Characters found in digital narratives of video games differ from those found in traditional storytelling due to their intrinsic component of interactivity. They can be controlled by the player, computer or artificial intelligence (AI). The player can also affect or in some cases control various elements and parts of the story of the video game. Distinct parts of the story are not rigidly settled and meetings with various characters are not strictly arranged. The narrative commonly is non-linear. The player takes part in the story which is inherently captivating. The players have the capability to take the narrative to their individual direction.

Furthermore, Miller describes generally occurring features of digital storytelling which encompass the characteristics of video games: The player is able to interact with the characters as if they were real people; the reality and fiction is obfuscated. The video games implement systems of rewards and penalties; employ a comprehensive narrative framework that integrates multiple types of media (such as video, text, voice-over, music etc.) to convey a story; can potentially engage multiple senses (touch, hearing, vision); increasing number of video games integrate artificial intelligence (AI). Video games enable the design and managing of avatars⁴; provide an experience of community. Video games shape temporal and spatial dimensions, thus allowing for extensive virtual

⁴ A visual depiction of the character which is controlled by the player. (Miller, 2019, p. 703)

travels. The players are subjected to an array of challenges and trials. Video games allow players to experience the story from different perspective, either through the eyes of different characters, or by means of differing visual point-of-view. Video games include such specific gaming elements as: specific goals, such as amassing points and achieving victory; high-risk situations; precise system of rules; requirement for high degree of expertise; precise area of play; causing willingness to take risks by players; the setting within a defined stretch of time; demanding of strategic thinking; endorsing of collaboration; necessitating conquering of hardships and confronting adversaries; enabling players to put on intricate outfits on their avatars, which change their overall look. Elements of play are also generally included into video games: a pleasurable and enjoyable rather than a laborious experience; lack of established rules and rigid structure; incorporation of incidental elements or unpredictability; social relations; potentially taking place in fantastical context or involving fantasy role-playing. (Miller, 2019, p. 24–25)

Table 1: *Major Differences Between Traditional and Digital Narratives*

TRADITIONAL NARRATIVE	DIGITAL NARRATIVE
Preconstructed;	Malleable
Linear plot	Non-linear and non-chronological plot
Author/writer as sole creator	The player as co-creator
Experienced passively	Experienced actively
One unchangeable ending	Possible different endings

Source: adapted from Miller, C. H., (2019). *Digital Storytelling: A Creator's Guide to Interactive Entertainment* (4th ed.). p. 25

There can be found several major differences between traditional narrative, such as found in books or films, and digital narrative of video games. As showcased in **Table 1** traditional storytelling is predetermined. Once the story is finished, aspects of it cannot be altered. Whereas storytelling in video games is flexible, and not previously settled. In contrast to that of the traditional narrative, the plot of video games is non-linear and non-chronological. In the case of video games, the narrative is co-created by the player, whereas traditionally the author or writer is the sole creator of a story. Traditional storytelling has one fixed ending and is perceived passively. In contrast to it the narrative found in video games can possess a number of possible different endings and is experienced actively by the players.

2.2 Narrative in Video Games

It is difficult to discuss narrative in video games without previously mentioning the Ludology versus Narratology debate, which was most prevalent in the years 1999–2004. (Koenitz, 2018b, p. 2)

Miller (2019, p. 355 ? 4th ed Digital Storytelling) briefly explains the dispute – the proponents of narratology⁵ (e.g. Janet Murray) believe that video games can be considered as a type of narrative and therefore, may be analysed through this perspective; contrariwise, scholars preferring the concept of ludology⁶ (such as game scholar Espen J. Aarseth) argue that video games should be studied as a separate and specific creation. Although video games possess such components as characters and plot, they are secondary to the elements which make video games a unique imaginative construct, such as gameplay (2019, p. 355). Although Jan-Noël Thon points out, that nowadays, most video game scholars concur that a number of contemporary singleplayer video games is in a certain manner narrative (Thon, 2016, p. 343).

According to Hartmut Koenitz in his “Narrative in Video Games” section of “The Encyclopedia of Computer Graphics and Games”, the concept of narrative in video games has no straightforward and universally agreed upon definition (2018a, p. 1).

Today, no generally accepted definition of video game narrative exists. The academic discourse has pointed out ontological and phenomenological differences to more traditional forms of narrative, and therefore, the relationship to established scholarship in narratology is complex. (Koenitz, 2018a, p. 1)

One of the contributing factors could be the drawn-out ludology/narratology debate (see the paragraphs above). Another possible explanation for the lack of clear definition is the varied understanding of the term ‘narrative’ itself. For in various scholarly works, the meaning of the term is rarely clearly defined (Koenitz, 2018a, p. 1) and the initial scholars of video games themselves have originated from various different fields of study (Koenitz, 2018b, p. 2). Therefore, Koenitz suggests that “scholars and professionals working on video game narrative are highly encouraged to make their respective definitions and underlying assumptions explicit.” (2018a, p. 2)

David Herman, in his book “Story Logic” moved from the concept of narrative as found in literary works, towards narrative as a “flexible, cognitive frame for constructing, communicating, and reconstructing mentally projected worlds” (2002, p. 49). Subsequently, Herman (2007, p. 12) differentiated between “classical narratology” and “postclassical narratology”, which is a shift from classical storytelling conventions towards an array of approaches reaching across different theories, fields and media (Barkman, 2024, p. 42). Cassandra Barkman Narrative Complexity in Videogames

Nevertheless, it cannot be argued that substantial number of modern video games encompasses story content. The story entails such components as characters, plot, goals, challenges to overcome, dramatic conflict, and sometimes the choices of the players themselves (Miller, 2019, p. 356). According to Miller, “without a story, the gameplay lacks a context to be meaningful, <...> even a minimal amount of story content serves a functional role in a game” (2019, p. 356–357).

⁵

⁶

Narrative in video games aids in structuring the game and helps to steer players through an interactive, immersive and enjoyable experience; stories heighten emotion, understanding and the inclination of the players to accomplish the set objectives (Green, 2017). In essence, the video game and the player work alongside each other as narrative partners in order to create a story that the player could not possibly create on his/her own (Kreminski, & Wardrip-Fruin, 2019, p. 3).

The narrative segments in video games can be found in **dialogue, speech, or prose, logbooks, letters, audiotapes** or within cinematic narratives called **cutscenes** (Domsch, 2013, p. 31). Narrative segments are typically interspersed with **gameplay**⁷ segments; and based on the writers' objectives, the video game may be focused on the story and have little interactive experiences, or on the contrary, it may be play-oriented and have little narrative segments (Somerdin, 2016, p. 69). The narrative component can be depicted through diverse gameplay segments and is determined by the developer or writer and their concept of the game. A team of professionals is needed in order to virtually depict a concept with a captivating storylines, many of which are centred on action (Cesário, Ribeiro, & Coelho, 2023, p. 208–209).

For the purposes of this Thesis a balanced ludonarrativist approach to video game analysis will be applied, acknowledging values of both the narratological, and the ludological perspective.

3. INTERACTIVE NARRATIVE

Nowadays, as a result of new media and ever-evolving computer technologies, the traditional stories can be experienced in novel form through the means of interactive narratives. A major characteristic defining and differentiating interactive narrative from the conventional storytelling is the fact that the audience, or in the case of video games — the player, can be an active participant, who is able to directly impact and influence the story. According to Barry Ip, interactivity has become a frequent subject of discussions among scholars of various fields — which is incidental to swift expansion of interactive narrative in video games (Ip, 2011, p. 104). Lori Landay suggests that the term interactivity refers to the ability or occurrence of interaction; it can be a characteristic of an object, an experience, or a perception. Furthermore, interaction involves act where two or more participants (people, objects, materials, or machines) share data that mutually affects each other. The most prevalent case of interaction can be found in a discussion between two people, where both answer each other accordingly to previously heard utterance (Landay, 2025, p. 243). Routledge Correspondingly, “[i]nteractivity in video games “<...> most often refers to communication between a human and a computer.” (Landay, 2025, p. 243), where player chooses specific action and the computer programs responds accordingly to it (Landay, 2025, p. 243). Similarly to Landay, Miller, in her book *Digital Storytelling: A Creator's Guide to Interactive Entertainment*, points out that the term **interactivity** itself implies its essential meaning: “The first part, inter, <...> means “between,” implying a two-way exchange, a dialogue. The second part, active, means doing something, being involved or engaged.” (Miller, 2019, p. 74). Therefore, the term itself suggests a dynamic interaction of two “individuals”. Miller argues that “all stories have certain universal qualities” (2019, p. 74), they depict characters embroiled in various dramatic scenarios, illustrating events from the beginning of the conflict to its resolution. Whereas interactivity fundamentally transforms the essential part of the content and significantly alters the experience of its target audience. (Miller, 2019, p. 74)

In the realm of narrative content, this interactivity denotes a reciprocal relationship between the audience and the material. The audience possesses the capability to shape, delve into, or influence the content in multiple ways, while the content can, in turn, “react” to the audience's actions. Conversely, the content may require certain responses from the audience, who then engage accordingly. (Miller, 2019, p. 74) Fundamentally, interactivity represents one of the two primary modes of engagement with narrative content, the other being passive exploration. During passive exploration of diverse types of entertainment, individuals merely watch, listen, or read, potentially making mental connections or questioning aspects of the story. In contrast, interactive content transforms the audience into active participants whose contributions can influence the development

or conclusion of the narrative. This approach markedly deviates from traditional methods of experiencing narratives. (Miller, 2019, p. 74)

Branching narrative structure is an integral element of interactive video games. In contrast to linear narrative structure, where story progresses linearly, () branching narrative is a storytelling framework in which actions and events do not have a certain preordained path and give players the ability to decide how the story is going to evolve (Hambly, 2021). Specifically, it is “a narrative structure where player decisions at key moments split the story into separate narrative paths” (Lebowitz and Klug, 2011). These narrative “paths” can continue to grow, to end, and later re-emerge, in order to establish a complete narrative structure (Kabo-Ashwell, 2015).

4. THE INSIGHTS INTO “ASSASSIN’S CREED: VALHALLA” (2020)

The following chapter will focus on introducing some relevant information on the chosen video game.

“Assassin’s Creed: Valhalla” — it is the twelfth instalment in the “Assassin’s Creed” video game series and franchise, published by French company Ubisoft Entertainment and chiefly developed by its studio Ubisoft Montreal. The game was inspired by Vladimir Bartol’s (1903–1967) allegorical novel *Alamut*⁸ (1938). The first game (i.e. “Assassin’s Creed”) was released in 2007 (Encyclopædia Britannica. (n.d.-b)). The historical, action-adventure, video game series are based on the premises of an ages-old hidden conflict between two opposing groups of the Assassins and the Templars. The Order of Assassins⁹ is based on a historical religio-political Islamic sect of Nizārī Ismā‘īliyyah, that originated and was active in 11–13th century in present day Iran (Encyclopædia Britannica. (n.d.-c)). Knights Templar are based on the historical Order of The Poor Fellow-Soldiers of Christ and of the Temple of Solomon (best known as Templars) — a Medieval Catholic military order of knighthood prominent in the Crusades from early 12th century until the early 14th century (Encyclopædia Britannica. (n.d.-d)).

The basis of the video games, or what one of their creators, Jade Raymond, calls “the framework” was established during the development of the first game in the series. (Calvin, & Ubisoft, 2023, p. 26) According to Raymond, it is imperative that such details be decided early-on in the process of creating a franchise or a brand, in order to preserve the consistency (Calvin, & Ubisoft, 2023, p. 27). In the book *The Making of Assassin's Creed: 15th Anniversary Edition*, Raymon (Calvin, & Ubisoft, 2023, p. 26) notes: “What we decided was we would pick a pivotal moment in history where we could explain the changes in our revisionist history by saying that they were due to the actions of either the Assassins or Templars.” (Calvin, & Ubisoft, 2023, p. 26). The action of each video game in the series is set in a real-world historical setting, where some important moment in the past is augmented with a “revisionist” historical element. The motto of Assassins’ from Bartol’s *Alamut*, i.e.: “Nothing is true, everything is permitted” became the titular ‘Creed’ of the Order of Assassins and central philosophy in the game (Calvin, & Ubisoft, 2023, p. 26; Encyclopædia

⁸ “The novel reimagines the 11th-century story of <...> Ḥasan-e Šabbāḥ, who is often credited with founding the Islamic movement Nizārī Ismā‘īliyyah, better known in the West as the Assassins—elite fighters motivated by religious passion and a carefully nurtured vision of the paradise that awaits them.” (Sutcliffe, Encyclopædia Britannica, n.d.) (Encyclopædia Britannica. (n.d.-a)).

⁹ Various stories about the Nizārīs became well-known in Europe due to Crusaders, and the term ‘ḥashīshī’ (Arabic meaning ‘hashish smoker’ — pejorative term for the Nizārīs) became the foundation of the English word *assassin* and soon started to indicate “a hired, cold-blooded killer”. (Encyclopædia Britannica. (n.d.-c)).

Britannica. (n.d.-a). Therefore, the Templars became the antagonists to the Assassins, and control became the central point of their conflict (Calvin, & Ubisoft, 2023, p. 26). The framework of the video games is based on the premise that in the ancient past there was a precursor civilisation — Isu, a race of ancient, nearly all-powerful beings, who had created the humankind (Miller, 2015, p. 12). Throughout the series, the Isu were called by many different names: First Civilization, Those Who Came Before, Precursors, Homo Sapiens Divinus, The Ancients. The key idea is that, before being destroyed by a natural disaster (an asteroid), this highly advanced civilisation produced many extremely powerful artifacts which have lasted to modern times. In his interview for the book *The Making of Assassin's Creed: 15th Anniversary Edition*, the narrative director of “Assassin’s Creed: Valhalla”, Darby McDevitt notes, that:

“our idea was that the First Civ were a real group of people, and that the myths we have as humans are the end results of a giant game of telephone that warped these real, historical stories into mythological tales” (Calvin, & Ubisoft, 2023, p. 209).

As such, within the framework of the game, all the pantheons of gods and other mythological beings that are known to humanity are in fact various Isu and their history and relics. In order to expand upon the mythology of the First Civilization, the creators of the games had also the idea, that the Norse pantheon of the Ancients would frequently war with the Greco-Roman and Egyptian pantheons (Calvin, & Ubisoft, 2023, p. 209).

After the fall of the Isu, the humankind begins to thrive and create its own civilisations. Though the traces of the First Civilization are still perceptible. Eventually, two warring factions emerge among the “best and brightest of humanity” (Miller, 2015, p. 12). Beliefs of the first group are based on the idea of freedom, knowledge, power and brighter future for everyone (Miller, 2015, p. 12). Throughout the series they would be called the Hidden Ones, The Assassin Brotherhood, the Order of Assassins. The opposing group — The Cult of Kosmos, The Order of The Ancients, which would later come to be called The Templars — are of the mind, that real peace and order for all, can only be achieved through the leadership of the “enlightened few” (Miller, 2015, p. 12). And so, those two groups are locked in a never-ending conflict, not only over core beliefs and philosophies, but also, conflict over the Isu artefacts, which have the power to control and enslave all of humanity.

The final element of the “Assassin’s Creed” story framework is grounded in modern times. All the way back, during the development of the first instalment in the series, two of its creators, Corey May and Patrice Désilets, came up with the idea of a machine called Animus. The Animus is a technology that processes the genetic memories of people and grants them the ability to relive the lives of their ancestors (Calvin, & Ubisoft, 2023, p. 45). The According to Jean Guesdon, the production coordinator on the first “Assassin’s Creed” game: “The Animus was about making sure

we had room for future games, and to ensure that we weren't cornered into specific time period" (Calvin, & Ubisoft, 2023, p. 45). It can be argued that this resolution has been successful, as until the present time (i.e. 2025) there have been fourteen main video games in the series, each taking place at a different time, during specific historical period.

4.1 About Gameplay and Narrative

"Assassin's Creed: Valhalla" was published in 2020, though its development began in late 2017 (Calvin, & Ubisoft, 2023, p. 199). Although it is the intellectual property of Ubisoft Entertainment, numerous professionals have been involved in its creation, such as Creative Director Ashraf Ismail, Game Director Eric Baptizat, Lead Producer Julien Laferrière, Project Lead Game Designer Yohan Cazaux, Technology Director Claude Langlais, Art Director Raphael Lacoste, Narrative Director Darby McDevitt, Scriptwriter Alain Mercieca and Composers Jesper Kyd, Sarah Schachner and Einar Selvik (Calvin, & Ubisoft, 2023; <https://www.mobygames.com/game/153392/assassins-creed-valhalla/>). "Valhalla" was released for all major gaming platforms (such as PlayStation 4, PlayStation 5, Xbox One, Xbox Series X/S, Microsoft Windows). On the official website of Ubisoft, it is described as an action/adventure, open world, role-playing game (RPG) (<https://store.ubisoft.com/eu/assassins-creed-valhalla/5e849c6c5cdf9a21c0b4e731.html?lang=en-PL>). It is a single-player game, experienced from the perspective of third-person point of view, where the player assumes the role of Eivor, a Viking from Norway. The video game is focused on stealth, combat and exploration, both horizontal and vertical (every surface allows climbing).

The video game narrative is comprised of several distinct storylines, which all together form the main narrative of the game. "Valhalla" also encompasses numerous optional side missions described as "World Events". The game allows the player to move freely throughout the game world and to choose the order in which various story arcs are completed. At the beginning of the video game, the player is made to choose the gender of their character, Eivor. There are three options: female Eivor, male Eivor, or letting the Animus decide (which results in some missions being played as a male, and some as a female). Moreover, the player has the ability to change the appearance of their character, their hair colour, hairstyle, facial hair, various tattoos, and clothes, and weapons, which, in addition, can impact the diverse combat abilities of the character.

Derby McDevitt notes: "Not just <...> designing your own character and equipping your own gear, but also <...> playing the story the way you wanted" (Calvin, & Ubisoft, 2023, p. 201). The editorial team at Ubisoft aspired to develop a video game that would give the players a lot of freedom

in how they would play and experience it. And such criteria made the story a challenge for the narrative team. According to McDevitt, narratives are supposed to direct events, arrange them in a specific order; and that is why, the creators decided on a “choose-your-own-saga approach” (Calvin, & Ubisoft, 2023, p. 201). The narrative team came up with a concept of each mission existing as a distinct separate story. It is a significant shift from the more traditional, linear path of main missions and adjacent side-quests. As McDevitt notes, those ideas accidentally mirrored the structure of Viking Sagas (Calvin, & Ubisoft, 2023, p. 201). Further interactive element of the video game can be found in dialogue choices. During various quests the player is allowed to choose dialogue options, which have impact on following events and sometimes can influence the ending of the whole game.

According to the website “HowLongToBeat” the length of “Assassin’s Creed: Valhalla” is 61 hour of gameplay on average, when focusing just on the main story. In order to complete the game in all of its aspects — approximately 149 hours are needed (“How Long Is Assassin’s Creed Valhalla?” n.d.).

The main narrative of the game is divided into 23 Sagas, or self-contained story arcs, which mainly correspond to a particular region in a the game (except for “The Hidden Ones Saga”, which is scattered across the whole game world). The video game starts in Norway with the “Rygjafylke Saga”, called “The Battle for the Northern Way”. Subsequently, the player has to begin and finish a few of the first missions in England, which begin “The Ravensthorpe Saga”, the rest of the quests can be completed throughout the whole game. Afterwards, the game opens two possible choices: to start “The Ledecestrescire Saga”, called “The Kingmaker’s Saga”; or to begin “The Grantebridgescire Saga”, named “The Song of Soma”. Some of the Sagas become available after finishing the previous one (e.g. “The East Anglia Saga”, called “The Tale of Thegn Oswald”; “The Oxenefordscire Saga”, called “The Paladin’s Stone”), the player has the freedom to choose which one to complete next; other ones can be accessed only after completing a specific task (e.g. “The Vinland Saga”) or a mission, as is the case of “The Asgard Saga”, “The Jotunheim Saga”, or “The Hidden Ones Saga”. Accomplishing a few missions from “The Hidden Ones Saga” unveils “The Lunden Saga”, called “The City of War”; and “The Jorvik Saga”, named “The City of Greed”. The rest of the Sagas can be undertaken mainly according to the player’s preference, though it is important to note that each of the Sagas offers a different level of difficulty in regard to the enemies and tasks for accomplishing. For instance, the game suggests that the player should reach the power level of 130 before starting “The Cent Saga” (called “The Instrument of the Ancients”), or “The Sciropescire Saga” (i.e. “The Book of Dragons”). Although, the person playing the game can decide to start the aforementioned Sagas without reaching the suggested power level, or contrarily, after attaining a much higher level of skill. The Sagas of Lincolnscire (“The Lay of Hunwald”), Essex (“A Breviary of Broken Hearts”), and Suthsexe (“The

Siege of Portcestre”) offer challenges according to the power level of 160. Following, with the designated power level of 190, is “The Saga of Eurvicscire” — named as “The Sayings of Halfdan”. Subsequent Sagas become available late in the game: “The Glowecestrescire Saga” (“A Tale of Wicker-Fire”), “The Snotinghamscire Saga” (“A Tale of Two Jarls”), “The Wincestre Saga” (“The City of Faith”), and “The Hamtunscire Saga” (“The Prophecies of the King”). Interestingly, the region of Hordafylke can be explored from the beginning of the game, in Norway. Although “The Hordafylke Saga” (i.e. “In the Hall of the Slain”) itself becomes available only near the end of the video game, after most of the available regions have been explored. Another surprising aspect of the aforementioned Saga is the fact that it, in a way, finishes the narrative of the video game. The main story thread of the game is concluded with the last chapter of this Saga. However, since “Assassin’s Creed: Valhalla” allows for the player to choose the order of undertaking its story arcs (i.e. The Sagas), the factual ending of the game does not have to happen at the end. To illustrate, “The Hamtunscire Saga” can be completed after “The Hordafylke Saga”.

The video game allows for two possible endings of the main story: the apparent “good” and “bad” endings ((“A Brother’s Keeper - Assassin’s Creed Valhalla Guide - IGN,” 2025). These can be achieved through the actions of the player throughout the game, although, at the time, they are not aware of the impact of their choices. The consequences of the player’s decisions in particular become apparent during one of the missions at the end of the game. The same quest (i.e. “A Brother’s Keeper”) showcases which choices in particular have directly influenced the ending. Throughout the game, there are *five critical points*, or *major choices* of the player which influence the narrative in a major way. For the purposes of this Thesis, characterised as the *major* choices are those with the direct and substantial impact on the ending of the main story of the video game (subsequently, for the purposes of the empirical research, the term ending denotes the ending of the main storyline of the game). Contrariwise, the term *minor* choices refers to those which influence only the immediate happenings of the mission and have no long-term impact on the game as a whole. Interestingly, the game design of “Valhalla” allows the player to make two of the five so-called “strikes” (“A Brother’s Keeper - Assassin’s Creed Valhalla Guide - IGN,” 2025). To rephrase, even if the player chooses the “wrong” (i.e. the one the game system intended as the wrong one) action two times — it is still possible to achieve the “good” or positive ending. However, more than two “wrong” choices determine that the main story ends with the “bad” (i.e. negative) ending. Consequently, such design of the video game affords greater freedom for the player.

4.2 The Outline of the Story

The story of “Assassin’s Creed: Valhalla” starts in the year 873 AD, in Rygjafylke¹⁰, Norway (Herman, J., 2021). Subsequently, the setting of the game is moved to Medieval Great Britain. The story depicted in game takes place during the period known in history as the invasion of Great Britain by the “Great Heathen Army”¹¹ (Calvin, & Ubisoft, 2023, p. 200).

The video game opens with a film-like sequence: a merry gathering of Norsemen (and women) are feasting in a longhouse of the King Styrbjorn. The player is, in a way, introduced to the Raven Clan and the young protagonist of the story — Eivor. Although the celebration does not last. The settlement is brutally attacked by a rival clan and its leader, Kjotve the Cruel. Many members of the Raven Clan are slaughtered, among them also Eivor’s parents. Although Eivor herself/himself is rescued by the son of King Styrbjorn — Sigurd. In the chaos of the aforementioned events, still a child, Eivor is viciously attacked by wolves. She/He survives with just a scar, and subsequently, gains the moniker of Eivor Wolf-Kissed.

Seventeen years have passed since Kjotve’s attack, King Styrbjorn has adopted and raised Eivor as his own. Eivor — now an accomplished raider and mighty warrior, still seeks revenge against her/his father’s killer. Before long, Eivor experiences a vision, which supposedly means that she/he is to betray Sigurd. For the Wolf-Kissed, it is inconceivable, because Sigurd is her/his brother and loyalty, to her/him means everything.

After a while, Sigurd returns from journey to far-off lands with two strangers: Basim Ibn Ishak and Hytham. It turns out that they are Hidden Ones (i.e. The Assassins), who travelled to Norway in order to get rid of Kjotve, who happens to be a member of the Order of the Ancients (in later years — Templars). Sigurd and Eivor disregard King Styrbjorn’s wishes and, together with neighbouring King Harald’s men defeat Kjotve. They find out, that Harald seeks to become the sole king of united Norway. To Sigurd and Eivor’s dismay, Styrbjorn chooses to pledge fealty to King Harald. Not willing to be a subject of a foreign king Sigurd, together with Eivor and a number of people of The Raven Clan, decide to leave for England.

The newly arrived Raven Clan establish a small settlement — Ravensthorpe, in the county of Ledecestrescire, in the Kingdom of Mercia. Seeking to safeguard the Clan in its new home, Sigurd Jarl soon leaves to treat with the Sons of Ragnar (i.e. Halfdan, Ubba, Ivarr), who, for a few year now have been conquering the kingdoms of Anglo-Saxon England. In his absence, he appoints Eivor as a

¹⁰ It is a historical district, part of modern Rogaland county.

¹¹

Jarl and entrusts her/him with safety of the Raven Clan — which means making alliances and treating with the rulers of neighbouring Viking Clans and Saxon Kingdoms.

As such, the main premise of the game is established, the player (Eivor) has to forge political connections and goodwill throughout the game world. Nevertheless, various events, among them Hytham's request to help him eliminate the members of the Order of the Ancients, diversify the story. The notions of loyalty, honour and glory are at the heart of Eivor's journey. The prophecy, the changing relationship with her/his brother, and the meaning of good leadership are the ever-recurring themes throughout the story.

5. ENQUIRY INTO “ASSASSIN’S CREED: VALHALLA”

The following chapter will be focused on the empirical analysis of narrative structure of the missions containing critical choices with major impact on the story, and will examine the major choice prompts and their dialogic consequences in both, the original English version of the video game and the translation into Polish language. The research seeks to determine the branching narrative structure of the chosen game mission, and strives to assess the equivalence of the interactive game narrative between the English and Polish versions in terms of tonal and connotative shifts, story logic and coherence, player agency and visibility of the outcomes, and character consistency. The investigation is carried out by structuring the stages of branching interactive narrative, and by comparing the Polish translations to the English original.

The material for the research has been gathered by way of playing through the aforementioned game, and identifying and noting pertinent moments and the missions, during which they occurred. Material, relevant for the present Thesis, has been determined by the following criteria: the mission has to entail interactive dialogue (i.e. the player has to be able to make a dialogic choice), the choice of the player has to impact the story of the game in a major way. Major choices were determined by means of playing through the resolution mission late in the game (i.e. “A Brother’s Keeper”), which showcased the critical points in storyline. Two possible ending of the video game have been noted: the positive one, where the player’s brother Sigurd stays in their settlement and the player becomes the leader of the clan; and the negative one, where Eivor and Sigurd do not part on good terms, and Sigurd decides to stay in Norway, away from the Raven Clan and Eivor.

As has been noted, five specific missions throughout the whole narrative of the game contained branching narrative with major player choices: “The Seas of Fate”, “Taken for Granted”, “Blood from a Stone”, “A Brewing Storm”, and “Blame and Sail”. After determining the relevant material, the chosen dialogue from the aforementioned missions has been transcribed and compared with their translation into Polish language.

5.1 “The Seas of Fate” in Terms of Narrative and Translation

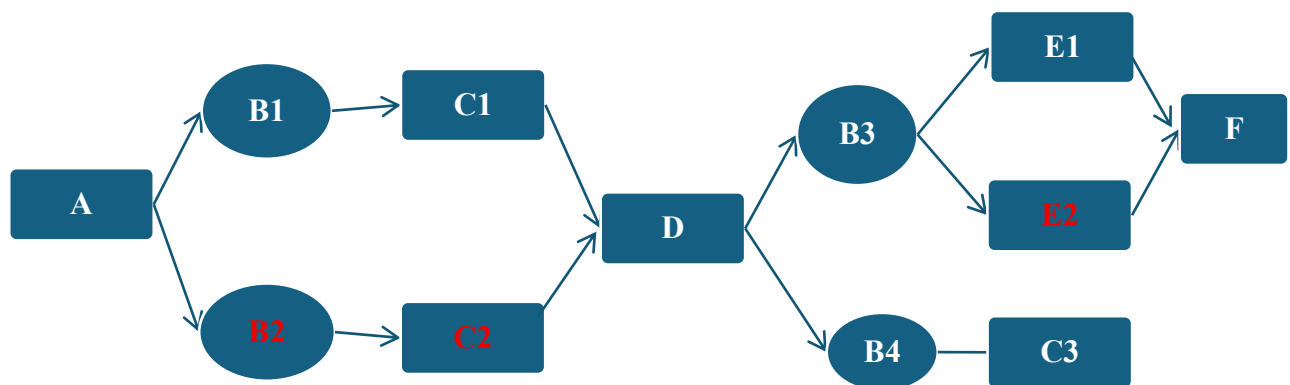
The subsequent section focuses on branching narrative of the given mission. In order to analyse the structure of interactive narrative, the following framework has been devised. It has been created for the purposes of this research, by way of dissecting the chosen missions and identifying

common and recurring patterns in their narrative structure, subsequently dividing the narrative into specific stages:

- A – **Opening Cutscene** (/Fixed Dialogue)
- B – **Choice Prompt**
- C – **Dialogic Consequences**
- D – **Fixed Dialogue**
- E – **Further Dialogic Consequences** (not always present; contingent on the first choice prompt)
- F – **Ending Cutscene** (/Fixed Dialogue)

The interactive dialogic elements occurring in the analysed mission are predominantly found in cutscenes. Prior to examining the narrative, it is imperative to discuss the context of the quest. It is one of the early missions of the game. Its' action begins while Eivor is still in Norway. The Althing¹² has just finished, Sigurd and Eivor found out that Styrbjorn has pledged fealty to King Harald.

Figure 1: *Narrative Structure in “The Seas of Fate”*



Source: created by the author of the thesis

Figure 1 illustrates the branching narrative structure of the mission “The Seas of Fate”. **The mission begins with an opening cutscene (A)** (which is, in fact, a first fixed dialogue of a mission): Disagreeing with Styrbjorn’s decision, Sigurd, Eivor, Randvi (Sigurd’s wife) and some members of the Raven Clan have gathered in the longhouse and are discussing their options. They decide to leave the settlement of Fornburg to search for glory in England. One of the clan members raises a question about the riches raided from Kjetve, which triggers the **choice prompt (B1/B2)**. According to the decision of the player, one of two possible **dialogic consequences (C1/C2)** occurs. Afterwards, the

fixed dialogue (D) takes place, it is always the same, the choices of the player have no impact on it. Subsequently, another **choice prompt (B3/B4)** arises. This instance, contains only minor choices which do not have an impact on the ending of the main story. The choice **B4** leads to a **dialogic consequence C3**, which has no resolution, that is, in order to progress through the mission the player is, sooner or later, required to choose the B3 prompt. In some cases, as is happens in the mission “The Seas of Fate”, a stage of **further dialogic consequences** occurs. It is not always present and is contingent on the major choice of the given mission. It is worth noting, for generally the dialogic consequences immediately follow the choice prompt. The instance of further dialogic consequences found in the quest “The Seas of Fate”, occurs not in the same cutscene as the choice prompts that influence it, but in the following cutscene of the mission (therefore defined as “further”). In the present case, there are two possible **further dialogic consequences**. Their content is depends on whether the player has chosen the **B1** (results in E1 further dialogic consequence), or **B2** (results in E2 further dialogic consequence) prompt. The mission ends with an **ending cutscene (F)** (or the last fixed dialogue of a mission).

The following section focuses on the analysis of the major choice prompts and their dialogic consequences in both, the original English version of the video game and the translation into Polish language. The research seeks to assess the equivalence of the interactive game narrative between the English and Polish versions in terms of story logic and coherence, player agency and visibility of the outcomes, and character consistency. The investigation is carried out by comparing the Polish translations to the English original.

Table 2: Comparison of Major Choice Prompts in English and Polish — “The Seas of Fate”

CHOICE	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
B1	We leave the resources for Styrbjorn.	Zostawimy lupy Styrbjornowi.	<i>We will leave the loot for Styrbjorn.</i>
B2	We take the resources to England.	Zabierzemy lupy do Anglii.	<i>We will take the loot to England,</i>

Source: created by the author of the thesis

The Table 2 presents the major choice prompts of the mission (backtranslation given in italics). The given choices of the player determine whether Eivor takes Kjetve’s riches with her/him to England, or leaves them in Fornburg. It is a major choice in the overall story of the game. It impacts the ending of the main story. The B1 choice contributes to the positive ending of the video game, contrarily, the B2 choice gives the player one “strike”, i.e. has a negative impact on the ending. Consequently, if B2 is chosen, in order to achieve the positive ending the player can make one “wrong” decision more. Minor consequences of these choices can be found in the dialogue which immediately follows the prompts.

From the linguistic perspective the translation is adequate. It maintains the coherence and story logic, as well as player agency. The name “Styrbjorn”, which is not found in the target culture, is grammatically adapted by adding the noun ending of the dative case (“Styrbjornowi”), maintaining the foreign element found in the ST. There is a slight variation in terminology in the case of the word “resources”, which does not imply only monetary assets, but also possessions and supplies. On the other hand, the Polish “łupy” refers specifically to things taken during war, stolen things, or hunting trophies. Such a shift in meaning can create ambiguity for the player, considering that such an expression could be understood as taking only the Kjetve’s riches to England, whereas the English version could imply taking also the supplies necessary for survival. The choices itself, both in the ST and the TT, offer a moral dilemma for Eivor (and the player).

Table 3: Comparison of English and Polish Dialogic Consequences — “We leave the resources for Styrbjorn.”

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
C1	Eivor	If you object, I understand. Let your father keep Kjetve’s riches. England will have riches and cargo enough for us.	Jeśli się przed tym wzdragasz , to rozumiem. Niech twój ojciec zachowa sobie skarby Kjetvego . W Anglii będzie pod dostatkiem bogactw i zasobów.	<i>If you balk at this, then I understand. May your father keeps Kjetve’s treasures for himself. In England, there will be riches and resources in abundance.</i>
	Sigurd	Good. I did not want this cloud hanging over us. It is a wise leader who considers the need of others.	Świetnie. Nie chciałem, żeby ciągnęło się to później za nami . Ale roztropny przywódca zawsze ma na względzie potrzeby innych.	<i>Great. I didn’t want this to later drag on after us. But a wise leader is always mindful of others’ needs.</i>

Source: created by the author of the thesis

The Table 3 presents the immediate dialogic consequences of the B1 choice. Eivor agrees to leave the resources for Styrbjorn and Sigurd is glad. The translation renders the meaning of the ST, maintains coherence and story logic. The proper noun “Kjetve” is grammatically adapted in the TT, adding the noun ending of the accusative case (“Kjetvego”). The word “wzdragasz” used as “object” in the TT could have a slightly shifted connotation. The Polish term implies a very slight tone of mockery, which is not present in the ST. Such a nuance could potentially create some ambiguity for the player regarding the relationship of the siblings. Moreover, the word “wzdragasz” is used infrequently and could be difficult to understand for the player. The more frequently used utterances, i.e. “Jeśli się temu **sprzeciwiasz**” or “Jeśli jesteś **przeciw**” could feasibly be used instead, without the changes in tone. Interestingly, the case of idiomatic expression in the ST “I did not want this cloud hanging over us.” is adapted through an equivalent idiomatic expression characteristic for the TL. It maintains the negative connotation of the original expression.

Table 4: Comparison of English and Polish Dialogic Consequences — “We take the resources to England.”

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
C2	Eivor	If we go, we will need all the help we can get. I say we take Kjotve’s spoils for our own.	Jeśli mamy tam płynąć, przyda nam się wszelka pomoc. Zabierzmy łupy wydarte Kjotvemu .	<i>If we are set to sail there, any and all help will be useful. Let us take the loot wrested from Kjotve.</i>
	Sigurd	I abhor such theft. But if this is what it takes to sway you to my cause, I accept.	Brzydę się podobnym złodziejstwem. Ale jeśli inaczej nie zdołam przekonać cię do mojego pomysłu, to rób, co musisz.	<i>I am disgusted by similar thievery. But if I am not able to convince you of my idea otherwise, then do what you have to.</i>
	Eivor	Styrbjorn will prosper by the generosity of his new king. Kjotve’s goods belong to us.	Styrbjorn poradzi sobie dzięki hojności swojego nowego króla. Skarby Kjotvego należą do nas.	<i>Styrbjorn will manage thanks to the generosity of his new king. Kjotve’s treasures belong to us.</i>

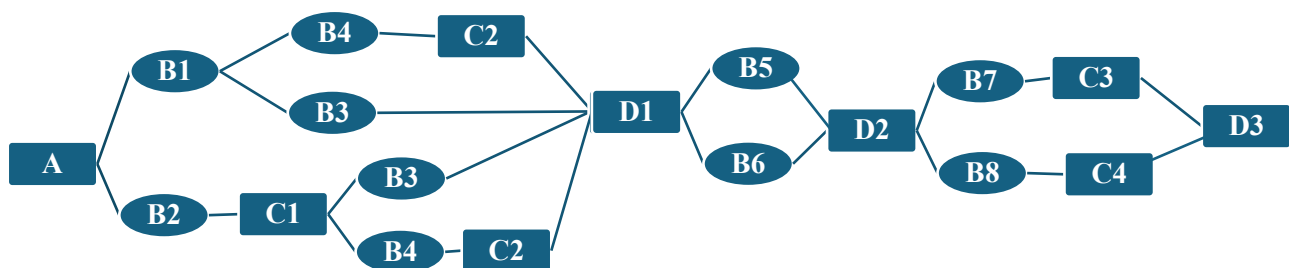
Source: created by the author of the thesis

The Table 4 depicts the immediate dialogic consequences of the B2 choice. Eivor decides, that Kjotve’s riches should be taken with the Clan to England. Sigurd is not happy with this decision, but reluctantly agrees. The first TT utterance gains a more assertive tone, when compared to the ST. The imperative verb “zabierzmy” has a less neutral, authoritative tone, than the expression “I say we take”, which could be perceived as a suggestion or an opinion. Therefore, in the TT, the character of Eivor can be perceived as more forceful. The tone of Sigurd’s reply can be perceived as equivalent in both languages. Although the Polish translation sounds a bit stilted. In this particular case, the application of a more literal translation could be more appropriate. The phrase “przekonać cię **do mojego pomysłu**” could be considered as an example of additional information, due to the implied meaning of idea/cause contained in the verb “cię przekonać”. Also the remark “to rób, co musisz” changes the original meaning found in the ST, and could be replaced with “to zgadzam się” (trans. I agree). Therefore a shorter utterance of “Ale jeśli inaczej nie zdołam cię przekonać, to zgadzam się.” would be sufficient. The last part of this dialogic consequence has a slightly mocking tone to it. The translation preserves the meaning found in the ST, although there could be noted some nuances, for instance “prosper”, which implies affluence, is translated as “poradzi sobie”, which means to manage, to make do. This slight change could insinuate the wish for a less bountiful existence. Generally, the dialogic consequences are translated adequately and retains the coherence of the story, although there can be found a few nuanced changes in the tone of utterances, on the whole, they do not detract from the story. The coherence and story logic, as well as the character consistency is maintained.

5.2 “Taken for Granted” in Terms of Narrative and Translation

The interactive dialogic elements occurring in the analysed mission are predominantly found in cutscenes. Prior to examining the narrative, it is imperative to discuss the context of the quest. It is one of the early to mid-game missions. It begins in the player’s settlement in England, Ravensthorpe. After walking inside the longhouse, Eivor notices that Randvi seems to be melancholic. She/He decides to take her on an adventure throughout the lands of Grantebridgescire. At the end of the mission (and their outing), Randvi unexpectedly kisses Eivor. She makes a confession, that she has grown to have feelings for Eivor.

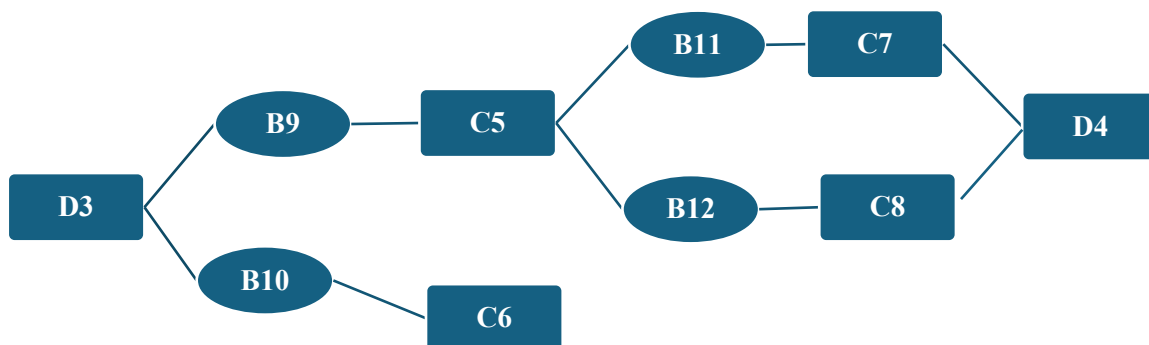
Figure 2: Narrative Structure in “Taken for Granted” (part 1)



Source: created by the author

As is illustrated by the **Figures 2, 3, and 4**, the branching narrative of the given mission is intricate and complex, however the major choice prompts occur only at the end of the mission (i.e., B13, B14, B15).

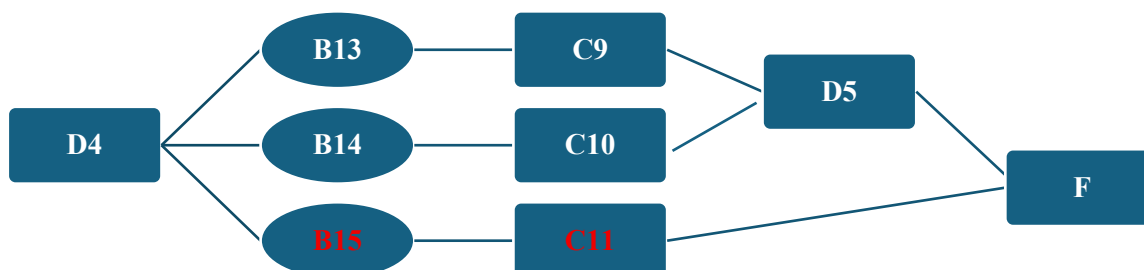
Figure 3: Narrative Structure in “Taken for Granted” (part 2)



Source: created by the author

The analysed quest offers three major choices, which influence the ending of the video game. The B13 and B14 choices contribute to the positive ending of the video game, whereas B15 influences it in a negative way. Three distinct dialogic consequences (i.e., C9, C10, C11) follow the choice prompts.

Figure 4: Narrative Structure in “Taken for Granted” (part 3)



Source: created by the author

The negative (in reference to the ending) dialogic consequence C11 is immediately followed by the ending cutscene (F). Two of the positive dialogic consequences (i.e., C9, C10) are succeeded by a stage of fixed dialogue (D5) and conclude with the same fixed ending cutscene.

Table 5: Comparison of Major Choice Prompts in English and Polish — “Taken for Granted”

CHOICE PROMPT	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
B13	Now is not the right time.	Teraz nie pora na to.	<i>Now is not the time for this.</i>
B14	I care for you as a friend.	Mnie zależy na tobie jak na przyjaciółce.	<i>My care for you is that of a friend.</i>
B15	I feel the same way.	Ja czuję to samo.	<i>I feel the same.</i>

Source: created by the author

Randvi’s confession triggers the major choice prompts. **Table 5** showcases the major choices available for the player in the present mission. Eivor, and subsequently the player, is put in a significant moral quandary, considering that Randvi is the wife of her/his brother Sigurd. By choosing the B15 choice prompt, the player directs the story towards the negative ending. Eivor chooses to admit that she/he reciprocates Randvi’s feelings, which is a betrayal to Sigurd. The choices B13 and B14 are connected to the positive ending of the game, where Sigurd stays with the Raven Clan and hands over the leadership to Eivor. It is worth noting, that after the positive main story ending, a quest appears during which Sigurd and Randvi divorce and Eivor can start their relationship without betraying her/his brother. From the linguistic perspective the choice prompts are translated adequately. The translation from the ST to the TT can be considered literal, for little to none changes could be discerned, aside from syntactical differences of the utterances.

Table 6: Comparison of English and Polish Dialogic Consequences — “I feel the same way.”

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRNSLATION
C11	Eivor	That is... comforting to hear. I have long felt the same way. But I banished the thought that this would ever happen.	To... bardzo krzepiąca nowina. Ja od dawna czuję względem ciebie to samo. Ale odpędzałem/odpędzałam od siebie to uczucie, nie wierząc, że kiedyś je odwzajemnisz.	<i>That... is a comforting piece of news. I have long felt the same in regard to you. But I have been sweeping this feeling aside, not believing that someday you would return it.</i>
	Randvi	Many times I wished to tell you. Wished to say what was in my heart and what I desired, but duty kept me from it.	Już tyle razy chciałam ci powiedzieć. Otworzyć przed tobą serce i zdradzić, czego pragnę, ale powstrzymywało mnie poczucie obowiązku.	<i>So many Times I wanted to tell you. To open my heart before you and divulge what I desire, but the sense of duty held me back.</i>
	Eivor	Say all you like.	Teraz masz okazję.	<i>No you have a chance.</i>
	Randvi	Today has meant so much. We rode, we fought, we drank, we laughed. You showed me your world. Not in words but deeds.	Dzisiejszy dzień był dla mnie bardzo ważny. Wyruszyliśmy/wyruszyłyśmy razem w drogę, walczyliśmy/walczyłyśmy , piliśmy/piłyśmy i śmialiśmy się/śmiałyśmy się . Pokazałeś/pokazałaś mi swój świat. Nie słowami, lecz czynem.	<i>Today has been very important to me. Together, we set off into the road, we fought, we drank, we laughed. You showed me your world. Not in words, but in deed.</i>
	Eivor	Deeds are more direct than words...	Czyny zawsze mówią więcej niż słowa...	<i>Deeds always say more than words...</i>

Source: created by the author

Eivor’s statement at the beginning of the dialogue could be considered somewhat stilted. In the case of — “Ja od dawna czuję **względem ciebie** to samo” — the explication “względem ciebie” (trans. In regard to you) is unneeded. Shorter version “Ja od dawna czuję to samo” would convey the necessary meaning and implication, in addition to sounding more natural. The present case also provides an example of variation in language based on the chosen gender of the player character. Polish language is gendered. It has three grammatical genders of masculine, feminine and neuter, which affect pronouns, nouns, adjectives, verbs, and numerals. For this reason there is a slight deviation in the TT according to Eivor’s gender, e.g., m. (i.e., masculine) “odpędzałem” and f. (i.e., feminine) “odpędzałam”, m. “pokazałeś” and f. “pokazałaś”. An interesting case occurs in the plural form of Polish language, where words have two genders: masculine personal and non-masculine personal. In practice it means, that for instance, when talking about two women — non-masculine personal verb form would be used, when talking about two men, or a woman and a man — a masculine personal verb form is required. Such is the case in the present dialogue: when female Randvi speaks to a female Eivor, she uses the non-masculine personal (i.e., nm. p.) form of verb

“wyruszyliśmy”; but when female Randvi speaks to a male Eivor, she utilises the masculine personal (i.e., m.p.) verb “wyruszyliśmy”. Eivor’s last response is rendered in the TL through an idiomatic expression: “Czyny mówią więcej niż słowa”, meaning actions speak louder than words. It can be considered as an example of strategy of addition or compensation to the original text. The use of idiomatic expression introduces a more playful tone to the interaction.

Table 7: Comparison of English and Polish Dialogic Consequences — “Now is not the right time.”

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
C9	Eivor	Randvi... I do wish I could indulge this feeling further. But that is not possible.	Randvi... chciałbym/chciałabym odwzajemnić twoje uczucia. Ale to niemożliwe.	<i>Randvi... I wish I returned your feelings. But that is impossible.</i>
	Randvi	Of course, yes. I was foolish to—Let this be a dream, then. A moment that never happened but in our minds. I would not wish you to see me so weak as that.	Oczywiście, rozumiem. Byłam głupia, sądząc... Umówmy się zatem, że to był tylko sen. Coś, co wydarzyło się wyłącznie naszej wyobraźni. Nie chcę, żebyś zaczął/zaczęła myśleć o mnie jak o jakiejś kochliwej trzpiotce.	<i>Of course, I understand. I was stupid, thinking... Let us agree, then, that this was just a dream. Something, which happened only in our imagination. I don't want you to start thinking of me as some lovestruck scatterbrained girl.</i>

Source: created by the author

The choice prompt B13 leads to the given dialogic consequences shown in Table 7. Eivor does not confess feeling to Randvi. Although, it is worth noting, that the ST implies certain ambiguity. The player cannot tell for certain whether Eivor does have some feeling for Randvi and suppresses them due to loyalty to Sigurd, or whether she/he is not interested in her in a romantic way. By contrast, the TT utterance does not retain that ambiguity. It contains completely different connotation and tone. It seems to imply that it is impossible for Eivor to reciprocate Randvi’s feelings. Randvi’s response in the TT is an example of adaptation and addition, thus it could be considered as transcreation. While the overall meaning and function of the utterance is retained, the Polish version, instead of original idea of Randvi not wishing to be seen as weak, presents the idea of Randvi not keen on being seen as some scatterbrained, irresponsible, lovestruck girl (“kochliwa trzpiotka”). It significantly alters the concept of the ST utterance. Nevertheless, the translation retains its’ functionality. The proper noun “Randvi” (i.e., a name) is transferred to the TT in its’ original form. It can be considered as an example of the foreignization strategy, where the element “foreign” to the target culture is left in the TT. Additionally, it reflects the practices used when translating into Polish language, i.e. in the case of female names, the foreign names are not adapted, no grammatical ending is added. Possible exception being some traditional, widely used equivalents (e.g. Elizabeth – Elżbieta).

Table 8: Comparison of English and Polish Dialogic Consequences — “I care for you as a friend.”

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
C10	Eivor	I am honored by your feelings, Randvi. But I value you as a friend. I hope that does not disappoint... it is my highest praise.	Jestem zaszczycony/zaszczycona twoim wyznaniem, Randvi. Ale cenię cię jako przyjaciółkę. Mam nadzieję, że nie poczujesz się rozczarowana... żywię wobec ciebie ogromną sympatię.	<i>I am honoured by your confession, Randvi. But I value you as a friend. I hope, that you won't feel disappointed... I harbour for you a great affection.</i>
	Randvi	Of course, thank you. I do apologize.	Oczywiście, dziękuję. I przepraszam.	<i>Of course, thank you. And I apologise.</i>

Source: created by the author

Once again a certain shift in meaning of an utterance is detected in the TT. In the case of “it is my highest praise”, the Polish translation changes the meaning to essentially “holding a great affection for you”. The TT version is softened and more emotional, affectionate, when compare to the balanced tone of ST.

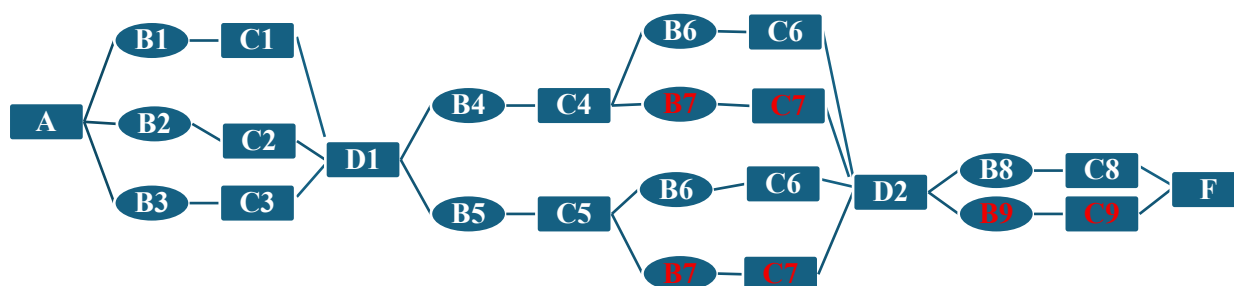
Overall, the translation of the given mission, despite slight shifts in tone and ambiguity, is successful. It retains the coherence of the story, preserves the perceived freedom, and character consistency and visibility of the outcomes.

5.3 “Blood from a Stone” in Terms of Narrative and Translation

The present mission takes place in Oxenefordscire. Having left the Saint Albanes Abbey, Eivor, Sigurd, and Basim follow Fulke in order to obtain the Saga Stone, which is wanted by Sigurd. Eventually, Eivor and Sigurd start to argue, the Wolf-Kissed cannot understand her brother’s motivations for wanting the stone, and Basim’s interruptions steadily ignite their conflict.

The given mission contains two instances of major choice prompts (B6, B7; and B8, B9) both of which occur near the end of the quest. They differ from major choices in aforementioned missions in form and in their immediate consequences. Rather than being strictly dialogic in nature, the choice prompts indicate an action of Eivor/the player. The choices B6 and B7 lead to dialogic consequences C6 and C7, which are followed by a fixed dialogue D2. After the fixed dialogue, the other case of major choice prompt occurs (B8, B9). These choices are both, one is dialogic in nature and the other indicates action of Eivor. After dialogic consequences C8 and C9, the mission end with a short fixed ending cutscene.

Figure 5: Narrative Structure in “Blood from a Stone”



Source: created by the author

Table 9: Comparison of Major Choice Prompts in English and Polish — “Blood from a Stone” part 1

CHOICE PROMPT	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
B6	(Take breath)	(Weź głęboki oddech.)	<i>Take a deep breath</i>
B7	(Punch Basim)	(Uderz Basima.)	<i>Punch Basim</i>

Source: created by the author

Presented in the Table 9 are the first major choice prompts of the mission. Eivor is arguing with her/his brother Sigurd and Basim adds his own comment, further goading the already angry Eivor. The given choices of the player determine whether Eivor takes a deep breath in order to calm down, or lets her/his emotions guide her, and punches Basim. It is a major choice in the overall story of the game. It impacts the ending of the main story. The B6 choice contributes to the positive ending of the video game, contrarily, the B7 choice has a negative impact on the ending. Minor consequences of these choices can be found in the dialogue which immediately follows the prompts.

Table 10: Comparison of English and Polish Dialogic Consequences — “(Take a breath)”

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
C6	Eivor	That's one view, Basim. I believe there will be other chances. We can keep our oaths and find this stone together.	Tak ci się wydaje, Basimie. Ja myślę, że nadarzą się jeszcze inne okazje. Możemy odzyskać kamień, nie łamiąc naszych przysięg.	<i>It may appear so to you, Basim. I think, different chances will still arise. We can get back this stone, without breaking our oaths.</i>

Source: created by the author

The dialogic consequences seen in this case are adequately conveyed in the TL. The translation retains a comparable emotional impact of the SL. The proper noun “Basim” (name) is

adapted by adding a grammatical ending of the TL, thus maintaining the foreign element of the original.

Table 11: *Comparison of English and Polish Dialogic Consequences — “(Punch Basim)”*

DIALOGIC CONSEQUENCE	CHARACTER	SOURCE TEXT	TARGET TEXT	BACK TRANSLATION
C7	Eivor	Stay out of this.	Nie wtrącaj się.	<i>Don't interrupt.</i>
	Sigurd	Enough!	Dosyć!	<i>Enough!</i>
	Basim	If it wasn't clear why Sigurd is in command, it is now. Your temper runs too hot, Wolf-Kissed.	Jeśli były jakieś wątpliwości, dlaczego to Sigurd jest wodzem, to właśnie je rozwiąłeś/rozwiąłaś. Jesteś zbyt krewki/krewka, Wilcza Paszczo.	<i>If there were any doubts as to why it is Sigurd, who is the leader, you resolved them. You are too impetuous, Wolf's Maw.</i>
	Sigurd	You want to settle things with Basim, you call a holmgang. Else you follow me. You listen to me. You do as I ask.	Jeśli chcesz to rozstrzygnąć z Basimem, to ogłoś holmgang. W przeciwnym wypadku idziesz ze mną. Słuchasz mnie. I robisz, co ci każę.	

Source: created by the author

The present dialogic consequence presents adaptation of a charactonym, Eivor's moniker — Wolf-Kissed, which she/he gained due to scars on her/his face obtained in a wolf attack as a child. The Polish version of the video game transcreates the original, drawing upon the imaging of wolves. The moniker is translated as “Wilcza Paszcza”, which literally means Wolf's Maw. Such translation is functional, though it loses the nuance of the ST, which has a sarcastic tone.

This chapter focused on the empirical analysis of narrative structure of the missions containing critical choices with major impact on the story, and examined the major choice prompts and their dialogic consequences in both, the original English version of the video game and the translation into Polish language. The research determined the branching narrative structure of the chosen game mission, and assessed the equivalence of the interactive game narrative between the English and Polish versions in terms of tonal and connotative shifts, story logic and coherence, player agency and visibility of the outcomes, and character consistency. The investigation was carried out by structuring the stages of branching interactive narrative, and by comparing the Polish translations to the English original.

CONCLUSIONS

Theoretical insights on video game localisation and narrative structure of interactive video games have been discussed, drawing upon fields of Translation Studies (including Audiovisual Translation Studies), Narrative Studies and Game Studies. A mixed method approach was employed throughout the thesis, allowing a deeper understanding of the video game translation and branching structure of video game narratives.

The empirical research consists of comparative textual analysis of the English and Polish versions of “Assassin’s Creed: Valhalla” (Ubisoft, 2020). The analysis is qualitative in nature, examining how The research is based on close examination of game dialogue, specifically major choice prompts, dialogic consequences major, and resulting storylines — in order to determine the changes, or lack of thereof, in narrative coherence, player agency, and the emotional or moral significance throughout the translated version. The material for the research has been collected via individual playthrough of the given video game in both English and Polish language versions; via captured gameplay; and dialogue transcriptions in both source (SL) and target languages (TL). The collected data has been organised into tables, ensuring a side-by-side comparison of the pertinent dialogic instances.

The present thesis has investigated the representation of player choices found in “Assassin’s Creed: Valhalla” (2020). It focused on the major choices in the game narrative and their consequences on the overall story, and the extent to which they were preserved in the Polish translation. The thesis focused on qualitative empirical analysis of the dialogic consequences of major player choices presented linguistically and tonally in the source and target languages of the video game. The research was based on close examination of game dialogue, specifically major choice prompts, major dialogic consequences, and resulting storylines —determining the changes in narrative coherence, player agency, and the emotional or moral significance throughout the translated version.

The research determined the branching narrative structure of the chosen game missions, and assessed the equivalence of the interactive game narrative between the English and Polish versions in terms of tonal and connotative shifts, story logic and coherence, player agency and visibility of the outcomes, and character consistency. The investigation was carried out by structuring the stages of branching interactive narrative, and by comparing the Polish translations to the English original.

The overall findings indicate, that the Polish translation of the video game can be considered successful. The translation reflects the branching structure of the original. Major choices, dialogic consequences, fixed dialogues and character outcomes remain consistent throughout both versions.

SUMMARY

The subject of video games is innovative and relevant due to ever increasing interest among the players and the constant demand for better quality products. There is a dearth of research on how the narrative structures that are influenced by player choices, especially between English and Polish languages.

This thesis **aims** to investigate how the Polish translation of “Assassin’s Creed: Valhalla” renders the players' possible choices in the game narrative and their consequences on the overall story, with emphasis on the structural, linguistic, and emotional alterations. The tasks set for the thesis were to identify major narrative instances where player choices impact the ending of the main story of the game; to investigate the branching narrative structure of the selected instances; to compare and assess the equivalence of the English and Polish versions of the narrative;

The object of the research is the translation of interactive, branching narratives, i.e. the major player choices and their consequences, from English into Polish language

The **research material** for this thesis consists of selected dialogue from the “Assassin’s Creed: Valhalla” (Ubisoft, 2020) video game, in its original English version and its translation into Polish language.

The study is conducted through the perspective of theoretical insights found in Translation Studies (including Audiovisual Translation Studies), Narrative Studies and Game Studies. The analysis is qualitative in nature, examining how the dialogic consequences of major player choices are presented linguistically and tonally in the source and target languages of the video game.

SANTRAUKA

Vaizdo žaidimų tema yra inovatyvi ir aktuali dėl vis didėjančio žaidėjų susidomėjimo ir nuolatinės geresnės kokybės produktų paklausos. Trūksta tyrimų apie tai, kokią įtaką naratyvinėms žaidimų struktūroms daro žaidėjų pasirinkimai, ypač tarp anglų ir lenkų kalbų.

Šio darbo tikslas - ištirti, kaip į lenkų kalbą išversto žaidimo "Assassin's Creed: Valhalla" perteikia galimus žaidėjų pasirinkimus žaidimo pasakojime ir jų pasekmes visai istorijai, akcentuojant struktūrinius, kalbinius ir emocinius pokyčius. Disertacijoje iškelti uždaviniai: nustatyti pagrindinius naratyvo atvejus, kai žaidėjo pasirinkimai turi įtakos pagrindinės žaidimo istorijos pabaigai; ištirti pasirinktų atvejų šakotą naratyvo struktūrą; palyginti ir įvertinti angliškojo ir lenkiškojo naratyvo variantų atitikmenis;

Tyrimo objektas - interaktyvaus, šakoto naratyvo, t. y. pagrindinių žaidėjo pasirinkimų ir jų pasekmių, vertimas iš anglų kalbos į lenkų kalbą. Šio darbo tyrimo medžiagą sudaro atrinkti dialogai iš žaidimo "Assassin's Creed: Valhalla" (Ubisoft, 2020) vaizdo žaidimo originalo anglų kalba ir jo vertimo į lenkų kalbą.

Tyrimas atliekamas remiantis teorinėmis įžvalgomis, aptinkamomis vertimo ir žaidimų srityse. Analizė yra kokybinio pobūdžio, nagrinėjama, kaip lingvistiškai ir tonaliai vaizdo žaidimo originalo ir vertimo kalbose pateikiamos pagrindinių žaidėjų pasirinkimų dialoginės pasekmės.

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APPENDIX 1

<i>1. THE SEAS OF FATE</i>		
CHARACTER	DIALOGUE 1 (MALE EIVOR)	DIALOGUE 1 (FEMALE EIVOR)
Eivor	It's Eivor. Open the door.	It's Eivor. Open the door.
Alvis	Come in, but keep your voice down. You will alert Harald's men.	Come in, but keep your voice down. You will alert Harald's men.
Tekla	Where will we live?	Where will we live?
Holger	The English will fight back! The wars will never end!	The English will fight back! The wars will never end!
Gudrun	Or they will push us into the Christian ways.	Or they will push us into the Christian ways.
Sigurd-start of cutscene	Two days ago we rid this land of Kjetve and his dogs. Yet today we do not celebrate. Today we cower under a cloud of fear. But it need not be like this. We are not the heel-trodden subjects of a boy-king! We are the Raven Clan. Our destiny is our own!	Two days ago we rid this land of Kjetve and his dogs. Yet today we do not celebrate. Today we cower under a cloud of fear. But it need not be like this. We are not the heel-trodden subjects of a boy-king! We are the Raven Clan. Our destiny is our own!
Tekla	Did you know about your father's oath to Harald?	Did you know about your father's oath to Harald?
Sigurd	I did not. And for that, my anger burns hotter than any man's here. But I will not let that drive me into despair. We cannot stay in Norway, not under Harald's boot, not without fuelling more war. So we push forward. To newer lands. To England! And there make a new home. A kingdom of our own.	I did not. And for that, my anger burns hotter than any man's here. But I will not let that drive me into despair. We cannot stay in Norway, not under Harald's boot, not without fuelling more war. So we push forward. To newer lands. To England! And there make a new home. A kingdom of our own.
Randvi	The Sons of Ragnar Lothbrok have been in England eight winters already. Is there any land left for a clan of our size?	The Sons of Ragnar Lothbrok have been in England eight winters already. Is there any land left for a clan of our size?
Sigurd	More than enough, wife. Of the four kingdoms of England, only one is truly pacified.	More than enough, wife. Of the four kingdoms of England, only one is truly pacified.
Dag	I have no desire to wear Harald's leash. I like this idea.	I have no desire to wear Harald's leash. I like this idea.
Alvis	A saga for the ages, I agree!	A saga for the ages, I agree!
Gudmund	It will take time and resources to build ourselves a new home. But the riches taken from Kjetve's raid would suffice.	It will take time and resources to build ourselves a new home. But the riches taken from Kjetve's raid would suffice.
Sigurd	No. That belongs to my father, as a fair compensation. In England, we must start anew.	No. That belongs to my father, as a fair compensation. In England, we must start anew.
Bragi	You would start us with nothing, in a land we do not know, among people who hate us?	You would start us with nothing, in a land we do not know, among people who hate us?
Eivor	Kjetve's riches would go some way to easing our passage, Sigurd. I bested him. It is within my rights to claim his goods.	Kjetve's riches would go some way to easing our passage, Sigurd. I bested him. It is within my rights to claim his goods.
Sigurd	Our leaving must not be an assault on my father. It is a time of renewal for us.	Our leaving must not be an assault on my father. It is a time of renewal for us.

Eivor/Player	We leave the resources for Styrbjorn.	We take the resources to England.	We leave the resources for Styrbjorn.	We take the resources to England.
Eivor	If you object, I understand. Let your father keep Kjotve's riches. England will have riches and cargo enough for us.	If we go, we will need all the help we can get. I say we take Kjotve's spoils for our own.	If you object, I understand. Let your father keep Kjotve's riches. England will have riches and cargo enough for us.	If we go, we will need all the help we can get. I say we take Kjotve's spoils for our own.
Sigurd	Good. I did not want this cloud hanging over us. It is a wise leader who considers the need of others.	I abhor such theft. But if this is what it takes to sway you to my cause, I accept.	Good. I did not want this cloud hanging over us. It is a wise leader who considers the need of others.	I abhor such theft. But if this is what it takes to sway you to my cause, I accept.
Eivor	-	Styrbjorn will prosper by the generosity of his new king. Kjotve's goods belong to us.	-	Styrbjorn will prosper by the generosity of his new king. Kjotve's goods belong to us.
Randvi	To England then, before the day is out. Pack what you need, but no more than that.		To England then, before the day is out. Pack what you need, but no more than that.	
Eivor	And tighten your lips. The last thing we need is the attention of Harald's troops. How much did you hear?		And tighten your lips. The last thing we need is the attention of Harald's troops. How much did you hear?	
Valka	Enough. A new path is revealed and your journey will be challenging.		Enough. A new path is revealed and your journey will be challenging.	
Eivor	Will you not join us?		Will you not join us?	
Valka	For my mother's sake, I cannot, but our threads will cross again before the final day. Until then, farewell. End of cutscene		For my mother's sake, I cannot, but our threads will cross again before the final day. Until then, farewell.	
Norse woman 1	I don't like the way those soldiers watch me.		I don't like the way those soldiers watch me.	
Norse woman 2	I find it flattering.		I find it flattering.	
Norse woman 1	You think one will marry you and carry you off to the capital?		You think one will marry you and carry you off to the capital?	
Norse woman 2	Would he?		Would he?	
Norse woman 1	He would take his pleasure and move on, you moon-eyed magpie. Leaving you with a little soldier to raise by yourself.		He would take his pleasure and move on, you moon-eyed magpie. Leaving you with a little soldier to raise by yourself.	
Sigurd	Start of cutscene Eivor, the wind favors us! We should set sail without delay.		Start of cutscene Eivor, the wind favors us! We should set sail without delay.	
Eivor	You made quick work of packing. Well done.		You made quick work of packing. Well done.	
Randvi	The dream of new lands is a powerful lure.		The dream of new lands is a powerful lure.	
Eivor	As is the promise of glory. But the act of leaving so beloved a home, there is a sadness to it.		As is the promise of glory. But the act of leaving so beloved a home, there is a sadness to it.	
Sigurd	Having doubts?		Having doubts?	
Eivor	No. Not at all. The die is cast.		No. Not at all. The die is cast.	

Sigurd	Then let fate guide our journey. Are you ready?		Then let fate guide our journey. Are you ready?	
Eivor/Player	I'm not ready yet.	It's time to go.	I'm not ready yet.	It's time to go.
Eivor	Not yet, I have a few things to settle first. End of cutscene	-	Not yet, I have a few things to settle first. End of cutscene	-
Sigurd	Are you ready to set sail, Eivor?	-	Are you ready to set sail, Eivor?	-
Eivor	I am ready. Let us take to the water and leave unbothered while we have the chance.		I am ready. Let us take to the water and leave unbothered while we have the chance.	
Randvi	That chance has passed. Look.		That chance has passed. Look.	
Eivor	Fate flies on swifter wings than we.		Fate flies on swifter wings than we.	
Sigurd	King Harald's banner.		King Harald's banner.	
Styrbjorn	Sigurd, what is this assembly? What are you planning?		Sigurd, what is this assembly? What are you planning?	
Sigurd	An exit, Father. As graceful as I can. For if I cannot be king in the land of my birth, I will start a new saga. In England.		An exit, Father. As graceful as I can. For if I cannot be king in the land of my birth, I will start a new saga. In England.	
Styrbjorn	Nonsense. Your place is here, Son. At my side. There will be other victories soon, other glories.		Nonsense. Your place is here, Son. At my side. There will be other victories soon, other glories.	
Sigurd	My choice is made, Father. Do not hope otherwise.		My choice is made, Father. Do not hope otherwise.	
Norse warrior 1	Did NOT take Styrbjorn Jarl! Our men were killed as we patrolled nearby. And the word is... Eivor swung the axe.	TOOK -	Did NOT take Styrbjorn Jarl! Our men were killed as we patrolled nearby. And the word is... Eivor swung the axe.	TOOK -
Norse warrior 2	If the dead could speak, what would they say of their deaths, Wolf-Kissed?	-	If the dead could speak, what would they say of their deaths, Wolf-Kissed?	-
Eivor	They would tell you how they offered us insults. And how I slew them for it.	-	They would tell you how they offered us insults. And how I slew them for it.	-
Norse warrior 2	As the dead cannot defend themselves, a weregeld is wanted. Fifty weight of silver for each life. By law.	-	As the dead cannot defend themselves, a weregeld is wanted. Fifty weight of silver for each life. By law.	-
Sigurd	Fifty weight!	There is nothing for me here. I must go make my name in the world.	Fifty weight!	There is nothing for me here. I must go make my name in the world.
Styrbjorn	You will have it from me. A parent must pay the price of his children's folly.	-	You will have it from me. A parent must pay the price of his children's folly.	-
Eivor	That was generous, lord.	-	That was generous, lord.	-

Styrbjorn	Why England? Why throw away all you have for such an uncertain future? Heree you could be a king's hero, Eivor. Your name, known all across Harald's many kingdoms.	And you have plundered Fornburg's resources, I see. You leave nothing behind but your honour.	Why England? Why throw away all you have for such an uncertain future? Here you could be a king's hero, Eivor. Your name, known all across Harald's many kingdoms.	And you have plundered Fornburg's resources, I see. You leave nothing behind but your honour.
Eivor	No, I'll not be captive to another man's gaudy design. My destiny is my own to weave.	-	No, I'll not be captive to another man's gaudy design. My destiny is my own to weave.	-
Sigurd	Eivor speaks for both of us, Father. You gambled your honour, and you lost your family. I hope the trade was worth it.	You left me no choice. I entered the Althing (clan gathering) a prince. I left the son of a jarl.	Eivor speaks for both of us, Father. You gambled your honour, and you lost your family. I hope the trade was worth it.	You left me no choice. I entered the Althing (clan gathering) a prince. I left the son of a jarl.
Styrbjorn	Anger and sadness wrestle for my heart, but I am glad you'll leave this place alive. End of cutscene	There are always choices, Sigurd. I will not stand between you and yours, but I do not accept it. Seventeen winters ago, I opened my door to you, Eivor. And now... your only thanks is to rob me? I should have left you to the wolves.	Anger and sadness wrestle for my heart, but I am glad you'll leave this place alive. End of cutscene	There are always choices, Sigurd. I will not stand between you and yours, but I do not accept it. Seventeen winters ago, I opened my door to you, Eivor. And now... your only thanks is to rob me? I should have left you to the wolves.
Sigurd	-	Sad old elk. Do not carry his words with you to England. He brought this day upon himself.	-	Sad old elk. Do not carry his words with you to England. He brought this day upon himself.
Eivor	-	I know. End of cutscene	-	I know. End of cutscene
Dag	Start of cutscene The time for tears is over, you weeping sacks of wool! Put some muscle into those pulls!		Start of cutscene The time for tears is over, you weeping sacks of wool! Put some muscle into those pulls!	
Bragi	Ration your strength, Dag. We have an ocean to cross.		Ration your strength, Dag. We have an ocean to cross.	
Dag	All right, you lazy bacraut. Sigurd, what's our course?		All right, you lazy bacraut. Sigurd, what's our course?	
Sigurd	The Sons of Ragnar established a settlement near the coast. We set sail for that. Bragi! Sing a song to lift our hugr (spirits)!		The Sons of Ragnar established a settlement near the coast. We set sail for that. Bragi! Sing a song to lift our hugr (spirits)!	
Dag	To rouse the gods! Inspire a mighty fart from Thor to speed us on our way!		To rouse the gods! Inspire a mighty fart from Thor to speed us on our way!	
Sigurd	An ocean lies before us, Eivor. And on its far side, a new kingdom awaits.		An ocean lies before us, Eivor. And on its far side, a new kingdom awaits.	
Eivor	You know England well from your travels?		You know England well from your travels?	

Sigurd	I spend a season in their Kingdom of Mercia. A temperate land. Lush and wild. By now, the Sons of Ragnar will have claimed its heart.	I spend a season in their Kingdom of Mercia. A temperate land. Lush and wild. By now, the Sons of Ragnar will have claimed its heart.
Eivor	Do we mean to join their army?	Do we mean to join their army?
Sigurd	They will join ours! In time, all of England will know of Raven Clan and the glory we brought to that fractured land. So to England, glory and destiny!	They will join ours! In time, all of England will know of Raven Clan and the glory we brought to that fractured land. So to England, glory and destiny!
Eivor	To England!	To England!
Dag	To England! Or Valhalla! End of cutscene	To England! Or Valhalla! End of cutscene

2. TAKEN FOR GRANTED		
CHARACTER	DIALOGUE 1 (MALE EIVOR) ENGLISH	DIALOGUE 2 (FEMALE EIVOR) ENGLISH
Eivor	Randvi, are you well? You seem... distant?	Randvi, are you well? You seem... distant?
Randvi	I am fine. Only a little tired, but well enough. Shall we look at the map?	I am fine. Only a little tired, but well enough. Shall we look at the map?
Eivor	Not until you tell me what is wrong.	Not until you tell me what is wrong.
Randvi	O, I think I have... I feel somewhat trapped. In this room in this settlement, in this life.	O, I think I have... I feel somewhat trapped. In this room in this settlement, in this life.
Eivor	I cannot help you with your life, just now. But I can get you out of this room. What do you say?	I cannot help you with your life, just now. But I can get you out of this room. What do you say?
Randvi	I don't know. There is much work to be done.	I don't know. There is much work to be done.
Eivor	Stop. Forget about alliances and responsibility for just a few hours. We could take a ride. To Grantebridge, or somewhere nearby. For a change of pace.	Stop. Forget about alliances and responsibility for just a few hours. We could take a ride. To Grantebridge, or somewhere nearby. For a change of pace.
Randvi	That sounds lovely. And too far to consider just now. But thank you, Eivor. Maybe another time. Now, what was it you needed?	That sounds lovely. And too far to consider just now. But thank you, Eivor. Maybe another time. Now, what was it you needed?
Eivor	Randvi, take a break. Let us make for Grantebridgescire and get you out of this musty room.	Randvi, take a break. Let us make for Grantebridgescire and get you out of this musty room.
Randvi	Do you mean now? Right now?	Do you mean now? Right now?
Eivor	Of course. You said you were tired of all this, so why not stretch your legs and fill your lungs.	Of course. You said you were tired of all this, so why not stretch your legs and fill your lungs.
Randvi	I did ask, didn't I? You're right. Lead the way, Eivor.	I did ask, didn't I? You're right. Lead the way, Eivor.
Eivor – end of cutscene	Follow me. We won't take the longship today. This trip is for us, just you and me. Is that a problem?	Follow me. We won't take the longship today. This trip is for us, just you and me. Is that a problem?
Randvi	Not at all. So long as I get some air and sun, I will be fine. I spend too much of my day in the longhouse.	Not at all. So long as I get some air and sun, I will be fine. I spend too much of my day in the longhouse.

Eivor	We will need to cross the river at some point if we want to enter Grantebridgescire. If you know a better way, I would love to hear it.		We will need to cross the river at some point if we want to enter Grantebridgescire. If you know a better way, I would love to hear it.	
Randvi	Is swimming not an option?		Is swimming not an option?	
Eivor	Swimming? I don't know... are you joking?		Swimming? I don't know... are you joking?	
Randvi	A boat or a horse would always do, but I am not opposed to the more traditional methods.		A boat or a horse would always do, but I am not opposed to the more traditional methods.	
	(Eivor/Player does not walk by the longship)	(Eivor/Player walks by the longship)	(Eivor/Player does not walk by the longship)	(Eivor/Player walks by the longship)
Randvi	-	Please, Eivor. Not the longship.	-	Please, Eivor. Not the longship.
Eivor	-	Right.	-	Right.
	Horse/on foot	By a boat	Horse/on foot	By a boat
Randvi	-	This water smells... off.	-	This water smells... off.
Eivor	-	You get used to it.	-	You get used to it.
Randvi	-	I do not wish to.	-	I do not wish to.
Randvi	It really is lovely here. I have not been this far east of the settlement. Isn't that awful?		It really is lovely here. I have not been this far east of the settlement. Isn't that awful?	
Eivor	You think safety "awful"?		You think safety "awful"?	
Randvi	To live one's life in so small a pen. And hear stories from you and the scouts without ever venturing further.		To live one's life in so small a pen. And hear stories from you and the scouts without ever venturing further.	
Randvi	Gods, do you smell that? The earth and the air. It is good to be out here.		Gods, do you smell that? The earth and the air. It is good to be out here.	
Randvi	Eivor, there. What is that?		Eivor, there. What is that?	
Eivor	This is where the Summer Army retreated when Grantebridge was lost. They seem to have resettled the city in full now.		This is where the Summer Army retreated when Grantebridge was lost. They seem to have resettled the city in full now.	
Randvi	Right, right. I know this land so well by its map. But to see it in person brings it to stunning life. A Roman marvel. I will not soon forget this site.		Right, right. I know this land so well by its map. But to see it in person brings it to stunning life. A Roman marvel. I will not soon forget this site.	
Eivor	Here we are. Welcome to Grantebridge. We should make our way to the longhouse.		Here we are. Welcome to Grantebridge. We should make our way to the longhouse.	
Randvi	Ah, it's bigger than I imagined, rustic, woody, beautiful. And everything seems quite new.		Ah, it's bigger than I imagined, rustic, woody, beautiful. And everything seems quite new.	
Eivor	Under Soma's guidance, the Summer Army built this town up from a small village. They wanted a hub for trade near Lunden, and a launching point for incursions into Wessex.		Under Soma's guidance, the Summer Army built this town up from a small village. They wanted a hub for trade near Lunden, and a launching point for incursions into Wessex.	
Randvi	Well, it is impressive. Some interesting architectural ideas here too.		Well, it is impressive. Some interesting architectural ideas here too.	
Magni	Well, well, well! Is that Eivor I see? Start of cutscene- It's been quite a while since I've seen your face around here!		Well, well, well! Is that Eivor I see? Start of cutscene- It's been quite a while since I've seen your face around here!	
Eivor	I know you, I think. One of Soma's loyal men. Magni is it?		I know you, I think. One of Soma's loyal men. Magni is it?	

Magni	Ja, good memory.		Ja, good memory.	
Eivor	Good to see you again. This is Randvi, a dear friend and a sturdy fighter.		Good to see you again. This is Randvi, a dear friend and a sturdy fighter.	
Magni	Well met, Randvi. Eivor seems to have a preference for befriending lovely women.		Well met, Randvi. Eivor seems to have a preference for befriending lovely women.	
Randvi	You know, I noticed the same thing.		You know, I noticed the same thing.	
Eivor	I expected more people about, Magni... has something happened?		I expected more people about, Magni... has something happened?	
Magni	Soma rounded up some warriors and took them west. She's hoping to open a new trade route with Oxenforda. Only now, in times of trouble, I have discovered I am not the surrogate leader I should hope to be.		Soma rounded up some warriors and took them west. She's hoping to open a new trade route with Oxenforda. Only now, in times of trouble, I have discovered I am not the surrogate leader I should hope to be.	
Randvi	What sort of trouble?		What sort of trouble?	
Magni	O, a pack of surly bandits have encamped nearby. To the east, at the water's edge. They attack all merchants who travel here by river or road. And word is spreading quickly. It's keeping traders at bay.		O, a pack of surly bandits have encamped nearby. To the east, at the water's edge. They attack all merchants who travel here by river or road. And word is spreading quickly. It's keeping traders at bay.	
Eivor	That could cripple your town if it carries on too long.		That could cripple your town if it carries on too long.	
Magni	It has crippled me already. The bastards stole my horse yestermorning.		It has crippled me already. The bastards stole my horse yestermorning.	
Eivor/Player choice	Happy to help.	We don't have time for that. The same dialogue, despite different choice-Randvi interrupts	Happy to help.	We don't have time for that. The same dialogue, despite different choice-Randvi interrupts
Eivor	So what will you--		So what will you--	
Randvi	We can take care of the, Magni. And if we do not find your horse, we will steal you a new one.		We can take care of the, Magni. And if we do not find your horse, we will steal you a new one.	
Magni	O, that would ease my mind. I have nothing to offer you for this deed, but the bandits surely would. Take from them what you like.		O, that would ease my mind. I have nothing to offer you for this deed, but the bandits surely would. Take from them what you like.	
Randvi	Good. Consider the matter handled. Eivor, come. We have a camp to raid. End of cutscene		Good. Consider the matter handled. Eivor, come. We have a camp to raid. End of cutscene	
Randvi	The bandits are camped on the river, he said. East of the water's edge.		The bandits are camped on the river, he said. East of the water's edge.	
Eivor	You volunteered us for a fight, Randvi. Is that your idea of a pleasant ride through the country?		You volunteered us for a fight, Randvi. Is that your idea of a pleasant ride through the country?	
Randvi	It must be. I surprised even myself.		It must be. I surprised even myself.	
Eivor	Away from the table for a day, and already you are lusting for blood.		Away from the table for a day, and already you are lusting for blood.	
Randvi	A feeling you must know well, no? I have always wanted to experience the world as you do, and now I will... ...unless you have a more interesting day planned for us.		A feeling you must know well, no? I have always wanted to experience the world as you do, and now I will... ...unless you have a more interesting day planned for us.	
Eivor	We will help Magni and clear these bandits. But do not be rash when we find them. The Raven Clan needs your steady hand.		We will help Magni and clear these bandits. But do not be rash when we find them. The Raven Clan needs your steady hand.	

Randvi	Yes, indeed, my lord. I shall follow your order to the letter.		Yes, indeed, my lord. I shall follow your order to the letter.	
Eivor	If I did not know any better, I would say you are teasing me...		If I did not know any better, I would say you are teasing me...	
Randvi	O certainly not, Eivor Wolf-Kissed, iron-fisted dreng. I would never tease one with such commanding authority. There. The bandit camp.		O certainly not, Eivor Wolf-Kissed, iron-fisted dreng. I would never tease one with such commanding authority. There. The bandit camp.	
Eivor	All right. Stay close. And do as I do.		All right. Stay close. And do as I do.	
Randvi	Brood and look sternly at the horizon?		Brood and look sternly at the horizon?	
Eivor	By all means.		By all means.	
c	Eivor/Player starts a fight	Eivor/Player starts killing the bandits stealthily	Eivor/Player starts a fight	Eivor/Player starts killing the bandits stealthily
Randvi	I thought you wanted to do this in secret?	Nicely done!	I thought you wanted to do this in secret?	Nicely done!
Eivor	You seemed hot for a battle, so here we go.	Shhh...	You seemed hot for a battle, so here we go.	Shhh...
Randvi	There. That's done. Now to deliver Magni his horse. That was a thrill, Eivor. We are champions of Grantebridge! Do you know of any other towns that need liberating?		There. That's done. Now to deliver Magni his horse. That was a thrill, Eivor. We are champions of Grantebridge! Do you know of any other towns that need liberating?	
Eivor	You don't think we have had enough drama for one day? We should return to the settlement.		You don't think we have had enough drama for one day? We should return to the settlement.	
Randvi	Or we could have a drink. To celebrate our victory.		Or we could have a drink. To celebrate our victory.	
Eivor	At home. Tekla has all the mead and ale we could want.		At home. Tekla has all the mead and ale we could want.	
Randvi	Eivor, our outing has hardly begun. Find us an ale house and let us make ourselves at home.		Eivor, our outing has hardly begun. Find us an ale house and let us make ourselves at home.	
Eivor	Let's return the horse, and if your thirst remains, we'll look around.		Let's return the horse, and if your thirst remains, we'll look around.	
Eivor start of cutscene	Magni. We solved your bandit problem.		Magni. We solved your bandit problem.	
Magni	Did you? Well done! And did you find my sweet mare?		Did you? Well done! And did you find my sweet mare?	
Eivor	Your horse is outside, waiting for you.		Your horse is outside, waiting for you.	
Magni	Thank the gods she is safe. And thank you, Eivor... and your friend Randvi, wherever she is.		Thank the gods she is safe. And thank you, Eivor... and your friend Randvi, wherever she is.	
Eivor	She is here, somewhere. End of cutscene		She is here, somewhere. End of cutscene	
Randvi	Eivor! Over here! Look at this.		Eivor! Over here! Look at this.	
Magni	O ho! Someone is thirsty!		O ho! Someone is thirsty!	
Eivor	Are you determined to get drunk?		Are you determined to get drunk?	

Randvi	I am determined to get you drunk. Come on! Scared I will outpace you?		I am determined to get you drunk. Come on! Scared I will outpace you?	
Eivor	To be honest... a little. What are you playing at?		To be honest... a little. What are you playing at?	
Randvi start of cutscene	A drinking contest. You versus me. Wolf-Kissed versus Table-Maiden.		A drinking contest. You versus me. Wolf-Kissed versus Table-Maiden.	
Eivor	Randvi, we can do better than Table-Maiden.		Randvi, we can do better than Table-Maiden.	
Randvi	Mead-Queen, then.		Mead-Queen, then.	
Eivor/player choice	Very well. Let us proceed.	No, I prefer not to.	Very well. Let us proceed.	No, I prefer not to.
Eivor	All right. Let us drink.	I should keep my head clear.	All right. Let us drink.	I should keep my head clear.
Randvi	Beautiful. End of cutscene	A shame, because we aren't leaving until you take me on.	Beautiful. End of cutscene	A shame, because we aren't leaving until you take me on.
Eivor	-	Who are you?	-	Who are you?
Randvi	-	Come on, what do you say? End of cutscene	-	Come on, what do you say? End of cutscene
Crowd	Skal!	Skal!	Skal!	Skal!
Eivor	You going to start?/ You're a bit green friend...	You going to start?/ You're a bit green friend...	You going to start?/ You're a bit green friend...	You going to start?/ You're a bit green friend...
Magni	Randvi! Don't let him win. A good sup, Eivor, but Randvi's done you better. Losing Randvi! FOCUS! LOST	Randvi! Don't let him win. A good sup, Eivor, but Randvi's done you better. Losing Randvi! FOCUS! LOST	Randvi! Don't let him win. A good sup, Eivor, but Randvi's done you better. winning Eivor is a beast! But you have my fealty, Randvi! WON	Randvi! Don't let her win. A good sup, Eivor, but Randvi's done you better. Losing Randvi! FOCUS! LOST
Eivor	Start of cutscene Gah! Any more and I'll drown.	Start of cutscene Ah! There, you see. Should not have tried to outdrink me, Randvi! It cannot be done.	Start of cutscene Ah! There, you see. Should not have tried to outdrink me, Randvi! It cannot be done.	Start of cutscene Ah! There, you see. Should not have tried to outdrink me, Randvi! It cannot be done.

Randvi	Ha! I am the Mead-Queen! Slayer of Wolves and Barrels! I told you I would drink you under the table.	Hm, strange. I see your lips moving so rapidly, yet all I hear is “Thank you, Randvi.”	Ha! I am the Mead-Queen! Slayer of Wolves and Barrels! I told you I would drink you under the table.	Hm, strange. I see your lips moving so rapidly, yet all I hear is “Thank you, Randvi.”	Ha! I am the Mead-Queen! Slayer of Wolves and Barrels! I told you I would drink you under the table.	Hm, strange. I see your lips moving so rapidly, yet all I hear is “Thank you, Randvi.”	Ha! I am the Mead-Queen! Slayer of Wolves and Barrels! I told you I would drink you under the table.	Hm, strange. I see your lips moving so rapidly, yet all I hear is “Thank you, Randvi.”
Eivor	So, are you satisfied? My head is ringing like a bell.				So, are you satisfied? My head is ringing like a bell.			
Randvi	More than satisfied. Now come, we’ll ride this off and take in the air as we head home. After just one more stop.				More than satisfied. Now come, we’ll ride this off and take in the air as we head home. After just one more stop.			
Eivor	Gah, Randvi...				Gah, Randvi...			
Randvi	It’s a sunken tower near a waterfall, close to home. We can stop for a look and then you are free of me. It’s near the highest point of a hill just south of the settlement. Easy to spot, I’m sure.				It’s a sunken tower near a waterfall, close to home. We can stop for a look and then you are free of me. It’s near the highest point of a hill just south of the settlement. Easy to spot, I’m sure.			
Eivor	All right. One last stop then.				All right. One last stop then.			
Randvi	I know it might not show, Eivor, but I am terribly excited.				I know it might not show, Eivor, but I am terribly excited.			
Eivor	O, it shows. End of cutscene				O, it shows. End of cutscene			
Magni	Leaving already? Well, I do hope to see you again... Randvi. Return any time.				Leaving already? Well, I do hope to see you again... Randvi. Return any time.			
Randvi	I might have to, Magni. Thank you for everything.				I might have to, Magni. Thank you for everything.			
Magni	No, no. thank you. Safe travels.				No, no. thank you. Safe travels.			
Eivor	I think you might have punctured poor Magni’s heart back there.				I think you might have punctured poor Magni’s heart back there.			
Randvi	What can I say? Not the first, and it will not be the last.				What can I say? Not the first, and it will not be the last.			
Eivor	I name you Randvi... Slayer of Bandits, and Breaker of Hearts.				I name you Randvi... Slayer of Bandits, and Breaker of Hearts.			
Randvi	I will sound it with pride. Sunniva described this tower to me. A desolate, yet peaceful place. I am eager to see it.				I will sound it with pride. Sunniva described this tower to me. A desolate, yet peaceful place. I am eager to see it.			
Eivor	After a full day of action, finally you wish to calm down.				After a full day of action, finally you wish to calm down.			
Randvi	I have had my fill of adventure. Time for a little rest. I was wondering something. You and Soma... was there something more to your bond? You spoke of her with a particular shine in your eyes.				I have had my fill of adventure. Time for a little rest. I was wondering something. You and Soma... was there something more to your bond? You spoke of her with a particular shine in your eyes.			

Eivor	We grew very close, very quickly. Is that what you mean?	We grew very close, very quickly. Is that what you mean?
Randvi	No, I mean... did something happen between you two?	No, I mean... did something happen between you two?
Eivor	What sort of question is that?	What sort of question is that?
Randvi	An innocent one. Innocent as a newborn babe.	An innocent one. Innocent as a newborn babe.
Eivor	Nothing happened between us. That is my answer.	Nothing happened between us. That is my answer.
Randvi	Hm. I find that... disappointing. If I were you, I might have tested the waters. Eivor, entangled by a hardy jarlskona as she leads her army to victory and prosperity. A rather appealing match.	Hm. I find that... disappointing. If I were you, I might have tested the waters. Eivor, entangled by a hardy jarlskona as she leads her army to victory and prosperity. A rather appealing match.
Eivor	I'm going to pretend your last words were taken by the wind, Randvi.	I'm going to pretend your last words were taken by the wind, Randvi.
Randvi	If you must. Look there, that must be the tower! Take the bridge! Just as beautiful as Sunniva's stories tell. Can you imagine how it looked when it was first built, hundreds of winters ago? Sometimes when looking at a map, I imagine little people in their little armies, traversing the land. And now, staring at these ruins, I imagine people of old, how they lived, never knowing what would become of their monuments.	If you must. Look there, that must be the tower! Take the bridge! Just as beautiful as Sunniva's stories tell. Can you imagine how it looked when it was first built, hundreds of winters ago? Sometimes when looking at a map, I imagine little people in their little armies, traversing the land. And now, staring at these ruins, I imagine people of old, how they lived, never knowing what would become of their monuments.
Eivor	You have a fertile imagination.	You have a fertile imagination.
Randvi	I want a view from the top. Shall we?	I want a view from the top. Shall we?
Eivor	Lead on.	Lead on.
Randvi	Keep up!	Keep up!
Eivor	Mind where you put your fingers. These stones are old and weathered. You climb well for one who folds maps.	Mind where you put your fingers. These stones are old and weathered. You climb well for one who folds maps.
Randvi	You jest, but I have raised the frames of longhouses and hammered the ribs of longships. My hands are calloused from hard work. Well, well... look at this! Start of cutscene A stunning view. It reminds me of my early years in Norway. How I used to climb the hills beyond the wood.	You jest, but I have raised the frames of longhouses and hammered the ribs of longships. My hands are calloused from hard work. Well, well... look at this! Start of cutscene A stunning view. It reminds me of my early years in Norway. How I used to climb the hills beyond the wood.
Eivor	You have an adventurer's heart. I hardly see it behind the table, but now I've watched you scale a tower in furs, soaking wet.	You have an adventurer's heart. I hardly see it behind the table, but now I've watched you scale a tower in furs, soaking wet.
Randvi	I was rowdy in my youth. Hunting, sailing. I was a wildling of the open air, before I became this staunch and stoic woman. Married off in service of peace between two clans. A noble and worthy role, but not one I had ever imagined for myself.	I was rowdy in my youth. Hunting, sailing. I was a wildling of the open air, before I became this staunch and stoic woman. Married off in service of peace between two clans. A noble and worthy role, but not one I had ever imagined for myself.

Eivor	You would have made a fine, wandering warrior. A jomsviking, free to come and go as she pleased.			You would have made a fine, wandering warrior. A jomsviking, free to come and go as she pleased.		
Randvi	I think so too. It may be we would have sailed together, over the open seas. Raiding or... traveling.			I think so too. It may be we would have sailed together, over the open seas. Raiding or... traveling.		
Eivor	Or faced each other on the field of battle. Without your marriage to Sigurd to secure peace, our clans might still be at war.			Or faced each other on the field of battle. Without your marriage to Sigurd to secure peace, our clans might still be at war.		
Randvi	True. Very true. Thank you for today. Every bit of it has been a dream and... and I am not keen to wake.			True. Very true. Thank you for today. Every bit of it has been a dream and... and I am not keen to wake.		
Eivor	Then don't. We can stay here, as long as you like.			Then don't. We can stay here, as long as you like.		
Randvi	Yes...			Yes...		
Eivor	What was that...?			What was that...?		
Randvi	O no, I am... I am sorry. I shouldn't have. I got away from myself.			O no, I am... I am sorry. I shouldn't have. I got away from myself.		
Eivor	No need to apologize.			No need to apologize.		
Randvi	Sigurd is your brother and I... I have put you in a very different position. The heart does not do politics like the head.			Sigurd is your brother and I... I have put you in a very different position. The heart does not do politics like the head.		
Eivor	It may be the mead, it may be the air. But there is no need to apologize.			It may be the mead, it may be the air. But there is no need to apologize.		
Randvi	I am sober enough. But the truth of it is... I have felt this way for some time now. I care for you, Eivor.			I am sober enough. But the truth of it is... I have felt this way for some time now. I care for you, Eivor.		
Eivor/Player	I feel the same way.	Now is not the right time.	I care for you as a friend.	I feel the same way.	Now is not the right time.	I care for you as a friend.
Eivor	That is... comforting to hear. I have long felt the same way. But I banished the thought that this would ever happen.	Randvi... I do wish I could indulge this feeling further. But that is not possible.	I am honored by your feelings, Randvi. But I value you as a friend. I hope that does not disappoint... it is my highest praise.	That is... comforting to hear. I have long felt the same way. But I banished the thought that this would ever happen.	Randvi... I do wish I could indulge this feeling further. But that is not possible.	I am honored by your feelings, Randvi. But I value you as a friend. I hope that does not disappoint... it is my highest praise.
Randvi	Many times I wished to tell you. Wished to say what was in my heart and what I desired, but duty kept me from it.	Of course, yes. I was foolish to— Let this be a dream, then. A moment that never happened but in our minds. I would not wish you to see me so weak as that.	Of course, thank you. I do apologize.	Many times I wished to tell you. Wished to say what was in my heart and what I desired, but duty kept me from it.	Of course, yes. I was foolish to— Let this be a dream, then. A moment that never happened but in our minds. I would not wish you to see me so weak as that.	Of course, thank you. I do apologize.

Eivor	Eivor started to sit down. Say all you like.	Eivor started to sit down. You need feel no shame. This stays between us. And at worst, we have had a beautiful day. As friends and kindred spirits.	Eivor started to sit down. Say all you like.	Eivor started to sit down. You need feel no shame. This stays between us. And at worst, we have had a beautiful day. As friends and kindred spirits.
Randvi	Randvi sat down besides Eivor. Today has meant so much. We rode, we fought, we drank, we laughed. You showed me your world. Not in words but deeds.	Randvi sat down besides Eivor. More than enough for me. I would like to stay here, if it is all the same to you.	Randvi sat down besides Eivor. Today has meant so much. We rode, we fought, we drank, we laughed. You showed me your world. Not in words but deeds.	Randvi sat down besides Eivor. More than enough for me. I would like to stay here, if it is all the same to you.
Eivor	Deeds are more direct than words... Eivor and Randvi started to embrace each other and kissed passionately. Time passed as Eivor woke up alone at the top of the tower.	I would like that. Time passed as Eivor woke up alone at the top of the tower.	Deeds are more direct than words... Eivor and Randvi started to embrace each other and kissed passionately. Time passed as Eivor woke up alone at the top of the tower.	I would like that. Time passed as Eivor woke up alone at the top of the tower.
Eivor	Randvi? Hm. Must have returned to the settlement. (End of cutscene)		Randvi? Hm. Must have returned to the settlement. End of cutscene	

3. BLOOD FROM A STONE		
CHARACTER	DIALOGUE 1 (MALE EIVOR)	DIALOGUE 1 (FEMALE EIVOR)
Basim	Be on your guard, someone is watching us.	Be on your guard, someone is watching us.
Sigurd	Take care, everyone.	Take care, everyone.
Eivor	The villagers aren't happy we're here.	The villagers aren't happy we're here.
Basim	Eadwyn's eyes and ears, no doubt.	Eadwyn's eyes and ears, no doubt.
Eivor	What is it about this stone that captivates you, Fulke?	What is it about this stone that captivates you, Fulke?

Fulke	The Saga Stone comes from an ancient race of beings, a generation of lesser gods. As do all the artifacts I collect for my church.	The Saga Stone comes from an ancient race of beings, a generation of lesser gods. As do all the artifacts I collect for my church.
Eivor	You prayed to the Christ Jesus in your cell. Is your church not the Church of Rome, like these Saxons?	You prayed to the Christ Jesus in your cell. Is your church not the Church of Rome, like these Saxons?
Fulke	These Saxons believe in Christ the Redeemer. But I know his true purpose. Christ the Educator, the keeper of secret knowledge.	These Saxons believe in Christ the Redeemer. But I know his true purpose. Christ the Educator, the keeper of secret knowledge.
Eivor	Is this why Eadwyn loathes you? For preaching such an idea?	Is this why Eadwyn loathes you? For preaching such an idea?
Fulke	Yes. Christians like her, like Aelfred, they believe Christ's purpose on earth was to wash us free of Sin. The Roman Church has been deluded by the lies of Saklas, or Ialdabaoth, the demiurge of many names. A lesser god. Saklas and his kind were wise in their time, but they lost sight of the true God, the Self-Begotten One, Lord of the Treasury of Light. This is why Eadwyn had me punished and imprisoned. What she calls heresy is, in fact, the true nature of the universe.	Yes. Christians like her, like Aelfred, they believe Christ's purpose on earth was to wash us free of Sin. The Roman Church has been deluded by the lies of Saklas, or Ialdabaoth, the demiurge of many names. A lesser god. Saklas and his kind were wise in their time, but they lost sight of the true God, the Self-Begotten One, Lord of the Treasury of Light. This is why Eadwyn had me punished and imprisoned. What she calls heresy is, in fact, the true nature of the universe.
Eivor	Yours is a strange saga, Fulke.	Yours is a strange saga, Fulke.
Fulke	And I have not yet reached its end.	And I have not yet reached its end.
Fulke	This is the place, up ahead.	This is the place, up ahead.
Sigurd	What is this tower?	What is this tower?
Fulke	A ruin from England's Roman past.	A ruin from England's Roman past.
Fulke	My acolyte found it abandoned and derelict. He took refuge here after his bishop expelled him for teaching the same truths that got me imprisoned.	My acolyte found it abandoned and derelict. He took refuge here after his bishop expelled him for teaching the same truths that got me imprisoned.
Basim	He was a priest?	He was a priest?
Fulke	He was and he is. The Bishops of England are simply too craven and deluded to understand the secret wisdom we possess. Brother Paul! Are you here?	He was and he is. The Bishops of England are simply too craven and deluded to understand the secret wisdom we possess. Brother Paul! Are you here?
Eivor	Ransacked, from floor to roof. Basim, stand guard outside.	Ransacked, from floor to roof. Basim, stand guard outside.
Fulke	This was Eadwyn's doing, I have no doubt.	This was Eadwyn's doing, I have no doubt.
Sigurd	The stone is within?	The stone is within?
Fulke	I asked Paul to hide it well. But I do not know where.	I asked Paul to hide it well. But I do not know where.
NOTE	<i>Notice of Excommunication</i>	<i>Notice of Excommunication</i>

	<i>Be it known, he of the name Paul, consecrated priest of Oxeneforda, is henceforth abjured and severed from his Church and fellows for the spreading of pernicious heresies and blasphemies. May he be denied forgiveness unto the final days.</i>			<i>Be it known, he of the name Paul, consecrated priest of Oxeneforda, is henceforth abjured and severed from his Church and fellows for the spreading of pernicious heresies and blasphemies. May he be denied forgiveness unto the final days.</i>		
Fulke	Brother Paul is very clever. It could be hidden anywhere. This moves.			Brother Paul is very clever. It could be hidden anywhere. This moves.		
Sigurd	It must be there!			It must be there!		
NOTE	<i>Journal Entry</i> <i>Fulke has entrusted me with a most curious relic, a stone carved with strange and unearthly script. I have fasted and prayed in an attempt to unlock its meaning, but alas!</i>			<i>Journal Entry</i> <i>Fulke has entrusted me with a most curious relic, a stone carved with strange and unearthly script. I have fasted and prayed in an attempt to unlock its meaning, but alas!</i>		
Fulke	Dear God!			Dear God!		
Eivor	Is this him, your acolyte Paul?			Is this him, your acolyte Paul?		
Fulke	My dearest friend. (Start of cutscene) May you live as one with the true God, in the Treasury of Light.			My dearest friend. May you live as one with the true God, in the Treasury of Light.		
Sigurd	Your friend paid the price for his loyalty. I imagine he was guarding the stone.			Your friend paid the price for his loyalty. I imagine he was guarding the stone.		
Fulke	Eadwyn's men did this. They killed Brother Paul and took my stone.			Eadwyn's men did this. They killed Brother Paul and took my stone.		
Sigurd	You. Always questioning, second guessing my wishes. You slowed us down and I missed my chance!			You. Always questioning, second guessing my wishes. You slowed us down and I missed my chance!		
Eivor/Player	It does not matter.	We will get the stone.	This is Basim's fault.	It does not matter.	We will get the stone.	This is Basim's fault.
Eivor	It's a stone, Sigurd! You're chasing shadows, like a madman howling at the moon. What matters is victory! Against Eadwyn	Patience, Brother. We will find this stone, wherever it is. Right or wrong, you will have your answer	Basim fills your head with twisted prophecies. He leads you like a chained dog.	It's a stone, Sigurd! You're chasing shadows, like a madman howling at the moon. What matters is victory! Against Eadwyn	Patience, Brother. We will find this stone, wherever it is. Right or wrong, you will have your answer	Basim fills your head with twisted prophecies. He leads you like a chained dog.

	and her allies.			and her allies.		
Sigurd	This was my victory. To know my true self. My destiny! My...	I know the answer already, Eivor. I have seen it in my dreams. I know exactly...	Basim has shown me so much! He knows my mind, he...	This was my victory. To know my true self. My destiny! My...	I know the answer already, Eivor. I have seen it in my dreams. I know exactly...	Basim has shown me so much! He knows my mind, he...
Fulke	Hold, both of you! You hear that?			Hold, both of you! You hear that?		
Basim	Soldiers! Eadwyn's here.			Soldiers! Eadwyn's here.		
Eadwyn	How dare you Danes befoul my lands?			How dare you Danes befoul my lands?		
Sigurd	Hold off, Eivor. First we talk. Lady Eadwyn, a stone was taken from this tower. Inscribed with runes and the image of a tree. Do you know it?			Hold off, Eivor. First we talk. Lady Eadwyn, a stone was taken from this tower. Inscribed with runes and the image of a tree. Do you know it?		
Eadwyn	Yes. One of this heretic's blasphemous baubles. Is that why you've come?			Yes. One of this heretic's blasphemous baubles. Is that why you've come?		
Basim	We are here to trade. That stone for an assurance of peace.			We are here to trade. That stone for an assurance of peace.		
Eivor	What are you saying? We gave Geadric our word!			What are you saying? We gave Geadric our word!		
Sigurd	For the stone, we will leave your lands and not return.			For the stone, we will leave your lands and not return.		
Eadwyn	O, for this, you must bring me Geadric's head.			O, for this, you must bring me Geadric's head.		
Basim	The stone is within our grasp.			The stone is within our grasp.		
Eivor	We made a promise, Brother. Brother.			We made a promise, Brother. Brother.		
Eadwyn	We have a deal then?			We have a deal then?		
Sigurd	We accept.			We accept.		
Eadwyn	Done.			Done.		
Eivor	We do not!			We do not!		
Sigurd	Eivor! No!			Eivor! No!		
Eadwyn	Cut them down! Leave none alive! (End of cutscene)			Cut them down! Leave none alive!		
Sigurd	Eivor! Are you mad?			Eivor! Are you mad?		
Fulke	Eadwyn flees!			Eadwyn flees!		
Eivor	We had our chance!			We had our chance!		
Sigurd	We will speak of this, Eivor! I will not forget! Get ready. More of them!			We will speak of this, Eivor! I will not forget! Get ready. More of them!		

	(Start of cutscene) Eivor... you muck-minded fool!		Eivor... you muck-minded fool!	
Basim	That was our chance to recover the stone without letting of blood.		That was our chance to recover the stone without letting of blood.	
Eivor/Player	We have a pact with Geadric.	Sigurd, you are a coward.	We have a pact with Geadric.	Sigurd, you are a coward.
Eivor	I will not betray Geadric!	Is that now your stance? In spite of promises made?	I will not betray Geadric!	Is that now your stance? In spite of promises made?
Sigurd	That is not for you to decide!	I am your jarl, and I have sight and wisdom well beyond what you know.	That is not for you to decide!	I am your jarl, and I have sight and wisdom well beyond what you know.
Eivor	My promises are my own, and they are ironclad.	A coward's answer!	My promises are my own, and they are ironclad.	A coward's answer!
Basim	Your first oath is to your jarl. Sigurd Jarl, your brother and master.	Remember your place, Eivor. Or nothing good will come of all this.	Your first oath is to your jarl. Sigurd Jarl, your brother and master.	Remember your place, Eivor. Or nothing good will come of all this.
Eivor/Player	(Take a breath)	(Punch Basim)	(Take a breath)	(Punch Basim)
Eivor	That's one view, Basim. I believe there will be other chances. We can keep our oaths and find this stone together.	Stay out of this.	That's one view, Basim. I believe there will be other chances. We can keep our oaths and find this stone together.	Stay out of this.
Sigurd	-	Enough!	-	Enough!
Basim	-	If it wasn't clear why Sigurd is in command, it is now. Your temper runs too hot, Wolf-Kissed.	-	If it wasn't clear why Sigurd is in command, it is now. Your temper runs too hot, Wolf-Kissed.
Sigurd	-	You want to settle things with Basim, you call a holmgang. Else you follow me. You listen to me. You do as I ask.	-	You want to settle things with Basim, you call a holmgang. Else you follow me. You listen to me. You do as I ask.
Eivor	Eadwyn will flee to her castle. You want your stone, it will be there.		Eadwyn will flee to her castle. You want your stone, it will be there.	
Sigurd	Geadric's pathetic army will never breach the walls. We could have		Geadric's pathetic army will never breach the walls. We could have	

	first taken the stone, then laid siege. That was always our plan, Eivor. I had no intention of betraying Geadric.		first taken the stone, then laid siege. That was always our plan, Eivor. I had no intention of betraying Geadric.	
Eivor	It was your plan all along, yet you saw fit to keep me guessing through your fits of madness.		It was your plan all along, yet you saw fit to keep me guessing through your fits of madness.	
Sigurd	You are not always to be trusted. Your passions overcome you. I know that. My father knew that. Your father knew it.		You are not always to be trusted. Your passions overcome you. I know that. My father knew that. Your father knew it.	
Eivor/Player	Enough of this.	(Punch Sigurd)	Enough of this.	(Punch Sigurd)
Eivor	Sit here and bemoan your fate, Brother. I have a promise to keep. And I mean to.	(Eivor punches Sigurd, knocks him down)	Sit here and bemoan your fate, Brother. I have a promise to keep. And I mean to.	(Eivor punches Sigurd, knocks him down)
Sigurd	You think too much of yourself, Eivor. You do not have the wisdom of Odin. Come, Basim.	You move with the wrath of Odin, but you do not have his wisdom. That will lead you astray, Eivor.	You think too much of yourself, Eivor. You do not have the wisdom of Odin. Come, Basim.	You move with the wrath of Odin, but you do not have his wisdom. That will lead you astray, Eivor.
Fulke	This quarrel with your brother is something to behold. Has it always been so heated?		This quarrel with your brother is something to behold. Has it always been so heated?	
Eivor	All my life, we moved as one, as family, as kin. I have always known his mind, and he mine... until this day.		All my life, we moved as one, as family, as kin. I have always known his mind, and he mine... until this day.	
Fulke	Time makes idiots of us all.		Time makes idiots of us all.	
Eivor	You fought well today, Fulke. Would you fight beside me now?		You fought well today, Fulke. Would you fight beside me now?	
Fulke	To wrest control of the shire from Eadwyn? I will.		To wrest control of the shire from Eadwyn? I will.	
Eivor	Geadric asked me to cripple her line of support. Would you know where she gets her rations and supplies?		Geadric asked me to cripple her line of support. Would you know where she gets her rations and supplies?	
Fulke	East of Oxeneforda, south of the Leah Villa, there's a place called Eatun Barn where eager merchants sell to soldiers.		East of Oxeneforda, south of the Leah Villa, there's a place called Eatun Barn where eager merchants sell to soldiers.	
Eivor	Meet me there. I'll come soon. Sigurd, Brother. You are lost in a sea-storm of your own making. (End of cutscene) Eadwyn's defences have been weakened. But I could do more before joining Fulke.		Meet me there. I'll come soon. Sigurd, Brother. You are lost in a sea-storm of your own making. Eadwyn's defences have been weakened. But I could do more before joining Fulke.	

4. A BREWING STORM						
CHARACTER	DIALOGUE 1 (MALE EIVOR)			DIALOGUE 1 (FEMALE EIVOR)		
Dag	Eivor! Eivor! Face me, Eivor! (Start of cutscene) Stop there, Wolf-Kissed. This ends now.			Eivor! Eivor! Face me, Eivor! (Start of cutscene) Stop there, Wolf-Kissed. This ends now.		
Eivor	Dag. Turn around and walk away.			Dag. Turn around and walk away.		
Dag	Your habits are not my own, Eivor. I do not flee responsibility for the sake of my glory. I stand firm with my people. For many months, I have stood at your side, keeping faith in Sigurd's judgment. Because I believed in him and his vision. Do as Eivor commands, he told me. And I have. Against my better judgment, I did as you have asked me. And where has that left us? Without a jarl, without a purpose, watching you chase glory around this land like a spooked hare.			Your habits are not my own, Eivor. I do not flee responsibility for the sake of my glory. I stand firm with my people. For many months, I have stood at your side, keeping faith in Sigurd's judgment. Because I believed in him and his vision. Do as Eivor commands, he told me. And I have. Against my better judgment, I did as you have asked me. And where has that left us? Without a jarl, without a purpose, watching you chase glory around this land like a spooked hare.		
Eivor	You could have come to me in confidence, Dag. But that offer is gone.			You could have come to me in confidence, Dag. But that offer is gone.		
Dag	I have no need of it. My mind is fixed. Hear me, all! I challenge Eivor for the leadership of this clan until Sigurd is safe home!			I have no need of it. My mind is fixed. Hear me, all! I challenge Eivor for the leadership of this clan until Sigurd is safe home!		
Eivor	Walk away, Dag!			Walk away, Dag!		
Dag	No. We fight to the death.			No. We fight to the death.		
Eivor/Player	I accept.	No.	You've lost your mind.	I accept.	No.	You've lost your mind.
Eivor	I accept. We settle this now.	This is madness, Dag. That I do not accept.	You spew nonsense, Dag. This is absurd.	I accept. We settle this now.	This is madness, Dag. That I do not accept.	You spew nonsense, Dag. This is absurd.
Dag	Ah! A final act of courage. Very well...	This is not a question, Eivor. Come.	Enough!	Ah! A final act of courage. Very well...	This is not a question, Eivor. Come.	Enough!
Dag	Let the circle be made. (End of cutscene)			Let the circle be made. (End of cutscene)		
Randvi	Please. Please, both of you!			Please. Please, both of you!		
Dag	Is that the best you can do? Eh! You've gone soft!			Is that the best you can do? Eh! You've gone soft!		

Eivor	You walk a fool's path, Dag. This does not need to happen.		You walk a fool's path, Dag. This does not need to happen.	
Dag	A coward to the last. Have courage, Eivor. I will make it quick. Pathetic!		A coward to the last. Have courage, Eivor. I will make it quick. Pathetic!	
Randvi	Stop!		Stop!	
Eivor	I do not want to do this! Walk away.		I do not want to do this! Walk away.	
Dag	(roar) What's the matter, Eivor? Are you scared?		(roar) What's the matter, Eivor? Are you scared?	
Eivor	Only for what I must do. Do you not see what you do? There is no honor in this.		Only for what I must do. Do you not see what you do? There is no honor in this.	
Dag	What do you know of honour that Sigurd did not teach you? You suckle at his teat and then leave him to die. You should have listened! You might have saved yourself!		What do you know of honour that Sigurd did not teach you? You suckle at his teat and then leave him to die. You should have listened! You might have saved yourself!	
Eivor	I would grant you exile. Leave this place, but go with your life.		I would grant you exile. Leave this place, but go with your life.	
Dag	Spare me your pity and fight.		Spare me your pity and fight.	
Eivor	So be it. You leave me no choice. You could have waited. You could have come with me! You're a fool, Dag. You see where it's gotten you?		So be it. You leave me no choice. You could have waited. You could have come with me! You're a fool, Dag. You see where it's gotten you?	
Dag	Silence! (yell) You... you... (start of cutscene) Eivor... you... you...		Silence! (yell) You... you... (start of cutscene) Eivor... you... you...	
Odin	If I had any pity, I would not lavish it on this poor fool.		If I had any pity, I would not lavish it on this poor fool.	
Eivor	He forced my hand.		He forced my hand.	
Odin	Yes. And the cost of disrespect is death. You said it yourself. All he demanded, you gave him. That should be enough, for I have no need for one so fragile in my hall of heroes.		Yes. And the cost of disrespect is death. You said it yourself. All he demanded, you gave him. That should be enough, for I have no need for one so fragile in my hall of heroes.	
Eivor	He fought for what he believed in. Does that not count for something?		He fought for what he believed in. Does that not count for something?	
Odin	Does it? You killed him all the same. What is the true cost of disrespect? The choice lies with you.		Does it? You killed him all the same. What is the true cost of disrespect? The choice lies with you.	
Eivor	It should have not come to this, old friend.		It should have not come to this, old friend.	
Eivor/Player	(Give Dag his axe)	(Deny Dag his axe)	(Give Dag his axe)	(Deny Dag his axe)

Eivor	Take this, and fly to Odin's hall. Whatever you sought in this life, may you find it in the next.	But you gave no quarter in life. And you will receive none in death.	Take this, and fly to Odin's hall. Whatever you sought in this life, may you find it in the next.	But you gave no quarter in life. And you will receive none in death.
Dag	(dying groan)	(whimpering)	(dying groan)	(whimpering)
Eivor	<p>Go to your homes. I will lay him to rest.</p> <p>Go to your homes!</p> <p>Dag accused me of betrayal. He accused me of breaking my oath. And this, this is the answer I gave him! Now you will hear the truth unvarnished. None, none more than me wishes for Sigurd's safe return. You know this, you know this, all of you! And I will burn the fields and dredge the rivers of Wessex to find him! That... that is my oath! That is my oath.</p> <p>I will find Sigurd. You will not be without your jarl. This I promise.</p> <p>Dag. You lived as you died, proud and defiant. I cannot begrudge you for that.</p>		<p>Go to your homes. I will lay him to rest.</p> <p>Go to your homes!</p> <p>Dag accused me of betrayal. He accused me of breaking my oath. And this, this is the answer I gave him! Now you will hear the truth unvarnished. None, none more than me wishes for Sigurd's safe return. You know this, you know this, all of you! And I will burn the fields and dredge the rivers of Wessex to find him! That... that is my oath! That is my oath.</p> <p>I will find Sigurd. You will not be without your jarl. This I promise.</p> <p>Dag. You lived as you died, proud and defiant. I cannot begrudge you for that.</p>	
	(Granted Dag Valhalla)	(Denied Dag Valhalla)	(Granted Dag Valhalla)	(Denied Dag Valhalla)
Eivor	I miss hearing you tell your stories, old friend. But I remember them well. (end of ctuscene)	Wherever you now roam, I wish you well. I'm sorry that such a fire grew between us. (end of ctuscene)	I miss hearing you tell your stories, old friend. But I remember them well. (end of ctuscene)	Wherever you now roam, I wish you well. I'm sorry that such a fire grew between us. (end of ctuscene)
Gunnar	Even when Dag was younger, he had a streak in him. Hate to see it go that way, but you did the right thing. Can't imagine what you are feeling. Anyhow... you probably need something, eh?		Even when Dag was younger, he had a streak in him. Hate to see it go that way, but you did the right thing. Can't imagine what you are feeling. Anyhow... you probably need something, eh?	
Hytham	I am sorry for what happened with Dag. It could not have been easy. May he rest in peace.		I am sorry for what happened with Dag. It could not have been easy. May he rest in peace.	
Reda	Men like Dag litter every clan, city, and century. The prideful ones. Men who never know when just enough is still too much.		Men like Dag litter every clan, city, and century. The prideful ones. Men who never know when just enough is still too much.	
Randvi	How do you feel, Eivor?		How do you feel, Eivor?	
Eivor	I... I would rather not talk about it.		I... I would rather not talk about it.	
Randvi	I understand.		I understand.	
Eivor	<p>I wonder what became of you. If anything remains of so strong a spirit.</p> <p>We think of you often, Dag.</p> <p>Wherever you are, may your axe protect you.</p> <p>I do hope Sigurd knows how much he meant to you. We are beyond the time of telling of such things now.</p>		<p>I wonder what became of you. If anything remains of so strong a spirit.</p> <p>We think of you often, Dag.</p> <p>Wherever you are, may your axe protect you.</p> <p>I do hope Sigurd knows how much he meant to you. We are beyond the time of telling of such things now.</p>	

5. BLAME AND SAIL

CHARACTER	DIALOGUE 1 (MALE EIVOR)		DIALOGUE 1 (FEMALE EIVOR)	
Holger	It was rubbish! You had discarded it!		It was rubbish! You had discarded it!	
Gudrun	It was not rubbish! I intended to use it!		It was not rubbish! I intended to use it!	
Randvi	Please, calm down.		Please, calm down.	
Gudrun	I found the evidence! He hasn't a leg to stand on!		I found the evidence! He hasn't a leg to stand on!	
Holger	That is not evidence! That is art! You were never going to use that sailcloth! Admit it!		That is not evidence! That is art! You were never going to use that sailcloth! Admit it!	
Gudrun	How could you know that?		How could you know that?	
Holger	Where is Sigurd? I have no doubt he will take my side.		Where is Sigurd? I have no doubt he will take my side.	
Gudrun	If you think Sigurd will take the side of a thief, you are a brazen fool!		If you think Sigurd will take the side of a thief, you are a brazen fool!	
Holger	How dare you!		How dare you!	
Randvi	Please. Quiet, stop yelling.		Please. Quiet, stop yelling.	
Eivor	(start of cutscene) Randvi, what is this?		(start of cutscene) Randvi, what is this?	
Randvi	Another dispute, I'm afraid... with Holger stirring the pot once again. Will you sit in judgment?		Another dispute, I'm afraid... with Holger stirring the pot once again. Will you sit in judgment?	
Eivor	Judgments are the burden of a jarl. This is Sigurd's duty now.		Judgments are the burden of a jarl. This is Sigurd's duty now.	
Randvi	He refuses to leave his quarters. Right now, you are the only noble fit for this.		He refuses to leave his quarters. Right now, you are the only noble fit for this.	
Eivor	I don't know. It's not my place...		I don't know. It's not my place...	
Randvi	Please. Only until Sigurd recovers his strength.		Please. Only until Sigurd recovers his strength.	
Eivor	All right. Once more... Gudrun. Holger. Come forward. You will state your cases, and I will hear you out and be as swift in my judgment as I am able.		All right. Once more... Gudrun. Holger. Come forward. You will state your cases, and I will hear you out and be as swift in my judgment as I am able.	
Eivor/Player	Gudrun, I will hear from you.	Holger, what is your defense?	Gudrun, I will hear from you.	Holger, what is your defense?
Eivor	(only differs who speaks first; both dialogues happen) Gudrun, you may speak.		(only differs who speaks first; both dialogues happen) Gudrun, you may speak.	
Gudrun	I have been robbed, Eivor. My property defaced. Three days ago, I discovered some of my sailcloth missing. I scoured the settlement in search for it. Passing Holger's home, there I see it! Boldly displayed and worse ... defaced! With scrawls and silly stories upon it.		I have been robbed, Eivor. My property defaced. Three days ago, I discovered some of my sailcloth missing. I scoured the settlement in search for it. Passing Holger's home, there I see it! Boldly displayed and worse ... defaced! With scrawls and silly stories upon it.	
Holger	Lies and slander!		Lies and slander!	
Eivor	Holger, quiet. You are well acquainted with the rules of this trial. Now... Gudrun, what did you do upon discovering your sailcloth?		Holger, quiet. You are well acquainted with the rules of this trial. Now... Gudrun, what did you do upon discovering your sailcloth?	

Gudrun	I confronted him, demanding silver. For a sail with Holger's inky scratchings cannot be sold or bartered, can it? I ask only that I be paid for the property that was taken from me. Yet he refuses.	I confronted him, demanding silver. For a sail with Holger's inky scratchings cannot be sold or bartered, can it? I ask only that I be paid for the property that was taken from me. Yet he refuses.
Eivor	So Holger took something that belonged to you and defaced it. Now you wish to be paid for the item. Do I understand?	So Holger took something that belonged to you and defaced it. Now you wish to be paid for the item. Do I understand?
Gudrun	That is right.	That is right.
Eivor	Holger, what say you in your defense?	Holger, what say you in your defense?
Holger	Short days ago, I found a pile of mildew-stained detritus beneath the docks and salvaged what I could. I wished to use it as a canvas, you see? As a conveyance for my latest works. The sailcloth was in such a state, and so obscured from view, I assumed it was refuse! Abandoned goods!	Short days ago, I found a pile of mildew-stained detritus beneath the docks and salvaged what I could. I wished to use it as a canvas, you see? As a conveyance for my latest works. The sailcloth was in such a state, and so obscured from view, I assumed it was refuse! Abandoned goods!
Eivor	I see...	I see...
Holger	My motives were honest, Eivor. Would a thief be so brazen as to display the fruits of his crime? Hardly. Yet here she claims I have robbed and defaced her property, when all I took was rubbish left by to rot.	My motives were honest, Eivor. Would a thief be so brazen as to display the fruits of his crime? Hardly. Yet here she claims I have robbed and defaced her property, when all I took was rubbish left by to rot.
Gudrun	Nonsense.	Nonsense.
Holger	My only crime here is that I gave something ugly and decrepit a bold new life.	My only crime here is that I gave something ugly and decrepit a bold new life.
Eivor	I see... so you feel Gudrun disposed of something and now unreasonably seeks its return.	I see... so you feel Gudrun disposed of something and now unreasonably seeks its return.
Holger	Exactly, yes.	Exactly, yes.
Eivor/Player	I heard enough	I heard enough
Eivor	All right. I have heard enough.	All right. I have heard enough.
Gudrun	I might have profited from that cloth. Holger has all but robbed me of a future boon!	I might have profited from that cloth. Holger has all but robbed me of a future boon!
Holger	It was garbage! Yet now it is part of something greater. If anything, I have increased its value. You ought to thank me.	It was garbage! Yet now it is part of something greater. If anything, I have increased its value. You ought to thank me.
Gudrun	O, I will thank you with the back of my—	O, I will thank you with the back of my—
Eivor	Quiet. Let me speak...	Quiet. Let me speak...
Eivor/Player	Gudrun is right. Holger is right.	Gudrun is right. Holger is right.
Eivor	After careful thought, it is clear that—	After careful thought, it is clear that—
Sigurd	What is this? What are you doing?	What is this? What are you doing?
Eivor	Holger and Gudrun are at odds. I hoped to find a resolution.	Holger and Gudrun are at odds. I hoped to find a resolution.
Sigurd	That duty is mine alone, Eivor. You know this! Stand aside!	That duty is mine alone, Eivor. You know this! Stand aside!
Eivor	You were not here, Brother. Nor did I wish to bother you.	You were not here, Brother. Nor did I wish to bother you.

Sigurd	A sallow excuse for a bold defiance. I hope you enjoyed it. Are you finished singing, my dear skald?		A sallow excuse for a bold defiance. I hope you enjoyed it. Are you finished singing, my dear skald?	
Holger	My jarl, as I was saying I was—		My jarl, as I was saying I was—	
Sigurd	Stop! Enough! I have heard more than enough to render my judgment. For as long as I known you, Holger, you have spun words into lies. You weaken the minds of children, and delude the minds of men. I've shown you too many years of tolerance. And rather than exist in grateful meekness, as Holger the Liar, you sink lower. You become Holger the Thief, robbing a woman of her livelihood, all in the name of your stupid stories!		Stop! Enough! I have heard more than enough to render my judgment. For as long as I known you, Holger, you have spun words into lies. You weaken the minds of children, and delude the minds of men. I've shown you too many years of tolerance. And rather than exist in grateful meekness, as Holger the Liar, you sink lower. You become Holger the Thief, robbing a woman of her livelihood, all in the name of your stupid stories!	
Holger	Sigurd Jarl, no. Th-that is not the—		Sigurd Jarl, no. Th-that is not the—	
Sigurd	This is the consequence of your actions. You will pay Gudrun the value of thirty sailcloths...		This is the consequence of your actions. You will pay Gudrun the value of thirty sailcloths...	
Holger	Thirty times? Surely you jest! That would ruin me, Sigurd.		Thirty times? Surely you jest! That would ruin me, Sigurd.	
Sigurd	Do I look like one to play pranks, Holger? Pay the fee or be exiled!		Do I look like one to play pranks, Holger? Pay the fee or be exiled!	
Gudrun	Great jarl, if I may... I seek only compensation for a single sailcloth, the rest is—		Great jarl, if I may... I seek only compensation for a single sailcloth, the rest is—	
Sigurd	Thirty times! In silver! That is my judgment.		Thirty times! In silver! That is my judgment.	
Holger	Eivor, please... does this not seem unfair?		Eivor, please... does this not seem unfair?	
Eivor/Player	I support Sigurd's judgement.	This judgement is unfair.	I support Sigurd's judgement.	This judgement is unfair.
Eivor	Sigurd is our jarl. His word is law, whether or not you agree.	Sigurd, the punishment must fit the crime. Your judgment is cruel and unfair.	Sigurd is our jarl. His word is law, whether or not you agree.	Sigurd, the punishment must fit the crime. Your judgment is cruel and unfair.
Sigurd	You see?	Cruel and unfair? O, no. No, you have it backwards. I am the definition what is fair and what is not. I am your jarl, the source of all right and wrong. The lord of justice in this place. Without rank, without order, without a chain of command, life cannot endure! Chaos will reign. Do you understand?	You see?	Cruel and unfair? O, no. No, you have it backwards. I am the definition what is fair and what is not. I am your jarl, the source of all right and wrong. The lord of justice in this place. Without rank, without order, without a chain of command, life cannot endure! Chaos will reign. Do you understand?
Holger	Of course, my jarl. As it must be. Forgive my defiance.	-	Of course, my jarl. As it must be. Forgive my defiance.	-

Eivor	-	As my brother and my jarl, I back you, Sigurd. But in the face of injustice, I cannot help but speak.	-	As my brother and my jarl, I back you, Sigurd. But in the face of injustice, I cannot help but speak.
Sigurd	-	Have you never in your life known when to hold your tongue, Eivor? Nor defer to those wiser than yourself? My judgment stands. Thirty times the sailcloth's value. That is final.	-	Have you never in your life known when to hold your tongue, Eivor? Nor defer to those wiser than yourself? My judgment stands. Thirty times the sailcloth's value. That is final.
Gudrun	Thank you, lord, for hearing us out.		Thank you, lord, for hearing us out.	
Sigurd	See to it that judgment is carried out exactly as I have said. Should the need arise again, do not fail to rouse me.		See to it that judgment is carried out exactly as I have said. Should the need arise again, do not fail to rouse me.	
Holger	(sobbing) (end of cutscene)		(sobbing) (end of cutscene)	
Gudrun	Thank you, Holger. And please, do not let this blunt our friendship. I did not mean for this to escalate.		Thank you, Holger. And please, do not let this blunt our friendship. I did not mean for this to escalate.	
Holger	No, I understand. You were well within your rights.		No, I understand. You were well within your rights.	
Eivor	Sigurd...?		Sigurd...?	
Sigurd	Leave me be.		Leave me be.	
Eivor	If you wish it.		If you wish it.	
Randvi	(start of cutscene) I want to thank you for your judgment, Eivor. For stepping in, when Sigurd would not. In spite of what happened.		(start of cutscene) I want to thank you for your judgment, Eivor. For stepping in, when Sigurd would not. In spite of what happened.	
Eivor	Poor man. I have never known him to be so angry and reckless. Is that a side you have seen?		Poor man. I have never known him to be so angry and reckless. Is that a side you have seen?	
Randvi	Rarely. There have been moments when he was distressed, worried, afraid. But nothing like this. Never, ever, like this.		Rarely. There have been moments when he was distressed, worried, afraid. But nothing like this. Never, ever, like this.	
Eivor	Let us do our best for him, as we take care of our own. We are his best hope for healing.		Let us do our best for him, as we take care of our own. We are his best hope for healing.	
Randvi	If it isn't too late. In the meantime, we press on. (end of cutscene)		If it isn't too late. In the meantime, we press on. (end of cutscene)	