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Paper Abstract (English)

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摘要：英文250或中文500字以內
Abstract：fewer than 250 words in English or 500 words in Chinese
Literature and games serve different social functions, literature being a form of virtual experience (in Susanne Langer's terms) and games being a form of virtual action. What happens when games become literary and literature becomes gamified? This paper explores this question through the *Dungeons & Dragons* role-playing game. D&D began as a hybrid between traditional wargames and fantasy literature. Its development as a game proceeded through interaction with its designers' literary interests and with novelists' explorations of D&D's narrative possibilities. For example, while early designers drew on the fantasy-horror worlds of R. E. Howard, J. R. R. Tolkein, and H. P. Lovecraft, later designers found inspiration in the postmodernism of Italo Calvino and Milorad Pavić. These different influences promoted different styles of gaming. Moreover, speculative fiction writers were also attracted to D&D from an early date. Andre Norton's *Quag Keep* was the first attempt to fictionalize D&D's game mechanics. Later, with the concurrent release of D&D's Dragonlance game setting and series of novels, a close link was established between game design and narrative fiction. From this point a split is also apparent between "dungeon-crawling" styles of gaming and "narrative-heavy" styles of gaming. This bifurcation is especially evident in the D&D videogames *Icewind Dale* and *Planescape: Torment*. The former is a relatively pure dungeon crawl, while the latter is more like an interactive novel. Focusing on *Planescape: Torment*, which has been turned into an actual novel at least three times, gives us further insight into the ultimate differences between narrative games and game-inspired literature.