

THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

Rethinking Videogame Marketing in Freudian Reading of Cameroonian Folklore: Empire 'Plays Back' in Postcolonial Digital Humanities

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Abstract:

Starting from the premise that postcolonial digital humanities is beset by the praxis/theory determinism particularly in its emphasis on techno-digitization to the detriment of the development of knowledge in the social and humanities spheres, this paper argues that the Cameroonian folklore can be re-designed to enrich videogames through new techniques of animation. The oral tale has artistic and literary beauty, but it also has a universal philosophy based on the morality of the commons. From here, the paper suggests how a Freudian rethinking of videogames in terms of ideological and artistic creation can open up new prospects for re-tooling oral (African) tales in online projects.

Departing from the premise that functionalist readings of videogames are too technologically narrow and say pretty little about the evolutionary perspectives of the digital technology as a humanistic and spiritual value, the paper applied a critical Freudian/Jungian approach to come up with a suggested road map for embedding Cameroonian oral tales as digital hypertexts with the objective of re-moralizing the younger generation of online players. In this post-colonial model, the criticisms of technology can be supplemented by the new 'oral way of doing things' such as the posting of video comments, blog responses, video postings as well as online conversations and creation of new video-texts. The videogame in this post-colonial model would stress less of violence and fear of the unknown, and more of a new engaged community culture, guided by a morale of peace.

Keywords: Video games, functionalism, postcolonial digital humanities, Cameroonian oral tale, violence, moral value of peace, praxis/theory of creation and deconstruction, flaner

1. Introduction

During the 2014 Modern Language Association Convention (MLAC), postcolonial game studies were selected as one of the topics for discussion (Risam, 2016). Although there has been scant discussions about the relationship between cyber culture and the postcolonial in terms of the videogame and, particularly, with respect to the multiplicity of identities and narratives that videogames explore (Apter 1999), the videogame can actually become a medium for integrating a variety of voices from many parts of the world at geographical, cartographical, cultural and spatiality levels and in relation to empire-building strategies that videogames deploy. This can include temporality particularly with respect to the historical contexts that the games represent. From this light, a major challenge is to explore how empire can 'play back' (Dyer-Witheford and De Peuter 2009; Ashcroft, Griffiths and Tiffin 2003) by deploying folklore as a postcolonial ideology. When Lisa Nakamura (2012) discusses gender, race and sexuality in the rhetoric of online games, she critiques sexist and racist behaviour, by encouraging readers to see it in terms of the structure of the gaming universe rather than in the light of something enacted by individuals. In media fandom spaces, there is a split in criticism, namely, that which pertains to the culpability of individual participants and that which alludes to structural discrimination.

A second major challenge is therefore how to explore characterization in folklore to inspire moral upbringing of players in the videogame culture of non-violence. Digital games scholarship investigates issues like race, gender and sexuality focusing on representations, namely, the racist and sexist images and narratives that are found within games themselves, virulent types of discrimination not only through these representations but also at the hands of other players and resistance to this discriminatory culture of gameplay. This paper investigates how the oral tale can offer an alternative vision of the dominant ideology embedded in mainstream games and not a mere criticism of existing games for their shortcomings. Thus, it is no longer enough to point out neocolonial visions, the global capitalist drives, the sexism and militarism in games, it goes further to consider issues of diversity, inclusion, representation, and the defiance of hegemonic power structures. It is not a simple 'culturalization of politics' (Žižek 2008), on how postcolonial game studies functions, but an effort to create conversation around post coloniality and the meaning-making of video games. It addresses itself to the ways in which gamers and designers of oral literatures can accommodate and not only resist a hegemonic, Western-centric game industry via practices of modding, counter-gaming, and alternative game design.

Consequently, as a platform of postcolonial digital humanities, where the videogame with an oral content needs to be re-defined (Koh and Risam 2013), to emphasize sensitivities to *racial*, *sexist* and *empire* propensities, this interdisciplinary paper on postcolonial digital humanities (ICT and critical studies) is hypothesized on the premise that it is possible to push the epistemic boundaries of *knowledge production* by investing oral culture in the marketing affordances of the videogame and its available ICTtools (Risam 2018). The paper attempts to re-deploy these universal readings of videogames to illuminate the immersion possibilities of the Cameroonian content archiving. Videogames can preserve languages and revitalize literary cultures, although, from a post-colonial perspective, we should be careful with how we deploy them to achieve this goal because they are also *deeply entrenched* in the forces that are causing cultural and linguistic endangerment. Digital technologies prioritize media, memory and language, and as such, they have the character of the *pharmakon* (to borrow the term from Jacques Derrida in Stiegler 2012). Thus, following Derrida's term, digital technologies can be both 'poison' and 'cure' and, sometimes, the 'poison' and 'cure' emerge from the same technological package. This means that the same seduction and usefulness of technology can also become an overwhelmingly destructive force if care is not taken. It is Michel Foucault, who employs the term "poison" to suggest that it can emerge from *positive power*. In other words, imperial power such as the digital technologies has the potential to subvert indigenous cultures not necessarily by destroying them intentionally and directly but by advertising, that is, marketing or drawing attention to the superiority of colonial art and *cultures* in multitudes of ways. This kind of digitally oriented positivism of power is very efficient in imprinting on the minds of the young generation, the conception that - as opposed to metropolitan modernity, which is very seductive in terms of economic opportunities, for example - indigenous cultures are old-fashioned, "primitive" and out of step with the progress of mankind.

A videogame is a digital gameplay, a literary culture of expressive modernism developed through the marketing agency of intertextual interpretation and collaborative performance. The videogame is illuminated in Rockstar's game design as a 'liminal site' of playing along where immersion enhancing realism blends with immersion disrupting citation and parody and the player is not quite in that world, yet he is of it, not a tourist nor a local of it, but is acting naturally whereas he has to come off with new knowledge from it (Miller 2012). The player of videogames attempts to move CJ via his/her episodic travails. The CJ is not created by the player, who may or may not identify with him. It is just like a storyteller who may tell a tale, but it does not necessarily mean that he identifies with the main character of the tale; an actress may act a film but it does not necessarily follow that she identifies with the film's protagonist. So, the challenge is not simply in the technological affordances of videogames, but in *how* videogames market their content and modes of expression such as traditional folklore narratives. Contemporary African videogames such as Kiro'o Games by Olivier Madiba and Shaka Zulu's *Civilizations* have been well received in the West and in Africa among the younger generation, perhaps because they prioritize the critical, self-indulgent *ego* of the courageous individual. Shaka Zulu's *Civilizations* can be regarded as a critical intervention in recognition of 'difference' in Africa's civilization space. However, the politics behind this techno-digital re-invention has probably not been very impactful as it should have been in terms of funding or ideology. In any act of 'translation', one should expect that the original context would always be lost. But this can also be an opportunity to rediscover the lost context. But this is not necessarily 'bad'; it is just one way of envisioning the videogame. The other way, namely, the model of the African videogame culture, which has its origins in both the digital technology that markets modernist culture and the indigenous folktale tradition, should also be considered seriously. This is not the same thing as putting emphasis on multiracial environments in video games. It is not necessarily a 'bad' thing to have video games that are strictly White or Black. The point is not whether people create video games on the basis of ethnicities and their own people's history; the point is how to construct videogames that have local colour, but clearly have a universal message for mankind's moral welfare.

The paper offers a framework for analysing the many-ended stories that often redefine real and virtual lives (Souvik 2018). Itre thinks the psychoanalytical structuration of the videogame as a marketing technology of folktale ideology from the viewpoints of race, gender and sexuality. Therefore the reflections in this paper are constructed to re-visit Freudian/Jungian readings of video games in the light of Cameroonian folktale immersion and marketing. They are constructed in close proximity to the Freudian/Jungian paradigms of dream interpretation but by inverting their deterministic readings. Therefore they are a strategic reversal of Freudian/Jungian readings that have been held in high esteem in the past but continue to amaze scholars today. It proposes to re-invest in the knowledge politics of the folktale so as to facilitate an understanding of how *the* Cameroonian perspective of the folktale should be reinvested, marketed and archived online for the benefit of mankind. But folktales do not function in a vacuum, therefore the social experience of context of empire will be incorporated in this reading. The paper therefore seeks to answer the following research questions: How can we understand the psychoanalytical structuration of the oral tale through a rethinking of the archiving of indigenous characters in African societies? If the new politics of the videogame is to embark on re-embedding narratives of oral tradition within the digital world of 'database consumption', what does this 'narrative will' signify in terms of race, gender and sexuality? How can work and authorship be signified in these conditions?

2. Review of the Literature

A general observation of academic approaches to videogames shows that they are overly focused on digitization and its functions to the detriment of the humanities. A number of studies explore how videogames make expressive statements about the world; they investigate the singular persuasive power of videogames in the light of their computational qualities (Wright and Bogost. 2007, Bogost 2008, Juul 2011a, Salen, Tekinbaş and Zimmerman. 2003, Frasca, 2013). The studies handle the cultural history of digital gameplay in terms of player behaviour, and this includes practices like cheating, and the relationship of this behaviour to the game industry. The experiences of players of

digital games as they challenge the concept of a single correct way to play are also investigated (e.g. Consalvo 2009, Newman 2008, Juul 2010, Galloway 2006, Mäyrä 2008, Kline, Dyer-Witthof, and De Peuter 2003, Juul 2011b, 2011d). This stream of scholarship shows that some devotees to the digital technology with a real love of gaming compare the aesthetic and economic impacts of videogames on society (e.g. Herz 1997, Wolf 2001, Juul 2011c, Berger 2017).

Other studies approach videogames by considering how interactive or immersive videogame playing has emerged as an important entertainment and educational medium. The intention behind this set of studies is to place educational researchers in a position to benefit by developing more grounded theories about them, as more development initiatives and research proliferate (e.g. Squire 2006, Gee 2003, Squire 2008, Shaffer 2005, Steinkuehler 2006, Squire and Mingfong 2007, Barab et al. 2005, Squire 2011d, Gee 2007). Scholars examine the lifestyles of male and female school goers in order to totalize the amount of time and money spent playing videogames, the social environment that prevails during videogame sessions, and their viewing of TV violence (e.g. Cooper and Mackie 1986, Lin and Lepper 1987, Schutte et al. 1988, Fling et al. 1992, Anderson and Ford. 1986, Silvern and Williamson 1987). The aim here is to find out the relationships between these students and their interactive environments. Teenagers of fourteen years have been administered with questionnaires in order to evaluate the extent to which their needs and gratifications were met by TV viewing and videogames. In this approach, basic demographic characteristics are considered as well as their home TV viewing environments in order to discern the relationship between TV viewing and videogame playing (e.g. Wigand, Borstelmann and Boster 1986, Griffiths 1993, Colwell, Grady and Rhaiti 1995, Gibb et al. 1983, Phillips et al. 1995, McClure and Mears 1984, Griffiths 1991, Egli and Meyers 1984). Some studies approach videogames in the light of how they equip children with high technology, to enable them overcome technophobia, which is prevalent among many adults. The hope here is that in due time, videogames may as well enable users to eliminate gender imbalance in the employment of IT, given that males have the tendency to be more avid IT users (e.g. Griffiths 2003, Pearson and Bailey 2007, Pearson and Bailey 2008, Sayfullina 2017).

This paper argues that this functionalist model of analyzing video games is a narrow perspective from which to understand the digital technology; a bigger perspective should prioritize its humanistic and ideological context. The practice of digital technology does not take place in a humanistic and ideological vacuum of *unfalsifiability* and *ahistoricism*. It rethinks the videogame as an open-ended, active, fluid and enrichable cyberspace of marketing strategy that has pedagogical and archival potential for artistic creations from Africa. It therefore scrutinizes the videogame in this context of the oral tale in order to show how the digital technology can enforce itself not in the narrow sense of a corporate product/service, user-generated interactivity and participation but in the wider sense of oral artistry in the agency of humanistic ideology. But before we delve into this direction, it would be desirable to elucidate the critical methodological orientation from which the humanistic ideological approach of the paper is derived.

3. Method

This paper draws insights from psychoanalytic theories of personality by both the Austrian founder Sigmund Freud and his Swiss psychiatry student Carl Gustav Jung (Freud, Jung and McGlashan 1994, Freud 2012, Freud 1995) to explain the prospect of immersing oral tales in the archival system of video game marketing while at the same time acknowledging the need to protect the integrity of knowledge of the humanities like that in the folklore. Psychoanalysis is an approach to investigating the mental background of any activities of human beings. Freud tried to treat his mentally deranged patients by listening to them retell the past of their experiences and then using those experiences to track the root causes of their problems. As opposed to the old method of going through the reminiscences of patients by suggesting images and words, Freud preferred to allow his patients to commit to 'free association' between images and words as they occurred to them. Patients were encouraged to search as far back as their childhood memories and to draw details from their dreams and link them with their family backgrounds. He interrupted them very minimally and then undertook to decipher meanings from their accounts in order to identify the source of their mental derangement.

From the disordered accounts of dreams, words and images, Freud came to the radical conclusion that the images and words had a sexual basis irrespective of whether they were sane people or mental patients. Freud also concluded significantly that myths and folktales of what he referred to as 'primitive' peoples were actually driven by the sexual and 'wish fulfilment' impulse. The link he made between myths, dreams and mental illness is explained as that the images found in myths and dreams are as disorderly and as distorted as those found in the mind of a mental patient. In these three spheres, the mind is working at an 'unconscious' level. When individuals are awake in a 'conscious' state, they repress certain 'irrational' and 'shameful' desires with the aid of reflexes that exist in their *ego* and control socially civilized conduct. But when in a state of 'sleep' or mental disturbance, individuals are prompt to quest for those impulses and are in an unconscious mode for 'wish fulfilment'. In this mode, images run riot and all laws of civilized society are defied. For example, in dreams people make love in the most unimaginable of circumstances and in folktales, the laws of the natural environment are set on their heads with stones transforming into animals and vice-versa.

Freud's radical evaluations caused him to unite the ideas of 'wish fulfilment' and sexuality in interpretations of folktales and myths. Using *King Oedipus*, an ancient Greek tale, in which the protagonist kills his father Laius and marries his mother, Jocasta, Freud comes to the conclusion that this is the case of 'wish fulfilment', which is embedded in the minds of all children all over the world (Freud and Brill 1938). This watershed in Freudian psychoanalysis consisted in narrowing down experience to the childhood years and family circles; it also consisted in identifying the incest urge in the Oedipus complex as a universal human problematic that goes beyond the confines of the individual. At the level of the *superego*, society is very repressive and the videogame constitutes a passage way of escapism. It is interactive and involves control; it is a mirror of neurons and a replication of life online.

One of the limitations of this critical model is that contemporary mass media accounts are denying the potentiality behind the videogame's rich expressive and literary culture and are rather prioritizing its subjection to the 'bad influence' theory of totalizing ill effects on players. As an ICT hypertext, videogames impact on the literary values and cultural beliefs of consumer players by re-presenting them in public discourse as a programming code for the comportment of their supposedly acquiescent gaming avatars. As a result, the videogame meta narrative has been susceptible to new interpretive discourses as an agency of violence and fear and is unfortunately associated with the active performance of criminal behaviour, sexual perversion, brainwashing, long hours of immersion in repetitive game tasks, and so forth. This critical-technocratic view of the videogame prioritizes functionalism as opposed to the critical pedagogy model this paper proposes to deploy.

4. Results

4.1 Critical Freudian Paradigms FOR Deploying Video Game Folklore Immersion

In this section of the paper, we propose a *critical* Freudian paradigm as source of inspiration from which the immersion of Cameroonian oral tales in videogames can be 'played out'. We start off with the fashionable but questionable assumption that oral literary activity among African non-literate folks is 'savage' with no treatment left for the individual artist. Thus, we must clean the air filled by such popular myths of Africa as being devoid of its own indigenous literature until colonial contact with European languages created written literature and therefore what can be considered as 'serious' literary content. We will show that there is a strong indigenous tradition of oral literature with aesthetic, personal and social significance than neo/colonial preconceptions and speculations would allow.

The European exposure of oral literature in the continent began in the mid-1900s with Roger's scripting of Wolof fables from Senegal (1828) and the Grimm brothers in Germany (Finnegan 1970) and this was against the background of the popular occidental imagery of Africa as without any literary claims. However, by the 1850s, this view started to change with increasing interest expressed by missionaries in African language and linguistic studies and growing interest in comparative studies of political and social institutions particularly for evangelistic and colonial purposes. This impetus to collect grew with the publication of many lengthy narratives of different kinds such as historical texts, vernacular texts about indigenous customs, vernacular compositions, translations into English or German, stories about humans and animals, proverbs, riddles, songs or poems.[1] The *exposure* of the collections did not make any attempt to relate them to their social context or literary significance. The focus was on comparing European and African literatures, [2] to illuminate the parallelism between African and European tales. This helped to change attitudes because, at first, many Westerners refused to believe that tales indigenous to Africa could bear such striking similarity to European fairy-tales and folktales, but with time, they gradually came round to accept this. By the century's end, Chatela in asserted in his authoritative survey that many characters and events present in European tales are also present in African narratives, and, consequently, the implication was that African folklore is a 'branch of the universal tree'. [3] These primitive attempts generated there cognition and surprise that Negro Africans were also capable of crafting literature with great depth of artistry and feeling. [4] There was the increasing recognition that African texts were analogous to the written poetry, fiction, and history of Western civilization.

As scholarship on the literature increased, the next challenge was how to *professionalize the exegesis of African indigenous literature* because there was a general feeling that Africa can no longer be treated as a region without *its own cultural traditions*. This more liberal perspective did not meet with popular recognition. The creative art was obscurely published with an emphasis on specialist reading, and against the generally upheld myth that Africans are un-literary and uncultivated so that it could be easily demolished. Nevertheless, English and German linguists established it as one worthy of investigative study. [5] Linguistic studies integrated African languages, and a number of journals were published, some of which continue with issues today, while others were short-lived. University chairs were created on African and Bantu languages in Germany and the UK. In addition to grammar and syntax, theorizing was generated on the recording of literary texts, comparative surveys continued and new issues emerged such as the literary status of prose forms, categorizations of poetry and their formal structures, for love songs, satirical songs, war songs, epic, dirges, religious songs, proverbs, names, riddles, drum literature and didactic poems. Other questions that emerged had to do with empirical research in areas like South-West Africa, German East Africa Kamerun, and Togo were German colonial rule was to be extended. (Doke 1933). The exegesis of African oral literature reached its peak as a closely studied and recognized academic subject in the 1920s when German imperial interests started to wane in Africa. The stimulus to investigations was not followed up although the South African linguistic School Ptook over with a strong tradition of informed research (Doke, Ibid).

A number of factors contributed to minimize interest in oral literature up till this day, namely, the de-monopolization of the professional study of oral culture and institutions by anthropologists, the emergence of certain theories like the evolutionist and diffusionist schools and the British structural-functionalist approach. Evolutionism emphasized the unilinearism and parallel stages of socio-cultural development via which all human communities have to pass. It prioritized the *origins* of institutions but also added that the upward direction of evolution, that is, the progress from the crude primitive life to the civilized stage of Western civilization should be emphasized. This kind of speculative assumptions and pseudo-historicization dealt a serious blow to the marketing of the literature and its scholarship. The idea of oral literature as being 'primitive' was signified to mean prehistory or early in history and leading to underdevelopment in the evolutionary scale. The contemporaneous phase of African development was equated and assessed as being the same as the phase that was known by the prehistoric ancestors of Western nation states (MacCulloch

1905). From this light, Africans were perceived falsely as present-day 'savages' with their communal consciousness based on magic, totemism, and the failure to distinguish between humans and the animal world around them, and their creation of literature with group authorship rather than in terms of civilized societies with individual authors. Literature was falsely suggested to attain a level of sophistication and creativity only when it is imagined by individual authors rather than by the collectivity of primitive communities. This is false because the collective group can also afford creativity as many scholars have demonstrated (Mateso 1986, Bjornson 1986). Europe was seen as a higher civilization with its originality being the written word and its innovations.

Theory was not implemented in detail on the oral literature; however, it impacted negatively on its study and on its marketing. Evolutionism gave 'scientific' validation to biases and prejudices about the nature of oral literature (Cope 1968) by dictating on what type of the oral literature was selected for recording, the suitability of the interpretation for that type, etc. For example, 'communal' forms without individual authorship were rejected for recording, because they were regarded as 'survivals' of a primitive phase and interpreted in terms of totemism or 'primitive matriarchy' rather than in the light of literary efficiency, artistic acceptability or innovation. The focus shifted away the idiosyncrasies of communal historicism, literary conventions, the culture of a given community of people or the *contemporary* relevance of the literature to their particular socio-cultural and literary contexts. Today, the theory of the anthropologists has been shown to be either unproven or false with the call for environmental protection, animal rights, exhortations against societal and gun violence, etc. Nevertheless, these assumptions are still being found in the writings of English 'folklorists'. The 1920s and 1930s saw the emergence of the structural-functional School of British anthropology, associated with Radcliffe-Brown and focused on *functionalism*, stabilization and validation of the contemporary order of things. Oral literature was assumed to function like social data, was seen to play a utilitarian role (van Gennep 1910). It was premised on the hypothesis that it was not 'art for art's sake' like the literature of civilized Western nations with aesthetic objectives, but was a literature with pragmatic objectives such as integration and maintenance of society. In this way, the idea that held sway was the assumption that oral literature cannot be investigated as a subject matter of its own except for references to its parts that fit in with the reading of society. The impact of this theory was that oral literature's aesthetic and innovative functions were played down in favour of its 'traditional' material. Sung poetry was ignored in favour of prose narratives and myths that were assumed to have a functional basis. Paraphrasing or synopsis was preferred over detailed recording of literary forms and style (Vansina 1973, Murphy 1978, Rudy 2004, Okpewho 1992).

The theory of diffusionism, which focuses on the geographical spread of material and non-material culture and their items, impacted on the marketing of the literature because of curiosity over issues like their geographical origin, the historicism of stories found in various regions of the world. The Scandinavian or 'historical-geographical' School of folklore, attempted to recover the 'life history' of stories through systematic classification and indexing of comparative references (Abrahamsson 1951, Tegnaeus 1950). The diffusionist readings focused on the *subject-matter* of oral literature as a way of tracking geo- historical spread. Investigations on real socio-literary forms of the literature in given cultures were ignored and detailed transcriptions were replaced by content synopses. The documentation of 'texts' and their summaries became fashionable with prose tales and their motifs that were traceable prioritized over poetry.

These theories played down interest on the detailed exegesis of oral literatures in terms of their poetry, social and literary context, and subtle personal and literary qualities thereby prioritizing 'traditional' and static forms. The scholarship authorities and scholars that worked in isolation to prioritize these creative qualities of orality included the *Négritude* movement and the journal/publishing house *Présence africaine* and The South African School (Finnegan 2018, Okpewho 1991). Although the *négritude* movement played a significant role to draw interest to the oral literature by romanticizing attitudes (BÅ 1992), By the 1950s and 1960s, however, there was a new boom in African studies, and the situation started to change as professional scholars were preoccupied with various dimensions of African life. These professionals included musicians with the journal, *African Music* (1954-) and *Newsletter*, through which they recorded innumerable songs and poetry. The words did feature from popular songs on current themes (*Nketia* 1974). The African Music Society in South Africa promoted Hugh Tracey's oral art (Coetzee 2015), but its activities are now finding a wider audience not least through its issue of large numbers of records in the *Music of Africa* series. A group of American anthropologists focused on West African oral literature by recording its poetry, relating it to its social context beyond just types and motifs of narrative. They considered the role of the poet and audience, originality, individual inspiration, 'tribal' conventions, and subject matter. (Williams-Jones 1975, Herskovits 1961). African scholars like Kagame on Rwanda poetry (Nzabatsinda and Mitsch 1997), Babalola on Yoruba hunters' songs (Babalola 1985), and Nketia on Akan music and literature (Nketia 1963) explored the overtones and imagery that that add depth to the oral craft through descriptions of the socio-literary context. They examined the role of the poet, singer, and narrator himself. A few striking studies on style, tone incorporated features beyond the face value of the literature, its profoundly meaningful or 'mythopoeic' nature, its social functions, and historical potentials and social backgrounds (Okot 1963). Dampierre, and Lacroix generated a number of fascinating studies in the Journal *Cahiers d'études africaine*.

Today, the idea continues to hold ground that oral literature is *radically* inferior in comparison with written literature. Nevertheless, the fact that oral literature is given the distinctive name of 'folklore', and it is assumed that it should be considered on its own terms, with its *own* artistic features, poetry, etc suggests that it is time to explore the medium of the digital because videogames provide the technological affordances that the writing system does not. What are some of the contextual tenets that a digital design and marketing system can consider? Psychoanalytical critique is one of the most influential paradigms based on the premise that the workings of the mind, the instincts and sexuality have a huge potential to subvert mankind's projects of civilization because the individual human has the propensity to reduce societal possibilities to sexual drives, but also to a *quest* for power (violence) or material things and wealth. The chief

message in this critical paradigm of the Cameroonian oral videogame is that the unconscious mindset which is theorized in Freud's *Beyond the pleasure principle*, *The ego and the Id*, *Totem and Taboo*, *The interpretation of dreams*, can prove to be fatalistic to any rationalist, positivist project or Enlightenment ideal.

Many of the Cameroonian tales show that sexuality is articulated through language signifiers and signifieds. For examples:

4.1.1. Tale 1: Balinyonga, the Mosquito and the Ear

Once upon a time, the Mosquito saw the Ear and fell in love with her. One day, he got up and went to the Ear and told her "I love you very much and I want to get married to you". The ear shouted and told the mosquito that he should not cause her problems. She also said that the Mosquito is too small and that man always kills him. "I do not want to be a widow. Get out of my house" shouted the ear. The Mosquito got angry and while leaving, told the Ear that she should wait for him every night because he will come to remind her that he is still alive. That is why the Mosquito always visits the Ear. The relationship between sexuality and an oppressive nocturnal experience spans much of this text and it moves through three main emphases in the pursuit of the 'literary unconscious'. The relationship of sexuality moves through the author sleeping as a human character, where it is analogous to the Freudian dream and the dreamer. It also moves through the reader and, at the third level, it moves through the text itself in terms of the human and the insect. The uniqueness of this tale is that it attributes a decisive role to the Freudian unconscious in the nocturnal life of both human/insect characters, who lose their former status as human and insect and become of equal status as amorous creatures. Any videogame player would recall that the tale focalizes on an unconscious repository that is very familiar, namely, the oppression of the nocturnal experience right from babyhood. The artistic ambiguity consists in creating a sexuality/ nocturnal sleep continuum where love and the 'sexual' in terms of emotions, desires, libidinal drives, fears, and trauma, is re-embedded in a different experience of unresolved conflicts between man and insect. This unconscious emerges from childhood experience when the individual/player attempts to expunge unhappy psychic events from the conscious space of his mindset via the process of 'repression'.

Song 1: *Bali Nyonga Songs of love*

I heard that you have returned home,
probably from the plantation, 2x
So, I rubbed my feet with cam wood
But came and did not find you.
Baby O
you promised Saturday night you o come O. 2x
Baby O
the thing way you do me so
It is no good O. 2x

Song 2: *BaliNyonga Song of birth*

Mother of a child is sleeping,
father is teasing her, ha. 2x
What is he hungry of?
He is hungry of a thing. 2x
Father of a child is sleeping,
mother is testing him.
What is she hungry of? 2x

Songs 1 and 2 from Bali Nyonga narrate contexts of love and sexuality, namely, boyfriend/girlfriend distance relationships and birth ceremonies. They particularly tell how sexuality circulates in oral literature across time and place not as sexuality but as context. I think this is a value that should be integrated into the videogame. In general, in African creative art, sexuality is nakedly referenced whether in relation to the person (the *ego*) or in relationship to the cultural or moral context (the *superego*). The stories attend to the historical moments of sexuality in the literature, by playing on the (mis) interpretations of sexuality as either 'food' (What is he hungry of? What is she hungry of?) or as flaking. In this way, there is a re-configuration of the lover figure through the poetry of thingification (love and sex as food) and abstraction (flaking). This is consistent with the latter Freud's interpretative application of tragic drama and his desertion of the seduction theory. It points to how oral poetry in Cameroon distinguishes between insight and wisdom from readings of the modernist male and female subjectivities (*egos*) in Bali Nyonga. It also points to the transformation of Lacan's *objet a* under modernization into a new form of sexual desire and practice (flaking) informed by contexts of capitalism and geographical division of humanity. The verses redefine Freud's idea of transference of signifiers through the historical legacy of the colonial context marked by polarity, the compatibilities of models of psychic melancholia as love. They show how the Lacanian interpretation of sexuality can shift from the unconscious and register as a language of the Real Unconscious, a signified of formless and nebulous *jouissance*. The phallic reading of love moves beyond the sexual in the oral verse into the realm of social experience.

4.1.2. Tale 2: Why Pigs Dig in the Ground

The Pig and the Tortoise were friends. One day the Tortoise borrowed some money from the Pig and they agreed on the day that the Tortoise was to pay the money back. When the day came, the Tortoise did not pay back the pigs money. The Pig kept on asking for the money.

Then one day the Tortoise told his wife that the Pig would be coming that day to ask for the money, and he asked his wife to use him like a grinding stone to grind *fufu* corn. The wife did what the husband asked her to do. After a short while, the Pig arrived at the door and asked Tortoise wife where the husband was.

The Tortoise's wife did not say anything, but kept on grinding her corn *fufu*. Then the Pig got angry, went into the house, seized the grinding stone and threw it outside. Then Tortoise's wife began to cry. Then the Tortoise came from outside and asked his wife why she was crying. Then the wife said that the Pig has seized her grinding stone and thrown it outside. The Tortoise got angry and asked the Pig to bring back his wife's grinding stone: he would then pay his money. Then the Pig went out looking for the grinding stone and digging the ground and did not find it. Up till now he has not found it. That is why pigs dig in the ground all the time.

In the Tale 2 and 3, we can see that the 'unconscious' is expanded to incorporate 'desire' and 'material/economic conditions' as this was theorized by the Frankfurt School that merged Freud and Marx. In the Tale, there is a defence of the notion and effects of repression as liaised with the issue of quest for the material. As Tale shows, repression does not get rid of agonies, fears and drives, but may rather become the organizing force behind the currency of human experience. In the Tale, repression of excessive desire (for money) is promoted through *sublimation* into something more noble, namely, the need for moderation when the *ego* is faced with the challenges of capitalism. The tale points to the Freudian *parapraxi* or slip such as the unintended action of Pig in the mud looking for the grinding stone of Tortoise's wife. The tale shows that the 'unconscious' quest for wealth (through recuperation from the poverty stricken Tortoise) is not a passive reservoir of statistical data about debts owed, but can become a rather dynamic pool of values undergoing active coalescence with social control. The attitude of rashness and violence (evidenced by Pig throwing away the grinding stone) is thus discouraged and replaced by an exhortation for a mindset of ponderation, which videogame players need to cultivate.

The tale reminds one of Freud's, S., 2016. *Moses and monotheism*. Leonardo Paolo Lovari. When Freud wrote his book, he extended his work on psychoanalytic theory in order to generate a new hypothesis about psychic as historical events. Freud premised his new view on the hypothesis that Moses, a follower of Akhenaten, an ancient monotheist of Egypt, was not Hebrew, but was born into the ancient nobility of Egyptians. Freud contradicted the Biblical narrative of Moses by recounting his own version of historical events, maintaining that, during a not fixed epoch in Egyptian history after Akhenaten (ca. 1350 BCE), Moses only accompanied his close followers into freedom and that he was subsequently murdered in rebellion. He further articulated the role of the monotheistic tribe in Midian that worshipped a volcanic God, Jahweh. Freud's point is that decades after the killing of Moses, the murderers regretted their act and then created the notion of the Messiah as a way of hoping for the Moses' homecoming as the Saviour of the Israelites. Freud maintained that the culpability from the killing of Moses was inherited through the various generations; and it drove the Jews to adopt religion as a way to make them feel better. From this post-Freudian interpretation, the penance at the end of the tale is a 'religion' derived from Pig's guilt about his rash and violent action.

4.2. Legend 1: Bali Nyonga Legend about Ululu Rocky Mystical Hill

A legend about *ululu* rocky mystical hill in Bali Nyonga. The *ululu* rocky hill is situated in the Mantum village, a Bali Nyonga tribal clan. This hill is said to harbour a certain mystical woman who lives right inside the middle of the hill. She was called *Na ululu*. In Bali it is believed that, anything anybody asks from *Na ululu*, she will give you and, if, for example, you pass and shouted: "*Na ululu*, please give me food," she will reply in the form of echo. "*Na ululu* please give me food" and nevertheless, if she speaks back, it means she has answered you. Even till today, children still believe that *Na ululu* is still alive.

In this legend, the Freudian quest for the material as *Id* is transformed into the relationship between human subjectivity, the language of fantasy and the desire for environmental security epitomized in the mountain. In it, the mountain provides food to all and the story-teller gestures to the senseless destruction of the environment today. This can be a pedagogical value for videogame players whose play will be contributing to environmental protection by assimilating a positive attitude toward it rather than objectifying the environment as is the present case in the world today.

4.3. Wimbun Myths

Twins are a good thing and need to be traditionally petted. They ought to have their bag containing cowries, calories and snail shells. They must have a small calabash for corn *fufu* and another for oil. Also they must have a clay pot of soup near the fireside. It is believed that if all these things are not done, the twins will go back i.e. die, come back again, and still go.

4.4. Wimbun wisdom sayings

- A woman does not see *nwarong* (secret juju for men)
- A woman does not see *endebti* (secret juju)
- A woman does not see *psoh* (another secret juju)
- If a woman sees any of these

The gods of the juju have to be appeased by giving a goat, a fowl and some money for sacrifice. If all these are not given the woman will die

4.5. *The Meaning of Days in Limbum*

The Limbum week begins on *Ség* and ends on *Ntalà*. One day, the Wimbun people sat and were thinking of how they would crown their chief. And that day was called *ség*. The following days, everybody gathered together. And this day was called *Li*, then down the people went to harvest food. This day was called *nkappé*.

After this day of harvest, the people sat and were eating. Then this day was called *yè*. Then this day of eating passed, and the following day, the people looked for wine to drink. This day was called *mrù*. After this day of drinking, the crowned the chief. And this day was called *Ndug*. Then at down everybody gathered in the palace and were happy and dancing mangun. Then this day was called *ngàn*. On the next day they crowned the sub-chiefs. And this day was called *Ntalà*. This is how the eight Limbum days began.

These oral Wimbun texts are moved by a post-Freudian reader-response critique in which the reader's (player's) experience is foregrounded not in terms of sexuality but in the Jungian light of relationship between the personal and the collective unconscious, namely, the archetypes, images, symbols, and myths of past cultures. Although Freudian psychoanalysis of dreams, myths and sexual urge, meeting in mental problems, has potential, it is his emphasis that this unity has universal human applicability that was criticized by his student Gustave Jung, the son of a religious minister. Contra Freud, Jung proposed that sexuality has nothing to do with the first few years of childhood. Rather, he saw this period as one of purity, innocence and civilized conduct in all human beings across the world. Jung followed the same procedure like Freud by allowing his patients to narrate their accounts of childhood experiences; however, in his interpretation of those reports, he explains that patients are struggling to wander back to the early state of purity and innocence in babyhood, the original state of culture from which they had deviated as a result of the pervasive influence of society. Thus, drawing from Jungian psychoanalysis, the Limbum week that begins on *Ség* and ends on *Ntalà* is one of the 'archetypal images', that is, the universal symbols lurking behind every account of mental derangement. In Jungian science of mythology, Jung delves into the Greek, Asian and American mythologies in order to unravel the 'archetypal images' or universal symbols rather than from the perspective of the individual narrator giving an account of his own culture.

The Wimbun myth talks about twins who are a good fortune to any family and need to be traditionally petted with their bag containing cowries, calories and snail shells, can be explained through some of the Jungian archetypes such as the child-hero in which the child urges to return to the state of purity and innocence. In order to prove his point that man came into this world with innate goodness rather than with perversity, as Freud had suggested, Jung investigated figures and characters in tales such as the mother-image symbolizing nourishment, tenderness and goodness and the *animus/anima* in men and women in which the impulse is to assist the individual with a towering, super-ordinate personality capable of overcoming all obstacles. The Wimbun wisdom sayings about the need to protect the women from *juju* are partially consistent with Jungian re-theorizing. Nevertheless, the Jungian perspective, with all its potentials, is also resisted by the Wimbun wisdom sayings that premise an originating evil force of the *juju*(masquerade), and therefore it can be said that Jung's interpretations find certain limitations in the wisdom sayings. From the Freudian and Jungian perspectives and Wimbun folk literature, therefore, the videogame can become a way of re-inforcing protection of the *ego* because it balances off the *ego* and the *Id*. Wimbun folk literature can be a chief mechanism that incarnates the Freudian and Jungian 'unconscious' and the *ego* of the player manifesting itself by either yearning for the Freudian primal instincts of sexuality reinforced by the videogame or by fighting back to attain the Jungian archetypes with the support of the digital technology. The *ego* is a selfish "Imago" whereas the *superego* is the cultural component and the censor that detracts from the digital technology with media reports of violence. In this way, the *superego* delays the desires of the *Id*, but only works when absolute truths are at stake. The Freudian *Id* is wild, it is 'uncivilized', anti-social and is an instinctual desire or reflex which Wimbun folklore can tame if its philosophy is inscribed into videogames as a means of control of the *Id* and of prioritizing the Jungian archetypes. In the Freudian *Id*, extreme violence is rewarded and encouraged by current versions of videogames. This is "unacceptable" content in video games according to Wimbun folklore because it has to do with wanton violence and sexual content. The Wimbun *superego* can allow players to engage with the content of fantasy for their pleasure, but then caution the young players about the risks of violence consequent upon the recklessness of the *ego*.

4.6. *Wimbun Tale Why Chameleon Walks Majestically*

All the animals in the world sat and thought that it was good for them to crown their King. There was no way that they could choose the King just by words of mouth. So they decided to organize a race. After their decision, they set up a throne and agreed that he who would run and sit on that throne first would automatically be their King. Then all the animals got ready for the race. The Chameleon was very clever and went and stood behind the Antelope. When the bell was rung for the race to begin, the Chameleon hung on the Antelope's tail because the Antelope was the fastest animal. As the Antelope was running, he came to the point where the throne was, and as he was about to sit down the Chameleon said "Do you want to sit on me?" The Antelope and all the animals were very surprised to see the Chameleon on the throne. They were very angry. From that day the Chameleon became the King of animals. That is why a Chameleon is always able to his colour whenever he is. He walks majestically because he is the King of animals.

4.7. *Tale the Monkey and the Fish*

Once upon a time there were two friends, the Monkey and the Fish, who loved each other very much; this is very surprising, don't you think?

One day the Monkey sent the Fish an invitation to come to his house. Then he went to the riverside to wait for the Fish. The Fish came and jumped out of the water and climbed on the Monkey's back, they began to move to his house. Suddenly a Leopard jumped from the bush and dragged the Fish off the Monkey's back. He threw him on the ground and

pressed him down, stretched out his claws so as to kill him. Then the Monkey cried out and said "please don't kill my friend", "please don't kill my friend". The Leopard said "I have not eaten for three days now, therefore I am going to eat both of you?" Neither the Monkey nor the Fish said anything.

Luckily at that time the Leopard saw some palmnuts on the tree. Then he said to the Monkey "you are good at climbing trees. Climb up this tree and pick some palm nuts and give them to me. If you try to run away, you know what will happen to your friend". So the Monkey climbed up the tree and began to pick the nuts and throwing them down. When he saw good nuts, he threw them into the river but he throws the bad ones to the Leopard. The Leopard became angry and said that the nuts were not good.

The Monkey answered "I am sorry that the good fruits have all fallen into the river, let my friend go in and pick them up and give you? The Leopard could not reason fast and he let the fish go. It jumped into the river and swarm away. Then the Monkey laughed up the tree and said, "Haha, you think you are very clever, but the Fish has swarm away, and now you can't catch me." The Leopard stood there not knowing what to do and finally left.

4.8. *Wimbus Tale, Tamfu, Ngala and the Pig*

One day Tamfu and Ngalla went hunting in the forest. Tamfu had a dog and Ngalla had two spears. When they got near a fence, Tamfu's dog began to bark. They looked in the fence and saw an animal there. The animal ran and broke the fence. They chased it and Ngalla shot and killed it. Then they went and took the animal and sat down to share it. Tamfu said that he would take the larger part because his dog had seen the animal and shot it as well. They were there arguing, Ngalla saying it was his animal and Tamfu saying it was his. After a short and old man came along and saw them. He said, "Why have you killed my pig? Do you kill an animal when it is in a fence? Do animals make fences? I will take you to the Government for killing my pig? Then Tamfu said, "Take Ngalla because he shot the animal. And Ngalla said "Take Tamfu because he did start it" If you were the owner of the pig, what would you have done?

In these Wimbus tales, there is a post-Freudian movement re-engineered by the poststructuralist impetus of Jacques Lacan, who coupled the Freudian *Id* with structuralist linguistics, feminist psychoanalysis and postcolonial studies. The new critical currency in this Wimbus Tale, *Tamfu, Ngala and the Pig* concerns with the uncertainties of meaning. In the Wimbus Tale *Why Chameleon Walks Majestically*, there are preoccupations raised with respect to collective subjectivity in due course of time as well as the destabilization of identities of rule. The tale *Tamfu, Ngala and the Pig* points to a certain narcissistic concern with the *ego* ideal of morality that had been internalized as wish-fulfillment and repressed. The tale *The Monkey and the Fish* is trying to fossilize certain human rights ideals that Wimbus society assimilated from the commencement of their ancestral values and cultures and which were repressed in the course of history. Consequently, they deploy oral texts to prescribe certain directions and pedagogical preoccupations with values, human rights ideals and their effects in the course of colonial and post-colonial history. Equally significant is the notion of 'ambivalence' here in which we find treatment of themes like language, tolerance, and which we can justify using the same theory we posit and in terms of conflicting ideals. The tale interrogates us whether we can come up with the term 'the intellectual ego' and connect it with the characters as manifestations of ideals they are supposed to practice or aspire to possess.

5. Discussion

In the light of the above Freudian and Jungian classical readings of the symbols, archetypes, sexual desire and mental derangement in Cameroonian folklore, what is the specific nature of the African folklore that can breathe new life into the designing and marketing affordances of videogames by simulating its themes, characters, setting and language aesthetic? The model suggested by this paper is both 'critical' and yet it is 'the end of critique' and 'the beginning of literature' or a realism approach to literature. This is also motivated by the fact that the works introduced here are rarely known outside Cameroon. This constitutes a huge impediment for information and communication between Africa and the rest of the world. The African orality culture has its own philosophy that challenges humanity's notions of self, representation and identity, which are at the foundation of Freudian/Jungian psychoanalysis, especially the theory of the uncanny and masochism, for example, but go beyond that emphasis into the realm of the *superego*. Perhaps the reason is that it is preferable to study a society's knowledge system, from its own perspectives rather than from the viewpoint of a cross-cultural or universal symbol that prioritizes the individual or groups of individuals. Instead of emphasizing a strict paradigm shift between the world of Freudian/Jungian critique that gives scant treatment to the oral literatures, because it stresses on universalism, and this newer mode of critique, this paper prioritizes a common linguistic base from which one can analyze both the folk literature and its investment in the digital marketing of videogames, while avoiding excessive conservatism.

In the videogame, intensive energies flow between the *superego*, *ego*, and *Id*; the three levels of energies are permanently in competition and in conflict. Following from the reality principle, there is constant tension existing between what is allowed in reality and the inner drive. Following from the pleasure principle, what humans really desire or want can never be completely satisfied. According to this Freudian theory, at the level of the *ego*, 'dream' is a condition of freedom of the spirit from the stresses of external nature; it is a detachment of the soul from the fetters of matter (Freud and Strachey 2010). Reality is innately not ideal in order for the *ego* to prosper. Popular and violent games are games where a gamer is set up against another. The videogame is an alternative means through which one can assert one's dominance. In the videogame, all forms of physical limitations and the fear of failure are negated. The videogame enables one to attain acknowledgment which one may not get outside of the virtual world (Granic, Lobel, Rutger and Engels 2014. Adam 2013). It is chiefly males who control the industry with videogames like Grand Theft Auto, Dragon's Crown, Minecraft (Xbox 360 edition), The Walking Dead: 400 Days, Civilization V Gold, Final Fantasy, Just Dance 2014, Assassin's

Creed IV: Black Flag, Call of Duty: Black Ops II, Disney Infinity, NBA 2K14, Madden NFL 25, Battlefield 4, Call of Duty: Ghosts,

An Africanized version of the videogame will have its own specific characteristics. Psychoanalysis can explain this. Previous studies carried out on the psychoanalysis of African oral tales such as those of Paul Radin (Radin and Sweeney 1966) tried to apply a Jungian and Freudian 'reading' (cf. 'play'). Radin found that a Jungian reading of African tales would have little demonstrable archetypal base because the Jungian archetypes themselves are of questionable potential to explain complex problems found in folktales from a given nation state. Herskovits tested the Oedipus reading and found that Dahomyian (now Benin) tales responded well by correlating with the father-figure dispute but did not correlate when it came to the issue of incestuous marriage with the mother. For example, even when *the* African son fights with *his* father (and this is a universal Freudian archetype), he does not kill his father as is the case with Oedipus and his father Laius; rather, the fight ends up in a settlement in which horror is avoided and this is significant for the prevention of digital violence because it signifies that the integration of community values in African oral tales is so evident and overwhelmingly critical that its marketability in videogames should be undisputable.

The deployment of fear and prospect of violence in oral tales is deeply entrenched in the beliefs of traditional societies in Africa, but this in the ethics of righteousness, and this contrasts sharply with other perceptions that believe no harm can be done by folktales that prioritize the *ego* of adolescents and children. Oral African societies maintain that the younger generation need to be protected from the dangers of violence, because, in video games, children might copy directly certain values of violence, the implications of which they are unconscious of, and bring mischief to themselves or others. The use of fear and violence in African folk tales is intended to educate youths and keep them safe. With roots in the oral community tradition, African folktales in videogames should be designed and marketed therefore as a vehicle for exposing fears, transporting caution and sharing values, while thrilling youths with healthy fantasy.

Because fear and violence permeate communities all over the world from the time of creation, these themes became prevalent in African folktales. Folktales recounting how monsters eat children, who are stubborn and disrespectful of their parents and telling how witches put curses and spells on the bodies of promiscuous beautiful girls portray fantastical examples of cruelty, violence and fear. But in the oral tales, the objective is to instill precaution and encourage discipline among children who face existential challenges that they later encounter in adult life such as intrigues, betrayals, feuds, fears, quarrels and jealousy. In this way, the tales serve as pedagogical tools to mobilize capabilities that can enable them to deal effectively with these dark forces (Guggenbühl 1996).

The African folktale videogame can become very popular all over the world. But the point is that, beyond the 'playing' of the game as an economic product for consumption, it should become the focal point of understanding African societies and their postmodern versions. In order for this to take place, the African folktale videogame should have its own peculiar and recognizable designs that are capable of thrilling its readers and players, and, at the same time, generating its own cultural environment with its own power of word circulation. The African folktale videogame should become a production and consumption archive in which a new understanding of the socio-cultural and historically bound situation can emerge. In this way, the 'human' mode of consumption that longs for deeper meanings and cravings would be satiated with flexibility. Characters such as Pig, Chameleon, Leopard and human personalities in the tales can be classified in accordance with their respective features and databases can be created to catalogue, store and display the traits for these 'players' to select from before playing. Players can search for traits from the database that they desire and select characters to go with them or even stories that appeal to them. The database here is not simply a website for retrieving information about African cultures and societies; it is a space that contains the grand non-narratives without ideologies but at the same time having meta-narratives only as guide.

The use of the term 'database-ization' of the African folktale videogame can be understood loosely to mean that, while the digital technology can be used to 'animalize' the players in their selections, the players may not necessarily seek to have a deeper comprehension of their selections. In this way, the African folktale videogame can become a digital site that sustains reflections on the historicism of African community life as well as on the criticism of this distinction. The African videogame can then be marked by the proliferation of *simulacra* in which products are neither original nor copies, but are fictionalized and disembedded from social reality. But this new mode of 'animalization' of consumption driven by cravings and desires that may be satiated or not needs to have a symbolic *deus ex machina* or background of morality that oversees this post modernization of societies all over the world. This moralization can be interpreted within the sense of Africa as the Mother of human civilization. That African Motherhood morality can then become the meta-narrative that deploys Web 2 media culture such as YouTube and blogs to articulate itself beyond animalization. These digital affordances should market the African ideology of the 'community spirit' in journalistic, casual style rather than in the academic idioms of the technology. By commingling high ideology and subcultures at a time when postmodernism is raging against the very idea of a metanarrative, and in a simple readable style, I believe that such a project will be able to give the world a chance to appreciate a post-violence epoch.

Of course, one should not be naïve. The re-definition or even the break with the ideology of African Mother communitarianism will be inevitable, whether one interprets it from the post-structuralist or post-modernist viewpoint of de Saussure, Baudrillard, Lacan, Lyotard, the post-Marxist perspective or the psychoanalytical angle of Freud. However, there is a lifestyle of non-violence with historical roots embedded in the African *literati* ancestry of mankind, whose boundaries can only be assaulted but not eliminated completely in the mindset of the younger generation. The task and challenge for the digital technology is to catapult this ancestral ideology of non-violence into the universal space of play. In Nigerian Nollywood films, there is always a strong sense of an eminent presence of spirits that exert justice on society no matter how long it may take to do so. It is that logic of the Imminent that dispenses Justice (not in a religious, political,

ethnicity or other deterministic sense) that should 're-write' the digital space of play as a philosophy shared by all of mankind. Man is always questing for Protection; even individuals who claim they do not need such a force. Such individuals are simply 'postmodern narrations' that still refer to a source, however they may re-define it.

The Nigerian folktale 'Mommy Water' was created to frighten away children from village wells, rivers, lakes or canals which are actually unprotected in sandy terrains. 'Mommy Water' as a videogame will help parents to tell children that there is a mermaid in these locations, living in water with a fish tail and permanently wailing out to see her lost child. Consequently, the idea is that if they get very close to the water source, the Mommy Water will stretch out her hand and hold very firmly their small hands and legs and then pull them into the water. This story has the prospect of frightening the children, who are players in the game. The Mommy Water tale is often told in very persuasive ways that sustain belief. Consequently, the child's mindset reconstructs the oral fantasies into pseudo-reality. Such tales of imminence of violence and potential tragedy are designed to cause children to steer clear of danger (whether in Africa or elsewhere) and heed parental warning.

Videogame designers must also be sensitive to the fact that the capacity of folktales to 'frighten' depends on the environment in which it was told. Folktale meanings change depending on the context in which they are told, the audience, purpose, etc. What was frightening at one time may become ridiculous at another time (Zipes2002.). Any fear or violence generated by folktales is assaulted by the forces of perseverance and good at the end of the tale. Consequently, by juxtaposing the bad and the good, children players will be able to develop independent and critical judgment. The real challenge with drawing violence and fear from folktales is that it is not the violence itself but the way that violence is depicted and played out, that generates difficult results. Thus, if violence is exposed as justified and as causing very little suffering for the victims/players, then there would be the likelihood that the victims/players would simply imitate. (Krcmar and Curtis 2003). Children who look for violent images in video games, are likely to commit acts of violence (Guggenbühl1996). Thus, it will not be appropriate to put censure on oral tales in video games as a solution to the problem of child violence. The image of violence in the videogame is not in itself the cause of compartments of violence but it can give children a certain legitimization. Violence and the fear it creates in oral tales prevail because society and culture is increasingly becoming violent. So, the strategy should be to expose the young generation to *controlled* doses of violence so that an educational discourse can be leveraged to discuss the insecurities and fears they generate in the physical world.

Oral tales come with make-believe characters like in the stories in Cameroon. Taboo stories warn the young generation that they should respect 'country Sundays' (off-days with no work) by not going to farm. A Tikar story narrates that one day, a woman decides to go to farm and she was met by a ghost that mutilated her body beyond recognition. Another version tells of a giant snake that nearly swallowed the woman who was determined to go to farm. In the second version, death is avoided and the youth is lucky to learn his lesson while being alive. Whatever the version, the lesson is that injury and danger await those who refuse to obey instructions. Oral tales offer fantasy worlds where natural phenomena can easily metamorphize with possibilities. Hands can be cut off and then suddenly joined again. Children see their throats cut in half and then they are restored to life in the later course of the story, a beautiful girl that refuses to marry disappointed suitors transforms into a devil, a lamp becomes a talisman, a pestle and mortar become a magician and a patient poor widow becomes a very rich landowner. Violence and a little fear in oral tales enchant children and the magical traits of storylines builds interest in them. So any attempt to sanitize the story by losing its magical qualities may end up with the children losing interest. Children are always frightened by oral tales although they may not understand why they heed to the advice in the stories (Heller 1987.).

The tales for grown up children like Pig and Tortoise start off with a recognizable situation like borrowing which is very common in poor communities in Africa. They then lead on to a magical scenario like the grinding stone of Tortoise's wife transforming into Tortoise himself, her husband, and end with a morale, like 'this is why Pig digs his mouth into the mud looking for the grinding stone. In Dogon mythology, the formula may warn that fox is the trickster god in the desert, which incarnates chaos. A Tswana riddle may be added that advises that "*Phokoje go tselo o dithetsenya* [It is only the muddy fox that lives]. The philosophical meaning here is that it is only a person who is active and does not care getting muddy that gets to witness progress in life. There is therefore an attempt to strike wholesomeness and balance in oral tales and, this characteristic can be integrated in videogames and used as good folk examples for pedagogical purposes. Videogames are not simply a digital mode of communication like a computer, a cell phone or a television set; they are also a new digital *medium* from which new questions can be posed about the production, consumption and distribution of content and the comprehension of technological relationships with *humans*. Videogames animate relationships of production, consumption and distribution through *sharing, communicating, socializing and interacting* and therefore can constitute a practice informed by a certain ideological 'way of seeing.' This consideration often leads to the negative evaluation of videogames as a form of technocratic pleasure that aims to pacify leisure, generate violence or construct a capitalist culture of isolation. This critique is unfair because videogames have the potential to 're-enchant' consumer experience by sharing, which is now a very *personal* action that is carried out through websites, blogs, videos and vlogs. Unlike the old way of sharing, the new way now is mediatized. Consequently, this new form of sharing is not restricted to power brokers and media elites in Talk Shows, but is extended to any ordinary user who desires to produce content for sharing and is connected to the internet. This new relationship is based on consumer-generated content and can take the form of video comments and blogs. Video is now the most important consumer-generated content thanks to the digital camera and user-friendly editing software that help digital 'artists'.

Contrary to the critical readings, it is through digital communication that the global society can *comprehend* literary culture and *change* for the better. In the past, people socialized by deploying literature and culture. Today, videogames are functioning to create new ways of constructing literary forms of socialization. They construct new

patterns of formation of communities that parallel patterns in the offline world but also develop in different directions, thereby mobilizing new communities and group identities. These group identities are affiliated to politics, self-help, religion, fanaticism, gossip and so forth. People have always interacted in the past: students interacted in class, business people interacted in restaurants and spectators interacted in a football stadium. However, when it comes to the videogame, the concept of media interaction is taken to new and different levels. Interaction now involves new forms of comportment such as *shouting* at the technology when, for example, it generates a poor signal or does not respond as anticipated at a given time, *enjoying* a digitally sculpted landscape in a videogame machine, etc. The landscape of the mountain in the Bali Nyonga tale can be captured in videogame by making it green or blue in colour with an off-voice of the mountain lady who is generous to any beggar. The virtual environment should create active gazes, which are spatial, panoptic and temporal. They should invite the player to explore their visual stimulus, colour, shapes, and novelties. This exploration, in turn, would trigger *new desires and new reflections on possibilities of outcomes on the physical body and in society*. As a space of insights on indigenous African ideology and philosophy, videogames can present opportunities for designers to consider new options that can seduce consuming players. The videogame should signify a new way of enjoying spaces of manufactured spectacle in which drama (such as Pig getting angry and throwing away the grinding stone of Tortoise's wife), colour and gaze connive to appropriate the player's attention.

Although videogames may be seen as an enhanced version of technology, from these descriptions, they are not simply a digital technology but an *artistic and literary form* generated with or influenced by it. Videogame art exhibits a variety of techniques and styles with shared aesthetic and literary preoccupations. They have the potential to take literary connotations beyond their original meanings, content and context. Whether from a viewpoint of narratology or from a perspective of ludology, Cameroonian videogames can be considered in the light of their mechanics, that is, the factors that contribute to the gameplay or game narrative or from the angle of their game aesthetics or qualities that can be appreciated on their own terms or in their own right. Thus, the suggested Africanized perspective is to recognize game design but stress game aesthetics or literary art with its own language, culture, conventions and mass-market. The power of survivability of this videogame against different forms of denigration is in its ability to exhibit the qualities and markings of artistic works. The campaigns to degrade videogames will then be ineffective if the players are *enjoying* the game, as a form of oral art and literature, appreciating the background decorum, the rich landscape of river, trees with palmnuts, etc. in the tale *The Monkey and the Fish*.

The assault on videogames, preoccupied by concerns over their promotion of violence, conceals other social aspects of social analysis of the digital media. By focusing excessively on violence, critics become blind to new issues such as what the videogame is saying about the morality of consumer society. Thus, beyond (precisely the threat of) violence, the videogames can re-enchant the consumer via new forms of the *spectacle* and gaze, aesthetic experience and a pleasurable dream-space which can contribute to humanize society. The emphasis is on the *experience* than on the image, the stress is on *the given* that players gaze at things rather than on objects being looked at. The experience is one of the videogame moving through a Freudian or Jungian dream-space with the player settling on particular objects from time to time in order to contemplate their humanistic meaning. Thus, the player who plays several videogames experiences a thrilling form of entertaining that humanizes her.

The designers of the Cameroonian and African videogame should tap carefully into the culturally desirable and literary experiences that players afford from their virtual *flânerie*. Consequently, it has to grow to become an artistic and literary way of finding new identities and freedoms that strengthen the concept of consumption not as the active use of a product, service or brand, with its individualism, passivity and alienation of literary experience. The Africanization of videogames can become a metaphor for shifting from Taylorism in political economy culture that mechanizes labour and consumption as rigid, stages of social evolution, and commodification (Kline, Dyer-Witford and De Peuter 2003) into a culture of humanism that is enriched with the mesmerizing experiences of oral tales. The oral Cameroonian tale narrates stories of the uncanny valley in Freud's hypothesis but posits a different community oriented philosophy to that of the uncanny valley which is very essential to the long term survivability of videogames today. The uncanny valley of the videogame enables players to commit to acts of violence and enjoy a masochistic relationship with its world. The gaming presumption is that this relationship of violence and enjoyment will break down if the uncanny valley is finally conquered. But the question that must be asked before technology breaks down in the face of mankind's desire for photorealism, is what is the ultimate goal of the videogame? The advent of digital simulation technologies is a welcome news for the Cameroonian oral tale in particular and for all folktales all over the world, because it can breathe new life into oral tale collection, documentation, dissemination, preservation, critical analysis and the marketing of oral cultural philosophy. Such a project should be able to test mankind's idea of self, representation and identity, because in most traditional societies of the world, the oral tale in particular and oral literature, in general, serves as a Freudian 'medical technique' for a 'cure' of society's multiple nervous diseases (or neuroses) (Gay 1989). Because the videogame player is a potential patient 'consulting' for treatment against the multiple 'assaults' he receives from society unconsciously, the documentation, archiving and marketing of the oral tale through the videogame can increase the potential for inputting into a great number of study fields such as philosophy, language, literature, medicine, aesthetics, culture, pedagogy and sociology. The uncanny universe of the oral tale can be very beneficial to videogames because it can enable videogames to attain degrees of *simulacra* (Baudrillard 1994) that would discourage violence in videogames. The current videogame landscape incites violence because it is frighteningly realistic. I am aware of the liberal philosophy that maintains that any eradication of violence in videogames is counterproductive because violence itself actually strengthens morality in the player in both his game and real worlds. But the point raised in Cameroonian folktales is not that violence should not be deployed, but rather that it should be represented either as a threat of an imminent suffering (with lessons provided) or as

actual violence. This powerful philosophy on the uncanny, realism and violence of masochistic behavior based on the uncanny valley as a site of play, and as fiction justifies violent behaviour and enjoyment of the tribulations of the videogame challenge.

Nevertheless, it strikes one as being structuralist and therefore as being susceptible because it is exclusive of the philosophy of traditional societies whose voice percolates into much of the coverage of mainstream media. According to this philosophy, there is a "direct" correlation between violence in videogames and violence in the actions of the real world. According to this thinking, videogames are "too real," (Suler 2004) and therefore construct a disinhibiting effect that can potentially transcode into masochism in the physical and real world. The uncanny valley of the oral tale has a greater potential to disrupt this *causal* linkage between violence in videogames and violence in the real world. So, it is this distancing effect of its universe away from the violence that it narrates to the reader/listener that can re-place the player of an oral tale videogame at a safe distance from potentially "real" actions of violence. The oral tale comes with its own sado-masochistic site where disbelief is encouraged, required and suspended. In this way, the oral tale masochist, now turned videogame player, commits himself to a fictional world of the uncanny valley, where he can express a desire to exercise power and control over the characters of the tales such as spider (Temne, Limba and other regions in West Africa), hare (e.g. Central African peoples like the Shona, Ila, Bemba), mouse (Tetela in Congo), tortoise (Mpongwe and other West Equatorial African and coastal regions of West Africa). The elephant, hippopotamus, and rhinoceros are two large animals which are often tricked or challenged. It is understandable that the uncanny valley in videogames should not be conquered, otherwise it will no longer be a site of eternal play, and the ability of the player to appreciate the masochism in gaming will disappear.

In addition to the anthropomorphization of oral literary characters in videogames, oral literature can offer sites of play, that disrupt boundaries or regulations of the game. These oral tales have these characteristics. For example, in the tale on Pig and Tortoise, the duration of time that Pig gives to recuperate his money borrowed out is not specified in the movement of the story. This suggests that it does not matter. Consequently, in the videogame, the player can become conscious of this temporal value during play although 'time' cannot be played out *per se*. The play of the videogame in the oral tale moves within a material or ideal space that is deliberately designed to appear fictional. When the angry Pig picks up the 'grinding stone' of the wife of Tortoise and throws it away through the window, the player can imagine here that the point is not to present reality but fiction that amuses. Surely, Pig cannot have taken such an action without realizing that he was throwing away Tortoise in anger for not paying his loan. But the point here in the videogame will consist in suspending belief for a violent act of revenge. Space in a video play can be structured by rules as well as by limits. The magic circle of the play, namely the site where Tortoise is thrown out and then he returns to the house shortly after to ask why his wife is weeping over her loss of her grinding stone takes place in the real world of economic transactions but its plot unfolds in the realm of fiction and fantasy. This oral experience can be easily transferred to videogames, because this magic circle, strengthens the fiction of the videogame by juxtaposing boundaries and eliminating borders between fiction and reality (Bernstein 2003). This creates in the mindset of the player the possibility of an openness towards what is strange and alien (Ibid:1115). It is this disruption of the magical circle at the end of the oral tale with a morale ('that is the reason why Pigs dig their mouth in mud in search of the missing grinding stone) that reminds the player of the videogame fiction, and, this paper argues that this can persuade the player to immerse himself into this safe space of solicitation to rational behavior.

In retrospect, Randy Schroeder (1996) argues that there is a relationship between games and reality, violence and morals because the hyperreal has no ethics. Video games do not tuition ethics, rather they present ethics as superfluous and the game as essential and repeatable. But the problem with the videogame is that in virtual reality, players may be tempted to forget that they are in an immersive space rather than in a "real" environment, and may seek to apply the parameters of play and the hyperreal to real, physical life. The danger is therefore that this "structuralist" reading of the videogame medium may come under the menace of a post-structuralist collapse, in the play space, where ethics and accountability run out. Hence, the need for the oral tale as a moralizer of that space and as a critical reader of it. Anything optional out of this proposition would suggest that the player may move the videogames into 'real' physical life spaces because, although video games do not teach that "ethics are superfluous," repeated exposure to the uncanny valley can encourage the release of aggression in a virtual space into physical immoral or unethical acts in real life, especially when the players are inexperienced adolescents. The magic circle of the oral tale videogame can be a safer environment for children who are mentally immature. I am not sure that this is the type of audience Aristotle was referring to when he believed that tragedy can empower audiences to become better people (Schulzke 2009). Art has the potential to corrupt its observers cum players and to take them into the realm of 'immorality'.

The oral text in videogames will allow the Freudian notion of sado-masochist comportment to take precedence in discussions over taboo and violence. In addition to contracts and rules that the player can be subjected to, masochists can feel safe when committing to such a sanctioned game space (Baumeister (1988). The oral tale as videogame sets up a strong sense of borders and boundaries with regulations put in place, together with the safety of the player which has to be controlled (Davis 2012). Because videogame players attempt to assert their own control and power over the game, by taking pleasure in the successes and failures taking place as they make the attempts, Gilles Deleuze (1989:18) suggested that the game should be regulated by contracts verbalizing and formalizing the comportment of partners. In consideration of this point, the oral tale can be designed in such ways that the digitally-controlled characters do not circumvent the game's contract and inflict physical or moral damage on the player,

6. Conclusion

Freudian and Jungian paradigms of psychoanalysis are useful as a departing point from which to understand digital media, videogames and their marketing of the humanities and African folktales. Indeed, Thomas Elsaesser (2009:102) writes that Freud should be seen as a media theorist for a number of reasons, the main one being that he thought of the body/mind as a storage and recording medium as well as an input/output device. It will be my pleasure if this paper publication becomes an occasion for videogame designers, developers and players, especially of the young generation, to become interested in this new social criticism model. Teaching fear in oral tales through videogames can enable youths to protect themselves later, ameliorate their critical thinking skills. Charles Darwin theorized that the instinctive symptoms of fear evolved to support survival. Fear became a response to environmental menaces such as predators (Kendrick 1991: xii).

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