

Intertextuality, Cultural References, and Puns in *World of Warcraft: The Burning Crusade's* Quests

Daniel Knejzlík

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doc. Ing. Anežka Lengálová, Ph.D.
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Mgr. Libor Marek, Ph.D.
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ABSTRAKT

Cílem bakalářské práce je prozkoumat použití intertextuality, kulturních referencí a slovních hříček ve vybraných úkolech počítačové hry *World of Warcraft: The Burning Crusade* a pokusit se najít či vyvrátit spojitost při použití zmíněných pojmů. Teoretická část se zaměřuje na již zmíněné pojmy, přístup k analýze úkolů, důležité termíny z dané hry a také úroveň použitého jazyka vybraných ras ze světa Warcraft. V druhé části práce je vyhotovená analýza vybraných úkolů, která je rozdělena dle analyzovaných pojmů na tři obsáhlejší kapitoly.

Klíčová slova: World of Warcraft, diskurzivní analýza, intertextualita, kulturní reference, slovní hříčky.

ABSTRACT

The purpose of the bachelor's thesis is to look into the usage of intertextuality, cultural references, and puns in a computer game *World of Warcraft: The Burning Crusade's* selected quests and attempt to find or disprove a pattern of the usage of the mentioned terms. Theoretical part of this thesis focuses on defining the already mentioned terms, approach towards the analysis, important terminology from the computer game and the level of language used by specific races from the Warcraft Universe. The second part of this thesis is an analysis of selected quests which is divided into three complex chapters, each dealing with one of the analysed terms.

Keywords: World of Warcraft, discourse analysis, intertextuality, cultural references, puns.

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

A discourse analysis is more complex than a simple text analysis as it takes closer look onto the context which could be present behind a text, moreover in the modern media the text might be very broad and in order to correctly interpret the meaning one should be advised to seek as much information as possible apart from the final product. Intertextuality is among other parts something that can be present but does not have to in a text. Nonetheless if there is intertextuality it could be hard for the audience to be aware of it even if they know what the intertextuality is referring to. Many researchers still argue that discourse analysis is subjective and in the sense of discovering references that are hidden or unintentionally used in a text it sounds very logical.

The problematic this bachelor's thesis is dealing with is the use of intertextuality, cultural references and puns in an online computer game's quests. Computer games are taken as an entertainment product which they are but it does not prevent them from containing any kind of reference to other types of media in fact WoW or other games where the quests are not the fundamental aspect of the game could include more references than any other type of media. Specifically WoW has this aspect which is quite obligatory yet not the most fundamental. For that reason it could be possible that some of the texts which are a part of the quests to see in appendix (1) can contain references. However, there are around 1000 quests in each WoW expansion, moreover the analysis of intertextuality and cultural references present in them would be very hard to conduct correctly as it is very possible that one person did not see all the movies did not read all the books etc. in other words it is impossible for an individual to find all the possible references. On this account to create a purposeful conclusion the thesis will be rather disproving the possible patterns instead of looking for one.

The picked quests possibly containing any reference will be analysed and the specific position of the intertextuality f. e. in the name of the quest or the quest giver's name or both together will be mentioned. The quests that were interpreted as not containing any will not be included in the analysis. To disprove the possible patterns specific types of quests such as a common or daily quest or a quest which is a part of a quest chain will be looked for and if present analysed. Possible pattern could also be the level of language which differs among specific races of the Warcraft Universe. Lastly the position of the reference will also be focused on as f. e. the names of the quests work as a kind of heading

to a text which usually tries to catch the reader's attention. Due to this possibility all the analysed quests in appendices will include its name.

I. THEORY

1 DISCOURSE ANALYSIS

According to Harris discourse analysis is “a way of analysing connected speech and writing” (1952, 1). Further explained by Paltridge as “an approach to the analysis of language that looks at patterns of language across texts as well as the social and cultural contexts in which the text occurs” (2012, 1). The connection of similarities across other texts, along with the social and cultural contexts is purposely mentioned on account of the idea how important these factors are in a good-quality discourse analysis. In this sense Harris also states two types of problems, in his opinion worded as problems however by others worded as interests, the first interest “is the problem of continuing descriptive linguistics beyond the limits of a single sentence at a time. And the other is the question of correlating culture and language” (1952, 1). As Dilley argues the concept of context was constantly passed back and forth among other disciplines for example between social anthropology and linguistics (2002, sec. 1) however, nowadays, it is safe to state that context is more than necessary for proper discourse analyses, just as important as it would be for other disciplines such as social anthropology. Although there are many views on what discourse analysis is whereas some are rather theoretical oriented most of them do agree that the importance of successful analysis lays in interpretation in terms of social meanings and functions (Fairclough 2003, 2-3).

The purpose of discourse analysis as Chimombo and Roseberry stated is to discover the reason behind text’s attractiveness to its users and also to correctly understand so one can appreciate the text either (1998, 77). Nevertheless to achieve the state of understanding the person’s interpretation has to be correct otherwise the purpose of the author will be meaningless. However this view is according to Barthes limited, in his essay *The Death of The Author* he proposes the readers to focus on their own understanding instead of trying to find the core of the author’s meaning (1968). In this way the reader can see meanings that were not even purposely implied by the author which is very easily explained by the term intertextuality. Intertextuality is an interconnection that will be analysed in the second part of this thesis and for the sake of its importance it will be closely detailed in the following subchapter. Aback to the context another problem arises which is different perceptions and interpretations due to different cultural and religious backgrounds. Apart from the language barrier the reader can also perceive the meaning of the text very differently simply due to his religion or culture-specific beliefs (Morris 1999, 145-6).

In conclusion of this chapter it is important to take into consideration that the topic of this thesis is dealing with the use of intertextuality, cultural references and puns in quests that are present in a video game. In other words the context is very unique and has many aspects, not only the text of the quest. And although such aspects might seem to not be connected to the issue in some cases they actually could be interconnected (Stewart 1989, 228-30).

1.1 Intertextuality

To connect to what was already stated in the preceding chapter it is fundamental to include the history of the term intertextuality and how it was coined. But firstly it is important to define the term intertextuality, “intertextuality refers to the independent ways in which texts stand in relation to one another to produce meaning” (Nordquist 2019). Graham states that the first person who was dealing with the problematic of intertextuality was Ferdinand de Saussure whose work was translated and published in the *Course in General Linguistics* where Saussure introduced new study and its name semiology which would study ‘the life of signs within society’ (Saussure 1974, 16). Later established cultural movement called Structuralism which was based on Saussure’s semiology could be considered as the originator of the theory of intertextuality (Allen 2011, 10). However as Allen states, it is problematic due to, the Russian literary theorist M. M. Bakhtin (Cancalon and Spacagna 1994, 2) who was as much influential as Saussure if not as the originator of the term then at least as a contributor of the theory behind the term as his works take very different yet beneficial approach towards language (2011, 11). Eventually, there is another person who even though did not create the theory behind the term, but rather combined the theories of Bakhtin and Saussure, coined the term intertextuality. Paradoxically Kristeva not only coined the term intertextuality but she also introduced the figure Bakhtin whose works became well known and he became the most important literary theorist of 20th century (2011, 15).

Later in 2011 Allen distributed second edition of his book *Intertextuality* where he added the development of intertextuality and how things changed with the era of internet. He argues that intertextuality is nowadays present not only in books but there are also cultural representations and adaptations in films and other newest forms of the modern media (203). In addition Linda Hutcheon in her article *A Theory of Adaption* states that the adaptations are present in all form of genres and media even videogames (Hutcheon 2006, sec. xiv).

1.2 Cultural References

Cultural reference is a very broad term which is complex and full of meanings. Essentially it is a reference connected to a specific culture. To define the word culture one needs to recognize its complexness inasmuch cultural could mean any type of culture or subculture; in other words basically any specific group of people. For example pop culture being the most common type. However culture could also be divided through the language the group uses. Ultimately the importance of language, although is essential, is not the only aspect which defines cultural reference (Bara 2014, 233-4).

This thesis will be discovering and dealing mostly with pop cultural references as these are the simplest to discover thence they might be the most used type in entertainment industry. To define pop-cultural reference it is a cultural reference referring to movie, book, other video games or music. Furthermore pop cultural reference could also be a favourite quote, a fictional character or lyrics from famous songs (Torrejon 2018).

Additionally cultural reference could be considered as a form of intertextuality due to this fact in the analysis part of this thesis the terms intertextuality and cultural references will be distinguished by its popularity, for example if there is a reference to a book that was translated in many languages and is known worldwide it will be analysed as intertextuality whereas if it is specific reference known only by for example Americans it will be analysed as a cultural reference.

1.3 Puns

Pun is defined as a form of wordplay that uses different meanings of a word or other homophonic words in order to create a joke (Oxford Dictionary, n.d.). Pollack states that “Critics and curmudgeons often deride the pun as lowest form of humour” (2012, sec. xxii). However throughout his book he proves that pun was not always solely a humorous figure and provides various examples of history of punning and shows its serious implications (117-34). Moreover puns appear in many forms nevertheless the most common might be so called homophonic pun. According to linguist Walter Redfern homophonic pun “treats homonyms like synonyms” (1984, 17). Such description indicates the simplicity of this type of a pun and due to the fact that the second part of this thesis will include analysis of usage of puns used in entertainment industry, specifically in entertainment software in a form of a computer game, it is possible that most of the puns used there are going to be homophonic or in a form of portmanteau word.

2 WORLD OF WARCRAFT

World of Warcraft (hereinafter WoW) is a computer game produced by the game publisher and developer Blizzard Entertainment Inc., a subsidiary of the company Activision Blizzard (Activision Blizzard, n.d.). Blizzard Entertainment is known and praised for producing high quality entertainment software. WoW is classified as the genre of Massively Multiplayer Online Role Playing Game, MMORPG abbreviated. Although WoW is a subscriber only game, in other words players have to pay in order to play the game, it is still quite successful most likely due to the fact that WoW was one of the first MMORPGs. As its name indicates WoW is based on Warcraft, which is a famous strategy computer game, produced by the same producer Blizzard Entertainment. Therefore WoW is taking place in The Warcraft Universe (Blizzard, n.d.).

2.1 History and Expansions

First WoW, called *World of Warcraft*, was released in November 23, 2004. Following expansion *World of Warcraft: The Burning Crusade*, the one its quests are analysed in the second part of this thesis, was released in January 16, 2007. As of today, there are seven expansions in total, only the latest one *World of Warcraft: Battle for Azeroth* is live, and in order to access the newest content the most recent expansion has to be bought and installed. However even with the not up-to-date expansions the players may play the game on the live servers, but they will not have access to any content that was brought with the newer expansions. All the expansions are linked to specific continents from the fictional world, but some of them were changed due to the development of the story, therefore there is content that is no longer available. To set the base of the story Blizzard Entertainment uses its previously developed strategy genre games The Warcraft trilogy, consisting of *Warcraft: Orcs & Humans* (1994), *Warcraft II: Tides of Darkness* (1995) and *Warcraft III: The Frozen Throne* (2003). Although the playstyle of these two genres have nothing in common, the stories are vastly similar due to the fact that all these games are a part of The Warcraft Universe (Blizzard, n.d.).

2.2 Content of the game

A wide variety of content is available to the players as the game takes place in an open fictional world. And since the first expansion players had been given the opportunity to use flying mounts, to not only explore the world further, but also to travel faster to different locations. However the opportunity of flying was firstly available only to some extent and

in some locations, nevertheless in the third expansion flying became available in almost every location in the game excluding special instances. There is also a possibility to communicate or form alliance with other players of the same faction and fight the ones of the quarrelled side. And mainly players can collect items, such as swords, armour, wands etc. But the content WoW offers, and this thesis takes closer look at, are quests. Although quests are by many players perceived as a tedious aspect in WoW, they do have some value and players are obligated to do them in order to progress. The description of what quest is will be closely detailed in the following paragraphs. Nonetheless before going further to this specific topic the three foundational playstyles will be mentioned as these draw much more attention than quests, at least to the long-term players.

2.2.1 PVP

Player versus player (hereinafter PVP) is a playstyle focused on competing against other players. Competitiveness and ranking systems in general is one of the most crucial aspects of online video games nowadays. Ranking system ranks players depending on their in game performance, in many games there is so called ladder, which is basically a list of best players. In WoW, players can compete in many aspects such as battlegrounds, instance where usually a team consisting of bigger amount of players compete against another team. However the most-known is a 3v3 arena. A team of 3 players competing against another team consisting of the same amount of players in smaller area called arena. The ranked aspect of PVP was added in the first expansion among with the rewards to the best ranked players. The top-rated players of each season receive a title and a mount; both of these rewards are unique to each season which makes them unobtainable after the season ends.

2.2.2 PVE

Player versus environment (hereinafter PVE) is a playstyle against non-player characters (hereinafter NPC) which, in The Warcraft Universe, was the core aspect of the game since its beginning. The game developers create an instance where a large group of players, called raid, gathers to attempt to defeat bosses and to pass encounters in order to get an achievement and loot from it. It used to take months to clear whole instances, nowadays it usually takes up to a week to the top-ranked guilds. In the past there were two difficulties of such encounters which differed by the amount of players; in the game it is called 10-man raid and 25-man raid. Nowadays, there are four difficulties, Raid Finder; Normal; Heroic and Mythic, the difficulties are aligned by its difficulty from easiest to the hardest.

2.2.3 RP

Role playing (hereinafter RP) is a fan-made playstyle where players gather and role play a fictional character, usually with entertainment purposes in some cases to fulfil their sexual wants and desires. After this playstyle spread widely the game developers decided to open RP only realms, where the players are obligated to be a part of the RP community and understand the character they are playing. To support the players interested in RP even further PVP aspect on these realms was disabled therefore the players can no longer get killed in neutral areas. For the players that want to be a part of such realm and do it properly there are several guides and tips for new comers on the official Blizzard Entertainment forums (Vaneras 2010), where experienced fans post guides on how to properly role play specific race.

2.3 The Warcraft Universe and Lore

The base of the game was briefly mentioned in the preceding paragraphs. The base is basically the fact that WoW is situated in The Warcraft Universe, which is a fictional world inspired by the Warcraft trilogy, nonetheless not only the settings but also the story, in the sense of WoW referred to as lore, is very important part of the game itself. Blizzard Entertainment tries to follow the lore as closely as possible in order to avoid any major deviations; however some still occur mainly in the newer expansions. The connection lore has with quests is very crucial as far as the analysis of quests is concerned. Not only the lore explains the fundamentals of each faction and race but it also sets the story on a timeline and even includes the time skips, which had taken place in the story. There is no one specific novel including all the information about the lore, it is rather a combination of all stories, novels, games, comics, manga series, published information, and evidence-based premises made by public that create the complex story of the game (Blizzard Watch, n.d.). In relation to the content it is essential for the player to understand each race's background and the lore to perceive and interpret the content of the game correctly.

3 QUESTS

A quest is a task possible to be picked up from an object or assigned by talking to an NPC. There is a possibility to accept the quest or to decline it. However in order to gain a reward the player has to accept and complete the quest (Lummis and Vanderlip 2004, 26). Essentially quest is a task, and in the game, when a player is accepting the quest, a short, typically one page long text can be read. While the quest given by an NPC is in progress the player can interact with the NPC and it commonly responds with question about how is the player progressing with the task or in some cases it rudely sends the player away. Lastly, there is a third text a player can read upon completing the quest along with receiving the rewards. The visual design of a quest and its three parts are to see in appendix (1). The rewards a player can receive vary, at first the most important thing is the experience gained which helps the player to level up, later on it could be an item which is an upgrade to player's equipment and lastly at max level the reward player seeks could be a reputation increase with specific faction. The fundamental purpose of quests however is the fact that it not only helps new players to get to know the basics of the game but also it makes the game as much lore-based as possible by trying to follow The Warcraft lore very strictly; in other words it also pleases the committed but strict fan base by developing the story (Rettberg 2011, 176-77). Although not every single quest contributes to the already existing lore, all of them are obligated to fit in the lore and are based on the racial background, behaviour, situation and approach of each race, which are factors that are part of the lore either. Furthermore the quest designers who are the employees behind the action of creating the quests not only need to identify the lore perfectly but also have to create the content on the side of the quests by adapting the clothes the quest giver and NPCs will have, scripting NPCs actions, adding additional content a player can discover etc. which eventually proves that quest designer's job is not simply creating the text and monologue of the quest and that makes it fairly complex job position (Amai 2016).

3.1 Types of Quests

There are standard types of activities in WoW which form a quest. Essentially, there are five basic types.

1. Kill Quests, a task of killing specific number of NPCs.
2. Fetch Quests, a task when a player is asked to bring set amount of something.
3. FedEx Quests, as the term, coined by players assuming it to be humorous, indicates the player has to bring an object to another friendly NPC.

4. Collect Quests, a player's task is to collect a set amount of something.
5. Escort Quests, player is asked to escort an NPC safely to a particular location (Extra Credits 2014).

Nonetheless, typically all of these types of quests include killing of monsters or other hostile NPCs due to the fact that most of them will attack the player baselessly as the quests are taking place in a confrontational open virtual world.

3.1.1 Zone Specific Quests

In connection with the types of quests, there is another way quests could be distinguished; in this case it is not according to the task a player is assigned but rather with the connection to other aspects of the game such as quests, races or zones. Zone specific quests are all the quests available around the fictional world; in addition they do have clear contribution to the gameplay. For example in the first expansion two new races were introduced and although these were races that existed in The Warcraft Universe there were not many information about them. The game developers had a lot of options but decided to introduce Draenei as a new race among with Blood Elves. In both cases these races fit perfectly in The Warcraft Universe yet a lot of challenging adaptation had to take place (The Making of World of Warcraft: The Burning Crusade Behind the Scenes 2007). New zones which were starting zones for these two races were developed and faction quests that set the races in the lore and helped the players understand the backstory of the race were produced (Lummis and Vanderlip 2004, 25). These quests are only accessible to the players playing the specific race whose starting zone the location is, presumably to avoid any misunderstandings.

3.1.2 Quest Chains

Another immensely common type of quest is so called quest chain. On one hand there are quests that are not linked to other quests; these are usually short and with very little contribution to the main story of the game, these could be considered as a fillers or side stories. On the other hand quest chains as already mentioned do contribute to the story of the game (Lummis and Vanderlip 2004, 25). A quest chain is basically a series of quests that are interconnected. Fundamentally quest chains are not only knowable through the interconnection of the story or the apparent textual coherence but also through the internet databases which connect and even align these quests in numeric order (Wowhead, n.d.). Nevertheless most players could easily recognize the interconnection as the quest givers

refer to each other or in some cases the quests are even assigned by the same quest giver but mostly due to the storyline which is usually narrated throughout the quest chain.

3.1.3 Daily Quests

Daily quests, as its name indicates, are quests that are repeatable daily or in some cases weekly. Daily quests differ from common quests not only by its possibility to be repeated but also by its unique blue exclamation mark situated above the quest giver, to see in appendix (2). This type of quest is instrumental towards the reputation progress which is another aspect of the game and that is trying to raise reputation with various neutral factions. Repeatedly some players do this time-consuming activity in order to gain rewards which could be in a form of a mount, title or simply a new piece of equipment. For example to fully develop one reputation, the progression could take at the very least two to three months due to the limitation of a work a player can put into the progression each day. But for the aim of this thesis it is also crucial to add that the repetitiveness and same text of the quest could have an impact on the presence of the analysed figures specifically intertextuality, cultural reference or a pun.

3.2 The Quest Givers

The quests could be obtained in other ways than directly talking to an NPC; some of the quests could be picked up by clicking on an object, such as journal, tombstone, sign or even a corpse. There is one thing in common among the quest givers and that is a yellow exclamation mark over them (Lummis and Vanderlip 2004, 26). Since the first expansion there are additionally symbols, indicating there is a quest nearby, on the mini map to see in appendix (3). In addition quest givers are the most important contextual part that is supposed to help the player to interpret the quest in a right way. The importance and why exactly quest givers are this crucial for correct interpretations, will be explained in detail in the following chapters which deal with cultural differences and the text of the quest itself.

3.3 The Texts of the Quests

The texts of the quests themselves are in a written form, which is also supported by the visuals in the game; in addition the texts are never heard in the audio form. However vast majority of them resembles rather spoken than written language, furthermore taking into consideration the context of most of the quests, or the ones given by an NPC, it clearly indicates the player and the NPC have a conversation or more accurately it resembles a monologue of the NPC rather than the NPC giving a letter to the player. However as was

already mentioned there are types of quests that are picked up from an object such as an old journal, in such case it is possible that the text is in a written form.

The conclusion of this paragraph is that the game uses both types of texts. Although the spoken ones are in the written form they are likely to be a record of what the quest giver said during the assignment of the quest in other words they are transcripts, besides the texts always include all deviations in the race specific lexicon, dialect or jargon. Thus this refutes the explanation of the texts being simply notes automatically made by the player.

3.4 Formality of the Texts

The level of formality in the text was briefly commented on in the previous paragraphs and will be given an explanation in this paragraph. This issue has considerable impact on the context. Each NPC is a specific race from the Warcraft Universe, some races (f. e. Blood Elves) are rather posh and haughty therefore their language is very formal. On the other hand there are races (f. e. Trolls) that are quite illiterate as a result their approach, spoken and written language are very informal. Notwithstanding similarly to real humans some NPCs were programmed to be simply too arrogant, and consequently their racial background might not be the key factor of an unfriendly approach.

Every so often there are even quests that compel the player to commit something immoral in order to receive the reward. However, similarly to real life, one should not make an opinion on specific race in general based on a single encounter (Galloway 2004).

Additionally, there are quests where a member of any race is an antagonist, therefore the game does not instigate the players to have racist perception but on the contrary supports the racial diversity and its balance (Kliś-Brodowska 2017, 153-55). As a conclusion a variety of levels of formality is present in WoW. It is not to ridicule the least literate race but possibly to display that being good or evil has nothing to do with the literacy of a person. Already mentioned information about some of the most diverse race specific languages will be looked into in detail in the following subchapters.

3.4.1 Blood Elves

As already mentioned Blood Elves tend to be very formal and posh which may sometimes be perceived as arrogant behaviour by others. Their story is very simple, former High Elves, elves of great knowledge who own big libraries full of sacred, magical texts. High Elves were almost all destroyed by the Scourge in the Third War and their only solution to

staying alive was to find another source of magical energy the elven needed in order to live, Kael'thas decided to ally with Illidan and introduced mana as a new source for now Blood Elves to feed upon (Cassada et al. 2007, 64-5). This is just a brief summarization of their history, excluding a lot of information but sufficient enough for the reasoning of the usage of their formal language.

Quest name: Hero of the Sin'dorei

Description:

This is the beginning of a new chapter in the history of our race, <name>. Our lands will be reclaimed and we shall cement our bond with Sylvanas and her allies. Take the traitor's head to Regent Lord Lor'themar Theron in Silvermoon City. He'll be eager to hear the news.

Progress:

You seek audience with me, <class>? I do not recall hearing of an appointment.

Completion:

Now that's one face I was not expecting to see so soon. This is quite the good news, <name>, in more ways than you can imagine. (Wowhead 2007a)

The quest assigned by a Blood Elf NPC shows the usage of very formal words such as: we shall, or the sentence with which the NPC replies while the quest is in progress is very formal and nearly posh sounding.

3.4.2 Goblins

Goblins are also very enthusiastic towards technology and engineering (Baxter et al. 2008, 178-9). In most quests where goblins are involved or are the quest givers the content of the quest is going to be something connected to trading, technology and engineering or to modern weapons such as bombs. In most of the quests assigned by Goblins the text will include specific jargon, it could be from any technology or science related topic, as Goblin is the race that is constantly looking for an improvement in any field. Their quests are sometimes humorous for example an unsuccessful experiment where the player is the one being the testing subject occurs quite frequently.

Quest name: Off To Area 52

Description:

I'm out here studying the nether - the ethereal currents and all that. This is an ideal spot away from the lights and hubbub of town. Isn't this bridge great? If I could just keep this junk working.

Hey, you know, if you're looking for work there's plenty at Area 52! It's just up the path and take a right at the fork in the road.

Why don't you deliver my latest research notes to Rocket-Chief Fuselage? I'm sure that he'd have plenty for you to do, what with the X-52 rocket ship, and all!

Progress:

Busy, busy. No time to waste! There's a rocket ship to be built! What do you want?

Completion:

Oh, Coppernickels finally decided to report his findings, did he? Lazy scientists!

What's this?

<The chief riffles through the notations a few times, clearly with a look of disbelief.>

He says here that the violent nether-energies flowing through the Netherstorm are going to rip everything to shreds in only a few months. That's inconvenient - now we'll have to move up the time-table on building the rocket ship! (Wowhead 2007b)

Among the obvious reference to Area 51, the language used in the quest is very typical for Goblins, a lot of jargon, moreover the informality of the language as Goblins do not care about how they are perceived by others because their goal is to have a lot of money and be innovative as long as technology is concerned (Baxter et al. 2005, 41-42). In addition Goblins do not have specific faith their faith is to believe in themselves and money (Baxter et al. 2005, 42).

3.4.3 Trolls

A race that has its roots long time in the history of The Warcraft Universe, Trolls usually live in tribes, there are many tribes and because most of them live isolated, they cannot speak any language except Low Common, which is basically very informal dialect of the Common language. In this sense "yo" which is a greeting or "me" meaning I etc. are very frequent words used by such trolls (Kiley 2006, 34). However, there is a tribe called Darkspear, which assimilated into the culture of Orcs in these cases such trolls speak in the Common language or even Orcish, the players can also play as this specific tribe of the race (Wowhead, n.d.). The importance of understanding the differences about the Darkspear tribe and the other tribes is vital for understanding why some texts of quests are in Common language and others are in very informal so called Low Common language which might resemble Jamaican dialect of some sort. The following example is in the Low Common language.

Quest name: They Stole Me Hookah and Me Brews!

Description:

T'chali used to be a pretty friendly troll. Me come down here to teach the Bloodmaul how to brew their beer. But once me do that, the Bloodmaul bury T'chali and leave him here to rot! The worst

part of it was that they stole me hookah! So, you want to help T'chali? You bring me hookah back. T'chali think the ogres that stole it headed southwest over by the mine. And while you're in there, pick up some brews, too!

Progress:

Hey, you got me hookah and those brews yet?

Completion:

Yes, that is what T'chali is talking about! Though me not sure what those ogres put in there; that not T'chali's brand of tobacco that me smell in the hookah. No matter, T'chali is happy. Happy enough, in fact, to ask you to do something else. (Wowhead 2007c)

However such quests are very rare because most of the quests assigned by Trolls are by the ones from the Darkspear tribe. Although these might also include illiterate use of language they occur only in the name of the quest, as the text of the quest excluding the name is written in Common language. For example (44): "Nothin' Says Lovin' Like a Big Stinger", which is a name of a quest assigned by a Darkspearan Troll, but its text is in Common language; in other words the deviation is only in the name of the quest, which in this case may imply sexual metaphor so its use might be purely for entertainment. And the denotative meaning is the actual task a player is assigned and that is to kill a giant wasp and bring its big stinger so the quest giver can win the girl of his dreams.

3.5 Level of English

First of all it is important to mention that coherence of the text is mostly present in the quests, however it is not the meaning of the text itself, which ranks its level of English. A study conducted by Steven L. Thorne, Ingrid Fischer and Xiaofei Lu which, among other topics, dealt with linguistic complexity of the texts in WoW quests. The researchers found out that the level of English in WoW quests are ranked as suitable for 7th to 8th graders, which means suitable for children that are between twelve to fourteen years old (2012, 279-301). The readability measure used was The Coleman-Liau Index, which is a readability test, used to determine what grade level a student in the US needs to be in order to understand a document, or in this case a piece of text (Wilson and Wauson 2010, 123). This index is simple yet time consuming to conduct.

Another measure used to measure the lexical diversity is the Mean Segmental Type-Token Ratio (MSTTR) (Johnson, 1944). Lexical diversity refers to the amount of unique words that are used in a text (McCarthy and Jarvis 2010, 381). By using the MSTTR to measure the lexical diversity, the researchers concluded that each quest divided into

50-word text segments were unique, meaning no words were repeated (Throne, Fischer and Lu 2012, 279-301). The researchers also found out that there is no difference in the readability or complexity of the quests in general, any type of quest, whether it is a part of a quest chain or simply a zone/class-specific quest (295-301).

As a conclusion of this paragraph, there seems to be a clear pattern in the quest making process. The finding that each quest follows similar patterns is essential for the analysis in greater depth. Despite the fact that the research proved their premise, which was the rather lower level of English used in the texts, their conclusion should be adapted to the fact that WoW has its target customers all around the globe, as it is accessible in Europe, Russia, South Korea and other countries (Blizzard, n.d.). Not every single player's mother tongue is English; therefore the English level of 7th to 8th grade is more than adequate for players who have English as their secondary language. Notwithstanding WoW is accessible in eleven different languages (Blizzard, n.d.), there is a possibility to use the original language which is English and this option is frequently used by those who have English as their secondary language.

3.6 Differences in Translation

In the last paragraph, there is a mention of WoW being accessible in eleven different languages, in addition to this statement it is important to add that most of the content of the game is translated, from quests to items. Notwithstanding the fact that this Bachelor thesis will be taking closer look only at the English version of the game, it is somehow binding to mention the fact that translations to other languages mainly of the figures and humour used in the quests are close to being impossible. Every culture has at least slightly different type of humour, thus translation of puns or cultural references known only to one specific culture are out of question, therefore these translations have to be adapted to the foreign languages and equivalents have to be found (John Catford 1965, 21). In result if we look onto the same quest, the text and hidden references could be completely different as there are not adequate equivalents for everything and it makes its translation into different languages very challenging. However the designers and game developers have to keep oneness in the sense of the game; each reward from a quest or any other form of drop has to be completely identical, visually and statistically. In other words the differences are purely textual. This argument is supported by various databases such as Wowhead which contains all the information and content translated in most of the available languages.

3.7 The Importance of Context

In addition to the preceding paragraph concerning translations into different languages it is vital for translators to understand the context of the game as much as it is for players who are doing the quests in the game. The selection of the right equivalents could be very hard for the translators and in sense of WoW even harder as the game usually uses neologisms or ancient phrases for its texts or items. Thereunto an understanding of the context is the second factor translators need to obtain in order to successfully translate the content (Halliday and Matthiessen 2013, 31-47) of the game. Similarly, also players are more than recommended to try to understand the context otherwise the texts of the quests or any communication with an NPC could be badly interpreted, misunderstood and in most cases ignored because of not caring or understanding the text due to the lack of knowledge about its context. Although the multimodality is present it is unfortunately not enough as vast majority of players do not care or understand the context, their reasoning for completing the quests is that it is obligatory or they do it in order to receive the rewards, which leads to missed opportunities of another way of entertainment WoW offers to their subscribers (Sjöberg 2006). However players are not discredited, in their perception, because the game is about competing whether it is in PVE or PVP playstyle, in fact the feeling of superiority or power is the key factor for some players and for them it is the motivation for playing WoW long-term (Yee 2007). On the other hand the occasional players who do not take the game as seriously also do not spend enough time reading the lore outside the game; in other words they are equally unaware of the lore behind the content of the game which omits them of the entertaining aspect the game developers and quest designers prepared if one knows the backstory.

II. ANALYSIS

4 ANALYSIS OF THE QUESTS

Prior to the analysis itself it should be stressed that some quests can include not only obvious intertextuality that was intentionally put in the text or could be delivered from the context of the quest but there is also a possibility of the intertextuality being present unintentionally. Another thing to be stressed is the fact that in some cases the quest could include more than one of the analysed aspects. Lastly the quests will be organized in three sections each consisting of specific aspect that will be analysed, in addition if one quest includes more than one of the analysed aspects all will be pointed out though in the appropriate section.

As discourse analysis differs from text analysis, I will be analysing not only the text of the quests but also the interconnections and the factors that create the context of the quest including names of NPCs, location, tasks a player is assigned and possibly equipment or items a player receives by completing the quests that do contribute to the aspects that are analysed.

Lastly the research was conducted based on the data taken from the website database Wowhead which has all the access to the game files; in other words the source is credible which was further supported by my personal experience of looking into each of the analysed quests.

5 INTERTEXTUALITY IN THE QUESTS

The intertextuality is quite common in WoW quests due to the reason that quests themselves are not the fundamental aspect of the game; specifically the text or the context of them usually do include some way of entertaining the players, however, most of the players complete the quests for different reasons as was stated above in the first part of this thesis. Nevertheless the inclusion of such figures as intertextuality, cultural references and even puns do have a purpose and it somehow unites the players. For example the names of NPCs, the surroundings, music etc. all these things do shape the context and create the scope of quest. One may see the reference to famous movie, the other can hear a similar song he used to play on the piano when s/he was younger and another person might see a hidden reference to his favourite book.

Although these three examples refer to completely different types of art, the three players find what they see and each of them might be pleasantly entertained. Such diversity is present in a quest chain that leads the player to town called Area 52 located in Netherstorm, the starting quest (4) called “Off To Area 52” followed by the quest (5) called “You’re Hired!”; in the quest (5) in the progress text there is possible intertextuality to *Star Trek’s* opening scene which includes quote saying “to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before” furthermore the task of this quest is to collect “Etherlithium Matrix Crystals”, to be used to fuel a rocket, which resembles the source of energy “Dilithium Crystals” that was used to power the engines of starships in *Star Trek* and lastly the ranks the quest giver uses in the text of the quest are also very similar to the *Star Trek* franchise.

Another very visible reference could be a reference to The Area 51, a secret Air Force facility located in the US which is by some people linked to supernatural activity such as UFO and aliens. Once player steps in the town Area 52, in the game, s/he hears a music which might be inspired by *Chopin’s Nocturne 27 #1* but played by an orchestra instead of played only on the piano, the player also sees goblins dressed in black tuxedos that carry guns which resemble the ones that were used in the comics and the movie *Men in Black*. This reference is further supported even more, as the player completes and accepts the following quest which sends the player out of the town. The moment s/he steps out of the town a flash of light hits the player and the player receives a buff called “A-52 Neuralyzer” which lasts 10 seconds and says “The flash of light you did not see did not erase your memories”. This is an intertextuality referring to the movie’s device of the similar name

which had the same effect; in the game it is outlined rather sarcastically nevertheless the meaning stays the same.

There is also possible intertextuality to *Stargate SG-1*, a TV show and a movie concerning a governmental organization which had knowledge about aliens that was supposed to be kept from public. The organization in the TV show was referred to as Area 52. In addition, there are five NPCs, located in the main town of humans, who have very similar names to the main characters of the series. The NPCs are named: Lieutenant Karter, Captain O'Neal, Guard Hammon, Lieutenant Jackspring and Sergeant Major Clate. The first three names are very similar to the names of the characters Samantha Carter, Jack O'Neill, George Hammond however Lieutenant Jackspring is not as convincing as the others, but players might assume it actually is a reference to Daniel Jackson as the NPC in the game is looking on a bookshelf and the character in the series Daniel Jackson was the smartest and was constantly reading or finding some information in a literature. And the last one Sergeant Major Clate specifically Clate is an anagram to Teal'c, the last mentioned character from the series.

Prior to another quest chain taking place in the town Area 52 a player has to complete quest (6) which contains an event where upon completion as the NPC walks away says "This thing kind of reminds me of a Zed Power Nodule" which could very well be another reference to the Stargate series in which there was a Zero Point Module, a source of energy, which was also a task of this quest, to bring ten boxes containing purple "nether" energy.

After completion a player is assigned a quest (7) which is a starting quest of another quest chain. This quest could be intertextuality to the novel *Revolutionary Road*, a book about American dream going sour and the behind the scenes of what was supposed to be a perfect family, although there is similarity in the surname of the NPCs Mama and Papa Wheelers there is only one more reference in the text that could be referring to the book (7) *She's trying to look out for our interests to the east*. This sentence could be a reference to one of the themes from the book which was looking for better future and moving out to France from America. In addition the Mama Wheeler's location is in a place resembling a forest and the player is assigned to help her, which could be liken to the part when April Wheeler runs out to the woods, even though it was only for a few moments, it was a powerful part in the book which was evoking a lot of emotions. In the following quest (8), the player finds out what she wants to do further to the east. It is to collect parts and scraps of a Burning Legion technology which is a dangerous task. The task points out to the

connection with the novel because they both want something, but the husband is no longer a dreamer and is scared of failure so he decides not to follow his wife. After completing this quest there are three that do not include any intertextuality or cultural reference.

However the quest (9) “You, Robot” could be considered as intertextuality to *I, Robot* by Isaac Asimov or its film adaptation of the same name, although Asimov might have been influenced by a short story of the same name by Earl and Otto Binder the reference is probably more suitable to the novel by Asimov and its film adaptation. In the quest the player’s task is to defeat hostile robot called Negatron, the name of this robot might be a reference to the evil robot Megatron from the *Transformers* franchise.

Contrary to the already analysed quest chain and its opening quests the following quest chain is taking place in a different location called Terokkar Forest which contains variety of intertextualities from movies to allusions. A quest (10) is full of references to the dialog in the movie *The Sixth Sense*, the quest giver Ha’lei who is a child could be named after the actor Haley Joel Osment who played the kid in the movie. The name of the quest itself may be based on the quote “I see dead people”, where the word people is exchanged to Draenei, which is a humanoid like race from The Warcraft Universe. The task is to go and talk to another friendly NPC, who assigns the following quest (11), again the reference is pointed out immediately in the name of the quest and in this case also in the completion part of the text of the quest (11) *Book of the dead? Never heard of it... What’s this about anyway? Who sent you?* The developers humorously structured this allusion which is basically to Ezekiel who is the prophet and the protagonist of the Book of the Ezekiel which is a part of Hebrew Bible and allusion to the Book of the Dead which is an ancient Egyptian text. In the following quest the narration of the fictional story is adapted to the story of the Warcraft Universe and there are no further references in quests (12) (13) (14) (15) that were not already mentioned. Nevertheless, there is a narration present and the players, who are interested in the RP playstyle, may possibly enjoy the rest of the quest chain due to its story telling.

The next quest (16) is not a part of a quest chain; nevertheless, it does include intertextuality. The name of the quest “Mark V is Alive!” could be a reference to the famous quote from the movie *Short Circuit* “Number 5 is alive!” moreover the Czech translation of the name of the movie is *Číslo 5 žije*. The task of this quest is to help the robot Maxx A. Million Mk. V. After completing the task the player has to speak with an NPC named Bot-specialist Alley which could be further reference to the *Short Circuit* as the main protagonist’s real name is Ally Sheedy.

Another entertaining shorter quest chain has allusions to exorcism or specifically to the movie *The Exorcist* (17) although there are no similarities in the names, the event and performance of exorcism strongly imitates the movie. The quotes are based on religious practices which are definitely the inspiration for the movie however people unfamiliar with these practices may just deduce these are simply references to the movie. The player's task is to support the Anchorite Barada who is a Draenei race NPC who does the ritual. Colonel Jules, the NPC who is being exorcised, flies around and is crooked in an inhuman way he also vomits fluorescent green fluid, similarly to the girl in the iconic movie *The Exorcist*. The event of the preceding quest is mentioned in the following quest of the quest chain (18), nonetheless, the last quest of the quest chain (19) does not include any intertextuality. However this quest chain was taking place in a location called Hellfire Peninsula which has dark settings especially destroyed buildings and fire everywhere, and there are not any magical and colourful visuals but rather dark ones, in addition the location is full of demonic NPCs. For that reason it seems commendable that the developers included this intertextuality in this location.

On the other hand in a location that has very light settings with clear azure water, floating isles and green healthy-looking environment there are also intertextualities that are not simply humorous but are actually dark story-wise. Analysed quest chain is, again, rather short. Consisting of three quests (20) (21) and (22), the first quest sets the player in the story by narration and in the completion text it touches the intertextuality that is present in the following quest. The intertextuality could be deduced from the name of the quest (21), as it refers to the movie of same name *Once Were Warriors*. This interconnection could be considered as too weak because the words are quite common. However as the player proceeds with the last quest of the quest chain (22), there is another reference to the mentioned movie, as the quest giver states in the text of the quest (22): *I do not wish to return to Garadar. I believe that my destiny lies elsewhere - that I will serve a greater purpose someday*. The emotions the NPC exhibits are similar to the main theme of the movie *Once Were Warriors* which was the idea that once someone becomes a warrior he should never return to his past.

Next analysed quest chain concerning intertextuality is a four quests long quest chain taking place in a location Blade's Edge Mountains. The starting quest (23) is assigned by an NPC called Toshley and as the name of the quest and the text of the quest indicate the player has to do some work concerning power converters (23): *Those dumb ogres at the Bladepire Outpost to the north have been raiding our power converters! And you're going*

to get them back for me, sort of. These names could be a reference to the *Star Wars: A New Hope* specifically a scene where Luke Skywalker, one of the main characters, answers to his uncle that he wanted to go to Tosche station to pick up some power converters.

Following quest (24), on the other hand, refers to completely different type of media and genre. The name of this quest might be a reference to Metallica's album *Ride the Lightning* or could also have one more suitable interpretation which will be analysed in the chapter Cultural References. Additionally there is one more quest which has the similar name as Metallica's first album *Kill 'Em All* (25) however this quest is not a part of the analysed quest chain.

Lastly the final quest of the quest chain (26) is called "Show Them Gnome Mercy!" The pronunciation of gnome is similar to the word "no" which could be a reference to the movie *Show Them No Mercy*. This reference is further supported by the text of the quest (26): *These orbs are made up of both nether energy and souls, some of them gnome souls! How dare they! Were they the ones killing our people that traveled north?!* This might be referring to the plot of the movie where the protagonists coincidentally found evidence of an evil kidnapping. Lastly this quest contains rewards in form of equipment whereas one of the items is called "Toshley's Station Hero's Hat" which may be taken as a confirmation of the reference that the NPC's name Toshley is a reference to the Tosche station from *Star Wars*.

The possible intertextualities in quests are very diverse ranging from famous novels to modern movies and music. Another quest chain in the location Blade's Edge Mountains more accurately the last quest of this quest chain contains possible intertextuality to Shakespeare's *Romeo and Juliet* specifically Mercutio's quote which sounds similarly to the name of the quest (27) "A Curse Upon Both of Your Clans!" plague was exchanged to curse and houses to clans these words could be considered as synonyms. Notwithstanding, the task neither the text of the quest support this possible reference any further and the only other connection might be the motive of revenge.

To continue with the possible intertextualities to literature it is important to mention the NPC called Hemet Nesingwary which is an anagram to Ernest Hemingway. This NPC is rooted in the game and is present in every single expansion with continuous intertextualities to his works mostly in the second expansion. In the first expansion which is the one analysed in this thesis he assigns three quests which have the same name and similar tasks with the only exception of increasing the difficulty (28) (29) (30). In the

description text the NPC talks about safari and hunting which could be a reference to Hemingway's work *Green Hills of Africa* and the adventures he experienced there.

From the analysed quests it is visible that there might not be a clear pattern. However as far as the Warcraft lore is concerned, in most cases, specific races assign quests whose tasks and texts are suitable for the race of the quest giver. For example quests that contain some kind of mechanical task are usually assigned by the Goblin or Gnome race which are, as mentioned in the theory part of this thesis, mechanically skilled races. In addition, such quests might be suitable for the specific intertextualities concerning for example rockets for space travelling similarly to the quest (4) which sets the background about the craft which is being built and then quest (5) which contains the intertextuality to the Star Trek opening scene about travelling through space in spacecraft. On the other hand races that are based on some kind of religion and vast knowledge of the Warcraft universe, such as Draenei, are usually connected to or are assigning quests concerning faith, religion or some magical not as technical events. Which could be visible in the quests (10) (11) (17) (18).

These assumptions are delivered from the fact that so far not every single quest includes any type of intertextuality and contrary to that some might even include more than one for example in the quest (26). The analysed quests, nonetheless, usually have the intertextuality present in the name of the quest, item or in the name of an NPC. It is sometimes not verbatim but it could be nicely visible even if it is in a form of an anagram, or homophonic word. The reason for rearranging the letters might be to avoid any issues with copyright which is probably what the developers do not want to risk. This assumption could be further supported by the fact that biblical or any historical references are referenced by verbatim words for example in quest (11) whereas movies, books and other similar type of media might have to be referred to in slightly changed words, but in order to indicate the possibly present intertextuality these words could be homophones or usually anagrams or simply too similar to miss the reference. These similarities are present in many quests that were analysed so far (4) (5) (6) (9) (10) (11) (16) (21) (22) (23) (26) (27).

6 CULTURAL REFERENCES IN THE QUESTS

The terms intertextuality and cultural references could be considered as the same, however in my work these terms are distinguished by its popularity and mainly occurrence in many cultures not just one specific. On the other hand in the chapter regarding cultural references there will be the references that could be known mostly by specific culture, for example a reference to a show that airs only in America or a reference that, for instance, only a culture of gamers could be able to locate and understand.

The first quest is a part of a quest chain, however, in this chapter there are only two quests that are a part of the quest chain that will be analysed. It seems that both of these quests include a cultural reference to a video game other than WoW. In the first quest (31) it is not the name but the task which might be a reference to a video game *Metal Gear Solid* which is a very typical stealth game of the past. The player's task is to secretly eavesdrop a dialog between two hostile NPCs prior to that the player has to get to the position where he will hide which might be considered as the first resemblance to the video game. However the most unique reference might be the fact that the player will be literally disguised as a crate which is the exact way a player was supposed to hide in the game *Metal Gear Solid*. In addition the hostile NPCs conversation ends with a question "What's in the crate?" which could be interpreted as a disbelief of the realistic use of a box as a hiding place which may also be the indicating signal for the players who knows the game it is referring to and its controversial use of cardboard boxes which is being humorously pointed out in the newest *Metal Gear Solid* games.

The following quest of this quest chain (32) has the possible reference in its name. "Setting Up the Bomb" which is the name of the quest could be considered as a reference to one of the sentences used in the game *Zero Wing* which is an old arcade game which was made by Japanese developers who also translated the opening of the game which was unfortunately done very poorly and the sentences were ungrammatical and confusing. The sentence from the Japanese game that is being referred to states: "Somebody set up us the bomb." Which is just one of the badly translated sentences in the opening nonetheless it gained the game its popularity among the gamers culture.

The next quest (24) that will be analysed is a part of the quest chain and was already mentioned in the preceding chapter concerning intertextuality. However, during the analysis there was another interpretation which could be interconnected with one song of the album and mainly with the task of the quest and that was the interpretation of the

execution by electrocution on electric chair. Such execution could be referred to as “ride the lightning” which is also the name of this quest. In addition the task of this quest is to absorb lightning strikes in order to gather energy. Although it is not an execution the player’s task is basically to be purposely electrocuted.

Next quest that will be analysed is, contrary to the preceding one, humorous. The name of the quest (33) could be a reference to one rather old yet very famous skit by the *Saturday Night Live* television show called More Cowbell. The skit was taking place in a recording studio where the real band Blue Öyster Cult was recording one of their single with fictional character who played on cowbell. The main singer was being interrupted by its noise but the producer wanted “more cowbell”. The task of the quest does not correlate with the possible reference however it also does not correlate with the name of the quest. Thence the reference could be mainly connected to the name of the quest.

The WoW community coined the term “poop quest” due to the fact that WoW in every single expansion included at least one quest with a task or an action regarding poops. In the analysed expansion there are two of these quests (34) (35). The quest (34) also includes a cultural reference to coffee that is made from beans that prior to being sold go through digestive system of an animal. There is one generally known type of such coffee that is very expensive called Kopi Luwak. In the game the task of the quest is to collect digested caracoli which is a bean as stated in the quest. Upon completion the player is rewarded with five Nagrand Cherries which have the same icon as the collected beans from the poop. The action itself could be an imitation of a simplified way of collecting the coffee beans in real life. Another poop quest (35) is fairly similar. The player’s task is to take a pet for a walk and feed him so he would poop and the player could look for a key which was eaten by the pet.

Another reference that is present in a quest and beyond is opposed to most of the other quests rather heart breaking than humorous. A quest (36) is a quest that was designed with a help of a kid called Ezra Chatterton who through the foundation Make-A-Wish visited Blizzard offices. In the created quest Ezra got the chance to voice the NPC who is a quest giver which is a rare occurrence as the NPCs would usually say common lines that the specific race says. Unfortunately Ezra passed away due to his illness a year later but the developers decided to create an NPC called “Elder Ezra Wheathoof” which is a ghost tauren with the same surname as the quest giver from Ezra’s quest, present every year during an event “Lunar Festival”, accompanied with a phoenix hatchling which refers to Ezra’s character nickname which was “Ephoenix” (Voecks, 2008) (Wowhead 2018).

Last quest that will be analysed in this chapter is a daily quest which is, as was already explained in the theory part of this thesis, repetitive quest which has the same text every time. By further analysis of daily quests it seems that the tasks and texts indicate that these quests are to be repeated. However, there is at least one quest which contains a cultural reference. In the quest (37) there is clearly indicated the repetition that could take place if the player decides to do the quest each day or more than one time in the description and completion part of the quest among with the title. And mostly, there is a cultural reference as the abbreviation R&R. refers to a military term meaning rest and recuperation which not only supports the task a player is assigned and the context of the quest but also add a cultural reference in a type of a quest that has presence of such figure very rarely.

7 PUNS IN THE QUESTS

The usage of puns in the quests could on one hand be for entertainment purposes or simply to produce humour though on the other hand it could also be, in the case of quest designing, a roundabout way of avoiding copyright claims or legal issues of such type when developing on the intertextuality or cultural reference that is present in a quest.

Firstly to distinguish the puns from other forms of wordplay it should be mentioned that for example an anagram which seems to be frequently used in the quests is not considered as a pun. Yet there might be a similarity in the use of anagrams and puns in mostly the names of the content of WoW and that might be again due to the avoidance of copyright issues. Nevertheless there are also puns which seem to be used solely for the entertainment purposes and without any further contribution to other aspects of the quest besides that. Firstly there are going to be analysed the puns with rather rhetorical than humorous purposes.

A quest (38) has the pun in its name. It is a very similar pun to the one used in the quest (26) both of them include homophonic pun with similar connotation nevertheless the pun in the quest (38) is heavier in meaning as the task of this quest is to confront exposed traitor who happens to be a gnome and if needed the player is allowed to use force; in other words both of the interpretations, the homophonic pun and the portmanteau word, are correct.

The next quest (39) includes a very simple pun which is in the name of the quest and also the NPC a player is supposed to kill has the same name. It is a task to kill a giant tarantula which is located in Terokkar Forest. For this reason the pun and portmanteau word Terokkarantula is used.

To be able to understand quest (40) one has to be familiar with the task a player is assigned. It is basically to burn corpses however if the player gets too close a hostile NPC jumps from the flesh and attacks him/her. The pun is the use of both of the meanings of the word lie. Not only that the flesh lies on the ground but it also tries to deceive the player by appearing to be harmless.

Preceding pun usage in a form of portmanteau word seems to be quite common in WoW the next quest (41) includes such pun and is also named after the pun. Portmanteau word spectrecles is coined from words spectacles and spectre. Not only is the pun indicated in the description text of the quest but also the task supports this interpretation as the player is assigned to kill ghosts whose are only visible through the special goggles.

The following quest (42) again has pun present in its name. In this case the word boaring could be considered as a pun due to the fact that such word does not exist. The task however perfectly fits its usage nonetheless if the word is exchanged to boring the interpretation might fit either way.

The last quest that was analysed (43) similarly to the preceding ones has the pun present in its name. The name of the quest “Splendid!” correlates with the possible interpretation one is thinking of. The task is to collect spleens and once the player completes the task and delivers the spleens back the quest giver, he says: (43) “So delicious... I dare say that they are ‘splendid!’” which once again is a portmanteau word derived from the combination of spleen and splendid.

As far as the puns are concerned they seem to be easy to analyse and support to fit one’s interpretation however prior to the analysis in my personal opinion they were rather hard to find. Apart from the analysis and the research it could be suitable to mention that the usage of puns seems to be mostly present in the name of the quests. However such statement cannot be fully supported as the analysis was focused on disproving specific patterns rather than finding some.

CONCLUSION

The aim of this thesis was to analyse the use of intertextuality, cultural references and puns in *World of Warcraft: The Burning Crusade*'s quests and to possibly find any specific patterns connecting its usage. Nevertheless, during the research and analysis it became clear that such broad analysis is impossible to conduct as an individual. For that reason the aim of this thesis was modified to disproving possible patterns connecting the usage of the mentioned terms.

From the very beginning it was visible that the presence of analysed terms will not be the problem as WoW is very rich in sense of the presence of the terms, however, to be aware of all of them is very challenging. Luckily the way the quests were analysed was reading the texts on a website database which also includes comment section under each post which in some cases helped to not go unnoticed of some intertextualities or cultural references present in a quest. On one hand there were some misleading comments, luckily, on the other hand there were many cases of good interpretations which could be further looked into and confirmed as a possible intertextuality or cultural reference. All of the quests and their context which are mentioned in this thesis were analysed in the game to gain assurance and when inspired by a comment to support its credibility.

To conclude and mostly disprove the patterns connecting the quests it is important to exclude the narrating and focus solely on the analysed terms. The disproved patterns were that the intertextuality, cultural references or puns are only present in a non-daily quest, that they are only present if the quest giver is of a specific race, that the pattern is based on a specific location, presence of the terms only in a quest chains, and lastly that they are present only in a quest with humorous undertone. Its usage might be randomized but to prove this statement much more broad analysis has to be done. Nonetheless what could be stated is the intentional use of intertextuality which is in some cases apparently used intentionally as there are a lot of intertextualities in one quest all referring to the same. Another interesting fact is the developers' usage of non-verbatim references but changing for example the names using anagram or homophones. This could be simply to avoid legal problems concerning copyright. This is further supported by the fact that if there is an allusion it is in a verbatim form due to the fact that such usage of older religious texts cannot be claimed as a copyright.

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LIST OF ABBREVIATIONS

WoW	World of Warcraft
MMORPG	Massively Multiplayer Online Role Playing Game
etc.	et cetera
PVP	Player versus player
PVE	Player versus environment
NPC	non-player character
RP	Role playing
f. e.	for example

APPENDICES

- (1) Quest design
- (2) The indication of quest givers of daily and common quests
- (3) The way quests are visible on minimap
- (4) – (44) Texts of the analysed quests

(1)





(2)



(3)

(4) **Quest name:** Off To Area 52**Description:**

I'm out here studying the nether - the ethereal currents and all that. This is an ideal spot away from the lights and hubbub of town. Isn't this bridge great? If I could just keep this junk working.

Hey, you know, if you're looking for work there's plenty at Area 52! It's just up the path and take a right at the fork in the road.

Why don't you deliver my latest research notes to Rocket-Chief Fuselage? I'm sure that he'd have plenty for you to do, what with the X-52 rocket ship, and all!

Progress:

Busy, busy. No time to waste! There's a rocket ship to be built!

What do you want?

Completion:

Oh, Coppernickels finally decided to report his findings, did he? Lazy scientists!

What's this?

<The chief riffles through the notations a few times, clearly with a look of disbelief.>

He says here that the violent nether-energies flowing through the Netherstorm are going to rip everything to shreds in only a few months.

That's inconvenient - now we'll have to move up the time-table on building the rocket ship!





(5) Quest name: You're Hired!**Description:**

Let me be the first to welcome you aboard, Junior Technician 3rd Grade <name>!

We're building my masterpiece out here - the X-52 Nether-Rocket!

But first we need to get all of the parts and fuel for it. That's where you come in.

To start, I need crystals - LOTS of crystals - for the rocket's Etherlithium Engine Matrix.

The draenei had crystals coming out of their ears!

So head north to the Ruins of Enkaat and get them for me! Nevermind all of the draenei ghosts.

Progress:

Does it look like the X-52 Nether-Rocket is ready for liftoff? Am I cruising the Twisting Nether in the comfort of my command chair? Exploiting strange new worlds? Seeking out new technology and business opportunities? Boldly going where no goblin has gone before?

No!

So, I hope you have those crystals that I sent you after.

Completion:

Gah! Those look rough. Maybe we can use them in the tertiary engine manifold chamber?

Still, a good job Junior Technician 3rd Grade! You'll make 2nd Grade in no time.

(6) Quest name: Pick Your Part**Description:**

Those ethereal clowns are as opportunistic as us, I'll give them that. But no one, and I mean NO ONE, moves in on a B.O.O.M. claim!

The Heap to the south is ours!

If we're to finish the X-52 Nether-Rocket, we're going to need all of the new tech that we can get our hands on. And since the ethereals are stealing from us, I think it's only fair that we repay them in kind.

Why don't you head down there and see if you can acquire some of their technology out from under their noses!

Progress:

Back with their tech so soon? You better not just be pulling my leg here, <class>.

The success of the X-52 project out here depends upon you getting us that stuff a.s.a.p.!

Completion:

Hehe, ethereal suckers!

Thanks for getting us these parts, <class>. I bet we can just hook these babies right up inside the rocket. I wonder what they do? Should be fun finding out!

Hmm, let me see if I can dig up some pocket change to throw your way.

(7) Quest name: Help Mama Wheeler**Description:**

Say, <name>, I was wondering if you could do me another favor.

My partner out in the field could probably use a hand. I was wondering if you could go check in on her.

I'm sure that Mama Wheeler will appreciate the help. Just don't mind her sharp tongue.

She's trying to look out for our interests to the east. You'll find her just inside Eco-Dome Midrealm at the Midrealm Post.

Completion:

What?! He called me his 'partner'? I'm his wife!

And he said I had a sharp tongue! Ooh, when I get back to Area 52, I'm going to box his big, green ears!

But I'm glad that you're here. He was right about one thing; I can definitely use your help!

(8) Quest name: One Demon's Trash...

Description:

You look like a capable young <man/woman>! I was wondering if you could lend me a hand?

To the east is the Scrap Field, which the Burning Legion has moved into. It's full of huge fel reaver parts. There're also a whole bunch of smaller parts in there that they don't seem to care about.

I want you to get in there and get me a lot of those smaller fel reaver parts!

Progress:

You have those parts yet? With the Burning Legion moving in on each of our claims around here one at a time, we unfortunately have little time.

Completion:

These will have to do for now, I suppose. If only we could scare them off.

Hey, that gives me an idea!

(9) Quest Name: You, Robot

Description:

Doctor Vomisa, Ph.T. at your service. Here, take this controller. I want you to activate it and give my newly-invented Scrap Reaver X6000 a spin.

Just stay nearby! The controller is tied to my console here, and if you get too far away, the robot will cease to function.

Try out everything... I'll be watching and calibrating its servos based upon your test run.

Progress:

What did you think? Still needs some tweaking, eh?

Completion:

Well, my boy that certainly was exciting! And for my money, I'd say that the Scrap Reaver X6000 performed admirably, despite its rookie pilot.

Hehe, no, don't take offense, I was just kidding. After all, you just saved Area 52 and the X-52 Nether-Rocket from certain doom!

(10) Quest name: I See Dead Draenei

Description:

I see dead draenei. They're all around us.

Bah, nobody believes me because I'm a child. Not even my own mommy believes me.

<Ha'lei points to Ramdor.>

He believes me, though... He sees them too. Boy does he get angry about it!

It's kind of funny. I see ghosts and people just smile and pat me on the head, trying to placate me. Ramdor sees ghosts and people label him as crazy. I sure hope I never grow up!

You should probably talk to Ramdor before you go inside. He was once a death priest.

Completion:

The child is correct. I was once a "death priest." <Ramdor winces.> Such an unsavory title.

Through that corridor lies the Auchenai Crypts. Inside you will find the remnants of my priory. They are all mad now, of course. Insane to the last! I suppose I stood out, being the last one among them with any common sense. Of course, I was excommunicated for my beliefs. What are my beliefs, you say?

(11) Quest name: Ezekiel

Description:

I believe that the dead, which we have been caring for these last 500 odd years, should be left alone. Maladaar has other plans. He has retreated to the Crypt of Remembrance to start his experiments... Necromancy.

I hope you weren't thinking about going in there... Not before helping me out so that these damned spirits will finally leave me alone. I know where they keep their treasures, <race>. Got your attention, eh?

Bring me the book of the dead, held by the Aldor, Ezekiel of Shattrath.

Completion:

Book of the dead? Never heard of it... What's this about anyway? Who sent you?

(12) Quest name: What Book? I Don't See Any Book.

Description:

Ramdor? Hrm, let me think... Ramdor... Oh yes, the death priest. What does he want with the book? Well it doesn't matter. Yes I lied to you and no I don't have the book. Not anymore, anyway. It was stolen. Probably by one of those filthy refugees.

Besides, Auchindoun is now defunct. We have no use for the book. If you find it, you can keep it.

Like I said, I saw some of those ruffians snooping around the terrace last week. Start your search with them. They're probably playing dice in the slums.

Completion:

Ok, ok! Don't hurt us. We had the book but we sold it...

(13) Quest name: The Master's Grand Design?

Description:

A couple of draenei paid us a visit last night. They'd somehow learned that we had the book in our possession and made a very generous offer to "take it off our hands."

We didn't ask them what they wanted with the book but the young one kept talking about "the master's grand design," whatever that means.

Look, I don't ask questions when money is in play. They gave us a lot of gold and we gave them the book.

He said that they lived in Nagrand - in the old Abandoned Armory, north of Telaar.

Completion:

The signs were all there but I turned a blind eye.

The Legion's grasp grows stronger every day. Even in these parts...

Had I known... Had I known that my boy was communing with demons... They offered him power and then gave him a taste of that power. That was all that it took...

The book is gone. Taken by Levixus... His plans are known only to me and his dark master.

Stranger, I don't know if you've ever done right in your life, but know this: the boy must be stopped.

(14) Quest name: Vision of the Dead

Description:

It has already begun. Levixus stands atop the ruins of Auchindoun and reads from the book of the dead. He calls the dead out by name and, through demonic ritual, binds the tortured souls to his will. He will raise all of Auchindoun if given the chance!

But... you must first prepare. You cannot do battle with that which you cannot see.

<Nittrin hands you a parchment.>

Bring me the items I require to brew the tincture. It will open your mind and allow you to see into the spirit world.

Progress:

Levixus's army grows in size and power with each second that passes. You must hurry.

Completion:

Stranger... I was not forthright with you. Once you drink this potion, you will forever see into the world of the dead. This recipe that you drink of is a rite of initiation for all death priests of Auchindoun. Many go mad after its effects have taken hold. Seeing the dead is ... shocking.

<Nittrin puts the potion up to your lips.>

Do you wish to continue?

(15) Quest name: Levixus the Soul Caller**Description:**

Go now, <name>. You will find Levixus on the uppermost ruins of Auchindoun. Enter there from the southern reaches of the Bone Wastes. He stands amidst a storm of souls...

Destroy him and take the book of the dead. Once you have the cursed book in your possession, destroy it! Destroy it so that such an atrocity can never again be made possible.

Progress:

Who are you and what do you want? Oh... It's YOU.

Completion:

If the old draenei said to destroy the book, why didn't you?

<Ramdor glares at you.>

Bah, what's the difference. You might be greedy but at least you're honest.

Me on the other hand... I lied to get this book. I have no idea where these poor lost souls kept their treasure nor would I tell you if I did - however - I do have something for you.

You did a good thing on this day. Perhaps a great thing... You should be rewarded.

By the way, welcome to the fold.

<Ramdor points to the spirits.>

(16) Quest name: Mark V is Alive!**Description:**

Greetings, <race>. I am charged up and fully functional.

There are fragile draenei machines in these ruins, which I must retrieve. I am equipped with delicate servos in my wrist actuators, and the latest in combustion-pneumatic bump soakers. Handling them with care will not be an issue.

However, the ghosts that haunt these ruins will likely attack, so I will need you and your friends along for protection.

Completion:

You did it! You did it! I could just kiss you!

Oh, darn... the Maxx A. Million Mk. V is out of juice again. Ah well, he had enough to get the job done, and that's what counts!

Rocket-Chief Fuselage will be pleased to get these draenei machines hooked up inside the X-52 Nether-Rocket! That means a promotion for me! I'm so happy, I just have to give you a reward!

Here, take your pick from one of these.

(17) Quest name: The Exorcism of Colonel Jules

Description:

<name>, it is time to save Colonel Jules. His condition has worsened and Barada fears that, if we do not cleanse him of his corruption, he will be lost to us.

Take the prayer beads you found and speak with Anchorite Barada to begin the ritual. Let no disruptions stop the ritual... and if all goes well, Colonel Jules will be saved. Speak with Jules when he is saved, then return to me.

Progress:

Go to Anchorite Barada, <name>. He must succeed with his ritual if the colonel is to be saved.

Completion

You have done it, <name>. You have saved Colonel Jules' soul and cast the darkness within him back to where it came. A great, noble deed this is! A hero's day!

(18) Quest name: Trollbane is Looking for You

Description:

While we were busy, a messenger was waiting out in the hall. I suppose he grew tired, or perhaps he simply ran away at the sight of Jules floating around the room.

Either way, Force Commander Danath is looking for you. I suggest that you seek an audience with him inside the barracks as quickly as possible!

Completion:

It's about time! I heard all about what you've been up to with that draenei priest. You totally freaked my messenger out!

Now that you're done with that, I have a little mission planned for you to Hellfire Citadel.

(19) Quest name: Drill the Drillmaster

Description:

I'm receiving reports that the Shattered Hand fel orcs, out in front of Hellfire Citadel, are organizing for what looks like an all-out assault. No doubt, they're not happy about your successes against all of the clans.

Get to the base of the citadel, where the Path of Glory ends. You'll find the fel orcs busy with their preparations, but you're going to catch them with their pants down.

Eliminate the one that's in charge of that force. Kill Drillmaster Zurok!

Completion:

I wasn't going to believe it until I heard it from you, personally. Already our scouts are trickling in with information that the Shattered Hand are in disarray without their precious drillmaster to tell them what to do.

You've traveled a long road, <name>. I trust that you will accept this armor along with my thanks. Wear it proudly, you've earned it!

(20) Quest name: The Missing War Party

Description:

After the last Murkblood raid, a group of younglings decided to act. We tried to stop them but the rage had taken hold. It has now been one week since we last saw our beloved younglings.

Please, <race>, you must find them! They have just barely reached adolescence. How can they expect to defeat such savages?

They took the road leading west out of town. Follow that road around and look for signs of our younglings.

And <name>, avoid Halaa if you value your life. It is a war-zone.

Completion:

I have been told stories of my people. They say that once, we were warriors...

(21) Quest name: Once Were Warriors

Description:

I do not know you, stranger, but I ask for your help. I feel shame for this, but I am only one orc.

Emotions have surfaced that I have never felt. I... I seek vengeance. Blood for blood. Do your people ever feel this? I wish to pick up my axe and split my enemies in two. To swing the weapon until my arms fall lifelessly at my sides, exhausted.

Sunspring Post is directly south of this procession. It is there that you will find our enemies... Kill them... Kill them all...

Completion:

<Saurfang turns to face you.>

Is it blood that I smell? I regret being unable to lend assistance. How proud you must be. My chest swells just knowing what you have done.

Are there others like you? Where you come from, do more heroes exist?

(22) Quest name: He Will Walk The Earth...

Description:

Will you do me one last honor, <name>? I do not wish to return to Garadar. I believe that my destiny lies elsewhere - that I will serve a greater purpose someday.

Please, return to Farseer Corhuk and tell him that I will not be returning. That I cannot return. I must walk the earth... He will understand.

Completion:

<Farseer Corhuk stares at the ground, lost in contemplation. He nods his head affirmatively.>

<Farseer Corhuk wipes a tear away.>

The son is the father... May the spirits have mercy on those that stand in his way.

(23) Quest name: Picking Up Some Power Converters

Description:

Those dumb ogres at the Bladespire Outpost to the north have been raiding our power converters! And you're going to get them back for me, sort of.

No doubt, with their big, clumsy hands, the ogres have damaged the converters. So, what I want you to do is release the energy from them and then use this protovoltaic magneto collector on the resultant electromental to encase it.

It'll likely be sore with you, so you'll need to 'kill' it while it's contained in the magneto sphere.

Progress:

This line of research we have going with the electromentals is exciting! Just think of it... intelligent electrical creatures that we can create at will and that will follow our every instruction!

What could possibly go wrong?

Completion:

Excellent! With all of this power that you've recovered we'll be able to keep the machinery running for a little while, anyway.

The Zephyrium Capacitorium is a real pig when it comes to power consumption!

I hope dealing with those electromentals wasn't too difficult. I have something else in mind for you to do, and I have a feeling that it's going to be a little more dangerous.

(24) Quest name: Ride the Lightning

Description:

We haven't kept the use of the Zephyrium Capacitorium under budget. But, it occurs to me that the serpents of the Scalewing Shelf to the east have a lightning breath and glands that we can make use of.

I've repolarized the magneto collector to absorb lightning strikes and I want you to head up there, activate it on yourself, and get us some cheap fuel from those serpents.

Progress:

The trick to using the repolarized magneto sphere is to know when to turn it off before you end up getting truly fried.

Of course, you need to balance that against how many of those flying serpents you want to have to face.

Speaking of which, have you managed to charge up the sphere?

Completion:

Woo hoo, it worked! To be honest I wasn't sure... I calculated a twenty-three point seven two chance that you'd implode by the third strike.

<Toshley grins innocently.>

So, now we know that the sphere works, we should have no problem meeting our energy needs for the Zephyrium Capacitorium. Well, that is if we can find more volunteers to go out there and get zapped.

Still, you've pioneered our efforts and deserve something in return!

(25) Quest name: Kill Them All!

Description:

Commander <name>, stand at attention! You are to take a battalion of Skybreakers and sack the Scryers' outpost located at the foot of the Netherwing Fields. With the Sanctum of the Stars destroyed, our lines of communication to our posts at Eclipse Point and Illidari Point will once more be open.

Go now! Use this flare gun to signal the Skybreakers for the attack!

Progress:

Settle down, child.

Completion:

It is good that you came to us. Perhaps we can use this attack to our advantage and turn the tables on the Dragonmaw.

(26) Quest name: Show Them Gnome Mercy!

Description:

<The blood drains out of Toshley's face.>

These orbs are made up of both nether energy and souls, some of them gnome souls!

How dare they! Were they the ones killing our people that traveled north?!

<name>, you must put a stop to this, and the only way to do that is to finish off their leader, Nexus-Prince Razaan.

You'll have to coax him out of hiding though. I'm guessing that you can do that by killing a lot of his Razaani ethereal.

Bring me the collection of souls that he no doubt has.

Progress:

Have you dealt with that soul-stealing monster, Razaan yet?

Completion:

Good riddance to him! Thank you for putting an end to their macabre twisting of magic and technology.

As a true hero of gnomes everywhere, I hereby bequeath unto you our highest honor... some power converters and your pick of any of these.

I know that you'll put them to good use!

(27) Quest name: A Curse Upon Both of Your Clans!

Description:

T'chali wants revenge on all of the ogres!

T'chali was a powerful witch doctor in life. If you reach into me grave you will find a wicked strong fetish.

Invoke the fetish's magic at the entrances to the buildings and towers of both Bladespire Hold and Bloodmaul Outpost. The voodoo you work will summon an evil spirit that you must defeat. This in turn will curse that building.

Beware, if you attempt to curse a building that is already cursed, you will call down another cursed spirit!

Progress:

T'chali does not want to speak again until <name> has used the fetish to curse the buildings and towers of both the Bladespire and Bloodmaul clans!

Completion:

Hahaha, revenge is sweet!

But, T'chali can see you be interested in moving on now that you help him get his revenge.

I hear you, mon... life is for the living.

Tell you what, T'chali got lots of goodies still left here in his grave. You pick the one you like best!

(28) Quest name: Clefthoof Mastery

Description:

You want to earn a place in this safari? You'll have to prove yourself.

I don't care what you've hunted before, you haven't hunted until you hunt what we hunt here. Start with the clefthoof if you're <man/tough> enough.

I know that I've seen them in the immediate area around the safari and also close by to the south.

Completion:

A fair start. But that's just the beginning.

The lesser clefthoof prove nothing. Let's move you up to a bigger challenge.

(29) Quest name: Clefthoof Mastery

Description:

You've proved to me that you can find and take down a regular clefthoof, but far more dangerous are the clefthoof bulls.

Bag yourself twelve of those. Then you can talk to me of your hunting prowess. Look for them all along the middle region of Nagrand to the west and south.

Completion:

Impressive. Most impressive.

You've got potential, kid. Now I'm going to give you the chance to have some real fun!

(30) Quest name: Clefthoof Mastery

Description:

Banthal is the fiercest and most elusive of all the clefthoof in Outland. She's also the hairiest.

It is said that she roams with her clefthoof herd in the Spirit Fields near Oshu'gun.

You want to truly prove your hunting mastery? Bring me her horn!

Progress:

A warm fire and a woman at your side for idle chit-chat is something you can get at home. Here we hunt big game or die trying.

Completion:

You did it! You took down Banthal! I never had a doubt, <name>.

Here, I think you've more than earned this.

(31) Quest name: To Legion Hold

Description:

The fortress of Legion Hold is nigh impregnable, and to be completely honest, I can't spare the forces for an assault. Our hopes are riding on you, <name>.

What little information we've been able to gather indicates that the Legion stocks and prepares its infernals at the hold. With the help of a disguise I'll give you, you must sneak into Legion Hold and learn about their plans. Your best hope is to intercept or overhear communication between their commanders. Good luck, <name>.

Progress:

What did you discover?

Completion:

<Wing Commander Nuainn listens to your report, growing more alarmed with each sentence.>

So you're saying they have more than enough infernals to intensify the bombardment? If we don't stop them before they can put the next phase of their plan into motion, Wildhammer Stronghold is finished.



(32) Quest name: Setting Up the Bomb

Description:

We cannot permit the Legion to carry out its plan to destroy Wildhammer Stronghold on their march to the Black Temple.

There's only one way to stop them, <name>. You must create an explosive large enough to destroy the Legion's entire stockpile of infernals at the hold.

The Fetid Pool near Legion Hold holds an old fel reaver power core you could use as the base of your device. Search the other wreckage near the fel reaver for armor plating we might be able to make a casing from.

Progress:

<You hand the materials to the wing commander.>

Completion:

<The wing commander inserts the power core into the armor plates and seals the device shut, nodding.>

This should do the trick. Should make quite an explosion too, if I do say so m'self.

(33) Quest name: Needs More Cowbell

Description:

Where, oh where has my Bessy gone? After the attack, I searched the fields and the Chapel Yard for her, but she was nowhere to be seen!

All I have left of her is this old cowbell. She usually comes running when she hears it, but these feeble old bones probably couldn't shake it hard enough.

I'll loan you Bessy's bell if you're willing to go out to the fields and ring it as hard as you can. Perhaps all Bessy's waiting for is a little more cowbell.

Progress:

<The cow looks at you distrustfully, but stands its ground.>

Completion:

<Removing the bell from your pack, you ring it a couple of times and show it to Bessy, who seems to recognize it. The cow allows the bell's cord to be fastened around her neck and looks at you expectantly.>

(34) Quest name: A Rare Bean

Description:

You are ill-equipped to face the restless elements of Nagrand. Before you can help the Earthen Ring, you must help yourself.

To the west you will find dung heaps left behind by the wildlife of Nagrand. You must search the dung for the digested remnants of the Nagrand caracoli. From this bean I am able to make a tablet that will aid you in your battle against the restless forces of nature.

Return to me when you have collected no less than two fists worth of caracoli... Ogre sized fists.

Progress:

<Elementalist Lo'ap makes two fists and shakes his head in disapproval.>

Ogre sized...

Completion:

Please do not wash yourself in the sacred waters of the Throne.

<Elementalist Lo'ap holds a prepared caracoli tablet up.>

You place this under your tongue and allow it ample time to dissolve. Once it has dissolved, you will be able to breathe water as if it were air.

(35) Quest name: Shizz Work

Description:

I finally got my shredder working but I seem to have lost the keys. I keep a pack of felhounds to protect my camp. They don't do a very good job and they like to bite me a lot. They also like shiny things. I think this one felhound I have may have eaten my shredder keys. I'll pay you if you'll take my felhound on a walk. Kill some helboars and let him eat. He'll do his business. When he's done, see if you can't find the keys in his "leavings."

Progress:

Did you manage to find my keys? I'm sure one of my felhounds ate them. It's probably the one I sent with you. Probably.

Completion:

You smell terrible. But you found my keys! Thank you so much. Now I can get my shredder started and make some money. Pretty soon I will have enough money to leave Outland. I don't know why you stay; I hate this place. Wouldn't you rather be back in Booty Bay?

Maybe do some fishing?

(36) Quest name: Kyle's Gone Missing!

Description:

Help, <name>! My prized puppy, Kyle, has run away! I just know he's running around Bloodhoof Village, lost and hungry.

Will you find him and feed him? Once he eats he will settle down and come home.

To feed him you will need to find food. His favorite meal is tender strider meat. Just

venture east and you should find plenty of striders. Hunt one down and take its succulent

meat to Kyle. When you see Kyle in town, put the meat down and he is sure to come to you.

Completion:

Fantastic work, <name>! Kyle came home as soon as he ate and went straight to bed. Thank you for your help.



The NPC “Elder Ezra Wheathoof” made as a memorial to Ezra Chatterton.

(37) Quest name: Bomb Them Again

Description:

We’re still having problems with those flak cannons, <name>.

Don’t get me wrong -- I think that you did an outstanding job the last time out -- but, that doesn’t change the fact that those damned demons seem to be replenishing their ammo supplies faster than we can knock them out. And that means we’re having a hell of a time getting our people through there, not to mention the risk those demons pose to Ogri’la.

What do you say? Want to take another shot at it?

Progress:

How goes the bombing run?

Completion:

Outstanding work, <name>! I'd have you back up in the air and bombing them again, but policy around here is to make sure that our pilots get plenty of R&R. Sorry, I don't make the rules, but I sure as hell enforce them!

See you again tomorrow, Ace!

(38) Quest name: Show Gnomercy**Description:**

Spark must be brought to justice!

I need you to go down to the beach and find that deceitful gnome. Once you find him, get whatever information you can out of him!

If a high ranking official of the Alliance has committed treasonous acts, who knows how many others are corrupt?

And <name>, use force if you have to...

Progress:

Did you find the lying dog?

Completion:

Incredible! This was all part of their master plan!

This information must reach the king and your own leaders. The implications are staggering.

(39) Quest name: Terokkarantula**Description:**

You have slain many of the dreadfang widows but they will continue to spawn and soon they will strike at us again. Deep within Netherweb Ridge is the lair of the Terokkarantula, the brood-mother of these gruesome creatures. If we are to be safe, she must die.

Completion:

The dreadfangs are beaten. You have killed many and even their foul mother has fallen before you. I am too poisoned to fight my way to freedom.

Please, take some of my equipment. It will lighten my load and give you the tools you need to make the journey back to Sha'tar Outpost.

(40) Quest name: The Flesh Lies...**Description:**

You see these corpses, <race>? Arconus is responsible for this slaughter. He's sucked them dry, leaving nothing more than a fleshy husk. But don't let the bodies fool you! Inside those corpses lie flesh beasts, waiting to pounce on the unsuspecting fool that gets too close.

I've got my orders. I must remain here until backup arrives. That doesn't mean that you can't take my igniter and destroy the withered corpses that litter the mines. One way or another, the mission must be completed.

Progress:

Any luck in finding Ya-six?

Completion:

You saved my wrappings, <name>. The Protectorate will know of what you've done on this day, friend.

(41) Quest name: Spectrecles

Description:

I call them "Spectrecles." Clever, no? When you equip these goggles, you will be able to see the spirits of Shadowmoon Valley.

Before I let you have them, though, you must promise me that you will help us clear out the ghosts at the village.

Take the goggles and destroy any and all spirits that you see wandering about Shadowmoon Village. Hopefully, destroying these spirits will force any that remain to move elsewhere.

Progress:

If you lose your goggles, let me know and I will craft another pair.

Completion:

Gorefiend? T... Teron Gorefiend? But... How?

How could Gorefiend be here? This is impossible!

The legend of Teron Gorefiend is one that causes even the Forsaken to tremble in fear. By all accounts, Gorefiend was a warlock of Gul'dan - extremely powerful in his own right. When Gorefiend was slain by Orgrim Doomhammer, Gul'dan took the soul of the fallen warlock and placed it inside the broken shell of a slain knight of Stormwind. And so was born the first death knight of the Horde.

(42) Quest name: A Boaring Time for Grulloc

Description:

<name>, I have a pet boar named Huffer. He wants to help you to have some fun with one of the nearby sons of Gruul.

Grulloc inhabits a place known as the Cursed Hollow. When you get there, let Huffer loose. The gronn will have a fine time chasing him around, and you will retrieve the bag that he guards and deliver it to Baron Sablemane.

To get to the Cursed Hollow, head down the northern ramp and east through Dragons' End. The hollow is on the eastern edge.

Progress:

Back so soon? Have you come to deliver that which Rexxar owes me?

Completion:

<Baron Sablemane peers inside the gronn's sack and seems satisfied.>

Very well, you have upheld your end of the bargain. With that price paid, I will give Rexxar what he seeks.

(43) Quest name: Splendid!**Description:**

Have you ever heard of food that cooks itself and stays hot forever? Dare to dream, I say! But maybe it's not a dream at all! Outside the fortress, near the lava pools and streams, you can find beasts that thrive in the sizzling heat. They're called felfire diemetradons.

The dwarves around here tell me that those diemetradons have the tastiest spleens ever and that the spleens practically come pre-cooked! Bring me those spleens and I'll give you some coin.

Start your search directly east of here.

Progress:

Spleens! I need spleens!

Completion:

<Gnomus hungrily grabs at the spleens.>

Here's your coin as promised. I'll call for you if I need more spleens.

So delicious... I dare say that they are 'splendid!'

(44) Quest name: Nothin' Says Lovin' Like a Big Stinger**Description:**

She will be mine. Oh yes - she will be mine.

Isn't Magasha the most beautiful troll you've ever seen? I have to find a way to win her heart. Sure, she has her eye on Zurai, but that is about to change. My foolproof plan will see to that.

All I need is a way to demonstrate my superior hunting skills, and that's where you come in my friend. There's a gigantic bog wasp known as Blacksting that roams the area south of the glowing draenei towers to the west. Bring me its stinger and I'll work my magic.

Progress:

My luck is about to change - I can feel it.

Completion:

Fantastic! I'll never forget how you helped me to win her heart. In fact, you can be a guest of honor at our wedding.