



Reinterpreting Rural Folklore Through Digital Media: A Study of Pakistani Children's Interaction with Global Digital Games

Ayesha Latif

University of Management and Technology, Lahore
ayesha-latif@umt.edu.pk

Mamoona Zahid

University of Management and Technology, Lahore
mamoona.zahid@umt.edu.pk

Fatima Shahzad

University of Management and Technology, Lahore
fatima.shahzad@umt.edu.pk

Qurat ul Ain Waseem

University of Management and Technology, Lahore
quratulain.waseem@umt.edu.pk

Abstract

The digital games are highly enjoyed by children worldwide as well as in Pakistan. These games are majorly produced elsewhere. Pakistani children do not however simply play them and have fun; however, they play these games to make their stories. Most of these tales are related to the countryside and folklore. This paper examines the combination of folk ideas with games like Minecraft, Roblox, Free Fire, Hay Day and COD Mobile by children. It also looks into the ways in which the children demonstrate heroism, teachings, female empowerment, animal theme and rural landscape during their play. The study is based on a qualitative approach. It examines gameplay, screen shots and close up shots. The results indicate that a child reconstructs village environment, assigns heroic roles to his or her avatars, and develops stories that have moral significance. Female and animal characters are also played actively by them. This paper demonstrates that folklore is not ancient and stable. It changes with time. Now it is able to expand online. The study contributes to visual culture, folklore studies and children media studies. It also implies that folk ideas may be preserved in the contemporary world with the help of digital games.

Key Words: *global digital games, folklore, visual culture, contemporary world, Pakistani children, reinterpretation*



Introduction

Digital games are an overbearing type of games among children around the world, and they are not exempt in Pakistan. (Kahila et al. 2020; Hisam et al. 2018). Millions of young users (Ali et al. 2024; Dezuanni 2022) are attracted to such games as Minecraft, Roblox, Free Fire, Ludo King and COD Mobile and are actively involved in the digital world, constructing buildings, playing a game, and interacting in an environment. (Cheeno 2021; Parkash 2022). Although these games are introduced in Pakistan, the exposure of children to them is extremely local: children redefine these spaces by their cultural context, which most often indicates known landscapes, social order and ethical frameworks. (Khalid et al. 2019; Dato 2010). The techno-immersion process enables these young digital natives to go beyond assigned regulations of the software, essentially subverting or supplementing the original gameplays in order to negotiate and create common meanings in their respective trans mediated communities. (Cheeno 2021).

In line with digital play, the rural folklore in Pakistan, which includes heroism stories, moral teachings, countryside, animals, and agency of the female gender are still an essential part of the cultural identity. (Holz et al. 2020; Fatima 2019). Stories such as that of Raja Rasalu, Dulla Bhatti, and Sakhi Sarwar are still being told orally and in the media (Sevea 2023; Temple 1977) and impart to children values such as bravery, justice, loyalty and communal responsibility (Afridi, Rasheed, and Abid 2025). The affair of the folklore rural space is not that of backdrop, but a participant in the stories that defines heroism, morality, and social behaviour. (Fatima 2019).

Although the Pakistani population is steeped in folklore and digital games are a common activity among Pakistani children (Khalid et al. 2019; Hisam et al. 2018; Zubair, Alyousfi, and Khan 2025), it is possible to find a gap in the research on the utilization of foreign digital games by children as a means of re-creating rural folk narratives (Shliakhovchuk 2019; Yousafzai, Khalid, and Iqbal 2) In this research paper, the gap is going to be addressed by analyzing how children:

- Recreate rural landscapes in digital play.
- Enact heroic behaviour and moral choices inspired by folklore.
- Assign agency to female and animal characters.
- Adapt local cultural narratives in globally produced games.

The study is important since it places digital games as modern folk spaces, where culture, narrative, and morality are put into action and changed. (Shliakhovchuk 2019). The research on Pakistani children also contributes to localised media interpretations (Dato 2010) by offering a perspective on folklore studies with regard to visual culture and game studies by offering a bridge between traditional studies of the folklore and modern ones.

Research Questions

1. What is the adaptation of Pakistani children to rural folk stories in global computerized games?
2. What does a gameplay depict and enact heroism?
3. What is the role of agency-association by digital play on children assigning agency to female characters and animals?
4. What is the way the children recreate the rural environments and ethical stories during the game?
5. What can this say concerning local cultural adaptation of the global media?

Literature Review

The rural folklore has been a significant means of transmitting values and traditions (Holz et al. 2020; Afridi, Rasheed, and Abid 2025). These are the stories that are transmitted over generations (Dahal and Bhatta 2021; Afridi, Rasheed, and Abid 2025). They provide the way of how people must live, act and treat other people (Afridi, Rasheed, and Abid 2025). Most of the rural tales in South Asia feature heroic heroes, wise elders, loyal pets, and powerful female characters (Holz et al. 2020; Fatima 2019; Dahal and Bhatta 2021).

As an example, courage and strength can be observed in stories concerning Raja Rasalu (Temple 1977). Bulleh Shah stories are related to wisdom, love, and equality (Fatima 2019). There are purposes on kindness and social justice based on legends of Sakhi Sarwar (Temple 1977; Sevea 2023). These plots are not only entertainment; however, they instruct children on what is wrong and what is right. (Dahal and Bhatta 2021; Afridi, Rasheed, and Abid 2025).

The presentation and the communication of the folklore mostly occurs through speaking, singing, or storytelling (Afridi, Rasheed, and Abid 2025; Fatima 2019). It gets transformed with time due to this reason (Fatima 2019). New things are brought with every generation (Afridi, Rasheed, and Abid 2025). According to scholars, folklore is elastic and constantly responds to the new circumstances (Kutin and Telban 2021; Fatima 2019). This is what allows folklore to survive even nowadays in digital world (Afridi, Rasheed, and Abid 2025).

We do not play game without interacting. They act, imagine and create during playing. (Kankaanranta et al. 2017; Mertala and Meriläinen 2019). It has been found out that gaming experience enables children to develop stories, roles and social rules. This occurs both in the real life and in computer games. (Kankaanranta et al. 2017; Kahila et al. 2020). Creative games are particularly Minecraft and Roblox. (Ali et al. 2024; Parkash 2022; Dezuanni 2022). Children are able to develop houses, villages, farms, and cities. They will also be able to select characters and make decisions of what will happen in the game (Mertala and Meriläinen 2019). Through this, children can be storytellers (Cheeno 2021; Kankaanranta et al. 2017).



Figure 1, View of the Farm, still from the Hay Day



Figure 2, Farm and Village scene, still from the Hay Day Game

Despite the fact that these games are created to meet the needs of a global audience, children adjust them to their lives (Cheeno 2021). They reproduce the environment that is similar to their home or village. (Mertala and Meriläinen 2019). They establish families, communities, leaders, and helpers in the game (Bailey 2016; Benton et al. 2014).

As Cheeno (2021) demonstrates, their culture, memories, and daily experiences are revealed through play. Digital games are not toys but cultural products (Arslan 2022; Greenfield 1994). They consist of pictures, narratives, icons, and regulations (Kankaanranta et al. 2017; Arslan 2022). Because of these features, games establish the environment where individuals can engage with stories first hand (Blumberg, Blades, and Oates 2013; Kankaanranta et al. 2017). Children do not just watch or read but they act (Barab et al. 2010). They combat, defend people, discover territories, and take decisions. Such acts usually resemble the classic heroic tales (Schwarz et al. 2018; Vikaros and Degand 2010). According to scholars, players do not just follow the story of the game. It is also transformed by them (Dixon and Weber 2010; Mertala and Meriläinen 2019). Their actions give rise to new meanings (Maine 2017; Mertala and Meriläinen 2019). This makes games storytelling spaces in such a manner (Bailey 2016). The behavior of children in a game can be attributed to ideas like courage, risk, fairness,

companionship, and survival prevalent in folklore (Vikaros and Degand 2010; Angelaki 2024). Over the last few years, scholars have begun to relate folklore and digital media. They examine the ways of the appearance of myths, legends and heroic concepts in contemporary games (Oliveira and Camargo 2020; Klaus 2010). Many games involve bad and good battles, missions, monsters, companions and rewards- like classic tales (Angelaki 2024; Klaus 2010).



Figure 3, Still from the game Ludo King



Figure 4, Still from the PUBG

The behavior of the players with these stories is also studied (Mertala and Merilainen 2019; Dixon and Weber 2010). The game does not create meaning within itself. It is formed as a result of play (Cheeno 2021). Children are of particular relevance in such a process as they are free in their imagination (Mertala and Merilainen 2019). They combine game content with their

cultural concepts (Small 2017). This implies that folklore does not vanish in the contemporary life but it changes form. The digital games have the potential to create new spaces in which the old ideas would live in new forms.

The literature on the folklore traditions is vast, and is especially common in the rural areas of Pakistan, where the moral values and culture are passed on through folklore (Afridi, Rasheed, and Abid 2025; Holz et al. 2020; Fatima 2019). Likewise, a significant amount of literature discusses the play of children in digital games, such as the frequency and creative variations among the Pakistani youth (Kahila et al. 2020; Kankaanranta et al. 2017; Mertala and Merilainen 2019; Hisam et al. 2018; Khalid et al. 2019). Nevertheless, there is not much research on the way Pakistani children relate rural folklore, including legends about Rasalu or Sakhi Sarwar, with video games such as Minecraft or Roblox (Zubair, Alyousfi, and Khan 2025; Yousafzai, Khalid, and Iqbal 2025; Shliakhovchuk 2019; Angelaki 2024). The majority of the studies consider Western children or Western culture (Zubair, Alyousfi, and Khan 2025). Pakistan does not have a good study of local cultural interpretations (Dattoo 2010; Khalid et al. 2019). How children take their familiar rural life, tales, and principles into the world of global games, we have not a clear picture of it (Kankaanranta et al. 2017; Shliakhovchuk 2019).

This paper tries to fill the identified gap. It relates three domains that are interrelated:

- Geographical cultural heritage and folklore.
- Global digital games
- Visual culture and design

The study is applicable in art and design theory, cultural study, education and media development. It demonstrates the ways how old-fashioned concepts may survive in the new digital reality and how children contribute to the culture and affect the culture by means of play.

Theoretical Framework

This paper relies on three key concepts to gain an insight into the way of children in relating folklore to digital games. These concepts are the products of folklore studies, visual culture and game studies. Collectively, they assist in reasoning why the ancient tales can be played in the contemporary digital play. Folklore theory posits that folklore is not fixed or frozen in the past. It is alive and keeps changing (Afridi, Rasheed, and Abid 2025). It is propagated by people in the form of stories, songs, pictures, festivals, and performances (Afridi, Rasheed, and Abid 2025). Bold heroes, teachings, village, and nature are all featured in many folk stories (Holz et al. 2020; Afridi, Rasheed, and Abid 2025). Through these stories children are taught how to act in their society reflecting on their culture (Anggraeni et al. 2019; Afridi, Rasheed, and Abid 2025). They impart morals like bravery, love, integrity and respect to the community (Afridi, Rasheed, and Abid 2025).

The theory of Visual Culture is concerned with the image and visual meaning (Arslan 2022; "Samyukta: A Journal of Gender and Culture" 2023). Pictures, symbols and visual stories abound in digital games (Arslan 2022; Kankaanranta et al. 2017). Characters, landscape,

buildings, clothes, animals, and objects are visible to players (Mertala and Merilainen 2019). Each of these images has a meaning ("Samyukta: A Journal of Gender and Culture" 2023). These pictures are perceived differently by children (Mertala and Merilainen 2019; Dixon and Weber 2010). As an example, a digital house can suggest them a village home (Mertala and Merilainen 2019). A forest can be perceived as a local countryside (Mertala and Merilainen 2019). The theory aids in comprehending the manner in which children provide local significance to the images of global games (Shliakhovchuk 2019; Arslan 2022). Game and Media Studies clarify the way in which games can stand different to books or films (Barab et al. 2010; Khan et al. 2024). Games represent interactive media (Khan et al. 2024). Players are not passive individuals, they actively engage (Khan et al. 2024). They act in agency and are able to choose what to do, manipulate characters, arrange spaces, and influence results of the narrative (Dixon and Weber 2010; Khan et al. 2024). In the game, children are able to be heroes, leaders, helpers, or explorers (Dixon and Weber, 2010; Mertala and Merilainen, 2019). They also are able to produce new stories rather than adhering to a given script (Kankaanranta et al., 2017; Khan et al., 2024). Games are arenas of imagination and role-playing due to such autonomy (Dixon and Weber, 2010; Kankaanranta et al., 2017).

A combination of all three ideas explains the possibility of folklore being preserved in the digital gameplay context (Arslan, 2022; Angelaki, 2024). Children are mediators who mimic traditional concepts into new interactive situations (Athanasiadis, 2010; Small, 2017). The heroic conduct is expressed in the form of performative but not verbal (Klaus, 2010). They recreate sceneries, nurture animals, and role assign to both male and female characters (Mertala and Merilainen 2019; Cheeno 2021). By doing so, digital games will turn into contemporary areas where cultural narratives are not just memorized but also reproduced (Angelaki 2024; Afridi, Rasheed, and Abid 2025).

Methodology

The paper represents a qualitative, exploratory research design, as the authors examined gameplay of digital games visually and narratively. It is aimed at getting a picture of how rural folklore is perceived and localized by children. Minecraft, Roblox, Free Fire, COD Mobile, Ludo King are chosen. Screenshots, gameplay videos, narrative reconstruction are observed. Semi-structured discussions with children aged 8–14 about their motivations and interpretations. Choosing games that are popular ones among the Pakistani children and games that can be played creatively or as a narrative. Children of both rural and urban background to get a variety of interpretations. Reading avatars, landscapes and symbols through the connection to rural folklore motifs. Children create stories during the game and these are analyzed according to themes of heroism, morality, female agency, and animal symbolism. Through the comparison of the digital play behavior with the folklore stories in rural areas, we would be trying to bring out the adaptation and reinterpretations of the stories.



Figure 5, Game Characters, Still from the Free Fire

Results and Findings

In Minecraft and Roblox, children constructed rivers, fields as well as villages. Village plans were developed to reflect the local country lifestyle, featuring courtyards, wells, and farm acreages, and had a very close connection with folk stories. In Free Fire and COD Mobile, heroic roles of the folk heroes were attributed to avatars. Such acts like saving the people of the village or attacking foes reflected the classic storylines of heroism and righteousness. In Roblox and Minecraft, children were given female avatars to lead and take care of others or the animals. This underlines the redesign of female folk characters and broadening of the conventional gender roles in folklore. There were dogs, horses, and even fictitious animals used as their companions and helpers. They are used as a symbol of loyalty and intelligence as they reverberate the animals in the rural narratives. Games like Ludo King, Carrom Pool and Among Us enable one to cooperate or compete. The strategy, trust, and alliances were bargained, with children, which mirrored moral teachings and societal norms that were common in folklore in rural areas.



Figure 6, Still from COD



Figure 7, still from PUBG

Discussion

The results indicate that children are not game players (Mertala and Merilainen 2019). They are producing agents of meaning (Dixon and Weber 2010; Mertala and Merilainen 2019). They steal international games and transform them as they know (Mertala and Merilainen 2019; Small 2017). In such a manner, children are cultural agents (Small 2017). They transfer their memories, values and imagination to the digital world. Although the games have an origin in other countries, the manner in which children are playing them is localized and personal. Several children need to demonstrate the heroism when playing the game. They defend, combat foes or assume leadership. Such deeds are like typical folk heroes.

Children also decide morally, including assisting colleagues in the team or sharing resources (Toppe, Hardecker, and Haun 2019; Vikaros and Degand 2010). The female characters are provided with active and powerful roles (Mertala and Merilainen 2019). Both girls and boys will use female avatars and make them leaders, fighters, or decision-makers (Schwarz et al. 2018; Mertala and Merilainen 2019). It demonstrates the fact that concepts of courage and power are not exclusive to male characters (Mertala and Merilainen 2019). Folklore themes such as courage, justice, and responsibility continue to appear, but in new digital forms.

Game environment design is significant in games. Villages, farms, rivers, and open fields are rebuilt by children. These are not some decorations by mere chance. They resemble the common rural settings. Animals are also significant in games. There are children who keep pets and guard them, or use them as companions. This shows the proximity of the human being, the animals and nature in the rural setting. It is also demonstrated in the study, that global games have local interpretations (Arslan 2022; Sutherland 2020). The idea that is utilized by children in reinterpreting the game worlds is not exclusive to the rural society in Pakistan; it can be observed in various other cultures as well (Mertala and Merilainen 2019; Athanasiadis 2010). Heroism, survival, cooperation and respect of nature are some of the most popular themes of different cultural persuasion. These results have significant implications on the visual culture, art and design theory, and education. Folklore concepts enable game designers to make meaningful characters, narrative and settings. Moral lessons and cultural issues can be involved in educational games without any boredom. Digital media can help in learning as well as maintaining cultural identity by relying on established motifs of folklores. Because women are anticipated to be self-reliant, they fail to receive acceptance or direction during various events, potentially causing challenges in their everyday lives. Women are expected to be self-reliant; hence, they do not get accepted or guided in the different circumstances in their lives creating challenges in their daily lives.



**Figure 8, Still from
PUBG**



Figure 9, Still from COD

Conclusion

Among the Pakistani children, the folk narrative is being relayed using global digital games as the modern platforms. They offer platforms in which rural environment, heroic actions, ethical principles, feminine prominence, and creatures are replicated and modified. Folklore is actively reinterpreted by children and it shows that they are creative, have cultural memory and understanding of morality. The research is related to the visual culture, folklore, and game studies because it demonstrates that folklore is flexible and movable, and is not only limited to oral or written forms. The study is applicable in comparative studies of folklore, media, and children learning because worldwide the negotiation of local cultural narratives in digital media settings is demonstrated.

With regards to art and design theory, the evidence points out that designers and instructors may apply folk motifs, rural aesthetics, and moral stories to digital play spaces without sacrificing the cultural heritage but encouraging children to learn in a meaningful way. Further studies could potentially be focusing on cross-cultural comparisons, persistent storytelling as well as the impact of local storytelling on digital creativity.

References

- Abidin, Mohd Izani Zainal, and Aishah Abdul Razak. 2003. "Malay Digital Folklore: Using Multimedia to Educate Children Through Storytelling" 2003 (1): 29. https://www.learntechlib.org/p/17771/article_17771.pdf.
- Afridi, Jahanzaib, Kausar Rasheed, and N Abid. 2025. "Exploring the Role of Folklore in Preserving and Transmitting Cultural Heritage across Generations: A Qualitative Study of Muzaffarabad, Azad Jammu and Kashmir, Pakistan." *The critical Review of Social Sciences Studies* 3 (1): 2563. <https://doi.org/10.59075/kjptcy84>.

- Ali, Mohd Fairuz, and Perng Jeu Ng. n.d. "A Malaysian Folklore Game Design As A Tool Of Culture Preservation And Entertainment."
- Ali, Sana, Saqib Riaz, Saadia Anwar Pasha, and Enaam Youseef. 2024. "Exploring Internet Use and Parental Mediation in Pakistan: A Thematic Analysis." *Research Square (Research Square)*, May. <https://doi.org/10.21203/rs.3.rs-4294190/v1>.
- Angelaki, Rosy-Triantafyllia. 2024. "Fairy Tales and Video Games: Folk Culture in the Digital Age. A Literature Review." *Journal of Literary Education*, no. 8 (December), 137. <https://doi.org/10.7203/jle.8.29391>.
- Anggraeni, Abellia Septri, H Pentury, A Nurfarhana, and D Pratama. 2019. "Social Media Usage versus Folklore to Tell Moral Value for Young Generation." *Proceedings of the Proceedings of 1st Workshop on Environmental Science, Society, and Technology, WESTECH 2018, December 8th, 2018, Medan, Indonesia, January*. <https://doi.org/10.4108/eai.8-12-2018.2283897>.
- Arslan, Ahmet Serdar. 2022. "DİJİTAL OYUNLARDA İMGE, KENT, MEKÂN VE ANLATI." *Avrasya Uluslararası Araştırmalar Dergisi* 10 (32): 218. <https://doi.org/10.33692/avrsyad.1176856>.
- Athanasiadis, Ilias. 2010. "Children's Perceptions of Folktales and Narration in Greece: Evidence from a Novel Micro-Data Set." *Review of European Studies* 2 (2). <https://doi.org/10.5539/res.v2n2p67>.
- Bailey, Chris. 2016. "Free the Sheep: Improvised Song and Performance in and around a Minecraft Community." *Literacy* 50 (2): 62. <https://doi.org/10.1111/lit.12076>.
- Barab, Sasha A., Tyler Dodge, Adam Ingram-Goble, Patrick Pettyjohn, Kylie Peppler, Charlene Volk, and Maria Solomou. 2010. "Pedagogical Dramas and Transformational Play: Narratively Rich Games for Learning." *Mind Culture and Activity* 17 (3): 235. <https://doi.org/10.1080/10749030903437228>.
- Benton, Laura, Asimina Vasalou, Daniel Gooch, and Rilla Khaled. 2014. "Understanding and Fostering Children's Storytelling during Game Narrative Design," June, 301. <https://doi.org/10.1145/2593968.2610477>.
- Blumberg, Fran C., Mark Blades, and Caroline Oates. 2013. "Youth and New Media." *Zeitschrift Für Psychologie* 221 (2): 67. <https://doi.org/10.1027/2151-2604/a000133>.
- Cheeno, Marlo. 2021. "Gameplays Versus Playstyles: The Social Construction of Transmediated Communities Among Filipino Children Gamers in Minecraft and Roblox." *ASEAN Journal of Community Engagement* 5 (2). <https://doi.org/10.7454/ajce.v5i2.1110>.
- Dahal, Hikmat, and Balaram Bhatta. 2021. "Folktales: A Moral Message from the Past to the Future Generation." *Nepal Journal of Multidisciplinary Research* 4 (1): 31. <https://doi.org/10.3126/njmr.v4i1.36618>.
- Datoo, Al-Karim. 2010. "Media and Youth Identity in Pakistan: Global-Local Dynamics and Disjuncture." *eCommons - AKU (Aga Khan University)* 2 (1). https://ecommons.aku.edu/pakistan_ied_pdck/11.

- Dezuanni, Michael. 2022. "Nordic Childhoods and Entertainment 'Supersystems' in the Digital Age." In Routledge eBooks, 201. Informa. <https://doi.org/10.4324/9781003145257-22>.
- Dixon, Shanly, and Sandra J. Weber. 2010. "Playspaces, Childhood, and Videogames."
- Fatima, Noor. 2019. "Once Upon a Time in the Land of Five Rivers: A Comparative Analysis of Translated Punjabi Folk Tale Editions, from Flora Annie Steel's Colonial Collection to Shafi Aqeel's Post-Partition Collection and Beyond."
- Greenfield, Patricia M. 1994. "Video Games as Cultural Artifacts." *Journal of Applied Developmental Psychology* 15 (1): 3. [https://doi.org/10.1016/0193-3973\(94\)90003-5](https://doi.org/10.1016/0193-3973(94)90003-5).
- Hisam, Aliya, Syed Fawad Mashhadi, Mahum Faheem, Mahrukh Sohail, Bilal Ikhlaq, and Irfan Iqbal. 2018. "Does Playing Video Games Effect Cognitive Abilities in Pakistani Children?" *Pakistan Journal of Medical Sciences* 34 (6): 1507. <https://doi.org/10.12669/pjms.346.15532>.
- Holz, Sarah, Sara Gurchani, Farzana Masroor, Shazia Riaz Dar, Humera Naz, Mujtaba Ali Isani, Zakir Hussain Zakir, et al. 2020. "Folkloristic Understandings of Nation-Building in Pakistan Ideas, Issues and Questions of Nation-Building in Pakistan."
- Kahila, Juho, Matti Tedre, Sanni Kahila, Henriikka Vartiainen, Teemu Valtonen, and Kati Mäkitalo. 2020. "Children's Gaming Involves Much More than the Gaming Itself: A Study of the Metagame among 12- to 15-Year-Old Children." *Convergence The International Journal of Research into New Media Technologies* 27 (3): 768. <https://doi.org/10.1177/1354856520979482>.
- Kankaanranta, Marja, Merja Koivula, Marja-Leena Laakso, and Marleena Mustola. 2017. "Digital Games in Early Childhood: Broadening Definitions of Learning, Literacy, and Play." *In* , 349. https://doi.org/10.1007/978-3-319-51645-5_16.
- Khalid, Tooba, Syeda Hina Batool, Ayesha Khalid, Henna Saeed, and Syed Waqas Hussain Zaidi. 2019. "Pakistani Students' Perceptions about Their Learning Experience through Video Games." *Library Hi Tech* 38 (3): 493. <https://doi.org/10.1108/lht-03-2019-0068>.
- Khan, Bushra, Richard (Jianxin) Liu, Sam Bowker, Graham Daniel, Paul Shaw, and Donna Bateup. 2024. "Interactive Digital Narrative in Video Gaming: A Multimodal Investigation."
- Klaus, Simona. 2010. "Heroes in Virtual Space." *University of Zagreb University Computing Centre (SRCE)* 22 (1): 361. <http://hrcak.srce.hr/62258>.
- Kutin, Barbara Ivančić, and Monika Krojež Telban. 2021. "Legends of Places as Part of the Sustainable Development of Regions." *Folklore Electronic Journal of Folklore* 81 (March):157. https://doi.org/10.7592/fej2021.81.ivancic_krojez.
- Maine, Fiona. 2017. "The Bothersome Crow People and the Silent Princess: Exploring the Orientations of Children as They Play a Digital Narrative Game." *Literacy* 51 (3): 138. <https://doi.org/10.1111/lit.12117>.
- Mertala, Pekka, and Mikko Meriläinen. 2019. "The Best Game in the World: Exploring Young Children's Digital Game-Related Meaning-Making via Design Activity." *Global Studies of Childhood* 9 (4): 275. <https://doi.org/10.1177/2043610619867701>.

- Oliveira, Arthur Carlos Franco, and Hertz Wendel De Camargo. 2020. "The Hero of Time: A Propagação De Conteúdos Míticos Em, The Legend of Zelda: Ocarina of Time the Hero of Time: The Propagation of Mythic Content in The Legend of Zelda: Ocarina of Time." *Samyukta: A Journal of Gender and Culture*. 2023, August. <https://doi.org/10.53007/sjgc>.
- Schwarz, Ayla, Lieze Mertens, Monique Simons, Jorinde E. Spook, Debbe Thompson, Greet Cardon, Ilse De Bourdeaudhuij, Sébastien Chastin, and Ann DeSmet. 2018. "Which Game Narratives Do Adolescents of Different Gameplay and Sociodemographic Backgrounds Prefer? A Mixed-Methods Analysis." *Games for Health Journal* 8 (3): 195. <https://doi.org/10.1089/g4h.2017.0178>.
- Sevea, Iqbal Singh. 2023. "Partitioned Identities? Regional, Caste and National Identity in Pakistan." In *Manchester University Press eBooks*. Winchester University Press. <https://doi.org/10.7765/9781526170323.00021>.
- Shliakhovchuk, Olena. 2019. "Cultural Literacy Acquisition through Video Game Environments of a Digitally Born Generation." <https://doi.org/10.4995/thesis/10251/130848>.
- Small, Contessa. 2017. "Children's Fan-Play, Folklore and Participatory Culture." *Ethnologies* 38 (October):255. <https://doi.org/10.7202/1041596ar>.
- Sutherland, Lee-Ann. 2020. "Virtualizing the 'Good Life': Reworking Narratives of Agrarianism and the Rural Idyll in a Computer Game." *Agriculture and Human Values* 37 (4): 1155. <https://doi.org/10.1007/s10460-020-10121-w>.
- Temple, Captain R.C. 1977. *The Legends of the Panjâb*.
- Toppe, Theo, Susanne Hardecker, and Daniel B. M. Haun. 2019. "Playing a Cooperative Game Promotes Preschoolers' Sharing with Third-Parties, but Not Social Inclusion." *PLoS ONE* 14 (8). <https://doi.org/10.1371/journal.pone.0221092>.
- Vikaros, Lance, and Darnel Degand. 2010. "Moral Development through Social Narratives and Game Design." In *Advances in Game-Based Learning Book Series*, 197. IGI Global. <https://doi.org/10.4018/978-1-61520-845-6.ch013>.
- Yousafzai, Rabeea, Suffi Bilal Khalid, and Maham Iqbal. 2025. "Animating Cultural Essence: Translating Pashto Literature into Digital Storytelling." [https://doi.org/10.36902/rjsser-vol6-iss4-2025\(1-17\)](https://doi.org/10.36902/rjsser-vol6-iss4-2025(1-17)).
- Zubair, Sadar, Eyas Aref Alyousfi, and Shehtaj Khan. 2025. "New Media and Children's Social Development: A Case Study of Digital Technology Use among 8–12-Year-Olds in Pakistan." *Journal of Educational Technology and Learning Creativity* 3 (1): 107. <https://doi.org/10.37251/jetlc.v3i1.1730>.