

"Death of the author" (Roland Barthes), "death of the subject" (Michel Foucault)... The famous slogans of French philosophers since the 1970s have served to undermine the contribution of individuals to literary works - let alone films or digital games. The latter ones are more and more often referred to as works devoid of the author, in which the reader, in other words, the player, becomes the creator of the message. However, as Espen Aarseth says, the "death of the reader" may well be proclaimed, as the relationship between the creator of the game and the player becomes more complicated. This research project aims to answer the question of whether the author's theory is still applicable to digital games and what defines the author of a game.

Referring to two research trends: postcolonial and feminist, I would like to demonstrate how the auteur theory can be applied to the example of a selected creative personality. But what are the following two terms? Postcolonialism is a literary and research trend that seeks to show how the Third World population has been exploited by the industrialized West and is still entangled in economic and political dependence. I consider feminism here in an intersectional form. Unlike the second-wave feminism, which drew black-and-white divisions between femininity and masculinity, intersectional feminism points out that femininity is constantly being negotiated. Categories such as race, gender, ethnicity, beliefs and religion are under negotiation. Such an understanding of feminism aims to consider the experiences of as many women as possible.

I have chosen the work of the Martinican designer Muriel Tramis as the case for analysis. She depicted the situation of both the victims of colonialism and women. Therefore, the first goal of the research is to embed her work in the achievements of postcolonialism and feminism. The second one is an attempt to define the authorial style of Tramis. To achieve both objectives, I propose a combination of three research methods. The first one is the so-called functional ludostylistics, proposed by Astrid Ensslin. This analytical method assumes a combination of four research perspectives. These are the following:

- ludology, which captures games through the prism of the player's experience,
- ludonarratology, which sees games as a tool for telling stories,
- ludosemiotics, which describes games as a tool for conveying a specific ideology,
- mediality, which treats games as texts inspired by other media.

The second research method, which draws indirectly from the first one, is case studies – in-depth analyses of individual games. I have chosen eight titles as the games that best capture the relationship between Tramis and postcolonialism and feminism. These are *Méwilo* (1987), *Freedom* (1988), *Emmanuelle* (1989), *Geisha* (1990), *Fascination* (1991), *Inca* (1992), *Lost in Time* (1993), *Woodruff and the Schnibble of Azimuth* (1995).

As the third research method, I adopted the analysis of the so-called paratexts, i.e. sources commenting on the objects of research. In this case, they are reviews of the aforementioned games in French, English and German magazines. Researching these reviews will enable me to understand what the differences in the perception of the titles mentioned above were in different cultural circles.

The choice of topic was based on the need to rewrite the history of games. Nowadays, it is shaped mainly by journalists who repeat the existing canons. However, they usually ignore forgotten personalities because of their belonging to a different gender, nationality or race. Therefore, the expected outcome of the research is an attempt to answer the following questions:

- How can one define the authorship of a game?
- How far back can postcolonialism in digital games be traced?
- How once can show the presence of discriminated communities in digital games?