Cultivating Virtual Feminist Violence in *Alice-Madness Returns* and *Inferno*: Analysis of Video Game Adaptations of *Alice in Wonderland* and Dante's *Inferno*

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ABSTRACT: *The work of media is twofold- one shaping individual perspective of the world and two, synchronizing thoughts with what is being represented through the medium. Although study on the violence inflicted by television has been subjected to research; nevertheless, studies on hyperreal instillation of social reality and stereotyping requires potential insight. The current study keeping in view the cultivation of stereotypes and social identities through hyper-reality i.e. video games, aims at analyzing implicit/explicit representation of feminist violence in the video game adaptations of* Alice in Wonderland *and Dante's* Inferno. *The study employs Hutcheon's three modes of engagement i.e. 'telling, showing and interactive' as the theoretical basis to answer five W's of adaptation. The methodological rubric is built on the Mulvey's feminist film theory with cultivation theory of violence couched within to develop themes out of the textual/visual content of the two video games i.e.* Alice-Madness Returns *and* Inferno. *The results of the study reveal the representing, producing and spectating of female characters as violent and subjected to fetishism. Moreover, the depiction in* Alice-Madness Returns *exposes females perpetrating violence and that of* Inferno *victim of violence. The study highlighted the gender stereotyping specifically the representation of females subjected to obscenity. Apart from this, the study also contemplated the depiction of violence led various levels in the video games.*

Keywords: Adaptation theory, Feministic Violence, Feminist Film theory, Cultivation theory, Violence, Fetishism

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1. Introduction

In the recent times the study of video games- one of the product of mass media has interested many researchers. The association of mass media and the construction and deconstruction of 'normative behaviour' has been revealed by many researchers in the area (Loof 2015, 1). Therefore the effects cultivated through these games in terms of 'violence, gender and sexuality' are debatable. Though such cultivation need serious attention, yet the researches done in the area are scarce and lack logical sequencing of such emergent issues (Miller et al. 2007, 734).

While portraying the role of mass media in the construction and recreation of certain norms it is significant to take into account the reflection of gender in video games as they may play a part in creating a conformist attitude in the society. Yao et al. (2010) indicated in their study that 'female objectification' reflected in video games conform men of a particular society to illustrate women as 'sex objects' (as cited in Loof; 2015, 1). Furthermore, such symbolic depiction of women cultivate gender related crimes specifically towards women (1). The current study with a presupposition that such portrayal of women in video games is subjected to 'sexually explicit themes', aims to scrutinize the video game adaptations of literary works of *Alice in Wonderland* and *Dante's Inferno*. Developing on the theoretical perspective of Hutcheon modes of engagement and the methodological integrated framework of Mulvey's Feminist film theory and Cultivation theory, the current study dwells on the hypothesis that feministic violence is inculcated and cultivated through the above mentioned video games. Moreover, the study would also apprehend the recreation of atypical norms with respect to women in the society, thus portraying women as negative beings.

The construction of an interdisciplinary framework for the analysis of a diverse medium i.e. video games is both creative and improvisational. Video games may appear similar to film and literary works but they are significantly dissimilar. Therefore it becomes evident that associating video games as 'storytelling devices' is a demonstration of 'oversimplification' and 'distortion' of the medium (Kucklich 2006, 95). Furthermore, scrutinizing video games as they are constructed would provide insight into a new medium and also may layout 'an act of academic colonization' (Krzywinska 2006, 112).

One of the key differentiating components between video games and literary works is the inclusion of interactivity. Aarseth (1997,1 as cited in Loof 2015, 3) labelled video games as 'ergodic texts' i.e. in which

reader/viewer readily 'traverses' the text. Unlike the literary works the game requires the reader/viewer to be interactive i.e. it may require role playing on behalf of the viewer. Furthermore, even though similarities correspond between films and games in terms of both being culturally reflective, it is still debatable that whether the depiction of 'physical and narrative' gender is illustrated in similar fashions (3). Therefore, the analysis requires in-depth study of the gender illustration in video games.

Accordingly, the aim of this research is to explore the 'physical characterization' of female gender and the exhibition of feministic violence in above mentioned video games without diminishing the peculiar tenets of the game as a 'cultural' entity. The scope of the study would be limited to the physical and textual depiction of female genders. The study also limits itself to findings relevant to the representation of feministic violence, social production of feministic violent acts and lastly to the spectating of feministic violence in the two games.

I will commence the study by first relating the research question designed for the study, followed by developing hutch for the study through previous studies, methodological and theoretical perspectives and finally with the analysis.

1.1. Research Question

This study based on the theoretical perspective of Hutcheon's theory of Adaptation and employing integrative model based on Cultivation theory and Mulvey's Feminist Film theory attempts to answer the following question:

- How is feministic violence cultivated in terms of representing, producing and spectating of female characters through literary adaptations (*Alice-Madness Returns* and *Inferno*) keeping in view the characterization of females in terms of forms, means, effects on viewers and contexts?

2. Literature Review

Due to the limitation of technological graphics the study of gender depictions in video games is not as old as early 1980s. Since then there is plenty of literature and research in the domain. Most of the researches conducted in the area depict 'gender differentiation' keeping in view the characters 'attires and roles' (Miller et al 2007, 733; Burgess Et al 2007, 419). However the following section would try to relate the specific past studies corresponding to the current research domain.

In this perspective, Harrison (2003) examines the projection of women's bodies in media and finds it quite prominent. Woman is portrayed as a figure having a very slim waist and heavy chest. He also observed that this ideal figure of female body is flaunted through television programs, magazine programs and movies and it has become an increasing phenomenon these days and is being standardized. However, he pointed out that such time of idealized figure is not possible to achieve without adopting artificial techniques. Groesz (2002) et al. also approves this perception as he admits that the media is propagating such an idealized body for woman which can never be achieved without medical intervention. Such projections are responsible for generating negative feelings in females regarding their personality and they ultimately lose confidence.

Bandura confirms the strong impact of media upon its viewers as he asserts: 'In short, there is no single pattern of social influence. The media can implant ideas either directly or through adopters' (2009, 113). It refers to the notion of socialization through exhibiting individual's gender roles. He defines 'socialization' as a process which enables the learning of societal values and norms through interpersonal experiences one shares with the characters appearing on social media and television (113).

Eisend (2010) conducted a research regarding stereotypical gender roles and observed that marketers project those gender messages which are already prevalent in society. As far as masculine norms are concerned, aggression and anger remain a constant part of media (Clemens 2013).

In a similar fashion study conducted by Siemann (2012, 1) investigated the transformation of the literary character of Alice in video games versions of the novel. The results of the study revealed the transformation of Alice as someone representing 'insanity' and 'sexuality' (1). The study implies that such a transformation depicts the change of prevalent normative behaviours. In a recent study, likewise, exploring literary adapted video games, Mckenna (2012, 73) explored the adapted character of Alice in video games. The study revealed that the character has been moulded to that of a heroic one i.e. in the video game Alice is the main protagonist and reaches the final destination by crossing all hurdles.

Another study done by Friedberg (2015, 2) looked upon the portrayal of binary gender in the narratives of video games. A content analysis on the basis of Cultivation theory was carried out to highlight the emerging 'trends, tropes and themes' in the game. The results showed the conventional conforms i.e. most of the protagonist roles were assigned to

males in comparison with the females. The results of the study also implicated that such games create 'male power fantasy trope' i.e. both male and female actors reflect masculinity.

Chamara Moore conducting study on the literary adaptations of video games revealed through her study how Cleopatra, a renowned historical figure gained popularity because of her portrayal through media as the embodiment of exotic beauty. Her competence and ability to exert power has been accredited to her physical relations with Marc Antony and Julius Caesar. She considers media and literature responsible for sexualizing her repute as a queen who rule over such a great nation. She refers to the videogame Dante's Inferno which exposes her as a "discolored beastly creature" who beguiles her victims to get Lucifer (2015, iv).

It is evident from the past studies that exploration of gender stereotypical elements in various modes of mass media have been in the limelight for many years. The current study taking developing a niche in the area of gender identification in literary adapted video games, intend to add on to the available literature. Apart from this, the study not only exploring the dimensions of changing portrayal of typical feminine representations, tend to highlight feministic violence prevalent in the two video games taken for scrutiny.

3.   Methodology

The current section provides with the facets of theoretical domain and methodological models induced for the scrutiny of prevalent feministic violence in the video games. The study keeping in view the nature of the discourse under exploration, tries to build analysis on the integration of approaches central to research goals and underlying theoretical perspective. The theoretical perspective and assimilated procedural models for the study are mentioned and elaborated below.

3.1. Disposition of the Data

For the exploration of feministic violence in the genre of video games, two literary adapted video games i.e. Alice- Madness Returns and Dante's Inferno was taken into account. The video games were scrutinized both on the basis of textual and visual depiction of atypical portrayal of feministic violence. The data sets retrieved were further thematically identified keeping in view the theoretical and methodological framework as discussed in this research.

3.2. Ethical Considerations

It is significant for all researches to consider and contemplate ethical issues. The current research incorporates public data i.e. the visuals and texts from video games 'Alice Madness Returns' and 'Dante's Inferno'. Even though, such typology of data does give the relief in the sense of consent form, nevertheless, the reporting and transcription of such data forms is critical. Keeping in view the significant concern, I transcribed and interpreted the data sets carefully. Lastly the organization and interpretation of data into themes was accomplished through objectivity.

3.3. Theoretical Underpinning

Swirling between the 'replica' and the 'invention' and longing to relate the known patterns to the varied ones is the basis of human nature (Kubler 1962, 72 as cited in Hutcheon 2012, 173). This human desire relatively elaborates the need for entreaty of adaptations as it coincides with the above mentioned reveries. In this perspective, Hutcheon (2012, 173) interpreted literary adaptations to be either 'forms of representation' and thus depicting diversity over the period of time and varied culture or as somewhat eternal i.e. to be inferred and applied as a recipe for creating sense of the world and that of 'human action' (173). For Hutcheon, adaptations should be monitored or subjected to scrutiny in terms of considering them firstly as independent cultural productions'; secondly as sequences of 'reinterpretation' and finally in terms of the audiences relativity to the adapted work (Aberra 2015, 10). In this perspective, emphasizing on process i.e. 'creative reinterpretation and intertextuality' enables the analyst to elaborate the domains of adaptation studies by inculcating how people narrate, portray and relate with the literary works i.e. taking into consideration the three modes of engagement (telling, showing and interacting) (Hutcheon 2012, 22). The modes of engagement correspond to the forms i.e. what forms are given to the adapted literary work; to the adapters i.e. who is transferring the literary work; to the audiences i.e. how is the literary work appropriated to its viewers and finally to the contexts i.e. when and where is the adaptation formulated (Hutcheon 2012, 22). With its domains immersing through imagination, perception and kinesthetic; the adaptation theoretical perspective laid by Hutcheon enables the researcher to decipher the interrelated and intertextual notions in the adapted projection. The current research, having adaptations of literary work in the form of video games and keeping in view the non-normative nature of the theory, thus employs Hutcheon's Adaptation theory.

Although Hutcheon's Adaptation framework does deal with 'process' and 'product' yet the current study's interests resides in the scrutiny of data sets in terms of representation, production and spectating of adapted female characters. Apart from this, keeping in view the nature of the genre explored, the goals undertaken for the study and the question designated, the current study restricts its theoretical boundaries to interpret the rendezvous tools in the data sets. Thus, incorporates the three modes of engagement questioning -forms, adapters, audiences and contexts of the literary dimensions subjected to adaptation:

1. Modes of Engagement:

Hutcheon bringing new attitude towards the study of literary adaptations, developed intermediation between the writer of the adaptation and the audience. In this regard, three modes of engagement with the audience i.e. telling, showing and interacting were distinguished inducing different degree of immersion (Habrnalov 2016, 23). The telling mode of engagement inculcates the audience to transfer to the world of imagination in the fictional world (Hutcheon 2006, 22). The showing mode plunges the viewers to induce into the impression of perceptions of 'visuals and aural'. Finally, the interactive mode induces its player into a stream of physics and kinesthetic (22-23). The adapted video games subjected to scrutiny in the study focuses on all three modes of engagement. The telling mode of engagement in two data sets tend to reveal the imaginative individual experience; whereas the showing mode of the video games tends to highlight the act of unstoppable imagination. Finally the interactive mode which is central to the domain of the adapted video games, aims at exploring how the words are not the only elements carrying meaning. Visuals and participatory gestures may also relate to the meaning making concept (Habrnalova 2016, 24).

2. Forms, Adapters, Audiences and Contexts of the Literary Adaptations:

In addition to the modes of engagement, the current study also takes into account the domains of forms, adapters, audiences and contexts of the literary works. The form of the literary adaptation aims to highlight the transformation of characters specifically of females in a ferocious manner. The study also highlights the adapters and audiences who collaborate in a 'collective process' to develop interpretation and recreation of the texts in this case *Alice in Wonderland* and Dante's Inferno (Habrnalova 2016, 24). Moreover, despite the overt existence of the writers of the videogames and the audience i.e. the individuals playing it; the study also lean towards

exploring covert individuals collaborating in the processing and recreating of adaptations. Finally, the study also explores the contextual setting developed for the adaptations to make them a fit in the current society or align them to the demands of the audience.

Converging the modes of engagement along with tenets of adaptations permit for certain exactitudes and peculiarities that have been adapted into the video games; therefore highlights the extent of fidelity or infidelity observed.

3.4. Methodological Framework

In an attempt to explore the video game adaptations of *Alice in Wonderland* and Dante's Inferno through Alice-madness return and Inferno, a methodological approach is drawn upon Feminist film theory - Mulvey (1946) with Cultivation theory- Gerbner (1960) crouched in the framework. The choice on integrating these models is due to the category of discourse under scrutiny and the research goals/questions predetermined for the study. Both the methodological approaches are of the view that discourse production and its characteristic attribute are closely interconnected with the ideology/philosophy building it. Moreover selection of these methodological domains is based on the motivation to explore the data in terms of prevalent feministic portrayal of violence and furthermore provides rationale that is triadic. Firstly, Cultivation theory disseminates a story into categories such as how 'dynamics of human life' are revealed; what 'goals/rules' of a given society portrayed and what is being induced in the name of 'value/choice i.e. laws and religion' (Mosharafa 2015, 23). Secondly, even though numerous feminist models are there in the plethora of literature, nonetheless, inducing Feminist Film theory (1946) provides a framework that disintegrates the media discourse, specific to the portrayal, creation and presumption of gender (females) reflection on screen. Finally, Cultivation theory and feminist film theory belong to the same hierarchical notion and spreads the presupposition that representation and induction of certain ideologies is made practicable through the medium of mass communication and furthermore satisfies the theoretical perspective of the study. Mulvey's Feminist Film theory focuses on the resonance between the 'representation, production and spectatorship' of gender specifically of women using mass media (Pozo 2012, 3). On the other hand Cultivation theory provides four steps to degenerate visual representations, yet the current study restricting to the first step takes Cultivation theory as the one that tends to explore the most repeated patterns of the content presented through mass media. Therefore the framework for any contemporary mode of multimodality should be

inclusive of the analysis of discourse schemes; fabrication and interpretation of underlying ideology. The framework assimilated thus give the following phases in order to establish goals of the study and finally answer the research question formulated for the study:

1.   Representation of Feminist Violence:

This part of the framework attempts to answer the representation part of the research question. It attempts to highlight and cater the depiction of women in the two literary adapted video games. Apart from this, it also looks into the domains of how specific illustration of women both visually and textually degenerates the cultivated philosophy prevalent in the society. Furthermore, this part of the framework would seemingly develop an understanding of the position of women in the 'patriarchal society' that is depicted through video game images thus exposing 'cultural inequalities' (Pozo 2012, 3).

2.   Production of Feminist Violent Counter-Cinema

Abetting feminist counter cinema for Mulvey was to be an 'avant-garde film practice' that would liberate the camera angles and audiences into 'dialectics and passionate detachment' (Mulvey 1989, 26 as cited in Smelik 1999, 492). In this perspective the current study tends to highlight the feminist counter cinematography in terms of portraying women as violent and ferocious characters in contrary to male characters in the video games. Apart from this, the current segment of the analysis would also degenerate the differences from the original characters as depicted in the literary works. Finally the segment in exploring the feministic atypical violent acts would provide basis for the patterns of counter cinematic ideology being cultivated through these literary adapted video games.

3.   Spectatorship of Feminist Violent Acts:

Though Mulvey expressed the 'gaze' of cinema to be male oriented, yet the choice of confronting the lens of camera on the basis of spectating with respect to male and female orientation provided a whole new dimension to the meaning making process of signified and signifiers employed in media visuals (Mulvey 1989, 26 as cited in Smelik 1999, 492). This segment provides answer to the last part of the research question and tends to explore and expose the reception of women images and what relationships are formulated and termed as masculine and feminine by the viewers which is in this case the researcher herself. In addition to this, the segment would also retrieve the cultivating philosophy designated to a particular depiction of the adapted literary character (s) in relation to the contexts and audiences it refers to. Furthermore, for an in-depth study of

the 'spectator', the current also takes into account the 'psyche' and the 'body' i.e. what is being cultivated into the minds of the spectator in terms of 'gender and sexuality' and how is the body of the characters being illustrated in the adapted video games (Pozo 2012, 3).

It is evident from above methodological framework that the tenets of analytical procedures overlap i.e. the depiction of women characters in the video games would reveal the context of production of feministic violent acts and thus would illustrate the perceptions of the audiences. Below researchers have tried to trace the ways in which the above mentioned methodological framework provides meaningful interpretation of the data sets.

3.5. Analysis of *Alice-Madness Returns* and Dante's *Inferno*

The current section provides with analysis of the data sets retrieved from the two literary adapted video games. The analysis with theoretical focus on Hutcheon theory of adaptation and methodological integrated framework of Feminist Film theory and Cultivation Theory disintegrates and explores the portrayal of feministic violence and uncovers the philosophy being inculcated due to such depiction of female characters.

3.5.1. Representation of Feminist Violence

The subsection focuses on the representation of feministic violence portrayed in the literary adapted video games. Representation of feminist violent behaviour in terms of females being the producer of violence or being the victim of it is represented. In the video game Alice-Madness Returns, the female characters adapted from both the novels; *Alice in Wonderland* and Through the looking Glass; though the story of the video games revolves around the amalgamation of both the novels. The depiction of Alice in the video is shown as the violent one. Being the leading protagonist in both the novel and the video game; the transformation of Alice in the video game is quite startling. Alice in the novel is shown as a girl form a stable family and confident with her identity, whereas Alice in the video game is shown without a family and suffering from personality identity crisis as Alice feeling bad about her traumatic memories is illustrated in the beginning of the video game: 'It's not a dream, it is a memory and it makes me sick'

The game reflecting transformation and adaptation shows Alice chasing the cat instead of a rabbit to the hole; however the white colour of both the animals is maintained. Alice is shown demonstrating violence and as well as becoming a victim of one. In a scene adapted from the original novel, Alice is saved by the two fishermen who planned to rape her later,

thus depicting violent act. Apart from this, the video game is designed in a way where in order to achieve the next levels, Alice has to murder one of the characters present in the game. In this perspective Alice kills White King, Bumpy the Doll-maker whom she killed on calling her 'psychotic silly bitch', and many other characters of the Wonderland. Apart from Alice the other female characters represented in the novel also went under violent transformation in the video game. The Queen of Hearts in the novel is portrayed as the one of the deck cards, whereas in the video game the Queen is transformed into a ferocious animal thus depicting violence. Even though the portrayal of Queen in the novel do depict the one being feared by all the Wonderland characters yet the depiction of violence in the game is no match. The Queen in the game is described as 'guilty until proven look' with tentacles as weapons to destroy the opponents: 'You once rejected my attempts to control our lives, forcefully! But now you've allowed another to succeed in my role!'

Finally the character of the duchess is represented in the same manner in the video as she is portrayed in the novel, deprived of morals and manner: 'Yes, well you taught me manners and I have lost my taste for mad women'. However, as in the novel she is shown to babysit her baby with a face of a pig, in the video game she is depicted to be developed a taste for pork: 'Everything is better with bacon'. This depicts the violence portrayal of the represented females in the literary adapted video game of *Alice in Wonderland*.

On the Contrary, the video game based on the poem by Dante, also depicts violence but in a different way and moreover depicts the female characters in detail as compared to the ones presented in the original literary work. The females except from the character of Cleopatra, are shown to be victimized in the violent act by the male protagonist, Dante. The depiction of Cleopatra the Queen of Egypt though begins with her soaring violent acts on the protagonist, yet, she is shown brutally killed by Dante at the end of the game level. Cleopatra in the video game is shown as the guardian of the circle of lust. She is also shown to be one of the ally of the devil Lucifer, thus portraying the female as one of the sinful. She is personified as item of lust. Even though the original text did incorporated Cleopatra as one of the sinful in the circle of lust, yet the depiction was not so violent and loud in terms of obscenity. The portrayal of Cleopatra through both linguistic items such as tits and images showing her half bare depicts her as an eye candy for the viewers. Apart from Cleopatra, Beatrice, is also depicted in the video game. Though she is not portrayed as a symbol of violence, yet she is presented again with obscenity and

indecency. In the beginning her dead body is again shown uncovered thus depicting fetishism in the video games. In addition to this, many other female characters such as slave girl, Baudica, Francesca Da Ploenta (Francesca Da Rimini in the original text), Fulvia, Tarpia, etc. which were not a part of the original literary work were introduced in the video game.

3.5.2. Production of Feminist Violent Counter Cinema

With the assumption that such discourse are constructed with some contextual ideology, the depiction of female characters in both the video games though represent feministic counter cinema, yet they illustrate the characters of the women in the conventional negative manner employing atypical ways. The production of characters in the video game Alice-Madness Returns, although shows the lead roles of women to be ferocious and with power at hand, yet they also represent conventional weaknesses of the society. As in the story illustrated in the video game, Alice is twice projected as the symbol of sexuality; one when the fishermen intended to rape her and the other when the Doll-maker intended to control and transfer her into a sex-slave. Apart from this, women are shown as a production of negativity and immorality in the society as Alice is shown both textually and visually to be a victim of mental illness; while on the other hand the duchess and Queen of Hearts are both shown as women of uncontrollable power and immorality.

The video game based on Dante's *Inferno*, although do depict the production of feministic violence, yet takes on a different perspective, nonetheless a more conventional one. Production of women characters in the video game are more subjected to fetishism and thus shown as a symbol of sexuality. In this perspective, Cleopatra shown as the guard of tower of lust; Beatrice depicted as the caught in a sinful act with the devil Lucifer and Francesca shown as one damned in the circle of lust reveals the production of female characters in the negative beings. Thus in both the video games, even though the production of female characters is shown unconventionally in comparison with the classical notion of females as the soul portrayal of sexuality and softness; nonetheless the fabrication of the characters is a negative one. Moreover, the context of *Alice-Madness Returns* depicts the post-modern world with chaotic situations and uncertainty. Finally, the depiction of females in the above mentioned video game relate to the post-modern woman, i.e. physically a strong and an independent one; yet emotionally dependent on the society for the projection of her roles. In a similar way, the projection of females in Dante's *Inferno*, through the use of slang language, is shown as to be more of a commodity than a human being.

3.5.3. Spectatorship of Feministic Violent Acts

This subsection reveals the spectator view on the depiction of feministic violence in both the video games. As evident, the video game based on *Alice in Wonderland* expressed female projected violence i.e. women were shown conducting violent acts. Thus trying to develop mental norms of women being vehement and ferocious in the postmodern era. The depiction of traumatic mind of Alice and that of Duchess portrays that women in a postmodern world are unstable and blindfolded with a lust to practice power and control over the opposite gender. Deconstructing the killings of male characters done by Alice and other female characters in the video game illustrates the urge of power show in the females of the postmodern era. In addition to this, the physical body of these characters is shown distorted and deformed. Thus depicting the fashion sense of the women in the postmodern era.

On the other hand, the depiction of females in Dante's *Inferno*, is shown as the one subjected to violence. The very fate of many of the damned females in the circles of hell is in the hand of the male protagonist Dante, showing that even though a postmodern woman may reflect independence in terms of physicality, yet her roles are decided by the patriarchal norms in society. The mind of the females in *Dante's Inferno* correspond to the females depicted in *Alice-Madness Returns* i.e. reveal negativity and corruption. In contrary to the projection of females in video game based on Alice in Wonderland, Dante's game showed more elements of physical fetishism; i.e. illustrating visuals of female body parts as elements of fetish.

Both the video games, therefore, project women as a source of commodity and a symbol of violence and sexuality both physically and mentally.

4. Discussion

As evident in both the video games, the portrayal of feministic violence is represented through the female characters, though with somewhat different manners of projection. The representation of feministic violence in the females in the game of *Alice-Madness Returns* show violent acts confronted mostly by the females holding the leading roles both as protagonist and antagonists i.e. the violent killings of male characters and use of obscene language. On the other hand, though feministic violence and killings is being cultivated by Dante's video game, yet it projects women characters victim to the violent acts of the male protagonist. The character of Dante in the game is shown as the authority of deciding fate

of the damned females. Therefore, the females in the former video game depicts women perpetrating violence acts and the latter illustrates women victims of violence acts. Apart from this though both the video games present feministic counter cinema, nevertheless they depict the postmodern woman as a mannequin of cynicism, corruption and immorality. *Alice Madness-Returns* shows females constructing violence in the society while Dante's game shows punishment of women of being corrupt by the patriarchal society. Lastly, the spectatorship reveals that women by and large is portrayed as the menace of the society whether the one formulating and spreading violence or the one being subjected to punishment due to violating societal norms of patriarchy.

5. Conclusion

The depiction of females in terms of sexuality and fetishism has been always a part of the cinematographic features and thus cultivated women as projection of sexual desire and as a commodity. The post-modern cinema even though taking a new turn in the cinematographic representation of women in terms of allocating leading roles in the story, depicts the cultivated conventional norms. The adaptation of literary works of *Alice in Wonderland* and *Inferno* reveal and expose how women are being symbolized and looked upon in the postmodern era. One side of coin provides freshness to the fixed roles of the women in the society and the other sticks to the orthodox projection of the females. The current study being a preliminary one in terms of methodological domains adopted, provides implication for further study in the area.

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