

## UNTANGLING GOD OF WAR

**Loki is not an easy character to remove from Norse Mythology.**

When it comes to the storytelling devices of the 9th and 10th century vikings, Loki was a primary one, as the God Of Mischief's lust for conflict was often used as the tool to shake up the natural order of things.

Loki's actions were responsible for the feuds and even deaths of many gods and giants, creation of the cosmos' greatest monsters, and is seen leading the charge *against* the Gods of Asgard during the final battle at the end of everything: Ragnarök.

The etymology of his name points to the germanic word *Luk*, which denoted things to do with loops, like knots or locks. He is the character that tangles plots, and complicates relationships.

Renowned master of norse myths Kevin Crossley-Holland,, writes that **'without the exciting, unstable, flawed figure of Loki, there could be no change in the fixed order of things, no quickening pulse, and no Ragnarok'.**

Loki is the catalyst for change in Norse Mythology and so any attempt to remove him from the stories would require an enormous amount of re-routing of the events to cover up the holes left in his absence.

And yet, this is exactly what the writing team over at Santa Monica Studios have managed to achieve in their original Nordic-based adventure colossus, **God Of War.**

*Atreus: "Look at that! It's Thor!"*

*Kratos: "Thor. God Of Thunder."*

*Atreus: "That's right! I never thought you listened when mother spoke of the gods."*

*Kratos: "I seldom did."*

God Of War's story follows Kratos, an ex-general demi-God from Sparta, and his son, Atreus, as they take the ashes of Kratos's late wife and mother to Atreus, Faye, to the highest peak in all the realms.

*Atreus: "This is incredible!"*

The journey pushes and pulls the two all across the cosmology of Norse myth where they encounter almost the entire pantheon of Norse characters.

Atreus: "It's the World Serpent!  
He's so much bigger than I imagined."

But while there is a special emphasis placed on the discovery and retelling of these ancient Norse stories, the myths are being sent off in directions different to the source material, and this is because the character of Loki has been completely removed from the mythology, leaving no trace or mention of him anywhere throughout the story.

That is, until the very end.

Atreus: *"All these drawings...this is our story."*

At the end of the journey, in the great twist before the credits roll, Atreus learns for the first time, the name given to him by Faye, his mother.

Atreus: *"I guess there's just one thing I don't understand.  
My name on the wall...the giants called me...  
Loki?"*

Kratos: *"Loki."*

This moment, being the first and only time the name Loki is used throughout the journey, suddenly highlights the removal of it in the story.

Because Loki is only a child in God Of War, the comings and goings of adult Loki from the myths are naturally non-existent yet and this leaves sizable holes in the architecture of the mythology.

And yet, this new mythology **doesn't** collapse, and this is because the God Of War team fill the gaps with myths that have been reinvented to accommodate for Loki's removal.

But the God Of War writers don't just fill the gaps and walk away. When comparing these reinvented myths with the original texts, we begin to see that the writers are actively using this reinvented mythology to help them land a much larger story goal.

Freya: "You are just an animal!"

It's a long and twisted thread full of knots and loopholes, but by untangling God Of War's mythological tapestry...

**Freya: "You will never change!"**

...we see the full picture.

Norse Myth already has a complicated history, as almost everything we know about it comes down to only these 2 manuscripts. The Edda's.

Namely The **Poetic Edda** and the **Prose Edda**.

Unlike the Greeks with their thoroughly documented mythology or the thousands of manuscripts on the new and old testaments, the Vikings never wrote anything down. And so all we've been granted are a scattering of Viking Poems that have miraculously found their way down through the centuries.

**The Poetic Edda**, also known as the Codex Regius, or King's Book, was unearthed in 1671 but dates back to being written 400 years earlier. Judging by subtle time-period inconsistencies in the text, the Codex Regius is actually thought to be a copy of an original manuscript written sometime around the beginning of the 13th century, which has never been found.

The Prose Edda on the other hand is the important work of Norwegian Chieftan and scholar Snorri Sturleson who in roughly 1220, compiled this 2nd manuscript to help those interested, better understand the unique poetic techniques used in these poems.

In his book *The Viking Spirit*, independent scholar Daniel McCoy writes that like any other scholar, Snorri was all too human, sometimes misinterpreting sources and filling gaps in the narrative with his own imagination. This was done in the groping attempt to make the Norse beliefs seem closer to those of Christianity, which at that point, was the local religion after the Christianisation of Europe began 2 centuries earlier, resulting in heavy debate over the storytelling purity of the texts.

And so from these 2 sources, time-worn manuscripts containing many contradictions, loopholes and missing pieces, we have most of what makes up all modern knowledge of Norse Mythology.

**The God Of War team do a good job at honouring the pieces that do exist from the incomplete Norse Myth jigsaw, but this isn't to say that these pieces aren't re-arranged to serve the narrative goals of their story, which is to ultimately provide a world that encourages transformation for the protagonists.**

Atreus: "Stop it!"

Kratos: "Again! You are clearly not ready."

Both Kratos and Atreus are broken characters at the start of the story.

Kratos: "What are you doing? Now its guard is up!"

Much like the eddas, Kratos has a complicated and damaged history, and this secret past manifests into parenting philosophies that grate against Atreus' natural posture for compassion.

Atreus: "I can't."

But for better or worse, these two opposing forces of pride and compassion slowly begin to crack the other.

**Cory Barlog: "You are teaching him how to be a god and he was kind of, in turn, teaching Kratos how to be a human being."**

This noxious combination results in a father and son story full of destruction and betrayal, but with the aid of the adventure world around them and the reinvented Norse myths that come attached to it, the two are guided towards a realm of healing.

Atreus: "Wow."

As we're about to see, the God Of War writers use this new Loki-absent mythology to double down hard on 3 primary themes that help Kratos and Atreus in their transformation.

(Loud knocking)

Voice: "Come on out!"

But the force helping to push this transformation along is the altered story arc of God Of War's antagonist, Baldur.

Baldur: "Hmm. I thought you'd be bigger. But you're definitely the one."

BALDUR, thanks to Loki, is supposed to be dead.

This legend starts in a poem called Völuspá in the Poetic Edda, is fleshed out more in 2 poems called Baldrs Dreams and The Death Of Baldur and given even more detail in the Prose Edda.

(Mood shift)

*After hearing about Baldur's nightmares which prophecy his death, Baldur's mother, Freya, personally requests an oath from all things to never to harm her son. Every rock, tree, mountain, river, virus, animal and being across the 9 realms agree.*

*All except mistletoe.*

*Considering 'Mistletoe' to be too young and innocent a vine, Freya skips it.*

*But after learning of this and crafting an arrow from some nearby mistletoe, **Loki** convinces Baldr's blind brother Hoth to throw it at Baldr during a game where the other Gods put Baldr's new immortality to test. Believing he is part of the game, Hoth throws the dart and Baldr drops dead.*

*That tree,  
Which seemed harmless,  
Caused a terrible sorrow  
When Hoth took a shot.*

*The beginning of this tale remains completely intact in God Of War, in that Baldur becomes immortal thanks to the oaths Freya collects, but due to adult Loki's removal, Baldur still lives.*

*Baldur: "I want you to know one thing. I can't feel any of this!"*

*Baldur: "You've seen it with your own eyes! You can't hurt me!  
Nothing can!"*

*The trajectory of Baldr's character, a god still unable to feel anything, has become one that is twisted by revenge, his mother's blessing now seen as a lifelong curse.*

*Baldur: "You...you had no right!"*

*Freya: "I had every right, I am your mother!"*

*Baldur: "You had no right, witch!  
I can't taste. I can't smell.  
I can't even feel the temperature of this room!"*

*Freya: "Death has no power over you now. You would rather die?"*

*Baldur: "Yes. Yes. I would rather die."*

*Sindri: "You deny it all you want but you saved me and that  
deserves compensation!"*

*But curiously, mistletoe arrows do still find their way into the story.*

*Atreus: "What are these?"*

*Sindri: "Braided mistletoe arrows. Straighter than Heimdall and perfectly  
weighted."*

*Atreus: "Oh, thanks?"*

Kratos: "Your quiver."

Atreus: "Strap broke when we fought the dragon."

Kratos: "Pain we endure. Faulty weaponry we do not. Good?"

Freya: "Wait...where did you get those? The arrows, give them to me now!  
These arrows are dangerous. They're wicked. You find any more you destroy them  
understand?"

Freya herself hints towards this mistletoe secret but in an interesting twist  
of events, it is still Loki and a mistletoe arrow that is responsible for  
Baldur's demise.

Kratos: "No! No! Atreus!"

Baldur: "What is this? (Laughs) I can feel this!  
I can feel everything!"

Freya: "No!"

Atreus: "He's...vulnerable now?"

By re-positioning this mistletoe-arrow event, Baldur and Freya's relationship  
is given a chance to play out, and the exploration of these relationships is  
the first reason for the reinvention of the myths. In order to spark change in  
Kratos and Atreus, the Santa Monica team surround them with a community of  
different relationships to learn from.

The curious part though is that it's a community of **broken relationships**.

Reaver: "I guess I shouldn't be surprised, I did the same thing to my dad when  
I was his age."

Atreus: "He killed his own father?!"

From fathers, mothers, brothers, and sons, every single supporting character  
suffers from a family matter.

Sindri: "I can tell you a thing or two about family matters!"

The two dwarf brothers, Brokk and Sindri, are caught in a feud.  
These two characters are from a chapter in The Prose Edda which involves Loki  
and the Dwarf brothers in a contest to see who can design the greatest Asgard  
treasures.

This includes Thor's hammer, Mjölnir, which makes an appearance right at the  
end of the story, and Freya's boar with golden whiskers which makes an  
appearance when the two meet her in the forest.

Freya: "The last of his kind in all of the realms and you shoot him!"

While always seen working together in the Edda's, the dwarf brothers are navigating a damaged relationship in God Of War after, according to a deciphered God Of War cloth map, each forgot the location of an important treasure, which is an addition to the material.

Another broken family unit is found in Thor and his sons, Modi and Magni, who are caught in a bitter competition between each other and their father after Magni gets all the praise for saving Thor when Magni was only 3 days old. This event is relatively accurate to the text and is found in the Prose Edda during the story of Thor and the giant Hrungnir, who falls on Thor after his stone head is smashed in by Thor's own hammer.

Mimir: "Magni, being the blonder, got all the credit. And Modi remained bitter about it from that day to the end."

But Modi's involvement is an addition to the myth as he's never mentioned in the Prose Edda and this is used to explore the sons' terrible relationship with their father,

Modi: "Magni! No!"

...which is given special attention in the story after Kratos kills Magni.

Modi: "Thor...blamed me...me...for that you did to Magni.  
My own father called me a coward."

Atreus: "Looks like he did more than that."

For Kratos, all of these broken family events are designed to help him find his true north when it comes to being both a decent parent and human being. It's like being fed bad food to remind us why we want good food.

Athena: "Pretend to be everything you are not. Teacher, husband, father. But there is one unavoidable truth you will never escape: you cannot change."

Freya: "I know you're a god. Not of this realm but there's no mistaking it. He doesn't know does he? About your true nature? Or his own?"

The lie that Kratos believes is that controlling the truth is a strength, but just like how Freya's overprotection backfires on her relationship with Baldur, Krato's attempt at withholding the truth that both he and Atreus are gods, also begins to unravel the further the 2 push into the adventure.

Atreus yells.

Kratos: "Atreus!"

Kratos' withholding of the truth begins to bleed into the physical world, becoming a poison that infects Atreus from the inside out.

Kratos: "What is happening to him?"

Mimir: "I've seen it in mortals. Some conflict of the mind expresses itself as an ailment of the body. Never in a god. But a god believing himself mortal, I can only imagine!"

At this point, Kratos is faced with his first real emotional trial as he comes face to face with the realisation that the only way to save his son is by letting the truth free.

Freya: "I can break the fever. But to heal..."

Kratos: "He must know the truth of what he is."

Freya: "Yes."

Kratos: "It is not so simple."

The 2nd theme in God Of War is one that hangs like a cloud over Kratos' battle with the truth, and again, the writers use Loki's removal to summon this theme up to surface for everyone to see.

Atreus: "It's Skadi! Mother liked her. A great huntress."

The best example of this is the story Mimir retells regarding the shape-shifting giant Thiazi and his daughter Skadi.

According to the prose edda, Loki was blackmailed by Thiazi in his eagle form into bringing him the goddess Idunn, but through Loki's trickery, leads Thiazi into Asgard where he's killed by the gods with fire.

***The holy gods  
soon built a fire  
They shaved off kindlings  
And the giant was scorched.***

*Seeking revenge for her father's death, Skadi storms into Asgard. But as a sign of good will, Odin grants her 2 wishes before placing the eyes of her father in the heavens to shine like stars until Ragnarok.*

But without adult Loki in existence, this event in God Of War plays out very differently.



After Odin's marriage proposal to Skadi is refused, he tricks her into killing an eagle rumoured to be hunting for Idunn and her apples. Excited to prove her incredible hunting abilities, Skadi finds and shoots the eagle...

Mimir: "When she collected her quarry, she found no eagle at all, but her own father, poor Thiazi, slain by her own daughter!"

This reinvention is used to drive home the second theme that cycles around again and again, not just in this God Of War story, but in the entire series of stories: **a child who kills their parent.**

Zeus: "The cycle ends here."

This theme plays directly into Kratos' complicated history of killing his own father Zeus, which is replayed later in a vision for both protagonists as a reminder of the decisions Kratos is trying to leave behind.

Atreus: "Come on! We gotta go!"

Kratos: "You saw."

This family cycle of betrayal, also known as the **The Cycle of Patricide**, is a family curse that passes down from father to son, beginning all the way back at Kratos' grandfather, Cronos, who, according to **Greek** Mythology, betrayed **his** own father, Uranus, who then cursed his entire family line to follow in the same fate.

Mimir: "She was overcome with grief and shame. For there is nothing nature so reviles as a child who kills their parent."

Kratos comes from a history where compassion is seen as a weakness and this is why he rejects Atreus.

Kratos: "It is a curse. The boy has been cursed."

But ultimately, Kratos withholds the truth about his history in the vain hope that it will help reroute his fate.

Atreus: "Don't leave without me."

Kratos: "I will not."

At this point, we see that things have begun to change, as Atreus' compassion has shifted the way that Kratos views the world. And by using Kratos' own son, the writers force Kratos to make an uncharacteristic choice in favour of a healthy relationship.

Kratos: "The truth? The truth. I'm a god, boy. From another land far from here. When I came to these shores I chose to live as a man. But the truth is: I was born a god and so were you."

But it's here, at this storytelling junction point, that the writers flip the roles of the characters.

Atreus: "I think I'm gonna like being a god."

Kratos is beginning to let go of control, right as Atreus begins to weaponise the truth about his godhood.

Sindri: "I can tell you a thing or two about family matters."

Atreus: "Let me guess, your brother isn't as talented as you and his work is junk?"

Sindri: "Uh, those things are accurate. Your point?"

Atreus: "It's all you ever talk about! Over and over. Do something about it or shut up already.

We're sick of hearing about little people's little problems!"

Kratos: "Why did you speak to the dwarves like that?"

Atreus: "He should know the truth."

Kratos: "It was needless and unkind."

Atreus: "Truth is more important than kindness."

This line of **truth being more important than kindness** sums up the struggle that begins to boil between the 2 protagonists as Atreus begins to place his godhood status above others.

But the way the writers guide both Kratos and Atreus through this fog of morality is by telling stories about 2 other important yet invisible characters, whose deeds are the subject of much discussion throughout the adventure, Tyr, the God Of War from Norse mythology and the vicious all-father, Odin.

Mimir: "Odin's ways are subtle and his ways are..."

Atreus: "Ugh. Enough about Odin and his whole stupid family."

These 2 characters are used to establish the moral compass for the story. A very clear north and south polarisation of how to use godhood, which is a storytelling philosophy foreign to the mythos as the Viking's Pantheon is more or less an a-moral one.

But the fancy footwork of the writers can't be overstated here, as while Odin and Tyr's legacies also haven't escaped the ripple effect of Loki's removal, the point of **their** re-routing traces back to the same single detail the writers change in the mythology.

A detail that while not involving Loki directly, involves the grizzly world of Loki's children.

In Norse myth, Loki is the father *and mother* of many monster children and most of them appear in God Of War but at varying degrees of importance.

On the Jormungandr shrine, Loki's entire family name appears here in the oldest viking rune alphabet, elder futhark, including Loki himself next to his wife Angrboda, followed by their 3 children: the first being Hel, the half-girl half-corpse child who in the myths is sent by Odin to watch over the realm of the same name, and the second being Jormungandr, the midgard serpent, who is very much physically present in God Of War thanks to the introduction of a new time travel being sent back in time during his cosmic battle with Thor during Ragnarok, which is an addition to the myths.

Atreus: "What else did the serpent tell you when you spoke? Kind of sounded important."

Mimir: "Oh I'm sure it's nothin. He just said the boy seemed familiar to him."

Atreus: "Me?"

But it's Loki's third monster child on the mural, Fenrir aka Fenris Wolf, the ever-growing wolf giant, whose legacy in the Edda's impacts the destinies of both Odin and Tyr.

Atreus: "Just knowing we're gods makes me feel so much stronger."

Mimir: "Maybe you feel a little too good right now. With power comes a big choice, lad. You can either serve yourself or put your godhood in the service of others, like Tyr did."

*According to the Prose Edda, Tyr was the only God kind and brave enough to feed the wolf after Odin and the gods agreed to raise it in Asgard. But upon seeing how quickly Fenrir was growing in size, Odin decided to bind him in case he turned on him.*

*After 2 failed attempts to bind him with regular chains, the gods turned to the dwarf craftsmen, who, by using an unusual group of ingredients such as the breath of a fish, the footsteps of a cat, created the unbreakable fetter, Gleipnir.*

*Fenrir accepted the third challenge of being bound by Gleipnir on the condition that one god place their hand in his mouth to be chomped off if he could not escape.*

*And Tyr, knowing full well that his hand would be sacrificed, agreed. Fenrir was successfully bound, and Tyr's hand was bitten off while the other Gods laughed.*

And that's how the merciful Tyr got his nickname 'the one-handed God', who in God Of War is always depicted with both hands still intact thanks to Loki's children not being born yet.

Atreus: "People really loved him, huh?"

Mimir: "Aye. A god of war. But one who fought for peace."

But the God Of War writers still harness Tyr's merciful nature to design a new legacy for him that shines like a lighthouse in the darkness for Kratos & Atreus.

On the Jormangandr mural, Tyr is seen positioned in the center, surrounded by the midgard serpent, the 9 realms, and some runes. The 4 runes surrounding Tyr translate into mercy, truth, peace, and unity, and it's these 4 pillars that Tyr stands upon as he tries to unite the races and bring peace to the realms.

Mimir: "Had a reputation for being heroic and lawful. Using his power and knowledge to stop wars rather than stop them."

Atreus: "So there are good gods."

Mimir: "Once in a while it's been known to happen, yes."

But the reverse polarity of Tyr's open-handed nature is the controlling path of the all-father Odin.

Much like Kratos, Odin is a character trapped inside his own grizzly cycles of fate, and while only ever seen as a figure riding one of Loki's other monster children, the 8-legged horse Sleipnir, Odin's foreboding presence can be felt all throughout the journey as he leaves behind trails of destruction and death on his search for ways to reroute his fate.

Mimir: "Fate's a tricky thing lad and Odin's just arrogant enough to think he can get the better of it."

Kratos: "Fate is another lie told by the gods. Nothing is written that cannot be unwritten."

Mimir: "On that brother, you and the All-Father may just agree."

Odin attempting to change his fate is consistent with the Edda's, as the prophecies predict that it will be Fenris Wolf who brings forth Odin's ultimate doom during Ragnarok, whose role has now been replaced by the giants in the wake of his removal.

Mimir: "He's convinced the giants hold the key to changing his fate when ragnarok comes. They are Aesir's oldest enemies after all and it's their army thats supposed to do him in in the end."

On the Jormungandr shrine, '**fate is predestined**' is spoken over all these events, and it's this idea of an unchangeable destiny that pushes Odin to use his godhood for ill, exploiting Tyr's truthful nature into gaining access to the giants, whose entire race is then wiped out at the hands of Thor and his hammer.

Mimir: "But of course, the idea is control. Control of the future. Control of his fate. He'd control every realm of every land in every world if he could. Every potential pocket of resistance he seeks to eliminate."

Atreus: "He should pay for what he said about mother."

Kratos: "I said no."

Atreus: "But we're gods. We can do whatever we want."

Kratos: "What are you doing?"

Atreus: "This is a much better knife than mothers."

From Odin and Tyr, Modi and Magni, Brock and Sindri, and Baldur and Freya, everyone's reinvented legacies are all used as projections of what the future can look like depending on the life decisions Kratos makes here in the present.

In fact, God Of War's entire reinvented mythological world, from all of it's broken relationships, cycles of destruction, and stories about control, is a world designed to constantly remind Kratos of the world he comes from, and to ultimately be a world that he must reject in order to be truly free from his past.

Atreus: "Nobody cared about him anyways. Whats the difference?"

Kratos: "There are consequences to killing a god."

Atreus: "How do you know? How do you know?!"

Kratos: "Watch your tone boy."

Atreus: "Whatever."

But in order to rise above it, he must first turn and look his history directly in the face, and this has been the role Atreus has taken on from the beginning in perhaps God Of War's greatest reinvention--- of all.

While the absence of Loki is used to guide Kratos to the precipice of true =inner transformation, the push that sends him over the edge is the presence of Loki through Atreus.

Atreus: "No you broke the gate! That was our only way to Jotunheim!"

**Without the exciting, unstable, flawed figure of Loki, there could be no change in the fixed order of things.**

Atreus: "Let go!"

Kratos: "Calm down boy. You're not ready for this!"

Atreus: "I am ready!"

Kratos: "Boy..."

AtreusL: "Zuma!"

BaldurL "(Laughs) And you thought my family was fucked up!"

Atreus: "Baldur!"

Kratos: "No!"

Baldur: "What did you do?"

The Viking Spirit concludes as Daniel Mccoy writes in regards to the ceaseless development intrinsic to myth, "the best way to stay "true" to the Norse myths and religion is to continue to reinvent them for one's own time and place."

And so just how the vikings used Loki to shake up the natural order of their cosmos, the God Of War team also use him to shake up theirs, harnessing Loki's unstable and flawed nature to shake up the unshakable disposition of Kratos.

While the Loki in the Edda's is far from the compassionate Loki in God Of War, the writers do stay true to Loki's catalyst nature and reinvent him to be the weapon needed to turn their protagonist around.

During his spiral of rebellion, Atreus shape-shifts into a mirror reflection of Kratos, reflecting back the truth that this world of misery has been the foundation of which Kratos has built life upon. And so by saving Atreus from following in his footsteps, Kratos really saves himself.

Kratos: "Boy?"

Atreus: "I'm here."

Here for the first time in the story, Atreus isn't rebuked for falling short of Kratos, but for becoming too much like him.

Kratos: "You will listen to me and not speak a word. I am your father and you, boy, are not yourself. You are too quick to temper, you are rash, insubordinate, and out of control. This will not stand. You will honour your mother and abandon this path you have chosen. It is not too late."

Vision Atreus: "But we're gods. We can do whatever we want."

Kratos: "Turn away boy."

Atreus: "That...wasn't...me...  
I couldn't have done that."

Kratos: "Do not dwell on those thoughts. Not here."

Atreus: "Yeah."

Sure enough, before the end, both protagonists do arrive at a place of transformation, becoming a father and son team built on honesty and encouragement.

Atreus: "We may argue, me and father, you and freya, brok and sindri. But when we all work together, we all make a good team. And that's Tyr's test. That's why we're going to make it to Jotunheim."

Mimir: "You hear that, brother? The lad's found his equilibrium!"

Atreus: "What's what mean?"

Kratos: "He means you speak wisely, Atreus. And that is good to hear."

Atreus: "I won't let you hurt him!"

Kratos: "No, boy!"

Baldur: "Fine."

Kratos: "Stop!  
No! Atreus!"

Baldur: "What is this?"

Which all finally leads to this moment where everything they've learned is put to the test as they face Baldur after he becomes mortal once more.

Kratos: "This path you walk, vengeance, you will find no peace. I know."

Here at the end we see that Baldur has always been the embodiment of all 3 themes at once, a victim of a parent trying to control fate who is now a force committed to continuing the cycle of destruction.

Baldur: "Why? Why do you even care? You could've walked away!"

Kratos: "The cycle ends here. We must be better than this."

Just like the edda's, God Of War is a story full of knots and tangles, but ultimately the writers use their Loki-absent mythology as support beams for the main story, which is ironically, or perhaps not, a story all about the one thing the Norse cosmos consider impossible...

*Freya: "You are just an animal."*

*...change.*

*Freya: "Passing on your cruelty and rage. You will never change!"*

*Kratos: "Then you do not know me."*

*Atreus: "What are you doing?"*

*Kratos: "I have nothing more to hide."*

But where there's change, Loki is never far away. And true enough, God Of War's greatest twist isn't that Loki was never present...

*Kratos: "I killed my father."*

*...but that he never really left.*

**Atreus: "That was your father in Hel. Is this what it is to be a god? Is this how it always ends? Sons killing their mothers...their fathers?"**

**Kratos: "No. We will be the gods we choose to be. Not those who have been. Who I was is not who you will be. We must be better."**

In the end, God Of War demonstrates that it doesn't matter how broken or damaged your history might be, whether it's full of contradictions or destructive patterns, *It's never too late to reinvent the story.*