This thesis explores the relationship between video games and TV series, using the adaptation of The Last of Us as an example. The aim is to find out how the perception of the video game and its adaptation differs between people who are familiar with the game and those who have only seen the series. Particular attention is paid to whether gamers are more critical of the series, how their motivations for watching the adaptation differed, and what theme emerged while playing or watching. Audience definition, uses and gratifications theory, and encoding and decoding theory serve as the theoretical basis. Key game aspects, convergence, participatory culture and transmedia principles are an essential part of the thesis, followed by a chapter on adaptations. The theoretical part concludes with an introduction to The Last of Us, its story, main themes, game mechanics and differences from the adaptation. The research took the form of semi-structured interviews with thirteen respondents, six had only seen the series, while seven had also played the video game. The method of analysis was grounded theory. The analysis showed that the gamers‘ main motivation for watching the series was to be able to compare it to the game, whereas for viewers without gaming experience the motivations were mainly social. According to the players, the main idea of the series was adapted successfully to the television screen, and their perception of the central theme did not differ between the different formats. However, they did not react positively to some changes in the adaptation and were more critical of the series than those who had not played the game. They were most bothered by the lower number of infected, the omission of character traits from the game, the lack of similarity of the female lead, the lower sense of immersion, and the unbalanced dynamics.