This paper will explore Ian McEwan’s war-related and war-inspired games as revealed in the interplay of various levels of textuality, with main references to his novels *Saturday* (2005) and *Solar* (2010). I will analyze McEwan’s practice of a dynamic text (present in some of his previous novels, such as for example *Amsterdam* or *Atonement*) which follows a technique derived from chaos theory and the logic of strange attractors, networks and dynamic systems. In it, apparently insignificant details – related to London geography, apparently unrelated ideas and innovations, the lives of individuals, neurosurgery, science as a whole, music and poetry – bear unexpected relevance to wider events of global implication (such as the war in Iraq in *Saturday*). My aim will be to show that this kind of artifice, which I will read with the help of chaos theory and network science, is key to the evolution of textual practices in McEwan’s fiction. McEwan employs a narrative rhetoric in the workings of which science is key, generating the axis around which the logic of his plots revolves. I will base my approach on studies of chaos theory in literature such as James Gleick’s classic *Chaos: Making a New Science* (1987), Harriet Hawkins’s *Strange Attractors: Literature, Culture and Chaos Theory* (1995), Gordon E. Slethaug’s *Beautiful Chaos: Chaos Theory and Metachaotics in Recent American Fiction* (2004), Lars Skyttner’s *General Systems Theory* (2005) and Albert Lazslo Barabasi’s 2016 *Network Science*, as well as Giles Foden’s practical approach to chaotic structures in the narrative text in his novel *Turbulence* (2009).