Index

Note: Page numbers followed by “n” indicate notes.

A lot of time, A lot of money, A lot of resources videogame (AAA videogame), 4, 11, 12, 26–27, 32, 35, 81, 119, 121
architecture of, 118
cognitive mapping exercise of, 131
consumption of, 120
corrupted play, 94
corruption of play in, 61
digital space, 36
engagement with, 117
kinaesthetic qualities of, 36–37
maps and menus of, 85, 89
microtransaction in, 125
nature of play in, 72
optimisation of play in, 89
platform of, 130
play in, 83, 137
play-space of, 90
player agency in, 116
player of, 58, 113
state of play in, 71
trend in, 78
understanding, 77
work, 102
Achievements, 20n1, 89n3
hunting, 25
‘Actually existing neoliberal ideology’, 45n4
AdVenture Capitalist, 14, 143
‘Aesthetic dimension’ of social research, 71–72
Agency, 101
différance, 103
glitches, 113–116
ISAs, 102
lack of genuine agency, 104
necessity of avatar, 104–105
neoliberal ideology, 101
non-playable characters and level progression, 105–110
settlement, 110–113
Agon, 23
Alea, 23
Anxiety, 53
‘Anxiety epidemic’, 54
Apocalypse Now (Coppola), 30
Assassin’s Creed, 4n6, 68
Assassin’s Creed Odyssey, 14, 16, 27, 88–89, 97, 110, 143
Assassin’s Creed Syndicate, 143
Assassin’s Creed Unity, 91, 143
Atari 2600, 6, 28
Atrocity Exhibition, The (Ballard), 40
Avatar, 102
Battlefield 1, 31, 143
Baudrillard, Jean, 33, 40, 120, 128, 130, 133
Bauman, Zygmunt, 9, 11, 38–40, 46, 47, 84, 88, 96
‘value-rational’ concept, 87
modernity, 104
notion of liquidity, 10, 49–50
Bioshock Infinite, 143
Bloodborne, 40, 84–85, 94, 113, 143
Brain-training genre of games, 24–25
Business ontology, 24–25, 47, 49
Butler, Judith, 79, 80, 82, 84–85, 103
Caillois, Roger, 9, 11–12, 20, 23, 24, 57–60, 97
Call of Duty: Advanced Warfare, 29–31, 143
Capitalism, 14, 39, 47, 54, 71
Capitalist economic order, 25
Capitalist realism, 9–10, 12, 47, 81
Children of Men (movie), 48
Civilisation series, 22
Cognitive mapping, 5, 16, 69–75
developing critical approach, 68–69
entrepreneurial player and cult of
gaming, 75–78
exercise of AAA videogame, 131
player-centric approaches, 65–67
Commodity, 50
Common-sense, 7, 43
Competition, 58
Competitive gaming, 58n5
Consumption, 17, 33, 40
contemporary society, 119–120
credits, 129–131
downloadable content and
microtransactions, 121–128
immediacy, 120–121
platforms, 117–118
teaching, 131–135
Consumption itself, 120
Contemporary capitalism, 48
Contemporary society, 119–120
Corpus of knowledge, 80
Corruption, 61
Creative game studies, 5, 68, 72
Credits, 129–131
Critical approach, 68–69
Cult of work, 52–57
Culture of immediacy, 121, 124–125
Cutscene, 30n8

Dark Souls III, 114, 143
Dark Souls series, 4n6, 37, 76, 94–95, 97–98, 143
Dean, Jodi, 46, 51
Death, 96
Deliveroo, 57
Demon Souls, 143
derridean approach, 68
derridean notion of difference, 103
Devil, 71
Devil’s Advocate, The (film), 71
Différence, 103
Digital culture, 72
Digital platform, 139n1
Digital realities, 36
Digital space, 32, 35, 55
Domestic play, 81–82
Dominant ideology, 81
Doom, 28, 76, 96, 143
downloadable content for AAA
videogames, 121–128
Dr Kawashima’s Brain Training: How
Old Is Your Brain?, 25, 143
‘Ecological nightmare pyramid
scheme’, 140n3
Economic life, 5
Economic non-interventionism, 43
Economic policies, 43
Edge of Tomorrow, 28
Efficiency, 54
Electronic Entertainment Expo (E3),
29
Emancipation, 34
Endless play, 16
Enjoyment, 48
Entrepreneurial employment
practices, 56–57
Entrepreneurial player, 12, 13, 16,
75–78, 80, 101
Entrepreneurial self, 51, 52–57
Entrepreneurial subjectivities, 90
Escapism, 32–34
Eurogamer, 2
Experience points (XP), 27, 107–108,
111–113
Exploits, 113n6, 114
Explosive ammunition, 30n7
Facebook, 117
Fallout, 4n6
Fallout 4, 16–17, 79, 89, 93, 97, 99,
109–110, 143
Fallout 76, 122, 132, 143
Far Cry 4, 14, 16, 72, 86–87, 99, 143
Far Cry 6, 72, 143
‘Farming’, 112–113
Fast travel, 17, 85, 90–93, 96, 113
‘Fatality’, 128n6
Fetishisation of work, 52
FIFA 18 companion app, 1, 3, 143
FIFA videogame series, 1–3, 36, 129
Financial crash (2008), 45
Fisher, Mark, 9, 10, 15–16, 39, 40, 45, 47, 48, 61, 62, 75, 83, 104
notion of capitalist realism, 51
Flexibility, 84
Fluidity, 84
Football Manager series of videogames, 49
Fortnite, 124, 130, 143
Foucault, Michel, 7, 9, 12, 47, 54, 55–56, 75, 80, 82, 83, 114, 115
Free-to-play, 130n10
Freedom and Capitalism (Friedman), 44
Friedman, Milton, 44

Game, 19–32
development of, 65–66
studies, 65
Game culture, 68
‘Gameplay’, 69
Games of Empire: Global Capitalism and Videogames, 12
Gamification, 9
Gaming, 58n5, 66
cult of, 75–78
Genre of videogames, 25n3
Gig economy, 8–9, 57
Glitches, 113–116
Glorification of overwork, 52
Google, 117
Grand Theft Auto IV, 38, 143
Grand Theft Auto series, 26–27
Grind, 2
Grinding, 112–113
Gwent: The Witcher Card Game, 3–4, 143

Harvey, David, 7–9, 43–45, 119
Heart of Darkness (Conrad), 30

Heavy capitalism, 39, 51
Heavy Rain, 28, 143
‘Hegemonic neoliberal economic system’, 53
Heterotopia, 83
Heterotopia of crisis, 83
Heterotopic spaces of deviation, 83
Hoffman, Reid (cofounder of LinkedIn), 56
Homo economicus, 13, 54–55, 75
Homo ludens, 76
Huizinga, Johan, 11, 20–23, 36, 76, 97
Human capital, 47
Icon cards, 127n5
Identity, 16
Bloodborne, 84–85
domestic play, 81–82
heterotopia, 83
maps and menus, 85–90
permadeath mechanics, 95–99
self-construction, 80–81
sense of self, 79–80
space, 90–95
Ideological meaning, 32
Ideological State Apparatus (ISA), 76, 102, 117
Ideology, 7, 9, 10, 46–47, 49, 51
Ilinx, 23
Immediacy, 120–121
Individualisation, 84
Institute of Economic Affairs, 44
Interpellation, 102, 113, 117

Jameson, Fredric, 16, 66, 70, 74
9–5 job, 57
Jouissance, 48–49
Jurassic Park, 31

Lara Croft: Tomb Raider, 28
Learning, 22
Leisure, 35
Level progression, 105–110
Light capitalism, 39, 51
Liquid modernity, 12, 39, 47
Liquidity, 10, 49–50
Lord of the Rings, 86
Ludography, 143–144
Lyft (ride-sharing app), 52
Lyotard, Jean Francois, 8, 48, 103, 110

Magnavox Odyssey, 6
Mapping, 11
Maps of AAA videogame, 85, 89

Mario videogame series, 28–29
Marx, Karl, 5, 104, 137–138

Mass Effect 3, 74, 143
Meme, 106
Mental health crisis, 53
Menus of AAA videogame, 85, 89

Metal Gear Solid 3: Snake Eater, 28, 143

Microtransactions, 121–128, 133–134

Middle-earth: Shadow of Mordor, 14, 16, 79, 86–87, 143
Middle-earth: Shadow of War, 14, 16, 86–87, 143

Mimicry, 23
Minecraft, 31, 143
Mirror, 82
‘Mission Giver’, 87
‘Mod’ (videogame content), 118n2

Modulation of social life, 5
Modern videogames, 23
Mont Pelerin Society, 43

Mortal Kombat X, 14, 128, 143
Mother–child relationship, 7

Narratology, 65
Neoliberal capitalism, 51, 54
Neoliberal economics, 44
Neoliberal hegemony, 58
Neoliberal ideology, 12–13, 50–51, 61, 71, 77, 101, 117, 119, 122, 137
Neoliberal political policies, 43
Neoliberal socioeconomic system, 55
Neoliberal structures, 51
Neoliberal subjectivity, 91
Neoliberal theory, 44
Neoliberalisation, 10, 49–50, 141

Neoliberalism, 5, 6, 7–10, 16, 35, 39, 43–46, 49, 71, 86, 101, 138
cult of work and entrepreneurial self, 52–57
growth of, 45
neoliberalisation of play, 57–61
reason for opposing, 61–63
reason for opposing neoliberalism, 61–63
understanding, 46–51

Nintendo 3DS, 28
Nintendo 64, 28
Nintendo Switch, 6, 28
Nintendo Wii, 6

Non-playable characters, 78, 105–110
Normalisation of overwork, 52

Pac-Man, 6, 143
Parton, Dolly, 56–57

Permadeath mechanics, 95–99
Platform capitalism, 8–9

Platforms, 117–118

Play, 10, 16, 19, 32–41, 49, 137
in AAA videogames, 137
contamination of, 57
corruption, 116
demands of neoliberalism in, 59
form of, 112
function of, 21
in game, 19–32
for Min-Ki, 59
qualities of, 57
state of, 6–12
in videogames, 5

PlayStation, 1, 4, 20, 28
Play-space, 11, 32
in relation to player agency, 110

‘Playbour’, 5

Player-centric approaches, 65–67

PlayStation 3, 6, 25

PlayStation 4, 6, 25, 139

PlayStation 5, 6

Pong, 6, 19–23, 26

Praxeomorphic, 39
‘Precariat’, 52
Precarious socioeconomic conditions structure, 59
Pro Rank, 3
PS Vita, 28
Psychoanalysis, 48

Qualities of play, 57
Rational recreation, 49
Rationality, 54
Red Dead Redemption II, 123, 144
Reflexive impotence, 10, 48, 49
‘Road map’, 122
Rules, 26
Rygar, 144

Sekiro: Shadows Die Twice, 113, 143
Self-construction, 80–81
Sense of self, 79–80
Separation, 33
Seriousness, 22
Sleep deprivation, 52
Societies of control, 81
‘Soulsborne’, 94n5
Space, 10, 90–95
Space Invaders, 6, 144
Spec Ops: The Line, 30, 31, 37–38, 144
Speedrun, 94
Spot-betting, 134n11
Stadia platform, 139
Star Wars, 129
Star Wars Battlefront II, 129–130, 144
Steam (videogame distribution service), 118n1
‘Storm of Steel’, 31
Streamer, 127n4
Structural approach, 65
Structure-focussed approaches, 66
Subjectivity, 54
Super Mario Bros, 29
Symbolic reward, 25

Territorial space, 119
The Elder Scrolls V: Skyrim, 118, 143

The Last of Us, 28, 144
The Legend of Zelda: Ocarina of Time, 94, 144
The Lord of the Rings series, 28
The McDonald’s Videogame, 29–30, 144
The Sims, 34, 144
Time, 138
Time–space compression, 7–8
Tradable assets, 140
‘Tree glitch’, 114
Trophies, 20n1
   elusive nature of, 25
Turn-based strategy games, 22n2

Uber, 57, 117
Ultimate Team mode, 1
Uncertainty, 40, 95
Unproductive activity, 11, 13, 21, 24–25, 37, 48, 57, 60, 62, 86, 90, 93, 99, 111, 115, 116, 119, 135, 140

Until Dawn, 20–23, 26, 28, 144

‘Value-rational’ concept, 87
Video Olympics, 6n7, 144
Videogame, 5, 19, 33–34, 38, 40–41, 66, 79, 84, 104, 111
   align with Deleuzian notion of control, 81
   complexity of, 67
   consumption of, 25
   culture, 115
   digital element of videogames, 140
   experience, 82
   and neoliberalism, 6
   series, 4n6
   software of videogames spaces, 35
   understanding, 68
Virtual reality (VR), 19, 139–141

Walkthrough method, 73
Wellbeing, 39
Wilson, Andrew (CEO at Electronic Arts), 140
Work, 57
  cult of, 52–57
  fetishisation of, 52
  forms of, 53
  nature of, 53–54

X-COM series, 96

Xbox 360, 6

Xbox One, 6, 20n1, 28, 29n6, 131, 139

Xbox Series X, 6

XCOM 2, 76, 96–97, 99, 144

Zelda series, 102