

Notes

Chapter 1

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2. See Allan Kaprow, *Assemblages, Environments, and Happenings* (New York: Abrams, 1956).

3. I understand colonialism by Catherine Hall's definition: the "pattern of exploration and 'discovery,' of settlement, of dominance over geographically separate 'others,' which resulted in the uneven development of forms of capitalism across the world and the destruction and/or transformation of other forms of social organization and life." Catherine Hall, "Introduction: Thinking the Postcolonial, Thinking the Empire," in *Cultures of Empire: A Reader. Colonizers in Britain and the Empire in the Nineteenth and Twentieth Centuries*, ed. Catherine Hall (Manchester: Manchester University Press, 2000), 5. Following Heller and McElhinny's breakdown of the following distinctions, colonialism encompasses both overseas colonialism (in which the colonizer exploits natural resources and human labor from the colony) and settler colonialism (in which foreigners enter and occupy a location before eventually claiming to own the land they've occupied). I use *colonialism* and *imperialism* interchangeably, following Heller and McElhinny, although some scholars use *colonialism* for formal political sovereignty and *imperialism* for broader structures of oppression that include political sovereignty. *Decolonization* describes the process through which people claim their own sovereignty and declare formal independence from their oppressors, although the structures of power that underpinned the formal colonial relationship never disappear overnight. Finally, *postcolonialism* either names the time period after decolonization or evokes the complex societal effects left in the wake of colonization within the cultures of the formerly colonized. *Postcolonial* can also refer to entities or discourses that show an awareness of the effects of colonialism. See Monica Heller and Bonnie McElhinny, *Language, Capitalism, Colonialism: Toward a Critical History*

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5. See John Fiske and Jon Watts, “Video Games: Inverted Pleasuresm,” *Australian Journal of Cultural Studies* 3, no. 1 (1985), <https://www.mcc.murdoch.edu.au/ReadingRoom/serial/AJCS/3.1/Fiske.html>; Charles Bernstein, “Play It Again, Pac-Man,” *Postmodern Culture* 2, no. 1 (1991), <http://pmc.iath.virginia.edu/text-only/issue.991/pop-cult.991>; Julian Stallabrass, “Just Gaming: Allegory and Economy in Computer Games,” *New Left Review* 1, no. 198 (1993), <https://newleftreview.org/issues/1198/articles/julian-stallabrass-just-gaming-allegory-and-economy-in-computer-games>; Stephen Kline, Nick Dyer-Witheford, and Grieg de Peuter, *Digital Play: The Interaction of Technology, Culture, and Marketing* (Montreal: McGill–Queen’s University Press, 2003); Carly Kocurek, “Coin-Drop Capitalism: Economic Lessons from the Video Game Arcade,” in *Before the Crash: Early Video Game History*, ed. M. J. P. Wolf (Detroit: Wayne State University Press, 2012); Seth Giddings, “Accursed Play: The Economic Imaginary of Early Game Studies,” *Games and Culture* 13, no. 7 (2018): 765–783, <https://doi.org/10.1177/1555412018755914>; Paolo Ruffino, “The End of Capitalism: Disengaging from the Economic Imaginary of Incremental Games,” *Games and Culture* 16, no. 2 (2019), <https://journals.sagepub.com/doi/10.1177/1555412019886242>.

6. Fiske and Watts, “Video Games.”

7. Stallabrass, “Just Gaming,” 104.

8. Kocurek, “Coin-Drop Capitalism,” 194.

9. Bernstein, “Play it Again,” quoted in Giddings, “Accursed Play,” 17.

10. See Melissa Kagen, “Wandering in Video Games,” MLA Conference talk, Vancouver (2015); Melissa Kagen, “*The Path*: Red Riding Hood and Wandering Video Games,” MLA Conference talk, Austin, TX, 2016; Melissa Kagen, “Walking Simulators, #GamerGate, and the Gender of Wandering,” in *The Year’s Work in Nerds, Wonks, and Neocons*, ed. Jonathan Eburne and Benjamin Schreier (Bloomington: Indiana University Press, 2017); Melissa Kagen, “Walking, Talking and Playing with Masculinities in Firewatch,” *Game Studies* 18, no. 2 (2018), <http://gamestudies.org/1802/articles/kagen>; Melissa Kagen, “Archival Adventuring,” *Convergence: The International Journal of Research into New Media Technologies* 26, no. 4 (2019), doi.org/10.1177/1354856519847875.

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Video Games and the Queerness of Living," *Journal of Gaming and Virtual Worlds* 9, no. 2 (2017): 159–173; Dimitrios Pavlounis, "Straightening Up the Archive: Queer Historiography, Queer Play, and the Archival Politics of *Gone Home*," *Television and New Media* 17, no. 7 (2016): 579–594; Cody Jay Mejeur, "Ludonarrative: Queer Experiences, Embodied Stories, and Playful Realities in Video Games" (PhD diss., Michigan State University, 2019).

12. Adrienne Shaw, *Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture* (Minneapolis: University of Minnesota Press, 2014); Bonnie Ruberg, *Video Games Have Always Been Queer* (New York: New York University Press, 2019); Bonnie Ruberg, "No Fun: The Queer Potential of Video Games that Annoy, Anger, Disappoint, Sadden, and Hurt," *QED: A Journal of GLBTQ Worldmaking* 2, no. 2 (2015); Bonnie Ruberg and Adrienne Shaw, eds., *Queer Game Studies* (Minneapolis: University of Minnesota Press, 2017); Bonnie Ruberg and Amanda Phillips, eds., *Queerness and Video Games: New Critical Perspectives on LGBTQ Issues, Sexuality, Games, and Play*, *Game Studies* 18, no. 3 (December 2018), http://gamestudies.org/1803/articles/phillips_ruberg.

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15. See Melissa Kagen, "'Alle Wege der Welt': Wandering in Early 20th-Century German/Jewish Opera" (PhD diss., Stanford University, 2016), 116–117, 130–132.

16. See Olivia Santovetti, "Italian Digressions," in *Textual Wanderings: The Theory and Practice of Narrative Digression*, ed. Rhian Atkin (Cambridge: Legenda, 2011), 175.

17. Santovetti, "Italian Digressions," 170.

18. Amanda Phillips, "Shooting to Kill: Headshots, Twitch Reflexes, and the Mechropolitics of Video Games," *Games and Culture* 13, no. 2 (2018).

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23. Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977); Doreen Massey, *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994); Gaston Bachelard, *La Poétique de l'Espace* (Paris: Presses Universitaires de France, 1958). See also Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (New York: Columbia University Press, 2011), and Frédéric Gros, *A Philosophy of Walking* (London: Verso Books, 2014). For a more anthropological approach, see Joseph Amato, *On Foot: History of Walking* (New York: New York University Press, 2004); Tim Ingold and Jo Lee Vergunst, eds., *Ways of Walking: Ethnography and Practice on Foot* (Aldershot: Ashgate Publishing, 2008); and Timothy Shortell and Evrick Brown, *Walking in the European City: Quotidian Mobility and Urban Ethnography* (Farnham: Ashgate Publishing, 2014).
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26. Parsons, *Streetwalking the Metropolis*, 26.
27. Parsons, *Streetwalking the Metropolis*, 34.
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41. Chatwin, *The Songlines*, 2.

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Chapter 2

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37. Carroll, "'Play You Must,'" 34.
38. Two authors make the point that each space represents a day of the trip, not a geographic location, in such a way that time and space are combined conceptually: Dennis Janzen, "'Good by Phileas!' Zwei Weltreisepiele um 1900," *AugenBlick. Marburger Hefte zur Medienwissenschaft* 53 (2012): 54, <https://doi.org/10.25969/mediarep/2538>, and Edlie Wong, "Around the World and across the Board: Nellie Bly and the Geography of Games," in *American Literary Geographies. Spatial Practice and Cultural Production 1500–1900*, ed. Martin Brückner and Hsuan L. Hsu (Newark: University of Delaware Press, 2007), 302.
39. Interestingly, Wagner's opera *Parsifal* debuted in Germany two years before Meier published this game, and it could have been an influence on the idea of space becoming time. *Parsifal* was a national and international cultural phenomenon, telling the story of a grail knight on an extremely long pilgrimage. Themes of wandering are everywhere in the work, and many of the audience members enacted something like a spiritual pilgrimage to travel to Bayreuth for the performance. See Matthew Wilson Smith, *The Total Work of Art: From Bayreuth to Cyberspace* (Routledge: Abingdon, 2007). The premiere production also contained a famous special effect that accompanied the lyric, "You see, my son, here time becomes space": two characters walked in slow motion onstage while a landscape painted on a canvas, strung on rollers, moved behind them as though the space were moving as well. Patrick Carnegy, *Wagner and the Art of the Theatre* (New Haven: Yale University Press, 2006), 110–113. This made a huge impression on its 1882 audience, and it's entirely possible that Meier was aware of this notion of time becoming space while he was designing a board game in which space becomes time. That said, Meier's was not the first goose game in which spaces symbolize days rather than places, and the source

material invites the change in design so strongly that the Wagner connection is more likely a coincidence and evidence of a shared zeitgeist than a clear-cut artistic influence.

40. Thanks to Thomas M. Malaby for pointing this out.

Chapter 6

1. Julie Muncy, "Heaven's Vault Is a Rare Videogame about the Art of Translation," *Wired*, April 22, 2019, <https://www.wired.com/story/heavens-vault-review/>; Andrew Reinhard, "The Archaeology of *Heaven's Vault*," *Archaeogaming*, April 16, 2019, <https://archaeogaming.com/2019/04/16/the-archaeology-of-heavens-vault/>; Mieke Dix, "Review—Heaven's Vault," *For Science, You Monster*, April 16, 2019, <https://for-science-you-monster.com/tag/heavens-vault/>; Emily Short, "Heaven's Vault (inkle)," *Emily Short's Interactive Storytelling*, July 23, 2019, <https://emshort.blog/2019/07/23/heavens-vault-inkle/>. For another reading of the game, see Megan Condis's explanation of *Heaven's Vault* as a powerful ludic illustration of Rob Nixon's notion of slow violence—a slowly unfolding environmental catastrophe, taking place over a geologic timescale. Megan Condis, "Sorry, Wrong Apocalypse: *Horizon Zero Dawn*, *Heaven's Vault*, and the Ecocritical Videogame," *Game Studies* 20, no. 3 (2020), <http://gamestudies.org/2003/articles/condis>.

2. Catherine Hill, "Translating Truth: Heaven's Vault and Its Message to Gamers," *e Geek Anthropologist*, April 28, 2020, <https://thegeekanthropologist.com/2020/04/28/translating-truth-heavens-vault-and-its-message-to-gamers/>.

3. Monica Heller and Bonnie McElhinny, *Language, Capitalism, Colonialism: Toward a Critical History* (Toronto: University of Toronto Press, 2017). See also Walter D. Mignolo, *The Darker Side of the Renaissance: Literacy, Territory, and Colonization* (Ann Arbor: University of Michigan Press, 1995).

4. Writing after the disillusion of the Situationist International, Michel de Certeau connected walking and talking as mirroring forms of resistance: "The act of walking is to the urban system what enunciation (the speech act) is to language or to the system of available utterances." Walking, he argues, is an "appropriation of the topographical system by the pedestrian" and "a spatial realization of place (as the speech act is a sonorous realization of language)." Michel de Certeau, Luce Giard, and Pierre Mayol, *The Practice of Everyday Life* (Minneapolis: University of Minnesota Press, 1998), 180.

5. See Melissa Kagen, "The Wanderer as Soldier: Robert Walser's *Der Spaziergang*, Switzerland in World War I, and Digression as Occupation," *German Quarterly* 89, no. 1 (2016): 36–50.

6. Sylvia Wynter and Katherine McKittrick, "Unparalleled Catastrophe for Our Species? Or, To Give Humanness a Different Future: Conversations," in *Sylvia Wynter*:

On Being Human as Praxis, ed. Katherine McKittrick (Durham, NC: Duke University Press, 2015), 9–89.

7. inkle, "Heaven's Vault," April 16, 2019, <https://www.inklestudios.com/heavens-vault/>.

8. Jon Ingold has written that the inspiration was the ancient Roman Empire. Jon Ingold, "How Ancient Rome Inspired the Diverse World of Heaven's Vault," *PlayStation.Blog*, April 16, 2019, <https://blog.playstation.com/archive/2019/04/16/how-ancient-rome-inspired-the-diverse-world-of-heavens-vault/>.

9. The uses of language in the game, in other words, range across all four of Astrid Ensslin's categories of functional ludostylistics: ludological, ludonarratological, ludosemiotic, and medial. Ensslin, *Literary Gaming* (Cambridge, MA: MIT Press, 2014), 53–54.

10. This intersection between high-tech and cultural competency is also reminiscent of the field of ethnocomputing, which argues that "an understanding of the cultural dimensions of computing can enrich the disciplinary self-understanding of computer science at large." Matti Tedre and Ron Eglash, "Ethnocomputing," *Software Studies: A Lexicon*, ed. Matthew Fuller (Cambridge, MA: MIT Press, 2008), 93.

11. J. L. Austin, *How to Do Things with Words* (Oxford: Clarendon Press, 1962).

12. Florian Cramer, "Language," in *Software Studies: A Lexicon*, ed. Matthew Fuller (Cambridge, MA: MIT Press, 2008), 170.

13. See Alan Sondheim, ed., "Codework," *American Book Review* 22, no. 6 (September/October 2001); Florian Cramer, *Words Made Flesh: Code, Culture, Imagination* (Rotterdam: Piet Zwart Institute, 2005); Rita Raley, "Interferences: Net. Writing and the Practice of Codework," *Electronic Book Review* (September 8, 2002): <http://electronicbookreview.com/essay/interferences-net-writing-and-the-practice-of-codework/>.

14. Bonnie Urciuoli, "Skills and Selves in the New Workplace," *American Ethnologist* 35, no. 2 (2008): 211, <http://www.jstor.com/stable/27667485>.

15. Urciuoli, "Skills and Selves in the New Workplace," 211.

16. Heller and McElhinny, *Language, Capitalism, Colonialism*, 243.

17. Urciuoli, "Skills and Selves in the New Workplace," 211.

18. Edward Said, *Orientalism* (New York: Pantheon Books, 1978).

19. Wynter argues we must "collectively give humanness a different future, itself historically chartered by that past." Wynter and McKittrick, "Unparalleled Catastrophe for Our Species?" 73.

20. That said, I do not mean to elide the boundaries between discourses of or from one marginalized group and another. Lillvis notes how Malini Johar Schueller, Chela Sandoval, Jasbir K. Puar, and Abby Wilkerson have all critiqued Donna Haraway's tendency to blur differences between groups of women of color, theorizing individuals from multiple groups "solely on the basis of their shared outsider status" (Kristen Lillvis, *Posthuman Blackness and the Black Female Imagination* [Athens: University of Georgia Press, 2017], 119). Aliya is a woman of color, but she does not necessarily read as being of African descent. Visually, the Middle East and North Africa are the clearest aesthetic referents in *Heaven's Vault*, and linguistically, Ancient shares visual characteristics of Arabic. This is not, in other words, a work of art that explicitly draws from Afrofuturism or Black postmodernism in its aesthetics, and while *Heaven's Vault* takes place in a setting beyond the universe of Earth and these references are therefore not situated anywhere within Terran geography, they remain clear enough sources of inspiration to be interpreted with some level of geographic and cultural specificity.

21. Katherine McKittrick, ed., "Sylvia Wynter: What Does It Mean to Be Human?" in *Sylvia Wynter: On Being Human as Praxis*, 123 (Durham, NC: Duke University Press, 2014).

22. See Jessica Famularo, "How Inkle Developed Its Own Ancient Language for *Heaven's Vault*," *Gamasutra*, April 17, 2019, https://www.gamasutra.com/view/news/340917/How_Inkle_developed_its_own_ancient_language_for_Heavens_Vault.php.

23. Sara Ahmed, "Happy Futures," in *The Promise of Happiness* (Durham, NC: Duke University Press, 2010), 160–198, <https://doi.org/10.1215/9780822392781-006>; Franco Berardi, *After the Future*, ed. Gary Genosko and Nicholas Thoburn, trans. Arianna Bove, Melinda Cooper, Erik Empson, Giuseppina Mecchia Enrico, and Tiziana Terranova (Edinburgh: AK Press, 2011); Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011); J. K. Gibson-Graham, *A Postcapitalist Politics* (Minneapolis: University of Minnesota Press, 2006); Ghassan Hage, "On the Side of Life: Joy and the Capacity of Being: Interview with Ghassan Hage," in *Hope: New Philosophies for Change*, ed. Mary Zournazi (New York: Routledge, 2002): 150–171; Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (London: Minor Compositions, 2013); David Harvey, *Spaces of Hope* (Berkeley: University of California Press, 2000); Frederic Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005); José Esteban Muñoz, *Cruising Utopia*; Susana Narotzky and Niko Besnier, "Crisis, Value, and Hope: Rethinking the Economy," *Current Anthropology* 55, no. S9 (2014): <https://doi.org/10.1086/676327>; Leanne Betasamosake Simpson, *Dancing on Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence* (Winnipeg: Arbeiter Ring, 2011); Leanne Betasamosake Simpson, *Islands of Decolonial Love* (Winnipeg: Arbeiter Ring, 2013).

24. Lillvis, *Posthuman Blackness and the Black Female Imagination*, 8. See also Marleen S. Barr, ed., *Afro-Future Females: Black Writers Chart Science Fiction's Newest New-Wave Trajectory* (Columbus: Ohio State University Press, 2008). Ytashs L. Womack, *Afro-futurism: The World of Black Sci-Fi and Fantasy Culture* (Chicago: Chicago Review Press, 2013).
25. See Kodwo Eshun, "Further Considerations on Afrofuturism," *New Centennial Review* 3, no. 2 (2003), 293.
26. Édouard Glissant, *Caribbean Discourse: Selected Essays* (Charlottesville: University of Virginia Press, 1989), 63–64.
27. Glissant, *Caribbean Discourse*, 66–67.
28. Ian Baucom, "Charting the 'Black Atlantic,'" *PMC* 8, no. 1 (1997): <http://pmc.iath.virginia.edu/text-only/issue.997/baucom.997>.
29. Fubara-Manuel, "Scaping the Border: On Black Migrant Geographic Agency in Gamescapes," *Journal of Gaming and Virtual Worlds* 12, no. 1 (Spring 2020): 70. Édouard Glissant, *Poetics of Relation*, trans. B. Wing (Ann Arbor: University of Michigan Press, 1997).
30. Baucom, "Charting the 'Black Atlantic.'"

Chapter 7

1. Stuart Hall, "On Postmodernism and Articulation: An Interview with Stuart Hall," ed. Lawrence Grossberg, in *Stuart Hall: Critical Dialogues in Cultural Studies*, ed. David Morley and Kuan-Hsing Chen (London: Routledge, 1996), 149.
2. Alenda Chang, *Playing Nature* (Minneapolis: University of Minnesota Press, 2019), 190.
3. La Llorona, a Mexican legendary figure who is said to have drowned her children after learning of her husband's infidelity, "is often described as a lost soul, doomed to wander the earth forever." The myth's origins trace back to the Aztec goddesses Ciuacoatl and Chalchiuhtlicue. Amy Fuller, "The Evolving Legend of La Llorona," *History Today* 65, no. 11 (2015): 39.
4. Greg Garrard, "Worlds without Us: Some Types of Disanthropy," *SubStance* 41, no.1 (2012), <https://doi.org/10.1353/sub.2012.0001>.
5. See Melissa Kagen, "Zombie Parsifal: Undead Walkers and Postapocalyptic Stagings," *Opera Quarterly* 33, no. 2 (2017), <https://doi.org/10.1093/oq/kbx022>.
6. See more on the relationship between zombie infestations and cities in Antonio Sanna, "Consumerism and the Undead City: The Silent Hill and Resident Evil Films," in *The Zombie Renaissance in Popular Culture*, ed. Laura Hubner, Marcus Leaning, and Paul Manning (London: Palgrave Macmillan, 2015), 56.

7. Sarah Juliet Lauro, "Afterword: Zombie (R)evolution," in *Better Off Dead: The Evolution of the Zombie as Post-Human*, ed. Deborah Christie and Sarah Juliet Lauro (New York: Fordham University Press, 2011): 235.

8. Alan Weisman, *The World Without Us* (New York: Picador, 2007).

9. Emma Fraser, "Awakening in Ruins: The Virtual Spectacle of the End of the City in Video Games," *Journal of Gaming and Virtual Worlds* 8, no. 2 (2016): 177–196, https://doi.org/10.1386/jgvw.8.2.177_1.

10. Chang, *Playing Nature*, 192, citing Emma Marris, *The Rambunctious Garden: Saving Nature in a Post-Wild World* (New York: Bloomsbury, 2011).

11. See Tim Edensor, *Industrial Ruins: Space, Aesthetics, and Materiality* (London: Bloomsbury, 2005), for a fascinating discussion of wandering through industrial ruins as a way of playfully renegotiating space and decay.

12. Barbara Gurr, "Introduction," in *Race, Gender, and Sexuality in Post-Apocalyptic TV and Film*, ed. Barbara Gurr (New York: Palgrave Macmillan, 2015), 2.

13. Barbara Gurr, "Masculinity, Race, and the (Re?)Imagined American Frontier," in *Race, Gender, and Sexuality in Post-Apocalyptic TV and Film*, ed. Barbara Gurr (New York: Palgrave Macmillan, 2015), 31.

14. Óliver Pérez-Latorre, "Post-Apocalyptic Games, Heroism and the Great Recession," *Game Studies* 19, no. 3 (2019), <http://gamestudies.org/1903/articles/perezlatorre>.

15. For an analysis of a wandering game that subverts this notion of cowboy hyper-masculinity on the western American frontier, see Melissa Kagen, "Walking, Talking and Playing with Masculinities in Firewatch," *Game Studies* 18, no. 2 (2018), <http://gamestudies.org/1802/articles/kagen>.

16. Gurr, "Masculinity," 31.

17. Gurr, "Masculinity," 34.

18. Anastasia Salter and Bridgett Blodgett, *Toxic Geek Masculinity in Media: Sexism, Trolling, and Identity Policing* (Cham: Palgrave Macmillan, 2017), 75.

19. John Rieder, *Colonialism and the Emergence of Science Fiction* (Middletown, CT: Wesleyan University Press, 2008), 20–21: "Many of the repetitive motifs that coalesced into the genre of science fiction represent ideological ways of grasping the social consequences of colonialism, including the fantastic appropriation and rationalization of unevenly distributed colonial wealth in the homeland and in the colonies, the racist ideologies that enabled colonialist exploitation, and the cognitive impact of radical cultural differences on the home culture."

20. H. G. Wells, *The War of the Worlds* (Project Gutenberg eBook, 1992 [1898]), <https://www.gutenberg.org/files/36/36-h/36-h.htm>: "And before we judge of [the

Martians] too harshly we must remember what ruthless and utter destruction our own species has wrought, not only upon animals, such as the vanished bison and the dodo, but upon its inferior races. The Tasmanians, in spite of their human likeness, were entirely swept out of existence in a war of extermination waged by European immigrants, in the space of fifty years. Are we such apostles of mercy as to complain if the Martians warred in the same spirit?"

21. Cutcha Risling Baldy, "On Telling Native People to Just 'Get Over It' or Why I Teach about the Walking Dead in My Native Studies Classes . . . *Spoiler Alert!*" (November 12, 2019), <https://www.cutcharislingbaldy.com/blog/on-telling-native-people-to-just-get-over-it-or-why-i-teach-about-the-walking-dead-in-my-native-studies-classes-spoiler-alert>.

22. Lawrence William Gross, "The Comic Vision of Anishinaabe Culture and Religion," *American Indian Quarterly* 26, no. 3 (2002): 437, <https://doi.org/10.1353/aiq.2003.0038>. See also Gurr, "Introduction," 7.

23. Rebecca Solnit, *Wanderlust: A History of Walking* (London: Penguin Books, 2001), 45.

24. Solnit, *Wanderlust*, 50.

25. Hideo Kojima, "Twitter/ @HIDEO_KOJIMA_EN: Playstation.com/deathstranding," May 29, 2019, 12:01 p.m., https://twitter.com/HIDEO_KOJIMA_EN/status/1133765190921670657.

26. Matthew Gault, "'We're Not Thinking about Others': What Hideo Kojima Wants You to Learn from *Death Stranding*," *Time Magazine*, November 8, 2019, <https://time.com/5722226/hideo-kojima-death-stranding/>.

27. Melissa Kagen, "Zombie *Parsifal*: Undead Walkers and Postapocalyptic Stagings," *Opera Quarterly* 33, no. 2 (2017): 122–139, <https://doi.org/10.1093/oq/kbx022>.

28. Chang, *Playing Nature*, 188–190.

29. A later hidden cutscene plays when all side quests in the game have been accomplished. Zelda intriguingly tells Link that their adventures still aren't over: "Although Ganon is gone for now, there is still so much more for us to do." GameSpot, "*Zelda: Breath of The Wild's* Hidden Ending Cutscene," April 18, 2017, https://youtu.be/p2Wjy2S0_c.

30. Joe Skrebels, "Opinion: Death Stranding Finally Gets Good after Beating It: Death Stranding's Endgame Is What It Should Have Been All Along," *IGN*, January 13, 2020, <https://www.ign.com/articles/2019/11/20/opinion-death-stranding-finally-gets-good-after-beating-it>.

31. See Galit Hasan-Rokem and Alan Dundes, eds., *The Wandering Jew: Essays in the Interpretation of a Christian Legend* (Bloomington: Indiana University Press, 1986).

32. Solnit, *Wanderlust*, 46.

33. See Korine Powers, “Playing Pregnant in *Death Stranding*,” paper presented at the Electronic Literature Organization Conference, Orlando, July 16–19, 2020, <https://stars.library.ucf.edu/elo2020/asynchronous/talks/19>.

34. Paragraph paraphrased from Melissa Kagen, “Worries of a Patriarchy,” Review of *Death Stranding*, *Journal of Gaming and Virtual Worlds* 12, no. 1 (Spring 2020).

35. Garnette Cadogan, “Walking While Black,” *Literary Hub* (2016): <https://lithub.com/walking-while-black/>.

36. Solnit, *Wanderlust*, 49.

Chapter 8

1. A few examples: you could read the repeating twenty-two minutes of *Outer Wilds* as an expansion of *Gone Home*'s archival adventure model from a single-family home to a doomed but comfy solar system, an expansion that opens up intriguing connections—Haraway's *Staying with the Trouble: Making Kin in the Chthulucene*, the push and pull between home and wandering, and the idea that cozy adventure games combine the best of both. Or you could read game mods focusing on migration and border-crossing through work like Philip Penix-Tadsen's edited volume, *Videogames of the Global South*, considering a mod as a wandering, migratory mode, beginning with the transformation of *Half-Life* (the Ur-text of *Dear Esther* and *The Stanley Parable*) into *Escape from Woomera*. I started to do something along those lines in an article (see Kagen, “Glory to Trumpland! Critically Playing Border Games,” *gamevironments* 11 [2019]: 23–64, <http://www.gameenvironments.uni-bremen.de>). Another exciting prospect—the way that the “Discovery Tour” mode in *Assassin's Creed* or the “Hero's Path” DLC in *Breath of the Wild* have emerged as a mode of educational gamification in AAA development. See “Discovery Tour Mode of Assassin's Creed: Origins,” *Ubisoft*, February 23, 2021, <https://support.ubisoft.com/en-gb/Article/000062699/Discovery-Tour-Mode-of-Assassins-Creed-Origins>.

2. See Adrian Daub, *What Tech Calls Thinking: An Inquiry into the Intellectual Bedrock of Silicon Valley* (New York: Farrar, Straus and Giroux, 2020).

3. Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature* (Baltimore: Johns Hopkins University Press, 1997).

4. Brené Brown, *The Gifts of Imperfection: Let Go of Who You Think You're Supposed to Be and Embrace Who You Are* (Center City, MN: Hazelden Publishing, 2010).

This is a section of [doi:10.7551/mitpress/13856.001.0001](https://doi.org/10.7551/mitpress/13856.001.0001)

Wandering Games

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Citation:

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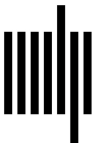
DOI: 10.7551/mitpress/13856.001.0001

ISBN (electronic): 9780262370981

Publisher: The MIT Press

Published: 2022

The open access edition of this book was made possible by generous funding and support from MIT Press Direct to Open



The MIT Press

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The MIT Press would like to thank the anonymous peer reviewers who provided comments on drafts of this book. The generous work of academic experts is essential for establishing the authority and quality of our publications. We acknowledge with gratitude the contributions of these otherwise uncredited readers.

This book was set in Stone Serif and Stone Sans by Westchester Publishing Services.

Library of Congress Cataloging-in-Publication Data

Names: Kagen, Melissa, author.

Title: Wandering games / Melissa Kagen.

Description: Cambridge, Massachusetts : The MIT Press, [2022] | Includes bibliographical references and index.

Identifiers: LCCN 2021046835 | ISBN 9780262544245 (paperback)

Subjects: LCSH: Walking simulator games. | Video games.

Classification: LCC GV1469.34.W35 K34 2022 | DDC 794.8—dc23/eng/20220603

LC record available at <https://lcn.loc.gov/2021046835>