



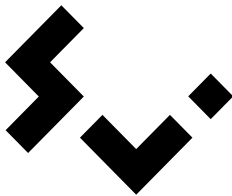
STUDIJE VIDEO-IGARA 2021

Knjiga apstrakata Book of Abstracts



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STUDIJE VIDEO-IGARA 2021

Nova interdisciplinarna naučna oblast

Prva nacionalna konferencija sa međunarodnim učešćem

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Apstrakti

Pregled tema i pristupa studijama video-igara u Srbiji

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U saopštenju će biti dat pregled dosadašnjeg rada na analizi video-igara i različitih praksi igranja u okviru srpske akademske zajednice, u cilju prepoznavanja mogućnosti za eventualno formiranje studija igara kao specifičnog, jasno definisanog polja naučnog istraživanja. Bez pretenzija da se u ovom radu da kompletan pregled dosadašnjih tekstova, jer oni potiču iz različitih disciplina (psihologija, sociologija, antropologija, studije kulture, teorije književnosti i drugih umetnosti, tehničke nauke itd.) i objavljavani su u različitim domaćim i stranim časopisima i zbornicima radova, ideja je da se pokaže raspon interesovanja, kao i metodoloških pristupa igranja kao proizvodu, konceptima igranja, ponašanju igrača i ostalim aspektima gejminga kao trenutno najznačajnijeg segmenta globalne popularne kulture, pa tako i popularne kulture u Srbiji. Cilj je da se time postavi osnova za mogućnost ukrštanja različitih pristupa u studijama igara, i tako doprinese uspostavljanju studija igara kao nove naučne oblasti.

Ključne reči: gejming, nauka, Srbija, studije igara



Uticaji igara na filmsku naraciju na primeru filma *Tenet* (2020) Kristofera Nolana

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Analizom narativne strategije i dramaturgije u filmu *Tenet* Kristofera Nolana u radu se ukazuje na manje uočljive oblike konvergencije igara u film. Imajući u vidu polarizaciju između naratologa, ludologa i savremenih teoretičara filma po pitanjima primarne funkcije naracije (retrospekcija, prospekcija) i njene različite zastupljenosti u igrima i kinematografskim ostvarenjima, u tekstu se naglašava da narativnu kompleksnost Nolanovog ostvarenja nije uzrokovalo odstupanje od

konvencionalne, paradigmatičke dramaturgije, čije je poreklo u Aristotelovoj teoriji drame, već uvođenje posebnih pravila i ciljeva u postavci (ekspoziciji) filma po uzoru na rudimentarnu logiku igara. Time je bitno uvećan dramski potencijal filma i umanjena fundamentalna pasivnost filmskog gledaoca od kojeg se očekuje da, primenom posebnih pravila koja se tiču protoka vremena u filmu, konkretno, pravila reverzibilnosti i entropije, neprekidno sastavlja narativni mozaik i samim tim aktivnije učestvuje u praćenju i povezivanju delova dramske radnje. Uticaj logike igara na narativnu konstrukciju filma *Tenet* sugerisan je i samim naslovom koji je zapravo palindrom, tj. igra reči.

Ključne reči: konvergencija, logika igre, filmska naracija, Kristofer Nolan



Zahvaljujući rapidnom tehnološkom napretku, video-igre su se od svog nastanka šezdesetih godina prošlog veka do danas transformisale iz platforme za zabavu mladih u mnogo komplikovaniji i uticajniji fenomen. Ova, najbrže rastuća kreativna industrija na svetu, snažno je uticala na socijalnu i mediosferu globalnog društva. U epohi kada više od tri milijarde ljudi na planeti konzumira sadržaje video-igara, o njima se mora govoriti kao o jednom novom mediju koji ima specifičan efekat na društvo. Međutim, fundamentalne teorije medija koje govore o specifičnostima, ulogama i problemima sveta tradicionalnih medija nisu mogle da uzmu u razmatranje, usled njihovog tadašnjeg nepostojanja, video-igre kao medijski fenomen, dok se moderne teorije novih medija u

Video-igre: perspektiva teorije medija

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većoj meri bave internetom i mobilnom telefonijom, a manje pažnje posvećuju sferi video-igara. Zbog toga je cilj rada da kroz tradicionalne i postmoderne teorije medija, koje se i danas smatraju osnovnim i važećim u svetu izučavanja medija, konceptualizuje, analizira i definiše video-igre i pozicionira ih kao specifičan medijski fenomen, ne samo u praktičnom, već i u teorijskom smislu. Neke od teorija kroz koje su u radu analizirane video-igre kao medij jesu „teorija koristi i zadovoljstva“ (*uses and gratification theory*) Elija Kaca, Džeja Blumera i Majkla Gurviča (Katz, Blumler, Gurevitch, 1974), „teorija o opštima“ Maršala Makluana (McLuhan, 1964) i „teorija o simulakrumu i simulaciji“ Žana Bodrijara (Bodrijar, 1991). Analiza ukazuje da je moguće kroz pomenute teorije pozicionirati video-igre kao deo medijskog sveta, ali i da postoje aspekti igara koji prevazilaze postojeće teorijske okvire, te zahtevaju inoviranje pristupa teorije medija.

Ključne reči: video-igre, teorija medija, novi mediji, simulakrum, Maršal Mekluan



Koncerti uživo unutar igara: Transmedijalni prostor novih mogućnosti

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Koncert uživo unutar igre *Fortnajt* (*Fortnite*) u februaru 2019. godine koji je održao EDM producent Maršmelou (Marshmello) bio je događaj koji je privukao pažnju podjednako u industriji muzike i industriji video-igara. Čitav projekat je izgledao kao događaj interaktivne zabave iz budućnosti, prilikom kog su svetovi igara, muzike i poznatih ličnosti stvorili jedinstveno virtuelno iskustvo kakvo publika nikada do tada nije videla. Godinu dana nakon ovog događaja, 2020. godine, kompanija Epik

(Epic) realizovala je koncert Trevisa Skota (Travis Scott) unutar igre, a nakon toga su odlučili da organizuju tronedeljnu seriju koncerata koja se održavala na Kraljevskom ostrvu takođe unutar igre. Osvajajući novi virtuelni koncertni prostor (scenu), ovi događaji otvorili su mnoga pitanja poput: kako taj „novi koncertni prostor“ podstiče muzičku industriju i koje se to nove mogućnosti otvaraju različitim muzičkim žanrovima? Da li se kroz ovaj transmedijalni koncept osvaja ne samo novi koncertni prostor, već i nova publika? To su samo neka od pitanja na koja ćemo pokušati da odgovorimo u ovom radu.

Ključne reči: koncerti uživo unutar igara, muzika, virtuelno, transmedijalni prostor



Od svih umetničkih formi pozorište je ona čija je sama suština dovedena u pitanje tokom sveopšte medijacije i remedijacije raznih aspekata ljudskog društvenog života usled pandemijske opasnosti. Teatrolozi su glasno demantovali kategorizaciju digitalnih oblika izvođačkih formi kao pozorišnih pozivajući se na ključni argument živog, telesnog prisustva najmanje jednog glumca i jednog gledaoca. Važan deo ovog iskustva je potencijal za interakciju ljudskih tela. S druge strane, nova pozorišna publika odrastala je u digitalnoj kulturi, sa pojavama koje snažno deluju na nju, kreiraju visok stepen imerzivnosti i zahtevaju visok stepen participacije. Zapadnoevropsko pozorište, sa svojom dugom tradicijom, neće nestati, kao što ni knjige nisu nestale sa pojavom elektronskih izdanja. Strah od toga treba zameniti radoznalošću o novim oblicima teatrič-

Medijske konvergencije video-igara: Kako video-igre kreiraju nove paradigme u savremenim izvođačkim umetnostima?

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nosti koji odlikuju nove hibridne forme i žanrove u nastajanju. Kultura video-igara možda i najviše uslovljava pravce u kojima se oni razvijaju. Na kraju, oba medija, i pozorište i video-igre, potvrđuju važnost čovekove potrebe za igrom. Opšte je poznato da je pozorišna umetnost, posebno ona dramske provencijencije, uticala na razvoj video-igara. U ovom istraživanju postavljam pitanje na koji način umetnost video-igara utiče na preispitivanje oblika i prirode teatričnosti i to sa stanovišta savremene pozorišne publike.

Ključne reči: igrač/korisnik/publika, izvođačke umetnosti, umetnost video-igara, hibridne forme



Bliži osvrt na tamu u video-igri napravljenoj na osnovu Konradovog romana *Srce tame*

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Jedna od najpoznatijih kritika kolonijalizma u svetskoj književnosti, kontroverzni roman *Srce tame* (1899) autora Džozefa Konrada poslužio je kao osnova za realizaciju video-igre po imenu *Spec Ops: The Line* (2012). Uprkos brojnim razlikama u prostornim, vremenskim i narativnim okolnostima u koje je radnja igre smeštena, ona deli nekoliko sličnosti sa pomenutim romanom, u vezi sa oblikovanjem i razvojem glavnih likova, kontrastom između ambijenta iz kog su protagonisti došli i onog u koji su stigli da 'spasu' jadne urođenike, i, možda najbitnije, porukom o suštini ljudske prirode koju i knjiga i igra obznanjaju razotkrivajući tamu koja se može naći u srcu svakog čoveka – čak i samog čitaoca ili igrača. Imajući sve ovo u vidu i oslanjajući se na teoretski okvir postkolonijalnih studija i studija video-igara, prevashodno na članak "Gaming the Heart of Darkness" autora Pitnera i Donalda (2018), spremio sam anketu name-

njenu članovima jedne srpske gejmerske zajednice, konkretno onima koji su igrali *Spec Ops*. U radu se analiziraju prikupljeni odgovori, a zatim se ispituju način i mera u kojoj je igranje ove igre uticalo na osećaj moralnosti ispitanika i način na koji posmatraju svet.

Ključne reči: roman, video-igra, moralnost, ljudskost



Kroz ovaj rad će biti razmatrani osnovni postulati dizajna zvuka za video-igre, kroz presek paradigme dizajna zvuka za nekolicinu klasičnih kategorija umetničkog stvaralaštva – ekranskih i izvođačkih medija, kao i najšireg okvira digitalnih umetnosti. Kada je o dizajnu zvuka reč, često se oblast video-igara laički dovodi u vezu sa filmskom umetnošću, s obzirom na to da sa njom deli očigledan kontekst ekranskog prikazivanja slike (uz odgovarajući metod reprodukcije zvuka). Iako nije pogrešna, ova tvrdnja, međutim, pruža samo delimičan uvid u principe promišljanja i oblikovanja zvuka za video-igre, ne dotičući se suštinskih posebnosti ovog medija u odnosu na ma koju drugu klasičnu ekransku formu, kao ni implikacija po oblast dizajna zvuka koju ovakvo medijsko određenje diktira: od organskog i neposrednog odnosa zvuka prema simuliranom, virtuelnom prostoru video-igre, preko principa interaktivnosti i nelinearnosti, iz kojih proizlazi suštinska nepredvidivost prikazanog virtuelnog prostora i njegovih promena u vremenu, do direktne veze raznorodnih tokova podataka u okviru jedinstvenog digitalnog okruženja u kome se video-igra odvija. Imajući ovo u vidu, nameće se zaključak da je oblast

Dizajn zvuka za video-igre: principi i prakse između ekranskih, izvođačkih i digitalnih umetnosti

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dizajna zvuka za video-igre jedinstven spoj znanja i veština, deo kojih je svakako preuzet iz oblasti filma, ali koju su jednako oblikovale i oblasti dramskog pozorišta i savremenog dizajna audiovizuelnih umetničkih instalacija, kao i računarske tehnike i informatike. Stoga, ideja ovog rada je da pruži sveobuhvatniji pregled oblasti dizajna zvuka za video-igre, postavljajući je u kontekst nekolicine ključnih disciplina iz kojih crpi osnovne principe promišljanja i stvaranja. Stavovi koje predlaže ovaj tekst su posledica praktičnog rada u okviru oblasti dizajna zvuka i muzike za video-igre, film, scenske događaje i audiovizuelne instalacije, kao i višegodišnjeg istraživanja i akademske prakse na Katedri za snimanje i dizajn zvuka i Laboratoriji interaktivnih umetnosti, pri Fakultetu dramskih umetnosti u Beogradu.

Ključne reči: dizajn zvuka, zvučni prostor, video-igre, interaktivne umetnosti, virtuelni prostor



Priroda u video-igrama

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U ovom radu analiziraću vrste i odlike prirodnih okruženja u video-igrama i njihovu ulogu u svetovima priča. Pod prirodom ovde se podrazumeva fizičko okruženje i živi svet koji naseljava taj prostor (pre svega određeni kao ekosistemi, ali ne ograničavajući se na značenje tog pojma), a koji nije stvoren ili značajno određen delovanjem čoveka. Ova okruženja razmatraće se u rasponu od vernih kopija (simulacija) fizičkog sveta u igrama smeštenim u postojeći svet na Zemlji i poznati kosmos; preko fantastičnih narativa smeštenih u empirijski poznato okruženje (uključujući distopijske verzije „stvarnog” sveta); do delimično ili potpuno fikcionalnih svetova

i njihovih ustaljenih fantastičnih elemenata (poput zvezdanih kapija, levitirajućih ostrva itd.). Razmatranje takođe uzima u obzir kako su navedene kategorije prirodne sredine uključene u pojedine žanrove (npr. „stvarna” priroda u igrama preživljavanja, ili pucanje iz prvog lica u naučno/fantastičnim okruženjima). Rad je zasnovan na interdisciplinarnom pristupu u kojem studije video-igara, primenjujući pristupe postklasične naratologije, koriste metodološko-terminološki okvir kako ludologije, tako i naratologije i prirodnih nauka, pre svega proučavanja životne sredine i ekologije u širem smislu, ali i očuvanja i zaštite prirode.

Ključne reči: video-igre, žanr, priroda, ekosistem



Cilj ovog rada je da utvrdi na koji način proučavanje video-igara predstavlja relevantno područje u okviru studija digitalne kulture. Zadatak je da se kroz pregled istraživanja video-igara mapiraju diskursi koji se u tim istraživanjima pojavljuju, uz primenu kvalitativne metodologije i teorijsko-metodološkog okvira, tzv. „situacione analize”, kao i pristupa diskursu iz okvira sociologije znanja. Zadatak je takođe da se pokaže da analiza diskursa, koji su artikulisani i povezani sa video-igrama i praksama igranja, može da ukaže na implikacije tih praksi u širem kontekstu proučavanja digitalne kulture. U tom smislu ovo istraživanje predstavlja pokušaj da se da odgovor na pitanje zašto je proučavanje video-igara povezano sa širim kontekstom digitalne kulture i zašto studije diskursa predstavljaju relevantan okvir i pristup za to područje

Diskursi digitalne kulture u video-igrama: pregled istraživanja

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istraživanja. U našem radu, uzorak čine istraživanja i članci koji su objavljeni u jednom od relevantnih časopisa u području studija video-igara, *Games and Culture*. U zaključku rada ćemo, na osnovu mapiranih diskursa i aspekata digitalne kulture, problematizovati mogućnosti primenjenog pristupa istraživanju video-igara.

Ključne reči: digitalna kultura, diskursi, situaciona analiza, SKAD, video-igre

Konstrukcija autentičnosti: pozicioniranje *indie* platformera

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Ovaj rad će se osvrnuti na pozicioniranje (Burdije) nezavisno produciranih platformera u kontekstu *indie* buma, određenog kao period 2008-2014 godine, kada su igre sa ovim tipom produkcije doživele svoj komercijalni proboj. U sinergiji sa ograničenjima niskobudžetne produkcije, pretenzije na „umetnički“ i „prefinjeniji“ gejming izraz stvorile su drugačiji set ambicija i produkcijskih kvaliteta za nezavisne projekte u odnosu na njihove AAA savremenike. Negativno pozicioniranje je našlo svoju sintezu u sveukupnom naglasku na inovaciji, čiji se izraz može pratiti na nivoima audio-vizuelne predstave, gejملهja, ali i tematsko-motivskog sklopa. Igre poput *Braid* (Number None), *Super Meat Boy* (Team Meat) i *Fez* (Polytron) definisale su se kroz razliku prema komercijalnom spektru i inovaciju u žanru platformera, apelujući na „zonu umerne klime“ (Ryan), odnosno na publiku sa potrebom za gejming iskustvom između opskurnih galerijskih igara i mejnstrim adrenalinske zabave. Ova analiza će težiti da pokaže kako su navedene igre, kao i njihovi drugi *indie* savremenici, pokušavale da uspostave nove kulturne paradigme

za gejming u ključu umetnosti, pritom uspešno izbegavajući otuđenje „tradicionalnih“ publika. U tu svrhu, one su uspešno implementirale pastiš kao okidač nostalgije, ali i težinu gejmplera, koja služi i kao izražajno sredstvo i kao svojevrsan signal supkulturnog pripadanja usmeren ka najzagriženijim igračima. Simbolički kapital stečen kroz pažljivo balansiranje inovacije i tradicije omogućio je ovim igrama i njihovim stvaraocima da osiguraju svoj uticaj (i zaradu) u polju video-igara u godinama agresivnog reakcionarstva u gejmingu, s vrhuncem u Gejmergejtu (Gamergate). *Indie* platformeri su nadvladali i pretrajali ovu krizu, pritom etablirajući snažne autorske figure i nove potencijale za ekspresivnost video-igara uopšte.

Ključne reči: simbolički kapital, *indie*, platformeri, žanr, inovacija



U radu se predstavlja pozitivno razumevanje fluidnosti identiteta u polju popularne kulture i elektronskih medija, koje snažno korespondira sa kiničkim konceptom svetskosti, odnosno kosmopolitizma Petera Sloterdajka. Kao studija slučaja data je analiza epizode „Striking Vipers“ serijala *Black Mirror* (2019), u kojoj fluidnost identiteta biva inicirana korišćenjem fiktivne VR (virtual reality) igre identičnog naziva. Izvan ove studije slučaja rad referiše i na kanonske radove ludologije i gejminga (Hojzinga, Kajoa) i polemize sa stavovima profesora Ratka Božovića.

Ključne reči: fluidnost, identitet, kosmopolitizam



Biti Neko, Niko i Svako: fluidnost identiteta u polju popularne kulture i masovnih medija

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Brojne polemike su se vodile o tome da li igre mogu da se kategorišu kao oblik umetnosti. Neki autori su smatrali da im je potrebno dodeliti status osme umetnosti, mnogi drugi se nisu s tim slagali pa su igre dovodili pre u vezu sa sportom ili vidom zabave. U mom radu isključivo želim da se bavim ovim pitanjem u vezi sa specifičnom vrstom igara, naime igrama uloga ili fantazijskim igrama uloga (*role playing games*). Takvu odluku pravdam činjenicom da su ti vidovi igara najmanje ograničeni mehanikom igranja (bilo u svom strukturnom, ili pak tehnološkom vidu). Kao neko ko je i sam bio uključen u nekoliko manje-više neuspešnih projekata na tragu umetničkog preoblikovanja igre uloga, polazim od stanovišta da je reč o vrsnom izazovu. Teza od koje polazim jeste da rešenje nije proširiti obim pojma umetnost kako bi igre, a ovde posebno igre uloga, u njemu našle mesto. Usled ovog ograničenja koje sledim ne postoji mogućnost da se igre uloga prosto nazovu umetničkim izražajem, ali isto tako postoje teškoće da se pomoću tog vida igranja stvori narativ koji bi imao umetničku vrednost, te prema tome izlazim sa tezom da je potrebno radikalno promeniti pristup, a takav pristup želim da nazovem „umetnička konstrukcija igre uloga“. Naime ovde je reč o tome da je potrebno inspirisati se avangardnom umetnošću, ali za razliku od njihovog prirodnog toka koji je išao ka dekonstrukciji klasičnih oblika umetnosti (sedam lepih umetnosti), ovde je reč o suprotnom toku gde je potrebno dekonstruisati nešto što i nije umetnost, kako bi se naknadno konstruisalo nešto što bi bilo umetničko delo/proces.

Ključne reči: igre uloga, umetnost, avangarda, konstrukcija, dekonstrukcija

Nastanak novih medija stvorio je i potrebu za novom terminologijom. Ovaj rad ispituje da li su savremene kovanice, poput remedijacije, zaista neophodne ako su srodni stariji koncepti, kakav je ekfrazza, još uvek u upotrebi. Osnovno pitanje rada jeste kako poznoantički termin, koji se vezuje za nauku o književnosti, može obogatiti razumevanje znatno mlađeg medijuma – video-igre. Problem se ispituje na primeru video-igre *Four Last Things* (2017), koja za svoj vizuelni aspekt preuzima javno dostupna dela renesansnog slikarstva, prvenstveno Hijeronimusa Boša.

Ključne reči: ekfrazza, remedijacija, *Four Last Things*, Hijeronimus Boš



Cilj rada je da prikaže različite aspekte poetike prostora grada-svemirske stanice Citadele u naučnofantastičnoj trilogiji video-igara *Mass Effect* studija Bioware. Citadela, kao centar galaktičke civilizacije pokazuje kombinovane aspekte lotmanovskog „večnog grada“, ali, paradoksalno, i njegovog „grada na ivici“: od idealizovane slike utopijskog, kosmopolitskog grada budućnosti kako je prikazan u prvoj igri, preko oštećenog i ograđenog metropolisa u drugoj (u kojoj se praznine koje se otvaraju u značenju urbane utopije poklapaju sa bukvalnim, fizičkim prazninama i oštećenjima), do košmarnog grada koji se dezintegriše u trećem delu. Osim ovoga, pažnja će biti usmerena i na intimne prostore koji su okrenuti ličnom odnosu prema gradu kroz interakcije i uticaje koji zavise od samog igrača (naročito u interakcijama sa drugim likovima). Uz to,

Ekfrazza u video-igramama: *Four Last Things*

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Od urbane utopije do distopije: Poetika prostora Citadele u naučnofantastičnoj trilogiji video-igara *Mass Effect*

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biće ispitani i različiti aspekti zajedničkog, opšteg prostora grada – implicirana preterana birokratija utopijskog megapolisa, skriveni prostori urbanog pejzaža (pogotovo oni vezani za njegov tamni odraz – gradsko podzemlje koje je često i bukvalno ispod površina ulica), kao i posebnu poetizaciju celokupnog javnog prostora grada (senzifikacija prostora svetlošću), s obzirom da je Citadela u početku predstavljena kao utopija i slika sanjane, idealne stvarnosti i, čak, obećane zemlje.

Ključne reči: *Mass Effect*, poetika prostora, poetika grada, video-igre, megapolis, čitanje grada



Mitologija i religija kao elementi gejملهja u serijalu igara *Veštac*

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Mitologija je deo ljudske kulture od pamtiveka i, kao takva, bila je i ostaje obilan izvor inspiracije za mnoštvo umetničkih istupa kroz širok dijapazon medija, uključujući i video-igre. Ono što serijal *Veštac* čini posebnim je činjenica da se prevashodno oslanja na slovensku mitologiju, što je tema kojoj je do sada mali broj igara posvetio pažnju. Kako su mitologija i religija vrlo usko povezani termini, religija takođe igra ulogu u ovom serijalu. Međutim, ono što zaista odvaja serijal *Veštac* od drugih igara koje uranjaju u mitološku tematiku je to što on pretače svoju fantastičnu inspiraciju direktno u različite forme i aspekte gejملهja. Cilj ovog rada je da istraži i pojasni različite elemente mitologije koji su adaptirani i manifestovani kao sistemi i podsistemi kroz koje igrač komunicira sa svetom igre i u njemu ostavlja svoj trag.

Ključne reči: video-igra, *Veštac*, mitologija, gejملهj

U ovom radu analiziraju se određeni aspekti lokalizacije video-igara na srpski jezik, kao što su upotreba jednine ili množine imperativa prilikom prevoda obraćanja igraču, upotreba ćirilice i latinice, namerno i nenamerno ostavljanje odeljaka izvornog teksta i slično. Materijal istraživanja čine postojeći prevodi, a radi dobijanja šire slike analizirane su igre različitih žanrova (*Counter-Strike*, *Grand Theft Auto: San Andreas*, *Pro Evolution Soccer* i *eRepublik*). Navedeni su mogući razlozi nepreciznosti pri prevodenju i date preporuke za dalje prevode na osnovu dostignuća ruskih istraživača koji se bave pitanjem lokalizacije video-igara pri prevodu na ruski jezik.

Ključne reči: lokalizacija, video-igre, prevodenje, adaptacija, srpski jezik.



Pojam ludonarativne disonance (eng. *ludonarrative disonance*) je relativno skoro počeo da se koristi kao oznaka za disharmoniju između pripovednog okvira igre i njene igrivosti. Ovaj se koncept stoga u savremenoj kritici video-igara ističe kao isključivo negativna osobenost dela, odnosno kao sušta suprotnost ideji „imerzivnosti“, odnosno sinergičnom prožimanju igrivosti i narativnog konteksta video-igre. U tradiciji književne umetnosti i književno-stvaralačke teorije, međutim, pojam „disonance“ nema isključivo negativnu reputaciju. Od baroknih teorija o akuteći, končetu i ingenioznim metaforama pa do novovekovnih istraživanja moderne i ekspresionističke književnosti, ideja svesne disharmoničnosti i proračunate opskurnosti između forme i sadržaja književnog

Otvorena pitanja lokalizacije video-igara na srpski jezik

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Ludonarativna disonanca: Teorija, poetika i stvaralački izazovi

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dela – dakle ideje slične videoigračkoj „ludonarativnoj disonanci“ – zaokupljale su kritičarsku i stvaralačku misao. U ovom radu ćemo, oslanjajući se na relevantne tekstove iz ludonarativne teorije, pružiti pregled dosadašnjih određenja pojma „ludonarativne disonance“. Potom ćemo, kroz komparativnu analizu sa srodnim pojmovima iz šire umetničke prakse i teorije, pokušati da opravdamo stanovište da „ludonarativna disonanca“ može, u medijumu video-igara, biti legitiman umetnički postupak, a ne samo nepoželjna greška u dizajnu.

Ključne reči: ludonarativna disonanca, ludonarativna teorija, teorija video-igara, akuteća, disonanca



***Blacksad: Under the Skin* u svetlu transmedijalne naratologije**

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U radu se analiziraju narativne strategije i predstava subjektivnosti u video-igri *Blacksad: Under the Skin* kao adaptaciji, ali i nekanonskom proširenju sveta priče (storyworld) serijala stripova posvećenih antropomorfizovanom detektivu Bleksadu. Posebna pažnja posvećena je narativnom potencijalu žanra adventure game (avanturistička igra) i njegovom odnosu sa stripom kao posredujućim medijem. Narativne tehnike specifične za medij video-igara paradoksalno čine *Blacksad: Under the Skin* narativnijim, sličnijim mediju izvornog sveta priče: angažman igrača usmeren je ka izgradnji paralelnog narativnog toka i ne utiče na događajnost. Interaktivnost dopušta tek latentnu narativizaciju i uokviravanje unapred određenih događaja, i često je u službi stvaranja napetosti i iščekivanja. Klasični narativni mehanizmi poput temporalnih distorzija

i smenjivanja heterodijegetičke i homodijegetičke nepouzdana naracije, koji se mogu okarakterisati i kao transmedijalni, ostavljaju, s druge strane, prostor za interaktivnost unutar predodređenog sleda događaja. Još jedna specifično narativna strategija jeste upotreba antropomorfizacije egzistenata u službi detektivskog zapleta, dok muzičke sekvence imaju anticipatorske osobine. Poreklo izvornog sveta priče i njegovi detektivski zapleti pogoduju tipu interaktivnosti karakterističnom za žanr avanturističkih igara. Izbori igrača ograničeni su na kretanje uskim prostorom, interakciju sa objektima, prikupljanje tragova i dedukovanje rešenja, i povremena repetitivnost se dopunjuje dinamičnim narativom. U isto vreme pomenuti faktori približavaju *Blacksad: Under the Skin* vrsti igrive priče (playable story), gde je primarni recepcijski činilac zadovoljstvo u priči.

Ključne reči: *Blacksad: Under the Skin*, narativne strategije, transmedijalnost, interaktivnost, medij



U radu se analiziraju priče Hauarda Filipa Lavkrafta i video-igra *Call of Cthulhu: Dark Corners of the Earth*, koja predstavlja njihovu adaptaciju. Osnovno nastojanje je da se ispita naratološka dispozicija video-igre kao adaptacije književnog dela. U tu svrhu razmotrićemo osnovne naratološke elemente u pričama "Zov Ktulua", "Senka nad Insmutom" i "Sena iz drugog vremena", kao i u samoj video-igri, sa ciljem da utvrdimo do kakvih promena je došlo prilikom prelaska sadržaja iz jednog medija u drugi i zbog čega.

Ključne reči: Lavkraft, naratologija, video-igre, adaptacija, novi mediji

Naratološka analiza proze Hauarda Filipa Lavkrafta i video-igre *Call of Cthulhu: Dark Corners of the Earth*

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Proučavanje narrativnih nivoa video-igara (serijal *Borderlands*)

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Predmet rada je analiza video-igara iz naratološke perspektive. Ne zastaje se na audio-vizuelnim i ludološkim aspektima, već se tekst fokusira na proučavanje narativnih slojeva. Zbog aktivnih uloga igrača i igračica narativi video-igara u ovom radu nisu osmotreni na isti način kao što bi to bili narativi filmova ili knjiga. Ilustrativni primer ove analize biće FPS (*first person shooter*) serijal *Borderlands*. Razlažu se diskurzivni delovi da bi se objasnila struktura, kao i tematika celog serijala. Zapletovi ovih igara nužno vode ka promatranju fenomena kolonizacije, te se zastaje na odnosima moći koji su uspostavljeni u fikcionalnom svetu. Dat je i osvrt na jezik koji je sredstvo komunikacije i istorijskog beleženja događaja, kao i širenja propagande glavnih antagonista serijala. Složen fenomen kao što su video-igre nemoguće je obuhvatiti u celosti kroz jedan rad, te se naglašava da je naratološka analiza samo jedan od mogućih pristupa.

Ključne reči: video-igre, naratološka analiza, FPS igre, *Borderlands*



Imerzivno svojstvo interaktivnog narativa video-igre

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U ovom radu postavice mo imerziju video-igre, tačnije interaktivne fikcije, kao onu višeg kvaliteta no što je imerzija karakteristična za igru u tradicionalnom smislu. Tome doprinose umetnički elementi koje video-igre uključuju po uzoru na književnost i film. Ispitivanjem video-igara sa ludološkog i naratološkog aspekta zaključujemo o postojanju imerzije koja predstavlja rezultat korelacije umetničkih formi i igara. Održanje ove teze podrazumeva nužnost prožimanja narativnih i ludičkih elemenata, zatim

koegzistenciju pravila književnog komponovanja i pravila igre. Razmatranjem načina na koji se ostvaruje imaginativno upuštanje kod video-igara podiže se pitanje kompleksnosti igračeve aktivnosti i identiteta. Ovo predstavlja osnovu teze o rastapanju identiteta igrača i fiktivnog lika u novu personu preko koje se ostvaruje imerzija u sasvim novu kulturu i savremenu zajednicu digitalnog doba.

Ključne reči: imerzija, interaktivnost, igra, narativ, imaginacija, identitet



Različite teorije, kojima su video-igre predmet istraživanja, postuliraju postojanje nivoa značenja koji omogućuje igračima da imaju interakciju sa samom igrom. Bez obzira na to da li se ovaj nivo naziva proceduralnim kao kod Ijana Bogosta, ergodičkim kao Espena Arseta, ili široko korišćenim imenom gejملهj, smatra se da su video-igre sastavljene od pravila koja regulišu dopuštene akcije. Za razliku od pozamašne količine rada na temu gejملهja, kako god on bio definisan, relativno malo istraživanja je urađeno na temu igračeve percepcije pravila igre, njihove internalizacije kao i njihovog mogućeg kognitivnog oblika. Ovo istraživanje ima za zadatak da analizira percepciju i konceptualizaciju pravila od strane igrača, time što će sagledavanjem opisa gejملهj događaja, koje kreiraju igrači, analizirati kako oni konceptualizuju i raščlanjavaju prostor u video-igramama. Na osnovu ove analize rad će nastojati da dokaže tvrdnju da igrači ne percipiraju prostor u video-igramama kao apsolutan, već kao seriju ograničenih prostora koji moraju biti

Organizacija prostora u narativnim video-igramama: karakteristike igrivog prostora i znanja igrača

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pređeni i gde svaki ima sopstvena pravila. Dodatno, ovo istraživanje će nastojati da dokaže da ograničeni prostori nisu samo proste konceptualizacije, već da su oni bitni gradivni elementi gejملهja, kao i narativne i mehaničke organizacije video-igara.

Ključne reči: studije video-igara, kognitivna lingvistika, prostorna organizacija, prostor, narativna organizacija, gejملهj mehanika

Naratoške komponente kompjuterske igre *Prince of Persia*

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U eri postknjiževnosti, gde se informativni (pripovedački) fokus radikalno pomera sa knjiga na tehnologiju, postavlja se pitanje u koje se alternativne, vitalne forme umetnosti, književnost smešta danas? Jedan od odgovora se može dati preko naratološkog istraživanja u domenu kreativnih industrija, u mediju kompjuterskih igara. Narativna priroda igara se u radu prati na primeru trilogije *Prince of Persia: The Sands of Time* (2003), *Warrior Within* (2004) i *The Two Thrones* (2005), autora Džordana Meknera (Jordan Mechner).

Polazeći od orijentalnog egzotičnog narativnog predloška koji u bazi ima *Hiljadu i jednu noć*, autor kroz kompozicioni princip postmodernističkih figura (ogledala, lavirinta, sna i knjige) u trilogiji razvija složenu narativnu strukturu fokusiranu na protagonistu (Princa). Promena pripovednih instanci, metaleptični hronotopi (*Warrior Within*), psihička podvojenost protagoniste (*The Two Thrones*), vizuelne anticipacije (proročanstva, prolepse), zagonetni rasklopivi prostori koje treba savladati, samo su neki od elemenata koji recipijenta drže u igri. Naposletku, u radu se istražuje priroda recepcije kompjuter-

ske naracije pojedinih delova igre kroz zvanični onlajn forum proizvođača igre *Ubisofta*, i uticaj gejmerskih komentara na prirodu nastavaka igre.

Ključne reči: *Naratologija*, video-igre, kreativne industrije, postmodernističke figure, teorija recepcije



U radu se razmatra način na koji se narativi video-igara formiraju u novom, digitalnom okruženju uz korišćenje naratološke i hermeneutičke metodološke perspektive. Smatramo da kritičke studije posvećene digitalnoj fikciji ne posvećuju dovoljno pažnje odnosu mehaničkog dela dizajna video-igara prema idejnom sloju analiziranih igara. Tumači se video-igra *Fallout: New Vegas* čija priča se gradi ne samo na osnovu aktivnosti igrača i njihovih virtuelnih avatara nego i pomoću mehaničkih elemenata dizajna video-igara koji prenose atmosferu postapokaliptične Severne Amerike. Takvi, naizgled spoljni, elementi narativa nosioci su nedovoljno ispitanih novih mogućnosti stvaranja priča u digitalnom okruženju. Poređenjem sa ostalim igrama iz *Fallout* serijala dobija se šira, jasnija slika o tumačenim sadržajima. Analiza se usredsređuje na mehaničke elemente dizajna video-igre: osobine kamere tokom igranja, elemente interfejsa, predviđene obrazce za kreiranje avatara (*S.P.E.C.I.A.L.* sistem), problematiku težine igranja kao i mehaniku vođenja dijaloga (*dialog branching tree*). Ludološki kvaliteti – elementi gejmplera igre *Fallout: New Vegas* – doprinose pripovedanju složenog narativa o nuklearnoj apokalipsi. Sinteza duhovnih osobina jednog anti-

Mehanički elementi dizajna video-igre *Fallout: New Vegas* kao narativno sredstvo

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utopijskog sveta, zasnovanog na nasleđu naučnofantastične književnosti jeste cilj ovog rada.

Ključne reči: narativ, *Fallout: New Vegas*, slika sveta, *RPG (Role-playing game)*, postapokaliptično



Ergodičnost kroz hipertekst kao osnova posthumanističke literature

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U ovom radu će se pokušati objasniti fenomen ergodičke književnosti, kao i razvitak fenomena kroz epohe. Akcenat će biti na pojmu hiperteksta, domenu kroz koji se prostire i mogućnosti koje pruža ergodičkoj literaturi – literaturi koja u svojoj biti ima igru. Čitajući ergodičko delo, odnosno prateći pravila, koja je autor nametnuo, mi prihvatamo igru i igramo određenu ulogu. Dela na kojima će se ilustrovati primer ergodičnosti i hiperteksta jesu romani Milorada Pavića *Hazarski rečnik* i *Predeo slikan čajem*, kao i poema *Pustolina* Vladana Radovanovića. Takođe, biće dat osvrt na baroknu epohu i njene eksperimente u pogledu forme. Posredstvom razvoja tehnologije, interaktivna fikcija, koja u svojoj osnovi sadrži ergodičnost, stekla je zavidnu popularnost, što joj daje mogućnost, ili pak moć, da konzumentima (dok prividno kontrolišu „igru“) pruža autorovu sliku sveta ili samo zabavu. Tehnološki razvoj je doveo u pitanje antropocentrični status čoveka, a uzdigao kiborga koji homo sapijensu prkosi na svim poljima. Tako se i literatura u fizičkom obliku zamenjuje virtuelnom, i pronalaze se novi načini za iskazivanje ideja isto kao što se i empirijska stvarnost zamenjuje virtuelnom, fikcionalnom, koja pruža interakciju. Posthumanistički pravac u novom milenijumu, posredstvom kiborga, određuje ljudsku svakodnevicu i

suptilno ukazuje na inferiornost čoveka. Tradicionalni medijum – knjiga, polako se izopštava iz „igre“, dok alternativni medijum – video-igra sve češće biva izbor kojim se (slobodno) vreme ispunjava.

Ključne reči: ergodička književnost, hipertekst, interaktivna fikcija, posthumanizam



Cilj ovog rada jeste da na konkretnim primerima ispita hipotezu da u nizu kognitivnih sposobnosti, koje igranje video-igara zahteva i angažuje, postoji i specifično narativna kompetencija. Pod narativnom kompetencijom ovde ćemo podrazumevati sposobnost razumevanja i aktivnog generisanja priča, koja u gejmingu vrši nekoliko važnih funkcija istovremeno: ona usmerava igračeva žanrovska očekivanja i njegovo razumevanje igre (i to kako pojedinih događaja u gejmingu tako i čitavog prikazanog sveta), posreduje u popunjavanju mesta neodređenosti i konstruisanju celine značenja igre, a u nekim slučajevima i rukovodi njegovim odlukama i izborima. Nedvosmisleno ukazujući na narativne aspekte ludičkog, proučavanje narativne kompetencije može, verujemo, značajno doprineti redefinisanju procesa igranja.

Ključne reči: narativna kompetencija, studije igara, ludologija, video-igre, filozofija igre



Storiplejing: narativna kompetencija u gejmingu

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Konstruktivizam u video-igrama

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Ovaj rad se bavi fenomenom izgradnje naših moralnih intuicija u pogledu igranja video-igara. Metodologija će obuhvatiti teorijsko obrazloženje moralne teorije konstruktivizama koji se zasniva na pogledima filozofa poput Džona Rolsa, Tomasa Skenlona, Kristine Korsgard, Onore O'nil, itd. Nakon ponuđene deskripcije, želeo bih da podelim zabrinutost Erika Šenga – Zašto se osećamo moralno uznemireno gledajući stravična dela koja igrači čine u video-igrama gde im se pruža mogućnost slobodnog delanja? Šengova zabrinutost leži u aktu igrača koji čini nasilna dela kada igra to ne zahteva od njega. Iako igrač, zaista, ne nanosi štetu drugima, te je objekat njegovog delanja NPC, sam čin može biti vrlo problematičan. Nakon toga, bilo bi vrlo korisno pogledati „terenske podatke“ koje nam je dostavio Jaroslav Švelch. U podacima proisteklim iz njegovog istraživanja možemo videti osnovu koja otvara ovaj rad – igrači igraju drugačije kada ih neko drugi gleda; to jest, mnogo su nevoljniji da čine nasilna dela dok su pod pogledom druge osobe. Koristeći ovu metodu mišljenja, odvija se konstruktivistički postupak vođenja naših moralnih intuicija. Krajnja tvrdnja ovog rada je sledeća – video-igre su medij koji nam pruža sjajanu osnovu za eksperiment u kome možemo da testiramo svoje moralne intuicije postupkom „trećeg lica“. S tim u vezi, ova rekonfiguracija naših moralnih intuicija može se opisati moralnim konstruktivizmom, za koji, tvrdim, da ima veliku moć objašnjenja kada su u pitanju akcije u video-igrama.

Ključne reči: moralni konstruktivizam, video-igre, teorija čina, igrač, nasilje



The Last of Us (Part II) jedna je od retkih video-igara koje izmeštaju igrača iz perspektive heroja u perspektivu njegovog protivnika radi sticanja razumevanja Drugog. Do sada su tumačenja ovog izmeštanja bila fokusirana na rodnu i kvir analizu reprezentacije žena, lezbejki i trans muškaraca, kao i na biografsku analizu alegoričnosti o izraelsko-palestinskom konfliktu, među kojima je ludonaratološka analiza ostala po strani. Cilj istraživanja je da ustanovi političke implikacije igranja Ebi (Abby) analizom proceduralne retorike *The Last of Us (Part II)*. Analiza je vođena Bogostovom definicijom proceduralne retorike kao „veštine ubeđivanja putem reprezentacija i interakcija vođenih pravilima, pre nego izgovorenih reči, pisanja, slika ili pokretnih slika“, odnosno „umeća korišćenja procesa za ubeđivanje“. Teza rada je da izmeštanje igrača iz perspektive Eli (Ellie) u perspektivu neprijatelja Ebi destabilizuje sliku o etičkoj ispravnosti Eli i igrača koji se identifikuje sa njom. U radu se tvrdi da na taj način video-igra poziva igrača da promisli posledice sopstvenog ponašanja i moguće uticaje na druge, čime prevazilazi podelu između igrača i njegovog političkog drugog. Igranjem Ebi igrač upoznaje humanizovani porodični, socijalni, ljubavni i politički život glavnog neprijatelja – Drugog. U kontekstu krize demokratije i zaoštavanja političkih podela, izmeštanje iz sopstvene perspektive nosi potencijal učenja saosećajnosti sa politički Drugim.

Ključne reči: video-igre, proceduralna retorika, politika, ideologija, Drugi

Igranje neprijatelja: političke implikacije igranja Ebi u video-igri *The Last of Us (Part II)*

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Uspostavljanje i testiranje skale za merenje imerzije u video-igrama

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Osnovni cilj ovog istraživanja je da uspostavi i testira skalu pomoću koje bi mogla da se izmeri imerzija u video-igrama. Odnosno, da se ustanovi u kojoj meri osoba koja igra video-igre dobija osećaj uživljavanja u virtuelno okruženje u kom se nalazi. U uvodnom delu rada uže će se definisati značenje imerzije i takođe će biti prikazani drugi istraživački poduhvati koji su nastojali da istraže sličnu temu. Nakon toga biće detaljnije opisan proces interakcije sa kontrolnom grupom kao i proces intervjuisanja ključnih ispitanika. Uvidi stečeni ovim putem korišćeni su za formiranje pitanja za skalu Likertovog tipa. Potom će rezultati testiranja skale biti prikazani sa namerom da se raspravi o validnosti skale.

Ključne reči: video-igre, imerzija, skala



Kostim i otelovljenje u video-igrama

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Cilj rada je analiza otelovljenja igrača u virtuelnom prostoru video-igara, pre svega onih u kojima veliki broj igrača istovremeno pristupa svetu igre igrajući uloge – MMORPG video-igre (*massively multi-player online role-playing game*). Istraživanje se bazira na konceptu otelovljenja kroz telesnu praksu odevanja što znači da se odeveno telo ponaša na određen način u određenom vremenu, prostoru i kontekstu i kao takvo se manifestuje kroz interakciju sa okolinom. MMORPG video-igre odabrane su zbog specifičnosti da višekorisnički svetovi igara, posebno kada se radi o igranju uloga, omogućavaju interakciju između igrača u samom procesu igranja igre, ali i međusobnu vidljivost avatara – igračevih predstavnika u svetu igre.

Ovo omogućava vizuelnu interakciju virtualnih tela i prenošenje velikog spektra značenja koja ona donose svojim izgledom, koji stvara igrač. Fokus analize pri tome je na izgledu avatara koji se u radu tretira kao kostim. Povezivanjem koncepta odevanja kao otelovljenja Džoan Entwistle (Joanne Entwistle) i teorije kostima Ife Monks (Aoife Monks) sa fenomenom avatara u video-igrama (Castronova, Tronstad, Pearce, Yee) postavlja se hipoteza da je materijalizacija igrača u virtualnom prostoru zapravo njegov kostim. U radu se dalje (pre)ispituje uloga i značaj kostima kao i njegova performativnost u video-igrama.

Ključne reči: kostim, avatar, otelovljenje, virtualni prostor, video-igre



Značaj odnosa pojedinca i video-igara sa ratnom tematikom ogleđa se u činjenici da utisak koji igranje stvara utiče na formiranje pogleda na svet, posebno ako je video-igra bazirana na istorijskim događajima. U fokusu rada je istraživanje pozicije igrača i odnos prema, na istorijskoj, vojnoj i političkoj pozadini, najvećem svetском sukobu. U radu je otvoreno pitanje u kojoj meri su u igri zastupljeni određeni događaji poput bitaka, sukoba, ofanziva i operacija, i kakav je njihov značaj za formiranje određene vrste historiografskog narativa u toku igranja. Polazi se od pretpostavke da virtualni prikazi neprijateljskih snaga, njihovog izgleda, ponašanja i uloge takođe imaju značajno mesto. Rad analizira svet prošlosti koji ovakva vrsta video-igara oživljava, svet koji je značajan iz više razloga, jer igrača pozicionira i usme-

Virtualni rat: popularne video-igre sa tematikom Drugog svetskog rata

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rava unutar konstelacije antagonizama istorijsko-političke prošlosti.

Ključne reči: video-igre, Drugi svetski rat, virtuelni rat, istorijski sukobi u video-igrama

Video-igre iz ugla pozitivne psihologije

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Prva psihološka interesovanja za video-igre bila su fokusirana na negativne aspekte korišćenja video-igara, na njihovu zloupotrebu u vidu prekomerne upotrebe, razvijanje zavisnosti od video-igara i porast agresivnosti kao neželjenu nuspojavu igranja. Ovakav pristup iako pruža značajne informacije ima i važan nedostatak, a to je usmerenost na probleme i implicitno sadrži vrednosno određenje video-igara kao nečeg samo po sebi lošeg, zanemarujući činjenicu da su video-igre neutralno sredstvo, čije vrednosno određenje prevashodno zavisi od onog ko ga koristi. Savremene psihološke studije pokazuju da iako prekomerna upotreba i zavisnost od video-igara postoje (čak su i uvedene u poslednju verziju klasifikacije mentalnih bolesti – DSM – kao stanje koje zahteva dalje razmatranje i istraživanje), video-igre imaju brojne benefite i mnogo širu sferu upotrebe od puke zabave. U radu se diskutuju rezultati istraživanja relacije upotrebe video-igara i psihološkog blagostanja, kao i mogući efekti igranja video-igara na dobrobit, uz osvrt na aktuelnu pandemiju COVID-19, tokom koje je vreme provedeno u igranju video-igara poraslo, a Svetska zdravstvena organizacija preporučivala igranje video-igara kao jednu od aktivnosti koja se može upražnjavati tokom karantina.

Ključne reči: video-igre, psihološko blagostanje, pozitivni efekti

Poznavanje psiholoških karakteristika igrača video-igara daje veće mogućnosti dizajnerima video-igara za razvijanje personalizovanog igračkog iskustva. U ovom istraživanju ispitivane su relacije između preferirane uloge i pozicije u video-igri *League of Legends* (LoL) i bazičnih osobina ličnosti, empatije i stilova socijalne kompeticije. U istraživanju je učestvovalo 3232 igrača LoL-a iz celog sveta. Primenjena je kanonička analiza kovarijansi gde su levi set varijabli činile preferencije pozicija i uloga u LoL-u (pozicije *top*, *mid*, *jungle*, *bottom*, *support*; uloge *tank*, *fighter*, *assassin*, *mage*, *marksman* i *support*), a desni set su predstavljale osobine ličnosti iz HEXACO modela (poštenje/skromnost, emocionalnost, ekstraverzija, saradljivost, savesnost i otvorenost), tri dimenzije empatije (kognitivna empatija, afektivna rezonanca, afektivna disonanca) i stilovi socijalne kompeticije (dominantno liderstvo, građenje koalicija i bezobzirna samopromocija). Izdvojena su tri para značajnih kvazikanoničkih funkcija. Struktura prvog para kvazikanoničkih funkcija sugerise da je preferencija asasina, fajtera i u manjoj meri džanglera, kao i izbegavanja suporta povezano sa nedostatkom afektivne resonance, visokom afektivnom disonancom, emocionalnom stabilnošću, nedostatkom poštenja/skromnosti, bezobzirom samopromocijom, izbegavanjem građenja koalicija i nesaradljivošću. Drugi par kvazikanoničkih funkcija pokazuje da je preferencija džanglera, povezana sa dominantnim liderstvom, ekstraverzijom, kognitivnom empatijom i otvorenošću ka iskustvu. Treći par kvazikanoničkih funkcija implicira da je preferencija mida, mejdža i marksmena, uz nepreferiranje džanglera, povezana sa bezobzirom samopromocijom, emocionalnom nestabilnošću i nedostatkom poštenja/skro-

Psihološke odlike igrača *League of Legends* koji preferiraju različite pozicije i uloge u igri

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mnosti. Rezultati ovog istraživanja govore o tome da postoje tri „profila“ igrača, s obzirom na njihov pristup igri i psihološke karakteristike. Profil nesaosećajnog, hladnog, agresivnog i bezobzirnog igrača preferira pozicije koje omogućavaju lično isticanje i borbu prsa u prsa (*melee combat*). Igrači koji prvenstveno preferiraju junglera pokazuju usmerenost na druge i razumevanje njihovog ponašanja, ali i liderske veštine (*hybrid combat*). Igrači koji preferiraju borbu iz daljine (*ranged combat*) su emocionalno reaktivni i skloni isticanju.

Ključne reči: *League of Legends*, HEXACO, empatija, stilovi socijalne kompeticije



Video-igre i mentalno zdravlje: narcizam, usamljenost i zavisnost od video-igara

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Tema ovog rada je zavisnost od video-igara i povezanost ovog problema sa narcističkim crtama ličnosti i osećanjem usamljenosti. Prvi deo rada pruža teorijski okvir kojim definišemo osnovne pojmove. Pojasnićemo, najpre, pojam narcizma kroz teoriju objektnih odnosa Hajnca Kohuta. Definisaćemo razlike između zdravog i patološkog narcizma, opisaćemo narcizam iz razvojnog ugla i pokazati kako je narcizam povezan sa formiranjem zdravih, recipročnih i sigurnih veza sa spoljašnjom sredinom i drugim ljudima. Zatim, narcizmu ćemo pristupiti iz medicinskog ugla i dati prikaz dijagnostičkog kriterijuma za narcisoidni poremećaj ličnosti (DSM-5). Na kraju, izlitaćemo osnovna obeležja narcizma kao obrasca ličnosti na osnovu pristupa Durvasule Ramani, kliničkog psihologa i vodećeg svetskog stručnjaka za ovu temu. Problem zavisnosti definišaćemo iz me-

dicinskog ugla (DSM-5 i ICD-10 klasifikacija), kao i iz ugla humanističkih pristupa (Ross Rosenberg, Gabor Mate). Najzad, definisaćemo i usamljenost na osnovu sociološke teorije Roberta Vajsa i teorije afektivnog vezivanja Džona Bolbija.

Drugi deo rada pružiće pregled empirijskih istraživanja koja su se bavila povezanošću ovih koncepata. Fokusiraćemo se na:

- Studiju Eun Džo Kim i saradnika iz 2007.
– *Odnos između zavisnosti od onlajn video-igara, kontrole agresije i narcističkih crta ličnosti,*
- Studiju Kok Erena i Orsala iz 2017.
– *Zavisnost od kompjuterskih igara i usamljenost kod dece,*
- Studiju Vanga i saradnika iz 2019.
– *Povezanost između zavisnosti od mobilnih video-igara, depresije, usamljenosti i socijalne anksioznosti,*
- Studiju Ekinčija i saradnika iz 2018.
– *Analiza nivoa usamljenosti i zavisnosti od video-igara kod srednjoškolaca kroz različite varijable*

Poslednji deo rada baviće se video-igramama kao predmetom potencijalne zavisnosti. U ovom poglavlju, izdvojićemo određene ljudske motive i potrebe, kao i određena svojstva video-igara, koji ih čine posebno privlačnim i adiktivnim. Daćemo praktične implikacije koje mogu da posluže kreatorima video-igara u kreiranju društveno-odgovornog virtuelnog okruženja koje će biti bolje prilagođeno mentalnom zdravlju, a opet pružati zabavu i razonodu.

Ključne reči: zavisnost od video-igara, narcizam, usamljenost, mentalno zdravlje

Ozbiljne igre bazirane na virtuelnoj realnosti kao medicinski sistem u humanizaciji doživljaja pacijenata u bolnici

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Projekat D.R.E.A.M.S. (Digital Rehabilitation Environment Augmenting Medical System) dizajniran je sa ciljem da evaluiira efekte i primenljivost ozbiljnih igara i virtuelne realnosti (VR) u svrhu humanizacije doživljaja pacijenata na intenzivnoj nezi. Naša hipoteza je da bi medicinska intervencija zasnovana na VR mogla da ima pozitivan uticaj na pacijente. Uporedili smo efekte intervencije različitih vrsta ozbiljnih igara na: percepciju bola, korišćenje sedativa, kvalitet sna i kognitivne sposobnosti u poređenju sa prosečnim rezultata-tima pre intervencije.

Cilj 1. Evaluirati efekte ozbiljnih igara baziranih na VR na percepciju bola, i potrebu za sedativima.

Cilj 2. Evaluirati efekte ozbiljnih igara baziranih na VR na kvalitet sna.

Cilj 3. Odrediti promene u kognitivnim performansama pre i posle igranja ozbiljnih igara baziranih na VR.

Moj naučno istraživački tim je potvrdio mogućnost primene VR igara i njihovu ulogu u humanizaciji iskustva kod pacijenata na intenzivnoj nezi, a dobili smo naročito dobre rezultate u prevenciji delirijuma. Predstavim neka praktična rešenja upotrebe VR kod pacijenata na intenzivnoj nezi, kao i zaključke nakon završenih testova.

Prototipski sistem koji je korišćen, sastoji se od VR naočara u kombinaciji sa softverom za meditaciju. Naša hipoteza je bila da će interakcija sa ovim VR digitalnim medicinskim sistemom rezultirati u smanjenju pojavljivanja delirijuma među pacijentima, što je i zabeleženo merenjem promena u aktivnostima pacijenta, brzini refleksa, kvalitetu sna, i standardizovanim evaluacijama od strane medicinskog oso-

blja. Projekat D.R.E.A.M.S. ima potencijal da unapredi kvalitet zdravstvenih usluga, kao i da smanji troškove hospitalizacije.

Ključne reči: ozbiljne igre, medicinski sistemi, upotreba VR u medicini, VR terapija, VR rehabilitacija



Idući u korak sa razvojem tehnologije i potrebom za inovacijama ljudskih aktivnosti na globalnoj razini, video-igre privlače sve više pažnje javnosti i akademika i postaju često korišćen metod za razvoj inovativnosti u različitim sferama ljudskog postojanja, uključujući obrazovanje. Iako je primetno da je velika količina pažnje posvećena istraživanju igara kao alatu u formalnom i informalnom okruženju za učenje, neformalno obrazovanje do sada nije privuklo jednak vid interesovanja akademika i istraživača. Aktivnosti neformalnog obrazovanja (NFO), čiji je cilj angažovanost učenika, razvoj kompetencija i socijalnih veština koje se ne mogu izučiti u formalnom i informalnom okruženju, često su zasnovane na metodologijama koje uključuju igre i simulacije različitih situacija i ponašanja te su kao takve plodno tle za istraživanje fenomena učenja zasnovanog na igrama (eng. *game-based learning*) u novom kontekstu. Studija opisana u ovom članku istražila je prirodu i uticaj postojećih praksi praktičara u NFO-u na mlade koji koriste igre u svojim aktivnostima. Najpre su obavljeni intervjui sa tri edukatora o obrazovnom uticaju njihovih metodlogija zasnovanih na igrama, a zatim je taj uticaj dalje istražen putem ankete sa petnaest učenika, učesnika njihovih aktivnosti NFO-a. Tematskom ana-

Učenje zasnovano na igrama u programima neformalnog obrazovanja za mlade

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lizom kvalitativnih podataka iz prve faze istraživanja istaknute su ključne oblasti aktivnosti sa najjačim obrazovnim učinkom za učenike iz perspektive edukatora: iskustveno i participativno učenje, izazovi i saradnja i kreativno učenje. Obrazovni učinak je zatim istražen i iz perspektive učenika analizom kvantitativnih i kvalitativnih podataka prikupljenih putem anketе, kako bi se utvrdile korelacije između rezultata dve ciljne grupe. Iako je navedeni uzorak prilično mali, analiza podataka svedoči o pozitivnim korelacijama između navedenih metoda i ukazuje na pozitivan uticaj igara na kreativno razmišljanje i ekspresiju, razvoj socijalnih veština pojedinaca i procese celoživotnog učenja, što i jesu osnovni ciljevi neformalnog obrazovanja.

Ključne reči: učenje zasnovano na igrama, neformalno obrazovanje, iskustveno učenje, video-igre, simulacije



Efekti primene digitalnih igara u obrazovanju

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Digitalne igre omogućuju veoma perspektivnu primenu novih medijskih tehnologija koja pored zabave, korisnicima omogućava sticanje različitih iskustava, širenje vidika, a često i socijalizaciju i umrežavanje sa drugim ljudima. Suprotno rasprostranjenom predubedenju o njihovim negativnim efektima, sve je više teorijskih i empirijskih saznanja o brojnim koristima koje digitalne video i ozbiljne igre donose. Digitalne igre sve se više posmatraju kao potencijalan resurs za unapređivanje veština i kompetencija, sticanje novih znanja i razvijanje kreativnosti. Osim u industriji zabave, njihova primena raste u svetu obrazovanja, ali i u

svetu biznisa, javnih usluga, nauke, građanstva itd. Sa rastom empirijskih dokaza o obrazovnoj vrednosti digitalnih igara, sve je rasprostranjeniji stav o potrebi za njihovim uvođenjem u obrazovanje. Mera u kojoj primena digitalnih igara doprinosi ishodima visokog obrazovanja postaje čest predmet istraživanja nakon 2000. godine. U ovom radu biće prikazan pregled obrazovnih potencijala digitalnih igara i pregled rezultata istraživanja efekata njihove primene u obrazovanju. Na osnovu pregleda velikog broja studija o efektima video ili ozbiljnih igara u obrazovanju, u ovom radu izvršena je klasifikacija rezultata dosadašnjih istraživanja na kognitivne, metakognitivne i afektivne efekte i efekte u ponašanju. Najveći broj rezultata istraživanja ukazuje da promišljena i adekvatna primena digitalnih igara u obrazovanju doprinosi pozitivnim promenama i da može imati povoljne ishode po učenje i razvijanje veština.

Ključne reči: digitalne igre, obrazovanje, učenje, efekti, istraživanje



U ovom radu se ispituje didaktički i kognitivni potencijal strategijskih video-igara u okviru istorije kao školskog predmeta, kao i to da li je moguće primeniti video-igre u edukativne svrhe. S tim ciljem analizira se video-igra *Rome: Total War*, i njen mod Realism, kao i različiti aspekti igre koji bi mogli da se uporede sa školskim gradivom iz istorije. Strategijske video-igre mogu da pomognu igračima da mnogo nauče o geografiji, istorijskoj geografiji, vojnoj taktici i strategiji, a u manjoj meri i o istoriji religije i klasičnim jezicima. Za-

Didaktički i kognitivni potencijal strategijskih video-igara u učenju antičke istorije i religije

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ključak je da bi ove video-igre mogle biti uvrštene u nastavni proces, bilo u okviru istorije, bilo u drugim predmetima (geografija) u kojima simulacija stvarnog života pomaže učenicima da nauče/ savladaju gradivo.

Ključne reči: didaktika, saznajno, video-igre, istorija



Razvoj modela poslovanja u industriji video-igara i njihova prilagođenost generacijama Y i Z

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U ovom članku bavimo se istraživačkim pitanjima: koji su novi modeli poslovanja u industriji video-igara i koliko su oni prilagođeni afinitetima generacija Y i Z. Motivacija za ovaj rad dolazi iz transformacije modela poslovanja od klasične prodaje licence koja je bila karakteristična za epohu PC/konzolnih igara ka konceptu SaaS, koji dominira na tržištu mobilnih i *casual* igara. Ova dva modela će biti predstavljene kao antipodne alternative, ali će se dati uvid i u druge pristupe, prvenstveno uz korišćenje Ostervalderovog i Pinjurovog modela za prikaz poslovnih modela. Naša pretpostavka je da veći afinitet ka tim modelima može delimično da se objasni i na osnovu osobina novih generacijskih kohorti. Ovaj rad će se bazirati na pregledu literature i sekundarnim podacima. Takođe, biće korišćena metoda pojedinačnih analiza studija slučaja karakterističnih predstavnika različitih poslovnih modela. Nakon ovih uvida, planira se i empirijsko istraživanje koje će prikupiti primarne podatke vezane za ova pitanja. Očekuje se da osobine ovih generacijskih kohorti, poput: pripadnosti „digitalnim urođenici-ma”, težnje za slobodom, balansa između posla i privatnog života, fleksibilnosti, neformalne komunikacije, mobilnog telefona kao simboličkog uređaja generacije,

trenda tehnoholičara, sklonosti ka istovremenom obavljanju više zadataka (multitasking), uslovi zadovoljstva poslom, objašnjavaju dobar deo specifičnosti oba modela. Sa teorijskog aspekta, razmotriće se i ograničeni uvidi u specifičnosti nove, „Alpha” generacije i izneti pretpostavke mogućih modela poslovanja koji bi njoj bili prilagođeni. Ova studija će dati doprinos razumevanju alternativa modela poslovanja u industriji video-igara, kao i uvid u njihovu povezanost sa osobinama novih generacijskih kohorti.

Ključne reči: generacija Y, generacija Z, model poslovanja, industrija video-igara



Istraživanja su pokazala da se studenti koji pohađaju nastavu onlajn često osećaju izolovano i da nemaju dodira sa svojim kolegama, ni sa predavačima, zbog čega često prekidaju studije ili ne daju dobre rezultate. Da bi se studenti motivisali za bolji napredak (konkretno studente digitalnih medija), u ovom radu ispitujem uvođenje mehanike igara u sistem za onlajn učenje – nagrađivanje, *leaderboards*, narativ, *chatbots*. S druge strane, ovakav mehanizam bi obezbedio predavačima pregled uspešnosti studenata i omogućio kreiranje profila studenata kroz opšte i specifične kompetencije stečene tokom studija, da bi se lakše orijentisali na tržištu kreativnih industrija. U ovom radu ću uraditi pregled najpopularnijih platformi za e-učenje koje nude kurseve iz oblasti digitalnih medija i digitalne umetnosti (veb dizajn, 3D modelovanje, animacija, kompoziting, dizajn igara itd.) i na osnovu heurističke evaluacije predložiti model

Gejmifikacija sistema za onlajn učenje: mehanika nagrađivanja kao instrument za motivisanje i praćenje učinka studenata

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Ključne reči: gejmfikacija, studiranje, digitalni mediji, onlajne učenje, korisničko iskustvo



Ekologija u video-igrama

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Potrebno je napraviti određenu vrstu distinkcije između tipa video-igara koje su orijentisane prema pojmu ekologije i njene primene, te video-igara koje obrađuju tematiku zaštite životne sredine. Video-igre na temu ekologije, fokusiraju se na prirodne pojave omogućavajući igraču da ostvari neposrednu interakciju sa njima. Različiti primeri ovakvog tipa video-igara su simulacije određenih ekosistema u koje su uključeni faktori prisustva vrsta karakterističnih za taj ekosistem. Sa druge strane, video-igre sa temom iz oblasti zaštite životne sredine se mogu podeliti na različite tipove, poput igre ekološke discipline, zatim kontrole životne sredine i na kraju igre ekološke odgovornosti. Upravo je poslednja kategorija najzanimljivija jer promovise ekološku odgovornost čiji je karakter uzročno-posledičan.

Jedna drugačija analogija video-igara sa temom ekologije i zaštite životne sredine odnosi se na koncept uništavanje virtualnih pejzaža koji se može razumeti kao nasilje nad prirodom. Prethodno rečeno nam dozvoljava da napravimo poređenje između katastrofa izazvanih delovanjem čoveka i prirodnih katastrofa. Takođe, moguće je načiniti analizu zastupljenosti ovakve problematike u svetskim medijima, a u okviru teorije o „predupređivanju“. Navedena teorija demonstrira na koji na-

čin video-igre i hibridne igre mogu u sebi nositi ekološku poruku, ali bez prekomernog isticanja moralnog aspekta iste. U nastavku, tri glavne kritike službenih ekoloških igara, a to su: životna sredina kao pozadina ili ambijent u kojem se radnja igre odvija, oslanjanje na odvojeno tipizirane pejzaže i predviđanje uspeha igrača u vađenju i korišćenju prirodnih resursa. Ovde navedena problematika može imati podsticajni karakter koji bi dizajneri, producenti i kreatori video-igara sa temom ekologije i zaštite životne sredine, trebalo da uvažavaju kao svoju prednost, u cilju stvaranja kvalitetnijih, boljih i sadržajnijih igara u budućnosti.

Ključne reči: ekologija, zaštita životne sredine, video-igre



U okviru razvoja kreativne industrije pred obrazovanje se postavljaju novi zahtevi. Polazeći od stava da je za proučavanje budućnosti visokog obrazovanja od većeg značaja razumevanje događaja van obrazovnih institucija u odnosu na događaje unutar institucije, kao cilj rada postavlja se analiza hibridnih pojmova *playbor* i *prosumers*. Cilj je konkretizovan u okviru sledećih zadataka: (a) analiza odnosa visokog obrazovanja i industrije; (b) predstavljanje obrazovnih implikacija termina *playbor* i *prosumers*; (c) isticanje značajnih savremenih visokoškolskih obrazovnih dualizama. Rad doprinosi aktuelizovanju ove tematike u našoj akademskoj zajednici, koja je u nastajanju. Studijama video-igara pristupa se analitički u okviru prožimanja sledećih aspekata: društveno-ekonomskog,

Pedagoške implikacije hibridnih pojmova u okviru visokoškolskog obrazovanja

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tehnološkog i obrazovnog. Kao zaključak rada ističe se da svet tržišta sve više prodire u obrazovanje. Iako ova pojava rezultira i novim mogućnostima, još su brojniji izazovi koje donosi. Upravo iz tog razloga analitički i kritički pristup je neophodan.

Ključne reči: obrazovanje, hibridni pojmovi, *playbor*, *prosumer*



Everything not saved will be lost: o nihilizmu u gejmingu

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Šta je to nihilistično u vezi Nintendovog izlaznog ekrana na kome je ispisano: "Everything not saved will be lost"? Da li je stav sam po sebi ili pak činjenica da se pojavljuje na konzoli za igranje video-igara? Možda oba? Ili je pak u vezi sa njim nihilistično to da nikada nije ni postojao, s obzirom na to da prava poruka ispisana na Nintendovom izlaznom ekranu zapravo glasi: "Anything not saved will be lost"? Ovaj izlazni ekran ne postaje popularni filozofski mem sve dok ga Majkl Martin pogrešno ne citira u svojoj knjizi *The End Games*. Ispitajmo stoga odnos video-igara i nihilizma. U ovom radu pokušaću da ispitam da li je, i u kojoj meri moguće smatrati da su video-igre nihilistične. Da bih ovo ustanovio, razlikovaću tri nivoa analize: (1) video-igru kao takvu; (2) čin igranja video-igara i (3) gejming kulturu u njenoj celosti. Koristeći se delima egzistencijalista i postmodernista koji su se bavili nihilizmom, od Ničea do Bodrijara, pokušaću da ustanovim da li je ijedan od sledećih stavova održiv prema koncepcijama gore pomenutih autora: moguće je smatrati nihilističnom (1) video-igru; (2) čin igranja video-igara; (3) gejming kulturu kao takvu. Kao potporu za svoju anali-

zu, pozajmiću od dela Johana Hojzinge i njegovog koncepta *homo ludens*, Bernarda Sutsa i njegovog koncepta *lusory attitude*, Nolena Gertsu i njegovog dela *Nihilism and Technology*, kao i istraživačkih radova iz polja primenjene psihologije u razvoju video-igara kako bi bolje suprotstavio ideje (video) igre, igranja, njihove funkcije i uloge u svakidašnjem životu, ne bi li bolje razumeli kako, ako uopšte, nihilizam figuriše u video-igramama.

Ključne reči: nihilizam, video-igre, gejming, Niče, Nolen Gerts



U kontekstu video-igara, kao i generalno, pojmom distopija opisujemo fikciona društva ili zajednice u kojima se vodi bedan, dehumanizovan život ispunjen strahom. Distopije su stvorene kao antiteza utopija, idealnih svetova ili barem njihovih iluzija, ali utopije su veoma retka stvar u video-igramama osim ako nije neki tip varke u kojoj, posle malo istraživanja, utopija postane distopija. Tanka je granica između utopije i distopije, često se mogu naći slični elementi u obe i to je verovatno ono što ih čini toliko zanimljivim za istraživanje. Kroz ovaj rad, prikazaću koje odlike distopija privlače igrače da igraju distopijske video-igre, zašto su distopije toliko moćan narativni element i na koji način se kroz mehanike može naglasiti osećaj kakav se u ovim igrama nastoji postići kod igrača.

Ključne reči: distopija, kontrola, video-igra, strah, kritika



Distopijski svetovi video-igara

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Analiza profesionalnog kretanja diplomaca grafičkog inženjerstva i dizajna i trendova zapošljivosti u sektoru kreativnih industrija

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Prethodnih nekoliko godina nacionalnu IT scenu obeležila je industrija kompjuterskih igara. Dolazak istaknutih kompanija koje stoje iza planetarno popularnih mobilnih igara, kao i onih produkcijski najzahtevnijih (AAA) igara, dodatno je ubrzao razvoj gejming ekosistema u Srbiji. Sa ciljem da ispita uticaj ekspanzije sektora kreativnih industrija na zapošljivost studenata, Departman za grafičko inženjerstvo i dizajn od 2012. godine kontinualno anketira alumni klub svojih diplomaca. Anketom se prikupljaju podaci o poslodavcima, radnima pozicijama i aktivnostima, kao i veštinama i znanjima koje su studenti morali dodatno da savladaju pored nastavnog programa studija. Analiza odgovora je otkrila istaknuti trend zapošljavanja diplomaca u lokalnim i regionalnim gejming kompanijama u poslednjih deset godina, gde se isticala kompanija Eipix (danas Playrix) koja je u periodu od 2015. do 2019. godine zapošljavala preko 50 studenata grafičkog inženjerstva i dizajna na pozicijama: 2D/3D umetnik, koncept umetnik, animator, producent i grafički dizajner. Vodeći se povratnim informacijama od strane diplomaca o zahtevanim digitalnim kompetencijama na radnim pozicijama, Departman je u poslednja dva akreditaciona postupka (iz 2013. i 2020. godine) modernizovao kurikulum uvodeći nekoliko usko stručnih predmeta.

Ključne reči: grafičko inženjerstvo i dizajn, kompjuterske igre, akreditacija, zapošljivost, kreativne industrije



Svaki medij utiče na psihu čoveka, njegovo raspoloženje i želju da nastavi sa njegovim korišćenjem. Muzika to čini putem varijacija zvuka, filmovi i serije kroz audiovizuelnu mešavinu, a video-igre se oslanjaju na interaktivnost. Interaktivnost u nekom virtuelnom svetu nas čini delom tog sveta, mi izazivamo promene u njemu i zauzvrat dobijamo osećaj prisustva. Kako bi privukli igrače da igraju njihove igre, dizajneri ih prave tako da igrači znaju šta u tom svetu treba da rade, kuda da idu i tako kod njih podstaknu pozitivne reakcije i želju da nastave da ih igraju. U tom smislu služe se psihološkim teorijama. Cilj ovog rada je da predstavi najpoznatije načine na koje igre koriste psihologiju da kontrolišu igrače, kako oni funkcionišu i kako uspevaju u svojoj misiji. Bilo kroz brojne elemente unutar igre (koje dizajneri vole mnogo više) ili marketinške strategije, oni se najviše fokusiraju na ljudska čula, njihovu percepciju sveta oko njih i njihove emocije. Objasniću zašto su ovi psihološki „trikovi“ efikasni.

Ključne reči: psihologija, kontrola, nagrada, reakcija, video-igre



U sklopu ovog rada baviću se problemima obrasca herojskog protagonistu u video-igrama i njegovim alternativama. Opisću herojskog protagonistu, šta on označava, i na koji način su različiti stvaraloci uspeli da transformišu i prodube ovaj obrazac. Takođe ću se baviti značajem protivljenja ovom arhetipu sa ciljem da prikažem moguću raznovrsnost protagonista i njihovih odlika u video-igrama. U sklopu ovog rada sam stigao do zaključka

Primena psihologije u video-igrama u kontrolisanju igrača

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Iznad i ispod heroja: video-igre i transformacija herojskog protagonistu

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Povezanost sistema moralnog izbora u video-igrama sa posledičnim događajima

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da inventivni i vešti stvaraoci video-igara koristeći, između ostalog, jedinstvene odlike medija mogu da prikažu protagoniste koji su znatno dublji i razrađeniji nego što to dozvoljava herojski arhetip.

Ključne reči: protagonista, heroj, moral, zadatak, izazov



Problemima morala bavi se više zasebnih nauka iz različitih uglova. U ovom radu navešću razmatranja nekoliko psihologa na temu moralnog izbora, kao i primere u video-igrama u kojima su приметne njihove koncepcije. Analiziraću nekoliko igara sa moralnim sistemima, koji su učinili ove igre ikoničnim sa ciljem da pokažem na koje sve načine moralnost može biti implementirana u video-igrama i kako ona utiče na sam doživljaj gejملهja.

Ključne reči: etika, psihologija, dileme, posledice



Problemi kategorizacija žanrova u video-igrama

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Rad istražuje pitanja žanrovske teorije koje se mogu primenjivati u video-igrama i drugim medijima. Navedeni su istraživači koji su se bavili kategorizacijom žanrova kao i njihovi uspesi i neuspesi. Cilj rada je da predstavi ograničenja žanrova koji se sagledavaju na osnovu suprotstavljenih pozicija naratologije i ludologije. Navedeni su žanrovi i podžanrovi, njihove definicije i video-igre koje su ih inicirale.

Ključne reči: žanr, istraživanja, video-igre, začetnici, igre

Uprkos tome što predstavlja sjedinjenje brojnih umetničkih načina izražavanja, kao i tome što poseduje jedinstven interaktivni element, medij video-igre još uvek ne uspeva da stekne široko umetničko priznanje u svetu. Na primeru romana *Srce Tame* Džozefa Konrada, njegove adaptacije u vidu filma *Apokalipsa Danas* Fransisa Forda Kopole, i video-igre *Spec Ops: The Line* studija Yager Development, u ovom radu predstavljeni su ne samo problemi usled kojih medij video-igara ne uspeva u ovom cilju čak i kada se radi o adaptaciji dela neosporne umetničke vrednosti, već i o jedinstvenom pristupu adaptaciji koji medij video-igara poseduje zahvaljujući svom interaktivnom elementu.

Ključne reči: adaptacija, video-igre, književnost, roman, film, interaktivnost



Da li su video-igre umetnost? Neki ljudi će reći „ne“, a većina njih će uz svoj stav dodati i „Nikada ih nisam ni probao.“ ili „Probao sam samo nekoliko.“, što i nije baš dobra osnova za argument, jer kako možete imati stav o nečemu o čemu znate vrlo malo. Drugi će svoj stav dati uz reči „Pogledao sam ih mnogo na internetu.“ ili „Gledao sam druge kako igraju.“ što, opet, nije u potpunosti dobra osnova za argument, jer se pukim gledanjem izbacuje jedan od najbitnijih aspekata video-igara: interaktivnost. S druge strane neki ljudi će reći „da“, pozivajući se na ogroman broj video-igara koje su igrali tvrdeći da je većina video-igara umetnost, jednaka svim ostalim umetnostima. Doduše, ovakva tvrdnja vrlo lako može da se pokaže kao suviše

Konrad, Kopola, Vilijams: pristup adaptaciji u interaktivnom mediju video-igara

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subjektivna i da se iz tog razloga smatra lošim argumentom. Ko je u pravu? Da li su možda obe strane u pravu? Za takva pitanja na žalost ne postoji jedinstveni, niti pravi odgovor, već samo argumenti koji mogu da prevagnu mišljenja ljudi na jednu od ove dve suprotstavljene strane. Baš kao i limes koji stalno teži ka nuli, ali je nikada ne dostiže, tako i ovi argumenti nikada ne dostižu svoj cilj da u potpunosti daju odgovor o tome ko je u pravu. Cilj ovog rada je da kroz razna pitanja analizira argumente obe strane i da pokuša da donese konačni zaključak. Neka od tih pitanja su: ako su sastavni elementi koji čine video-igre (slika, muzika, književnost, gluma, itd.) umetnosti same po sebi, kako video-igre mogu biti išta manje od toga? Kako interaktivnost utiče na umetnost unutar video-igre? Da li i kakav potencijal video-igre nude umetnicima? Da li umetnici uopšte i mogu da stvore umetnost u video-igrama? Da li video-igre mogu da izazovu nešto (osećanja) u ljudima?

Ključne reči: video-igre, umetnost, zabava, interaktivnost

Abstracts

An Overview of Topics and Approaches to Video Game Studies in Serbia

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The paper will provide an overview of the work on the analysis of video games and various gaming practices done so far within the Serbian academic community, in an attempt to identify opportunities for the possible formation of game studies as a specific, clearly defined field of scientific research. The aim of this study is not to give a complete overview of previous papers—because they come from different disciplines (psychology, sociology, anthropology, cultural studies, theory of literature and other arts, technical sciences, etc.) and have been published in various domestic and foreign journals—but to show the range of interests and methodological approaches to: games as a product, game concepts, player behaviour and other aspects of gaming, which is currently the most important segment of global popular culture, including the popular culture in Serbia. By doing so, the aim is to lay the foundation for a possible crossover of different approaches in game studies and thus contribute to the establishment of game studies as a new scientific field.

Keywords: gaming, science, Serbia, game studies



Christopher Nolan's *Tenet*: An Example of A Game-Influenced Film Narrative

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The analysis of the narrative strategy and dramaturgy in Christopher Nolan's film *Tenet* points out some less noticeable forms of convergence of games into a film. Bearing in mind the polarization between narratologists, ludologists, and contemporary film theorists on the issues of the primary function of narration (retrospection, propection) and its different representation in games and cin-

ematographic works, the paper emphasises that the narrative complexity of the Nolan's work was not caused by a deviation from conventional, paradigmatic dramaturgy, whose origin is in Aristotle's theory of drama, but rather by the special rules and goals (based on the rudimentary logic of games) introduced in the setup of the film (exposition). This significantly increases the dramatic potential of the film and reduces the fundamental passivity of the film viewer. The viewer is expected to continuously compose a narrative mosaic and thus more actively participate in monitoring and connecting parts of the plot. This is achieved by the viewer applying special rules concerning the flow of time in the film, specifically, the rules of reversibility and entropy. The influence of game logic on the narrative construction of the film *Tenet* is suggested by the title itself—which is actually a palindrome, a word game.

Keywords: convergence, game logic, narration in film, Christopher Nolan



The *Fortnite's* live in-game concert held in February 2019 with EDM producer Marshmello was an event that attracted attention both in the music and video game industry. The whole project looked like an interactive entertainment event from the future, where the game worlds, the music and celebrities created a unique virtual experience that the audiences had never had before. One year after this event, in 2020, the company Epic hosted an in-game concert of Travis Scott, and later, they decided to organ-

Live In-Game Concerts: Transmedial Space of New Possibilities

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ise a three-week series of in-game concerts that took place on the game's Party Royale Island. By conquering a new virtual concert space (stage), these events have raised many questions. In this paper, we will address a few: How does this "new concert space" influence music industry? What new possibilities open up for different music genres? Are new audiences also conquered through this transmedial concept, along with a new concert space?

Keywords: live in-game concerts, music, virtual, transmedial space



Video Games - Media Theory Perspective

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Due to their rapid technological advances, video games have been transformed since their inception in the 1960s from a platform for youth entertainment into a much more complicated and influential phenomenon. This, the fastest growing creative industry in the world, has strongly influenced the social and media sphere of the global society. In an era when more than three billion people on the planet consume the contents of video games, they must be considered as a new medium that has a specific effect on society. However, fundamental media theories that studied the specifics, roles, and problems of the traditional media could not have taken into account the emergence of video games as a media phenomenon. In addition, the modern theories of new media mostly deal with the Internet and mobile telephony, paying little attention to the realm of video games. Therefore, the aim of the paper is to conceptualise, analyse and define video games in the

light of traditional and postmodern media theories that are still considered fundamental and valid in the world of media studies, and position them as a specific media phenomenon, not only in practical, but also in theoretical terms. Some of the theories through which video games as a medium are analysed in this paper are: the Uses and Gratification Theory by Elijah Katz, Jay Blumler and Michael Gurvich, the Media Theory by Marshall McLuhan, and Jean Baudrillard's Theory of Simulacra and Simulation. The analysis indicates that it is possible to position video games as part of the media world through the mentioned theories, but also that there are aspects of games that go beyond the existing theoretical frameworks and require an innovative media theory approach.

Keywords: video games, media theory, new media, simulacrum, Marshall McLuhan



Of all art forms, theatre is the one whose essence is most in question during the general mediation and remediation of various aspects of human social life during the COVID-19 pandemic. Theatrolgists have strongly denied the categorisation of digital forms of performing arts as theatrical, supporting this with the argument of a live, bodily presence of at least one actor and one spectator. An important part of this experience is the potential for interaction between human bodies. However, the new theatre audience has been raised in digital culture, with phenomena that strongly impact their experience, create a high

Media Convergence of Video Games: How do Video Games Create New Paradigms in Contemporary Performing Arts?

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level of immersion and require a high level of participation. Western European type of theatre, with its long tradition, will not disappear, just as books did not disappear with the advent of electronic editions. Instead, the fear of disappearance should be replaced with curiosity towards new forms of theatricality which characterises the emerging hybrid forms and genres. The video game culture is strongly influencing the directions in which they are developing. After all, both media, theatre and video games, affirm the importance of the human need for play. It is widely known that theatre, especially the one of dramatic provenance, has influenced video games development. In this study, I raise the question of how the art of video games influences the re-examination of the form and nature of theatricality from the point of view of contemporary theatre audiences.

Keywords: player/user/audience, performing arts, video game art, hybrid forms



A Closer Look at Darkness in a Video Game Based on Conrad's *Heart of Darkness*

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One of the most famous novels in world literature that criticise colonialism, Joseph Conrad's controversial classic *Heart of Darkness* (1899), has served as the basis for a video game, entitled *Spec Ops: The Line* (2012). Despite numerous differences in the setting and a completely different plot, the game bears several similarities to the novel regarding the shaping of the main characters, the contrast of the setting in which it takes place to that from which the heroes have arrived in order to 'save' the poor natives, and above all, the message about the essence of

human nature which both the novel and the game send by revealing the darkness that can be found in every man's heart—even the one of the reader or the player. Having this in mind, and relying on the theoretical framework of postcolonial and game studies, primarily on the article "Gaming the *Heart of Darkness*" by Pit-tner and Donald (2018), I have designed a questionnaire to be shared with a Serbian gamers' community, specifically with those members who have played the game. The aim of this paper is to analyse their answers and try to unravel whether playing the game has had any impact, be it positive or negative, on their morality and their world view.

Keywords: novel, video game, morality, humanity



The paper presents a positive understanding of the fluidity of identity in the field of popular culture and electronic media, which strongly corresponds to the cynical concept of worldliness, i.e. cosmopolitanism of Peter Sloterdijk. An analysis of the episode "Striking Vipers" (*The Black Mirror* series; 2019) is given as a case study. We shall see how the fluidity of identity is initiated by using a fictional VR (virtual reality) game of the identical name. In addition to this case study, the paper also refers to the canonical works of ludology and gaming studies (Huizinga, Caillois) and discusses the views of Professor Ratko Božović.

Keywords: fluidity, identity, cosmopolitanism

To Be Somebody, Nobody and Yesbody: The Fluidity of Identity in the Field of Popular Culture and Mass Media

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Sound Design for Video Games: Principles and Practices in Between Digital, Screen and Performing Arts

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In this paper, we shall discuss the basic underlying principles of sound design for video games, observed through the cross-section of the sound design paradigm in several classical forms of artistic expression—screen media, performing arts, and digital arts in their broadest sense. When it comes to sound design, the field of video games is often associated with film art, given that they share the obvious context of screen display (with its appropriate method of sound reproduction). This point of view, although not untrue, provides an incomplete insight into the field of video game sound design, as it takes no account of the fundamental specificities which distance video games from any other classical screen media, nor does it consider the deeply rooted impact these specificities have on the field of sound design. These range from: an organic and direct relationship between sound and the simulated, virtual space of video games; through the basic principles of video game interactivity and non-linearity, which result in the essential unpredictability of the displayed virtual space and its changes in time; to a direct relationship between diverse data flows within a unified digital domain in which the video game takes place. Thus, a conclusion can be drawn that the field of sound design for video games presents a unique connection between the knowledge and the skills, partly inherited from film, but also influenced by the fields of sound design for theatrical and installation arts, as well as computer and information technology. Therefore, this paper attempts to provide a more comprehensive overview of the field of sound design for video games, placing it in the context of several key disciplines from which it draws its basic principles of thinking and

creativity. The basis for this interpretation is distilled from practical experience in the field of sound and music design for video games, film, live events and installation art, as well as from the author's research and academic practice at the Department of Sound Recording and Design and the Interactive Arts Laboratory at the Faculty of Dramatic Arts in Belgrade.

Keywords: sound design, soundspace, video games, interactive arts, virtual space



The purpose of this paper is to show why the study of video games is a relevant field of digital culture studies. The main task is to give an overview of research on video games and to map the discourses within it. To do so, we will use a qualitative methodology approach and a theoretical-methodological framework of the so-called "situational analysis", as well as the Sociology of Knowledge Approach to Discourse (SKAD). Another task of the paper is to demonstrate that the analysis of the discourses which are articulated and related to video games and gaming practices can point to the implications of these practices for the broader context of the study of digital culture. In this sense, this study attempts to offer an answer to the questions of why the study of video games is related to the broader context of digital culture studies and why the study of discourse is a relevant research framework and approach in this field. The sample consisted of the research papers and articles published in one of the relevant journals in the field, *Games and Culture*. In the conclusion, based on the mapped

Discourses of Digital Culture in Video Games: A Research Overview

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discourses and aspects of digital culture, we problematise the possibilities of video game studies within the used theoretical and methodological framework.

Keywords: digital culture, discourses, situational analysis, SKAD, video games



Nature in Video Games

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In this paper, I will analyse the types and features of natural environments in video games and the role they play in their story worlds. The term “nature” here refers to physical environments and the living creatures that inhabit the space (primarily determined as an ecosystems, but not limited to the meaning of this term) which was not created or significantly determined by human activity. The environments considered range from true copies (simulations) of the physical world in games set in an existing world on the Earth or in the known outer space; to fantasy narratives set in the empirically known environment (including dystopian versions of the “real” worlds); to partially or fully fictional worlds and their fixed fantasy elements (e.g. stargates, levitating islands, etc.). This paper will look into how the given categories of natural environments have been incorporated in particular genres (e.g. the “real” nature in survival games or science fiction/fantasy environments in FPSs). The paper is based on an interdisciplinary approach where game studies apply the post-classical narratology approaches and use the methodology and terminology frameworks of ludology, narratology and sciences, primarily the methodology of studying environment and ecology in their wider sense, but also

in terms of environmental protection and preservation.

Keywords: video games, genre, nature, ecosystem



This paper will explore the positioning (Bourdieu) of independently produced platform games in the context of the indie boom, defined as the period from 2008 to 2014, when various games of this type of production had their commercial breakthrough. The synergy between the constraints of a low-budget production and the pretension to 'artistic' and 'more refined' gaming expression have created a set of aspirations and production qualities for independent projects that differ from their AAA contemporaries. Negative positioning was synthesised in the overall emphasis placed on innovation, the expression of which can be traced throughout the layers of audio-visual presentation and gameplay, as well as within the framework of themes and motifs. Video games like *Braid* (Number None), *Super Meat Boy* (Team Meat) and *Fez* (Polytron) have been defined in terms of how they differ from the commercial spectrum and the innovation they bring to the platformer genre, appealing to the "temperate zone" (Ryan), i.e. the audiences' craving for a gaming experience in between obscure gallery games and mainstream, adrenaline-based entertainment. This analysis will show how these games, much like other indie titles of the time, tried to establish new cultural paradigms for gaming in terms of artistry, without alienating "traditional" audiences. To this goal, these platformers successfully im-

Constructing Authenticity: The Positioning of Indie Platformers

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plemented pastiche as a nostalgia trigger, but also used the games' overall difficulty as a means of expression and a signal of belonging to the hardcore community. The symbolic capital acquired through a careful balance of innovation and tradition enabled these games and their authors (or even auteurs) to secure their influence (and financial profit) in the field of video games even in the years of aggressive reactionism in gaming (peaking in the Gamergate scandal). Indie games have overcome and outlasted that crisis, establishing strong authorial figures and new potentials for expressivity in video gaming in general.

Keywords: symbolic capital, indie, platformers, genre, innovation



On Artistic Construction of RPG

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Numerous polemics have been written about whether games can be considered an art form. Some authors have claimed that they should be granted the status of the eighth form of fine arts, others disagreed by categorising games as either a sport or a leisure activity. My intention in this paper is to address this issue by relating to one specific game type—role-playing games (RPGs) or fantasy role-playing games. The reason for that is an assumption that RPGs are the least limited of all genres of games when it comes to gameplay mechanics (either in their structural or technical sense). As someone who has personally been involved in a few, less successful, attempts to give an art form to RPGs, I contend that this challenge is exceptional. The thesis I defend is that we cannot just widen the scope

of the concept of art in order to make a special place for video games, or in this case RPGs. With that in mind, there is no possibility to merely call RPGs an art form. Moreover, there are difficulties in using this type of gameplay to create a narrative with an artistic value (here I refer to my own failure to do so). All of this has led me to believe that a radically new approach is necessary, which I would like to call "artistic construction of RPGs". In other words, inspiration should be sought in avant-garde art, but unlike its natural inclination for deconstruction of classical art forms (seven forms of fine arts), the current game structure, which is not really art, needs to be deconstructed, only for it to be reconstructed as an artwork or art process.

Keywords: RPG, art, avant-garde, construction, deconstruction



The aim of this paper is to show the different aspects of space poetics in the representation of the city/space station Citadel in BioWare's science fiction video game trilogy *Mass Effect*. The Citadel, being the hub of galactic civilisation, shows combined aspects of Lotman's "eternal city", but also, paradoxically, of his "city on the edge": from the idealised image of the utopian cosmopolitan futuristic city in the first game to a damaged and walled city in the second (in which the empty spaces that represent urban utopia open up and coincide with the literal, physical emptiness and damages), and finally, a nightmarish disintegrating city as seen in the third instalment. The paper also aims

From Urban Utopia to a Dystopia: Poetics of the Space of Citadel from Science Fiction Video Game Trilogy *Mass Effect*

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to draw attention to the intimate spaces relative to personal connections towards the city, especially those dependent on the player's actions and/or made through interactions with other characters. Different aspects of communal city space are also among the points of interest in this work: the implied excessive bureaucracy of the utopian megalopolis, the hidden spaces of the cityscape (especially its underbelly—the urban underground, which is often literally under the street surface), and the distinct glorification of the whole public space of the city, depicted at the beginning as a utopia, an ideal reality, or even a “promised land” (visually often hinted through the medium of light).

Keywords: *Mass Effect*, poetics of space, urban poetics, video games, megalopolis, reading of the city



Ekphrasis in Video Games: *Four Last Things*

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The appearance of new media has created the need for new terminology. This paper questions whether contemporary neologisms, such as remediation, are truly necessary when similar older concepts, like ekphrasis, are still in use. The core question of this paper is how a term from late antiquity, belonging to the field of literary science, could enrich the understanding of a much younger medium—video games. The issue is addressed via an example of *Four Last Things* (2017), a video game whose visual aspect is taken from public-domain renaissance paintings, in particular those of Hieronymus Bosch.

Keywords: ekphrasis, remediation, *Four Last Things*, Hieronymus Bosch

Mythology has been a part of human culture since time immemorial and, as such, has been a great source of inspiration for many works of art in a wide variety of media, including video games. What makes *The Witcher* series special is that it focuses predominantly on Slavic mythology, something few other games have been interested to cover so far. Since mythology and religion are closely related terms, the latter also serves as a recurring theme in this series. However, what truly separates *The Witcher* series from other games that delve into mythological themes is that this series directly translates its fantastical inspiration into various forms and aspects of the gameplay. The purpose of this paper is to explore and explain the various elements of mythology that are adapted and manifested as systems and subsystems through which the player interacts with the game-world.

Keywords: video game, *The Witcher*, mythology, gameplay



This paper analyses some of the aspects of video game localisation into the Serbian language, namely the usage of singular or plural imperative forms when addressing the player in a translated text, the usage of Cyrillic or Latin script, intentional or unintentional retention of original text passages, etc. Research material draws on the existing translations, and in order to gain a larger picture, the analysis covers games of different genres (*Counter-Strike*, *Grand Theft Auto: San Andreas*, *Pro Evolution Soccer* and *eRepublik*). Possible reasons for certain translation

Mythology and Religion as Gameplay Elements in *The Witcher* Video Game Series

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Open Questions of Video Game Localisation into Serbian Language

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inaccuracies are included. The paper also contains recommendations for future translations, grounded on Russian scholars' research on the theme of video game localisation in translation into the Russian language.

Keywords: localisation, video games, translation, adaptation, Serbian language.



Ludonarrative Dissonance: Theory, Poetics and Creative Challenges

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Ludonarrative dissonance (LND) is a relatively new term in video game theory and criticism which describes an inadvertent disharmony between the game's narrative framework and its gameplay. In contemporary criticism, LND is thus mostly perceived as a gaping design flaw that deconstructs the game's "immersion", i.e. the synergy between the gameplay and the narrative. However, literary tradition, theory, and practice do not recognise the idea of dissonance only as an inherently negative aspect of the work's form. The idea of deliberate disharmony and calculated obscurity between the form and content of a literary work—hence, the ideas similar to the "ludonarrative dissonance" in video games, has been part of literary theoretical and creative thought ever since the Baroque theories of *acutezza*, *conchetto*, and ingenious metaphors all through to the 20th-century observations of modernist and expressionist literary art. In this paper, we will give an overview of how the notion LND has been determined in relevant texts in the field of ludonarrative theory. Furthermore, by the means of comparative analysis of similar notions from a wider artistic practice and theory, we will attempt to

justify the standpoint that LND can be a legitimate artistic procedure—in the video game medium—and not merely an undesirable glitch in design.

Keywords: ludonarrative dissonance, ludonarrative theory, video game theory, dissonance, acutrezza



This paper analyses the narrative strategies and the representation of subjectivity in the video game *Blacksad: Under the Skin*. The video game is an adaptation, but also a non-canonical expansion of the storyworld of the comic series about the anthropomorphic cat detective Blacksad. Special attention is given to the narrative potential of the adventure game genre and its relation with comics as a medium. Media-specific narrative strategies paradoxically make *Blacksad: Under the Skin* more narrative and more similar to the medium of the protoworld: the player's engagement is directed towards constructing a parallel narrative flow and it makes no impact on the events in the storyworld. Interactivity allows only a latent narrativisation, namely, framing the scripted events, and is often used to create tension and curiosity. Classical narrative strategies such as temporal distortion and the interchangeability of heterodiegetic and unreliable homodiegetic narration—which could also be defined as transmedial strategies—leave, on the other hand, the potential for interactivity within the scripted sequence of events. Another distinct narrative strategy is the use of anthropomorphisation of existents in the detective plot, while the music has anticipatory properties. The origin of the

***Blacksad: Under the Skin* in the Light of Transmedial Narratology**

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protoworld and its detective plots serve the type of interactivity characteristic of adventure games. The player's choices are limited to a constricted area, to manipulating objects, finding clues and making deductions, but these repetitive actions are enriched with a dynamic narrative. Simultaneously, these factors transform *Blacksad: Under the Skin* into a playable story, where the primary factor in the player's reception of the game is the aesthetic pleasure derived from the actual story.

Keywords: *Blacksad: Under the Skin*, narrative strategies, transmediality, interactivity, media



**Narratological
Analysis of H. P.
Lovecraft's
Prose Fiction and
the Video Game
*Call of Cthulhu:
Dark Corners
of the Earth***

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The paper analyses the stories of Howard Phillips Lovecraft and the video game *Call of Cthulhu: Dark Corners of the Earth*, which is their adaptation. The aim is to examine the narratological disposition of the video game as an adaptation of a literary work. For that purpose, we will consider the basic narratological elements in the stories *Call of Cthulhu*, *The Shadow over Innsmouth* and *The Shadow Out of Time*, as well as in the video game itself, in order to determine what changes occurred during the transfer of content from one medium to another and why.

Keywords: Lovecraft, narratology, video games, adaptation, new media



Various theories that take video games as their research subject postulate the existence of a layer of signification that allows the player to interact with the game itself. Whether this level is seen as procedural (Ian Bogost), ergodic (Espen Aarseth), or we refer to the widely-used term *gameplay*—it is considered that video games are composed of rules regulating permitted actions. Unlike the immense amount of work on the topic of *gameplay*, however it is defined, relatively few studies have been done on the topic of the players' perception of game rules, their internalisation, and their possible cognitive form. This paper aims to investigate player's perception and conceptualisation of the rules. This will be achieved by studying the players' descriptions of the *gameplay* events, created by the players themselves, and analysing how they conceptualize and divide space in games. Based on this analysis, the paper will attempt to argue that players do not perceive space in video games as absolute, but as a series of enclosures that need to be overcome, with each enclosure having its own rules. Additionally, the paper will attempt to prove that the enclosures are not merely crude conceptualisations, but essential *gameplay* building blocks, just like narrative and mechanical organisation of video games.

Keywords: Video game studies, cognitive linguistics, spatial organization, space, narrative organization, *gameplay* mechanics

Space Organization in Narrative Video Games: Features of Playable Space and Player's Knowledge

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Mechanical Elements of *Fallout: New Vegas* Game Design as a Narrative Device

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The paper will consider the forming of video game narratives in a new, digital environment by using a narratological and hermeneutic methodological perspectives. We believe that critical studies on digital fiction do not pay enough attention to the relationship between the mechanical part of game design and the storytelling aspects of the media. Our research will focus on the video game *Fallout: New Vegas*, whose story is built not only on the direct activities of the players and their virtual avatars, but also with the help of the game's mechanical design elements that convey the atmosphere of a post-apocalyptic North America. Such seemingly external elements of the narrative are insufficiently researched as a manner of new possibilities for creating stories in a digital environment. Comparison with other games from the *Fallout* series reveals a wider, more comprehensive picture of the interpreted content. The analysis focuses on the mechanical elements of game design: the characteristics of the camera during the game, the interface elements, the intended patterns for creating avatars (S.P.E.C.I.A.L. system), the game difficulty options, and the dialogue mechanics (dialogue branching tree). Ludological qualities— the game-play elements of *Fallout: New Vegas* – contribute to the forming of a complex narrative about a possible nuclear apocalypse. The synthesis of the spiritual characteristics of a rich anti-utopian world, based on the heritage of SF literature, is the final goal of this paper.

Keywords: narrative, *Fallout: New Vegas*, world-view, RPG (role-playing game), post-apocalyptic



In the era of post-literature, where the informative (narrative) focus is shifting radically from books to technology, a question arises in which alternative, vital forms of art, literature is positioned today. One of the answers can be obtained through narratological research in the domain of creative industries, in particular in the medium of computer games. The narrative nature of video games is here illustrated with the Jordan Mechner's trilogy *Prince of Persia: The Sands of Time* (2003), *Warrior Within* (2004) and *The Two Thrones* (2005).

Starting from the oriental exotic narrative of the literary text *One Thousand and One Nights*, on which the trilogy is based, the author develops a complex narrative structure focused on the protagonist (Prince) by using compositional principles of postmodernist figures (mirrors, labyrinths, dreams and books). The change of narrative instances, metaleptic chronotopes (*Warrior Within*), psychic dichotomy of the protagonist (*The Two Thrones*), visual anticipations (prophecies, flash-forwards), enigmatic, foldable spaces that should be overcome, are just some of the elements that keep the recipient in the game. Finally, the paper draws on the official online forum of the game manufacturer Ubisoft, to look at the nature of the reception of the computer narration of certain game parts. In addition, the influence of the players' comments on the nature of the sequels is explored.

Keywords: narratology, video games, creative industries, postmodernist figures, reception theory

Narratological Elements of the Computer Game *Prince of Persia*

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Storyplaying: Narrative Competence in Gaming

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The aim of this paper is to use concrete examples to explore the hypothesis that playing games involves, amongst many other cognitive capacities, a specific narrative competence. The term “narrative competence” will be taken here to mean the ability to understand and actively generate stories. It has several important functions in gaming: it directs the player’s generic expectations and understanding of the gameplay (both its specific events and the game world itself); it acts as an intermediary in resolving ambiguities and constructing the totality of meaning; and, in certain cases, it even affects the player’s choices and decisions. By stressing the narrative aspects of the ludic, we believe the study of narrative competence can contribute to redefining the process of playing games.

Keywords: narrative competence, game studies, ludology, video games, philosophy of play



Immersive Capacity of Interactive Video Game Narrative

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In this paper, we will place the immersive characteristic of video games, that is to say the interactive fiction, at a higher quality level than the immersive quality of games in their traditional sense. This is achieved by incorporating art elements modelled on literature and film into video games. Analysing video games from their ludological and narratological aspects, we have identified the existence of an immersion which is an outcome of correlation between art forms and games. To support this thesis, the necessity of the permeation of narrative and ludic elements is implied, as well as the coexistence of the rules of literary composi-

tion with the rules of the game. Taking into consideration the ways of the player's imaginative immersion into a video game, a question of the complexity of the player's engagement and identity is raised. Consequently, we will put forward a thesis about the merging of the player's identity with the identity of a fictional character into a new persona, through which the immersion into a completely new culture and the contemporary community of the digital age is realised.

Keywords: immersion, interactivity, game, narrative, imagination, identity



The aim of this paper is to analyse video games from a narratological perspective. Rather than dwell on the audiovisual and ludic elements of the gameplay, the paper will focus on its narrative layers. Game narratives should not be studied the same way a film or literary narrative is, primarily because players, unlike viewers or readers, take an active part in a game. To support the claim, the analysis will look into the example of the FPS (first-person shooter) series *Borderlands*. The discursive sections of the series are studied in order to explain its structure and theme. Given that colonisation plays an important part in the plot of the series and informs the power structures that have been established in its fictional world, we will analyse this phenomenon as well.

The paper gives an overview of the language used for communication and the chronicling of historical events, as well as in the propaganda spread by the main

Analysis of Narrative Levels in Video Games: *Borderlands* series

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antagonists. The complex phenomena such as video games cannot be covered completely in just one paper, so it must be noted that this narratological analysis is only one of many possible approaches.

Keywords: video games, narratological analysis, FPS games, *Borderlands*



Ergodicity Through Hypertext as the Basis of Posthumanistic Literature

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Within this study, I shall, to the best of my knowledge and ability, attempt to explain the phenomenon of ergodic literature, as well as its development through literary epochs. My primary point will revolve around the concept of hypertext, the domain in which it resides, as well as its significance in the field of ergodic literature—a type of literature that, in its essence, is a kind of a game. While engrossed in a literary work, the reader implicitly accepts the rules of the game set by the author and takes part in it. The books that will be used to illustrate ergodicity and hypertext are two novels by Milorad Pavić, *Dictionary of the Khazars* and *Landscape Painted with Tea*, and a poem by Vladan Radovanović, “Wasteland”.

In addition, we will look back to the Baroque period and its experiments on form. With the advent of modern technology, the realm of interactive fiction, which is by its very nature ergodic, has gained an enviable reputation, even power. This type of fiction allows its consumers to witness the world the author has created or merely to enjoy it, while being under the illusion of controlling the ‘game’. However, the development of technology has challenged the anthro-

po-centric status of humans and has advanced the cyborg that defies *Homo sapiens* in every aspect. Similarly, hard-copy literature is being replaced by virtual one, discovering new ways of expressing ideas. Furthermore, virtual reality, which offers interaction, is replacing empirical reality. The posthumanist direction in the new millennium, through its cyborgs, determines human everyday life, and subtly makes them aware of how inferior they are as a race. The traditional medium—a book—is slowly being eliminated from the “game”, while the alternative medium—a video game—is increasingly becoming a choice that fills the (free) time.

Keywords: ergodic literature, hypertext, interactive fiction, posthumanism



The Last of Us: Part II is one of the rare video games that reposition the player from the perspective of the hero to the perspective of his enemy for the sake of understanding the Other. Until now, interpretation of this repositioning has been focused on gender and queer analysis of the representation of women, lesbians, and transmen, as well as on the biographical analysis of the allegory of the Israeli-Palestinian conflict, while ludonarrative analysis was neglected. This study aims to establish the political implications of playing Abby’s character through an analysis of the procedural rhetoric of *The Last of Us: Part II*. The analysis turns to Bogost’s definition of procedural rhetoric as “the art of persuasion through rule-based representations and interactions, rather than the spoken word, writing, images, or

Playing the Enemy: Political Implications of Playing Abby in *The Last of Us (Part II)*

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moving pictures”—in other words, “the art of using processes persuasively”. The thesis of the study is that the change of the player’s perspective from that of Ellie’s to the perspective of the enemy, Abby, shatters an image of ethical correctness of both Ellie and the player who is identifying with her. It is argued that through this action, the video game invites the player to think about his own actions and the possible consequences for the Other, thus closing the divide between the player and his political Other. While playing Abby, the player gets a more humane view of the family, social, love, and political life of the main enemy—the Other. In the context of the crisis of democracy and increasing political divide, shifting one’s perspective carries the potential for the player’s compassion for the political Other.

Keywords: video game, procedural rhetoric, politics, ideology, the Other



Development and Testing of a Scale to Measure Immersion in Video Games

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The main goal of this research is to develop and test a scale that could allow us to measure immersion in video games. That is, to determine how deeply a person playing a video game experiences a sense of belonging to the virtual environment. In the first part of the article, the term immersion will be defined more precisely. Previous research on the topic will also be reviewed. Following this, the interaction with the control group and the interviews with key informants will be described. The findings are used in designing questions for a Likert-based scale. Finally, the scale test results will be

demonstrated to discuss the validity of the scale.

Keywords: video games, immersion, scale



This paper discusses the phenomenon of constructing our moral intuitions relative to playing video games. The methodology will incorporate a theoretical description of the moral position known as constructivism, which is based on the views of philosophers such as John Rawls, Thomas Scanlon, Christine Korsgaard and Onora O’Neill, to name a few. After the the theoretical review, I would like to refer to Eric Sheng’s concern—Why do we feel moral disquiet when looking at the horrendous acts that players do in video games, where they can act freely? Sheng is concerned about the player’s wrongdoing when the game does not require him to do so. Even if the player is not causing any harm to others, and his actions are directed at an NPC, the act itself may be problematic. Following that, it would be highly beneficial to look at the “field data” provided to us by Jaroslav Švelch. Data obtained from his research forms the basis of this paper —players play differently when someone else is watching them; that is to say, they are much more reluctant to commit violent acts while being under the gaze of another person. Using this method of thought, the constructivist procedure of guiding our moral intuitions takes place. The overall claim of this paper is as follows—video games are a medium that provides a great experiment basis in which we can test our moral intuitions by applying the “third person” procedure.

Constructivism in Video Games

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In that regard, this re-configuration of our moral intuitions can be described by moral constructivism, which I argue has a great explanatory power when it comes to the actions in video games.

Keywords: moral constructivism, video games, theory of action, player, violence.



Costume and Embodiment in Video Games

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The paper explores players' embodiment in the virtual spaces of video games, in particular in massively multiplayer on-line role-playing games (MMORPG), in which a vast number of players enter a game world at the same time by playing a role. Research is based on the concept of embodiment as a bodily practice of dressing-up, meaning that a dressed body acts in a certain way in a specific time, space and context, and manifests itself as such through interaction with the environment. The focus of the paper is on MMORPGs since their specific multiuser game worlds and role-playing engagement enable in-game interaction between players and the visibility of their avatars—the player's representatives in the game world. Players are able to see each other's virtual bodies and interact through the exchange of a vast range of meanings that their (chosen) appearances take on. The aim of this paper is to make an analysis of the avatar's appearance, which is here treated as a costume. The study relies on Joanne Entwistle's theoretical concept of "dress as embodied practice" and Aoife Monks's theory of costume, and associates them with the phenomenon of avatars in video games (Castronova, Tronstad, Pearce, Yee). The

proposed hypothesis is that the player's avatar, his or her materialisation in the virtual environment, is actually his or her costume. The paper further analyses the importance of costume and its performativity in video games.

Keywords: costume, avatar, embodiment, virtual space, video games



The importance of the relationship between a player and a video game with the theme of war is reflected in the fact that gaming experience affects the player's worldview, especially when the game is based on real historical events. The aim of this paper is to give an analysis of the position of the player in and on—from the historical, military, and political perspective—the greatest conflict in the world. The paper raises a question to what extent battles, conflicts, offensives, and operations are present in games and what their importance is regarding the formation of a historiographical narrative while playing. The virtual depictions of enemy forces, their appearance, roles, and behaviour also have an important place. In addition, a past world that is being revived through this type of games is also important as it positions and directs the player within the constellation of historical and political antagonisms of the past.

Keywords: video games, Second World War, virtual warfare, historical conflicts in video games



Virtual Warfare: Popular Video Games Depicting Second World War

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Video Games from the Angle of Positive Psychology

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The first psychological interest in video games was focused on negative aspects of video game usage, such as excessive video game playing, video game addiction, or an increase in aggression as an unwanted side effect of playing. Although such an approach offered very important information, it had one significant drawback—it focused on problems—it implicitly attached little value to video games defining their value as bad per se, ignoring the fact that video games have a neutral asset, namely their value definition primarily depends on the person who uses it. Contemporary psychological studies have shown that, although excessive use and addiction to video games do exist (the latest version of the classification of mental disorders (DSM) recognised it as a condition that requires further consideration and research), video games have many benefits and a much wider sphere of use than mere entertainment.

This paper aims to discuss the studies on the relation of video game use and psychological well-being, as well as the possible positive effects of playing video games on welfare, with reference to the current COVID-19 pandemic, when the time spent on playing video games has increased, and the World Health Organisation has recommended playing video games as one of the activities that can be done during home quarantine.

Keywords: video games, psychological well-being, positive effects



Understanding the psychological characteristics of video game players allows a video game designer to develop a personalised game experience. In this study, we examined the relationships between the player's: preference for roles and positions in *League of Legends* (LoL), basic personality traits, empathy, and social rank styles. A total of 3232 participants from around the world completed the survey. Canonical covariance analysis was applied with the left set of variables consisting of the ratings of role and position preference in LoL (positions: top, mid, jungler, bottom, support; roles: tank, fighter, assassin, mage, marksman, support) and the right set consisting of the HEXACO model personality traits (honesty/humility, emotionality, extraversion, agreeableness, conscientiousness, and openness to experience), three dimensions of empathy (cognitive empathy, affective resonance, affective dissonance), and three social rank styles (dominant leadership, coalition-building, and unscrupulous self-promotion). Three statistically significant quasi-canonical functions were extracted. The structure of the first function suggests that the player's preference to play the assassin, fighter, and, to a lesser extent, jungler, while avoiding to play the support, is related to the lack of affective resonance and honesty/humility; as well as to high affective dissonance, emotional stability, unscrupulous self-promotion, the avoidance of coalition-building and low agreeableness. The second quasi-canonical function shows that the preference of the jungler is related to dominant leadership, extraversion, cognitive empathy, and openness to experience. The third quasi-canonical function implicates that the preference for playing the mid, mage

Psychological Characteristics of League of Legends Players Who Prefer Different Roles and Positions in the Game

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and marksman and avoiding the jungler position is related to the unscrupulous self-promotion, emotional instability and lack of honesty/humility. Results of this study show that there are three profiles of League of Legends' players given their approach to the game and their distinct psychological characteristics. The profile of insensitive, cold, aggressive, and unscrupulous players who prefer positions that allow them to stand out in melee combat. Players who prefer junglers gravitate towards the other players and tend to understand their behavior. They also show leadership skills. Finally, players who prefer ranged combat are emotionally reactive and prone to standing out.

Keywords: *League of Legends*, HEXACO, empathy, social rank style



Video Games and Mental Health: Narcissism, Loneliness and Video-Game Addiction

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The topic of this paper is addiction to video games and its connection to narcissistic personality traits and feelings of loneliness. The first part of the paper provides a theoretical framework and the basic concepts. First, we will explain the concept of narcissism through Heinz Kohut's psychoanalytic theory of object relations. We will determine the differences between healthy and pathological narcissism, describe narcissism from a developmental point of view and show how narcissism is connected to forming healthy, reciprocal, and secure relationships with the external environment and other people. Then we will approach narcissism from a medical perspective and give an overview of the diagnostic criteria for narcissistic personality disorder (DSM-5). Finally, we will list

the basic features of narcissism as a personality pattern based on the approach of Ramani Durvasula, a clinical psychologist and the world's leading expert on this topic. Next, we will define addiction from both a medical point of view (DSM-5 and ICD-10 classifications) and a humanistic point of view (Ross Rosenberg, Gabor Mate). Finally, we will define the state of loneliness based on the sociological theory of Robert Weiss and the attachment theory of John Bowlby.

The second part of the paper will provide an overview of empirical research that has dealt with the connection between these concepts. We will focus on:

- A study by Eun Joo Kim and co-authors (2007)—The Relationship Between Online Game Addiction and Aggression, Self-Control and Narcissistic Personality Traits;
- Kök Eren and Örsal's study (2017)—Computer Game Addiction and Loneliness in Children;
- Study of Wang et al. (2019)—The Association Between Mobile Game Addiction and Depression, Social Anxiety, and Loneliness;
- 2018 study by Ekinçi et al.—Analysis of Loneliness Levels and Digital Game Addiction of Middle School Students According to Various Variables.

The last part of the paper will look into video games as a subject of potential addiction. In this chapter, we will single out human motives and needs, and properties of video games that make them especially attractive and addictive. We will

VR-Based Serious Games as a Medical Care System to Humanise the Experience of ICU Patients

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give practical implications for creating a socially responsible virtual environment that will be better adapted to human mental health and provide entertainment and leisure.

Keywords: video-game addiction, narcissism, loneliness, mental health



Project D.R.E.A.M.S. (Digital Rehabilitation Environment Augmenting Medical System) was designed to evaluate the effects and feasibility of serious games and virtual reality (VR) to humanise the experience of intensive care unit (ICU) patients. Our hypothesis was that the patients will respond positively to a VR-based medical intervention. We compared the effect of interventions with different types of serious games on the change in pain perception, sedative use, sleep quality and cognitive performance compared to the baseline assessment.

Aim 1. Assess the effect of VR-based serious video games on the pain perception and the need for sedatives.

Aim 2. Assess the effect of VR-based serious video games on the quality of sleep.

Aim 3. Determine the change in cognitive performance after playing VR-based serious video games.

My team has found support for the feasibility of VR mediation in the ICU to humanise patients' experience, and more specifically to prevent delirium. I will discuss practical considerations for use of

VR in the ICU and lessons learned from patient feedback. The pilot system consists of a virtual reality headset paired with a meditation software. We hypothesised that our VR-based interactive digital medical system would be able to lower the occurrence of delirium in ICU patients, which was recorded by a series of measures of patient activity levels, reflexes and sleep quality, and by standardized ratings done by healthcare staff. The project D.R.E.A.M.S. has the potential to improve healthcare services and decrease hospitalisation costs.

Keywords: serious games, medical systems, VR in medicine, VR therapy, VR rehabilitation



This paper addresses two research questions: (1) what new models of business there are in the video game industry and (2) how they are adapted to the preferences and traits of generations Y and Z. The study is motivated by the business model transformation from the classic license sales characteristic of the PC/console game era to the SaaS concept dominating the current market of mobile and casual games. These two models will be presented as directly opposed alternatives, but an overview of other approaches will be given, mainly using Osterwalder and Pigneur's canvas for business model presentation. We hypothesise that the characteristics of new generational cohorts can partly explain the increased affinity towards these models. This study will be based on the literature review and secondary sources. In addition, the method of individual case study will be used

Development of Business Models in Video Game Industry and Their Adaptation to the Generations Y and Z

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with characteristic representatives of the different business models. Subsequently, an empirical study will be conducted to gather primary data relative to the set questions. It is expected that the traits of these two generational cohorts—such as belonging to “digital natives”, need for freedom, specific work-life balance, flexibility, informal communication, mobile phone as a symbolic generational gadget, “technoholic” trend, multitasking, and criteria for job satisfaction—will explain to great extent the specifics of both models. From the theoretical aspect, we will analyse the limited insights into the new “Alpha” generation’s specifics and hypothesise possible business model adaptations. This study will further our understanding of the business model alternatives in the video game industry and give an insight into their relations with the traits of new generational cohorts.

Keywords: generation Y, generation Z, business model, video game industry



Game-Based Learning in Non-Formal Educational Programmes for Youth

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Keeping up with the development of technology and the need for innovation of human activities on a global scale, video games are attracting more and more attention from both the public and academics and have established themselves as an effective method for innovation development in different spheres of human existence, including education. Although game-based formal and informal learning environments have been largely examined in the past, focus on game-based non-formal education is lacking. Non-formal education (NFE) activities, whose

main aim is to engage learners and support their competence and social skills development (which cannot be learned in formal and informal environments), are often based on methodologies that include games and situational and behavioural simulations, and as such are fertile ground for exploring game-based learning (GBL) from a new perspective. The study described in this article examined the nature and impact of the existing educational practices in youth NFE game-based activities. Firstly, interviews with 3 NFE educators were conducted, examining the educational impact of their GBL methodologies. Secondly, this impact was further examined by surveying 15 of their learners. Thematic analysis of qualitative data from the interview phase identified the fields of non-formal GBL with the highest educational impact on the learners as viewed from the educators' perspective: experiential and participatory learning, challenges and cooperation, creative learning. The educational impact of GBL from learners' perspective was then examined by analysing the quantitative and qualitative survey results in order to determine the correlations between data gathered from both groups. Although the research sample is very small, the analysis showed positive correlations between the methods and indicated the positive effect of games on creative thinking and expression, development of individuals' social skills and the processes of lifelong learning, which are the basic goals of NFE.

Keywords: game-based learning, non-formal education, experiential learning, video games, simulations



Ecology in Video Games

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A distinction should be drawn between the type of video games that are oriented towards the concept of ecology and its application, on the one hand, and the video games that address the topic of environmental protection, on the other. The first focus on natural phenomena and the player is allowed to directly interact with them. Various examples of this type are simulations of some particular ecosystems that include factors of the presence of the species characteristic of that ecosystem. On the other hand, video games with the theme of environmental protection can be divided into different types, for instance, games of ecological disciplines, games of environmental control, and finally, games of environmental responsibility. It is the last category that is the most interesting one as it promotes environmental responsibility and raises awareness of its cause-and-effect character. Another analogy of video games with the themes of ecology and environmental protection can be made with the concept of virtual landscape destruction, which can be understood as violence against nature. The abovementioned allows us to make a comparison between man-made disasters and natural disasters. In addition, it is possible to analyse the occurrence of such issues in the world media, within the theory of "premeditation". This theory demonstrates how video games and hybrid games can convey an ecological message, but without over-emphasising its moral aspect. Furthermore, there are three main critiques of official ecology games, namely the environment as mere background scenery or ambience in which the game takes place, the reliance on separate landscapes with distinct characteristics and predicting the player's success in extracting and using

natural resources. The issues mentioned here can have a stimulating character that designers, producers and creators of video games with the themes of ecology and environmental protection should take full advantage of in order to create better and more meaningful games in the future.

Keywords: ecology, environmental protection, video games



With the development of the creative industries, new demands are being placed on education. Starting from the premise that, in order to study the future of higher education, it is more important to understand the events outside educational institutions than the events within them, the aim of this paper is to analyse the hybrid terms "playbour" and "prosumer". The objective is specified in the following tasks: (a) analyse the relationship between higher education and the industries; (b) present the educational implications of the terms "playbour" and "prosumer"; (c) highlight significant contemporary higher education dualisms. The paper is a contribution to the actualisation of this subject matter in our emerging academic community. Video game studies are approached analytically within the framework of interweaving aspects: socio-economic, technological and educational. In the conclusion of the paper, it is pointed out that the world of the market is increasingly penetrating the field of education. Although this phenomenon results in new opportunities, the challenges it brings are even more numerous. It is for

Pedagogical Implications of Hybrid Concepts in the Context of Higher Education

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this reason that an analytical and critical approach is necessary.

Keywords: education, hybrid terms, playbour, prosumer

Didactic and Cognitive Potential of Strategy Video Games in Studying Ancient History and Religion

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The paper explores the didactic and cognitive potential of strategy video games within the scope of History as a school subject, as well as whether it is possible to use video games in education. With that in mind, the strategy video game *Rome: Total War*, and its mod *Realism*, are analysed, especially their different aspects that could be relative to the teaching material in History classes. For that reason, the content of the game was compared to the content of history textbooks. The author has come to the conclusion that strategic video games can help players learn a lot about geography and historical geography, military tactics and strategy, and to a lesser extent about the history of religion and classical languages. A more general conclusion can be drawn that video games could be incorporated into the teaching process, whether in history or in other subjects (e.g. Geography) where simulation of real life helps students learn.

Keywords: didactic, cognitive, video games, history

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Research has shown that online students often feel isolated and as if they do not have enough contact with their peers or lecturers, which is why they usually drop out of college or fail to achieve good results. In order to motivate students to improve their performance and achievements (in this case, Digital Media students), we will review some game mechanics that could be implemented in the system of online learning, namely rewarding, leaderboards, narratives, and chatbots. On the other hand, such mechanisms could also provide lecturers with a general overview of students' progress and also help create students' profiles relative to their acquired general and specific competencies, so as to provide them a better position in the creative industry market. In this paper, I will review popular e-learning platforms that offer courses in the domain of digital media and digital art (e.g. web design, 3D modelling, animation, compositing, game design, etc.). Finally, based on the heuristic evaluation, I will propose a model of a digital learning system which would result in a higher number of completed courses.

Keywords: gamification, studying, digital media, online learning, user experience



When talking about video games, as well as in general, the term 'dystopia' is used to describe fictional societies or communities in which people's lives are dehumanised, depressing and filled with fear. Dystopias were invented as the antithesis of utopias, ideal worlds or at least the illusion of them. However, utopias very

Gamification of the Online Learning System: Rewarding Mechanics as an Instrument for Motivating and Monitoring Students' Performance

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Dystopian Worlds in Video Games

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rarely appear in video games unless they are some sort of a sham where, after a bit of investigating, it becomes yet another dystopia. There is a thin line between the two. Oftentimes, there are similar elements within both, and that is probably the reason why researching them is so interesting. In this paper, I hope to show which aspects of dystopias fascinate players, why dystopias are such powerful narrative tools, as well as in which ways developers can use mechanics to emphasise the experiences which only dystopian worlds can provide.

Keywords: dystopia, control, video game, fear, critique



Effects of Using Digital Games in Education

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Digital games allow for a very promising application of new media technologies which, in addition to entertainment, can enable users to acquire different knowledge and experience, broaden horizons, and even socialise and network with other people. Contrary to a widespread prejudice about their negative effects, there is growing theoretical and empirical knowledge about numerous benefits that digital video and serious games bring. Digital games are being increasingly seen as a potential resource for improving skills and competencies, acquiring new knowledge and developing creativity. Apart from the entertainment industry, their application is growing in the world of education, but also in the world of business, public services, science, citizenship, etc. With the growth of empirical evidence on the educational value of digital games, the attitude about the need for their in-

roduction into education is becoming more widespread. The extent to which the application of digital games contributes to the outcomes of higher education has been a frequent research theme since 2000. The paper aims to give an overview of the educational potentials of digital games and research results on the effects of their implementation in education. Based on the review of a large number of studies on the effects of video or serious games in education, this paper classifies the results of previous research into cognitive, metacognitive, affective and behavioral effects. Most research results indicate that a meaningful and adequate application of digital games in education contributes to positive changes and may have favorable outcomes to learning and skill development.

Keywords: digital games, education, learning, effects, research.



The problems of morality have been dealt with by several different sciences and from different angles. In this paper, I will give an overview of several psychologists' reflections on moral choices, and give examples from video games where they are manifested. I will analyse several games with moral systems that have made these games iconic, so as to show different ways of their implementation in video games and to explain how they affect the gameplay experience.

Keywords: ethics, psychology, dilemmas, consequences

The Connection Between Moral Choice Systems in Video Games and Consequent Events

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Analysis of the Professional Movement of Graduates in Graphic Engineering and Design and Employment Trends in the Sector of Creative Industries

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In the past few years, the national IT scene has been marked by the computer game industry. The arrival of prominent companies that are creators of globally popular mobile games and, in terms of production, the most demanding (AAA) games, has further accelerated the development of the gaming ecosystem in Serbia. Since 2012, the Department of Graphic Engineering and Design has been continuously surveying its alumni association members in order to research the influence of the thriving creative industry sector on the employability of its graduates. The survey collects data on employers, job positions, activities, and additional skills and knowledge students have to master beyond the college curriculum. The analysis of responses has revealed a prominent trend in graduates' employment with local and regional gaming companies for the last ten years—with the domination of the local company Eipix (now Playrix), which employed over 50 graphic engineering and design students in the period from 2015 to 2019 in the following positions: 2D and 3D artist, concept artist, UI/UX designer, animator, producer, and graphic designer. Guided by the feedback from the employed graduates on the required digital competencies, the Department has modernised the curriculum in the last two accreditation cycles (in 2013 and 2020) and made a significant step towards establishing institutional education in computer game development by introducing several specialised subjects.

Keywords: graphic engineering and design, computer games, accreditation, employability, creative industries



What is nihilist about the Nintendo's quit screen that says: "Everything not saved will be lost"? Is it the statement itself? The fact that it is displayed on a video game console? Both? Or is it perhaps that it never existed in the first place, since the actual Nintendo quit screen message states: "Anything not saved will be lost."? It was not until Michael Martin misquoted Nintendo's quit screen message in his book *The End Games* that it became a popular philosophy meme. Let us then consider the relationship between video games and nihilism. In this paper, I hope to examine whether or not video games can be considered nihilistic and in what capacity. I hope to do this by first distinguishing between three planes of analysis: (1) the video game itself; (2) the act of playing video games; and (3) gaming culture as a whole. Drawing upon the works of both existential and post-modern philosophers who contemplated nihilism, from Nietzsche to Baudrillard, I will try to establish whether any of the following views stands up to scrutiny according to their conceptions: The following can be considered nihilistic: (1) a video game; (2) the act of playing video games; and (3) gaming culture as a whole. To further support my analysis, I will borrow from the works of Johan Huizinga and his concept of *homo ludens*, Bernard Suits and his concept of *lusory attitude*, Nolen Gertz and his *Nihilism and Technology*, as well as from research in applied psychology related to game development—in order to better juxtapose ideas of (video) game, play, their function and purpose in everyday life, and better understand what role, if any, nihilism plays in video games.

Keywords: nihilism, video games, gaming, Nietzsche, Nolen Gertz

Everything not Saved will Be Lost: On Nihilism in Gaming

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Above and Underneath a Hero: Video Games and Transforming the Heroic Protagonist

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In this paper, I will look into the problems of the heroic protagonist model in video games and his alternatives. I will describe the heroic protagonist, what it represents, and how different creators have succeeded in transforming and deepening this form. I will also look into the importance of defying this archetype so as to present possible varieties of protagonists in video games and their traits. In this paper, I have come to the conclusion that inventive and skilful game creators can, if using, among other things, the unique traits of the medium, bring forth protagonists that are much deeper and more intricate than what the heroic archetype allows for.

Keywords: protagonist, hero, morality, task, challenge.



The Use of Psychology in Video Games to Control the Player

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Every media form affects a person's psyche, his or her mood and the wish to continue using it. Music does it through the variation of sound, movies and television series through audiovisual combinations, while video-games rely on interactivity. Interactivity in a virtual world makes us part of that world; we cause changes in it and, in return, receive the feeling of presence. In order to attract players to play their games, designers make sure the players know what they need to do in that world, where to go. By doing so they encourage positive reactions and the player's will to continue playing. To achieve this, they use findings of psychological theories. The paper aims to show the best-known ways that video games use psychology to control players, how they work and how they succeed in their

mission. Whether through numerous gameplay elements (much preferred by designers) or marketing strategies, they mostly focus on the player's senses, their perception of the surrounding world and their emotions. I will explain why these psychological "tricks" are effective.

Keywords: psychology, control, reward, reaction, video-games



Are video games art? Some people will say "no", and most of them will add: "I have never tried them," or "I have only tried a few," which is not a good basis for an argument. How can you have an opinion on something you know very little about? Others will put their opinion in these words: "I've watched a lot of them on the Internet," or "I've watched others play them," which, again, is not entirely a good basis for an argument because the mere 'watching' eliminates one of the most important aspects of video games: interactivity. On the other hand, some people will say "yes", referring to the huge number of video games they have played and claiming that most video games are art, equal to all other art forms. However, such a claim can very easily be proven to be too subjective and thus considered a bad argument. Who is right? Maybe both sides are right? For such questions, unfortunately, there is no definitive or right answer. There are only arguments that can sway people's opinion toward one or the other opposing view. Just like the limit (in mathematics) always approaches zero but never reaches it, so do these arguments—they never reach the goal of giv-

The Art of Video Games

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ing answers as to who is right. The aim of this work is to analyse the arguments of both sides through various sets of questions and to try to draw a final conclusion. Some of these questions are: If the compositional elements of video games (visuals, music, literature, acting, etc.) are art in their own right, how can video games be any less? How does interactivity affect art within a video game? Do video games offer artists any potential, and of what kind? Can artists even create art in video games? Can video games evoke something (feelings) in people?

Keywords: video-games, art, fun, interactivity



Conrad, Coppola, Williams: An Approach to Adaptation in the Interactive Medium of Video Games

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In spite of being an amalgamation of numerous ways of artistic expressions, and possessing a unique interactive element, the medium of video games still fails to gain widespread artistic acceptance in the world. Using the examples of Joseph Conrad's novel *Heart of Darkness*, its adaptation in the form of Francis Ford Coppola's film *Apocalypse Now* and the video game *Spec Ops: The Line* by studio Yager Development, this paper presents not only the problems behind video games' failure to achieve this acceptance, even when adapting works of undisputed artistic value, but also the unique approach to adaptation that only the medium of video games possesses due to its interactive element.

Keywords: adaptation, video games, literature, novel, film, interactivity



This paper researches the questions regarding genre theory and its application in video games and other media. The researchers who have delved into the categorisation of genres are listed, alongside their successes and failures. The goal of this paper is to present the confinements of the genres viewed on the basis of contrasting positions of narratology and ludology. An overview of genres and their subgenres is given together with their definitions, and the video games they originated from are listed.

Keywords: genre, research, video games, pioneers, game.



The Issues about Video Game Genre Categorisation

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