



MAGYAR KÉPZŐMŰVÉSZETI EGYETEM
DOKTORI ISKOLA

**Boredom in artistic practice:
A video game with Sartrean approach**

by

Volkan Davut Mengi

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Supervisor: Dr. habil Előd Ágnes DLA

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Contents

- Abstract 1
- What is a Game? 1
 - History of Games 7
 - Video Games 11
 - Building a Video Game and Video Game Genres 14
 - Six Criteria of a Video Game 15
 - Effects of Games on the Gamer 17
- Are Games Art? 19
 - Games Cannot Be Considered as Art..... 20
- Art-Philosophy Relationship 28
 - Philosophy in Art 28
- Building a Game Through Philosophy 33
 - Game-Philosophy Relationship 33
 - Some examples of philosophical messages in games 34
- Feeling of Boredom 38
 - What is Boredom? 38
 - Notions of Philosophers on Boredom 41
- A Game with Sartre’s Boredom..... 52
 - Characteristics of the Game 54
 - Details of the Game 55
- Conclusion 60
- Images 62
- Cited Images 99
- Cited Works 101

Abstract

Playing is a universal human need. From the simplest children's games to more challenging games or competitions, people take part in varying games throughout their lives. This ranges from silly acts as children do to complex games as played by the elderly. Video games are viewed as one of the most popular forms of playing and it is possible to find video games that suit all ages and tastes. Within this limitless range, there are video games that appeal to certain purposes. In addition to the games that only relieve stress, there are also games that aim to give certain messages to the player and attempt to tell certain stories similar to theater and cinema. Nevertheless, although its counterparts theater or cinema are considered as art, whether or not video games are works of art is a controversial issue. Considering that artists or philosophers haven't found a common definition for art yet, the answer to this question is a subjective one. Although the features that make video games works of art could be their graphics, music or scenario, it should be noted that video games differ from other genres in terms of their interactivity. Designing a game that uses the interactive characteristic of video games can demonstrate that video games can be works of art. In this respect, while playing games could be an antidote to boredom, building a game related to boredom could be an interesting match. In this thesis, I built a video game that causes boredom according to Sartrean notion of boredom in order to demonstrate the reason why a video game could be regarded as a work of art and to show how a video game can convey a philosophical thought with its interactive feature.

What is a Game?

It is possible to categorize games in various different ways. Its definition may depend on the approach adopted. Accordingly, games could be defined as a type of sport, a way of amusing oneself, something to kill time to avoid boredom, a tool to learn anything more efficiently or merely an activity that living beings engage in unwittingly such as baby elephants playing in water or kittens playing together. On the other hand, as research suggests “such games, if games they are, are not just physical practice, but a way of preparing animals for mental and emotional reaction to unexpected perils.” (Ray, 2009) We can consider games as competitions between players with losers and winners in the end. Admittedly, not all of games require more than one player; however, they always have a set of rules and challenge levels. Rules are the main components of the games; they are the most fundamental elements for a game to be enjoyable and competitive. Games that contain rules that cannot provide enough excitement for the player will undoubtedly bore the player after a certain point, the rules of a well-developed game should neither be too rigid to force a player nor too flexible to simplify the game. After all, it is through adequate rules that the ideal challenge level can be attained. To put it briefly, games are rule-based activities and usually performed for pleasure.

In order to address the question of what a game is, it is crucial to explain what is play in the first place. The main difference between game and play is that play is a free activity while game requires rules. There is a myriad of approaches to play from different fields. Nobel laureate biochemists Manfred Eigen and Ruthild Winkler suggest that “All our capabilities arise from play. First, there is the play of limbs and muscles” (Eigen & Winkler, 1993). In addition to this, American psychologist Jerome Bruner defines it as “Play ... a means for acquiring information about and experience with the environment.” (Bruner, 1972). Sigmund Freud consider play as “the means by which the child accomplishes his first great cultural and psychological

achievements; through play he expresses himself.” (Bettelheim, 1987) Therefore, it is difficult to accept one point of view while the approaches regarding play are so varied.

How can one make a distinction between the terms “play” and “game” while they are quite similar? Although there is an apparent difference between these two words in English language, as David Parlett puts forward in his book *The Oxford History of Board Games*, it is different in all languages. (Salen & Zimmerman, *Rules of Play - Game Design Fundamentals*, 2004) The problem is that this distinction depends on the language used. Jaspas Juul states that the word "play" is both a noun and a verb. In English language, games are actually a subset of the play. It can be clearly seen in the English translations of the books of Ludwig Wittgenstein and Roger Caillois that there isn't any substantial difference between the words play and game. (Juul, 2005) Although the terms "play" and "game" seems similar, they are quite distinctive. "Game" can be considered as a broader term compared to "play" even though it is believed otherwise. Throughout this thesis, the term play will be used to refer to the word “pretend” rather than “perform” such as pretending to be the main character of a video game or pretending to be a rich person who buys and sells properties in the game of Monopoly¹. I will consider the term “play” as it is in the game field, eventually, trying to understand the term “play” will allow us to define and identify the term “game”.

Play is a word that is difficult to define. “Most researchers agree that play behavior is not easy to define, although it is easily identified.” (Cheney, 1978) These are activities only within certain rules. (Suits, 1967) Humankind had started playing games before they learned to speak or learned basic moral rules. From insignificant movements that babies do to computers games played by teenagers, the act of playing is an indispensable part of living beings and engaging in these activities enable them to meet their natural needs. In some respects, there is no

¹ Monopoly is a game that is played on a board. Players move forward in the game by rolling the dice and try to own the properties they encounter throughout the game.

difference between people playing computer games and puppies playing on the street. Charles Darwin draws attention to the function of the game/play as follows: “Happiness is never better exhibited than by young animals, such as puppies, kittens, lambs, etc., when playing together, like our own children.” (Darwin, 1871) As Darwin states there are obviously similarities between the plays of humankind and animals. Human beings like to run, climb, hustle, frisk, as puppies do. On the other hand, there are also several differences. Daniel Gilbert maintains that “The human being is the only animal that thinks about the future.” (Gilbert, 2006) Furthermore, compared to other species, human beings have better communication skills, they developed cultural traditions, they are smarter and they have the sense of justice although they are not always successful at it. One of our common characteristics is playing, especially at the early ages. “Play behavior is more readily identified in mammals, but it has evolved in many animal species, probably including invertebrates.” (Burghardt, 2005) Johan Huizinga states that “Animals play just like men. We have only to watch young dogs to see that all the essentials of human play are present in their merry gambols.” (Huizinga, 1949) in his book *Homo Ludens*. He claims that human civilization hasn’t added any essential feature to the general concept of play. Therefore, it is important to highlight that people did not contribute considerably to the concept of the game. Undoubtedly, in this context game is used in its most basic sense, such as the games kittens play together rather than the games with facial & voice recognition, gesture controls, virtual & augmented reality or wearable gaming of the 21st century.

Even though Ludwig Wittgenstein attempted to define games, he could not come up with a common point to define them all together. He points out that Olympic games, card games, board games are all types of game and argues that they do not have a clear common feature; nevertheless, there are certain similarities. (Wittgenstein, 1953) Therefore, it is highly difficult to define the term “game”. For this reason, he associates his idea of similarities of the games with family resemblance. He assumes that similar to the shared qualities among family

members, such as the color of skin or eyes, personality and temperament, games also have common features and game genres form families. (Wittgenstein, 1953) Therefore, there may not be a perfect answer to the question of "What is a game?" seeing that there are numerous different types of games and this diversity leads to varying definitions. Different parameters need to be taken into consideration in order to decide on the type or category of a game.

Roger Caillois states that "I am proposing a division into four main rubrics, depending upon whether, in the games under consideration, the role of competition, chance, simulation, or vertigo is dominant." (Caillois, 2001) and he gives special names for these: *alea* (Chance games, such as roulette or poker) *agôn* (Competitive games, such as tennis or chess) *mimicry* (Simulation games or role-playing, for instance a child acting as her/his favorite cartoon character or an actor who plays as King Lear at a Shakespeare play) and lastly *ilinx* (Games that give the feeling of falling, dizziness or vertigo. The aim is to give people a momentary pleasure by making them feel panicked though the activities such as riding roller coasters, running, spinning, jumping) Caillois expanded Huizinga's definition of play and attributed cultural values (Salen & Zimmerman, *The Game Design Reader A rules of Play Anthology*, 2006) He mentions that the concepts of culture and play are intertwined and feed each other. When defining the term of play, some issues may occur due to the fact that the equivalents of this word in different languages do not fully overlap with each other.²

There are numerous different ways to categorize games based on the classification criteria. Games can be categorized by the tools required to play the game itself such as ball games, board games or card games. In addition to this, they can be put into categories in accordance with the player type, such as team games, children's games or adult games. Another way of categorizing

² Huizinga's book *Homo Ludens*, the word *ludus* (the word *ludens* is derived from the word *ludus*) has no direct English equivalent and can even mean play or school. Likewise, in Caillois's book *Man, Play and Games*, or *Les Jeux et les Hommes* in French, a similar problem occurs. The French word *jeu* means game. Caillois does not always refer to English word game but he also refers to play. This is why, the English translation of the book is *Man, Play and Games* although a direct translation would have to be *Game and Man*.

may be directly related to the style of play such as hunting games, puzzle games or memory games.

René Bauer³ classifies the game infrastructure under two parts which are analog and digital games. (Bauer, Kocher, & Suter, 2018) The games that played on streets, parties or board games are in the analog world. Digital games, on the other hand, uses the computer technology either stand-alone or online.

While categorizing the games, the internal structure and formal elements of the games can also be analyzed. Formal elements are as follows:

1. Player: Each game contains at least one player. One can play a game alone (Solitaire) one can play with others (tennis) or one can play against a digital opponent (any video games) Multiple people can play together against an opponent (roulette) multiple people can play against each other (Monopoly) or two different teams can play against each other (basketball match) Other than these, there are unilateral (two or more players play against a player, such as dodge ball) and multilateral (three or more players play against each other, for instance poker) competitions. In team games, players can take on different tasks.
2. Objectives: One of the factors that make games exciting is the purpose of the game. As there cannot be an aimless game, the effort spent trying to reach the goal and the reward received through this effort make the game enjoyable. Games can have a variety of different objective concepts. There are race games (players are required to reach a goal before one another) solution games (players are asked to solve a problem or mystery) chase games (players are supposed to catch an opponent or run away from the opponent who is looking for the other players) capture games (players are supposed to

³ René Bauer is a lecturer and researcher in Game Design at Zurich University of the Arts

defeat/eliminate the opponents) build games (players are supposed to construct an object or advance a character to a required level) and so forth.

3. Procedures: The methods or ways of playing in a game. These are already determined actions or instructions according to the game rules. To exemplify, the mobility of a character in a video game, the types of weapons she/he can use, the special abilities she/he will gain after passing a certain level, her/his qualities against certain enemies, how dangerous an enemy will be, how hard/easy an episode will be.
4. Rules: It is an essential part for games. Game without rules can be viewed as a play. It is one of the most vital elements that increase the enjoyment level of games.
5. Resources: Resources in games can be examined from different angles. The gold collected in the Super Mario game, the time remaining until the end of the fight in the Street Fighter game, the pieces in the chess game or the ball used while playing basketball or the printed fake money for Monopoly game can be given as examples.
6. Conflict: It is a set of methods designed to ensure that the player does not finish the game comfortably. It is an element that can make the game unpleasant as a result of the increasing challenge level if it is too much. To give an example, the acceleration of the objects descending from the top in the Tetris game over time or the snake in the snake game getting longer and longer. There are three types of conflicts in games.
 - a. Obstacles: There are two different types of obstacles which are physical and mental obstacles. To start with physical obstacles, an example would be a sack at a sack race or the size of the holes on a pool table (which can create the conflict in billiard. If it's narrow, the game becomes easy, on the other hand if it's hard, the game gets harder.) To continue with mental obstacles, an example would be trying to find the missing puzzle piece or quiz games.

- b. Opponents: Whether they are real or digital, opponents are necessary for a game. The difficulty or simplicity of the opponents also determines the level of the games.
- c. Dilemmas: Indecisions can increase the excitement in a game. When playing hide and seek, taking a risk and walking away from the area to tag someone is a risk; however, it may be necessary to win the game. Moreover, in a tied football match, one of the teams can take a risk and take the defenders out of the game and include extra forward players to win the game. This is a dilemma that the manager of the football team experience.

History of Games

Since the rules of many games were not known back in the history and due to the fact that no written rules have been recorded or preserved, the ways to play them was not known, and as a consequence they have not survived until today. Researchers have created some rules for many games found in archaeological excavations by analyzing the written-visual resources discovered in the same archaeological sites, and they can be played according to these rules. That is why, some games have more than one play style as different rules have been developed by different researchers. Some games are also played in different ways and with different rules in different regions, because games are similar to languages to some extent, they can evolve in different conditions and locations. Thus, people and their culture may also have an effect on the games. Apart from these, there may be games with different types of rules, such as vocal games, drama games, hiding games, conversation games, memory games, chance games, word games or puzzle games. Mayan people in Mexico or Ancient Egyptians played ball games. Some examples of the ball games in Ancient Egypt appears on hieroglyphs or tomb reliefs, yet the rules of the games are yet to be discovered.

Despite the fact that there are other game types played according to known rules, such as outdoor-indoor games, educational games or Olympic games, I will be focusing mostly on board and video games. Play has a long history dating back to the beginning of time. (Eigen & Winkler, 1993) Throughout history, games have been played not only for fun or spend time on insignificant things, but also as a necessity to being alive, and therefore have been an integral part of the human development. Games have evolved just like humans throughout the ages and have been played by people in various ways in every age and culture. 5000 years old, Senet, an ancient Egyptian board game, is regarded as the first game in history (Figure 1) This Egyptian race game could be the ancestor of the game backgammon. (Soubeyrand, 2010) The actual rules of the Senet game are unknown, yet some researchers have tried to re-establish the rules of the game based on the original Senet artifacts found in excavations. (Kendall, 1978) Currently, it is possible to play Senet as a board game with the reconstructed rules, even it is possible to play it on the internet. “Apart from rules used for games in Roman Egypt and the period thereafter, the playing rules of ancient Egyptian games remain largely unknown.” (Crist, Dunn-Vaturi, & Voogt, 2016) Another game entitled The Royal Game of Ur⁴ is the second popular game and it is as famous and old as Senet (Figure 2) It was a very popular game in the ancient times, particularly in the Middle East. The game was found during the excavations of the Royal Cemetery at Ur in 1922 by Sir Leonard Woolley and the original copy of it is exhibited at the British Museum. It was also found during the excavations in Sri Lanka and Egypt as well. “No account of how to play the game has survived but one may guess that there were lucky and unlucky squares.” (Bell, 1979)

The first games in the history we know were mostly board games. They were classified in 5 groups: games of alignment and configuration (like Noughts and Crosses⁵ (Figure 3)), war

⁴ The Royal Game of Ur is a strategic racing board game that originated in third millennium BC in Mesopotamia.

⁵ Also known as Tic-tac-toe. A paper-and-pencil game for two players

games (like chess), hunt games (like Fox and Geese (Figure 4)), race games (like backgammon) and mancala games (like mancala (Figure 5)) (Murray, 1952). When we delve deeply into the history of the games, we see that there is a wide variety of games from ancient Mesopotamia to India, from Africa to America. These games may contain mythic and ritual religious symbols, stories or they may convey spiritual and ethical messages. “Board games, in particular Senet and to a lesser degree Mehen⁶, appear in the religious literature of ancient Egypt, including the Pyramid Texts, Coffin Texts and the Book of the Dead.” (Crist, Dunn-Vaturi, & Voogt, 2016) As a result of the interaction of cultures and countries, by means of wars or trade, they learned games from each other and much more diverse games were invented. Games were crucial parts of cultures as well as important tools to understand the cultures. They were one of the first ways of human interaction and they allowed people to socialize in an effective way. Huizinga claims that play is older than culture and that play and culture are intertwined. Moreover, play is one of the main foundations of civilization. (Huizinga, 1949) Namely, taking a closer look at the games played by those civilizations can provide insight into their culture. Somehow, games and cultures have developed in parallel, and these two components shaped each other.

Since antiquity, many games such as checkers, backgammon, chess have been invented and while some of them are still popular, others disappeared like languages or traditions due to lack of interest. In 1283, Alfonso X's⁷ Book of Games was published (Figure 6) it was the first book of board games and contains many colored illustrations, miniatures and explanations of board games such as alquerque, backgammon, chess, dice and mill. The importance of the book was that it was the first encyclopedia that contains the information of the most important board games of that time.

⁶ Mehen, a board game which was invented in Egypt, is for two players, also called "snake game" due to its coiled snake looking shape.

⁷ Alfonso X was the king of Castile, León and Galicia from 1252 until 1284.

Although the playing cards were invented in China in the 9th century, it arrived to Europe in the 14th century. As soon as playing cards become popular in Europe, the Church issued a statement denouncing the activity. “In 1377, just a few short years after the date assigned to the possible introduction of cards, a monk wrote a treatise dealing with the moral aspects of card playing. In 1423, St. Bernardin of Siena preached against them (along with other games and leisure activities and items)” (Smoller, 1986) Although some of the religious figures seemed to be against card games, their approach to the games changed considerably in time. As Martin Luther suggests, many card and dice games were invented in his time and this brought about great changes. He also states that in his youth, games were forbidden, and that card game makers and musicians were not admitted to the sacraments. (Luther, 2013) As might be expected, games have existed in European culture since ancient times. Apart from competitive games such as sports, the Greeks and Romans also played dice games, different types of chess, backgammon and checkers. (Purcell, 1995) In addition to these, there could be games of many different genres, serving different purposes, different age categories or different genders. (O’Bryan, 2019).

Starting from the 1500s, many famous games, such as Checkers, Game of Goose (one of the first examples of racing board games where 2 players move forward by rolling a dice and trying to finish the board before the opponent) Solitaire, Bridge, Poker, Snakes & Ladders, Landlord's Game (ancestor of Monopoly) Lexiko (precursor of Scrabble) Tablero da Gucci (a board game with drinking purposes, the object of the game is to make the opponent run out of beer or any alcohol that is going to be consumed) were invented. The children's board game designed by George Fox, an English dissenter, based on Christian ideals and values, The Mansion of Happiness (Figure 7) was the first commercial game printed in the year 1800. It was the progenitor of American board games. (Orbanes, 2003) The first modern chess tournament took place in London in 1851. (Sterren, 2019) It was an international tournament and it was the first

time the best chess players in Europe played against each other. In 1860, the American board game manufacturer Milton Bradley was established in Massachusetts. The company created the first popular parlor game in America, The Checkered Game of Life (Figure 8) “The success of The Checkered Game of Life was due in part to the technological innovations of commercial lithography in the 19th century that enabled Milton Bradley to produce and distribute works on a mass scale.” (Wood, 2018) In the first ten years of 1900s, famous board and card games, ranging from Flinch, Monopoly, Rook to Touring were invented. As early as 1950, with the developments in the computer science, programmers started to adapt computer versions of famous games. Many of the games mentioned above (Senet, Chess, etc.) were available as video games and the computer itself could play as the opponent or it is possible to play with opponents online, which brings the concept of game to a whole new dimension.

Video Games

What exactly constitutes a “video game”? Although the term seems rather simple to comprehend, its usage has varied a substantially over the years and from place to place. “We might start by noting the two criteria present in the name itself; its status as a “game” and its use of “video” technology.” (Wolf, 2008) In 1952, Sandy Douglas, British professor of computer science at University of Cambridge, programmed a game for his thesis on human-computer interaction. At that time, huge computers were used to solve simple mathematic questions and no one really assumed that the computers could be used for entertainment purposes. The game he programmed on computer was entitled Noughts and Crosses. It was one of the first games to be developed on a computer. It is no surprise that the first video game was derived from a board game considering that it would be easier to build an existing game on computer instead of creating a completely new one. In the same year, IBM prepared the first computer-based chess game, and within a few years, the program even started to detect its own mistakes. In 1960, it begins to win against amateur players. His first professional victory was

against world champion Garry Kasparow in 1997. (*Freyermuth, 2015*) In 1966, Ralph Baer, German-American game developer and his colleagues invented the first multiprogram video game system. It was called brown box (Figure 9) and it made playing the video games possible on television. Once Ralph Baer had established possible interaction patterns using TV set, he and his team were able to design and build increasingly sophisticated prototypes. Ralph Baer understood that the games had to be fun, otherwise investors and consumers would not be interested. At the National Museum of American History, in an oral history interview, Ralph recalled, “The minute we played ping-pong, we knew we had a product. Before that, we weren’t too sure.” (*Pelovitz, 2014*) His invention allowed people to use their televisions for a different purpose for the first time and with brown box, a brand-new industry gets shaped called video game console. In 1972, the firm Atari Inc. was founded. Their video game console Atari (Figure 10) which employed a cartridge-based system was the pioneer of the video game industry not only during 1970s, but also the following decade. It was considered as the beginning of a new era for the video game industry. “Although it was not the first home videogame console, the Atari VCS was the first wildly popular one. It was affordable at the time, and it offered the flexibility of interchangeable cartridges.” (*Bogost & Montfort, Racing the Beam, 2009*) Tens of millions of people purchased the game console in America played a wide range of games on their TV sets and by means of Atari, several companies began to build video games, which allowed many people from art and engineering fields to work on video games. In 1990s, with the developments on the computer technology, the three-dimensional games were published. This was a revolutionary step for the video games, mainly because the players experienced much more realistic gameplay as the players started to play in three directions instead of two and the content of the games started to be significantly richer, designs for the characters or environments had completely different look and this also changed the design techniques and strategies of the game artists. The gaming console PlayStation (Figure 11) was released in April

1994 in Japan and September 1994 in North America and Europe (Wolf, 2008) “In 1998, the PlayStation alone was responsible for forty percent of the profits at Sony, one of the world's largest companies.” (Bryan, 2005) PlayStation was very popular among the teenagers and it caused the cartridge-based home consoles disappear slowly from the video game industry. In the beginning of 2000s, three game consoles, Microsoft Xbox (Figure 12), Sony PlayStation and Nintendo Wii (Figure 13) dominated the industry. They were fast, the quality of the graphics had never been seen before and it was possible to play with others on the same game console. As a result of the rapid technological developments, the quality of animations and video graphics increased, games were created for smart phones and even it was possible to play games via social media websites. In 2011, the first augmented reality game, Skylanders: Spyro's Adventure was released. With augmented reality (AR), “virtual content is placed on top of a real-world camera view.” (Kim, Suk, Kang, & Jung, 2014) Thanks to the development of computer technology, computer games have inevitably increased in popularity. Numerous video game studios have been established; many computer artists have entered the market. With the widespread use of smartphones, people of all ages have access to numerous different types of games. By virtue of the Internet, people started to play games with each other very comfortably. In July 2016, Pokémon GO (Figure 14) was launched globally. It immediately became one of the most popular and profitable mobile game as well as the first location-based augmented reality⁸ game to achieve widespread recognition. (Paavilainen, et al., 2017) In 2020s, the Covid-19 pandemic had huge impact on various industries. Curfew restrictions prevented people from socializing and caused stress worldwide. Additionally, it had negative social and psychological effects which benefited the gaming industry. The demand for video games during the quarantine period increased noticeably, and in particular in countries where video games were played the most. Sales in China and Australia increased two to three times.

⁸ A geo-based augmented reality.

(Luz, Héctor, Christian, & Verónica, 2020) “Steam, a popular PC gaming platform, hit its all-time high concurrent user count at over 20 million people in March 2020.” *(Smith, 2020)*

Games have been developed with computer technology since the 1940s when the first computers were used. Computer technology has been developing so rapidly that the graphics of games played a year ago look incomparably poor in the next year. As laptops and notebooks became cheaper, they became accessible to people of all economic backgrounds and children started to spend their time playing such games instead of playing on the streets at a young age. In addition to the disadvantages that this situation caused, there may be a few benefits. Accordingly, it is considered that video games are harmful habits, they can cause addiction and may lead to deadly consequences. On the other hand, playing video games may increase visual-spatial skills, creativity, it can improve manual dexterity and make the player better problem solver as long as they are played for a reasonable period of time.

Building a Video Game and Video Game Genres

Building a video game requires complicated processes. Depending on the size and specification of the game (e.g. how realistic the graphics of the game will be, how many characters and animations there will be, how impressive the character voices will be or how detailed the scenario will be) different artists from different fields may be required, such as environment designers, concept artists, creative directors, level designers, character artists, animators, cinematics designers, sound designers, software engineers and even motion capture artists. There are variety of video game genres. The genres can be defined in accordance with the player’s interaction with the game, the objective of the game, the concept of the game or the gameplay itself and considering these criteria, a game can belong to more than one genre. For example, the game Fortnite (Figure 15) contains shooting, racing, tower defense or roleplaying genres altogether. The platform game genre, a subgenre of action games, require a player and

the player needs to move between point A and point B mostly by walking, swimming or climbing. These games are mostly played from side view. While deciding the genre of a game, these are some details to take into account. When defining the genre, the characteristics of the main player or the environment design or the story of the game are irrelevant. The most common game genres are platform, shooter, fighting, survival, adventure, role-playing, MMORPG⁹, construction and management simulation, strategy, real-time tactics and sport games.

Six Criteria of a Video Game

Games have essential components, researchers and designers have evaluated these components in distinctive ways. In this respect, one of the most famous ones is Jesper Juul's interpretation. He lists six criteria that must be met while creating a video game (Copier & Raessens, 2003):

- 1) Rules: There must be fixed rules for a game and the rules cannot be changed during a game. A game becomes entertaining when its rules are neither too difficult nor too easy. The balance between these two allows the player to enjoy the game.
- 2) Variable, quantifiable outcome: Games must have variable and quantifiable outcomes. By variable outcome, he implies that there should be more than one way to win or lose a game. In other words, there must be variations in a game. If the opponent is trying to harm the player one way, the player should find an alternative way to hide him/herself and try to attack the opponent another way. There are also games such as SimCity, an open-ended simulation game, or Minecraft, a sandbox game, which does not offer valorized outcomes. The player is free to finish the game whenever and however he/she wants (If there is no special mission in the game.) To continue with quantifiable outcome, the purpose of the games must be clear and comprehensible. To cite an example, the purpose of a football game is clear. In order to win a game, a player should

⁹ Massive multiplayer online role-playing games: video games that blend elements of role-playing games with massively multiplayer online games.

pass the ball to other players only when it is necessary and avoid any movements that can harm other players. The team that scores the most goals win the game. If the players do not understand the purpose of the game adequately, then it ends up with failure.

- 3) Value attributed to possible outcomes: In Super Mario game, the main 2 outcomes are losing or winning. Winning can be achieved by reaching to the end of an episode each time but it is not as simple as it sounds. An objective of the game is to finish the game with the highest score. It can be done by collecting the gold pieces throughout the game, killing the enemies or, finishing the episode earlier than the given time seeing that remaining seconds are converted into score as a reward. The player should be able to choose which way he/she is going to prefer to finish the game in the best way.
- 4) Player effort: This simply means that a game that is completed without effort is not amusing. It is necessary to adjust the level very well. The player must make an effort, spend energy and time so as to influence the outcome of the game.
- 5) Player attached to outcome: Accordingly, the player has to care about the game and should genuinely want to win the game. If the player cannot win the game, he/she should worry about the game. Besides, sometimes even losing a game can make the player happy due to the pleasure he/she gets from the game.
- 6) Negotiable consequences: Juul claims that for a game to have negotiable consequences, the operations and moves needed to play in the game must be predominantly harmless. A game involving real weapons has strong non-negotiable consequences. Sports like boxing or motor sports can cause injuries and even death but some people like them because these are dangerous sports. Apart from this, games such as Monopoly can cause disagreements even among close friends if the players do not protect each other in games like Counter-Strike. This situation can lead to arguments. Juul maintains that ideally these kinds of things should not occur in game-playing.

People play video games to relax, to kill time, to socialize or have fun and computers offered completely different playing options than games played in the previous times. Surely, computer games may not replace board games, card games or any outdoor games; however, they have become incomparably popular and with the mixed reality options such as augmented reality or virtual reality, it is highly difficult to predict the future of video games.

Effects of Games on the Gamer

Video games may have positive or negative effects on the gamers. These depend on many factors such as the time spent, to what extent one is affected by the game, to what extent the game is effective, or based on psychological condition of the gamer.

There are cognitive, motivational, emotional and social benefits of video games. (Granic & Lobel, 2013) To be more specific, playing computer games may relieve stress, allow the player to relax, have a pleasant time and it may also be beneficial for health in some cases. “Action video gamers (AVGs) have more gray matter and better connectivity in certain subregions of the brain.” (Berezow, 2015) “Playing "action" video games improves a visual ability crucial for tasks like reading and driving at night” (Handwerk, 2009) “Scientists found associations between high video game use and better social skills and school performance” (Bolton, 2016) “Since all video games involves rules, the player has to think of solving problems. This helps the kids at a young age solve problems faster and better.” (Brooke, 2020) According to New York's Beth Israel Medical Center, “Surgeons who had played video games in the past for more than 3 h/week made 37% fewer errors, were 27% faster, and scored 42% better overall than surgeons who never played video games, in laparoscopic surgery simulations.” (Rosser, 2007) or games have been used to for the treatment of some illnesses. “Packy & Marlon, an interactive video game designed to improve self-care among children and adolescents with diabetes.” (Brown, 1997) In addition, games are also used as an adjunct to traditional teaching methods to enhance the learning experience. Players also can improve their thinking skills, develop critical

thinking or contribute to their creativity. (Zirawaga, 2017) All in all, it can be concluded that games may have numerous positive outcomes.

On the other hand, provided that a person with psychological problems plays violent games and is affected by these games, it may lead to undesirable consequences. While playing the game, one can feel detached from life and identify oneself with the character in the game, and isolate herself/himself from the outside world after being completely influenced by the game. The negative effects of the games mostly appear when the games are played for an excessive period of time or when playing the game becomes an addiction. It is also important to highlight that there is a slight difference between those two types of playing. “The difference between healthy excessive enthusiasms and addictions is that healthy excessive enthusiasms add to life, whereas addictions take away from it.” (Griffiths, 2008) Therefore, thinking about video games consistently, feeling uneasy when not playing it, facing particular problems due to overplaying, demanding to play more to improve the mood when feeling down can be listed as some of the symptoms of the game addiction. “The current understanding of addiction lies with the brain's reward system.” (Vu, 2017) As a result, collecting coins, killing monsters, achieving goals and getting rewards from these can satisfy brain's reward system causing addiction to the games.

“New insight into the neuroscience of gaming indicates that too much of it is a seriously bad thing for entrepreneurial minds.” (Shallard, 2014) “One 1998 study showed that video games raise the level of dopamine in the brain by about 100 percent” (Caitlin, 2016) In other words, the constant release of dopamine as the gamer play video games becomes a habit in the brain, and thus all activities that do not provide as much dopamine as video games are not viewed as enjoyable as playing video games. Consequently, the player is encouraged to play more games. “Teens who play violent video games show increased activity in areas of the brain linked to emotional arousal and decreased responses in regions that govern self-control” (Kelly, 2007) “Gaming can cause problems in the parent-child, sibling, and marital relationship.” (Coyne,

2019) This indicates that, as a result of the addiction, the excessive time that the players spent on gaming, one can neglect his/ her acquaintances.

In the light of the points mentioned above, as long as the reasonable playing limit is not exceeded and it does not become an addiction, playing games does not cause serious harm. “Most individuals who play video games are just fine—only around 10% of gamers will develop a pathological problem.” (Coyne, 2019) Therefore, games may have various benefits and the number of people who suffer from certain forms of health problems is not significant.

Are Games Art?

In order to give a clear answer to the question of whether games are forms of art or not, it is paramount to understand what is art in the first place. Throughout history, different people from different fields have frequently given distinctive answers to the question of what art is. Even, two painters who live in the same city, in the same time period and have similar styles can define art differently. Conversely, an ancient Greek philosopher and a contemporary American painter can describe art the same way. This shows that the definition of art is completely subjective.

Aristotle thought that art was aimed at imitating, or mimesis¹⁰. (Isrow, 2017) Hegel argues that “If the purpose of art is limited to this didactic utility, then its other aspect, that of pleasure, entertainment, and delight, is pronounced to be in itself unessential” (Hegel G. W., 2004) In Critique of Judgement, Kant discusses art in terms of the aesthetic judgements which we make. Specifically, Kant suggests that ‘pure’ aesthetic judgements are disinterested, or that they do not arise out of a desire for the object which is the subject of our judgment. (Kant, 2009) Seeing that there are countless definitions of art, it is possible to provide more examples, nevertheless

¹⁰ Mimesis is a fundamental artistic theoretical idea.

as stated by Donald Judd ““Non-art," "anti-art," "non-art art," and "anti-art art" are useless. If someone says his work is art, it's art.” (Duve, 1996)

To determine whether or not a video game is a form of art, it is necessary to evaluate the arguments that support the idea of games are not art.

Games Cannot Be Considered as Art

Several researchers, art critics, writers, designers claim that games cannot be a work of art. I will try to analyze their thoughts and I will try to explain what I think in opposition. To begin with, Roger Ebert famously started the argument whether games can be considered as art or not in his article, and followed by many artists, game designers, art critics who joined the discussion. He states that “I tend to think of art as usually the creation of one artist.” (Ebert, Video games can never be art, 2010) Games are developed by a group of people from different fields. Indeed, not everyone working in game production is an artist, yet there should be many artists to build a game. Every artist contributes to the creation process of a game via his/her own way of art and the combination of it makes the games art. To give an example, it is understandable that movies are produced by a team, however a director leads them. The movie artwork itself cannot be considered as the work of art of the director as there are many elements inside a movie. There are several categories in Oscar awards ranging from best makeup and hairstyling to best sound which are not awarded to director as these are made by other artists. It goes without saying that the directors are responsible for the final product; nevertheless, it does not demonstrate that movies are not work of art similar to games. Ebert’s interpretation is open to debate, yet any kind of work can be made by a group of artists.

In the same article, Ebert argues that “One obvious difference between art and games is that you can win a game. It has rules, points, objectives, and an outcome. Santiago¹¹ might cite an

¹¹ Kellee Santiago, a designer and producer of video games.

immersive game without points or rules, but I would say then it ceases to be a game and becomes a representation of a story, a novel, a play, dance, a film. Those are things you cannot win; you can only experience them.” (Ebert, Video games can never be art, 2010) Painters determine the canvas size they prefer to paint on. This is their border and limit. Similarly, game designers decide on the rules of the games. There are always rules and borders. Undoubtedly, gamers have a purpose from passing a level to defeat an enemy; however, that doesn't mean that they haven't had any artistic experience when playing the game. Just as the beauty of a movie's script can surprise people, the scenario of a game can have the same effect. A game can give the same pleasure that a painting gives visually. Besides, games are not always all about winning or losing, the experience and effort also matter. Needless to say, the purpose of a gamer is to finish a game, but this situation doesn't contradict with the question whether a game is art or not. In addition, there are some games that are also not based on winning or losing. Even if the purpose of a game is winning or losing, a work of art can also give its audience a choice.

Nick Blood states that “Theatre goes in the ‘Art’ or ‘Culture’ section, and games go into ‘Entertainment’. This division again might be telling: categorising games in this way suggests that their function is primarily to entertain, not make artistically or culturally important expressions.” (Blood, 2017) I believe art can be entertaining, or frightening, or boring. A work of art can be surprising for one person and terrifying for another person. Besides, even though something is placed in the entertainment category, it can still be artistic. Movies, theater and music can also be considered in the entertainment category. Furthermore, even if one acknowledges that some games entertain people, not all games are entertaining. There are television shows based on video games, novels based on video games, or there are video games based on books, movies or theater plays. Indeed, there are some games that mostly give the feeling of depression, which makes it difficult to place games in the entertainment category.

American media critic Liel Leibovitz claims that, “With art, borrowing and citing and paraphrasing images and themes and ideas is commonplace; it’s how the craft is practiced. But a game incorporating another game’s code isn’t like Duchamp incorporating the Mona Lisa in his work.” (Leibovitz, 2013) To give an example, the casual puzzle video games actually cite one another, nevertheless it is not really similar to how painters quote. A game can be a pioneer and influence the successors. For example, the famous game Angry Birds was inspired by the game Crush the Castle and currently, many similar games exist, such as Siege Hero and World of Goo. Just like Leonardo da Vinci or Michelangelo who are masters in oil painting, there are masters in first person shooter games such as Silas Warner or Alfonso John Romero. These artists somehow get inspiration from each other directly or indirectly and somehow this causes incorporation among them.

Leibovitz also states: “A few lines of code aren’t an artistic statement, but rather an action-oriented script that performs a specific set of functions. While art is bound only by its creator’s imagination, code is bound by the limitations, more numerous than you’d imagine, of computer comprehension. Code can’t, like Joyce’s *Finnegan’s Wake*, abandon logic and decide to imitate the sounds of nature instead. It can never be poetry, just a series of if/then statements.” (Leibovitz, 2013) It's hard to agree with the idea "Code is bound by the limitations". Codes are as limitless as human intelligence. In this respect, programmer Ira Greenberg puts emphasis on the freedom of coding: "The problem with a Photoshop filter is its limited range of expressive possibility. Each filter has a rational consistency, which is absolutely necessary for generating predictable results and overall reliability. But the rationality built into the tool makes it hard to find new solutions. Coding allows you much greater freedom to build in levels of control, and also levels of randomization and even irrational processes that don't always work but can lead to exciting, unexpected results." (Greenberg, 2007) Codes are just a language. Just like human languages, computer codes have a structure, vocabulary and rules. Similar to the 4 main

components in paint: pigment, binder, liquid, and additives, codes have 2 components, the numbers "0" and "1". An image file on the computer only consists of the numbers "0" and "1" in the CPU¹² but what is seen on the monitor could be colors and shapes. By using different amounts or types of 4 components of paint, it is possible to create different colors and by mixing colors, it is possible to reproduce more colors. Likewise, by using the numbers "0" and "1" and creating different variations of it or generating different combinations of it, numerous code systems can be created allowing the software developer to create various things for the games. While painters use colors, software developers use codes. Software developers can develop smartphones, send vehicles to space or create the software on which this dissertation is written and it is comprehensible that these are not work of art. Nevertheless, the same software developers can compose music with codes or can determine the aesthetics of a game character's movements. Live coding, performed by writing computer codes live on stage, is used for performing arts to create sound or image based digital media. Additionally, "Creative Coding", a type of programming, employs the codes not for function but rather for expression/art. Creative coders can perform a live visual arts performance and create interactive art installations. Designer John Maeda describes it as: "With the creative coding movement, artists have transcended the dependence on using only pre-existing software for creating computer art. In this ever-expanding body of work, the medium is programming itself. In other words, a piece of software art is not made using a program; it is the program." (Maeda, 2004) Unlike what Leibovitz puts forward, a few lines of codes can be artistic statements.

Back to Roger Ebert, he claims; "Video games are not art because art is not interactive. Art is something to be experienced, not influenced. Anything which claims to be interactive art is an activity, not a work of art. Video games fall into this category therefore video games are not art." (Ebert, Video games can never be art, 2010) It is understandable that a film critic, who

¹² Central processing unit (CPU), principal part of a digital computer system.

studies non-interactive medium, remains distant to interactive art during which the audience interacts with the artwork to shape the final product. Interactive art, which is one of the art genres, allows its audience to participate in the artwork itself and it ensures that the audience is intertwined with the work of art, it enables the audience to assume a role in the diversification of the work of art. In interactive art, the participant acts based on what she/he is told while taking part in the artwork similar to games. There are instructions or rules in both games and interactive art and a gamer or participant experiences the artwork itself by interacting with it. A work of art doesn't have to be stable and immobile like a painting hanging on a wall.

Ebert also argues that: "I believe art is created by an artist. If you change it, you become the artist. Would "Romeo and Juliet" have been better with a different ending?" (Ebert, Games vs. Art: Ebert vs. Barker, 2007) To begin with, whether Romeo and Juliet's ending is good or bad is entirely subjective. Altering the ending of Romeo and Juliet does not change its definition as a work of art, instead it makes it a different work of art. It goes without saying that the quality and content of the changed work of art is open to debate. In addition, throughout a game, the player cannot change the narrative of the game. There is already a scenario for the player, it is already decided and the player cannot change the scenario. The player should do what the game designer tells the player to do. He/she cannot exceed the borders of the game unless there is a bug in the game. Furthermore, the player cannot change the ending of a game, he/she is obliged to finish the game according to possible offered endings. Just like an actor or actress who has a role in a play in a theater or a movie, a player has a role in a game and by playing the game, the artwork is created. Additionally, there is already a game called "The Chronicles of Shakespeare - Romeo & Juliet", published by Daedalic Entertainment and released on 5 October 2010, which is based on the play Romeo and Juliet. The book, movie and game version of Romeo and Juliet represent the same story in different ways. The answer to the question "Which one is more artistic?" is entirely subjective.

Ebert also argues that “I did indeed consider video games inherently inferior to film and literature. There is a structural reason for that: Video games by their nature require player choices, which is the opposite of the strategy of serious film and literature, which requires authorial control.” (Ebert, *Why did the chicken cross the genders?*, 2005) In regard to the structural reason in question, it is important to highlight that the player choices are limited by the game designer, the player cannot improvise. While playing a game, if a player uses a different route from point A to point B, this does not change the structure of the scenario as the purpose of the game is to reach the point B. After all, if the player reaches the point B, it means that the mission is accomplished regardless of the way chosen. In this way, the scenario is completed step by step in a game. Hence, it is important to focus on the result, instead of lodging in the small details in a game.

In addition to this, as stated by Steven Spielberg: "The second you get the controller; something turns off in the heart. And it becomes a sport." (Bishop, 2013) However, considering games as sports is a highly personal approach that doesn't take the sound effects, character designs, musical theme, illustrations, cinematics, story, environment design or gameplay into account.

John Lanchester claims that: “Books, films, TV, dance, theatre, music, painting, photography, sculpture, all have publics which either are or aren't interested in them, but at least know that these forms exist, that things happen in them in which people who are interested in them are interested. They are all part of our current cultural discourse. Video games aren't.” (Lanchester, 2009) In other words, games are excluded from the present cultural discourse. Nevertheless, this approach is believed to change and indeed, it has already begun to change. In this sense, in order to have an objective view, it is important to be open to different perspectives, keep up with the latest art discussions and explore new art forms. Games are not the only victim of this outdated approach. The question of whether photography was considered art or not had been discussed for years. Moreover, impressionist painters shared the same fate, their paintings were

not regarded as artworks back in the day. Eventually, these categories find their way to get a place in the art industry.

Lynden Barber argues that: “When a video game achieves the status of art, then it will have stopped being a game. Why? Because gaming and art are two mutually exclusive conceptual categories by definition. Gaming is by definition competitive. Art is by its very essence non-competitive; it has no winners or losers (despite the efforts of countless institutions to turn artists against one another with prizes).” (Barber, 2010) Accordingly, gaming and art are placed in two distinctive categories owing to the competitive nature of games. However, it is important to point out that games are not always competitive. Furthermore, the competitive element of games is not limited to the coordination between mind and fingers of the player. It's possible to find many similarities between games and movies. Just like movies which are difficult to comprehend, some games can also be difficult to understand, and the only challenge of the game may be solving the game rather than beating an enemy with well-developed finger skills. Taking the aforementioned points into consideration, the challenges offered by games are not necessarily competitive, at least, not in the strictest sense of the word “competitive”. Otherwise, movies can also be viewed as competitive seeing that understanding a movie could be a challenge for the audience.

According to Clarence Wadleigh: “Our findings show that video games can be a fun activity, especially for children 14 and younger, but they are no more than trivial pastimes and certainly not to be compared with serious artistic endeavors such as literature and music” (Wadleigh, 2018) If we were to solely focus on the games such as Tetris or Pacman when referring to video games, then this approach may have been correct; yet while making such an interpretation, it is essential to take all game genres into consideration.

There are also several popular ideas among those who oppose the idea that game is art. To start with the first argument, video games are aimed at the lowest common denominator. Needless to say, this notion does not apply to all games as not all the games are built to make their designers rich. The game companies, on the contrary, may aim to sell more games than any other game company and this may cause the artistic aspect of the game to be undermined, yet this is not always the case. Many games are produced without considering financial interests. To continue with the second argument, the process of game design can be considered art, conversely the game itself is the work, not the art. Namely, the components of a game possess artistic values such as sound design, visual effects or illustrations, and artists working individually or as a group so as to create their art, yet the final product, the game, cannot be viewed as art. Movies and games are very similar in this respect. They are both created by a group of artists and the final product is created through the collaboration of artists. Therefore, this is not a valid reason to categorize games differently.

To sum up, there is a wide range of opinion regarding whether games are art or not. I think games are one of the most advanced forms of art. It includes many forms of art such as opera and theater and they appeal to visual and auditory senses. When visiting a gallery to see an exhibition or going to the theater, the main activity that people engage in is to look at the work of art or watch the play. Interaction is also possible based on the event type, but unlike many traditional art forms, video games always provide the highest level of interaction and one finds herself/himself in a virtual world which is created by designers, musicians, engineers and visual artists. By means of technological developments, this can be felt at a higher level in games through virtual or augmented reality features.

A game can affect a person for weeks or even months and disconnect her/him from the outside world through successful scenarios or gameplay (other components such as graphics or music also have a role) Admittedly, the beauty of a game is not directly related to the amount of time

played. There are also games that last for five minutes in total while the effect of which can last for a lifetime thanks to the subject and the success of its execution.

Games should not be considered non-artistic on the basis that they involve interaction with audience and the audience controls the game; on the contrary, that is what is unique about the games and I believe that this feature makes them one step ahead of their other art forms.

Art-Philosophy Relationship

Art is always sensual and imaginative, whereas philosophy is based on theory. The matters of philosophical approach are reflected in concepts while art is defined by emotion and imagination. (Spirkin, 1983) Questions such as why people create art, how they find their sources of inspiration or where the origins of inspiration lie have constantly been discussed from past to present. Before an artist creates the work of art, it is possible that she/he can pose questions such as "What should I create?" or "Why should I create?". Undoubtedly, creating a work of art begins with an idea. Whenever artists create a work, the main idea of the work can appear in many different ways. It can be a memory, a true story, a hope for the future, any influential event, a popular subject, her/his own feelings, a favorite book/story, the artist's own cultural background, historical events, an ideological approach, a simple human figure, a religious perspective. Apart from these, the artist can employ an interdisciplinary approach such as combining philosophy and art. "The use of philosophy constitutes a procedure to legitimize emerging practices that challenge the traditional ontology of the work of art." (Crignon & Laforge, 2018)

Philosophy in Art

"Philosophy is an activity: it is a way of thinking about certain sorts of question." (Warburton, 2013) Philosophy seeks answers to many questions, investigates what the truth is, questions why we live, examines what beauty is, explores the concept of religion, and studies time and

existence. The main concern in philosophy is posing questions. The questions themselves are more significant than the answers to the questions, mainly because the answers are often subjective, there are no possible answers, or perhaps humans do not have a chance to look for the answers even though creative questions get people thinking (For example: “Is A Human Life More Important Than A Priceless Piece of Art?” (Carter, 2014) To give an example, Picasso's Guernica painting, which shows the tragedy of the war, is a work of art that has somehow influenced many people. It depicts the reality of war dramatically as well as its damage to the world, and the suffering of civilians. While its benefit to humanity is indisputable, it is not necessarily invaluable, it has value. So, is this value less or more than the value of one of the billions of ordinary people living in the world? The Guernica painting depicting the horrors of war to people through art makes the work unique. What is the value of showing the evil of war so strikingly to billions of people who have lived and will live in the future? Is it worth more than the life of anyone else in the world? Besides, what has an ordinary person in the world done for all humanity? Additionally, is one's worth measured by what she/he has done for humanity?) Philosophy has inspired important historical events, scientific developments, formation of religions, management systems or artistic movements.

Philosophy of art and art created through philosophy are two different subjects. “Philosophy of art is an inquiry that has been made all the more pressing by our pluralistic era’s various and competing conceptions of art.” (Tanke, 2013) Using philosophy to create art can be defined as getting inspiration from philosophy to apply it on a work of art.

Philosophers have highly different perspectives on art. Plato considers art as imitation. He claims that art imitates the events and objects (Plato, 1943). In addition to Plato’s view, “Hegel defines art as a transitory mode of mind that fulfills its purpose by aiding in the achievement of the higher, purer cognition of philosophy” (Snyder, 2006) Each philosopher has varying views in respect to art, and thus they can interpret works of art as well as art movements in different

ways and these views can be examined under the title of philosophy of art. They question what is beautiful in art, why art exists in their own way and seek answers.

Philosophers' interpretations on art movements or works of art can also lead to philosophical discussions. After having seen the famous painting "A Pair of Shoes" by Van Gogh in an exhibition in Amsterdam, Heidegger made an entirely subjective comment in his book *The Origin of the Work of Art*, "This equipment is pervaded by uncomplaining anxiety as to the certainty of bread, the wordless joy of having once more withstood want, the trembling before the impending childbed and shivering at the surrounding menace of death. This equipment belongs to the earth, and it is protected in the world of the peasant woman." (Heidegger, *The Origin of the Work of Art*, 1960) This interpretation of the work of art has also been the subject of discussion for other philosophers. "Heidegger sees these shoes with many layers of meaning, but in the end he sees an artist conceptualizing and presenting the essence of "shoeness."" (Horton, 2009) Moreover, Meyer Schapiro claims that's not a shoe of a woman: "His own shoes he has isolated on the floor and he has rendered them as if facing us, and so individual and wrinkled in appearance that we can speak of them as veridical portraits of aging shoes." (Schapiro, 1968) Jacques Derrida argues that, in his essay *Restitutions of Truth to Size*, "De la vérité en peinture", the shoes may not even be a pair. (Derrida, 1978) In the view of the comments made by the philosophers on the work of art in question, it can be deduced that interpretation of a work of art by a philosopher can bring about endless debates.

In addition, there are also claims that artists and philosophers living in the same era were somehow influenced by each other such as Johannes Vermeer and Baruch Spinoza. They both deny a dualistic notion of the world, object the hierarchical structure of outer and inner spheres. Vermeer's the Milkmaid painting somehow show similarities with Spinoza's time and space notions, and in particular in terms of time, light, color and space. (Hornäk, 2020) Another

example is that “British philosophy of the 17th and 18th century resembles British landscape painting and portraiture” (Schain, 2017)

The lifestyles of the artists also attracted the attention of philosophers. In 1885, Paul Gauguin left his family and made his way to the South for more different pursuits. It is morally controversial that Gauguin abandoned his family when his wife and children were in financial difficulties and whether leaving his family to improve his paintings and to seek different sources of inspiration could be accepted as an excuse has still been a subject of discussion. “In his essay ‘Moral Luck’ (1976), Williams discusses Paul Gauguin’s decision to leave Paris in order to move to Tahiti where he hoped he could become a great painter.” (Callcut, 2018) According to Williams, even if an action has negative results, achieving success as a result can push the evil into the background. Accordingly, although it is morally questionable for Gauguin to leave his family for the sake of becoming a better painter, his behavior could be excused owing to his achievement.

Apart from the philosophers' interpretation of artworks that do not necessarily make people think particularly philosophically, there are also artworks that are made to pose philosophical questions or to address a philosophical issue. René Magritte's "The Treachery of Images" oil painting can be given as an example for this category. While drawing a painting of a pipe, the artist tried to explain the audience that it is not a real pipe that can be smoked by putting tobacco in it, but only an oil painting and put emphasis on the detail through the famous quote "This is not a pipe" at the bottom of the painting. No matter how realistically this pipe was drawn, it is not a real pipe, but only a depiction of a pipe. With this method, artists can convey their philosophical thoughts to their audience through their art.

On the other hand, there are artists who support a claim made by philosophers. The artist Maria Bussmann made a drawing “Waldrolle” (Figure 16) in 2012, charcoal on paper roll. She portrayed woods with hundreds of trees from afar, from a wide angle and great height and some

chopped trees in a close range. One of her starting points was a notion of Hegel, in his book *Aesthetics: Lectures on Fine Art*:

"Landscapes and situations drawn from daily human life are clear in what they are meant to indicate, and in individuality, dramatic variety, movement, and richness of detail they also afford an extremely favorable scope for invention and execution." (Hegel G. W., 1975)

Bussmann's work "Waldrolle" could be confusing for the ones who cannot see the forest provided that one focuses on the trees excessively. Her artworks acknowledge the difficulty of putting philosophical terms into visuals and those artworks are reflections on philosophers' views rather than a representation of their thoughts. (Carrier, 2020) To be able to understand and interpret such works of art, it is absolutely necessary to be knowledgeable in philosophy. Otherwise, these artworks can be mistakenly viewed as ordinary paintings. On the other hand, it is also possible that two artists who read Hegel and interpret the same ideas can make different inferences. Even so, they can still reflect his idea in their art in distinctive ways. The accomplishment of the final work of art is at the discretion of the audience.

Studying philosophy can provide a better understanding of life or has an impact on one's lifestyle. To clarify, it can lead to certain changes in respect to one's perspective on daily problems as well as the way of dealing with these problems since philosophy contributes to critical thinking.

Unquestionably, philosophy has a connection with art, literature, psychology, science, logic, theology, mathematics and other similar fields. Philosophy brings different perspectives to these areas and allows different inquiries to be questioned. People from different fields can conduct different researches by combining their fields with philosophy in order to make novel and genuine inferences. Art can be given as an example to these fields. The fact that many philosophers have conducted research on art and had opinions regarding art in the past

demonstrates that art and philosophy have a lot in common and there are similarities between them. All in all, taking a philosophical point of view to create a work of art shows that the joint practice of two inseparable fields, art and philosophy, can have competent results whether it is a painting, statue, movie or game.

Building a Game Through Philosophy

Game-Philosophy Relationship

Although it is not very common, the notions of philosophers and thinkers can be the subject of computer games just like any other kinds of art. Despite the fact that there are computer games of many different genres and subjects, a philosopher's thought can be applied to any type of game; namely, it is not solely limited to fighting, simulation or adventure games. Unlike other types of art, computer games have the ability to convey philosophical views to the player more effectively owing to the interactive feature of computer games. The advantage of the game being interactive is that it allows the player to determine their own destiny. Within the scenario written by the game designer, the main character determines his own path. The difficulties faced by the player along this path, the decisions made in the face of these difficulties and the consequences of these decisions can reflect the imagination of the game designer to the player and allow her/his to convey her/his philosophical thoughts to the player. Admittedly, in order to draw a philosophical conclusion from a game, it may be necessary to examine the game in further detail. A game in which enemy creatures are killed with a giant weapon in the main character's hand may indeed seem very simple; however, it may contain philosophical details. The philosophical details in question may be a message the game designer aims to convey or it may be a random inference that the player makes on her/his own. Depending on the experience of the player when playing the video game, it is possible for her/him to perceive the philosophical thought to be conveyed with all its reality and it can even be more influential than

reading the philosopher's own written thoughts since the player is already in interaction with the philosophical thought through the video game. Although there are not many games that are completely based on a philosophical idea, there are several games that indirectly convey philosophical thoughts or contain philosophical messages in certain parts.

Some examples of philosophical messages in games

The Stanley Parable: The main character in this game is an office worker (Figure 17) One day, he wakes up in his office after falling asleep and starts to wander around the other areas in the building where he works. Strangely, there is no one else in the building but him. The player can freely move around the building, yet while wandering around, a narrator gives instructions to the player, such as "You should go that way", "You should head this way". It is entirely up to the player to listen to the narrator and follow his instructions or move freely. After a while, the player can try to show his free will by disobeying the narrator and trying to win the game in this way. Nevertheless, when the player doesn't follow the instructions of the narrator, the narrator gets angry and continues to speak in a way that will have more impact on the player. Although the narrator constantly gives orders to the player, the actions of the player with her/his free will somehow question the fundamentals of existential philosophy.

BioShock: This game raises philosophical problems through its creative intricacy, original characters, and creative stories. In the dystopian society of Rapture¹³ a wide range of themes including Marxism, propaganda, human enhancement technologies, political decision-making, free will, morality and feminism are discussed. Throughout the game's storyline, there are references to notions of many philosophers such as Aristotle, de Beauvoir, Dewey and Leibniz. (Cuddy, 2015) Unlike the Stanley Parable, this game takes place in a philosophical world and can cover a wide variety of topics.

¹³ Rapture is a fictional city in the BioShock

Something Something Soup Something: The creator of the game, Stefano Gualeni, states that: “Something Something Soup Something is my latest attempt at ‘playable philosophy’” (Sageng, 2017) This game makes the player question what is meant by eating soup. In the game, the player tries to make soup with random ingredients, yet this soup is not an ordinary soup. (Figure 18) What is needed to make soup? Can soup be prepared using iron and lollipops? Will the food we currently call soup mean anything else in the future? Or could what we drink as soup mean something else on another planet? It is a game that can make the player ask such questions. Unlike the first two games mentioned above, this game allows us to pose ourselves the question of whether an existing object, an existing thing is actually what we always think.

Spec Ops: The Line: Although it may seem like a typical war game at first glance, it is a game with much more detail. The main character in the game, an American soldier, attempts to find lost American soldiers in a desert and save them. The player faces many dilemmas throughout the game from whether to kill the people who are thought to be innocent in the war to decide on the reason why supposed terrorists are actually there. The steps to be taken in the face of these situations are completely left to the player. Since it is necessary to make such moral choices, the game can make the player question ethical issues. "Spec Ops: The Line explores the idea of the Self being categorized by its comparison to the other, or in layman's terms, self-identification based on what you are not." (Archer, 2017) In this game, while the player questions moral values/choices through philosophical inferences, the player also questions what people are actually fight for in a warfare, why there is a need for wars and humanitarian values.

SOMA: In the game, the main protagonist Simon Jarred gets severe brain damage as a result of an accident. As a remedy, he turns to some kind of brain scanning treatment. After this treatment, the game begins with the main character's dream. Accordingly, in the place where he wakes up, he has become semi robot, semi human and there are humanized robots around him. All of these robots have different characters just like normal people. Since the main

character in the game is also a kind of robot, the philosophy of personal identity can be considered at this point. Who was Simon Jarred before the accident, who is the current semi-robot Simon Jared? Do they have the same thoughts? Do they have the same reactions to events? Thanks to the humanoid robots that are included into the dialogue throughout the story, the player begins to ask herself/himself many questions. What is it that makes humans human? Could a robot having thinking abilities similar to a human be considered a human? Is having a memory, soul and conscience adequate to be human? Is a person without memory and conscience no longer human? SOMA is a game that brings such questions to mind. Similarly, the matter of personality identity is also addressed in the video game "The Swapper". The main character of the story can clone himself, use these clones, and transfer his consciousness. At this point, the question who the real "I" is could be posed. These kinds of advanced games with large budgets are called AAA games and they are very similar to blockbuster movies. The purpose of both is to sell more copies and they attach great importance to promotion and marketing. In this respect, these games are not always created with artistic concerns.

Life is Strange: The main character of the game, Max, can travel in time. As could be expected, each time she travels through time to the past, the changes she makes as well as different decisions she takes affect her present. To put it another way, she can be given the opportunity to travel back to a time period when a friend of her was killed and she is given the chance to save her friend. Yet, as a consequence several people she doesn't know in person can die. The player may face dilemmas that will require her/him to make moral decisions in such situations. "Sartre's script for the movie *Les Jeux Sont Faits* uses the same narrative strategy as *Life is Strange*—the capacity for the main characters to travel back in time to change their own existence—in order to stimulate philosophical, ethical, and political thinking" (Miranda, 2016) If a person travels through time to the past to alter an event, it may have positive results for the person. On the other hand, if this change leads to negative consequences for others, it should

be questioned how ethical the change the person made would be and whether she/he had the right to do it. Apart from such games, there are also games that directly deal with philosophical issues. For instance, the game entitled Dr. Trolley's Problem (Figure 19) addresses the trolley problem in philosophy. A well-known example of this issue is that when a train is leading towards five people standing on the rails, it is possible to change the rail line in order to save these five people and kill a person on the other rails. In that case, which of the followings is the moral decision to make? Not changing the direction of the train and letting five people die, or changing the direction of the train and kill one person. According to the utilitarian approach, it will be appropriate to do whatever is less harmful to people. On the contrary, according to the deontological approach, causing the death of a person is never acceptable. From this point of view, it is wrong to change the direction of the train even if it will cause fewer deaths. The same example is used in the game Dr. Trolley's Problem. Accordingly, there are different episodes and the player has to make moral decisions in these episodes. To give an example, in one episode, while a speeding train is about to run over many people standing on the rails, the player is given the option to change redirect the train and kill only one person instead of many. The game places the player in a dilemma with such scenarios and allows them to make ethical-moral decisions.

Feeling of Boredom

What is Boredom?

Boredom is a feeling that people experience for similar reasons, regardless of age, gender, religion or race. The feeling of boredom can be addressed in many different ways. According to author Cynthia Fisher, boredom is "“unpleasant, transient affective state, in which the individual feels a pervasive lack of interest” (Fisher, 1993) According to American science journalist Maggie Koerth-Baker, boredom has no commonly accepted definition. Researchers put forward that whatever it is, it isn't just another term to define despair or indifference. It appears to be a certain mental state that individuals dislike, a lack of stimulation that causes individuals to need relief and it leads to several behavioral, physiological, and social issues. (Koerth-Baker, 2016)

The word boredom was used in Latin language for the first time by the poet Lucretius (c. 99 BC – c. 55 BC). In his poem, he portrays a rich Roman aristocrat who goes to his country house to relieve his boredom in the city life. To continue with a well-known mention of the word in English language, it appeared in a British newspaper, "The Albion" in 1829: “Neither will I follow another precedential mode of boredom, and indulge in a laudatory apostrophe to the destinies which presided over my fashioning.” (Parreno, 2021) In addition to this, it was used in a Charles Dickens novel, Bleak House (1853), where the character Lady Dedlock is “bored to death” during a rainy season. Apart from these, people used different terms in history to describe boredom. “Roman philosopher Seneca talks about boredom as a kind of nausea.” (Lowry, 2011) Situations that were comparable to boredom were also described through a variety of words, such as ‘dryness of the soul’, ‘inexplicable sorrow’, ‘complete paralysis of the will’, and ‘sloth’. (Martin, Sadlo, & Stew, The phenomenon of boredom, 2006)

Research on boredom has become complicated as different scientists from different fields use different terms to describe boredom and publish in different languages. For example, French

word "ennui" or German expression "Langeweile" are equivalents of the word boredom in spite of subtle differences of meaning.

Boredom can be divided into the following six distinct components. (Geethan, 2018)

- A feeling of dissatisfaction: They constantly feel that something is not right, that it is not getting better, and that is why they become restless. There is a constant feeling of pessimism, they cannot overcome it and they feel helpless. They come to the conclusion that they cannot solve problems on their own.
- Disinclination to act: They are reluctant to take action to solve problems and do not make an effort to improve the situation. They are unwilling and there is emptiness inside them. They need a trigger to solve problems. They reject problem-solving techniques offered by others.
- Longing: They yearn for something, but they don't know exactly what they're craving. Perhaps craving is a defense mechanism they have developed against their helplessness. They may feel a senseless need to miss something.
- Emptiness: It is a situation that leads a person to live aimlessly. They do not enjoy or take pleasure from anything. Even an activity they will participate or a hobby they will acquire does not give them pleasure. It makes the person more lonely, unhappy, and disconnected from life.
- Passive attitude of awaiting: The state of thinking that problems will pass by waiting. They think that some people or things in life will pull them out of their problems because they are often too lazy to take action on their own. It is in their interest to seek help from a miraculous event or a person who is likely to help, instead of acting themselves.
- Disturbance: They try to kill time because it is difficult to take action. A minute feels like an hour.

A study which was conducted in 2014 indicates that there are five different types of boredom (Goetz, Frenzel, & Hall, 2014). The types in question are as follows;

- Indifferent boredom: People who experience this type of boredom are actually overly relaxed and commonly disregarding what's going on around them. Boredom is not such a big problem for these people.
- Calibrating boredom: Such people are dissatisfied, they tend to overcome the feeling of boredom, but overcoming this feeling is not their priority. Mostly, they do not know what to do and are reluctant to solve problems. They are in a constant pursuit, but they constantly search for different things. They may not know exactly what they want or how to overcome boredom.
- Searching boredom: These people have negative thoughts; however, they always actively look for different activities, hobbies and pursuits. They are always on the hunt for more interesting activities.
- Reactant boredom: In this type, the bored individual starts blaming other people for boredom. They become aggressive, have negative energy and negative emotions. They are ready to put the blame on others even to cover up their own mistakes. In order to avoid boredom, they only plan how to do it, but because of their laziness, they cannot put it into practice.
- Apathetic boredom: It is a depressive state. It makes the person unhappy and thwarts the motivation needed to overcome boredom. They feel helpless, alone and depressive.

Depression and boredom are feelings that may be related, but they have differences. (Geethan, 2018) To clarify, a bored person waits for the world to shake him and wants to be brought back to life. He thinks less of dreams and fantasies. He doesn't know what to do, how to feel and feels stuck. On the other hand, a depressed person gives up external reality and pays attention to and concentrates on his own sad feelings. Except for himself and his inner problems, the

outside world does not concern him. He feels pity for himself, feels guilty and has masochistic feelings. He may cry because of his various problems and even think about suicide.

Boredom can be caused by many situations, such as insufficient rest, feeling uninterested, mental imbalances, lack of daily activity, time perception problems can be listed as examples. Eventually, boredom can alternate between having nothing to do and dissatisfaction with an activity. It is possible that an individual may not feel enthusiasm for the hobbies he is trying to take up as well as the activities he has participated in. After having spent certain period of time for a work or activity, he may lose interest and have trouble focusing. He may be uninterested or quickly lose curiosity for current areas of interests. He may easily lose his motivation to do something different. As a result, all of these eventually lead to boredom.

Although boredom is people's reaction to events, it is not actually an emotion such as anger, joy, sadness or grief. As a person grows and matures, the concept and emotion of distress may vary for the individual. Surely, everyone can be bored while waiting for a public transportation vehicle or while waiting for another person, nevertheless as the person gets older, the reasons to be bored and boredom level may change.

Notions of Philosophers on Boredom

Philosophers have evaluated boredom in many different ways. The criteria in these evaluations were influenced by the period in which they lived, their general philosophical perspectives or the views of philosophers who preceded them. Philosophers have worked on the subject of boredom, particularly since the seventeenth century. In this section, the notions of prominent philosophers concerning boredom will be examined.

Blaise Pascal

“All of humanity's problems stem from man's inability to sit quietly in a room alone.” (Pascal, 1995) According to Pascal, we fear our own existence, and we act aimlessly to overcome boredom, even though it worries us. In this sense, we can choose to deceive ourselves to get rid of our problems. He also claims that human life is often empty, it is common for individuals to be unsure of the purpose of life, and therefore there is a widespread feeling of boredom. Human beings are naturally created to be bored. A bored person actually perceives this feeling because he is not close to God. Pascal states that God will save us from boredom and enable us to learn the meaning of life and help us get rid of the unrest in our lives, a close connection with God is necessary to get rid of boredom completely. (Roy, 2018)

Immanuel Kant

Kant also believed that humans feel a nausea or boredom at their own existence, like Pascal. (Toohey, 2011) In addition, according to Kant, boredom is also related to cultural development. In the cycle of nature, individuals constantly need something and try to meet those needs. Individuals are in constant search for new experiences and new pleasures based on the ideas that only these can relieve their boredom. The bored person feels disgusted or nauseous. The more a person realizes and tries to understand time, the more emptiness he feels. The only way out of this boredom is to work, the only living thing that has to work is man. “Kant points out that life becomes boring precisely for the person that does not do anything, and it seems to him ‘as if he had never lived at all.’” (Svendsen, 2005) Kant makes a new attempt to reinterpret boredom as our propensity for inactivity, or the avoidance of arduous and tedious activity. (Nikulin, 2019) He approached the subject of boredom in a superficial way. To be more specific, he mainly claims that people who have nothing to do are bored and being bored is a curse of nature. He also adds that the only way out of this boredom is to engage in activities that will entertain, work or educate.

Arthur Schopenhauer

According to Schopenhauer, we only feel boredom when we experience the worthlessness of our existence. He claims that human life is worthless and meaningless in some way. There are also individuals who do not suffer from boredom. Those who perceive music, painting, and art in general, those who deal with, enjoy and engage in these areas do not really suffer from boredom. It is a source of misery and scourge for humanity that can allow individuals to commit murder and start war. (Ray, 2009) Schopenhauer puts forward that boredom is one of the twin poles of human life. (Rana, 2018) The opposing pole can be listed as need, want, lack, or desire. To put it another way, we may feel the lack of something or we may feel we need something. We desire it and try to have it, if we do, it may not bring the satisfaction we expected. In that case, we experience severe boredom and begin to seek other pleasures and different things attract our interest. We try to get what we think we are interested in, and we try to convince ourselves that if we get it, it leads to the feeling of satisfaction. Longing for or desiring something and being bored of something are not situations we may need; both are a kind of misery and life oscillates between these two situations. “The argument from boredom also involves the view that desiring is painful, but it combines it with the view that satisfying any of our desires leads us to boredom.” (Fernández, 2006) Schopenhauer was possibly the first western philosopher to recognize boredom as one of humanity's major ills, he defines it as “a tame longing without any particular object” (Poole, 2020) This interpretation may be the first coherent and concise definition of the concept of boredom.

Schopenhauer argues that if life itself were meaningful and had a positive value, there would be no boredom. Just being alive was enough to please people. The fact that not knowing the reason for existence and the purpose of human life drags people into emptiness and triggers the feeling of boredom. Schopenhauer also considered what causes the presence or absence of boredom. According to him, experiencing boredom is a sign of being smart because people

experiencing boredom are hardworking people who are willing to do something in life and do not like to sit idle. According to this idea, animals experience very little boredom or can overcome their boredom in very simple ways. (O'Brien, 2017) Therefore, it can be concluded that people are as intelligent as they are bored. Namely, a lazy person who is not intelligent may not suffer considerably from boredom. Moreover, according to Schopenhauer, there is constant suffering in life, but the things enjoyed are limited. People who have everything in life can also experience some form of boredom. If we look at the feelings of instant pleasure in life, in general, they are transitory and one always continues to suffer.

Henry David Thoreau

Thoreau suggests that “Undoubtedly the very tedium and ennui which presume to have exhausted the variety and the joys of life are as old as Adam.” (Abraham, 1983) He claims the problem of boredom is something that has been around since humans existed. People who are less intelligent and less mentally active tend to suffer from boredom. He draws attention to the importance of mental abilities. In his book “Where I Lived and What I Lived For” Thoreau argues: “The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual exertion, only one in a hundred million to a poetic or divine life. To be awake is to be alive.” (Thoreau, 2006) As mentioned earlier, he highlights the insignificance of physical strength in contrast to the significance of mental strength. Taken together, keeping the mind active is essential to be alive and it is a way to avoid boredom.

Søren Kierkegaard

Kierkegaard maintains “Boredom is the root of all evil” (Pinsker, 1980) He thinks that boredom is a kind of nothingness that permeates the entire human being. He calls it “demonic pantheism” (Irmscher, 2003) The reason why he believes it is demonic is because human life is meaningless, no matter how many different views people have, they have little or no knowledge of life and

its origin. The meaninglessness of life also demonizes it. In addition to this, he is of the opinion that boredom is pantheist because it is all over the place. He also states: "The gods were bored; therefore, they created human beings. Adam was bored, because he was alone; therefore, Eve was created...." (Bardzell, Bardzell, & Blythe, 2018) For Kierkegaard, boredom makes life unbearable and unlivable. He defined boredom as: "How frightful boredom is ~ frightfully boring; I know of no stronger expression, no truer expression" (Kierkegaard, 1992) He also described boredom as magical. (Roy, 2018) He thought that boredom could magically lead to creativity, for someone who is very bored, this process could actually be a source of motivation. Hence, he considered boredom as a kind of trigger, something that drive one to act. Lastly, he claims "Those who bore others are the plebeians; . . . those who bore themselves are the chosen ones, the nobility." (Moller, 2014)

Friedrich Nietzsche

"The boredom of God on the seventh day of creation would be a subject for a great poet." (Nietzsche, Writings of Nietzsche: Volume III, 2017) According to Nietzsche, boredom is described as a 'the unpleasant "calm" of the soul' that precedes creative deeds; although creative spirits tolerate boredom, "lesser natures" avoid it. (Nietzsche, The Joyful Wisdom, 2016) Like Schopenhauer, Nietzsche also thinks that boredom has positive effects. (O'Brien, 2017) He claims that intelligent people experience more boredom.

Bertrand Russell

"Boredom is essentially a thwarted desire for events, not necessarily pleasant ones, but just occurrences such as will enable the victim of ennui to know one day from another. The opposite of boredom, in a word, is not pleasure, but excitement" (Russell, 2006) One does not necessarily need fun activities to avoid boredom. To put it simply, doing something that one does not particularly like at all can prevent boredom, of course, it is also possible to prefer these

unintentional tasks to boredom. Besides, people who are interested in something do not necessarily experience the feeling of boredom. Similar to what Kierkegaard suggested, he also claims that boredom motivates people to do better as it is a source of motivation. Additionally, he states: “It must have been boredom as much as anything else that led to the practice of witch hunts as the sole sport by which winter evening could be enlivened” (Russell, 2006) What this means is that boredom has been the reason behind many different events throughout history. He claims that more than half of the sins people commit are due to boredom. He also thinks that the subject of boredom gets far less attention than it deserves.

Another point Russell mentions is comparing the past to the present and examining the boredom experienced in these two time periods. (O’Brien, 2017) Philosophers may have different views regarding this issue. One widely held view is that boredom is greater in our age, whereas Russell claims that in the past, there were different experiences of boredom at different time intervals. To give an example, he argues that the life of the wild man in the Stone Age was exciting and open to discovery. People constantly discovered new things, hunted animals, migrated, travelled to new places, improved their communication skills, and tried to establish a decent life. Later, when the settled life started and followed by agricultural age, life became not only monotonous, but also tedious as working in the fields and harvesting the products at regular intervals and doing this on a daily basis was overwhelming. People were unquestionably looking for different activities to do, but the opportunities were not good enough. With the beginning of the machine age and thanks to the development of technology, man has set sail for a completely different life. Although there are people who live monotonously as in the agricultural age, the benefits of technology have become far more common and a considerable number of ways to avoid boredom have emerged. From this point of view, different experiences of boredom have been experienced in different periods of human life.

Although we experience less boredom than our ancestors, we fear boredom more than they did. (Russell, 2006) According to Russell, boredom is a part of life and we don't need to be so terrified. The ideal human life cannot be without boredom. Being on a constant quest to relieve boredom, continuously chasing after interesting and exciting things can turn it into an addiction and it can thwart our desire to be excited about many things. The urge to feel too much excitement can also lead to boredom.

Martin Heidegger

In Heidegger's lecture on *The Fundamental Concepts of Metaphysics*, he offers three types of boredom, "becoming bored by something", "being bored with something" and "profound boredom" (Slaby, 2017) A person waiting for a doctor's appointment despite being on time can be given as an example for the case mentioned above. Accordingly, the person in question may possibly experience boredom as a result of waiting in the waiting room for the doctor arriving late. The person who waits in the waiting room with nothing to do is bored because of the doctor, thus he became bored by the doctor. Consequently, the person feels uncomfortable with this situation and immediately attempts to find something to distract him. From the moment the person comes to the waiting room until the doctor arrives, he experiences the feeling of boredom and being empty. Another similar example given by Heidegger is related to a person who waits at a train station. He explains that the train station does not offer the person a train to get on immediately, thus making the person feel empty. "The station refuses itself, because time refuses it something" (Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, 2001)

The second type of boredom, "being bored with something", is a somewhat more complex type of boredom. Unlike the former type, it does not have a very noticeable distinguishing feature and can affect people based on many different factors. It is not very possible to give a definite and clear answer to the source of boredom. To exemplify this type of boredom, Heidegger

mentions a dinner party that, although the ambience, the food, the other attendees, the friendships are not boring, or even if there is no particular boring situation experienced during the dinner party, the person may feel bored generally when he comes home after the dinner. In this example of boredom, “An emptiness is formed because the subject spends time and time stands still.” (Quaranta, 2020) Besides, in the first type of boredom, time does not flow for the person and he experiences the boredom with all its reality at that moment, but in the second type of boredom, the person forgets the flow of time because he does not experience a very clear boredom momentarily. Boredom makes itself felt after a certain time, and in particular after that moment is over because the person does not realize that he is bored at the moment of the event.

Unlike the first type of boredom, which is caused by a specific object or scenario which directly effects the person, the second type of boredom is caused both by a specific situation and ourselves and it is not always very clear to define the underlying reasons. The third type of boredom, the profound boredom, is the most complicated one among the others according to Heidegger. The reason why this type of boredom is complicated is mainly because there is nothing to cause boredom, the person is not even aware of why he is bored and boredom can even turn into general restlessness. “Because nothing matters to us and we are unable to become involved in anything, profound boredom leaves us empty.” (Elpidorou & Freeman, 2019) This is the kind of boredom that can be experienced at any moment in life, even when walking on the street of a large city (Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, 2001) The underlying cause of this boredom may even be life itself. It is difficult to define, yet it can become inextricable.

Albert Camus

One of the widely held views on boredom is that boredom is a kind of waste of time. If a person is bored, time is considered as a waste of time. On the other hand, as suggested by Camus, there is no waste of time when a person is bored. Moreover, he states “Any country where I am not bored is a country that teaches me nothing.” (Camus, *Lyrical and Critical Essays*, 1970) To put it differently, even if one goes to a different country where it is possible to see new places and have new experiences, if one is not bored, it means that that person did not learn anything there. Admittedly, it's also possible to question Camus' motivation for visiting another country. In this respect, Camus' views on boredom differ from those of the aforementioned philosophers. According to him, boredom is the most suitable way for a person to feel the flow of time. The second idea, which is parallel to this, is that time is wasted when we are not aware of it. In other words, when we do not realize how time flies while doing something for fun, more specifically when playing computer games or hanging out with loved ones who have not been seen for a long time, not realizing the flow of time in this way indicates that time is wasted. From this point of view, a classic question can be asked to understand the situation better. If today was the last day on earth, what would a person want to do? Different answers can be given to this question; people may want to spend time with their families, they may want to do things they have long aspired to do in their life. Camus' answer to this question may be one of the most interesting answers among all. Accordingly, wasting time with boredom is preferable, because that would make it longer. (Raguso, 2021) He also states that “The truth is that everyone is bored, and devotes himself to cultivating habits.” (Camus, *The Plague*, 1947) Man may have been basically created programmatically to be bored and everything we do in life can be the ways we seek to escape boredom. Although our habits are what make us who we are, they may simply be the ways we find to avoid boredom.

Bernard Williams

In his article "The Makropulos Case: Reflections on the Tedium of Immortality," Bernard Williams discusses boredom. Although the article does not make a direct reference to boredom, it underlines the problems that eternal life can cause. Williams was inspired by a character in the Czech play *The Makropulos Affair* by Karel Čapek. The character, Elina Makropulos, drinks a potion that makes her immortal. After drinking the potion for three hundred years, she turns three hundred forty-two and doesn't want to drink anymore because life has become boring, unexciting and monotonous. Regardless of the infinite number of experiences life offers, even living forever can bore a person. On the other hand, it is very difficult to imagine whether it is boring to do something a person loves forever because such a possibility does not seem realistic and it is difficult to find the answer to this question, "Is it boring to do something a person like to do forever?", if there is eternal life.

Jean-Paul Sartre

Sartre described boredom as "leprosy of the soul" (Martin, Sadlo, & Graham, *The phenomenon of boredom*, 2006) He examined boredom especially in the novel *Nausea*. English literary critic James Wood, who wrote the introduction section of the novel *Nausea* published by New Directions Publishing Corporation, defines the book as "logical exploration of a world without meaning" (Sartre, 2013) The main character in the novel, Antoine Roquentin, experiences existential crises in life. He is a person who came to the city of Bouville to do research on a historical personality named Marquis de Rollebon. The novel consists of diaries in which Roquentin talks about the years he spent in Bouville for the research in question. Throughout the novel, he describes in detail the feelings of disgust he feels towards life, himself, and those around him, and the gaps he falls into. Instability in interpersonal interactions, a lack of or disruption in the creation of identity and self-image emptiness and disconnection, panic, paranoia, numbness, emotional instability, anxiety or depression can be listed as some of his

personality traits. (Pathak & Mishra, 2020) Through this character, Sartre also conveys existential philosophy to his reader.

At the beginning of the story, Roquentin goes to his favorite cafe to make love to the owner of the cafe, but the owner is not there and this creates a feeling of deep emptiness in him. After a while, he sees Adolphe, who is not attractive to Roquentin. Adolphe's blue shirt disgusts him. Throughout the story, such events, whether they are significant or not, leave a repulsive effect on Roquentin. At the beginning of the story, he cannot explain what these nausea feelings are, he knows they exist, yet he cannot grasp where they come from, why they happen or whether there is something that needs to be treated. Towards the end of the story, he realizes that what he is looking for throughout the story is actually searching for the reason for his existence, caused by nausea. (Erfani, 2004) The feeling of nausea experienced by the character throughout the novel can be expressed in different ways. "Terms such as nausea and biliousness are often used as other names for boredom" (Toohey, 2011) Somehow, feelings of nausea and disgust cause an existential boredom in the character of the novel. "The denomination of existential boredom as nausea is not Sartre's invention. Its basis is of course physiological, for boredom stands in close relation to disgust, and disgust leads very easily to nausea and to biliousness." (Toohey, 2011) To illustrate, on a ten-hour flight, after spending a few hours reading a book, watching a movie, listening to music for a while; the discomforts of the flight, having to sit still in a narrow seat, having unknown people around, the tension of being ten kilometers above the ground, maybe insomnia coupled with not having anything to do can cause someone to feel highly bored. Consequently, one could be encouraged to question the terrifying existence which can eventually lead to the feeling of disgust. From this point of view, the feelings of disgust/nausea and boredom in the book complement each other. "Linda Bell (1980) considers Sartre's novel Nausea to be a major work dedicated to the topic of boredom. Boredom could act as a pre-cursor to authenticity since upon feeling this profound boredom we are, at the same

time, brought back to the awareness of ourselves as the source of meaning and value in the world: the for-itself.” (Bargdill, 2014)

Sartre is a philosopher influenced by the ideas of Kierkegaard and Heidegger. According to him, when people are bored, they come closer to understanding the world. He argues that the reason why we are afraid of not perceiving time and questioning our existence is the emptiness created by awareness. This can be clarified by examining the contrasts. For example, while doing a job we love, time passes very quickly, in other words, time flies. According to Sartre, this is because we are not aware of our own existence in such situations. (Horan, 2008)

A Game with Sartre’s Boredom

As a designer, who built different kinds of games in the past (commercial games like Paddle Pop Lion "Max" (Figure 20) or random puzzle-action games (Figure 21)) I thought, it is possible to apply Sartre's notion about boredom in practice on a computer game which will make the player question her/his existence. In this respect, it is necessary to pose the following question: How does a video game make its player question life according to Sartre's opinion? It is evident that a well-designed, fun video game will enable the player to have a good time and prevent boredom. In contrast, a poorly designed bad video game bores its player and makes her/him doubt her/his own existence unintentionally according to Sartre’s notion. In order to understand how a bad video game will be, first of all, it is necessary to look at what are the sine qua non of a good video game. Video games, as reviewed earlier, have six basic criteria, which are very general assessments fundamentally. Apart from those, it is possible to conduct a more thorough analysis by digging deeper into the world of video games.

In video games with characters, it is essential to have a main character that the player can emphasize with. This was an issue that I paid particular attention to in previous games that I've made (Figure 22) Moreover, the player needs to relate to the main character. The character's

design, features, mobility, personality are the features that make the character unique. Another important point to highlight is that the story of the game should be attention-grabbing and the game should be visually impressive. Moreover, sounds are of great importance in video games seeing that sound is one of the biggest supporters of the virtual world presented throughout the game. Sounds can even make poorly prepared visuals remarkable. The musical activities, where I mostly visualized composed classical music pieces, I took part in during my doctoral education allowed me to improve my ability to compose music (Figure 23, Figure 24) and FL Studio made it easy for me to compose simple musical pieces (Figure 25) this was the software which I composed the musical piece¹⁴ for my complex exam where me and two other artists exhibited in Artus Studio (Figure 26) In addition to these, the most important element of all is gameplay. Games should not suddenly become difficult, nor should they be easy all the time. These two values must be balanced. To give an example from Nietzsche's analogy, games should sometimes be Apollonian, that is easy, calm, playable, and sometimes Dionysian, in other words difficult, complex, chaotic. The balance between the difficulties in the game and the achievements in the face of these difficulties are very vital. The game should be played in such a way as to attract the complete attention of the player.

In order to design a bad video game, it is essential to take the features of good video games underlined above into account. Aiming to design a bad game can be the first step towards designing a boring game. In this sense, the most crucial point to consider is that when building a bad game, it is necessary to design a game that can be played to a certain extent, it should have the similar qualities as a typical game and be somewhat apprehensible instead of building a terrible, unplayable, completely incomprehensible game. Ultimately, the goal is to convey an idea to the player through the game. "Boring video games aren't hard to create" (Pavlus, 2007) While it's easy to create a bad game to bore the player, the game needs to have the features of

¹⁴ <https://www.youtube.com/watch?v=p0vAyDapBzo>

a standard game, otherwise it would be impossible to call it a game. Long waiting times, loss of enthusiasm during the game as well as game features which are too simple can be listed as elements that lead to boredom.

For a game to be completely boring, every detail of the game (graphics, sound, story, gameplay) must be below certain standards. Even merely one of these is of good quality, it can attract the attention of the player and the boring aspect of the game can be lost to a certain extent.

Characteristics of the Game

There are already video games whose sole purpose is to bore the player, such as “The Most Boring Game Ever”¹⁵ a game made by Lifelong Kindergarten group at the MIT Media Lab. The only thing that can be done in this game is to go forward on a ladder with the arrow keys. The more one spend/waste time in the game, the more points it can be earned. Another example of the boring games which has the same name as the former, “The Most Boring Game Ever”¹⁶, can be played via Steam¹⁷. The only thing done in this game is to raise the number on the screen by pressing the space key. There are likely to be many more games of this kind. However, the idea of designing a game regarding a philosopher's notion of boredom and to applying this notion on a player to bore her/him can be considered as a new aspect.

To build a boring video game, first of all it is necessary to decide on the genre of the game. When determining the genre, it is possible to look at the most boring game types or the least played game types. There has been a few researches on the most boring video games. One of these researches includes games from many different genres ranging from sports, fighting, strategy, puzzle to simulation games. (Dor, 2015) In the same vein, another research carried out

¹⁵ <https://scratch.mit.edu/projects/64669126/>

¹⁶ https://store.steampowered.com/app/1563340/The_Most_Boring_Game_Ever/

¹⁷ A video game digital distribution service

by Beaumont (2018) encompasses games from a variety of genres. From this standpoint, any type of game can be boring.

According to a study conducted in the United States, the least played game genres are strategy games (3.7% playing rate) and racing games (5.8% playing rate) (Clement, 2021). Although there is no common consensus on this issue, as pointed out by numerous studies, the most popular video game genre is action games. There is a game of this genre that I built for the "Sharing Borders" symposium by the Slade School of Fine Arts (Figure 27) At first glance, it might seem that the least played video game genres may be an ideal option for building a boring game, in contrast it may be more logical to build a game in the most popular game genre since it needs to grab everyone's attention and appeal to the general public. Eventually, the genre of the game won't make much of a difference as the same methods will be used to bore the player in any genres. The same research suggests that the most popular video game genre is action games (26.9% playing rate) In this respect, it would be appropriate to create an action-type video game.

Aside from this, there have been other studies and surveys conducted on various aspects of gaming, such as most boring video game protagonists or most boring video game scenarios. However, considering the possible different results obtained from the studies, it may not be ideal to benefit from them in the new game to be created. In other words, details such as the scenario of the game, the character to be used and the environment design can be determined more freely.

Details of the Game

First and foremost, the game should not be dynamic, fun, glamorous and cheerful. Instead, it should visually disturb and annoy the player to a certain extent because the purpose of the game is to bore the player. In this respect, there is no need for flashy backgrounds, realistic animations

and well-developed gameplay. Having said that, the game should also not be so poorly designed that it suffocates the player. The name of the game is "Existential Therapy". The source of this type of therapy, which actually exists, is the existential philosophy. According to the therapy in question, human feelings such as depression, boredom, anxiety and fear of loneliness are not a kind of disease, but ordinary phenomena in human development. (Comer, 2016) The game, which is designed based on the notion of the existentialist philosopher Sartre, can also be seen as a kind of therapy.

The game will be designed in the GDevelop software, Autodesk Maya and Adobe Photoshop software will be employed for the graphics of the game. As for the sounds, The FL Studio software will be used.

Subject of the game: Whether or not video games should have scenario is a matter of debate. It is a dilemma that the games are dynamic while the stories of the games are static. (Crawford, 1984) Similarly, as suggested by Ian Bogost "Video Games Are Better Without Stories" (Bogost, Video Games Are Better Without Stories, 2017) Furthermore, the creative director of Frictional Games, Thomas Grip, maintains that the narrative in games causes linear experience and it causes less interaction, besides this reduces freedom of the player. (Grip, 2010) Apart from these, a good scenario can cause the player to become more addicted to the game. A game without a scenario and the purpose of which is unknown, despite the excitement it created in the first place, can turn the game into a nightmare as the game progresses. Bearing that in mind, a scenario may not be needed to design a boring game.

It is possible to simply make the player wait in order to completely bore the player in the game (the main character can wait for a train or wait aimlessly on a desert island in the game) but this will break the player's bond with the game. Instead, the player must be in constant communication with the character via the keyboard. At the very least, moving the character by pressing an arrow key will establish the necessary connection between the player and the game.

Additionally, the character can hold a weapon which will create a little more excitement and connect the player to the game. Some enemies that can be shot with this weapon can be found on the paths of the character; however, these enemies must be easy to kill, otherwise any difficulty created in the game can turn into a challenge for the player and it can lead to enjoyment which is the enemy of boredom.

The main character: When working on games, I usually design the main characters in Maya software (Figure 28) then animate them (Figure 29) and render them from one of the side cameras (Figure 30) finally, import them into the game engine software in the form of image sequence (Figure 31) Apart from the platform games, I also built game visuals for other type of works (Figure 32) these images were used within the projection mapping technique (Figure 33) Thereafter, while working on a project to fully integrate projection mapping technique with a game, to be exhibited at 2B Galéria in Budapest (Figure 34) this exhibition was canceled due to the Covid-19 pandemic. For the game is "Existential Therapy", a simple walking character with a gun will serve the purpose (Figure 35) The character was designed on a 3D software and it was rendered with a toon shader in order to make him look like simplified (Figure 36)

Enemies: The enemies, zombies, to be confronted throughout the game can be a representation of all kinds of fun, difficulties, experiences and dreams encountered in life (Figure 37) There are different types of zombies in the game to represent varying hobbies, occupations and pastimes in life. This allegory is also stated in the message appears after the zombies killed the character during the game (Life's pursuits and occupations can cause death). These zombies are just objects that keep the main character busy. Although they look like enemies, they are in fact entities that connect the player to the game. When they are all killed, the real loneliness begins and this is where the Sartrean approach of boredom is tested.

Environment/level design: A plain, simple scene from bird's-eye view creates the ideal setting for the player to get bored (Figure 38) The game I built for the Cuban artist Susana Pilar

Delahante Matienzo's workshop "Host and Hostility" in 2020 was also designed to be played from a bird's eye view (Figure 39) It is important that the game takes place in a single scene in order to ensure that the player completely focuses on it, in this way the player will not be able to wander in long/endless routes which may delay boredom. Focusing on a single and steady scene that the player cannot get out of can create a more depressing and bothering environment. It can be assumed that the black striped rectangle in the scene represents the limits of life. The scene in the game can actually be perceived as a place where life flows. Instead of using catchy and attractive colors in the game, using black and white shades will be more suitable for the purpose of the game.

Story of the game: In the game, the character tries to survive from zombie attacks. Different types of zombies attack the character at regular intervals. As the game progresses, the number of attacking zombies as well as the intervals between waves of zombies increase. These intervals, where the character waits for zombie attacks aimlessly, are actually intended to bore the player.

Zombies attacks the character six times in the game; the first zombie attack occurs ten seconds after the game starts, the second attack starts twenty seconds after the first zombie attack, the third attack takes place thirty seconds later, the fourth attack forty seconds later, the fifth attack fifty seconds later and the sixth attack occurs sixty seconds after the fifth zombie attack ends. In this way, boredom occurs gradually. There is a full minute waiting period prior to the last zombie attack. The zombies in the last attack move very fast and are strong enough to kill the character in one hit. The purpose of this is to encourage the players to give their undivided attention to the game in this one-minute period. If the player is interested in something outside of the game during this one minute (to avoid boredom, it is likely that the last zombie will kill the character and the game will restart. The player who has reached the end of the game is now entitled to learn the message of the game. After surviving the last zombie attack, the game's

message will appear on the screen. Being aware of the main theme of the game before playing may not serve the purpose of the game, hence the game's message will be shown to the players who successfully completed the game in the end.

Sound: Seeing that the game is already depressing enough, employing a frightening/creepy background sound created at disturbing frequencies may make the player feel uneasy. However, owing to the fact that that calm music is better for the feeling of anxiety and worry (Skagerstrand, Köbler, & Stenfelt, 2017), music types which are not too dynamic would be preferable. According to research which investigates the neural correlates of boredom in music perception, repetitive melodic phrases cause boredom (Fakhr Tabatabaie, et al., 2014). Another study concerning sounds suggests that very high frequency sounds are extremely annoying and unpleasant (Fletcher, Jones, & White, 2018). Therefore, I composed a repeating melody with a very high frequency sound as a soundtrack which is played in the menu, with FL Studio software and Komplete 12 plug-in with Maschine 2 set. Lastly, in addition to the melody mentioned above, walking sound, gunfire sound as well as other sound effects made by enemies will be included in the game.

The game can be played through this website: <https://www.volkanmengi.com/game.html>

Conclusion

An individual exists as long as s/he engages in certain occupations, hobbies and has particular troubles, goals and dreams in life. Once the individual in question gives up on all of them and yields to boredom, or when s/he is alone with herself/himself, s/he becomes aware of his/her own existence. To elaborate, putting all life endeavors aside leads to the feeling of boredom and it drives individuals to question their own existence as they stay alone with themselves. For this reason, in the game, the main purpose of the enemies is to make the player experience this particular feeling. The player dealing with the enemies has a purpose. When the enemies are destroyed, loneliness and questioning begin.

It is intended that the player experience complete boredom in the expected time period between zombie attacks. Although it is suggested that boredom can lead to one's death (Kashdan, 2010) and the idea was also supported by Schopenhauer (O'Brien, 2017), the game is not meant to overwhelm the player that much. The intervals between zombie attacks in the game last for a short time and the objective is to bring about total boredom.

While one can learn about Sartre's thoughts by reading a book, a video game can show these thoughts in practice and this is one of the most important reasons why video games should be considered as work of art. A video game's visual/sound design or gameplay can have an impact on its player, and thus it can be considered a work of art; however, the way the game interacts with its player must also be taken into account.

The purpose of building the game "Existential Therapy" was to convey a philosophical thought to the player and to argue that video games can be viewed as art. Philosophy can be taken as a point of reference in numerous branches of art as well as video games. A philosophical thought can be transferred to the player by means of a video game, and in this way, it can enable the player to perceive this philosophical thought more actively considering that the interaction

element in video games is more effective than any other branches of art. In the light of the points underlined above, the game “Existential Therapy” puts emphasis on Sartre's thought regarding boredom and makes use of the interactive nature of video games. This implies that the player is given the chance to fully experience this thought and I believe that video games are one of the branches of art that can communicate ideas to its audience in the most efficient way.

Images

Figure 1



Senet, ca. 1400-1200 B.C., British Museum

Ivory game-board/box for senet.

Height: Height: 4.50 centimetres

Width: Width: 28 centimetres

[\(Return to the text\)](#)

Figure 2

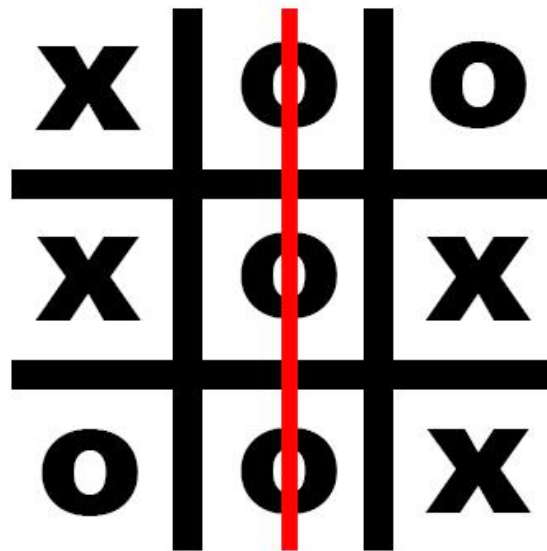


The Royal Game of Ur, ca. 2600 B.C., Metropolitan Museum of Art

The Royal Game of Ur with gaming pieces and tetrahedrons. It is an ancient board game in which players compete to be the first to traverse the board with all of their tokens.

[\(Return to the text\)](#)

Figure 3



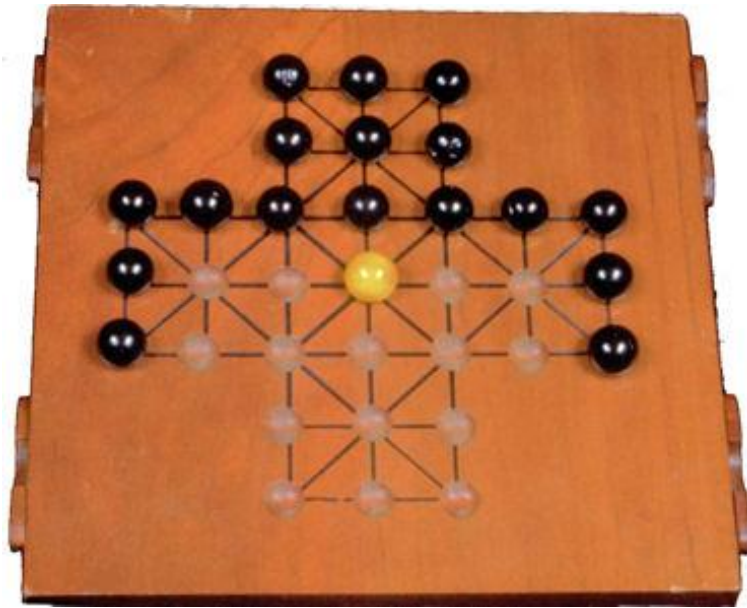
Noughts and Crosses

The game was first played in Egypt, dating from 1300 BC. The purpose of the game is to place the marks in such a way that the players form a continuous line of three cells, vertically, horizontally, or diagonally.

Illustration: Volkan Mengi

[\(Return to the text\)](#)

Figure 4



Fox and Geese, University of Waterloo

Manufactured by Berea College Student Industries, Berea, Kentucky, U.S. 1972

[\(Return to the text\)](#)

Figure 5



Mancala, University of Northern Iowa

It is an ancient game, originating in Africa. The game was played in Egypt before the year 1400 BC.

[\(Return to the text\)](#)

Figure 6

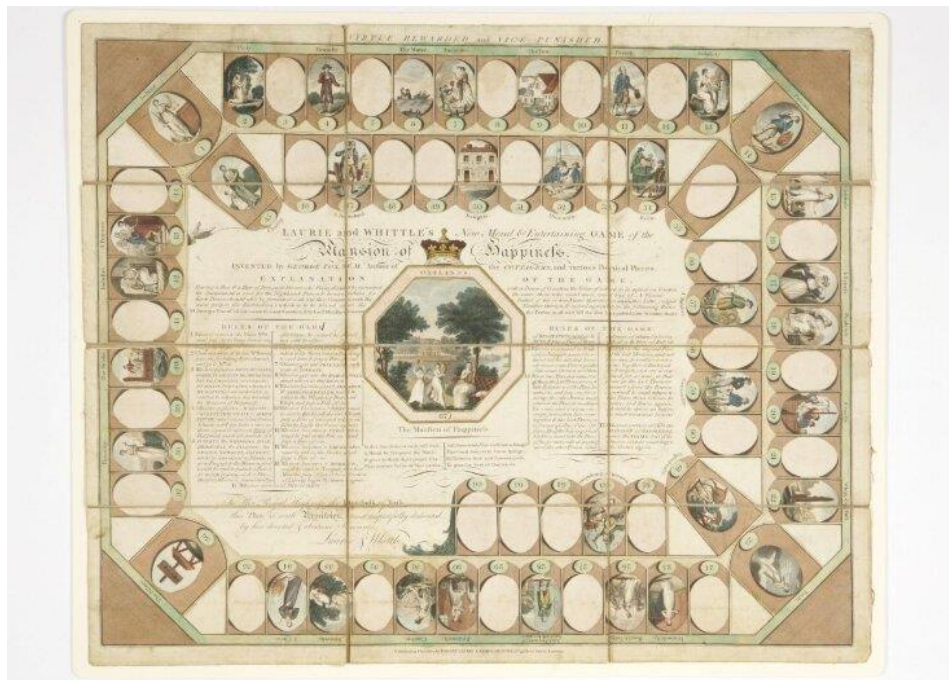


"Arabs Playing Chess," from the Libro de los Juegos, 1283
Real Biblioteca del Monasterio de San Lorenzo del Escorial

Photo: Erich Lessing

[\(Return to the text\)](#)

Figure 7



The Mansion of Happiness, Published in England by Laurie & Whittle, Victoria and Albert Museum, 1800

Photo: R H Laurie

[\(Return to the text\)](#)

Figure 8



Milton Bradley: The Checkered Game of Life, 1860,

New-York Historical Society

Made in Springfield, Massachusetts, United States

Size: 33.7 x 34.3 cm

[\(Return to the text\)](#)

Figure 9



Brown Box, National Museum of American History

Made in 1967-1968, Inventor: Ralph H. Baer

Measurement: 10.795 cm x 40.64 cm x 31.75 cm

[\(Return to the text\)](#)

Figure 10



Atari 2600

Manufactured between 1977 and 1982 by Atari, Inc

[\(Return to the text\)](#)

Figure 11



PlayStation

Video game console. Released by Sony Computer Entertainment in 1994

[\(Return to the text\)](#)

Figure 12



Microsoft Xbox

Video game console. Released by Microsoft in 2001

[\(Return to the text\)](#)

Figure 13



Nintendo Wii

Video game console. Released by Nintendo Company in 2006

Photo: Issei Kato

[\(Return to the text\)](#)

Figure 14



Pokemon GO

Augmented reality mobile game developed and published by Niantic, released in 2016

[\(Return to the text\)](#)

Figure 15



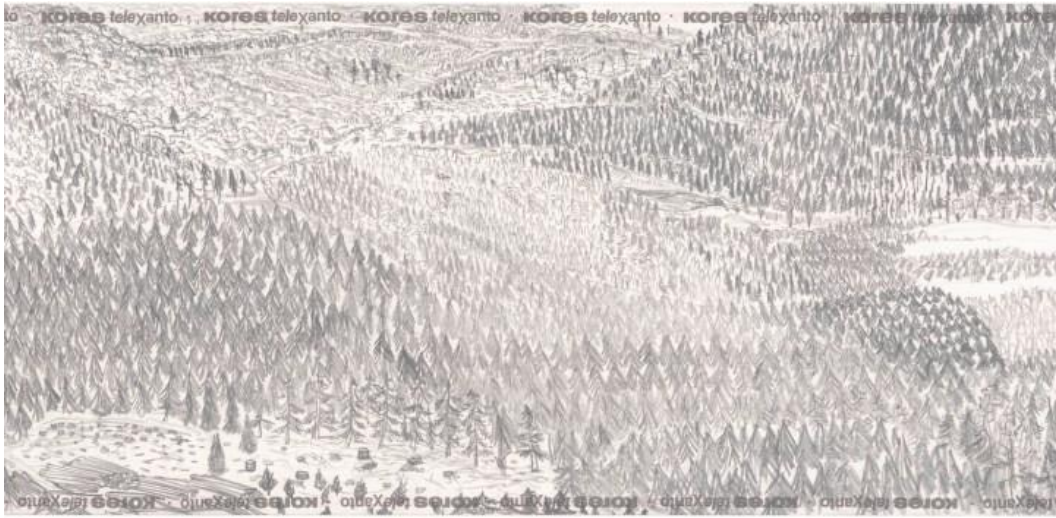
Fortnite

It is an online video game, published by Epic Games and released in 2017

Screenshot

[\(Return to the text\)](#)

Figure 16



Maria Bussmann: Waldrolle, 2012, Salon für Kunstbuch

Pencil on fax paper roll, entire: 8.2 x 433 inches

[\(Return to the text\)](#)

Figure 17



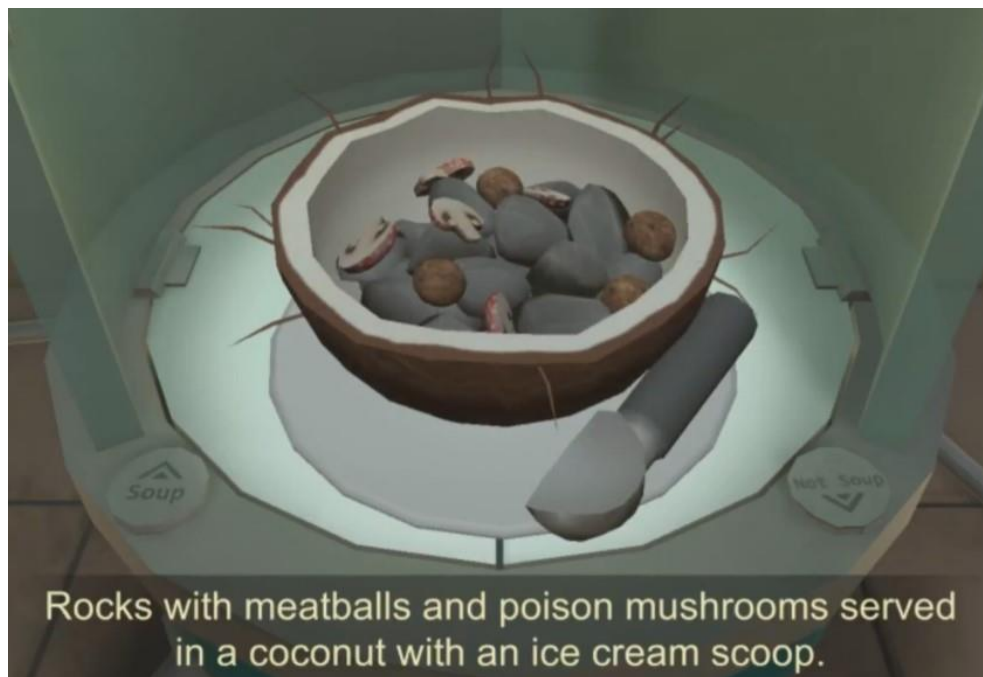
The Stanley Parable

It is an interactive drama game, developed by Galactic Cafe, released in 2011

Screenshot

[\(Return to the text\)](#)

Figure 18



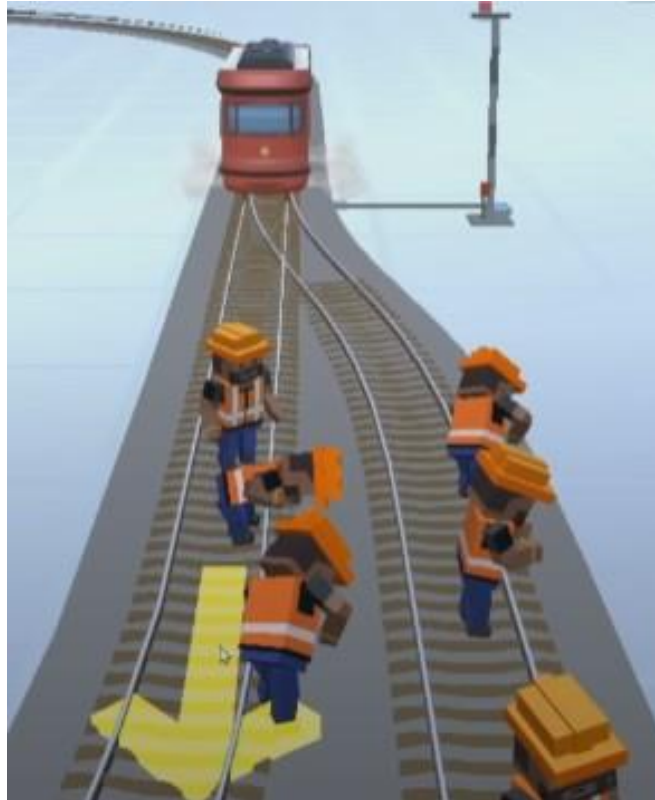
Something Something Soup Something

It is a free browser video game, programmed by Isabelle Kniestedt, Marcello Gomez
Maureira, developed by Stefano Gualeni, released in 2017

Screenshot

[\(Return to the text\)](#)

Figure 19



Dr. Trolley's Problem

It is an indie video game, developed by Wero Creative and released in 2019

Screenshot

[\(Return to the text\)](#)

Figure 20



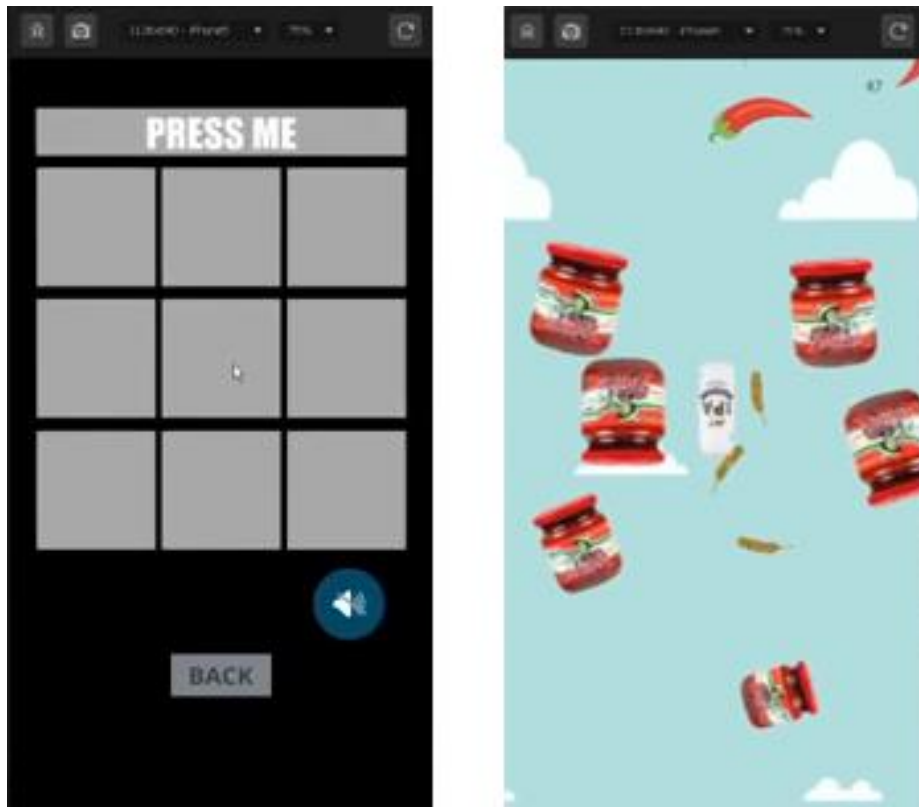
Volkan Mengi: Paddle Pop Lion "Max" game, 2011

It is a browser based online video game, made for www.aslanmax.com

Screenshot

[\(Return to the text\)](#)

Figure 21



Volkan Mengi: Puzzle and action games, built on BuildBox, 2017

Screenshot

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Figure 22



Volkan Mengi: A few games with characters, built on BuildBox, 2017

Screenshot

[\(Return to the text\)](#)

Figure 23



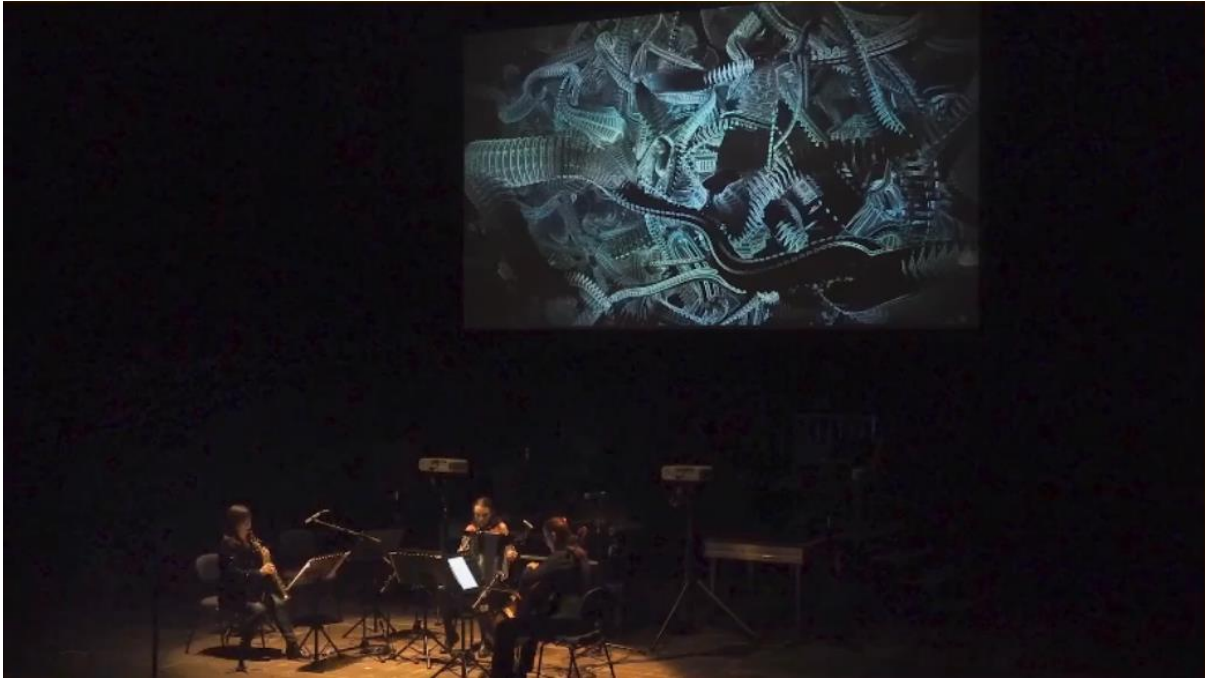
‘Live Animation’ Studio 5 concert at Zeneakadémia, Budapest, 2018

Animation: László László Révész & Volkan Mengi

Photo: Gábor Valuska

[\(Return to the text\)](#)

Figure 24



Judit Varga: Anamorphoses 1, Heroines of Sound Festival, Berlin 2019

Ensemble LUX:NM (Berlin) Animation: Volkan Mengi

Photo: Udo Siegfriedt

[\(Return to the text\)](#)

Figure 25



Volkan Mengi: While composing the musical piece for the complex exam on FL Studio, 2019

Screenshot

[\(Return to the text\)](#)

Figure 26



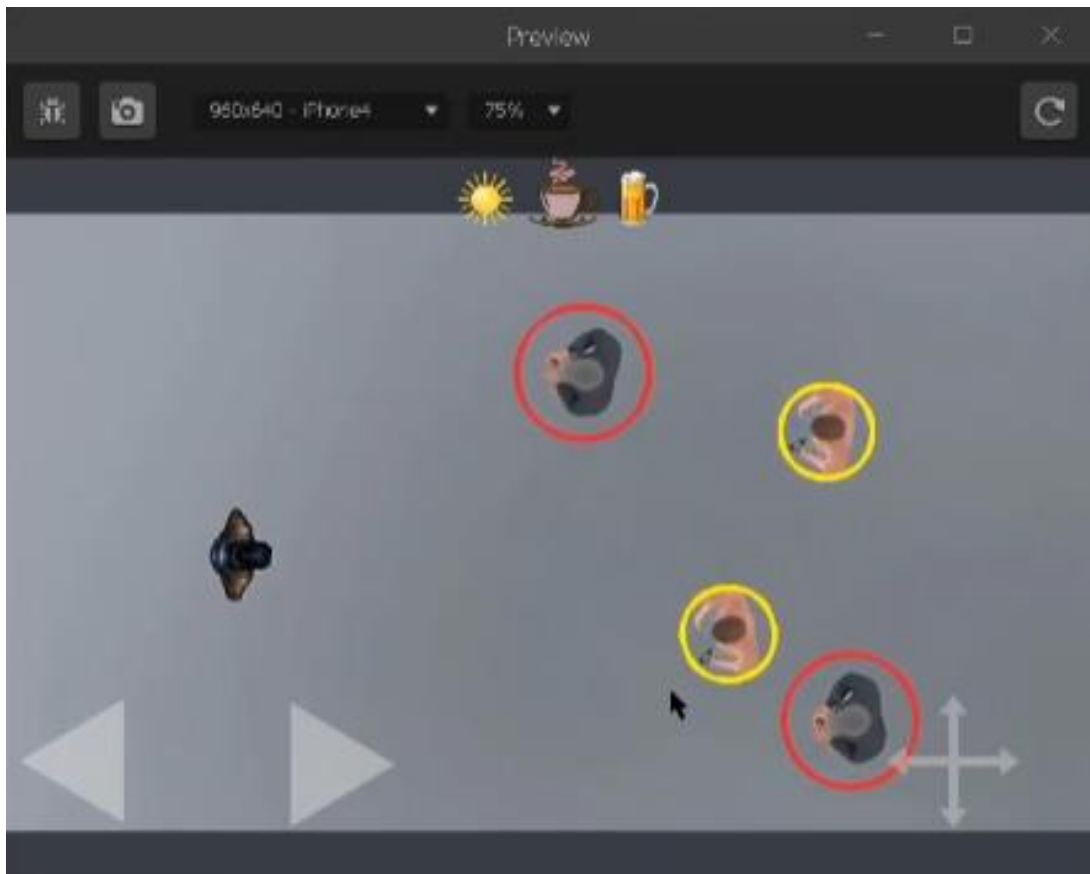
Poster of the exhibition “UNSEEN...UNHEARD...UNSPOKEN”, 2019

Designer: Pallavi Majumder

Still image from the particle simulation: Volkan Mengi

[\(Return to the text\)](#)

Figure 27

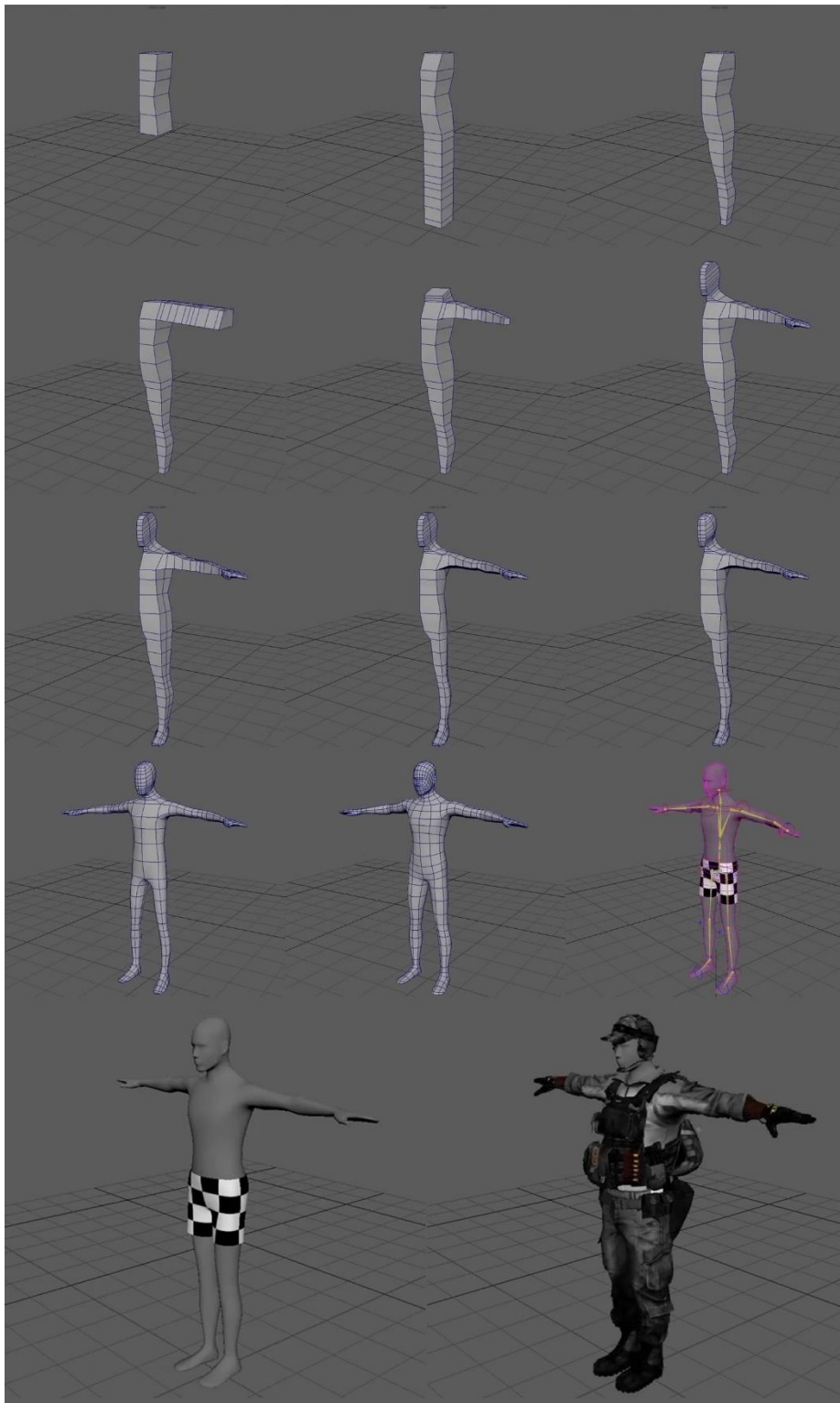


Volkan Mengi: Game for the "Sharing Borders" symposium, 2019

Screenshot

[\(Return to the text\)](#)

Figure 28

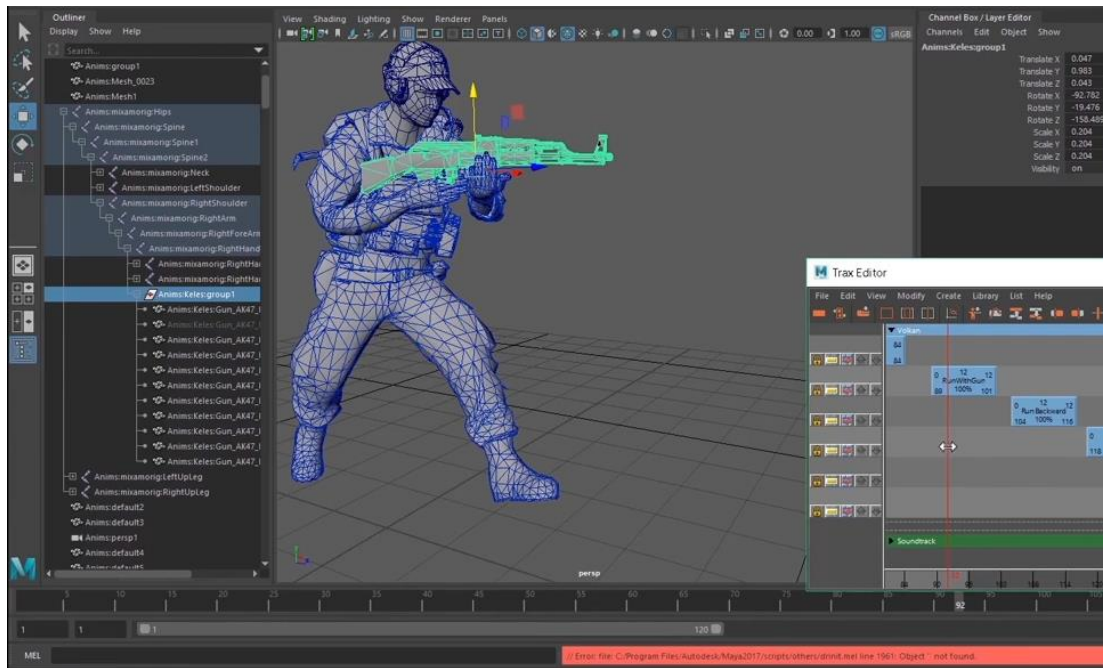


Creating a character in Maya, 2018

Screenshot

[\(Return to the text\)](#)

Figure 29



Animating the character, 2018

Screenshot

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Figure 30



Rendering the character, 2018

Screenshot

[\(Return to the text\)](#)

Figure 31

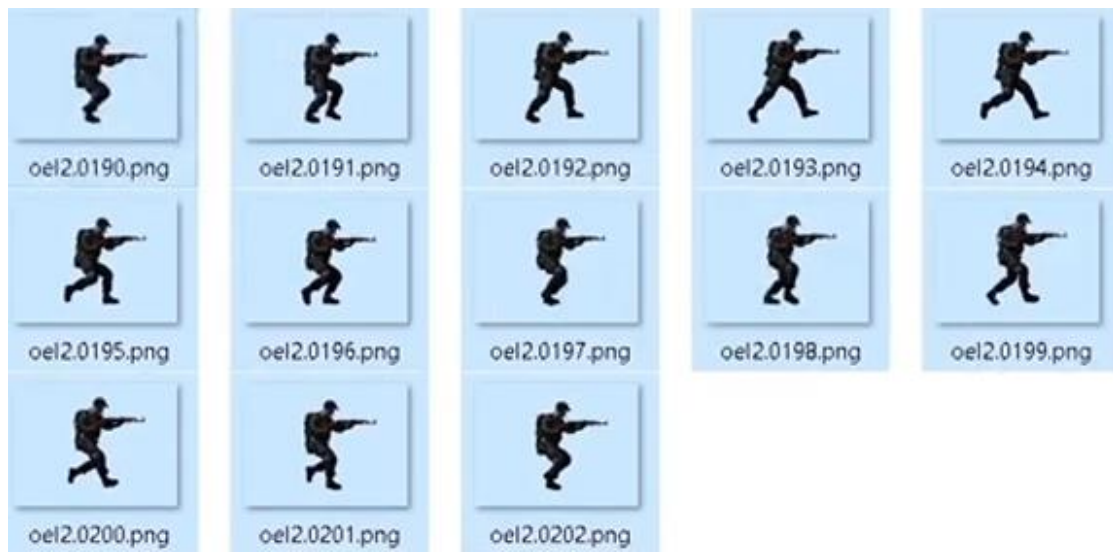


Image sequence after rendering, 2018

Screenshot

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Figure 32



Volkan Mengi: Pieces of evidence - video installation, Artus Studio, Budapest, 2019

Screenshot

[\(Return to the text\)](#)

Figure 33

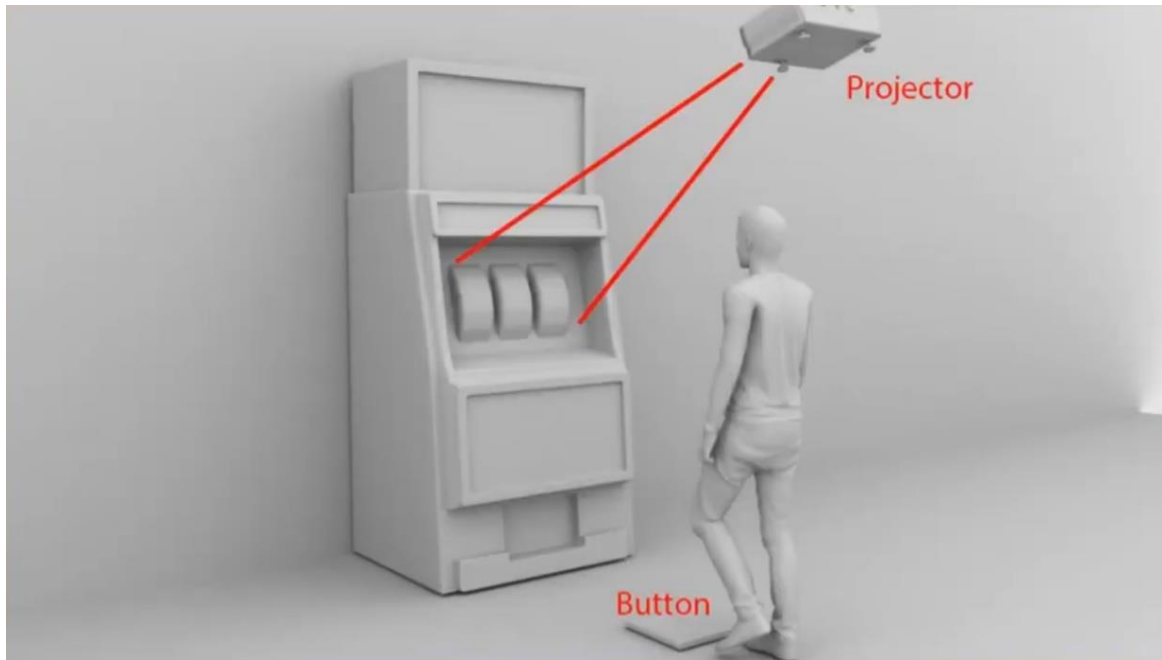


Volkan Mengi: Pieces of evidence - video installation, Artus Studio, Budapest, 2019

Photo: Volkan Mengi

[\(Return to the text\)](#)

Figure 34



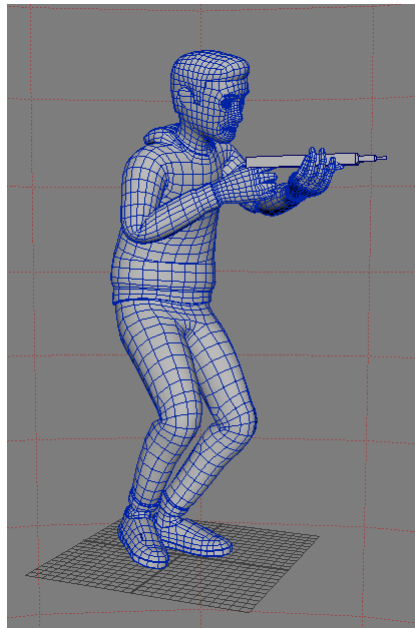
Volkan Mengi: Slot machine installation, 2021

The images on the rolling cylinders were supposed to be reflected via a projector. Using a slot machine handle could have been dangerous as it may transmit the Covid-19 virus, instead, I was planning to build a button to control the game on the ground.

Previsualization

[\(Return to the text\)](#)

Figure 35



The Main Character of the game Existential Therapy, made in Maya

Screenshot

[\(Return to the text\)](#)

Figure 36

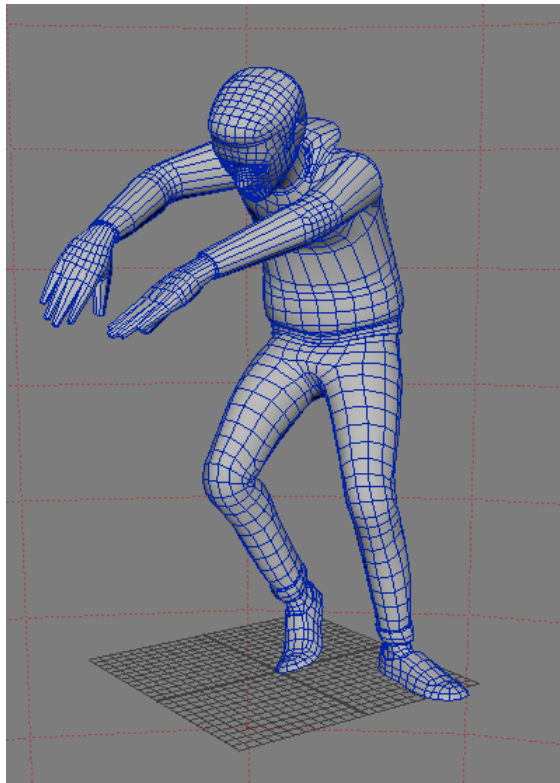


The Main Character of the game, made in Maya

Render

[\(Return to the text\)](#)

Figure 37

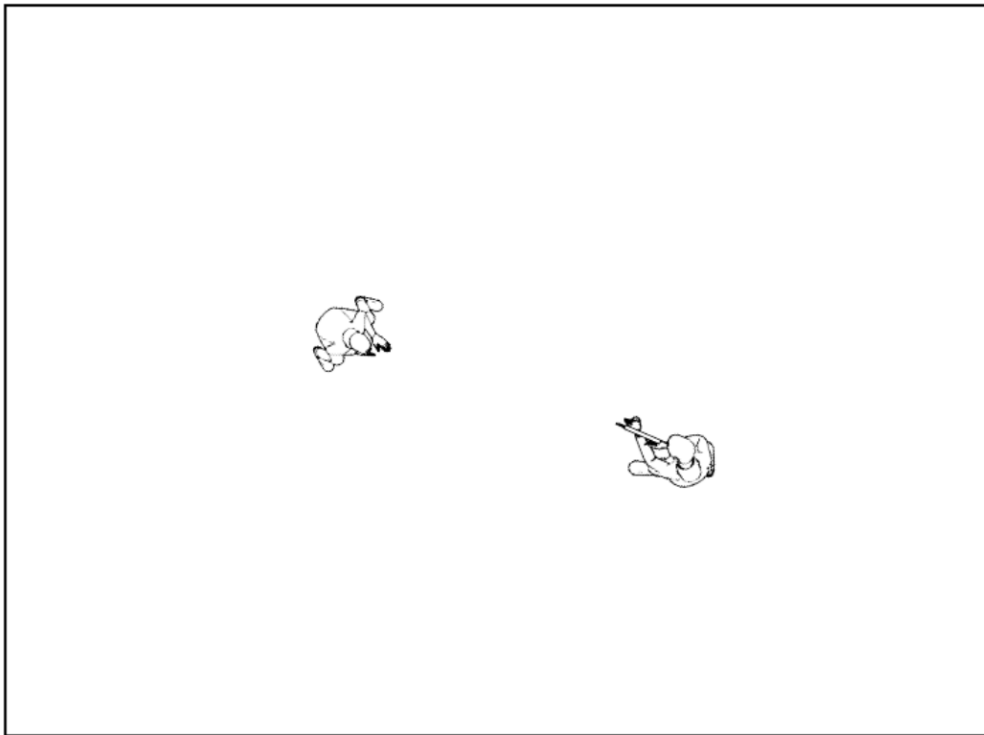


Zombie of the game, made in Maya

Screenshot

[\(Return to the text\)](#)

Figure 38



A Scene Example from the game

Screenshot

[\(Return to the text\)](#)

Figure 39



Volkan Mengi: Game for Host and Hostility workshop, 2020

Screenshot

[\(Return to the text\)](#)

Cited Images

Image 1: British Museum https://www.britishmuseum.org/collection/object/Y_EA66669

Image 2: Metropolitan Museum of Art
<https://www.metmuseum.org/exhibitions/listings/2014/assyrria-to-iberia/blog/posts/twenty-squares>

Image 3: Illustration: Volkan Mengi

Image 4: University of Waterloo
<https://healthy.uwaterloo.ca/museum/VirtualExhibits/Vikings/fox/index.html>

Image 5: University of Northern Iowa
<https://regentsctr.uni.edu/ceestem/resources/game/mancala>

Image 6: Real Biblioteca del Monasterio de San Lorenzo del Escorial
<https://www.metmuseum.org/exhibitions/listings/2011/the-game-of-kings-medieval-ivory-chessmen-from-the-isle-of-lewis/exhibition-blog/game-of-kings/blog/boarded-up>

Image 7: Victoria and Albert Museum <https://collections.vam.ac.uk/item/O26298/the-mansion-of-happiness-laurie-board-game/>

Image 8: New-York Historical Society <https://emuseum.nyhistory.org/objects/44116/the-checkered-game-of-life>

Image 9: National Museum of American History
https://americanhistory.si.edu/collections/search/object/nmah_1301997

Image 10: Wired Magazine <https://www.wired.com/story/how-atari-2600-led-videogaming-home-invasion/>

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Image 12: The Guardian <https://www.theguardian.com/games/2019/apr/16/discless-xbox-one-release-date-price>

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Image 15: Screenshot

Image 16: Hyperallergic Online Art Magazine <https://hyperallergic.com/559392/when-philosophy-and-art-intersect/>

Image 17: Screenshot

Image 18: Screenshot

Image 19: Screenshot

Image 20: Screenshot

Image 21: Screenshot

Image 22: Screenshot

Image 23: Zeneakadémia <https://zeneakademia.hu/photos-concert-centre/concert-photos-2018-february-109115>

Image 24: Cultural Resuena <http://www.culturalresuena.es/2019/07/vuelve-el-festival-berlines-heroines-of-sound-feminismo-y-genero-sin-epica/>

Image 25: Screenshot

Image 26: Facebook <https://www.facebook.com/events/artus-st%C3%BAdi%C3%B3/unseen-unheard-unspoken/1279579912192323/>

Image 27: Screenshot

Image 28: Screenshot

Image 29: Screenshot

Image 30: Screenshot

Image 31: Screenshot

Image 32: Screenshot

Image 33: Photo: Volkan Mengi

Image 34: Screenshot

Image 35: Screenshot

Image 36: Screenshot

Image 37: Screenshot

Image 38: Screenshot

Image 39: Screenshot

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