

Jayemanne, and Shira Chess—suggests that theories of phenomenology and social stratification perhaps better explain the more elusive processes of games. RPG studies certainly need more philosophical interventions, but Schallegger's appears less urgent in the field at this time.

Schallegger's study primarily focuses on products by mainstream RPG companies—Wizards of the Coast, White Wolf, Steve Jackson Games—when the so-called “indie” RPG scene may offer more illustrative objects of study. For example, in the late 1980s, Robin D. Laws published a thought experiment in *Alarums & Excursions* about creating a RPG based on William S. Burroughs' (postmodern) 1959 novel *Naked Lunch*. Jonathan Tweet would take up the challenge and create the explicitly postmodern 1992 RPG *Over the Edge*. Greg Stolze and John Tynes' 1999 RPG *Unknown Armies* reframes horror as the postmodern struggle over ideological metanarratives and their symbols; Jason Morningstar's 2008 RPG *Fiasco* lets players experience the pointless mediocrity of Coen Brothers-esque characters; P. H. Lee and Aura Belle's *The Tragedy of GJ 237b* (2017) manages to create an aleatoric RPG of catastrophe using zero players. How might Schallegger's book help us explore the nuances of these explicitly postmodern RPGs? And why is the emotion of joy at the heart of the matter and not failure or frustration, per Jesper Juul? Schallegger's book has secured RPGs in European literary studies. Let us now push their study further down truly interdisciplinary, intercultural paths.

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Intermedia Games—Games Inter Media: Video Games and Intermediality

Michael Fuchs and Jeff Thoss, eds.

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Editors Michael Fuchs and Jeff Thoss offer in a collection of essays a contribution to the subject of game intermediality, or in the editors' terms, “interrelatedness” of video games to other media (p. 1). The title's forward-and-backward construction (*Intermedia Games—Games Inter Media: Video Games and Intermediality*) connotes a difference between “intermedia games” as “the intermedial dimension within games” and “games *inter media*” as “games' relationship to and place within a larger media ecology” (p. 9). The book does not suggest, as the title at first might appear to, that games “inter” media as in burying them, as provocative as this sense of the word might be. Rather, this collection applies intermediality studies, a field that has “largely been developed in continental Europe,” to video games, which “rarely take center stage” in scholarly discussions of intermediality (p. 3). Thus, the collection's central effect is to illustrate the applicability of intermediality studies to games and contribute to a body of scholarship that has been comparatively underdeveloped.

Tim Summers's chapter “Music across the Transmedial Frontier: *Star Trek* Video Games,” one of the collection's strongest essays, illustrates the productivity of analyzing games within a broader

intermedial context. Summers examines musical cues in the original series of *Star Trek* (1966–1969), including Alexander Courage’s fanfare that begins the opening credits, to describe the repetitive nature of reused musical cues in that series’ scoring. After discussing examples of games that do and do not use Courage’s theme, as well as the ways in which it is commonly used in games, Summers turns the question of media resemblance back around: *Star Trek* video games reproduce motifs from the TV series’ musical scoring, and in turn that TV series itself is game-like in the modularity of its musical scoring. “Just as the musical intertextuality emphasizes the televisuality of the characteristic scenes in the game, by implication, it also illustrates the game-like segmentation and discrete modes of the television series” (p. 216). This insightful argument expands upon the editors’ stated purpose for the collection. Not only does it demonstrate what intermediality studies can do for games, but Summers’s essay in particular shows what games can do for the study of intermediality.

Some essays contain thoughtful arguments but lack sufficient citation. Stephan Schwingeler’s “Interference as Artistic Strategy: Video Game Art between Transparency and Opacity” begins with the challenge that academic discussions of video games have largely failed to consider the relevance of video games in the context of art but does not cite or acknowledge Mary Flanagan’s 2009 monograph on the topic, *Critical Play*. Laurent Milesi’s “Video-Gaming in(to) Literature: Virtual CorpoReality in Chloe Delaume’s *Corpus Simsi*” makes scant references to game studies scholarship generally. Of

particular applicability to Milesi’s discussion of Delaume’s modification of *The Sims* and the autofictional overlap between author and character would be McKenzie Wark’s chapter on *The Sims* in *Gamer Theory* (2007), which may have been a productive work for Milesi’s essay to respond to. Perhaps most significantly, Christophe Duret’s “Transfictionality, Thetic Space, and Doctrinal Transtexts: The Procedural Expansion of Gor in *Second Life*’s Gorean Role-Playing Games” describes both the social system of John Norman’s *The Chronicles of Gor* series and *Second Life* users’ role-playing experiences within that system at length without citing scholarship on gender and sexuality in (or out of) games. As such, a sexual hierarchy of dominant men and women-as-objects passes without meaningful comment or substantive engagement with consensual play, experimentation with gender roles through games, the relationship between games and kink, or any other related topic already addressed somewhere in queer game studies.

The editors’ especially broad impetus for this collection—that more work should be done on the intermediality of video games—results in a generally loose coalition of essays. The twelve chapters are divided into three sections: part 1 considers “how and why video games so frequently incorporate other media,” part 2 reverses this to attest to “the ways in which other media have responded to and used video games for their own ends,” and part 3 addresses “transmedia universes” in which “content [is] simultaneously distributed across multiple media” (p. 5).

Because of the collection’s loose association between essays, some contradic-

tions also arise that are not addressed or resolved by the editors. Most noticeably, the first essay (Håvard Vibeto's "The Spectacular Design of First-Person Shooters: Remediating Cinematic Spectacle in *Call of Duty: Advanced Warfare* and *Battlefield 4*") claims twice that games do not reproduce cinematic editing: "the lack of editing in video games enhances the effects known from cinema" and "video games do not use editing" (pp. 23, 29). The very next essay, Bernard Perron and colleagues' "The Discourse Community's Cut: Video Games and the Notion of Montage" contradicts this claim. The apparent disagreement between these two essays (and why the two of them happen to begin the collection) is unresolved and unremarked.

Overall, the collection contributes to the scholarship on intermediality and games, and some essays such as Summers's make new and generative claims. Other individual essays may interest scholars working on the presence of specific media in games (or vice-versa), such as photography (Sebastian Möring and Marco de Mutiis's chapter), comics (Armin Lippitz's chapter), or literature (Jason I. Kolkey and Marco Caracciolo's chapters). Ultimately, the sum of the collection's parts may be just as valuable as the whole.

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Video Games Have Always Been Queer

Bonnie Ruberg

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Introduction, acknowledgments, notes,

works cited, index, and about the author.
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Bonnie Ruberg's monograph *Video Games Have Always Been Queer* serves to empower the LGBTQ+ community in video game culture. This book puts a variety of games in conversation with critical queer theorists while also drawing attention to nonnormative methods of design and play. Its chapters are divided into two parts; "Discovering Queerness in Video Games," containing chapters 1 through 4, and "Bringing Queerness to Video Games," containing chapters 5 through 7. Ultimately, this book argues that ludic spaces have always been queer and facilitated queer identities.

In chapter 1, "Between Paddles: *Pong*, *Between Men*, and Queer Intimacy in Video Games" Ruberg relates the idea of homoerotic desire in Eve Kosofsky Sedgwick's *Between Men: English Literature and Male Homosocial Desire* (1985) to the mechanics of Atari's 1972 arcade game *Pong*. Ruberg identifies *Pong*'s lack of theoretical analysis due to its simplicity and asserts that by comparing these formative works, they are strengthening their argument that any game has queer potential. In Sedgwick's theory, women are used as objects through which desire is exchanged between rival male subjects. Ruberg relates this erotic triangulation with the movement and mechanic of the ball that is bounced between players. In this parallel, each pathway of the ball can be seen as "a vector of desire" (p. 47) the characteristics of which define the connection between the two players and the intensity of their exchanges. Such political readings