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In *Play Between Worlds*, T. L. Taylor examines multiplayer gaming life as it is lived on the borders, in the gaps_as players slip in and out of complex social networks that cross online and offline space. Taylor questions the common assumption that playing computer games is an isolating and alienating activity indulged in by solitary teenage boys. Massively multiplayer online games (MMOGs), in which thousands of players participate in a virtual game world in real time, are in fact actively designed for sociability. Games like the popular *Everquest*, she argues, are fundamentally social spaces.

Taylor's detailed look at *Everquest* offers a snapshot of multiplayer culture. Drawing on her own experience as an *Everquest* player (as a female Gnome Necromancer)_including her attendance at an *Everquest* Fan Faire, with its blurring of online-and offline life_and extensive research, Taylor not only shows us something about games but raises broader cultural issues. She considers "power gamers," who play in ways that seem closer to work, and examines our underlying notions of what constitutes play_and why play sometimes feels like work and may even be painful, repetitive, and boring. She looks at the women who play *Everquest* and finds they don't fit the narrow stereotype of women gamers, which may cast into doubt our standardized and preconceived ideas of femininity. And she explores the questions of who owns game space_what happens when emergent player culture confronts the major corporation behind the game.