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VIDEOGAME ANTHROPOLOGY

EDITOR (Issue)

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ISSUE BRIEF

We understand the videogame should be considered an important object of study for social sciences, insofar its own peculiarities allow for new epistemic frames. Drawing together anthropological concepts and videoludic media, it is realized the extent to which classic and contemporary ideas of the discipline, some of them seemingly surpassed, find a new shelter, spreading its implications to current networks and emergencies. This renewed applicability not only allows for the notions and difficulties of anthropology to be revisited under the light of new media, re-founded on representative terms, but also, as regards to an interactive artifact, the videogame achieves a unique execution and a social implementation of said concepts and difficulties. If we understand, by Gilles Deluze, that philosophy is no other than the discipline responsible for the fabrication of concepts, and we agree with the definition given by Tim Ingold that anthropology can be viewed as a form of philosophy that includes people, i.e., societies and agents in interaction with the conceptual, we can state, in summary, that the videogame has its own anthropology as well.

Therefore, the present edition will explore the basics for the delimitation of an anthropological approach to videoludic media. Ideally, this approach pursues, by retroduction, the conditions for an anthropological field or subdiscipline, responsible for the validation of the representative and constructivist possibilities of the videogame as an ethnographic medium. That is, the videogame is not constituted only as an object, susceptible of being tackled through ethnography, but also as an object constituted of new techniques and representative options; qualified, in any case, for the hermeneutic undertakings of conceptual and cultural translation. In short, to inquire, on the one hand, into the ethnography of the videogame and, on the other hand, into the possibility of a videoludic ethnography. An anthropology *within* the videogame that will invite for a speculative rate of the anthropology *of* the videogame.

Based on these considerations, the papers admitted for the Dossier section will be grouped under the following sections:

1. Anthropology in the videogame: where investigations based on an anthropology focused in practice and the discursive analysis, in close rapport with the program of Cultural Studies and which manifest a compromise with ontic levels of the program and the deontological margins of the investigation, thus fostering a critical epistemology, both reflexive and deconstructive. To this line of argument belong the works which touch upon any of the central themes of the discipline, such as genre, ethnicity, orientalism, colonialism, postcolonialism, decolonialism, identity, the concept of race, ethnocentrism, etc.

2. Anthropology of complexity applied to videogames: where will be admitted investigations finding in videogames a prominent object of the theories and tools of complexity and chaos, theory of networks, algorithm analysis and application in the videoludic representation, psychosocial experiences of artificial intelligence or its application to the medium of cognitive studies.

3. Anthropology and the videogame (or the videoludic): where space will be given to those investigations dealing with the relation between the videogame as medium, and ethnography as technique as well as formulative and representational machinery of cultural and social realities. This line of argument makes up a front for ontologic and anthropological vocation, akin to the controversial pairing of cinema and ethnography that, in the last century, has been happening close to Visual Anthropology. Thus, this line will welcome investigations that question the syntactic confluence, ergodic and substantive between the videogame and anthropology, as regards to expressive media which share a common empirical interaction.

FOCUS AND SCOPE (Issue)

As a consequence, *LifePlay* will accept investigations relating the videogame with the other central themes set forth, as well as the following descriptives:

1.- The videogame and today's sociological difficulties
2.- Traditional concepts of the discipline in its videoludic translation
3.- The videogame as a means for cultural formalization
4.- The anthropological nature of the videogame

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1.- Counting from that date, you will receive over the next 30 days an email stating that your work has been accepted by *LifePlay*, so will start the evaluation process. If the work does not meet publication standards required by the magazine, the paper will be refunded.

2.- After receiving our approval, the evaluation process begins. Your paper will be sent to two external referees to assess their relevance for publication in *LifePlay*. The review period is 21 days.

3.-Once received peer review, the magazine will proceed to send the document to the author to rush the corrections indicated by the external referees, in case any. The deadline to return the paper corrected will be 7 days. In the absence of such corrections, the author will receive an email indicating the imminent publication of his/her academic paper.

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