

# XBOX APOCALYPSE: VIDEO GAMES, INTERACTIVITY, AND REVELATORY LITERATURE pdf

## 1: Post Apocalyptic Video Games

*It considers how virtual experiences, like stories, games and rituals, are forms of world-building or "cosmos construction" that serve as a means of making sense of our own world. Such creative and interactive activity is, arguably, patently religious.*

From movies to novels, to comics and video games post-apocalypse was one of the major influences, recreated and retold in numerous works spanning over decades and across various different media and sources of storytelling. The theme has also been researched by other art forms. We can see post-apocalypse depicted in modern art forms as well as in paintings and the art of sculpture. But storytelling arts such as film, literature, visual novels, and video games are where the fall of man found its favorite home. There is something masochistically exciting in exploring the end of our civilization, the ultimate dissolve of our society, the grim future where all the grimmest predictions came to life and instead haunting us in our dreams they came out their caves and showed their ugly faces to the light of the dimmed sun. If you thought that the theme is a brainchild of modern times, think again. Today, we will talk about various post-apocalyptic scenarios depicted in video games. Ever since the original Wasteland, which came out in , video games were a fruitful ground for post-apocalypse. Because, as with all storytelling arts, video games deal with problems and stories on how to solve those problems. Also, each post-apocalypse is unique in some way or another, giving designers lots of freedom in creating the world, its inhabitants, and the background setting. And it is always exciting in coming up with a mysterious story on how the world ended. And that ending can have numerous causes, from an asteroid impact to the nuclear war one of the most popular post-apocalyptic themes to various global pandemics, to aliens, to robots and the rise of AI, to other global catastrophes. The thing is, there are so many of them and each is unique in some way or another. Because there are literally hundreds of these games and many of them deal with the unique end of days and unique societies that rose from the ashes of our civilization. But what we can talk about is how different games deal with post-apocalyptic themes in relation to the time that has passed since the civilization withered away and in relation to the severity of the catastrophe whether it was a global event or a local incident. You see, when it comes to the amount of time passed since our society saw its curtain fall we can group games in four major clusters; we have games happening during the apocalypse; those taking place just a few years after the fall of man; the majority that tells its tales decades or centuries after the year zero; and a couple of that take us epochs after we, and all we know of, died. The first group is made out of games taking place during the apocalypse, and this one is filled with quality titles. Take for instance *The Last of Us*, a magnificent tale talking about last days of modern society that slowly transforms in order to cope with the global pandemic that took billions of lives. The cause is familiar and it is known from the first moments of the game, but *The Last of Us* offers so much more than the simple explanation of what caused all of this. This one is important because it shows, in a highly detailed and realistic way, just how brittle our tech-relying society is and just how little it takes to destroy everything we build for centuries. *The Last of Us* is a great example of a video game that perfectly captures emotional bonds and the evolution of social relations among complete strangers, which Joel and Ellie were at the beginning of the game. This masterfully designed piece of human narrative was a perfect central subject for the entire game, from the beginning to the end. But *The Last of Us* is so much more. It shows ways our society can respond to the threat of global catastrophe, it shows how shady characters that were hiding from plain sight in the modern society can easily become central figures in this ruined post-apocalyptic society, how the lowest of human urges can take the central stage once the law is no more and once moral norms go down the drain. Unlike most similar games *The Last of Us* takes the catastrophe and instead of giving it the major role it uses it simply as a silent stage for exploring the human psyche, using post-apocalypse as a background for an exciting and interactive anthropological study, similar to what Max Brooks did in *World War Z*. And so we came to zombies, one of the most influential causes for the various global catastrophes that lead to the

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apocalypse. Most zombie games take place during the apocalypse, like *The Last of Us* does, but no title depicted it as good as *State of Decay*. You see, many games dealt with zombie apocalypse but *State of Decay* showed it on a new level. Instead, *State of Decay* offered players to care about the whole band of survivors, taking them to manage their own micro-society that tries to survive the prevailing apocalypse. Another game that takes place during the catastrophe, *State of Decay* deals with how survivors find each other and how they form cliques that should offer a better chance of survival during the harsh days of death and the undead. No other game explored the subject so much in depth as this one; would you take new survivors or let them starve or die from infection? Are you ready to kill other people in order for your society to stay alive and well? Are you capable of doing anything it takes to keep your group safe? Once again, a game that takes place during the apocalypse simply used it as a grand backdrop in order to explore the human mind and the limits of morale during days where nothing is normal. When talking about games taking place just decades after the apocalypse the one major series are *Metro* games. In this world the end came after the USSR exchanged nuclear missiles with the rest of the world, creating a grim world where no one can live on the surface. *Metro* games use the post-apocalyptic theme to show just how forgetful we are as a species. The games as well as books which games are based on are filled with examples on how history repeats itself, just decades after the whole humanity end up being wiped because of petty and realistically speaking, highly unimportant, discords between nations. You have numerous factions, each with its own set of goals. But, as we all know, we are too scared of the unknown, and in these games we are so much scared that the leaders are ready to use those monstrous nuclear devices responsible for the apocalypse in the first place to wipe out post-humans, who never stated they want anything bad to happen to their brethren who stayed a few steps behind on the great stairway of evolution. *Metro* games are post-apocalyptic tales of just how much we forget, just how much we are unable to learn on our mistakes, just how much we are defined by boundaries, between individuals, between societies, between states, and even between different parts of our own personalities. Next, we have games that take place centuries after modern society ended, leaving the world in disarray and to the mercy of those who came after us. The most popular member of this group of post-apocalyptic games are titles from *Fallout* series. This one explores the human society and how it developed during the centuries after the apocalypse, but the main focus is on the world of the past, its remnants and small details players find among numerous ruins and deserted vaults scattered across the Wasteland. In fact, each of the new *Fallout* games deals equally with societies that rose from ashes and with a society that preceded them. And in its humorous historical twist, the game takes the fifties and the sheer fascination with nuclear power during those times and shows just how that fascination lead to global catastrophe. The reasons for the apocalypse are widely known, and most humans are aware of what happened and how we survived. And from that knowledge comes the general fascination with the past world, personified in *Fallout* currency Nuka Cola caps, the technology used, mostly scavenged from ruins of the fallen world of yesterday, the clothing worn by most survivors, the fascination with characters who existed before bombs fell, and with the music which found its place in many radio stations. *Fallout* games are excellent in revealing small details, personal stories, and numerous interesting facts about the world of the past. They are best when we explore new vaults and learn how Vault-Tec tried to use the vaults as some form of massive social experiments with humans as their main subjects, and how corporations look at individuals not as human beings but simply as resources they can reap freely. These games also focus on history repeating itself but on a lesser scale compared to *Metro* games. *Fallout* titles are more about the post-apocalyptic society as a whole and its ties, connections, and similarities with the civilization that perished in a huge nuclear explosion. And finally, we have *Horizon Zero Dawn*, a highly original post-apocalyptic game that takes place eons after the apocalypse, with no one knowing what lead to the end of the world and just a few knowing anything about the civilization that lived a millennia before. This game is unique in its setting. You live in a world of mechanical monsters with humans living in simple tribal communities. You are introduced with this gorgeous, strange, and at times frightening world with knowing nothing about these machines, without a clue to what happened to the past civilization, without any

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knowledge of the world that ended. And this desire to find out answers, this motivation to discover the story of the end is the main theme of the game. The human society is placed in the background. You realize pretty fast that humans have forgotten about their ancestors, that they returned to the tribal culture filled with ancient deities and living off the land. But the life off the land has a marvelous twist because metal beasts are part of the everyday life and while everyone knows they are a remnant of the Old Ones, no one knows just how they were made, their source, their origin. And these animal-like machines are part of the greater mystery surrounding the world of Horizon Zero Dawn and just further heat up our interest in finding out what the hell happened with the world. Why most animals are replaced with robots? Why does no one know what happened? Now, the aforementioned games have in common the fact they all deal with a global apocalypse. But some of the best post-apocalyptic games deal with a different kind of apocalypse. Instead of having the whole world destroyed, they take place in pocket universes that have their outer world ties cut for different reasons. The best pocket world apocalypse game is the original Bioshock, which itself takes inspiration from the old System Shock, another marvelous piece of interactive storytelling dealing with pocket world apocalypse. Bioshock explores human pride and arrogance, the vanity that led one utopist society to crumble, to turn to ash in its own vanity. We also learn much about interactive storytelling and how games make us do things and how easily we can be manipulated. The post-apocalyptic setting of Rapture shows just how little it takes to make the world burn and that, no matter how the society is shiny on the surface, there will always be elements that work under the radar, underground criminal elements which, it seems, are needed in any culture no matter how the said culture considers itself flawless and without sin. As with other games mentioned in this piece except Fallout to a degree, Bioshock used post-apocalyptic setting not as the main ingredient in this tasty dish but as a vessel inside which the dish is cooked and prepared, a simple tool used to make the world come to life and show all the horrors that await us in case we decide we are gods, and not simply humans with all their flaws, misconceptions, and prejudices. Another excellent piece of post-apocalyptic interactive storytelling are Stalker games. They also present a piece of a pocket world post-apocalypse but they are unique in a way that almost all of their human denizens decided to inhabit the Infected Zone. Every stalker, trader, bandit, scientist, and some soldiers decided to come to the Zone. Except for some soldiers who are there on duty, all inhabitants of this grim post-apocalyptic world are there by their choice, and this is something Stalker games use to show how the excitement of the unknown and unexplored is enough to make people abandon their homes and their everyday life and visit worlds that are extremely dangerous but that at the same time hide numerous secrets. Stalker games show modern explorers traveling to the Zone for numerous reasons. Others, reminiscent of Sir Francis Drake or Hernan Cortes came to the Zone in search of its exotic riches in forms of otherworldly artifacts. And some just want to watch the world burn and the Zone is a perfect, lawless place to fulfill all of their sick and dark desires. And the player is one of those pilgrims who traveled to the Zone and each game, aside from a couple of main missions, give players the freedom of choosing their own path and finding their own motivation that will drive them across the Zone. Stalker games used post-apocalypse to show players just how adventurous and fearless humans can be, how they can be attracted to the same space for so many different reasons, and just ruthless they can be to fulfill their agendas, regardless of reasons which led them to the Zone in the first place. Another gem of a game that uses post-apocalypse as a simple yet stunning backdrop for depicting the human culture of exploration, its various sources of motivation, and its constant desire to go into the unknown.

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2: Godwired von Rachel Wagner | ISBN | Fachbuch online kaufen - [www.enganchecubano.com](http://www.enganchecubano.com)

*Return to SBL Forum Archive Xbox Apocalypse: Video Games and Revelatory Literature. Rachel Wagner. As surprising as it may seem at first glance, many of today's violent video games exhibit remarkable similarities to ancient Jewish and Christian apocalypses.*

The setting received a complete overhaul, now based in the early s, with the original XCOM organization being a U. Originally planned for , the game was repeatedly redesigned by different studios before being finally released in as The Bureau: Enemy Unknown , a "re-imagination" of UFO: Enemy Unknown with real-time strategic view, turn-based combat and destructible tactical environments more in vein of the original X-COM game and set in a more contemporary setting than the XCOM game by 2K Marin. Enemy Unknown was released later that same year to critical acclaim, winning multiple "Game of the Year" awards. Its expansion, XCOM 2: War of the Chosen , followed in Apocalypse , claimed to having been "essentially a remake of the first X-Com with 3D graphics. In , Codo Technologies and publisher Namco also released Rebelstar: Tactical Command , a Game Boy Advance turn-based tactical role-playing game that too was reminiscent of the early Battlescape system. Phoenix Point is an upcoming strategy and turn-based tactics video game for Windows, OS X, and Linux that has the open world, strategic layers of the X-COM style games of the s like Enemy Unknown and Apocalypse together with the presentation and tactical mechanics of the more recent Firaxis reboot games. Phoenix Point, described as a spiritual successor to X-COM, [34] [35] is expected to be released in mid Lang based on the reboot was released on January 28, by Fantasy Flight Games. According to Julian Gollop, "They wanted us to do a deal where we would sign over any rights that we might have in return for some cash plus a high royalty on X-COM: They more or less insisted on it, otherwise they were threatening to cancel the Apocalypse project, so there was a lot of bluff involved. In September , UFO: Enemy Unknown, Apocalypse, Interceptor and Enforcer were also re-released as downloadable titles. The level to which they borrow from the original series varies. Enemy Unknown clone for the iPhone , iPad and Android. Isomer was an indie strategy game project, currently abandoned, [53] that was also heavily influenced by the X-COM series as well as other games such as Dwarf Fortress and Minecraft. It blends realtime strategy combat with world exploration and sandbox gameplay. Aftermath was followed by two sequels: Aftershock in and UFO: The follow-up game, UFO2Extraterrestrials: Shadows over Earth was supposed ro be released in Q4 of but as of it still remains in development simultaneously with UFO2Extraterrestrials: Fight for Earth is a Steam and browser-based massively multiplayer tactical game. Xenonauts 2 is currently in development. The franchise was also referenced in the Civilization series of strategy video games that had partially inspired X-COM in first place. The original game received an unofficial sequel in the expansion set Civ II: A similar open source game, but which never left a pre-release phase last updated in was X-Force: Tactical is a board game reproducing the squad tactics element of the first game. Enemy Unknown originally began development as Laser Squad 2 [70].

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## 3: Interactive Fiction games on Kongregate

*'Godwired is a timely, relevant, and sophisticated book. It is an insightful, well-informed discussion of game theories, storytelling, and the religious imagination, offering a convincing argument about how playing games can, at times, participate in the construction of worlds, and worlds of meaning.'*

Both video games and apocalypses can be viewed as imaginatively inspired otherworldly journeys with a pronounced eschatological focus. Indeed, we can readily view video games as the most poignant site for contemporary renegotiation of the genre of apocalypse. Game-play, it seems, may have some profound kinship with religious imagination. Violent video games can be aptly viewed as an experiential form of the genre of apocalypse: An apocalypse is a genre of revelatory literature with a narrative framework in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial, insofar as it involves another, supernatural world. Games even exhibit the characteristic dualisms of apocalypses in their presentation of the player-protagonist, sometimes with helpers, in a battle against fierce and often deadly opponents. Apocalypses, says John J. Every choice, and its attendant consequences, has already been placed in the story by the programmers, writers, and artists who created the game. We are players in the game, not game-designers. Another feature familiar to apocalypses that often crops up in video games is the otherworldly mediator. In the Book of the Watchers En. In the enormously popular Halo series of video games, for example, players are aided by Cortana, an artificially intelligent computer who offers back story and strategic information to the player as he or she assumes the role of the Master Chief. Cortana has no physical form, but portrays herself holographically in interactions with the player. Similarly, apocalypticists depict the otherworldly realm as a place that can be entered into as a temporary world formally distinguished from their regular lives. And, like any game-player, he must eventually return to the mundane world. Such similarities should, one might argue, not be so startling. All are temporary worlds within the ordinary world, dedicated to the performance of an act apart. Another way of thinking about the relationship between apocalypses and video games is their presentation of time. They are eschatological in their imminent expectation of the end of the play world when either all tasks have been successfully completed or the player has failed and certain destruction ensues. Because our reading of apocalypses at least today is primarily textual, our sense of the periodization of time and the expectation of an imminent judgment is cultivated through the production of tension in the narrative. Video games do, however, exhibit one markedly important difference in comparison to their ancient counterparts in their typical depiction of agency in the end times. In traditional apocalypses, visionaries look forward to rewards for the faithful and punishment for the wicked as enacted by God. In video games, agency is situated squarely with the player, who may rely upon guides for assistance, but ultimately enacts salvation by himself or herself, often in dramatically violent form. This messianic purpose is easiest to see in popular first-person shooter games like Halo and Resistance: We see this messianic purpose even in Left Behind: Eternal Forces, the Christian-produced PC video game There are no supernatural agents to assist us; rather, we are more likely to see demonic or evil forces fighting us as we battle single-handedly against them. In many video games, there is no overarching divine power at all. So what are we to make of this different view of salvation? Think about some of our challenges today: If ever people needed the imaginative comfort that hope for a messiah might offer, today is the time. Video games offer this kind of scripted absolutism. Indeed, the challenges and anxiety associated with postmodernism are quite distinct from those experienced by early Jews and Christians suffering under Roman rule. Death in video games is temporary, not permanent—thus salvation is also temporary or perhaps even merely imagined. Worlds visited are transient. Enemies defeated are not real. Perhaps the ancient apocalypticists also saw their own otherworldly journeys as mere imaginative play, but it seems likely that if they did, they utilized the elements of play to make much larger claims about their own certainty of meaning in the cosmos and their

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own hope that God would soon intervene to prove them right. Eerdmans, , Sage, ,

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## 4: Dark Souls III - Apocalypse Editon (Xbox One, DE, FR, IT) - digitec

*Godwired offers an engaging exploration of religious practice in the digital age. It considers how virtual experiences, like stories, games and rituals, are forms of world-building or "cosmos construction" that serve as a means of making sense of our own world.*

For me this is reason enough not to think highly of it; Christ is neither taught nor known in it. Later in his life Luther came to have more appreciation for Revelation. It, therefore, asks everywhere: Whose is the world? An apocalyptic work seeks to stun its readers by the power of its vision so that the reader loses his fear of the present and is caught up in the hope for the future it presents. What are the three basic strategies for interpreting Revelation that Barr discusses on pp. What do you see as the strengths and weaknesses of the various approaches? Pretend you have to explain to a friend what apocalyptic is all about. What would you tell him or her based primarily on Revelation and pp. See also Barr, pp. The first part of Revelation involves an opening address and letters to the seven churches 1: What pattern does each letter involve? What points do these letters make? One of the most famous passages in Revelation is the seven seals of 6: This passage includes the four horseman and the , marked with the seal and the redeemed from every nation before the throne. What do the first four seals, i. See Barr, and Zechariah 1: The fifth seal Rev. The sixth seal Rev. The seventh seal 8: What unfolds in the intercalated vision of Chapter 7? What do each of the seven trumpets signify in 8: What are the key points made in the two interludes of Describe the characteristics of the three basic strategies for interpreting Revelation that Barr discusses on pp. What do you see as the strengths and weaknesses of the various approaches now that you have read the entire book? What are the key events and symbols in Chapters ? What is the significance of these events and symbols? Who is the woman pursued? With the Lamb and judgement in Chapter 14? Choose one of the dramatic scenes from Revelation Unpack the symbolism and imagery involved relying on Barr and the annotations in the Oxford Annotated. What would the overall message of the scene have been for a first or early second century Christian audience? Trace the use of symbols related to Rome throughout Revelation. Describe the perspective of Revelation on dominant social and political structures. Trace the use of female figures throughout Revelation. How are various females portrayed? In the closing chapters, explore how male and female gender plays a role. Barr argues that Revelation transforms images of violence into "images of faithful suffering" Describe at least two passages that illustrate his thesis. Are there any passages in which violence is elevated or promoted? Be specific about the connections drawn between the biblical text and the work. Why were the themes, images, etc. Are there any parallels between the original cultural context of Revelation and that of the work in question?

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## 5: Dark Souls III - Apocalypse Editon (PC, DE) - digitec

*Godwired offers an engaging exploration of religious practice in the digital www.enganchecubano.com considers how virtual experiences, like stories, games and rituals, are forms of world-building or "cosmos construction" that serve as a means of making sense of our own world.*

Features Top 10s Contributions by Dakota, Eric and Zach We are blessed that video games allow us to inhabit so many different worlds. These range from historical, to science fiction, to fantasy. As a player, we are able to inhabit these worlds and experience the remnants of society. Remaining human survivors now occupy the Jacinto Plateau while many others, known as the Stranded, clinging to their old lives and homes. Even before the fateful Emergence Day, the planet suffered at the hands of human conflict and natural energy depletion. The conflict leaves the planet long in ruin as the first game does not take place for fourteen years after the emergence. We only get to see the world as Marcus and company, but the lore of the world is there. Its long history and unique cause of destruction earns the planet Sera a spot on the list. Odyssey to the West Here is one of the more unique post-apocalypse settings around in gaming. Odyssey to the West does not rely as much on the dull colors and dark tones that clutter game design, especially in apocalyptic settings. The scattered mechs that wander the lands wait to pounce on unsuspecting prey. Therefore, this is one world that many missed out on, but should definitely give a try. This game was in the wrong place at the wrong time. Immediately following the releases of Batman: Arkham Knight, sharing a release date with Metal Gear Solid V, and immediately preceding the much anticipated Fallout 4, Mad Max was a poster child victim of open-world fatigue. The game is not bad, by any stretch of the imagination. The hand-to-hand combat was a little lackluster, sure, and the story was a contrived narrative to send you on mundane side activities. However, the setting was purely breathtaking. Whether you were soaring over sand dunes or racing for safety with a desert tempest nipping at your rubber heels, you always felt like you were in the Mad Max universe. The characters are full of flavor and unique idiosyncrasies. Customizing your car and tooling around the deserted wasteland just feels so right. Wind Waker At first glance, this world does not seem like it fits in with other post-apocalypse settings. It takes a bit of story progression and some critical thinking, but soon it is clear that the world of Wind Waker is the flooded world of a past Hyrule. The residents of the world become acquainted with it and begin to rely on naval travel to navigate the still uncharted waters of this mysterious and watery world. This includes human beings as well. Beyond the Combine, Earth also has a population of inter-dimensional creatures inhabiting it thanks to the efforts of the scientists at Black Mesa, which includes Gordon Freeman.

## 6: X-COM - Wikipedia

*Some of video gaming's most iconic and brilliant dystopias have their roots in classic modern literature, so we're recapping the most vivid and brilliant uses of these seminal novels in the medium.*

## 7: Godwired : Rachel Wagner :

*Post-apocalyptic themes are present in all creative arts. From movies to novels, to comics and video games post-apocalypse was one of the major influences, recreated and retold in numerous works spanning over decades and across various different media and sources of storytelling.*

## 8: SBL Publications

*Both violent video games and apocalyptic literature tend to depict a kind of other-world in which vast and meticulously*

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*created structures relay information about an imaginary space that we can.*

### 9: Godwired: Religion, Ritual and Virtual Reality, 1st Edition (Paperback) - Routledge

*These video games are set in a post-apocalyptic environment. Apocalyptic and post-apocalyptic fiction is a subgenre of science fiction, science fantasy or horror fiction literature in which the.*

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*Graphics and animation on the Atari 14th Triennial meeting, The Hague, 12-16 September 2005 Art and Architecture of the Seventeenth Century Art The legacy of Matteo Ricci for the Confucian-Christian dialogue Lost symbol dan brown 10 lies the church tells women Comfort, Comfort My People IRA investing made easy Kissing the finials by Mary DeMuth Fundamental laws of physics list DDS programming for display and printer files Xanathars guide vs book All about Bears (World of Teddy Ruxpin) Garden Route South Africas Eden Change the culture Mitch rapp enemy of the state Fortification Appropriation Bill for 1895. Volos monster guide Fantastic fantasies Book on research methodology 2014 rzz 800 service manual Dealing with Multiple Extensions to a Use Case On the mystical life Risk assessment a practical guide to assessing operational risks Studies In Islamic Cultural History Fictitious biographies Global engineering services outsourcing market New Christians as evangelists Peggy Brock Nicholson 11th edition solutions detailed Mad Self-Improvement Yearbook A practical guide to making and proving wills Later diaries of Ned Rorem, 1961-1972 Carr, T. In his image. That share of glory, by C. M. Kornbluth. Jonas Mekas as a poet. Woven Fabrics Micromechanics Users Manual Software Different types and manifestations of depression Too late for logic V.8. The American Republics. Reforming health care*