Формирование субкультуры геймеров в информационную эпоху

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Аннотация

Гейминг — это специфический феномен информационной эпохи, который сочетает в себе врожденное человеческое стремление к соревнованию и соперничеству с современными возможностями информационных технологий. Геймеры не только являются участниками игры, они становятся частью виртуальной реальности путем отождествления себя со своими аватарами, игровыми изображениями, тем самым представляя собой один из «продуктов» электронной культуры, под которой подразумевается совокупность результатов творчества и актов коммуникации людей в контексте внедрения инноваций в сфере IT. Эта совокупность характеризуется созданием единого информационного пространства, виртуальной формой самовыражения, дистанционными технологиям и либерализацией контента.

Ключевые слова: субкультура, геймер, аватар, игровые изображения, информационные технологии, электронная культура, коммуникации, инновации в сфере IT, информационное пространство, контент.

Formation of the Gamer Subculture in the Information Age

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Abstract

Gaming is a peculiar phenomenon of the information age, which combines the intrinsic human desire for competition and rivalry with the modern capabilities of information technology. Gamers are not only participants in the game, they become part of virtual reality through identity with their avatars, game images, representing one of the "products" of electronic culture, by which we mean the totality of the results of creativity and communication of people in the context of introducing IT innovations, characterized by creating a single information space, virtual form of expression, distance technology, content liberalization.

Key words: subculture, gamer, avatar, game images, information technology, electronic culture, communication, IT innovation, information space, content.

Introduction. Gamers are both subjects of electronic culture, and at the same time its product, since their enthusiasm and form of communication are generated by information technology.

The number of gamers in modern society is growing steadily, as evidenced by statistics and analytical forecasts.

The gamers include, firstly, people who are fond of computer games along with other activities and entertainment that do not entail damage to the social functions assigned to them; secondly, people experiencing an

increased craving for computer games, entailing a certain shift in perception of reality, but not passing into the rank of mental pathology; thirdly, people with a pathological addiction to computer games, causing social and communicative personality dysfunctions.

The Information Age and Gaming Subcultures. Among the works devoted to the analysis of the gaming subculture, one can distinguish the works of such researchers: Kent L. Steven [1], dealing with the history of computer games; C. Kerdellant and G. Grésillon [2], considering computer games as an effective means of game psychotherapy.

In Russia is engaged in the study of gaming and the phenomenon of computer games O. A. Stepantseva [3], considering the features of the subculture of computer players; M. B. Ignatyev [4], analyzing the relationship between virtual computer games and acting; I. V. Burlakov [5], M. S. Ivanov [6], G. M. Nikitin [7].

The subculture of gamers was born recently, in the 80s and 90s of the 20th century. With the advent of computer games, and later the Internet, young people began to actively communicate on the Web, and the game turned into a means of global communication and entertainment.

Despite the fact that the modern gamer for the most part does not even suspect the meaning of the concept of "postmodernism", this wave in the culture of the last century generated a general orientation of a person to strengthen his microsocium as opposed to macrosocial, shaped the culture of the subject and the dominance of his interests, proclaimed the primacy of visual relation to semantic.

Despite its initial isolation from the world, today, gaming is an important component of social stratification. In turn, gamers are not a single entity; among them are various social subgroups that have significant differences.

True gamer, "real gamers", the largest group of users of gaming devices, ready to spend all their free time in virtual games [1].

At the same time, a "real gamer"does not seek to monitor all the events taking place in the gaming industry; as a rule, he prefers some type or a certain game that can be betrayed for years.

Their enthusiasm borders on fanaticism, fixing of consciousness on one object, aggressiveness towards everything that impedes its realization.

Hardcore gamers, or e-sportsmen, strive to play all their free and regular time.

They prefer online, long games, but, unlike the "enthusiastic", they are always focused on the maximum result. The "hardcore" occupy the first places of game servers, becoming for many gamers the heights of excellence.

Gamers also have age-related features associated with the prevailing types of games at one age or another. You can talk about the specifics of a group of female gamers who more often prefer quests, simulations, and browser games.

Those playing on different continents have their own peculiarities: if for Russia gaming is more sport and entertainment, for Asia it is work and entertainment, for Europe it is entertainment and training.

Obviously, the subculture of gamers is a commercial product of a consumer society, on the one hand, and a product of the information age, on the other.

The growth in sales of gaming devices and profits from the creation of games and consoles are an economic factor in the development of this subculture, the number of which is growing due to advertising of its products.

There is a massive age-old passion for virtual games, part of the general process of virtualization of culture, the transformation of its objects and phenomena into digital simulacra and analogues.

The decisive role for the worldview of the individual is played by the value system; therefore the axiological analysis of the phenomenon of gaming is of particular relevance.

For many gamers, virtual reality gaming is more interesting and preferable than the real world. For those who are more connected with the

business world, absorbed in work, communication, virtual relaxation is the preferred form of leaving reality, full of problems and troubles [4].

The virtual world makes it possible to feel yourself in a new reality, where the rules of the game are known, everything is controlled by the subject himself, and there is always an opportunity to start all over again.

Virtual opportunities are realized in new aspects, playing not an objective, but an instrumental role. But the virtual gaming world can also remove a person from reality, destroying his actual being.

Game socialization and communication is another important value for a gamer.

Many gamers today prefer online games that enable communication in a global, intercontinental space. This is an unprecedented social phenomenon that unites fans of computer games of different countries, ages, sex into a single "fandom".

This gives great freedom, but at the same time leads to the loss of the possibility of full communication, with the exception of the transfer of information and emotions. Virtual space is often the preferred world, becoming not only a temporary habitat, but also a way to deal with the present, which leads to alienation from the family, real communication with friends, colleagues, which in extreme forms leads to communicative dysfunction.

Freedom is the highest value of a person in the modern world, including the gamer. The freedom to choose the trajectories of the game, the character, partners, the game itself, its beginning and end, all this gives a sense of choice of their fate and life situations that are subject to the control of the subject. In virtual gaming reality, a person through his character becomes the owner of many opportunities (limited by the scope of the game itself) that give a feeling of freedom from time, space, and the conditions of one's real life.

This kind of freedom can be described as "freedom from reality", which is achievable in the consciousness and feelings of the player, but not in the physical world. The gamer is free from the borders of states, estates, religions, social taboos, politics, and morality [6].

He is the creator and participant in an alternative reality, where the world is built to please the desires of the subject, and this freedom is largely the value dominant of the game. This freedom has the greatest moral risks, as it forms the stereotype of "breaking borders".

The freedom of the game world lies in the choice of oneself, transformation into its opposite (gender, age), and regardless of the norms and laws that exist in reality (in the game you can earn points by killing passers-by on the streets), and choosing the level of difficulty even cruelty.

However, these freedoms are within the framework of a virtual reality designed by an anonymous programmer, a way out of which is not possible, as well as the experience of these feelings without the very presence in the game.

An economically advanced society has a cultural code of pleasure.

This was characteristic of the history of mankind at different stages of its development: during the late Roman Empire, the late Middle Ages and the Renaissance, in the modern era of consumption and overconsumption (it should be noted that such periods come at a turning point in the history of history, since the spirit of most members of society is weakened, despite the material prosperity achieved by technology).

A modern gamer, a person in the era of consumption of various benefits of the information world, also seeks to obtain hedonistic benefits.

Strong emotions from victory, discharge from the intense process of going through a difficult stage, aesthetic pleasure from the visual images of the game universe, finally, just a feeling of pleasant "doing nothing", "killing time" in the game, all this attracts the player in many ways and is an important value of his worldview.

A person, spending all his free time playing the game, experiences a certain degree of pleasure similar to narcotic.

Internet addiction is manifested in the development of the modern person's desire for a constant presence on the Web, interaction with virtual partners, virtual gambling, as a result of neglecting one's own health, real social connections, weakening cognitive, creative activity, strengthening

passively perceiving and not processing information form of perception of reality [5].

In China, South Korea, and Taiwan, Internet addiction is recognized as a diagnosis by medicine, and Internet abuse is perceived as a nationwide crisis.

Leadership, competition, rivalry are also an integral part of the game, which is valuable to the player. Network games, online games by the number of players in recent years are clearly ahead of offline, story-based computer games, providing opportunities for team battles and competitions for the status of the best.

Leadership, the growth of the player's credibility, his high achievements and indicators in completed missions are the result that millions of players are focused on, sparing neither time, nor effort, nor money for this.

For a modern gamer, various artifacts obtained in the game, including those bought for real or in-game money, are a way to increase their authority among players. For some "things" players give more than a million rubles to reach top positions in the game rankings.

Games can develop the speed and flexibility of thinking, hone professional qualities. Thanks to computer game simulations, people train the necessary skills, learning games contribute to a more efficient process of mastering the new, logical games develop attention, strengthen memory, and expand the amount of memorized.

However, there are negative aspects; they are usually called in the first place. This is an increase in aggressiveness, an indifferent perception of violence, compulsiveness, a loss of a sense of time, reality, responsibility, an increase in the risks of dependence formation.

Conclusion. In the worldview of the gamer there is a phenomenal split of worlds: on the one hand, he estimates the real world around him as still necessary, but not so interesting and significant for himself.

On the other hand, a virtual world that captures his attention to the extreme, in which the gamer has a longer time (mentally or actually being at the game), which, in essence, is only a semblance of reality.

Thus, he lives in two unreal spaces: one with a lost value (that is, significance and meaning), the other is virtual in nature.

Therefore, the gamer is a player in each of these worlds; his condition is quasi-real, focused on his own feelings, passion and pleasure from the game process, which gives rise to the phenomenon of a virtual person imaginatively living in an imaginary world.

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