

# Game\\Play\\Society

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Have you ever clicked an “Enter Game” - button? If not, you should check them out. These things are so weird – it's unbelievable. To swallow the red capsule, like Neo did, is kind of innocent compared to those things. Two societies like in Matrix, one as strange as the other, are simply ridiculous. Just think about the best of ones: They come disguised as “Login” - Buttons. No warning signs, no pointer to anything, but every single one opens up a new unknown world and slingshots you in like nothing. Most often the names of the games are strange already: The nickname of the one I like best is currently “Maverick”, and the nickname is changed every 6 months for an improved camouflage. But a lot of other people I know got kind of addicted to something called “Windows”. And they are not afraid of it. Maybe that's the most weird thing at all.

You do not need to click a button for starting a game like chess. Still, there is a transition taking place. To start this game certainly turns you into someone different. Just imagine how strange you look from the outside once you've been mutated by the transition. Hardly moving, gazing at a peculiar board, all stuck in an imagined world and without any awareness of the preparation for war you're subjecting yourself to. And the transition itself is hardly perceivable too. It's not marked, there are no warning signs – nothing. Not even a button. It looks like an innocent step, but if you take it, you're trapped at once.

Speaking of chess: Wittgenstein's language-games have a fundamental design issue: They do not provide logout routines. There are no “Exit

Game” - Buttons. Some people consider some video games as dangerous since they seem endlessly. There are lot's of level, apparently infinite quests, hardly any borders – but as a matter of fact, you can log out and end the game at any moment. And to trigger this transition is completely available to your will. Compare this to language games: You are neither asked if you want to enter the games nor offered any chance to stop them. The only hope is to change between games by calling up the “family likeness” - function, which will relocate you into another game. That's heavy.

In *Nesnesitelná lehkost bytí* (the unbearable lightness of being), Milan Kundera plays with Nietzsche's concept of eternal recurrence by turning it upside down. According to Nietzsche, the concept of eternal recurrence imposes heaviness on our lives. Eternal recurrence means that the universe has already occurred and will reoccur for ever. In this case, our lives are meaningful. Kundera sets the “einmal ist keinmal (once is never) “ concept against Nietzsche's idea. You have only one life to live, and what occurs in life will never occur again. That's why being is light according to Kundera. Our lives are negligible, irrelevant and do not exist at all in a certain sense. From this perspective, the endless language games are heavy, while video games with their enter and stop buttons are light. But if the possibility for an endless repetition is considered as characteristic for games, it's clear that computer simulations are no games at all, while language-game based societies are.

Maybe we need a philosophy of the “Enter-Game” - button to understand game play in our society.