



## Sensuality, Fanservice, and Romance Constructed in the Dead or Alive Xtreme Venus Vacation Game

Ananda Fathurahman Bintang Pradana  
Universitas 17 Agustus 1945 Surabaya

**Corresponding Author:** Ananda Fathurahman Bintang Pradana  
[bintang.johnson99@gmail.com](mailto:bintang.johnson99@gmail.com)

---

### ARTICLE INFO

*Keywords:* Video Games, Sexual Content, Women, Constructed Romance

*Received :* 3 April  
*Revised :* 20 May  
*Accepted:* 18 June

©2024 Pradana: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



### ABSTRACT

Video games are a complex medium, and they span many genres. Players are a vital element in video games. They are the main actors in the world of video games; which encourages developers and businesses to improve the quality of their production. We'll take a closer look at Dead or Alive Xtreme Venus Vacation in this case. Because this video game perfectly represents women in a vulgar and sensual way. And chances are, either you play video games or someone near you does. In Indonesia, more than 200 million people play video games regularly including writers, who spend at least 5 to 7 hours playing video games every day. And unlike watching television or movies, video game players are often screaming, jumping, sweating, or so involved in what they're doing that they won't notice if their neighbor's house is on fire (unless it disconnects their game). Many people often choose to spend time playing games rather than other forms of leisure entertainment such as watching TV, going on a date with their partner, or watching a movie. This research will further contribute to discussions about gender representation in media and communications, and provide insight for game developers to create products that are more inclusive and respectful of player diversity. By understanding the impact of the representation of female characters in DOAXVV, it is hoped that we can increase awareness of the importance of balanced and fair gender representation in the video game industry

## INTRODUCTION



Picture 1. Gameplay from Dead or Alive Xtreme Venus Vacation.

Source: <https://game.doaxvv.com/en/index.html>

Video games in the context of communication are often described as a medium that has enormous potential to convey messages, build interaction between players, and create a deep experience and impression. They can be a tool for telling a story, expressing complex ideas, and facilitating collaboration between individuals. (Jiwandono, 2015)

As mentioned in previous research, video games are often seen as one of the causes of violent acts that lead to criminal acts. Players are a vital element in video games. They are the main actors in the world of video games; which encourages developers and business actors to improve the quality of their production. If players like video games, they will last for decades and sell hundreds of millions of copies, and will even inherit the title of the best-selling game on video consoles such as Grand Theft Auto San Andreas which is the best-selling video game on the PlayStation 2 with 27.5 million copies sold worldwide. in 2011. (Jiwandono, 2015)

Playing video games, any game can improve a player's learning, health, and social skills. However, to understand the impact of video games on player development, a more balanced perspective is needed. One aspect of game study and research is the study of game culture. (Rigby & Ryan, 2011)

People who play video games are their subculture. Gamers will often form communities in their language, attend conventions where they will dress up as their favorite characters, and hold gaming competitions. (Rigby & Ryan, 2011)

Over the years, there has been much research on the topic of gaming culture, particularly focusing on video games about thinking, learning, gender, children, violent behavior, and crime. (Aoyagi & Yuen, 2016)

Video games have become a powerful force in our culture today. Portrayals of women in video games are usually very rare and very stereotypical. Women are usually depicted as minor characters, seen as victims rather than heroes, and portrayed in highly sexualized ways. Current games continue to use racial stereotypes by limiting the roles and representation of non-white characters. (Jiwandono, 2015)

The urgency lies in the increasing role of video games in modern culture and digital communication. Video games are no longer just entertainment or children's toys, but have also become a powerful tool for conveying social, political, and cultural messages. The growth of the video game industry and its popularity among various age groups and demographics suggests an urgency to understand its impact in the context of communication. (Brenner, 2007)

When looking at video games in a communication context, it is important to consider several aspects, including content and narrative, interactivity, and social, normative, legal, and psychological impacts. (Winge, 2006)

Overly sensual characters in fighting games, like *Dead or Alive* or *Ninja Gaiden*, the underrepresentation and misrepresentation of women in video games has become a legitimate thing. documented in several content analyses. Reception analysis theory also suggests that long-term exposure to media content can influence perceptions of social reality such that they become more similar to representations in the media and, in turn, influence a person's beliefs and attitudes. (Cad, et al., 2002)

After playing the games *Dead or Alive 6* and *Dead or Alive Xtreme Venus Vacation*, we can find a big difference, *Dead or Alive 6* is a fighting or fighting-themed game, while at. *Dead or Alive*

Since *Dead or Alive 1* was released, the series has become one of the most successful and unique video game franchises. Starting from the critical aspect, the *Dead or Alive* series received a positive response from video game critics because the game succeeded in making maximum use of the 3-dimensional setting which was very instrumental in the design and depiction of its very beautiful female characters and popularized the term fanservice. (Rigby & Ryan, 2011)

In research that researchers have conducted before, they have highlighted the depiction of crime in video games, and here, researchers are trying something new, is there a need to look more deeply at how games that have very different genres like *DOAXVV* affect players' perceptions as well? In this research, it is hoped that it will be possible for researchers to answer questions that may not have been answered and understand the description of the characters in the game better. (Denson, 2011)

The reason why researchers chose to examine this game and not other Triple-A games is that there is still little research on gender and the depiction of women in video games, and to make a comparison between how audiences interpret the messages contained in games without depictions of crime, and light themes compared to with previous undergraduate research. (Jiwandono, 2015) So, why use reception analysis theory? According to researchers, interpreting messages created from the media by the audience is indeed more unique, interesting, and exciting using these theories and techniques, and is also appropriate for full qualitative research. When collecting data later, researchers can play with the players, which will be explained below. (Kinsella, 1998)



Picture 2. Playing Roulette in the Dead or Alive Xtreme Venus Vacation Game  
Source: Personal Documentation

Reception analysis is an alternative approach to studying the audience or players in this case, and how to interpret the messages received from a game. The aim of this research is the assumption that the meaning explored in the medium does not always lie only in the text. (Jiwandono, 2015)

The concept of player reception also refers to the way viewers or players respond and interpret messages or content presented in a medium, including video games. Player reception can be influenced by a variety of factors, including cultural background, personal experiences, and individual preferences. In the context of this research, players' reception of depictions of female characters in the game DOAXVV will be explored to understand how players interpret and respond to female representations in the game. (Henning, Brenick, Killen, O'Connor, & Collins, 2015)

Going deeper into this point, we often look at how well a game's characters offer players a relevant and satisfying experience with the player. In other words, how rich the girls in the game are reveals to the player that they are needed and that their actions are appreciated (i.e., how important is the player?). There are several common ways in which this occurs. (Rigby & Ryan, 2011)  
First, the girls in the game have the potential to talk to the player and act as a means of motivating the player's actions. Several girls expressed positive confidence in the player's abilities and asked for the player's help in communicating confidence in the player's competence to succeed. (Jiwandono, 2015)

Second, DOAXVV is a unique video game released in 2017. The significance of DOAXVV lies in the depiction of the player who is said to be the owner of the island of Venus, not showing his face, physique, or real name and only being called Boss by the girls and the use of first-person perspective. point of view and three-dimensional environment. (Jiwandono, 2015)

More than that, DOAXVV is a first-person (FP) video game that is very different from the fighting DOA series. In FP genre video games, players see the virtual world from their point of view, not by seeing it as if the player is at a distance as in DOA which is a series of battles. Apart from that, players can also freely interact with the girl they choose, starting by telling her to change the swimsuit she is wearing, giving her gifts to raise her level, and telling her to practice. (Kaplan & Kaplan, 1981)

Entering the sub-theory is gender theory, which highlights that gender or sex is performative and shaped by social and cultural norms. Judith Butler states that gender is something we do, not something we have. In the context of the game DOAXVV, the actions of the young female characters and how they are portrayed can be seen as performative, reflecting and reinforcing certain gender norms. The overrepresentation and sexualization of female characters in the game DOAXVV shows how these norms are produced and reproduced in the video game medium. (Aoyagi & Yuen, 2016)

Here, players' responses and interpretations of in-game characters can also be explained through the lens of gender theory. Here, gender theory views gender not only as a biological attribute, but also as a social construct influenced by culture, norms, and the game itself. In the context of the research here, players' reception of young female characters in the game "Dead or Alive: Xtreme Venus Vacation" (DOAXVV) can be interpreted through how players internalize and interpret the gender representation presented in the game. (Marzuki, 2007)

Here, gender theory will be very helpful in understanding how female characters in games are often depicted based on traditional Japanese gender norms and stereotypes. The young female characters in DOAXVV, for example, are often depicted with an emphasis on their physical attributes and sensuality, which is an important manifestation of the patriarchal view that places a high value on girls' physical appearance alone. This theory also discusses how such representations reinforce harmful gender stereotypes and reinforce gender inequality in society. (Marzuki, 2007)

The oversexualized vulgar and stereotypical content in DOAXVV games can be analyzed through gender theory, which highlights how other Japanese media besides video games such as anime and manga often use women's bodies as sexual objects to attract the audience's attention. (Jiwandono, 2015)

Gender theory addresses this practice because it reduces the complexity of female characters to mere visual objects intended to fulfill the masculine gaze of men. This can also affect the way players view and treat women in real life which can be dangerous and sad, reinforcing the perception that a woman's worth is based on her physical appearance alone. (Watts, 2011)

Another context that will strongly link this research to gender theory is that players can understand more deeply and deeply how the representation of female characters in the game DOAXVV will not only influence their perceptions but also reinforce gender norms in deeper society and complexity. (Marzuki, 2007)

## **LITERATURE REVIEW**

This research can show how graphic content and oversexualized depictions in these games impact the way players see and perceive gender, as well as how this can influence their attitudes toward gender roles and identities in everyday life. (Takeuchi, 2010)

This research may also reveal how players from different gender backgrounds respond and interpret these games differently, providing insight into how internal and external gender norms influence media reception. (Rigby & Ryan, 2011)

The results of this research can be used to encourage the development of media that is more inclusive and fair in terms of gender representation, as well as to support the argument that media must be responsible for the way they depict characters and stories. (Dickerman, Christensen, & Kerl-McClain, 2008)

## **METHODOLOGY**

As Jiwandono (2015) wrote in his journal and researchers carried out in previous research, the research subjects were six people who were chosen because they liked playing video games. Of the six subjects, one person is still in high school, one person is a teacher, and the other four people are still students. None of them were familiar with this DOAXVV game. Researchers divided the subjects' backgrounds based on the frequency of playing video games.

The first subject was a woman and was a graduate student. He likes playing the MOBA game Mobile Legends: Bang Bang. He has no problem balancing his social life and his hours playing video games. The second and third subjects were also women. The second subject is still a high school student, and the third subject is an undergraduate student. All of these subjects did not like playing video games. The fourth, fifth, and sixth subjects were men. Everyone likes playing the game Mobile Legends: Bang Bang. However, the fourth subject found it difficult to balance his social life and hours of playing video games. One subject was familiar and had heard of the game DOAXVV but all subjects had never played DOAXVV before. So this is their first time playing.

The research was conducted from April 21 to April 26, 2024. The methods used were interviews and participant observation. In total, there were 13 research sessions and of course, the video game used was Dead or Alive: Venus Vacation. Researchers went to the subjects' homes to play and interview, but some subjects played and interviewed at the researchers' homes. Here's the distribution:

1. The first subject, is female, 23 years old. There were 2 participant observation sessions with 1 informal interview.
2. The second subject, is female, 18 years old. There was 1 participant observation session with 1 informal interview.
3. The third subject, is female, 20 years old. There was 1 participant observation session with 1 informal interview.
4. The fourth subject, male, is 20 years old. There was 1 participant observation session with 1 informal interview.
5. The fifth subject, male, is 21 years old. There was 1 participant observation session with 1 informal interview.

6. The sixth subject, male, 20 years old. There was 1 participant observation session with 1 informal interview.

Reflecting the technique used by Jiwandono (2015), the total participant observation session lasted 4 hours per subject. The session number and duration of the participant observation study and along with informal casual interviews were also the same.

## RESULTS AND DISCUSSION

Table 1. Findings During the Observation and Interview Execution Process

NO.	SUBJECT	PLAYSTYLE	POSITIONING	NOTICEABLE REACTIONS
1	FIRST	PASSIVE	NEGATIVE	She really hates and dislikes the game DOAXVV when playing it because her fiancé has also played this game and she knows she really dislikes it. Her fiancé once liked this game excessively, and she believes it's unethical and very disrespectful. Additionally, she doesn't like the portrayal of female characters as too sensual and stereotypical. In her opinion, games like this should be banned and should no longer be produced. She also believes that the government should be stricter in monitoring the circulation of video games sold in Indonesia.
2	SECOND	PASSIVE	NEGATIVE	She was very shocked when she saw and played the game DOAXVV. She believes that the depiction of women in this game is very unrealistic and that the game is just a waste of time, serving only as a tool to satisfy male fantasies.
3	THIRD	PASSIVE	NEGATIVE	Similar to the second subject, she considers the game DOAXVV to be forbidden because she feels it falls into the realm of pornographic games. She also dislikes the exaggerated depiction of characters' faces. In her opinion, this game should be banned from circulation in Indonesia because it is too dangerous if played by children under age.
4	FOURTH	PASSIVE	AFFIRMATIVE	He was very enthusiastic while playing and was immediately drawn into the atmosphere offered by this game. He played with laughter, giving many gifts to the girls in the game, and played very politely. He was even interested in the game's photography feature, which he was very eager to try while playing. In his opinion, this game should be given special treatment and monitored carefully because it is not suitable for all ages.
5	FIFTH	AGGRESSIVE	NEGOTIATED	Playing the game DOAXVV made him become aggressive. At the beginning of the game, he immediately dressed the female characters in skimpy and revealing swimsuits. He also played very aggressively with the girls, saying that he wished he could also be on an island with many girls like depicted in the game. He uses this game as an outlet because he cannot act this way towards women in the real world.
6	SIXTH	PASSIVE	AFFIRMATIVE	Similar to the fourth subject, he greatly enjoys the various features in this game. He even mentioned that one of the girls in the game slightly resembles his ex-girlfriend, and another looks like a Hollywood star. He believes that this game can also serve as a simulator for treating women well and properly, without always leading to vulgarity.

Apart from interpreting, the six research subjects also reproduced the messages they received from the DOAXVV text. All subjects except the fifth subject played passively. These five subjects are the right example here, they played passively and slowly by trying out many of the features in this game as a form of effort to reproduce their message.

Not all subjects cared about the implicit message in this video game that this game is a game that is categorized as not a violent game, and some of them supported the depiction of sensual and excessive female characters. For the first, second, and third subjects, they strongly criticized and opposed the implicit message of the DOAXVV video game which put them in a negative position in receiving the message.

In general, the first to third subjects flatly rejected any messages issued by the DOAXVV game. These three subjects agreed that this game is very bad and very demeaning to women. They are all in a negative position because they are all women.

Another quite interesting finding was that the first subject was always temperamental and emotional towards the researcher if there was something the female character in this game did that seemed annoying to him, for example when the female character was doing a pose after scoring a score during a volleyball game in the middle of the research which was very annoying according to him. The researcher said that the researcher was a pervert and to marry the girls in this game only and then bit the researcher's hand hard. This was not the case for research subjects subject two and subject three who continued the game no matter what the girls did in the game.

In the middle of playing, the first subject spends more time doing other activities such as eating, drinking, or taking a short break such as lying down on the sofa in his living room. Subject two is still at school and doesn't want to play until late at night because it will disturb his study time. This could be seen as the antithesis of concerns that video games lead to addiction and the inability to stop. What is unique is the fourth, fifth, and sixth subjects, because they are men, and looking at a glimpse of the content in this game, these three subjects know the researcher directly in the real world, the fifth subject immediately plays this game aggressively, making the characters The girls in the game wear revealing and raunchy swimsuits, making them angry by moving the mouse to click on the girls' characters' body parts because he's curious about how they'll react. The fifth subject also really supports this, but only as a means of venting his fantasies which he thinks are blocked.

The fourth subject supports this because, for him, the photography competition held by video game developers from DOAXVV is something new and unique that needs to be developed further in the e-sports industry. After all, for him, video game competitions are only about MOBA and Fighting games. The fourth subject also underlines that the DOAXVV game is a *gacha* game that can drain players' money until it runs out because the game system is mostly locked in a paywall or content that must be purchased using real money, or another term is microtransaction.

The fourth subject views DOAXVV as a silly, unique, and funny dating simulation. According to him, in the DOAXVV game, he can date virtual girls freely and do various activities and is free to decide whether he wants to play volleyball or not, or just stay in the main menu and try to take photos with the girls.

The sixth subject, who is also a photographer, really supports the implicit message in this game because according to him, this game does not always lead to vulgar things, and according to him, many positive things can be done here, including photography.

Subject six was even interested in downloading this game on Steam and playing it to tinker with the photography features which he thought were amazing, after playing this game, unlike subjects four and five who were too busy with the vulgar content, subject six managed to take several photos- interesting photos he managed to capture of the game during the observation session.

The third, fourth, and fifth subjects and the author are good friends who also enjoy playing many other games and have joined many video game communities. Research subjects four, five, and six created social ties and formed associations in cyberspace through group play in Mobile Legends. The three of them often carry out various activities in the world of Mobile Legends starting from push rank, versus, and brawl in it. They often browse the YouTube site to look for various videos about ML. Especially those related to the ML E-Sports League.

The question is, what are players looking for in this DOAXVV game? Are the messages of love, peace, vulgarity, and compassion in DOAXVV the main aspects that players are looking for?

The answers vary, from this, it can be concluded that the negative position shown by subjects one, two, and three lies in their depiction and reflection of women and girls in this game which according to them is not realistic and does not depict women in general out there in life. real. Because fellow women see how vulgar women are depicted in the DOAXVV game, they reject and shut down all the messages conveyed by this game.



Picture 3. Photography Feature in the Game That Can be Used as Desired  
by the Player

Source: <https://game.doaxvv.com/en/special.html>

The next answer, in subjects four, five, and six, they were more thorough and looked at the clearer aspects of this game, most of which were the systematics of playing the game itself, which is *gacha*. Regarding the depiction of female characters and the message conveyed by this game, of course, subjects four and six agree with the message of love and affection conveyed by this game which does not have to be associated with vulgarity, because for them, this game can still be enjoyed even though it is not pay attention to the vulgar side too.

## CONCLUSIONS AND RECOMMENDATIONS

Based on the findings above, it can be concluded that the research reception analysis of six research subjects on the video game Dead or Alive: Xtreme Venus Vacation has several conclusions. The subject's reception of the text is very good and unpredictable, especially subjects four and five.

The six research subjects showed very significant differences between each other in terms of responses when they played, but the positions in interpreting messages of love, and artificial romance in the DOAXVV game were not all the same, the text components they focused on in playing, and relationships between the game DOAXVV, their opinions on the depiction of female characters in video games, and their daily lives.

Furthermore, playing the DOAXVV video game did not have a significant psychological impact on the daily lives of the five research subjects. Only the fifth subject is aggressive here.

In this study, researchers investigated players' reception of the depiction of female characters in the game DOAXVV as well as the impact of the use of vulgar content and oversexualized depictions in the game. Using this qualitative research, researchers have collected data from players who are experienced with other video games and players who are less experienced with video games to gain a comprehensive understanding of how players respond to and interpret these games.

Finally, this research provides valuable insight into how players respond to and interpret depictions of female characters in the game DOAXVV and its impact on their perceptions of women in the game. Researchers hope the results of this research can contribute to broader discussions about gender representation in media and communication, as well as assist in the development of more inclusive and respectful video games.

## FURTHER STUDY

This research still has limitations so it is necessary to carry out further research related to the topic of recommendations for gender representation in video games to perfect this research and increase insight for readers.

## REFERENCES

- Aoyagi, H., & Yuen, S. M. (2016). When erotic meets cute: Erokawa and the public expression of female sexuality in contemporary Japan. *East Asian Journal of Popular Culture*, 98-110.
- Avery-Natale, E. (2013). An Analysis of Embodiment among Six Superheroes in DC Comics. *Social Thought & Research*, 2013, Vol. 32, 71-106.
- Brenner, R. E. (2007). *Understanding Manga and Anime*. Westport: Greenwood Publishing Group Inc.
- Breuer, J., Kowert, R., Wendt, R., & Quandt, T. (2015). Sexist Games=Sexist Gamers? A Longitudinal Study on the Relationship Between Video Game Use and Sexist Attitudes. *CYBERPSYCHOLOGY, BEHAVIOR, AND SOCIAL NETWORKING*, 192-202.
- Cad, Molly, D., Manzano, A., McMullin, V., Mantilla, K., & Watkins, B. (2002). United States: in video games, Black women are victims, and Latinas don't exist. off our backs Vol. 32, 6.
- Darling-Wolf, F. (2004). SMAP, Sex, and Masculinity: Constructing the Perfect Female Fantasy in Japanese Popular Music. *Popular Music and Society*, Vol. 27, 357-370.
- Denson, S. (2011). Marvel Comics' Frankenstein: A Case Study in the Media of Serial Figures. *Amerikastudien / American Studies*, Vol. 56, 531-553.
- Dickerman, C., Christensen, J., & Kerl-McClain, S. B. (2008). Big Breasts and Bad Guys: Depictions of Gender and Race in Video Games. *Journal of Creativity in Mental Health*, 20-29.
- Fennel, D., Liberato, A. S., Hayden, B., & Fujino, Y. (2013). Consuming Anime. *Television and Media* 2013, 441-456.
- Harahap, N. (2020). *PENELITIAN KUALITATIF*. Medan: Wal ashri Publishing.
- Henning, A., Brenick, A., Killen, M., O'Connor, A., & Collins, M. J. (2015). Do Stereotypic Images in Video Games Affect Attitudes and Behavior? Adolescents' Perspectives. *Child Youth Environ*, 170-196.
- Jiwandono, H. P. (2015). Analisis Resepsi Pemain Terhadap Serial Video Game Grand Theft Auto. *Jurnal Study Pemuda*, 206-223.
- Kaplan, S., & Kaplan, S. (1981). A Research Note Video Games, Sex, and Sex Differences. *Social Science*, Vol. 56, 208-212.
- Kim, Y. (2011). Idol republic: the global emergence of girl industries and the commercialization of girl bodies. *Journal of Gender Studies*, 333-345.
- Kinsella, S. (1998). Japanese Subculture in the 1990s: Otaku and the Amateur Manga Movement. *Journal of Japanese Studies*, 289-316.
- Lamerichs, N. (2011). Stranger than fiction: Fan identity in cosplay. *Transformative Works and Culture*, no. 7, 1-21.
- Marzuki. (2007). Kajian Awal Tentang Teori-Teori Gender. *Jurnal Civics*, 68-77.
- Nugrahani, F. (2014). *METODE PENELITIAN KUALITATIF dalam Penelitian Pendidikan Bahasa*. Surakarta.
- Rahman, O., Wing-sun, L., & Cheung, B. H.-m. (2012). "Cosplay": Imaginative Self and Performing Identity. *Fashion Theory: The Journal of Dress, Body & Culture*, 317-342.

- Rigby, S., & Ryan, R. M. (2011). *Glued To Games: How Video Games Draw Us In And Hold Us Spellbound*. Oxford: Praeger.
- Sanford, K., & Madill, L. (2006). Resistance through Video Game Play: It's a Boy Thing. *Canadian Journal of Education*, 287-306.
- Schleiner, A.-M. (2001). Does Lara Croft Wear Fake Polygons? Gender and Gender-Role Subversion in Computer Adventure Games. *Leonardo*, Vol. 34,, 221-226.
- Sherman, S. R. (1997). Perils of the Princess: Gender and Genre in Video Games. *Western Folklore* Vol. 56, 243-258.
- Shodiq, M., & Muttaqien, I. (2013). BAB 10, Penelitian Kualitatif. In A. Strauss, & J. Corbin, *Dasar-Dasar Penelitian Kualitatif Tatalangkah dan Teknik-teknik Teoritisasi Data* (pp. 157-165). Yogyakarta: Pusat Pelajar.
- Smith, S. L., & Downs, E. (2009). Keeping Abreast of Hypersexuality: A Video Game Character Content Analysis. *Sex Roles*, 721–733.
- Subadi, T. (2006). *Metode Penelitian Kualitatif*. Surakarta: Penerbit Muhammadiyah University Press Universitas Muhammadiyah Surakarta.
- Tajima, Y. (2018). Japanese Idol Culture for 'Contents Tourism' and Regional Revitalization: A Case Study of Regional Idols. *Global Leisure and The Struggle for a Better World*, 117-139.
- Takeuchi, K. (2010). The Genealogy of Japanese "Shōjo Manga" (Girls' Comics) Studies. *US-Japan Women's Journal*, no. 38, 81-112.
- Wainwright, A. M. (2014). Teaching Historical Theory through Video Games. *The History Teacher* Vol. 47, 579-612.
- Watts, E. (2011). Ruin, Gender, and Digital Games. *Women's Studies Quarterly*, Vol. 39, 247-265.
- Winge, T. (2006). Costuming the Imagination: Origins of Anime and Manga Cosplay. *Mechademia*, 65-76.