BETWEEN CINEMATIC AND SIMULATION? APPROACHING MICROHISTORY IN VIDEO GAMES

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On September 23, 1944, Sergeant Matt Baker of the 101st Airborne Division, 502nd Parachute Infantry Regiment, sat disguised behind a wrecked car with his squad mates somewhere in southeastern Holland. He was on a causeway littered with burning vehicles and corpses, experiencing heavy fire and artillery from German forces in nearly every direction. Baker had also just watched as his close friend and squad mate, Sam Corrion, was shot through the chest while running towards a nearby car for cover only meters away. Corrion slumped, critically wounded, and for the next ten minutes Baker and his squad fought, outmanned and outgunned, to reopen the causeway and retreat.

The scenario just described took place in the heat of the botched Operation Market Garden, the attempt in 1944 to flank German forces through Holland and "end the war by Christmas." With the exception of the operation, though, this scenario never took place. None of the named soldiers ever existed. It is not from a novel, a film, or a radio drama, but from the 2008 video game *Brothers in Arms: Hell's Highway.* Such a photorealistic yet fictional account and interpretation of the Second World War has sold thousands of copies and should interest historians and social scientists alike. That it requires the viewer to interact with and "play" the scenario, though, requires a double take.

History is being created not by just people at desks writing footnotes, but by people sitting at desks and writing code. Scholarship investigating the cultural influence of the video game is young, and the influence historical video games will have on the public's memory and understanding of history is not yet fully comprehended. Most published works on video games are less than a decade old. The sudden explosion of academic studies of gaming is the result of newly trained researchers entering the field. These researchers often belong to the first generation of consumers to have had these video games as a significant aspect of

their leisure time during their upbringing.[42]

Though this nascent avenue of historical research is still in an experimental phase, its continued expansion, not to mention the recognition of its legitimacy, is crucial to the future of the historical profession for several reasons. First, a significant number of video games are placed in historical settings, albeit with varying degrees of historical accuracy. Second, the video game industry is massive. It was predicted in 2012 that the global industry would grow from $67 billion to $82 billion by 2017.[43] In November 2010, the first-person shooter game *Call of Duty: Black Ops,* a significant portion of which takes place during various cold war conflicts, broke an industry record with $360 million in its first day of sales.[44] Moreover, these numbers do not account for those who experience video games through renting, borrowing from friends, "demoing" in retails or from online downloads, nor do they consider how many games are illegally downloaded or "pirated"—a phenomenon that the industry claims is a growing threat. Third, the vast majority of those who play video games set in history have no experience in historical analysis beyond that which they obtained from secondary education. Fourth, video game technology is advancing much more quickly than other media of historical storytelling. A historical film from 2005 and another from 2008 would be difficult to distinguish visually. In contrast, video games, gameplay and visuals changed drastically during the same period of time. Finally, most historical video games are micro-histories set in and around conflict. Compare this to history in film and literature, which are rife with macro and micro-historical accounts of not only conflict but politics, art, romance, industry, disease and religion, and the scope of historical events that can really challenge one and be "played" are quite slim.

In this article, I attempt to apply various recent theories set out to

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[42] Jason Rutter, and Jo Bryce, as cited in Whalen, Zach, and Laurie N. Taylor, "An Introduction," in *Playing the Past: history and nostalgia in video games*, ed. Zach Whalen and Laurie N. Taylor (Nashville, TN: Vanderbilt University Press, 2008): 4.

[43] John Gaudiosi, "New Reports Forecast Global Video Game Industry Will Reach $82 Billion by 2017," *Forbes*, July 18, 2012, http://www.forbes.com/sites/johngaudiosi/2012/07/18/new-reports-forecasts-global-video-game-industry-will-reach-82-billion-by-2017.

[44] Gabriel Midway and Liana Baker, "Activision Says Black Ops First-Day Sales a Record," *Reuters,* November 11, 2010, http://www.reuters.com/article/2010/11/11/us-activisionblizzard-idUSTRE6AA3EM20101111.

understand historical video games, focusing on action games often with a "shooting" element, to show the relationship between cinema and video games. I have chosen this genre because it is one I have the most experience playing, and also assert that these games' micro histories provide the most intimate experience with historical narratives.[45] Also, I would argue that these action games are the best selling of historical games in the industry and we need to consider what digitized portrayals of conflict can do to historical memory. The Entertainment Software Association (ESA) reported in 2011 that the majority of console games sold that year were part of the "action" and "shooter" genre, at 19% and 18.4% respectively.[46] Many works of historical video games up until now have focused on the strategy genre, which are games usually invoking "top-down" mechanics. The player has a bird's-eye view through which they build and maintain armies while trying to develop some sort of infrastructure or civilization to defend. These macro-history games take place in settings as far back as ancient times. Contrasting the console sales, the ESA says in the same year a majority of games, after the role playing genre, sold for the computer were of this strategy genre, at 27.6 percent.[47] This likely accounts for the multiple levels of play that need to be balanced by the player at a time and the processing power required that only a personal computer can provide.[48]

Historical video games of the action/shooter genres should be approached first and foremost as a sort of simulation of a narrative in history. When playing these games, inputs and maneuvers are enacted to respond to some sort of stimulus taking place on the screen. If "Mexican Bandit" is shooting at the player's character, for example, he will respond accordingly, and he uses his hands to press the specific buttons to complete the action. On the subject of digital media, Claudio Fogu writes that the "ability to make us forget the medium, and thus achieve an immersive effect

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[45] In video game dialect, "genre" most often is used to describe not the subject matter of the game, but the gameplay, or, how the player plays the subject matter.
[46] 'Game Player Data," http://www.theesa.com/facts/gameplayer.asp. Statistics available as of time of writing, April 2013.
[47] The role playing genre involves various and highly mathematically based combat scenarios, typically in a fantasy or science fiction setting. Historical role playing video games are scarce.
[48] The strategy genre is the video game genre most often experimented with by educators. See Andrew McMichael, "PC Games and the Teaching of History," *The History Teacher* 40 (2007): 203-218.

of presence (immediacy), depends on their mimicking the logic of a reality in which media are ever present and we are used to their presence as *part* of our reality" (emphasis in original). In other words, this sort of interactive media is possible because it actually doesn't look interactive at all, but simply *there.* He supports this by saying that one could enjoy the classic game *Pong*, due to its presentation being comparable to the aerial view of a sporting event.[49]

Such an immersive effect is observable in today's video games and is equally prominent in historical games. James Campbell's analysis of simulation in World War II first-person shooter games can be applied to historical games as well. This genre of video game takes its name from the experience of play, for what is portrayed on screen is what a soldier would see. Only the soldier's arms and gun are visible, as if he was looking straight ahead, and thus the player simulates the soldier, and therefore the war experience. Campbell proposes that the World War II shooter pays more tribute to World War II film than to history, and that this is likely because more people have experienced dramatic portrayals of war than the actual war itself. Campbell argues that "the adjective 'cinematic' is consistently used in advertising, reviews, and fan sites for these games." It is likely not a coincidence that the heyday of the World War II shooter coincided with blockbusters like *Saving Private Ryan* (1998), *Band of Brothers* (2001), and *Enemy at the Gates* (2001). Not only do these films and games share the same war, but the games also tend have scenes that are obvious tributes to their predecessors in film.[50]

In fact, the influence of film on how we visualize the past, and what it must have been like to experience, are obvious in many. Some games, like the 2011 *L.A. Noire* are very explicit in their tribute to the golden age of film noire, and thus, reflect how we visualize post-war Los Angeles. In the game *L.A. Noire* one experiences the police career of LAPD detective Cole Phelps in 1947. Unlike a first-person perspective, in LAN one plays Phelps from a third person perspective, as if one were standing some feet behind him. This enables Phelps to be more of an individual, as if he were a character in a film. As is prevalent in *film noir*, Phelps is

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[49] Claudio Fogu, "Digitalizing Historical Consciousness," *History and Theory, Theme Issue* 47 (2009): 104

[50] James Campbell, "Just Less Than Total War: simulating World War II as Ludic nostalgia," in Whalen and Taylor, 186.

seen as the last heart-of-gold honest cop in a Los Angeles plagued by corruption and cynicism. The game is told in an episodic manner; successfully completing one case leads into another. Each new case is presented on a title card modeled after the opening of classic crime *film noir*, with titles like "A Slip of the Tongue" or "The Naked City," fading from black and white into color. As is familiar in cinema and television concerning criminal investigation, the first scene of each case shows the murder from an incomplete perspective (we see the victim moments before they fall prey to a shadowy figure) so as to excite the player but not spoil the case they are about to participate in. To further celebrate the cinema we are simulating, the player has the option to toggle between playing the game in color or black-and-white if they choose. One Los Angeles historian concludes that "despite striving for accuracy using period photos, its setting seems derived from a mental picture that comes mostly from cinema, the harvest of 60 years of movie noir."[51]

The aforementioned *Brothers in Arms: Hell's Highway* is the 2008 third main installment to the *Brothers in Arms* series that began in 2005. The game follows the same squads of the very real 101st Airborne Division, though the squads are made up of characters that never existed or are at least amalgamations of real people. While the first two games in the series followed the combat experience of the 101st Airborne in Normandy, a unit popularized by its depiction in the 2001 HBO miniseries *Band of Brothers*. *Hell's Highway* continues with Operation Market Garden in Holland. Also like episodes in the miniseries, missions begin with a simple text title on a black overlay, with a subheading showing the time and place of the event you are about to endure. The game shifts between a first-person and third-person perspective of the fictitious Sgt. Matt Baker, and intertwines historical fact with narrated reflections of how his relationship with his estranged World War I veteran father has molded him into the soldier he is. These narrations are told through cutscenes. Cutscenes, the non-playable and pre-programmed sequences used to advance the story in between sequences of gameplay, show Baker battling his sense of guilt over the death of some of his men. Sometimes he imagines them there with him, conversing with him from the dead. They are familiar cinematic

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[51] Norman M. Klein, "L.A. Noire: Perspectives from a SoCal Historian," *L.A. Weekly*, June 9, 2011, http://www.laweekly.com/2011-06-09/art-books/l-a-noire-perspectives-from-a-socal-historian.

techniques used to visualize emotion. Cinematic techniques extend to the gameplay as well in a disturbing fashion, in instances where the game zooms in on an enemy and slows down when the player executes a shot to the head on an enemy, or when the player causes an explosion that dismembers an enemy fighter. The sequences balance something of a sense of accomplishment or skill by the player and the horrors of war.

Video games concerning the American Frontier, along with most video games, started to become popular in the 70's, coinciding with the birth of the Revisionist Western genre and the retiring of the Spaghetti Western genre that enchanted moviegoers. In 2004, the third-person action game *Red Dead Revolver* was released. *Red Dead Revolver* fits more into the Spaghetti Western, and the game's soundtrack borrows music from Ennio Marcone, famous for his prolific career composing for films including the classic *The Good, the Bad, and the Ugly* (1966) and other Spaghetti Westerns. In *Red Dead Revolver* you play in the 1880's as Red Harlow, a bounty hunter seeking to uncover the conspiracy that killed his gold-mining father when Red was a child. Red meets a colorful cast of characters both good (a pistol spinning Englishman who is a living, breathing stereotype) and bad (the corrupt governor with southern charm who ordered the death of Red's father). That the game's main villain is a politician who commands a less than scrupulous militia is another trait that is common in the Revisionist Western. It is faithful to the Spaghetti Western from the outset; a video that plays by default when starting the game plays Marcone-esque music, and reads "*Read Dead Revolver*...starring...," and the various characters are introduced. This whole sequence, as well as other cutscenes in the game, is played beneath a grainy-film filter that is so relatable to the film technology of decades past. Willis claims that "video game designers exploited a populist international understanding of U.S. history and iconography based around Hollywood conventions. They simulated an already simulated West that was comprehended by all."[52] Is the player about to play a video game, or an interactive movie?

Film producers and video game developers alike insist on meticulous

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[52] John Willis, "Pixel Cowboys and Silicon Gold Mines: Videogames of the American West," *Pacific Historical Review* 77 (2008): 280-1.

research put into their works. Even if film is utilized in presentation, video games still prove an understanding and mapping of history. The story in *L.A. Noire* is advanced by completing the episodic "cases" that require and direct the player to certain locations within the game's world, but they all take place in a digitally recreated 1947 Los Angeles. *L.A. Noire*, is a member of the open world sub-genre of video games, where an environment is provided that has more to explore than what the game requires. The developer company, Team Bondi, utilized thousands of photographs taken by Robert Spence from a camera on the bottom of a plane over five decades to create a Los Angeles for the player to explore.[53] The developers further claimed that basis of the plot in the game comes from a combination of classic film noire and crime-related newspaper clippings on microfilm at the Los Angeles Public Library.[54] Occasionally, while navigating through the city, the player will pass a simulated landmark. The player then has the opportunity to pause the game at these moments, and read a small paragraph containing facts about what they have seen. Moments like these tie together the fictional, the video game, and the history.

   L.A. Noire tries to invoke attitudes prevalent of the era in the game's dialogue and narrative. Cole Phelps and the LAPD try to weed through murders committed in the same fashion of the infamous "Black Dahlia" murder. Contrary to what is on the record publicly, fiction takes over as Cole Phelps and his partner eventually discover the murderer. But in classic film noire cynicism, the department decides to cover up the story since the suspect is related to an unnamed government official. African-Americans are often the subject of harsher treatment by police in the game, and everyone casually refers to them as Negroes. In tribute to the Red Scare, anyone who expresses unusual ideology or politics is called a communist. In one flashback scene of Cole Phelps' war experience, members of his squad verbally abuse captured Japanese soldiers for attacking Pearl Harbor. Phelps educates his men, telling them the Japanese attacked because the United States ceased to supply them oil. Though it is questionable how many soldiers understood this in the war,

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[53] Vickey Kalambakal, "Oldies and Oddities: He Shot California," *Air & Space Magazine*, November, 2010, http://www.airspacemag.com/history-of-flight/Oldies-and-OdditiesHe-Shot-California.html?c=y&page=1.
[54] "L.A. Noire: Team Bondi Interview", uploaded by user *LAnoireIGN,* May 31, 2011, http://www.youtube.com/watch?v=pViESICXdGk.

the game still inserts this bit of trivia.

Many historical video games appear to want to wrap more history into the final product than what the character being simulated was likely to experience. In order to provide a non-repetitive gaming experience, Cole Phelps' police career is quite abridged in *L.A. Noire.* By the end of the game, Phelps has risen through the ranks of five different departments. Each department covers different cases such as arson, vice, or homicide, and creates an ever changing gameplay experience. Trying to write a lot of history into one game is likely to create anachronisms, though. Indeed, on writing about the advertisements and the busy environment in the game, Klein writes, "Storywise, L.A. Noire's 1947 feels more like 1953. Six years are essentially conflated into one. Freeways are about to be built, and while some freeways were under construction by 1950, the real push came after 1953."[55]

The *Brothers in Arms* series, on the other hand, has always had the goal of trying to place a strictly 101st Airborne experience in the larger context of World War II operations. Specifically, the game claims to adapt what the player is doing at all times to historical fact. In the first game in the series, *Road to Hill Thirty*, a tutorial video on the game's main menu allows the player to learn how to direct multiple fire teams during the game, a skill that must be mastered to complete the game. Gearbox often flaunts their "historical advisor", retired Col. John Antal, who narrates the tutorial. He claims the goal is to create an "authentic" experience of the 101st in the series, and this loaded term has been used in all the marketing for the entire series.

In an interview for *Hell's Highway*, Antal calls the game "... a powerful, historical fiction, where you become the hero in your own movie", yet follows by saying the game is all about "real tactics…you have to find your enemy, you have to fix him with fire, you have to flank him, and you have to finish him."[56] This is in line with not only my theory on games and cinematics, but reinforces also Rejack's belief that historical shooter games can be looked at as reenactments. "…the experience playing a video game has become increasingly similar to reenactment." Historical

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[55] Klein, "Perspectives from a SoCal Historian."
[56] "Brothers in Arms Hell's Highway Interview Col. John Antal", uploaded by user *biaworld,* August 9, 2008, https://www.youtube.com/watch?v=ABLHJJ04YR8.

shooter games can be seen as reenactments too because of the ability to stop the action. In real life, portrayals of clothing and tactics don't inhibit the fact that military reenactors can essentially stop the action; the gamer can pause or turn off the game.[57]

Similar to Team Bondi and *L.A. Noire*, Gearbox utilized photographs to help inspire stories and scenarios that could be recreated in the game. One developer talks about how excited he was to render "that" field behind "that" farmhouse seen in a photograph. Another discusses photos of wounded soldiers, saying "...there is a story there behind that photo, and that's what we are trying to get across."[58] Rejack brings attention to *Road to Hill 30's* "striking" use of composite images that the player can "unlock" through completing the game. These images use editing techniques to combine what the player will have seen during gameplay taking one half of the photo, and what photo evidence they have making the other half, to show that what the player saw is a digital recreation of historical fact: someone stood and experienced what and where the player has, but in 1944.[59] *Hell's Highway* does something similar. The player will stumble across certain "recon points" throughout the game. When notified that they have found one, the player can pause the game, get a photograph relating to what they are currently simulating, and an explanation of the state of Operation Market Garden at that point in time.

Campbell theorizes that World War II games represent a kind of nostalgia, particularly to the days of "ludic warfare." He takes this phrase from Huizinga's study of the play element in culture, *Homo Ludens*, and how as long as war remained a conflict between just combatants, that war is a game. Focused on the recent "golden years" of World War II shooters, he claims the nostalgia is created by "imposing specifically what modern war lacks: rules. Civilians are entirely lacking in these games and friendly fire incidents are either impossible, or...controllable...Weapons do not jam, grenades do not have unpredictable fuse lengths, players do not become hopelessly lost...death is a product of having done

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[57] Brian Rejack, "Toward a Virtual Reenactment of History: Video Games and the Recreation of the Past," *Rethinking History* 11 (2007): 413.
[58] "Brothers in Arms Hell's Highway New Interview", uploaded by user *FuzzyMcDoodles*, June 26, 2008, https://www.youtube.com/watch?v=zZvP8ITEITc.
[59] Rejack, "Towards a Virtual Reenactment," 417-8.

something incorrectly or inefficiently" and not "a product of bad luck."[60] In one moment of *Hell's Highway*, the player will clear a farm of German forces, to discover a teenage girl who has been hanged in the barn. In a later cutscene, a priest is killed by German artillery. But these events are "scripted" parts of the game's environment and immersion; they will happen every time the gamer plays. They are not dynamic or controllable like the rest of the gameplay experience (neither the girl nor the priest could have been saved). Gearbox obviously is trying to instill emotion into the game, but Campbell does not see these scenarios as the exception to the "ludic" experience for "the unpredictable, becomes predictable."[61]

The sequel to *Red Dead Revolver* was 2010's *Red Dead Redemption*. The game is a spiritual successor, however. With the exception of the western setting, it takes place later than *Revolver*, and with different characters in an open world setting like in *L.A. Noire*. Unlike *L.A. Noire*, the world in *Redemption* is made of fictional places that are inspired by the old west. The rear of the game's case headlines with "America, 1911. The wild west is dying." Ironically, *Redemption* is way wilder than the west has ever been. You shoot your way through ninety percent of challenges through the game; intense music of a country and mariachi blend queues, and the action becomes very cinematic. You play as John Marston, a man who used to run in a notorious gang until they left him to die after a failed robbery, and who chose to remake his life. The game begins after Marston is forcibly separated from his family by the Bureau of Investigation, until he can track and kill his former gang leaders. Marston's ensuing adventure is a historical hodgepodge. His adventures take him to dusty towns where every man has a pistol at his side, a bayou of gamblers and drunks, and a Mexico in the midst of revolution.

Red Dead Redemption is more driven by western myth than history. It is John Marston's willingness to see his family again, in combination with his short temper and skill with a gun, that give the story the excuse to have Marston participate in assaulting bandit hideouts with sheriffs, double-crossing *federales* and *rebeldes*, rounding up cattle for a farmer, and riding in the backseat of an early Ford Model-T, all in the same game. The game has you participate in western film

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[60] Campbell, "Just Less than Total War," 183-5.
[61] Ibid.

myth. You meet a less-than-honest snake-oil salesman, a drunk and unreliable Irishman, a deranged grave robber, womanizing and trigger happy Mexicans (on both sides of the war), the cynical sheriff, a racist and drug-addicted anthropologist from Yale, and the unlikable men from the Bureau of Investigation who force Marston into his quest. The cast comes together like something part of a bittersweet dark comedy.

When *Redemption* tries to tell history, it usually shies away from specifics and instead tries to implement some sense of broader themes. Marston is a symbol of frontiersmen and is the source of derision for the officials that he is at mercy to, and in the end of the game, betrayed by. To paraphrase one exchange, Marston tells the officials he would take a horse over an unreliable car any day, to which he is responded to as someone who can't embrace the future. A prevailing theme in the game is of the industrious and prosperous eastern United States encroaching on the frontier defined by men like Marston. One historian spoke of how the development is made to look sequential, which is a divergence from the truth, "In the game, it's kind of posed as something that comes into an already existent society. There's a town out there, and then the federal government comes in…state action in the west happened hand-in-hand, rather than the big evil American government coming to impose its vision on the towns."[62]

Native Americans are notable mostly for their absence. Indeed, they are not met until the end of the game. Most of them have joined Marston's former gang, since according to one Native informant, it was an opportunity to leave the reservation and attack the white man's system. All the Native Americans in this game are largely defined and embittered by reservation life; their English is perfect, and they wear some combination of white man and indigenous dress, and they are moody. Casting Native Americans in such a role might be in response to the backlash against the 2005 western shooter *Gun*, which was scathed by Apache activists who saw the game as a return of the anarchic and insulting days of Native American portrayal.[63]

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[62] Steve Watts, "How Historically Accurate Was Read Dead Redemption?" *1up.com*, February 28, 2011, http://www.1up.com/features/red-dead-redemption-historically-accurate.
[63] Wills, "Pixel Cowboys and Silicon Goldmines," 300. Wills analyzes *Gun* as another example

The only distinguishable and real micro-history in *Red Dead Redemption* comes from Marston's experience in the Mexican Revolution, and it is a missed opportunity. The Mexican Revolution was indeed happening in 1911, but here the goals is to overthrow a General Ignacio Sanchez and his regime, who is supposed to be based on the real Porfirio Díaz. The unlikable, self-absorbed leader of the revolution in game, Abraham Reyes, makes speeches to peasants promising returns to democracy, while confiding to Marston that the peasant girls will believe anything he tells them. In an all-too-familiar white savior tone, Marston proves instrumental in helping remove the regime from power, only for the player to find out later that Reyes became just as tyrannical. Since no real names or places are uttered, no real information can be learned about the Mexican Revolution except that some people were mad at the government, and the regime called those who were "socialists" or "unpatriotic." The Mexican Revolution essentially provides more opportunities for the player to quick draw.

As I have tried to show, micro-history in video games might succeed in an aesthetically accurate immersion (clothing, weaponry, architecture, and more uncommonly music), but are still bound to understandings of history that are gleaned from film. It is difficult to provide a simulation of an event that so few people have experienced, so a simulation of how cinema simulates it has to suffice. What we have in the end are portrayals of history in games that are, at best, teaching the player about what Los Angeles looked like in the 40's or how a squad of soldiers would flank Germans, and at worst, are perpetuating that the American west was hell well into the twentieth century. What should be of concern to historians is that many games set in micro-history promote a history that is written mostly through conflict. Few, if any, games exist yet where history can be played through diplomacy and problem solving.

I conjecture that if the gaming industry is prepared to allow players to simulate heinous crimes in *Grand Theft Auto*, it is prepared for untried narratives for interactive history. Gaming journalist Xav De Manos laid out the foundations of a game he would like to see where one plays as someone working for persons like

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for the poor influence film has on game developers making history, based on how the developers of *Gun* apologized though insisting that were "merely repeating what has been done before" in the genre.

Harriet Tubman during the abolitionist movement. The game would have "enemies",
but only those you would avoid, not fight. I end my article with how De Manos ends
his:

> There are countless amazing men, women and events from history
> that our industry should honor; stories this industry should *strive to
> tell*. Our history is made up of many wars, but our history is not war.
> Our history is an unshakable pursuit of peace. Music, movies, book,
> and film based on history have helped paint this picture of the world
> we've lived through. They help celebrate what our planet has
> accomplished and the good that men and women throughout history
> have fought for. Like the real men and women from war, Harriet
> Tubman is a true hero. But unlike many war heroes, our industry
> doesn't even attempt to relay her story. I don't want to look at video
> games for the rest of my life in terms of a history in technology. I
> don't want to be pulled through a war zone every time I want to look
> at our world's past. It's time video games put itself on equal footing
> with other mediums. It's time to tell new, old stories.[64]

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[64] Xav De Manos, "It's Time for a New History in Video Games," *joystiq.com,* October 11,
2012, http://www.joystiq.com/2012/10/11/its-time-for-a-new-history-in-video-games.