

Chapter 23

Motor Games Among Teenagers Immersed in Cyberculture

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ABSTRACT

This chapter arises from an excerpt of research with the aim of investigating the influences of cyberculture on bodily practices among adolescents and, in particular, investigating the characteristics of digital games that make up cyberculture. Therefore, a qualitative research is proposed, having as methodological procedure a bibliographical research based on classic references about games and about the characteristics of cyberculture. In this way, the chapter makes a qualitative overview of the development of cyberculture as an expression of our time, followed by how digital games are consolidated in contemporaneity, in order to point out the different theoretical lines that deal with digital games among teenagers. Therefore, the result of a bibliographical research, this chapter intends to present the discussions about games among teenagers who are inserted in the contemporary dynamics of virtualized culture.

INTRODUCTION

Game is inherent to life, it is present in all stages of existence from childhood to old age. Obviously at each stage of life it has distinct cultural meanings and values, whereas in the early stages of our existence, namely childhood and adolescence, the game is closely linked to our learning. It is true that this learning begins in the non-school environment and is later projected as an important pedagogical resource for learning school content. This is only possible due to its symbolic, spontaneous and creative characteristic, in which it inserts the individual from an early age in its civilizing dynamics. According

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to Brougère (2010), the game symbolically represents the lived society, marking the entry of the individual into their culture, marking the beginning of the socialization process. However, in the words of Huizinga (2007), the game is characterized as a free activity, in which the player consciously acts in a fanciful way, practiced with specific spatial and temporal limits, based on a set of rules built within the activity itself, and finally, that the game has no other interest than a pleasurable moment of reconstruction and re-reading of the lived world. In turn, Benjamin (2002) registers that in this playful moment, of symbolic reconstruction of reality with marks of a particular reading, games appear as a release from all ties and concerns of the real world, in which the construction is dialectically pointed out of a world of its own through fantasy and creativity.

As for Caillois (2017), the game acts on the personality of individuals and through it, their habits, tastes and desires can be perceived. Its character is always social as it always involves a partner, opponent or spectator, allowing direct or indirect interaction between people. That said, for being in close contact with culture and expressing individual and social manifestations, games are determined by a given historical period, with all the characteristics of its culture. Therefore, the game incorporates the social processes of its time and accompanies all changes in society. However, as a cultural product, the game became industrialized while society became industrialized, and virtualized in the same way that society became virtualized (Zandoná, 2015).

In the middle of the last century, we noticed the technological evolution in the field of electronics and information technology, bringing to light many devices, especially televisions and computers. This universe soon penetrated the playful world and introduced electronic games to society through video games, creating a directly proportional relationship between them and the advancement of electronic and computer technologies (Mendes, 2006; Zanolla, 2010). Henceforth, resources have already been used for other appliances, for computers, consoles, simulators and even smartphone applications. It is true that the development of cybernetics has made possible a number of technological advances, and games have not been left out of this process. In recent decades, they have been captured by digital and network technology, ensuring a huge evolution in their forms with increasingly realistic scenarios and capable of simulating everyday life with great detail, with fantastic sound and visual effects that give a lot of dynamism to the actions performed, in addition to greater diversity of games. One of these types of games that we highlight is online games.

Online games are inserted in what was defined as cyberspace universe. Cyberspace is, for Lévy (2010), the world communication space made possible by the interconnection of computers and their technological resources, such as: memory, interface, programming, etc. This space is capable of reproducing every portion of our life, but in a virtual way, that is, immaterial. If in cyberspace the immaterial reproduction of our existence is possible, connecting languages, knowledge, jobs, businesses, forms of leisure and relationships, dreams and opinions, among many others, cyberspace creates conditions to develop cyberculture. Thus, according to Le Breton (2013), cyberculture is a field of power and action that presents another dimension of reality, it is life in society without the need for physical spaces, geographical limits and weight of materials, therefore, also without the need of the body.

In this context, the new forms of organization, production and consumption in society present a peculiar characteristic of extreme speed and malleability (Bauman, 2001). Globalization found in the constitution of cyberspace and cyberculture its greatest possibility: the operation in a world network, in real time and without spatial borders, that is, the operation online (Castells, 2016). In view of all the technological increase and the constitution of cyberculture, the game has a rich space on the internet for the propagation of its practices. Online games become the playful expression of cyberculture, and have

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