

Erasure of the Other - How Modifications are Utilized to Decrease Diversity in Video Games

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Abstract

Modifications (mods) have long been an integral part of video game culture, praised for fostering inclusivity by addressing representation gaps and problematic portrayals in gaming narratives. Recently, a new trend has emerged in certain gaming communities: the deliberate removal of diverse representation through modifications. This paper examines these modifications by analyzing and clustering themes present in mods sourced from alternative platforms developed in opposition to new moderation policies on mainstream platforms. A prominent theme across these modifications is the erasure of identities deemed as 'other' by the imagined 'core gamer' audience. Additionally, the study investigates the communities that develop and distribute these mods, analyzing their justifications. Many users claim that diverse identities are included in video games for 'political' reasons, which they argue conflict with the spirit of gaming as apolitical escapist fantasies. This paper presents the findings of the author's master's thesis in social sciences at the Humboldt University, Berlin, in a condensed form.

Keywords

Modifications, modding, videogames, representation, diversity, right-wing extremism, erasure

Introduction

A modification, or 'mod', refers to deliberate changes made to video game software by individuals or teams typically unaffiliated with the original game-developers. These changes can range from nearly unnoticeable performance tweaks to comprehensive aesthetics overhauls. Mods are typically a form of appreciation, enhancing or improving aspects of a game, though some serve purely creative or humorous purposes. Modding as a practice blurs the line between media consumption and production, a unique feature in digital culture (Sotamaa, 2010: 240). Modding, while ambiguous regarding copyright law, is often tolerated or even encouraged by the gaming industry, as mods tend to increase sales (Kretzschmar and Stanfill, 2019). In recent years, several mods have surfaced, seemingly designed to decrease diverse representation in digital games, removing the depiction of marginalized groups and disabling inclusive game designs. This paper seeks to achieve two objectives: first, to categorize and cluster the themes present in these anti-diverse modifications; and second, to analyze how users and developers justify them.

Theoretical Frame

This paper is based on two complementary theoretical frames: First building on previous research from the field of game studies that focuses on representation in games and the social construction of a 'gamer' identity. Second the theory of 'critical capacity' by Boltanski and Thévenot to study the modifications as a form of critique and to analyze the justifications given by the modification users and developers.

Pixels of Privilege

Early internet ideals suggested Cyberspace could be free of bias, assuming the absence of physical markers would eliminate discrimination (e.g. Barlow, 1996). However, Lisa Nakamura counters this in *Cybertypes*, arguing that online identities are still shaped by hegemonic structures, with the default identity online often being white and male (Nakamura, 2002: 4 ff.). Despite progress, gaming continues to assume this demographic as the norm (e.g. Shaw, 2014; Gray, 2020). Marking oneself as 'other' in gaming is frequently seen as a performative act, bringing 'politics' into a supposedly 'apolitical' space (Nakamura, 2002: 35 ff.). Marginalized groups remain underrepresented in games, with female characters often sidelined or sexualized (Lynch et al., 2016; Tompkins and Martins,

2022), and non-white characters absent (e.g. Williams et al., 2009; Passmore et al., 2018), or depicted with harmful stereotypes (Burgess et al., 2011; Behm-Morawitz, 2017). Queer representation is increasing but still shallow, with genderqueer portrayals being rare (Shaw and Frisem, 2016; Shaw et al., 2019; Lacey, 2023). Discrimination in gaming spaces persists, with marginalized players often facing harassment and exclusion (e.g. Gray, 2011; Cote, 2017).

Modifications have been studied as tools for marginalized groups to address representation gaps (e.g. Wells, 2018; Ruberg and Phillips, 2018: 10). Evan Lauteria describes modding as a form of resistance against the heteronormative gaming industry, allowing users to 'queer' games (Lauteria, 2012: 27). Kenton Taylor Howard expands on this, noting that mods can improve problematic queer representations (Howard, 2021), but cautions against placing this responsibility on marginalized modders (Howard, 2019: 13). Modding also creates space for more authentic representation of racialized minorities through the inclusion of more diverse skin tones and hairstyles (Walsdorff, 2022: 9 ff.), however modded representations only address seeing yourself reflected in the media, but not others seeing characters like you (Shaw, 2014: 192). While many researchers view mods as a tool for positive change, Andrew Salvati (2020) examines harmful mods that promote regressive narratives, enabling users to act out offline fantasies of control (Salvati, 2020).

Extremist groups have been early adopters of technology, including gaming, for political gain (e.g. Wells et al., 2023: 2). Right-wing activists refer to 'metapolitics', aiming to shift culture, including gaming, to the right, in order to shift politics further right (e.g. Brumlik, 2020; Martin, 2022). Megan Condis (2022) explains that white supremacists target gaming due to its assumed demographic of young white heterosexual men. The anonymity of online platforms makes gaming spaces attractive for recruitment and networking by right-wing extremists (e.g. Ebner, 2020; Condis, 2022; Wells et al., 2023). Kowert et al. (2022) found that strong identification with a gamer identity' correlates with traits linked to extremism, including sexism, racism, and aggression (Kowert et al., 2022: 13). The term 'gamer' is contentious, with varying definitions and exclusionary practices surrounding who qualifies (Shaw, 2011; Muriel and Crawford, 2018). As Wells et al. (2023) summarizes, producing mods is easier and cheaper than developing new games, making it a likely avenue for injecting extremist content into gaming.

Critical Capacity

The second frame of this research is based on the 'sociology of critical capacity' by Boltanski and Thévenot. In their 1991 book *De la justification*, Boltanski and Thévenot introduce a sociological perspective centered on 'critical moments', with justifications at the centre of analysis. Critique according to 'critical capacity' occurs when someone finds a situation undesirable and voices discontent, triggering a 'critical situation'. Critiques, according to the theory, need to be justified, to be taken seriously. Different 'orders of worth' guide these justifications, and critique can occur within or across these orders. This study understands modifications as critiques codified into digital objects, analyzing them with the intent to reveal the underlying 'orders of worth'.

Orders Of Worth

These 'order of worth' provide a common frame of reference, based on the definition of the 'common good', to resolving disputes and reaching agreements. Different situations call for different orders of worth, and people frequently switch between them. Boltanski and Thévenot identified six orders of worth, later expanded by other scholars, each representing different sets of shared values. Table 1 shows the six orders of worth and their determining aspects.

	Inspired	Domestic	Civic	Opinion	Market	Industrial
Mode of evaluation (worth)	Grace, nonconformity, creativeness	Esteem, reputation	Collective interest	Renown	Price	Productivity, efficiency
Format of relevant information	Emotional	Oral, exemplary, anecdotal	Formal, official	Semiotic	Monetary	Measurable criteria, statistics
Elementary relation	Passion	Trust	Solidarity	Recognition	Exchange	Functional link
Human qualification	Creativity, ingenuity	Authority	Equality	Celebrity	Desire, purchasing power	Professional competency, expertise

Table 1: Orders of worth (Boltanski and Thévenot, 1999: 368)

Additionally, to these six shared worlds the ‘project-oriented’ or ‘network world’ was introduced by Boltanski and Chiapello in *The New Spirit of Capitalism* to address the changes in capitalism since the 1960s, particularly how it has absorbed critiques into the system. This seventh order of worth is centered around ‘activity’, extending beyond wage labor to include various life projects. In this world, worth is determined by one’s ability to build and maintain network relationships, with an emphasis on constant project creation and flexibility.

Beyond Boltanski and Thévenot

Boltanski and Thévenot focus on ‘legitimate’ orders of worth, grounded in universal human dignity, excluding illegitimate forms like racism. This exclusion poses a challenge, as empirical evidence suggests that such illegitimate justifications do persist in this studies’ context. Daniel Witte (2017) focuses on this particular issue, using PEGIDA as an example, and highlights the difficulty in capturing ‘refusal of justification’ within the theory. He references Bruno Latour (2004), call to focus on assembling rather than debunking such aspects, to address these limitations. The study will use the established concepts of critique and justification but will pay special attention to instances where justification is denied or deliberately opposes the principle of shared human dignity, to attempt to generate further insights.

Methodology and Data

Luhtakallio and Ylä-Anttila (2023), in their paper ‘Justifications Analysis’, present a research method that draws on ‘critical capacity’, combined with methods from content and frame analysis to form a wholistic approach. They claim justification analysis is especially useful to analyze public discourses, because it does not naturalize the dominant discourse (Luhtakallio and Ylä-Anttila, 2023).

This research is based on natural online data, meaning data that already existed and has not been generated specifically for the purpose of social research (Marres, 2017: 54 ff.). Using digital sociology in this way permits a window into a digital social space that would be difficult to research otherwise. This paper does not seek to represent gaming communities as a whole; rather, it is specifically focused on the right-wing fringe within modding culture.

The data comprises two sources: (1) information on over 200 modifications for 75 games collected from basedmods.eth.limo, including modification names, associated games, upload and collection dates, file details, descriptions, and any images or showcases; and (2) 3,078 posts from the RPGHQ forum, where users discuss and develop game modifications. This data includes anonymized usernames, post counts, timestamps, and post content. To mitigate risks, this paper avoids lengthy direct quotations from posts.

Data coding occurred in two phases. First, modifications were categorized by function (removal, addition, alteration) and then thematically. Second, forum posts were coded along the lines of justification analysis, aligning claims with identified themes and categorizing justifications by their ‘order of worth’.

Analysis: The Modifications

The existence of a website like basedmods partly reflects a response to slightly stricter moderation policies on major modding platforms like NexusMods and ModDB, which began banning content perceived as promoting bigotry (Scott, 2022; ModDB, 2022). The term ‘based’, originally described drug addicts, but was reclaimed by rapper Lil B to mean someone unafraid to be true to themselves (Complex, 2010). It has since been adopted (not exclusively) by right-wing circles to describe individuals who express controversial or uncomfortable opinions, often in opposition to the term ‘woke’ (Cauberghs et al., 2022). ‘Woke’, which initially signified awareness of racial injustices, is now frequently used pejoratively to criticize perceived excessive political correctness or progressivism (Allen, 2023).

adds content	removes content	changes content	total conversion	other
34	29	117	32	2

Table 2: Distribution of functional codes amongst sample

In the first coding round, modifications were categorized by functionality, with some mods fitting multiple categories. This process revealed the difference between a mod’s technical function and its contextual impact. For example, a mod replacing pride flags with American flags was coded as ‘changing content’, but contextually, it erases symbols of queer representation. The full spectrum of modifications was represented in the sample, from small aesthetic changes all the way to total conversions. At the contextual level, these can be categorized into three areas: (1) the removal of diverse characters and inclusive game design, (2) the insertion of right-wing content and symbols, and (3) the glorification of violence aimed at marginalized groups.

gender	queer	race	right-wing	violence	other
32	42	51	26	27	49

Table 3: Distribution of thematic codes amongst sample

The content of the modifications was coded inductively from descriptions and images, then grouped into broader themes. The distribution of themes is shown in Table 3.

Enforcing Gender Norms

Gender representation is a key theme in many modifications, often focusing on the sexualization of female characters. Examples include enlarging breasts or adding revealing outfits. Some mods restore previously removed sexual content, such as a Watch Dogs (Ubisoft Montreal, 2014) mod that reintroduces full nudity to a specific scene depicting sex trafficking victims, or a Kingdom Hearts 2 (Square Enix, 2005) mod that unlocks camera angles to expose an underaged character’s underwear. These modifications reinforce the male gaze and firmly reestablish female characters as objects for the consumption of a male audience. Male characters are also changed: The ‘Manly Men of Eorzea’ mod for Final Fantasy XIV Online (Square Enix, 2013) replaces feminine clothing textures with more ‘manly’ ones so the figures adhere to traditional ideas of masculinity. Other mods enforce traditional gender roles: The ‘Patriarchy Mod’ for Total War: ROME II (Creative Assembly, 2013) reduces the amount of female politicians and generals and the ‘Grounded Commonwealth’ mod for Fallout 4 (Bethesda Game Studios, 2015) removes women from positions of power and alters dialogue to make them seem less assertive. Lastly, the ‘Snuggle Struggle Fixed’ mod for Garry’s Mod (Facepunch Studios, 2006) lets the player simulate sexual violence against other players.

Straightening Games

The ‘Replace Pride Flags’ mod, replaces all pride flags with American flags in Marvel’s Spider-Man Remastered (Insomniac Games, 2022). This mod is only one of 10 in the sample that alters or removes pride flags. Three mods in the sample alter romantic options in games, restricting them to heterosexual relationships. For instance, the ‘Best Friends’ mod for Stardew Valley (ConcernedApe,

2016) removes same-sex marriage options and the 'No Romance' mod for Baldur's Gate 3 (Larian Studios, 2023) disables all homosexual relationships. Additional mods remove any mention of LGBTQI+ representation like the 'No Alphabets' mod for the same game, including altering trans characters, so they appear cis. Several mods also remove or alter non-binary options in character creators, especially non-binary pronouns and non-gendered bodytype selection, reflecting a broader trend of enforcing cisnormativity. Finally, some mods display violent transphobia and homophobia, such as the 'Troonjak to Transcendence' mod for The Binding of Isaac (Edmund McMillen, Florian Himsl, 2011), which uses violent transphobic imagery to make fun of suicide rates among transgendered people.

Racism and Erasure

The theme most frequently modified in the sample is race and racism. 24 instances of mods either remove non-white characters, replace racialized characters with white ones, or lighten characters' skin tones, most commonly targeted are Black characters. These mods span various games, with some like Rimworld's (Ludeon Studios, 2018) 'White Only' mod and Stellaris (Paradox Development Studio, 2016) 'European Phenotypes and Names' mod completely erasing minority populations. Other mods alter specific characters to appear white, such as Wyll in Baldur's Gate 3 (Larian Studios, 2023), or change most or all NPCs to white ones as in the Starfield (Bethesda Game Studios, 2023) 'No Blakkks' mod. Notably, the 'Grounded Commonwealth' mod for Fallout 4 (Bethesda Game Studios, 2015) also changes Black characters into white ones and replaces their voice acting and is framed by the mod developer as a 'metapolitical project'. A mod called 'Better Days' for Marvel's Spider-Man: Miles Morales (Insomniac Games, 2020) removes symbols of racial justice, such as murals of Rosa Parks, and replaces them with idealized images of white families and even depictions of plantations throughout the game environment. Some mods introduce explicit racism, such as a Lunacid (KIRA Incorporated, 2023) mod replacing the non-binary pronoun option with a racial slur. The 'Basedworld - Races and Racism' mod for Rimworld (Ludeon Studios, 2018) codifies racist hierarchies into gameplay, allowing players to create a 'racial supremacy'.

Right-Wing Extremism and Terror

Several mods in the sample add symbols like the 'Super Straight' and Confederate flags, such as 'Redneck Clothing' for The Sims 2 (Maxis, 2004). Others add swastikas, like the mod 'Human Holocaust' for Marvel's Spider-Man Remastered (Insomniac Games, 2022) or add sexualized Nazi-style uniforms, like the 'Elite Lara' mod for Tomb Raider (Aspyr, 2024). Non-visual Nazi references include 'Reichssender Neu Vegas', a radio station in Fallout: New Vegas (Obsidian Entertainment, 2010) playing Wehrmacht songs.

Extremist and explicitly racist mods include 'Dorahood' and 'Moonman' for Doom II (id Software, 1994), featuring racial stereotypes and antisemitic themes, with playable characters like Adolf Hitler. 'Stormer Doom' and 'Tay AI' target (orthodox) Jewish populations, while perpetuating antisemitic conspiracy narratives. Mods glamorizing real right-wing terror attacks, such as the Christchurch mosque shootings and the Buffalo shooting, are prevalent, with levels mimicking the perpetrator, attack sites and weapons. References to school shootings, notably the Columbine massacre, are present in several mods for Doom II, Sims (Maxis, 2000) and Garry's Mod.

Others

Some of the modifications in the sample do not fit previous categories. For instance, 'Coloured Gloves For Snake' simply alters glove colors in Metal Gear Solid 3 (Konami Computer Entertainment Japan, 2004). Others introduce intellectual property, like adding Pokémon to Palworld (Pocket Pair, Inc., 2024). Mods enabling violence against children, such as 'Child Conscription' in Mount & Blade II: Bannerlord (TaleWorlds Entertainment, 2022), are also present in the sample. Some mods are on the site due to their creators being deemed 'based'. Seven Doom 2 mods by the same developer are on the website because he faced backlash elsewhere for a mod featuring violent fantasies against Black Live Matter protestors.

Analysis: The Justifications

This section focuses on users and developers justifications for modifications like the ones described in the previous sections. The analysis is organized along the framework of ‘orders of worth’. RPGHQ is focused on video game discussions especially RPGs, and allows off-topic discussions, including hateful-threads aimed against marginalized groups and maintains a distinct right-wing slant, with frequent use of racist, misogynist, antisemitic, homophobic and transphobic language. The forum leadership claims to practice ‘radical free speech’.

	Inspired	Domestic	Civic	Fame	Market	Industrial	Network
positive	173	130	2	20	7	32	33
negative	39	1	94	2	12	6	1

Table 4: Coded references to orders of worth within Forum sample

race	queer	gender	right-wing	other
197	133	91	11	9

Table 5: Coded themes within Forum sample.

The Inspired World

Justifications for modifications removing minority representation based on values of the ‘inspired world’ assert that games are escapist entertainment, and including diverse characters disrupts this escapism (e.g. Nakamura, 2002). Some users, including modders, argue games were intended to be ‘apolitical’ but were altered to include political representation. Evidence cited includes alternate character designs and increasing diversity towards a game’s end, supposedly suggesting external intervention during development. These mods are seen as restoring games to their ‘intended’ apolitical state. Many users thank modders for removing diverse representation, claiming it enhances their enjoyment by returning the game to its ‘pure’ form. The original game developers are portrayed as either victims of political interference or as activists imposing their views on the player. Tolerance for diverse elements varies; some users of the forum claim to lose interest at the sight of any queer or non-white characters, while others find some diversity acceptable.

Even optional elements like nonbinary pronouns or genderqueer characters supposedly disrupt escapism for some users. A notable mod, ‘No Alphabets’ was created on the forum with input from other users, and it removes all mentions of queer characters in Baldur’s Gate 3 (Larian Studios, 2023), driven by the modder’s stated ‘disgust’ for homosexuality. Users also expressed satisfaction with whitewashing romanceable characters, as they previously deemed them unacceptable for romance, based on race. Some users admitted to purposefully killing diverse characters and found the game playable only after modifying it. During these discussions, marginalized groups are disparaged with slurs, reflecting a broader hatred against these groups.

Domestic World

The justification for modifications in gaming often centers on tradition and hierarchy, values from the ‘domestic world’. Some players claim the mods let them experience games as they did ‘10 years ago’, before politics supposedly influenced gaming. Popular mods, labeled ‘lore accurate’, aim to align games more closely with their fictional lore — an amalgamation of the game’s established history and tradition. Modifications such as ‘Better Aesthetics’ for Baldur’s Gate 3 (Larian Studios, 2023) claim to enhance lore accuracy by removing non-white characters from the game world, aligning with a traditional, male-centric and white understanding of medieval fantasy (e.g. Brandenburg, 2020: 205 f.). Some users on the forum argue that Tolkien-inspired fantasy, is supposedly created for ‘white’ people and should not be ‘stolen’ by other groups. Wizards of the Coast (Wizards of the Coast, 2020) has revised its Dungeons & Dragons lore, which the Baldur’s Gate Games are based on, to avoid racist tropes. This led to users claiming this new lore is ‘invalid’, alleging malicious inclusion of political correctness. Whitewashing of characters like Wyll Ravenguard, who is canonically Black, illustrate how lore accuracy is selectively upheld or dismissed based on racial biases.

The Civic World

The civic world is often evoked negatively, encroaching on games by introducing ‘political’ elements or ‘modern’ sensibilities that disrupt their supposed ‘historical accuracy’ and pandering to ‘particular’ interests. The pandering is often seen as targeting ‘SJWs’ or ‘wokies’, who are seen as insincere in their moral critiques. This is reflecting a populist divide between the ‘pure’ gamers and the ‘corrupt’ elites of developers, journalists, and the gaming industry (e.g. Mudde and Rovira Kaltwasser, 2019: 72). Some forum members even describe diverse representation as part of an ‘anti-white’ agenda driven by ‘Jewish elites’.

Other Worlds

Justifications for mods are also framed through conventions from the other worlds. In the ‘World of Fame’, users often mod games to attract attention. Controversial mods draw critical media coverage, which increases forum traffic and visibility. Similarly, in the ‘Market World’, users argue that developers pander to minorities for profit but claim these efforts fail as marginalized players are supposedly absent or unimportant to the industry. They insist that developers should cater to the forum’s demographic rather than seeking ‘political approval’ or ‘ESG shekels’ – a nod to antisemitic conspiracy narratives. In the ‘Industrial World’, users criticize developers for not facilitating modding, labeling them ‘lazy’ for technical issues or ‘cutting corners’ by creating ‘playersexual’ PRG companions. Expertise in modding is highly valued, with developers who focus on aesthetics dismissed in favour of those who show programming knowledge. In the ‘Network’ or ‘Project World’, modding is viewed as an opportunity for skill-building and potential employability. Key modders share knowledge and offer support for creating complex changes and translating mods, forming a cooperative and growing scene.

The Unjustified

Some modifications are seemingly not intended to be justified at all. Derogatory language targeting marginalized groups is common, seemingly used to assert masculinity and provoke reactions. As Condis (2018: 19 ff.) notes, such language often demonstrates masculinity by distancing oneself from non-masculine elements. Users also seek to provoke or ‘troll’ others, enjoying the reactions of those they deem overly sensitive. This trolling is also linked to ‘memetic warfare’ and ‘culture-jamming’ (King, 2021), (mis)using cultural objects for political messages to garner wider attention. Additionally, antisemitic conspiracy theories are prevalent on the forum, with claims that modifications combat alleged ‘Jewish influences’ in games. Comments suspect that ‘cultural Marxists’ have influence on their games, or directly blame ‘the Jews’ for adding ‘woke’ content, using antisemitic terms like ‘zoggery’. Some users argue that so-called ‘identity politics’ are intended to prevent a unity of ‘the people’ and aim to destroy ‘white history’ and the ‘western world’. While the Nazi persecution of ‘Entartete Kunst’ and ‘New Rights’ moral outrage over modern art are not entirely comparable to these kinds of video game modding, especially in scope (Fischer and Madureira, 1994), parallels certainly exist, especially in the framing of diverse content as damaging and ‘degenerate’ to western culture. Although not all users view mods in these extreme terms, some certainly see themselves engaged in a ‘culture war’ against ‘cultural Marxists’.

Discussion

The modifications analyzed in this study primarily aimed to alter or erase game elements that challenge exclusionary views of gaming culture. Many focused on removing representations of marginalized groups, especially those perceived as outside the ‘core gaming audience’—often assumed to be straight, white, and male. Some modifications went further, adding right-wing symbols or glorifying violent extremism, revealing the capacity to integrate opposition to diversity with right-wing ideologies.

While some modifications sought to ‘improve’ games by removing ‘undesirable’ elements, others provoked or facilitated violent fantasies. Two major themes emerged: the erasure of marginalized representation and the addition of right-wing content. For example, queer representation was removed, gender roles were enforced, and characters were whitewashed, reflecting a rejection of

supposed ‘political correctness’. Mods adding right-wing content seemed designed to provoke and/or express offline fantasies of control.

Underlying these modifications is a worldview that sees gaming as an ‘apolitical’ space, reserved for those fitting the traditional ‘core gamer’ identity. This perspective is rooted in broader social biases like sexism, racism, and queerphobia. Justifications from users often cited the need to ‘remove politics’ for realism or historical accuracy, though selectively applied.

Ultimately, these communities reflect an extension of ‘culture war’ rhetoric from the 2014 Gamergate campaign, now targeting other marginalized groups, especially queer and racialized minorities. The normalization of racist, misogynistic, and transphobic attitudes, alongside antisemitic conspiracy narratives, is concerning, as these spaces may foster further radicalization.

Limitation and Outlook

While the sociology of ‘critical capacity’ provided a solid analytical framework, it could be considered too limited in addressing violence and thus required extension beyond a strict reading of the theory. Ethical concerns regarding the use of natural online data were largely mitigated by anonymizing user data and avoiding lengthy quotations or identifiable information.

Some might argue that what players do with their private game copies is irrelevant on a larger scale, yet the issue goes beyond individual actions. Such modifications can foster communities that may serve as spaces for radicalization, particularly given their adjacency to extremist content (e.g. Lamphere-Englund, 2024). For instance, the mod Grounded Commonwealth was explicitly described by the developer as a ‘metapolitical’ tool. Modding, with its low barriers to entry, is especially appealing for right-wing actors, and recent advancements in generative AI have made complex tasks even more accessible.

A promising research direction would be to look at these modifications through the lens of ‘The Authoritarian Personality’ by Theodor Adorno or ‘The Politics of Cultural Despair’ by Fritz Stern. Further study is essential to understand the impact and reach of these modifications, as the mechanics of online radicalization remain understudied. This paper, if nothing else, aims to prompt further research into the darker political and cultural aspects of video game modifications.

Notes

This paper offers an extremely condensed version of the findings from the author’s master’s thesis ‘Modding the Discourse’ in social sciences at Humboldt University, Berlin, summarizing only key aspects of the research and analysis conducted.

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Acknowledgements

Although it diverges extensively in terms of style, this template was developed with reference to the structure of the DiGRA standard conference template, which is based in turn on a CHI template credited to Doe and Smith, 2011.

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