

Editors' Notes and Introductions to *Landscapes of Diversity in North America* and *Affect, Immersion, and Games*

Issue Editor's Note

The current issue of *HJEAS* offers an exceptionally wide range of illuminating and in-depth articles in the fields of American, Irish, British, and Canadian Studies, as well as in the newly emerging Game Studies. The great variety of topics include an Irish Ambassador's remarks on the occasion of the 100th anniversary of the publication of James Joyce's *Ulysses*; some of the most recent research on the histories of marginalized groups in the US and Canada; critical multifaceted explorations of games as a new kind of cultural production; the artistic rendition of religious fanaticism in John Everett Millais's "Huguenot" pictures; and an investigation into the Disney animated cartoon series *TaleSpin* (1990), which provides a satirical representation of the "us" versus "them" attitude of the US toward the Soviet Union in the Cold War period. These visual and cinematic works of art, however, both present hope for reconciliation between the clashing sides. The issue concludes with four reviews of contemporary research including what may well be the most significant work on Utopia for our time.

The four scholarly essays opening this issue constitute the first thematic block, *Landscapes of Diversity in North America*—guest edited by Saara Kekki and Balázs Venkovits. The articles deal with the effects of settler colonialism on Indigenous populations in Canada and the USA, and the infamous lynching of African American Emmett Till in the Mississippi Delta in the 1950s. This selection of in-depth analyses adds valuable new insights into the unreasonable prejudice and hostile feelings towards Native Americans and African Americans that present-day America has to wrestle with.

The multiple and disastrous consequences of colonialism, the immense damages that ethnic cleansing, assimilationist practices caused to Indigenous people and racial-ethnic minorities are discussed in this recently conducted research. These issues as well as other past sins and shameful events in American history are addressed, among other themes, in Pulitzer Prize winning playwright Sam Shepard's drama *Kicking a Dead Horse* (Abbey Theatre, Dublin, 2007), which serves as a marvelous testimony to the power of art and the dramatist's acumen. Like a Whitmanesque "seer," Shepard (1943–2017) fulfills his role warning his nation of wrongdoings.

In *Kicking a Dead Horse* Shepard departs from his usual dramatic idiom that integrates different styles (for instance grotesque, satire, absurd, and realism) with haunting surreal images—frequently difficult to decipher—rendered in a poetic language informed by American popular culture. Instead, in this mono-drama he introduces straightforward images and uses direct, transparent language in order to reiterate clearly what failed in America. Wandering in a desert, the solo character, Hobart Struther—“the typical Shepardian alter-ego . . . engaged in conversation with himself” (Varró 47)—bursts out in an embittered monologue that provides a kind of inventory of immoral deeds and offences committed in the past:

I do not understand why I'm having so much trouble taming the Wild. I've done this already. Haven't I already been through all of this? We closed the Frontier in 1890 something, didn't we? Didn't we already accomplish that? The . . . Iron Horse- Coast to Coast. Blasted all the buffalo out of here. An ocean of bones from Sea to Shining Sea. Trails of Tears. Chased the Heathen Redman down to Florida. Paid the Niggers off in mules and rich black dirt. Whipped the Chinees and strung them up with their own damn pony-tails. Decapitated the Mexicans. Erected steel walls to keep the riff-raff out. Sucked these hills barren of gold. Ripped the top soil as far as the eye can see. Drained the aquifers. Damned up all the rivers and flooded the valleys for Recreational purposes! Ran off the small farmers. Destroyed Education. Turned our children into criminals. *Demolished Art! Invaded Sovereign Nations! What more can we possibly do?* (Shepard 61–62)

Shepard is not didactic, however. The shift to evading or lessening ambiguity and enigmatic allusions in his dramatic technique indicates that in 2007 he must communicate his concerns—“uniquely interwoven with his native country, the geography, the people of his land” (Varró 48)—to his audiences plainly and precisely. The reference to *Kicking a Dead Horse* inserted here is the issue editor’s tribute to Shepard as a uniquely American dramatist on the occasion of his 80th birthday on November 25, 2023, on the one hand. On the other hand, his drama exemplifies that the insights and visions of an artist, which often precede scientific or scholarly research, are of utmost importance. As Alexandr Solzhenitsyn argues: “Those works of art which have scooped up the truth and presented it to us as a living force—they take hold of us, compel us, and nobody ever, not even in ages to come, will appear to refute them.”

Norbert Krek and Zsófia O. Réti, the guest editors of the second thematic section, *Affect, Immersion, and Games*, argue about the legitimacy of

Game Studies as an academic discipline. Indeed, the extremely large number of people who engage in video games as well as the enormous profit that gaming industry obtains warrant the scholarly study of video games from a multiplicity of aspects. The four articles in the block offer different approaches to a variety of video games within the framework of affect theory.

The last two essays both address the disastrous consequences of prejudice targeted against groups of people. Eva Péteri's "John Everett Millais's Huguenot Pictures" thematizes religious bigotry, while Ádám László Kiss's "The Stalinist Soviet Union in an American Animated Cartoon: Thembria and the Thembrians in *TaleSpin*" discusses Americans' enmity toward the Soviet Union in the Post World War II era. Péteri chooses Pre-Raphaelite artist John Everett Millais's two works: *A Huguenot, on St Bartholomew's Day, Refusing to Shield Himself from Danger by Wearing the Roman Catholic Badge* (1851–52) and *Mery: St Bartholomew's Day, 1572* (1882) that capture dramatic moments on the day of the massacre of the Huguenots on St. Bartholomew's Day (24 August 1572). Religious intolerance here ends in bloodshed. Through a thorough analysis of the artistic qualities of the paintings as well as the socio-cultural and religious contexts embedded in the two works of art, Péteri offers reasons for the huge differences in their reception in nineteenth century England.

The Disney animated cartoon television series *TaleSpin* (1990) Ádám László Kiss analyzes, unveils practices and conditions in Stalin's Soviet Union via ample satirical and humorous images verging on the absurd about the state of Thembria and its inhabitants, the Thembrians. Building on the "us" versus "them" attitude in the Cold War period the creators of the series named the countries constantly competing with each other "Usland" and "Thembria." The essay explores the characteristic topoi of Stalin's Soviet Union as represented in the series and provides an overview of US–Soviet relationship as well as the general perception of the USSR in the United States in the 1980s. Fortunately, here the apparently unbridgeable opposition between the two countries finishes with peace just like the actual reconciliation between the US and the disintegrating Soviet Union at the beginning of the 1990s.

The review section contains four reviews that call attention to new publications on the history of utopianism from antiquity till the present day, parallels between American slavery and Russian serfdom in the post-emancipation imagination, the history and uniqueness of jazz, and the representation of girlhood in Shakespeare's plays

Let me finish with the firm belief that art is indestructible. As Solzhenitsyn argues: “And they were mistaken, and will always be mistaken, who prophesy that art will disintegrate, that it will outlive its forms and die. It is we who shall die – art will remain. And shall we comprehend, even on the day of our destruction, all its facets and all its possibilities?”

Lenke Németh, Issue Editor

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Introduction to the thematic block *Landscapes of Diversity in North America*

The *Hungarian Journal of English and American Studies* is dedicated to the publication of first-class scholarly articles authored by academics both within and beyond Hungary. It acknowledges the importance of international collaboration in scholarship, and it actively engages in international conferences to foster knowledge exchange about North America. In this issue, a distinguished section comprising four essays exemplifies the journal’s commitment to all these guiding principles and objectives. These papers are the result of a collaborative effort between the University of Helsinki and the University of Debrecen. They showcase contributions from esteemed scholars from the United States and Canada, reflecting the journal’s dedication to the multifaceted and comprehensive scholarly exploration of the United States and Canada.

These four articles originate from the 2022 Maple Leaf and Eagle Conference in North American Studies, organized by the North American Studies program at the University of Helsinki. Held biennially since 1986, the

conference is looking forward to its twentieth meeting in 2024. For decades, this event has thrived on being interdisciplinary and multidisciplinary and offering a broad international review of the current status of North American Studies.

The theme of the 2022 conference, “Landscapes of Democracy and Diversity in North America”, sought to address not only physical, but also mental and social landscapes. It brought to light topics that not only emphasized prosperity and possibility, but silence and inequality as well. The papers at hand represent a small sample of the one hundred presentations given both online and in person in Helsinki. They reflect well on two Helsinki traditions: an emphasis on Indigenous people and other minorities and environmental humanities, but they also boast a true multidisciplinary focus, encompassing, at least, American studies, history, literary studies, cultural studies, environmental history, public history, and communication studies. The essays selected for this special *HJEAS* block explore topics at the core of American and Canadian studies today as they address issues of race, racism, Indigenous experiences, and settler colonialism both in a historical and contemporary context, adding novel scholarly insights, and showing the significance of scholarship in the discussion and interpretation of social and cultural challenges of our time.

Employing a variety of approaches, vantage points, and time frames, the first three papers delve into the past and present the experience of Indigenous populations. Their central focus lies in understanding the profound influence of settler colonialism on various facets of Indigenous life, encompassing the present-day United States and Canada. Moreover, the analyses also concentrate on the exploration of the policies and practices that have brought about the marginalization and suppression of Native American voices, thus these scholarly papers make significant and meaningful contributions to the ongoing dialogues (both within and outside academia) surrounding Indigenous issues and enriching their collective understanding.

In the first essay on the Indigenous past, “Seeking Education on Their Terms: The Atikameksheng Anishnawbek [White Fish Lake First Nations] 1880–1930,” Peter V. Krats (University of Western Ontario) looks at the Atikameksheng Anishnawbek through a meticulous micro-study of the Whitefish Lake Roman Catholic Day School. The essay sheds light on the persistent endeavors of Indigenous communities to ensure Indigenous-led education, which have been met with indifference, hostility, as well as incompetence on the part of Indian Affairs. Krats’s scrupulous research contributes significantly to the ongoing academic (and public) dialogue on

Residential Schools by broadening the scope of inquiry to encompass “Indian Day Schools” as well, thus expanding our understanding of Indigenous education and, by extension, the history of Indigenous populations. The essay emerges as a valuable and substantial addition to discussions surrounding the enduring consequences of settler colonialism and the impacts of both residential and day schools, which have perpetuated assimilationist policies with harmful repercussions.

In his paper “The Forest ‘Appeared Alive With its Sons and Daughters’: Commodification of the Indian Body in Nineteenth-Century American Literature,” Jeffrey Utzinger from Concordia University Texas in Austin undertakes a profound exploration of the influence of print culture on the commodification of the Indian body. The study revolves around the phrase “of the forest” in its center, which was originally employed as a descriptive term for the landscape, but was subsequently appropriated by many white Americans to rationalize their perception of Indigenous people as a natural resource. This perception, in turn, facilitated the justification for viewing the Indian body not merely as different, but as a hindrance to be eradicated to accommodate settler colonists, often accompanied by violence and forced removal. Utzinger’s research encompasses a broad array of print culture forms, including creative works, newspaper articles, mission reports, and government documents. By extensively analyzing these sources, the author traces the evolution of the phrase in American periodicals during the decades leading up to the passage of the Indian Removal Act of 1830, shedding light on how this phrase became a prevailing justification for interactions with Native Americans.

In “Unreconciled: Indigenous Presents/Presence & Settler Memory,” Daniel M. Cobb and Marissa L. Carmi (University of North Carolina at Chapel Hill) also discuss the intricate complexities arising from the impermanence and instability inherent in settler colonialism, by exploring race, racism, history, and popular memory from the vantage point of the Indigenous world, and specifically Native peoples colonized within the present-day United States. The authors analyze the intersections of these themes in various contexts, such as land acknowledgments, commemoration, and the interaction between popular culture and federal policy. The article highlights how elements of settler memory persist and continue to influence (and limit) public discussions concerning race, remembrance, reconciliation, and reparation. The work is a valuable asset to the ongoing scholarly discourse on the complexities of settler colonial legacies and their implications for contemporary Indigenous communities and wider society.

In his thought-provoking essay “Of Race and Rivers,” Dave Tell, associated with the University of Kansas, explores the complex issues of race, racism, and racial politics with a particular focus on the African American experience in the Mississippi Delta. His research centers on the examination of a significant historical event that profoundly impacted the region—the infamous murder of Emmett Till. Tell offers a compelling perspective on the interplay between the natural, cultural, and political life of the region by closely examining the course of the Tallahatchie River, while also intriguingly revealing how elements such as water, soils, and bridges become more than mere environmental features—they take on the role of agents of memory, contributing to the shaping of collective remembrance.

The four studies presented in this collection are of significance, not merely for their contributions to a deeper understanding of the North American past, but also for their relevance to our present and future. These scholarly investigations are necessary to address contemporary issues and, as emphasized by Cobb and Carmi, they may help eliminate limitations on the way we think and speak about diversity, equity, and inclusion in North America and beyond. The papers of this section exemplify the power of international cooperation in advancing academic knowledge, and we hope that the collaborative endeavor that made this block in the journal possible can continue in the future, and may also set an inspiring example for future projects for which the *Hungarian Journal of English and American Studies* can provide a publication platform, amplifying the reach of conferences organized globally.

Saara Kekki and Balázs Venkovits, Guest Editors

Saara Kekki, Academy Research Fellow (Research Council of Finland) in digital humanities, University of Helsinki, is the author of *Japanese Americans at Heart Mountain: Networks, Power, and Everyday Life* (2022); currently she explores the migrations of more than 120,000 Japanese Americans after their World War II incarceration.

Balázs Venkovits, Associate Professor of American Studies, Director of the Institute of English and American Studies and of the Canadian Studies Center, University of Debrecen, author of publications on travel and immigration to the United States and Canada.

Note

Balázs Venkovits participated in the conference with the support of the University of Debrecen, Faculty of Humanities Scholarly Fund.

Introduction to the thematic block *Affect, Immersion and Games*

With an expected \$319 billion income for 2023 (Statista) and an estimated 3.2 billion people worldwide engaging in some sort of gaming activity (Newzoo), the gaming industry—on any platform—has become a dominant form of global cultural production. Parallel to that, game studies as an academic discipline with strong interdisciplinary ties to cultural, literary, film, and media studies on the one hand, and sociology and anthropology on the other, has been on the rise since the millennium, marked by the launch of the academic journal *Game Studies* in 2001. Partly in an attempt to delineate themselves from the “colonizing” (Eskelinen) attempts of such academic fields, the first representatives of the newly developing discipline were often accused of sheer formalism (Apperley and Jayeman 7; Aarseth). True, even cultural studies-inspired approaches to video games must consider the particularity of the medium, which is why game studies had to first theorize the uniqueness of games. The academic consensus is that one of the particularities of video games is due to the fact that—unlike films or literature—the medium is not by definition, and not necessarily, narrative or even representational. Jesper Juul, for instance, defines games as follows: “A game is a rule-based formal system with a variable and quantifiable outcome, where different outcomes are assigned to different values, the player exerts efforts in order to influence the outcome, the player feels attached to the outcome, and the consequences of the activity are optional and negotiable” (“The Game, the Player, the World” 255). Juul’s definition emphasizes the necessity of a ruleset, player input, and the interaction between the game and the player, that is, the feedback loop (Manovich 264–269), and differentiates video games from other media in that respect.

At the same time, game studies certainly needs to look at games as assemblages (see Latour) that are embedded into the cultural economy of meaning production, that are sites of battles in representational and identity politics (see Gray and Leonard; Ruberg and Shaw), and which, therefore, should be approached with the critical perspective of cultural studies (Shaw 421). As recently as 2018, Daniel Muriel and Garry Crawford in their seminal book *Video Games and Culture* had to explicitly mark the existence of “a growing and consolidating video game culture . . . , which permeates our societies and provides a significant lens through which we can analyze wider social issues in contemporary society. Video games are therefore understood as an expression of life and culture in late modernity” (2). And still, some, like Aubrey Anable, might feel that “game studies has a problem with

representation. In the focus on interactivity and code, we have lost some critical tools for analyzing how video games matter as representations and how they are bound up with contemporary subjectivities” (15).

The current interest of game studies in affect theory, pioneered, among a few others, by Anable herself, seeks to overcome the dichotomy of systems thinking and the politics of representation, as both can be framed in a broadly understood new materialist tendency in game studies, the material context of which entails the coding and procedures, but also the body of the player and the situations of play (Apperley and Jaymane 10, 16). Anable helpfully identifies affect as “aspects of emotions, feelings, and bodily engagement that circulate through people and things but are often registered only at the interface—at the moment of transmission or contact—when affect gets called up into representation” (17). In this context the game functions both as an interface where affect can be identified and as an affective medium (Anable xii) capable of constructing complex medium-specific experiences of pleasure, joy, shame, even disgust. It utilizes what is called affective difficulty—“affecting or being affected by a game” (Jagoda 201)—a quality that can be engaged with in several aspects. The proximate touch of the screen or the feeling conveyed by the vibrating controller in our hands while facing the consequences of our previously made choices creates an entirely different encounter with affect (Anable 37) compared to the social experience of camaraderie, empathy, or rivalry evoked by participating in community events, or the physical aspects of evoking emotions in video games (Isbister 7).

As different manifestations of affect in games demand different approaches, our collection showcases essays that explore a wide variety of primary sources, methods, and agenda while relying on similar theoretical foundations and unequivocally reading video games as affective assemblages. A major consideration at the heart of game studies that affect theory sheds a new light on is the problematic differentiation between the player, the avatar, and the character. Where does the player end and where does the character begin? What do we mean by a character or an avatar? Imola Bülgözdi’s essay, while offering a close reading analysis of a video game as an affective system, approaches this theoretical problem through the lens of posthuman critical theory. Building on the works of Anable and David Owen, her essay focuses on the mediation of the body in *Where the Water Tastes Like Wine* (Good Shepherd 2018). As the game plays with the blurring relationship between player and avatar and with their identification, it results in a unique second-person perspective. Bülgözdi’s article further argues that the game promotes

the appreciation of local experiences and gives voice to marginalized groups by making the player-character explore the United States in a non-linear, unstructured way, ultimately challenging the American dream.

The topic of difficulty within game studies has long been connected to discourses of toxic player masculinity, which further deepened with the widespread appearance of casual playing (Juul, *Casual Revolution*, 2010) and the mainstreamization of gaming culture, and later with the GamerGate (O'Donnell 92). Ross Chiasson's article represents a shift from this discourse and analyzes the challenges the 2D side-scroller platformer *Celeste* poses within the context of game space, arguing that difficulty inherent in *Celeste* is embedded in the meaning-making process of the game. By drawing a parallel between the challenges of spatial navigation and the historical practice of ruin-gazing, Chiasson argues that ruins are constructed as affective spaces of self-exploration and self-healing. Hence, the paper ultimately explores the affect of ludic ruins as they are represented in the game.

Another crucial interjective topic of game studies and affect theory is the concept of genre, that is, for instance, how different generic frames or subversive acts with them enable different emotional and affective responses. Generally, game studies has a notoriously ambivalent history with the concept of genre, a relationship or more precisely an impasse, which is playfully referred to as the "Genre Trouble" (See Aarseth; Voorhees). The transmedial genre of horror most associated with evoking emotions and affect, such as dread, fear, dismay, or occasionally disgust, is a fruitful ground for affect theory as it is evidenced by Victoria Hawco's article. Hawco investigates the ludic affect of horror in three very different horror themed video games. While *Until Dawn* relies on haptic feedback in the controller, *Amnesia: The Dark Descent* capitalizes on the flow of the gameplay in addition to atmospheric elements to create a sense of dread. Finally, in *Alien: Isolation* the AI coding itself prompts the player to act in a way that enhances tension and frustration, inspiring dread and horror.

The language of a gaming medium, the unique ludic mechanics and values, and their affective potential is the last interjective topic our thematic block focuses on. Gábor Zoltán Kiss sets out to explore a scarcely researched field in game studies: the affective power of the in-game rule change as a breach of contract between the player and the game. Given by the language of board games, the affective potential of in-game rule change is fundamentally connected to the medium's social aspects. By surveying a set of examples from mostly tabletop games, the paper ultimately argues that the

frustration, uncertainty, or excitement that these changes can trigger may function as novel tools for “the affective toolbox” of video games.

The selected essays aim to provide a meaningful contribution to the Hungarian and international scholarly reception of game studies within the context of affect theory. The intersections, central questions, and problems of game studies and affect theory such as the relation of the player-avatar-character terms, the topic of difficulty in video games, genre-specific ludic affect, and the affective possibilities provided by the unique and under-researched language of board games are present in the current articles; however, the different approaches, sources, and methods implemented by the essays ensure the novelty value of the thematic block.

Norbert Krek and Zsófia O. Réti, Guest Editors

Norbert Krek, PhD Candidate, University of Debrecen, researches genres and nostalgia in the video game industry.

Zsófia O. Réti, Assistant Professor, Department of British Studies, University of Debrecen and Associate Editor, HJEAS, currently conducts research on the limitations of agency in video games.

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