

At the latest since the 1990s video games have become an integral part in the life of adolescents. With respect to the lasting popularity and the economic relevance of these virtual entertainment media, the aim of this doctoral thesis is to prove that video games constitute socio-culturally motivated materialisations of a contemporary event management. This, in turn, unfolds in the tense atmosphere of collective as well as individual visions of self-realisation, on the one hand, and economic efforts to achieve advantages on the market, on the other hand. Insofar, electronic games can be regarded as product-related realisations of aesthetic orientations, which are clearly in demand and, in hypothetical terms, considered effective. These ideological implications of video games are reconstructed and analysed in the framework of this thesis.

What necessarily emerges from the focus of this analysis is an interdisciplinary orientation, which integrates sociological, game-theoretic, semiotic, narratological and image science oriented research approaches. By means of this interdisciplinary direction this doctoral thesis has its own position in the scholarly discourse of game studies and provides evidence of the fact that fantastic worlds in video games in no way lead the recipient out of the 'reality' of (late) modernity, but turn out to be radical carriers of culturally preferred visions of reality and social 'normality'.