

Annotated Bibliography*

Vibhas Arora

2025-04-08

Rancière, Jacques. *The Politics of Aesthetics: The Distribution of the Sensible*. 2000. Translated by Gabriel Rockhill. London, UK: Bloomsbury, 2013.

Anders, Tim. *Disco Elysium Through Modernism: An Investigation and Analysis*. Undergraduate Honors Thesis, University of California, Irvine, 2022.

Anders' thesis connects *Disco Elysium* to modernist literature and thought, analyzing how its themes reflect broken ideologies and philosophical crises. This is used to ground my argument about camera and narrative structure, especially in terms of perspective and political meaning.

Shin, Seunghyun. "Disco Elysium and the Intersection of Interactivity and Interpassivity." *Jump Cut: A Review of Contemporary Media*, no. 62 (Winter 2023–24).

Shin's article introduces the idea of "interpassivity" in game design, where players experience limits instead of full control. I apply this idea to show how the game's fixed camera and lack of power reinforce its themes of uncertainty and political despair.

Youngblood, Jordan. "Have You Ever Heard a Worm Sing? The Spectral Ecology of *Kentucky Route Zero*, Act V." In *Ecogames: Playful Perspectives on the Climate Crisis*, edited by L. Op de Beke, J. Raessens, and S. Werning. Amsterdam: Amsterdam University Press, 2024.

Youngblood discusses spatial design and haunting aesthetics in *KRZ*. His insights support my argument that the camera frames the characters as small, lost, and distant—emphasizing themes of isolation and systemic disempowerment.

Cole, Yussef. "Theatrical Spaces?" *Bullet Points Monthly*, March 18, 2020. <https://bulletpointsmonthly.com/2020/03/18/theatrical-spaces/>

Cole highlights how *KRZ* borrows from stage design, using camera positioning and movement to mirror theatrical transitions. His observations strengthen my points about how visual framing shapes tone and experience in ways film-like games do not.

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Gallagher, Austin. “Detecting Stray Thoughts: Subjectivity and Perspective in *Disco Elysium* and *Psychonauts 2*.” *Medium*, September 9, 2021. <https://medium.com/@austingallagher/detecting-stray-thoughts-19ef> Gallagher compares how games present internal experience versus external visuals. I use this to contrast *Disco Elysium*’s isometric viewpoint with its deep psychological narrative layers.

Hindpere, Helen. “Forward-looking Return: An Interview with *Disco Elysium* Writer Helen Hindpere.” *The Platypus Affiliated Society*, February 1, 2025. <https://platypus1917.org/2025/02/01/forward-looking-return-an-interview-with-disco-elysium-writer-helen-hindpere/>

Hindpere explains that *Disco Elysium*’s pulled-back camera was a political choice, reflecting how media presents a “neutral” view of the world. Her insight confirms the game’s ideological framing, which I argue is a core part of its narrative method.

PC Gamer. “*Kentucky Route Zero* Interview: Choice and Introspection in the Magic Realist Adventure.” *PC Gamer*, January 18, 2013. <https://www.pcgamer.com/kentucky-route-zero-interview-choice-and-introspection-in-the-magic-realist-adventure/>

This interview with the developers shows how *KRZ* intentionally uses visual and theatrical language to guide the story. It supports my reading of the game’s camera as a silent director, crafting what the player is allowed to see.