

Post-apocalyptic Societies of Scarcity: the Case of *Legacy: Life Among the Ruins*

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Post-apocalyptic settings can serve many artistic purposes: from hosting grotesque westerns to creating spaces for melancholic contemplation and wandering. But post-apocalyptic settings have another important quality: they seem fit to present the idea of scarcity. The most obvious part is that they are abundant with imagery of scarcity – in games, however, this scarcity can be not only represented but experienced and thus utilized for modeling situations of scarcity. A case in point would be TTRPG *Legacy: Life Among the Ruins* (2nd ed.) which has deficiencies and surpluses of various resources as core narrative and mechanical devices. This game is interesting in that it straightforwardly makes scarcity its main topic: unlike *D&D* and many other older systems, the rules of *Legacy* don't make players count anything (money, loadout weight, etc.) – instead they tell whether the players get a surplus or a deficit of something and suggest us how to act it out. As a result, the gameplay largely revolves around role-playing the state of being in a need of something and trying to make up for the lack. This presentation aims to analyze how mechanics that simulate scarcity are used for construction of post-apocalyptic narratives from a semiotic perspective, using *Legacy* as the main example.

Keywords: post-apocalypse, semiotics, TTRPG, scarcity, *Legacy*

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Introduction

Post-apocalyptic settings can serve many artistic purposes: for example, they can host grotesque westerns where cyber-cowboys survive in radioactive wastelands and fight mutated natives (Gurr, 2015). On the other hand, they can create a space of absolute negative freedom (Podvalny, 2017), where both characters and players can go wherever they want and do whatever they want, restrained by neither man's nor God's law. Or, such settings can allow for creating a sense of exploration and wandering – both physical and spiritual (Kagen, 2022). Or, post-apocalyptic settings can be employed by (anti)utopian thought (Paik, 2010).

But post-apocalyptic settings have another important property – they allow us to explore the idea of deficit or scarcity. The most obvious part is that they are abundant with imagery of scarcity: the ruins, as always, gape with unwritten stories of someone's demise (Vella, 2010) while megalopoli and machines cry of disanthropy (Garrand, 2012). The title of this paper may even sound redundant at first: after all, we, as long-time consumers of the genre, may have become too accustomed to the fact that the characters of the post-apocalypse live in a garbage dump (which, depending on the subgenre, may be ruins of the fallen civilization's megalopolis, a shanty town made of beached boats – or indeed, a genuine garbage dump).

However, this is isn't exactly the scarcity I'd like to discuss here. The scarcity in question is civilization-wide and fundamental to the setting's integrity; it is presented through absurdly brutal challenges the remnants of the humanity face in works of post-apocalyptic fiction:

while a primordial savage of real history might have lived in a society of plenty¹ feral humanity of the post-apocalypse certainly lives in the state of permanent scarcity, because they inherited the needs created by their ancestors, but not the means of satisfying these needs.

For example, the world of John Wyndham's *The Day of the Triffids* inherited the artificially created man-eating monsters – but not the means to fight them. Survivors of the *Fallout* series inherited a radioactive environment and deadly mutants which they cannot reliably deal with. Characters of many other works of post-apocalyptic fiction inherited devastating weapons and other high-tech devices of mass destruction or enslavement but not the democratic institutions and proper ethics to keep those devices in check (e.g. *Metro* series by 4A Games, 2010–2019)². In games, however, the scarcities can be not only represented but actively experienced and played with: some researchers claim that post-apocalyptic videogames can be employed for modeling the situations of scarcity in order to prepare the humanity for the challenges of our real future (e.g. see Kelly & Nardy, 2014; Makai, 2024). To sum up, it appears easy to see the link between the idea of scarcity and post-apocalyptic games (or post-apocalyptic fiction as such). The question is: are post-apocalyptic games just good at modelling situations of scarcity – or is scarcity the necessary element of a post-apocalyptic situation?

This paper is dedicated to testing a hypothesis according to which modern-day post-apocalypse as a genre of fiction has scarcity as its central and fundamental topic; moreover, it is supposed that a post-apocalyptic setting can even be defined by the fact that its inhabitants lack the means of dealing with the challenges inherited from the past. Over the course of this paper, I will attempt to acquire an argument in favor of this hypothesis by analyzing the construction of scarcity in TTRPG *Legacy: Life Among the Ruins*, second edition (McJanda & Santana Mota & D'Angelo & Curran, 2018)³.

Resources and the Lack thereof

Our notion of scarcity might look somewhat unusual, because a post-apocalyptic society might lack not only tangible resources such as freshwater or gasoline or power infrastructure but also such intangible entities as democracy or faith or social justice. At first, one might even doubt if it counts, then, because we might be unsure whether such a thing as democracy can be understood as a resource at all. In actuality, however, games (both video and tabletop) have been successfully viewing such abstract notions as resources for a long time by now – just see how often they utilize such resources as *Morale* (e.g. *Total War* series by Creative Assembly, 2000–2023) and *Karma* (e.g. see *Fallout 3* by Bethesda Game Studios, 2010). Sometimes they go for something more setting-specific, such as *Landsraad standing* (that is, how much sway your noble house has in this game's galactic senate) in *Dune: Spice Wars* (Shiro Games, 2023) or *Queen's Impatience* (that is, how close you are to be dismissed from heading a colonizing mission for your actual or perceived ineffectiveness) in *Against the Storm* (Eremite Games, 2023). One could also consider the following examples: in *Europa Universalis IV* (a 4X strategy game by Paradox Interactive, 2013), monarchies have a resource called *Legitimacy*, which is described as “a measure of how legitimate monarchs are perceived to be by their subjects.” In turn, republics have *Republican tradition*, which “represents the acceptance of republican ideals in a country.”

¹ Here understood as in *The Consumer Society* by Jean Baudrillard (1970).

² Note that each time we are talking about collectives, not individual characters, that is, the deficit in question is not just someone's individual shortcoming or failure – it is systemic.

³ For the sake of brevity, I will mostly refer to it as just *Legacy*.

It is clear that developers don't simply create resources out of abstract notions which already exist in the common discourse, but also invent notions specifically for their particular opus if they feel these can succinctly and accurately highlight something important about their game – both worldbuilding-wise and mechanically (Kirk, 2009, pp. 87–107). Let us briefly discuss how resources are utilized in these two forms – that is, (1) as semantic units (i.e. worldbuilding/narrative devices), and (2) as gauges (i.e. mechanical parameters we, as players, are held accountable for). The former are used for worldbuilding and their scarcity usually constitutes a narrative conflict: for example, we might be told that the war our protagonist participates in is waged for some coal/oil deposits or land. It seems that many games (as well as other media) tend to trivialize the very idea of violent confrontation about resources. For example, throughout *Representing Conflict in Games* (Sjöblom & Linderöth & Frank, 2023), conflicts for resources are mentioned tens of times and some chapters give detailed accounts of how games sanitize the image of such conflicts by the use of creative wording or simply by elliptic clauses which omit such pesky details as looting or labor exploitation (e.g. see Harrer & Harviainen, 2023, pp. 171–189). This topic, of course, deserves a detailed investigation of its own, but here I just have to note that post-apocalyptic works of fiction – at least in my experience – don't tend to sanitize conflicts for resources and instead willfully and thoroughly demonstrate the dirty and overall uncomfortable side of lacking something or of acquiring that something by force (sometimes to the detriment of others)⁴.

Resources as gauges are used to track the quantifiable in-game parameters – and here all of the aforementioned entities (tradition, reputation, etc.) are employed more or less in the same fashion as more commonly used gold pieces, health points, willpower points, etc. The case, however, can be more complicated when it comes to TTRPGs. On the one hand, we may have such resources as bullets, or arrows, or mana. Usually these determine how many times we can attack. Consider this explanation regarding ammunition from *Dungeons & Dragons 5e's* rulebook: “You can use a weapon that has the ammunition property to make a ranged attack only if you have ammunition to fire from the weapon. Each time you attack with the weapon, you expend one piece of ammunition” (Wizards of the Coast, 2014, p. 147). Such resource's connection to other parameters as well as its translation into the narrative of our session is rather simple: having 4 arrows means I can tell my co-players and our dungeon master that I shoot, 4 times – after which I will have to stop shooting and come up with a different call.

On the other hand, having 4 *Humanity* in *Vampire: the Masquerade* (Hite, K., Rein-Hagen, M., Dawkins, M., Peterson, J., Ericsson, M., Muammar, K., 2018) means something significantly different. First, let's look at the definition: “Humanity measures how close a vampire is to their human life, to specific people that draw them toward life and light, and to human concerns generally.” Note that the language here is distinctly literary and vague if compared to the previous definition, and the phrase itself doesn't sound like a concrete rule at all at this point. And although there are clarifications regarding how each level of Humanity affects other rules of the game, half of each description is taken up by role-playing guidelines, such as “Hey, people die; stuff breaks. You have little difficulty with the fact that you need blood to survive and that you do what needs to be done to get it. You might not go out of your way to wreck things or kill people, but you don't cry bloody tears over it either” (Hite, K., Rein-Hagen, M., Dawkins, M., Peterson, J., Ericsson, M., Muammar, K., 2018, p.

⁴ This observation seems to be (at least partially) supported by the contributors of “Race, Gender, and Sexuality in Post-Apocalyptic TV and Film”: “In any case, the central trope in these [survival-themed] video games, comics, films and television shows is the need to persevere with scarce resources in harsh and hostile environs” (Strang, 2015, pp. 139). The perseverance in question is usually achieved through violence committed by able-bodied (and predominantly white) masculine men. In terms of survival, this violence is mostly portrayed as either unavoidable or in some way justified (Berger, 2015, pp. 160).

237) and: “Nobody counts but you. Idiots try your patience; worms attempt to take your belongings or attention; mortal meat sacks get in your way and delay your feeding. Only servants and feeding stock exist, and everyone needs to decide which one they are before you decide for them” (p. 238). The key difference here is that having this much of a resource means something just on its own, it forces a specific condition – we could even say that it constitutes my character. To sum up: 4 arrows are something my character simply *has*, but 4 Humanity is something she *is*.

The same goes for resources in *Legacy: Life Among the Ruins*: having or lacking them means something just on its own. This TTRPG has deficiencies (or “needs” in in-game terms) and surpluses of various resources – both material (like weapons) and abstract (like morale) – as core narrative and mechanical devices. This game is interesting in that it straightforwardly makes scarcity its main topic: unlike *D&D*, *Warhammer Fantasy Roleplay* (McDowall, D., Law, A., Allen, D., Astleford, G., Davis, G., Hornborg, J., Law, L., Leask, A., Luikart, TS., Oldfield, C., 2018) or many other older systems, the rules of *Legacy* don’t make players *count* anything (money, loadout weight, etc.) – instead they tell whether we get a surplus or a deficit of something and prompt us how to act it out⁵. As a result, the gameplay largely revolves around role-playing the state of being in a need of something and trying to make up for the lack.

In order to find out what *Legacy: Life Among the Ruins* has to say about scarcity, we’ll have to analyze syntactic, semantic and pragmatic aspects of resources as they appear in the game. The model I’ve been using in my research so far is mostly in line with that of Charles William Morris as it is described in his *Foundations of the Theory of Signs* (Morris, 1938). My only significant point of divergence with Morris’s model lies within the pragmatic dimension because of his over-insistence on the biological aspect of the interpreter and downplaying of the social aspects (although they are fleetingly mentioned here and there, see p. 30). Thus, his model must have been augmented with the concepts developed by the later theorists – more specifically, those who relied on the Althusserian idea of interpellation which, loosely speaking, means calling subjects into existence (Althusser, 1971). Althusser, of course, wrote about the ideological apparatus of the state and how it produces subjects by proposing them a definite and stable place within a certain symbolic order, but there was nothing to stop this idea from spreading to other fields which deal with symbolic orders as well, such as gender studies (Butler, 1997) or, indeed, semiotics (e.g. see Williamson, 1978). It is worth noting that similar ideas appeared even earlier among the literary theorists: for example, Walker Gibson famously proposed the concept of a *mock reader* which stands for a place within a symbolic order a certain work of fiction suggests us to take (Gibson, 1950). So, just like ads or social hierarchies, works of fiction compel us to assume a certain position within a particular symbolic order. And then our relationships with signs will heavily depend on who [we think] we are. According to Morris, semiosis is a “mediated taking-account-of” (Morris, 1938, p. 4) – and thus, simple “understanding” of what has been said or done is not enough, – proper participation in semiosis presupposes modification of one’s thoughts and actions according to both what has been communicated *and* the position one has within the symbolic order.

To illustrate this point, let us imagine a game of chess. The black knight takes the white queen. One player is happy about it, while the other isn’t. Does it mean that one of them misunderstands the rules of the game and/or lacks information and therefore misinterprets what’s happening? Of course not, it just means that the two players have very different relations with the white queen (as well as other pieces): one person plays white and therefore

⁵ Examples will be provided below, see Table 1.

sees the white queen as something good, desirable, an object of care; the other one plays black and therefore sees the white queen as something bad, hostile, a problem to deal with. If (for whatever reason) they switch sides they will have to switch their attitudes accordingly. Now that our understanding of the pragmatic dimension of semiosis has been clarified, we can get down to analyzing the resources of *Legacy*.

Legacy: Life Among the Ruins

Legacy is a TTRPG based on the *Powered by the Apocalypse* engine and is entirely dedicated to simulating survival in a post-apocalyptic setting. The setting, however, is not a premade one – instead, players must come up with their own story of what *the World Before*⁶ used to be, how it has fallen, and how it looks today. This feature is not to be overlooked: as players, we are asked to build a setting first – and only then can we proceed to creating factions and characters. This task on its own presupposes that we know what post-apocalyptic settings are and can create them over and over again as we start new campaigns. The rulebook provides us with instructions on how to create such a setting – as well as the proper designing tools. And thus, while post-apocalyptic games with premade settings can merely explain why their particular settings are post-apocalyptic, *Legacy* takes a task of giving us an answer to the question of what constitutes a post-apocalyptic setting *in general*.

As in many other TTRPGs, each player controls a certain individual character in *Legacy*, but here they also control a group this character belongs to – such groups are called Families in in-game terms (McJanda & Santana Mota & D’Angelo & Curran, 2018, p. 24–30). Both characters and Families have stats which represent their aptitude in certain fields, but Families also have something else – the Resources.

As was mentioned earlier, in this game we don’t count our resources. That is, we don’t lose or receive or possess exactly 17 loaves of bread or exactly 25 liters of fuel which we would have to compare with other parameters to figure out whether we are lacking or having them aplenty. Instead, a resource here can have only three states: we are in need of it; we have a surplus of it, or we have just enough so that it doesn’t bother us. The rulebook provides descriptions for the states of lacking something or having a surplus (e.g. see Table 1)⁷.

Table 1. Examples of resources and the meanings of their surfeits and deficits (McJanda & Santana Mota & D’Angelo & Curran, 2018, pp. 31-34).

	Surplus	Need
Crops	You have an independent food source that keeps you well-fed and healthy. Whether they’re golden fields of corn, towering protein cultivators, or a storehouse of preserves, you have enough to feed your family many times over.	You’re starving. Maybe you’re just isolated from any food source, or maybe nutritional deficiencies from your regular food source has led to brittle bones, jaundice and ill health.
Justice	Everyone who’s done you	There’s a longstanding

⁶ An in-game term, it refers to the state of the fictional world prior to its collapse, which is called the Fall.

⁷ I won’t use screenshots of rulebooks for copyright reasons, and instead provide plain textual quotes.

	wrong has been brought to task, and your family is at peace. Others now seek you out to advocate for them.	crime that demands reparations. The group that hurt you hasn't suffered at all, while you have to deal with the harm they dealt every day.
Engineering	You have skilled architects and engineers able to put advanced plans together, and the skills and tools needed to construct them.	Everything you build is in constant need of repairs and patch jobs at best, and that's if you're able to work out how to fix it. Making something long-lasting is close to impossible.

This represents the semantic aspect of plenty and scarcity in this game: scarcity is always coded as something undesirable, having a resource is always better than not having it, there are no exceptions. Here we must take it into account that scarcity could have been described as something positive as it is indeed described in so many works of fiction! One could argue that scarcity is desirable, because it allows you to test yourself and build character, or because it is enlightening (e.g. sometimes you must suffer in order to learn something – and so on), or because asceticism is virtuous. After all, all of the above is present in many other games – not in *Legacy*, though. Here, scarcity is what we fight, because it is exactly what keeps us in the post-apocalyptic situation.

Syntactic dimension of *Legacy*'s resources can be represented as follows. If we subtract the number of our needs from the number of our surpluses we will get our *Mood* value – it stands for how well our family feels overall. *Fiction* is an in-game term which stands for both worldbuilding and story. *Moves* are abilities we use whenever a fiction trigger is activated – by *Fiction trigger* this game means syntactic units which are derived from the fiction. Whenever over the course of our story we reach a point when our state of events falls under certain description, this move is triggered and a die roll has to be made.

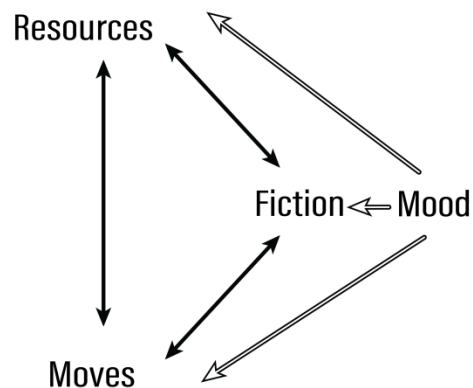


Figure 1. The interrelations of *Legacy*'s core mechanics

Here (fig. 1), black arrows represent bilateral dependencies, while white arrows represent the unilateral ones. While an individual surplus or a need can be acquired through both the fiction and specific moves, the sum of surpluses and needs stands out and affects every other aspect of the game while being affected by none. If we translate this rule into commonsensical language, it means that overall poverty or opulence of our family is the foundation of its edifice under any circumstances. There are also other syntactic rules which can be summed up as follows: (1) scarcity breeds scarcity. Lacking one resource boosts our chances to become deficient in another; (2) there is always something we can do about scarcity. Scarcity of any type can be overcome.

The pragmatic aspect, however, is the most interesting part here. Now that we know what resources, surpluses and needs are, we must ask: what does this game suggest to do about those? What kind of ludic subject does it construct? Put simply, a ludic subject which wants to shape the future in her own design. And the general way to do so is to eliminate the threats and deficiencies and to accrue surpluses to build megaprojects called *Wonders* which ultimately reshape the world as we know it (see Table 2).

Table 2. Examples of available Wonders (McJanda & Santana Mota & D'Angelo & Curran, 2018, pp. 220-235)

Wonder type	Description	Permanent bonus
Revolution!	Your Family engineered a deep change in the existing social order, shattering the methods of production and redistributing wealth. This upheaval became a hurricane, chaotic and sweeping. You are right there in the eye of the storm.	If you hold the authority of the Revolution you may declare a single simple rule each Age for society to follow. Anyone who breaks the rule immediately loses 1 Treaty on you.
The Age of Discovery	The Homeland was never enough for your people. Beyond the horizon, the ruin-choked hills, the acid seas, you knew there was a fabled land full of riches. Your people led the way, and the rest of the Homeland followed behind.	You control the transport routes. You get advantage on Wasteland Survival when making the crossing, and can give others disadvantage on efforts to make the journey.
The Great Network	Your Family managed to pool the greatest minds of your time in an engine of cultural and technological production. Communication flows freely and the salvaged lore of ages past lies at your disposal.	Whoever has authority over the Network gains Surplus: Progress at the beginning of each Age.

Over the course of the rulebook we learn that scarcity isn't a thing to be okay with, it is unambiguously experienced as a problem by the family we control, and we must experience it as a problem as well. Therefore, scarcity of any type not only can be overcome but must be overcome. And by overcoming it, we get closer to the end of the post-apocalyptic situation as such. Which makes sense: when our control over reality reaches a certain threshold, it is over. Not that we necessarily win, but the game must end because at some point we either eradicate the consequences of the apocalyptic catastrophe or acquire such means to deal with them that these consequences, although still present, become negligible. Which is, in my opinion, the argument in favor of the initial hypothesis: according to *Legacy*, a post-apocalyptic situation is constituted by scarcities and if we remove the scarcities – then we remove the setting as such.

Conclusion

We started this paper with an observation that works of post-apocalyptic fiction often represent scarcity and speculated about whether it might be the case that scarcity is actually *necessary* for a particular work of fiction to be considered post-apocalyptic. The scarcity in question is not positioned within any certain conflict, i.e. it is not our individual character who lacks something – it is the society as a whole. A post-apocalyptic situation, however, is clearly different from that of prehistoric humans' living conditions: homo sapiens in her natural habitat was evolutionarily equipped to deal with any challenge well enough, while our post-apocalyptic bomb-shelter dwellers inherit the challenges from the previous age, but not the means up to them⁸. It could be argued that many contemporary societies also seem not up to the challenges of modernity; even if so, it cannot be said about humanity as a whole: the poor can borrow from the rich or rise against them and take the resources by force. Knowledge can be shared, bought – or even stolen; social institutions can be borrowed as well. This is exactly what separates the post-apocalyptic situation from that of military occupation: in the latter instance we cannot write in our language because our cruel overlord forbids it, but he can be overthrown; in a post-apocalypse, we cannot write in our language because it is lost, forgotten. Under foreign or even alien rule we can be oppressed, deprived and disadvantaged, but there is always someone who has the power, who has the wealth, who *is* in control (and through them – however few they might be – the civilization as a whole stays in control). In a post-apocalyptic situation, none is in control. And thus, our scarcity cannot be overcome through debt, submission or revolt⁹.

This paper was dedicated to analyzing how a particular TTRPG employs scarcity in its narrative and mechanics. Our analysis has shown that *Legacy* definitely treats scarcity as a crux of its post-apocalyptic settings. The question remains, however: does this mean that *Legacy* is openly proclaiming a principle that is tacitly accepted in most (if not all) post-apocalyptic works today, or is it perhaps a feature of *Legacy* that (albeit not unique) is not as universal as this author might hope? A definite answer cannot be given within this paper, yet

⁸ That is to say, we should not confuse scarcity with mere absence: humans of the Stone Age didn't have electricity, but they also didn't need any, and therefore we cannot say that they had a deficit of electricity.

⁹ And isn't it exactly what many characters in post-apocalyptic works (both classic and contemporary) dream about? In *The Day of the Triffids*, even months and years after the end of the world, some characters continue to believe that "the Americans" will soon come across the Atlantic and save everyone in Britain, and then it will turn out that American civilization has survived, and that they have saved some democratic institutions, and then everything will be just like before! If only there was a benevolent overlord we could submit to! In a similar vein goes the dialogue between the protagonists in *Arcadian* (Brewer, 2024): Nicholas Cage's character tells his son that sooner or later "the heroes" will come and save everyone from the monsters. Here, the scheme is reversed: while Wyndham's characters dream of accruing a debt that cannot be repaid, the father in "Arcadian" dreams of someone whose unconditional duty (which is also a form of debt, see Graeber, 2011) to God, the World or the Cosmos calls for action.

we could apply our ideas regarding fundamental scarcity to some works of speculative fiction and see if we can clearly demarcate the post-apocalyptic ones. For example, there are many games (as well as other media) that cannot be considered post-apocalyptic albeit they employ the aesthetics of dereliction and portray a lot of characters as constantly challenged in terms of survival: the S.T.A.L.K.E.R. franchise (GSC Game World, 2007-2024), *Hunt: Showdown* (Crytek, 2018) and *Mordheim: City of the Damned* (Rogue Factor, 2015), to name but a few. These games, however, share an important feature: albeit the characters in some of these titles might feel like the end is nigh¹⁰, in actuality the events of these titles are pent up within rather limited anomalous zones, and these zones, however dangerous to the few who go there, do not pose a threat to the civilization because they either don't grow in size (and therefore they are dangerous only for those reckless and/or greedy enough who *willingly* venture there) or (in the case of *Hunt*) the civilization has the necessary means of fighting back. That is, an individual character in these worlds might lack the means of overcoming an existential threat, but humanity as a whole has everything it needs to go on.

The situation is very different in, say, *Dying Light* (Techland, 2015) where it is clear that the zombie-plague cannot be contained within its city of origin and the humanity is unprepared to face it. In other words, it has a fundamental, civilization-wide scarcity as the core problem of its setting, and if the solution to that scarcity is ever found, the setting will stop being (post)-apocalyptic. This very turn can be experienced in Max Brooks's *World War Z* (2007): the fictional narrator tells a post-apocalyptic story of a world war against the undead, but the fictional narrator himself, we argue, doesn't live in a post-apocalyptic setting anymore because the civilization changed itself just so that zombies stopped being an unknown, almost mystical, existential threat and became simply a regular, systemic annoyance. That is, living with the undead became normalized (in terms of technology, political regime and ethical values) – and thus the post-apocalyptic situation was removed, sublated. Basically, zombies started as a cosmic force – but ended as a regular predator akin to sharks or bears, or typical monsters from the worlds of *D&D*. Speaking of which: isn't it exactly the reason why no one calls fantasy games zombie apocalypses despite the abundance of zombies? It seems that zombies themselves have nothing to do with the apocalypse – it is our unpreparedness to fight them that feels apocalyptic.

In other words, it seems that nowadays for a work of art to be considered post-apocalyptic, some form of systemic scarcity must be present in its setting; however, for now we live this as a mere speculation as further investigation is required if we want to ensure our understanding of the current state of the genre.

About the Author

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¹⁰ For example, in *Mordheim* it is clearly stated that many citizens of the Empire see the ongoing events as apocalyptic and make important decisions based on that presupposition, e.g. see the Flagellant class description.

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