

Bibliography

- Aarseth, E. (1997). *Cybertext: Perspectives on ergodic literature*. Johns Hopkins University Press.
- Aarseth, E. (2001). Computer game studies, year one. *Game Studies*, 1(1).
- Adorno, T. W., & Horkheimer, M. (1944/2002). The culture industry: Enlightenment as mass deception. In G. Schmid Noerr (Ed.), *Dialectic of enlightenment: Philosophical fragments*. Stanford University Press.
- Aitchison, J. (1994). Say it again, Sam. In A. Fischer (Ed.), *Swiss papers in English language and literature 7 repetition* (pp. 15–34). Gunter Narr Verlag.
- Alloway, L. (1958). The arts and the mass media. *Architectural Design*, 28. <https://theoria.art-zoo.com/the-arts-and-the-mass-media-lawrence-alloway/>. Accessed on December 2022.
- Altman, R. (1999). *Film/genre*. British Film Institute.
- Anderson, C. (2004, October 1). The long tail. *Wired*.
- Apperley, T. (2010). *Gaming rhythms: Play and counterplay from the situated to the global*. Institute of Network Cultures.
- Arielli, E. (2018). Taste and the algorithm. *Studi di estetica*. anno XLVI, IV serie, 3/ 2018.
- Aristotle. (2019). *Art of rhetoric*. The University of Chicago Press.
- Axelsson, K. (2019). *Political aesthetics: Addison and Shaftesbury on taste, morals, and society*. Bloomsbury Academic.
- Azuma, H. (2009). *Otaku: Japan's database animals*. University of Minnesota Press.
- Baxter, J. (1999). *George Lucas: A biography*. Harper Collins.
- Bazzanella, C. (2011). Redundancy, repetition, and intensity in discourse. *Language Sciences*, 33, 243–254.
- Benjamin, W. (1935/1969). The work of art in the age of mechanical reproduction. In *Illuminations*. Schocken Books. <https://web.mit.edu/allanmc/www/benjamin.pdf>
- Benkler, Y. (2006). *The wealth of networks: How social production transforms markets and freedom*. Yale University Press.
- Berlyne, D. N. (1960). *Conflict, arousal, and curiosity*. McGraw-Hill.
- Bernstein, M. (1998). Patterns of hypertext. In *Proceedings of the ninth ACM conference on Hypertext and hypermedia: links, objects, time and space*, ACM, New York (pp. 21–29).
- Bloom, H. (1997). *The anxiety of influence: A theory of poetry*. Oxford University Press.
- Boden, M. A. (2004). *The creative mind: Myths and mechanisms*. Routledge.
- Boden, M. A. (2012). *Creativity and art: Three roads to surprise*. Oxford University Press.
- Bohnacker, H., Gross, B., Laub, J., & Lazzeroni, C. (2012). *Generative design: Visualize, program, and create with processing*. Princeton Architectural Press.

- Bolter, J. D., Engberg, M., & MacIntyre, B. (2021). *Reality media: Augmented and virtual reality*. The MIT Press.
- Bolter, J. D., & Gromala, D. (2003). *Windows and mirrors: Interaction design, digital art, and the myth of transparency*. The MIT Press.
- Bolter, J. D., & Grusin, R. (2000). *Remediation: Understanding new media*. The MIT Press.
- Bona, M. (2017). The culture wars and the canon debate. In D. Miller (Ed.), *American literature in transition, 1980–1990*. Cambridge University Press.
- Booker, C. (2004). *The seven basic plots: Why we tell stories*. Bloomsbury.
- Bouchard, N. (2009). Eco and popular culture. In P. Bondanella (Ed.), *New essays on Umberto Eco*. Cambridge University Press.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press.
- Brooks, P. (1992). *Reading for the plot: Design and intention in narrative*. Harvard University Press.
- Bucher, T. (2017). The algorithmic imaginary: Exploring the ordinary affects of Facebook algorithms. *Information, Communication & Society*, 20(1), 30–44.
- Bush, V. (1945). As we may think. *The Atlantic Monthly*, 176(1), 101–108.
- Calabrese, O. (1992). *Neo-baroque: A sign of the times*. Princeton University Press.
- Campbell, J. (1949/2008). *The hero with a thousand faces*. New World Library.
- Casteras, S. P. (2012). Excluding women: The cult of the male genius in Victorian painting. In L. M. Shires (Ed.), *Rewriting the Victorians: Theory, history, and the politics of gender*. Routledge.
- Chang, I. C. (1969). *Tales from Old China: A collection of Chinese folk tales, fairy tales, and fables*. Random House.
- Coelho, M. P., & Mendes, J. Z. (2019). Digital music and the “death of the long tail”. *Journal of Business Research*, 101, 454–460.
- Cohn, J. (2019). *The burden of choice: Recommendations, subversion, and algorithmic culture*. Rutgers University Press.
- Conte, G. B., & Glenn, W. M. (2015). imitatio. *Oxford Classical Dictionary*. <https://oxfordre.com/classics/view/10.1093/acrefore/9780199381135.001.0001/acrefore-9780199381135-e-3266>. Accessed on December 2022.
- Cook, P. (2019). *Baz Luhrmann*. Palgrave Macmillan.
- Cornejo, M. (2021). The feuilleton tradition: Popular literature aimed at the urban reader. In I. López-Calvo (Ed.), *A history of Chilean literature* (pp. 138–156). Cambridge University Press.
- Costello, B. M. (2018). The rhythm of game interactions: Player experience and rhythm in minecraft and don’t starve. *Games and Culture*, 13(8), 807–824.
- Crawford, N. A. (1914). The development of good taste in reading. *English Journal*, 3(9), 562–567.
- Crawford, K. (2016). Can an algorithm be agonistic? Ten scenes from life in calculated publics. *Science, Technology & Human Values*, 41(1), 77–92.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. Harper Perennial.
- Daughton, S. M. (1996). The spiritual power of repetitive form: Steps toward transcendence in Groundhog Day. *Critical Studies in Mass Communication*, 13(2), 138–154.

- Dekavalla, M. (2022). Facework in confessional videos by YouTube content creators. *Convergence*, 28(3), 854–866.
- Deleuze, G. (1994/1968). *Difference and repetition*. Bloomsbury.
- DeNora, T. (2000). *Music in everyday life*. Cambridge University Press.
- Dickens, C. (1841). *The old curiosity shop*. Chapman and Hall.
- Diemert, B. (2020). *Understanding Kate Atkinson*. The University of South Carolina Press.
- Don Vann, J. (1985). *Victorian novels in serial*. Modern Language Association.
- Eco, U. (1985). Innovation and repetition: Between modern and postmodern aesthetics. *Daedalus*, 114(4), 161–184.
- Eco, U. (1990). *The limits of interpretation*. Indiana University Press.
- Edensor, T., & Larsen, J. (2018). Rhythmanalysing marathon running: ‘A drama of rhythms’. *Environment and Planning A: Economy and Space*, 50(3), 730–746.
- Eliade, M. (1949/1959). *Cosmos and history: The myth of the eternal return*. Harper & Brothers.
- Felluga, D. F. (2005). *The perversity of poetry: Romantic ideology and the popular male poet of genius*. SUNY Press.
- Felski, R. (2000). *Doing time: Feminist theory and postmodern culture*. NYU Press.
- Fesnak, M. (2016). Organizing pornography, organizing desire. *The iJournal: Graduate Student Journal of the Faculty of Information*, 1(2).
- Finn, E. (2017). *What algorithms want: Imagination in the age of computing*. MIT Press.
- Fleury, J., Hartzheim, B. H., & Mamber, S. (2019). *The franchise era: Managing media in the digital economy*. Edinburgh University Press.
- Foucault, M. (1998). *Technologies of the self. A seminar with michel foucault*. University of Massachusetts Press.
- Frasca, G. (2013). Simulation versus narrative: Introduction to ludology. In M. J. Wolf & B. Perron (Eds.), *The video game theory reader*. Routledge.
- Freud, S. (1920). *Beyond the pleasure principle*. Hogarth Press.
- Freytag, G. (1804). *Technique of the drama*. Scott, Foresman & Co.
- Fronza, M. P. (2012). Imitation (mimesis, imitatio). In R. S. Bagnall, K. Brodersen, C. B. Champion, A. Erskine, & S. R. Huebner (Eds.), *The encyclopedia of ancient history*. Wiley/Blackwell.
- Frye, N. (1957). *Anatomy of criticism: Four essays*. Princeton University Press.
- Gauntlett, D. (2013). *Making is connecting*. John Wiley & Sons.
- Gazda, E. (Ed.). (2002). *The ancient art of emulation*. The University of Michigan Press.
- Gazzard, A., & Peacock, A. (2011). Repetition and ritual logic in video games. *Games and Culture*, 6(6), 499–512.
- Ghiselin, B. (1972). Our Cretan dilemma: Labyrinth or dancing-place. *The Sewanee Review*, 80(1), 39–46.
- Gibson, J. J. (1977). The Theory of Affordances. *The Ecological Approach to Visual Perception*. Houghton Mifflin.
- Ginzburg, C. (1980). *The cheese and the worms: The cosmos of a sixteenth-century miller*. Johns Hopkins University Press.
- Glatt, C. (2014). When found, make a note of: Tracing the source of a Dickensian legend. *Nineteenth-Century Studies*, 28(1), 57–71.
- Grau, O. (2004). *Virtual art: From illusion to immersion*. MIT press.

- Gravelle, M., Mustapha, A., & Leroux, C. (2012). Volvelles. In *Architectures of the book*. University of Saskatchewan Digital Research Centre. <https://drc.usask.ca/projects/archbook/volvelles.php>
- Gray, C., Kou, Y., Battles, B., Hoggatt, J., & Toombs, A. L. (2018). The dark (patterns) side of UX design. In *Proceedings of the 2018 CHI Conference on human factors in computing systems*, ACM, New York (pp. 1–14).
- Graziosi, B. (2002). *Inventing Homer: The early reception of the epic*. Cambridge University Press.
- Grodal, T. (2003). Stories for the eye, ear, and muscles: Video games, media, and embodied experiences. In M. J. P. Wolf & B. Perron (Eds.), *The video game theory reader*. Routledge.
- Gualeni, S., & Vella, D. (2020). *Virtual existentialism: Meaning and subjectivity in virtual worlds*. Palgrave Macmillan.
- Guillory, J. (1993). *Cultural capital: The problem of literary canon-formation*. University of Chicago Press.
- Guyker, R. W. (2016). *Myth in translation: The ludic imagination in contemporary videogames*. Pacifica Graduate Institute.
- Hanson, C. (2014). Repetition. In M. J. P. Wolf & B. Perron (Eds.), *The Routledge companion to video game studies*. Routledge.
- Haxthausen, C. W. (2004). Reproduction/repetition: Walter Benjamin/Carl Einstein. *October*, 107(107), 47–74.
- Hayward, J. (1997). *Consuming pleasures, active audiences and serial fictions from Dickens to soap opera*. University Press of Kentucky.
- Hock, S. G. B. (2005). *Serial postmodernists: Repetition and innovation in contemporary American fiction*. PhD Dissertation. University of Pennsylvania.
- Hutchby, I. (2001). Technologies, texts and affordances. *Sociology*, 35(2), 441–456.
- Hutchby, I. (2006). *Media talk: Conversation analysis and the study of broadcasting*. Open University Press.
- Hutcheon, L. (1987). *A poetics of postmodernism: History, theory, fiction*. Routledge.
- Hutcheon, L. (2012). *A theory of adaptation* (2d edition). Taylor & Francis.
- Ingold, T. (2007). *Lines*. Routledge.
- Isbister, K. (2017). *How games move us: Emotion by design*. MIT Press.
- Jackson, R. C. (2016). *The pragmatics of repetition, emphasis and intensification*. PhD thesis. University of Salford.
- Jameson, F. (1991). *Postmodernism, or, the cultural logic of late capitalism*. Duke University Press.
- Johnson, S. (2006). *Everything bad is good for you: How today's popular culture is actually making us smarter*. Penguin.
- Johnstone, B. (1991). *Repetition in Arabic discourse*. John Benjamins.
- Johnstone, B. (1994). *Repetition in discourse: Interdisciplinary perspectives* (Vol. 1). Praeger.
- Jørgensen, K. (2013). *Gameworld interfaces*. MIT Press.
- Juul, J. (2002). The open and the closed: Game of emergence and games of progression. In F. Mäyrä (Ed.), *Computer games and digital cultures conference proceedings* (pp. 323–329). Tampere University Press.
- Kahane, A. (1994). *The interpretation of order: A study in the poetics of Homeric repetition*. Oxford University Press.

- Kaye, D. B. V. (2022). Please duet this: Collaborative music making in lockdown on TikTok. *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 15(1).
- Kaye, D. B. V., Chen, X., & Zeng, J. (2020). The co-evolution of two Chinese mobile short video apps: Parallel platformization of Douyin and TikTok. *Mobile Media & Communication*.
- Keogh, B. (2014). Across worlds and bodies: Criticism in the age of video games. *Journal of Games Criticism*, 1, 1–26.
- Keogh, B. (2015). *A play of bodies: A phenomenology of videogame experience*. Doctoral thesis. RMIT University.
- Kierkegaard, S. (2009). *Repetition and philosophical crumbs*. Oxford University Press.
- Kim, Y. (2015). Globalization of the privatized self-image: The reaction video and its attention economy on YouTube. In L. Hjorth & O. Khoo (Eds.), *Routledge handbook of new media in Asia*. Routledge.
- Kinder, M. (1993). *Playing with power in movies, television, and video games: From Muppet Babies to Teenage Mutant Ninja Turtles*. University of California Press.
- Kirkpatrick, G. (2011). *Aesthetic theory and the video game*. Manchester University Press.
- Kivy, P. (2015). *Common sense and the error theory' De Gustibus: Arguing about taste and why we do it*. Oxford University Press.
- Kristeva, J. (1980/1977). Word, dialogue and novel. In *Desire in language: A semiotic approach to literature and art*. Columbia University Press.
- Kukkonen, K. (2014). Plot. In *The living handbook of narratology*. University of Hamburg.
- Kwastek, K. (2013). *Aesthetics of interaction in digital art*. MIT Press.
- Lakoff, G. (1990). *Women, fire and dangerous things: What categories reveal about the mind*. The University of Chicago Press.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.
- Law, G. (2000). *Serializing fiction in the Victorian press*. Palgrave.
- Lefebvre, H. (1992). *Rhythmanalysis: Space, time and everyday life*. Continuum.
- Lessing, G. E. (1766/1984). *Laocoön. An essay on the limits of painting and poetry*. Johns Hopkins University Press.
- Levine, C. (2015). *Forms: Whole, rhythm, hierarchy, network*. Princeton University Press.
- Lewis, R., Marwick, A. E., & Partin, W. C. (2021). “We dissect stupidity and respond to it”: Response videos and networked harassment on YouTube. *American Behavioral Scientist*, 65(5), 735–756.
- Li, Y. (2020). The age of remix and copyright law reform. *Law, Innovation and Technology*, 12(1), 113–155.
- Linden, G., Smith, B., & York, J. (2003). Amazon.com recommendations: Item-to-item collaborative filtering. *IEEE Internet Computing*, 7(1), 76–80.
- Lioret, A., & Berger, P. (2012). *L'art génératif: jouer à Dieu un droit? un devoir?*. L'Harmattan.
- Lizardi, R. (2014). *Mediated nostalgia: Individual memory and contemporary mass media*. Lexington Books.
- Lyon, D. (2019). *What is rhythmanalysis?* Bloomsbury Academic.
- Lyotard, J. F. (1994). *The postmodern condition*. Manchester UP.

- Madej, K. (2008). "Traditional Narrative Structure" – Not traditional so why the norm? In *Proceedings of NILE 2008, Narrative in Interactive Learning Environments*, Edinburgh, Scotland, August 6–8.
- Mammadov, A., Mammadov, M., & Rasulova, J. (2019). *Repetition in discourse* (Linguistics Edition 121). Limcom.
- Manovich, L. (2002). *The language of new media*. MIT press.
- Manovich, L. (2018). *AI aesthetics*. Strelka Press.
- Manovich, L., & Arielli, E. (2021). Artificial aesthetics: A critical guide to AI. *Media and Design*. <http://manovich.net/index.php/projects/artificial-aesthetics-book>
- Margulis, E. H. (2014). *On repeat. How music plays the mind*. Oxford University Press.
- Martín de Molina, S. (2017). *Carmen la desconocida*. Fuente de Libros.
- Mathieu, D., & Pruulmann-Vengerfeldt, P. (2020). The data loop: How audiences and media actors make datafication work. *MedieKultur*, 69, 116–138.
- Mazières, A., Trachman, M., Cointet, J. P., Coulmont, B., & Prieur, C. (2014). Deep tags: Toward a quantitative analysis of online pornography. *Porn Studies*, 1(1–2), 80–95.
- Medina, M., & Barron, L. (2011). Latin American telenovelas on a global scale. *Journal of Spanish Language Media*, 4, 125–148.
- Meikle, K. (2019). *Adaptations in the franchise era: 2001–16*. Bloomsbury Academic.
- Mérimée, P. (1845). *Carmen*. Revue des deux Mondes.
- Mikkelsen, N. (2005). *Powerful magic: Learning from children's responses to fantasy literature*. Teachers College Press.
- Millán García, J. A. (2017). *Tengo tengo tengo. Los ritmos de la lengua*. Ariel.
- Millen, J. (2010). Romantic creativity and the ideal of originality: A contextual analysis. *Cross-sections*, 6, 91–104.
- Miller, J. H. (1982). *Fiction and repetition*. Harvard University Press.
- Miller, D. (2010). *Stuff*. Polity.
- Mittell, J. (2015). *Complex TV: The poetics of contemporary television storytelling*. NYU Press.
- Monge Roffarello, A., & De Russis, L. (2022). Towards understanding the dark patterns that steal our attention. In *Extended Abstracts of the 2022 CHI Conference on Human Factors in Computing Systems (CHI EA '22)*, New York (pp. 1–7). Association for Computing Machinery. Article 274.
- Morris, J. W. (2015). Curation by code: Infomediaries and the data mining of taste. *European Journal of Cultural Studies*, 18(4–5), 446–463.
- Mortensen, T., & Navarro Remesal, V. (2019). Asynchronous transgressions: Suffering, relief and invasions in Nintendo's miiverse and streetpass. In K. Jørgensen & F. Karlsen (Eds.), *Transgression in games and play*. MIT.
- Mukherjee, S. (2017). *Videogames and postcolonialism: Empire plays back*. Springer.
- Murray, J. (1997). *Hamlet on the holodeck*. The MIT Press.
- Nakamura, L. (2009). Don't hate the player, hate the game: The racialization of labor in World of Warcraft. *Critical Studies in Media Communication*, 26(2), 128–144.
- Nakamura, A., & Tosca, S. (2020). The origin of the media mix in Japan in a media ecological perspective: Examining the situation from 1917 to 1945. *Journal of College of Image, Arts and Sciences, Ritsumeikan University*, 13/14, 31–54.
- Nakamura, A., & Tosca, S. (2021). The Mobile Suit Gundam franchise: A case study of transmedia storytelling practices and Ludo mix in Japan. *Transactions of the Digital Games Research Association*, 5(2), 1–32.

- Navarro-Remesal, V., & García-Catalán, S. (2015). Try again: The time loop as a problem-solving process in save the date and source code. In M. Jones & J. Ormrod (Eds.), *Time travel in popular media: Essays on film, television, literature and video games*. McFarland.
- Navas, E. (2007). The three basic forms of remix: A point of entry. In *Remix theory: The aesthetics of sampling*. Springer.
- Ndalianis, A. (2004). *Neo-Baroque aesthetics and contemporary entertainment*. MIT.
- Nicoll, B., & Nansen, B. (2018). Mimetic production in YouTube toy unboxing videos. *Social Media + Society*, 4(3).
- Niemeyer, K. (2014). *Media and nostalgia*. Palgrave Macmillan.
- Ordanini, A., & Nunes, J. C. (2016). From fewer blockbusters by more superstars to more blockbusters by fewer superstars: How technological innovation has impacted convergence on the music chart. *International Journal of Research in Marketing*, 33(2), 297–313.
- Ovid. (2000[8 AD]). *Metamorphoses*. Translated by A.S. Kline. University of Virginia Library Electronic Text Center. <https://ovid.lib.virginia.edu/trans/Ovhome.htm>
- Öztürkmen, A. (2018). “Turkish content”: The historical rise of the gizi genre. *TV/ Series*, 13.
- Pajkovic, N. (2021). Algorithms and taste-making: Exposing the netflix recommender systems operational logics. *Convergence*, 28(1), 214–235.
- Paul, C. (2003). *Digital art*. Thames & Hudson.
- Pausanias. (1918[Approx. 160 AD]). *Description of Greece* (4 Vols). Translation by W.H.S. Jones, and H.A. Ormerod. Harvard University Press.
- Pechat, G. (2001). Imitatio and Superatio in der bildenden Kunst. In L. Madersbacher (Ed.), *Imitatio. Von der Produktivität künstlerischer Anspielungen und Mißverständnisse*. Reimer.
- Pedersen, R. R. (2020). Datafication and the push for ubiquitous listening in music streaming. *MedieKultur: Journal of Media and Communication Research*, 36(69), 71–89.
- Pedrick, V. (1982). Supplication in the Illiad and the Odyssey. *Transactions of the American Philological Association*, 112, 125–140.
- Peters, J. D. (2015). *The marvelous clouds*. University of Chicago Press.
- Piaget, J. (1962). *Play, dreams, and imitation in childhood*. Norton.
- Plato. (1967[around 360 BC]). *Plato in twelve volumes* (Vol. 3). Translated by W.R.M. Lamb. Harvard University Press. <http://www.perseus.tufts.edu/hopper/text?doc=urn:cts:greekLit:tlg0059.tlg024.perseus-engl:97d>
- Polti, G. (1916/1931). *The thirty-six dramatic situations*. Writer’s Digest Books.
- Prager, P. (2013). Play and the avant-garde: Aren’t we all a little dada? *American Journal of Play*, 5(2).
- Prager, P. (2014). Making sense of the modernist muse: Creative cognition and play at the Bauhaus. *American Journal of Play*, 7(1).
- Propp, V. (1984). *Morphology of the folktale*. University of Minnesota Press.
- Qvortrup, L. (2004). Det gode digitale kunstværk. In I. Engholm & L. Klasttrup (Eds.), *Digitale verdener*. Gyldendal.
- Rancière, J. (2008). *Le Spectateur émancipé*. Éditions la Fabrique.
- Remesal, V. N., & Berguillos, I. (2021). Press x to recognize the other’s suffering: Compassion and recognition in games. In V. N. Remesal & L. Joyce (Eds.), *Culture at play: How video games influence and replicate our world*. Brill.

- Remesal, V. N., & García-Catalán, S. (2015). Try again. The time loop as a problem-solving process in save the date and source code. In M. Jones & J. Ormrod (Eds.), *Time travel in popular media: Essays on film, television, literature and video games*. McFarland & Company.
- Rodriguez Gordillo, J. M. (2012). *Carmen. Biografía de un mito*. Fundación José Manuel Lara.
- Rudolph, K. C. (2017). *Taste and the ancient senses*. Routledge.
- Ryall, T. (1975). Teaching through genre. *Film Comment*, 8(1).
- Ryan, M.-L. (2001). *Narrative as virtual reality: Immersion and interactivity in literature and electronic media*. Johns Hopkins University Press.
- Ryan, M. L. (2011). Peeling the onion: Layers of user participation in digital narrative texts. In R. Page & B. Thomas (Eds.), *New narratives: Stories and storytelling in the digital age*. University of Nebraska.
- Saito, Y. (2007). *Everyday aesthetics*. Oxford University Press.
- Salvaggio, E. (2022). How to read an AI image. The datafication of a kiss. *Cybernetic Forests*. <https://cyberneticforests.substack.com/p/how-to-read-an-ai-image>
- Sanders, J. (2016). *Adaptation and appropriation*. Routledge.
- Sartre, J. P. (1938). *La Nausée*. Gallimard.
- Saunders, R. I. (2014). The pornographic paratexts of pornhub. In *Examining paratextual theory and its applications in digital culture* (pp. 235–251). IGI Global.
- Schechner, S. (1981). Restoration of behavior. *Studies in Visual Communication*, 7(3), 2–45.
- Schinner, A. (2007). The Voynich manuscript: Evidence of the hoax hypothesis. *Cryptologia*, 31(2), 95–107.
- Seaver, N. (2018). Captivating algorithms: Recommender systems as traps. *Journal of Material Culture*, 24(4), 421–436.
- Shannon, C. E. (1948). A mathematical theory of communication. *The Bell system technical journal*, 27(3), 379–423.
- Shinkle, E. (2012). Videogames and the digital sublime. In A. Karatzogianni & A. Kunstman (Eds.), *Digital cultures and the politics of emotion: Feelings, affect, and technological change*. Palgrave Macmillan.
- Shore, R. (2017). *Beg, steal & borrow. Artists against originality*. Laurence King Publishing.
- Silva, M. V. B. (2015). The origins of contemporary serial drama. *MATRIZES*, 9(1), 127–143.
- Silvia, P. (2012). Curiosity and motivation. In *The Oxford handbook of human motivation* (pp. 157–166).
- Simanowski, R. (2011). *Digital art and meaning: Reading kinetic poetry, text machines, mapping art, and interactive installations*. University of Minnesota Press.
- Soderman, B. (2021). *Against flow: Video games and the flowing subject*. MIT Press.
- Sonvilla-Weiss, S. (2010). *Mashups cultures*. Springer.
- Sørensen, J. F., Baunvig, K. F., & Andersen, P. B. (2021). Håndvask og fællessang. Ritualer og ritualiserede handlinger i Coronaens tid. *Religionsvidenskabeligt Tidsskrift*, 2021(72), 116–136.
- Stanivslavski, C. (1936/1989). *An actor prepares*. Routledge.
- Steinberg, M. (2012). *Anime's media mix franchising toys and characters in Japan*. University of Minnesota Press.

- Surowiecki, J. (2005). *The wisdom of crowds*. Anchor.
- Tan, T. F., Netessine, S., & Hitt, L. (2017). Is Tom cruise threatened? An empirical study of the impact of product variety on demand concentration. *Information Systems Research*, 28(3), 643–660.
- Tannen, D. (1987). Repetition in conversation as spontaneous formulaicity. *Text & Talk*, 7(3), 215–244.
- Terrasa, Torres, M. (2021). *El alma Oscura del Juego: Teoría y Motivos Recurrentes de la Dificultad como Estética Ludoficcional*. Universidad de les Illes Balears.
- Tomashevsky, B. (1973). Thématique. In T. Todorov (Ed.), *Théorie de la littérature*. Seuil.
- Tosca, S. (2021). Replaying the endless loop. *Qualitative Inquiry*, 27(7), 905–913.
- Tosca, S., & Ejsing-Duun, S. (2017). Design thinking and imitatio in an educational setting. *Digital Creativity*, 28(3), 240–253.
- Tosca, S., & Klastруп, L. (2019). *Transmedial worlds in everyday life: Networked reception, social media and fictional worlds*. Routledge.
- Trimble, J. F. (1999). *The aesthetics of sameness: A contextual analysis of the large and small herculaneum woman statue types in the Roman Empire*. Doctoral thesis. University of Michigan.
- Turner, V. (1969). *The ritual process*. Aldine.
- Vesna, V. (2007). *Database aesthetics: Art in the age of information overflow*. University of Minnesota Press.
- Vonnegut, K. (1967). *Slaughterhouse-five or the children's crusade*. Dell Publishing.
- Wade, A. (2008). *The spaces of the videogame*. Doctoral thesis. Loughborough University.
- Wagner, R. (2014a). Gaming religion? Teaching religious studies with videogames. *Transformations (Wayne, N.J.)*, 25(1), 101–111.
- Wagner, R. (2014b). This is not a game: Violent video games, sacred space, and ritual. *Iowa Journal of Cultural Studies*, 15(1), 12–35.
- Walker-Rettberg, J. (1999). Piecing together and tearing apart: Finding the story in afternoon. In *Proceedings of the tenth ACM Conference on Hypertext and hypermedia: returning to our diverse roots* (pp. 111–117).
- Walther, B. K. (2003). Interactive art complexity: In search of a digital aesthetic. In K. van Kooten Niekerk (Ed.), *Fruitful interaction. The relationship between scientific complexity, research, the humanities and theology*. Ashgate.
- Walther, B. K., & Larsen, L. J. (2020). Bicycle kicks and camp sites. Towards a phenomenological theory of game feel with special attention towards “rhythm”. *Convergence: The International Journal of Research into New Media Technologies*, 26(5–6), 1248–1268.
- Wands, B. (2007). *Art of the digital age*. Thames and Hudson.
- Wark, M. (2007). *Gamer theory*. Harvard University Press.
- Weight, J. (2008). Self, video games and pedagogy. In D. Davidson (Ed.), *Beyond fun: Serious games and media* (pp. 129–137). ETC Press.
- Wesseling, E. (2018). *Reinventing childhood nostalgia, books, toys, and contemporary media culture*. Routledge.
- Wolf, C. T. (2016). DIY videos on YouTube: Identity and possibility in the age of algorithms. *First Monday*. <https://firstmonday.org/ojs/index.php/fm/article/download/6787/5517>

- Zagal, J. P., Björk, S., & Lewis, C. (2013). Dark patterns in the design of games. In *Proceedings of FDG 2013 Conference*.
- Zajonc, R. B. (1968). Attitudinal effects of mere exposure. *Journal of Personality and Social Psychology. Monograph Supplement*, 9(2, Pt.2).
- Zulli, D., & Zulli, D. J. (2022). Extending the Internet meme: Conceptualizing technological mimesis and imitation publics on the TikTok platform. *New Media & Society*, 24(8), 1872–1890.