



# “You”: Addressing the reader-player-character in twentieth-century texts

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Louis Althusser, "Ideology and Ideological State Apparatuses"  
(1970)

*Adventure*, Will Crowther and Don Woods (first release 1976)

*Zork*, Anderson et al, Infocom (first release 1977)

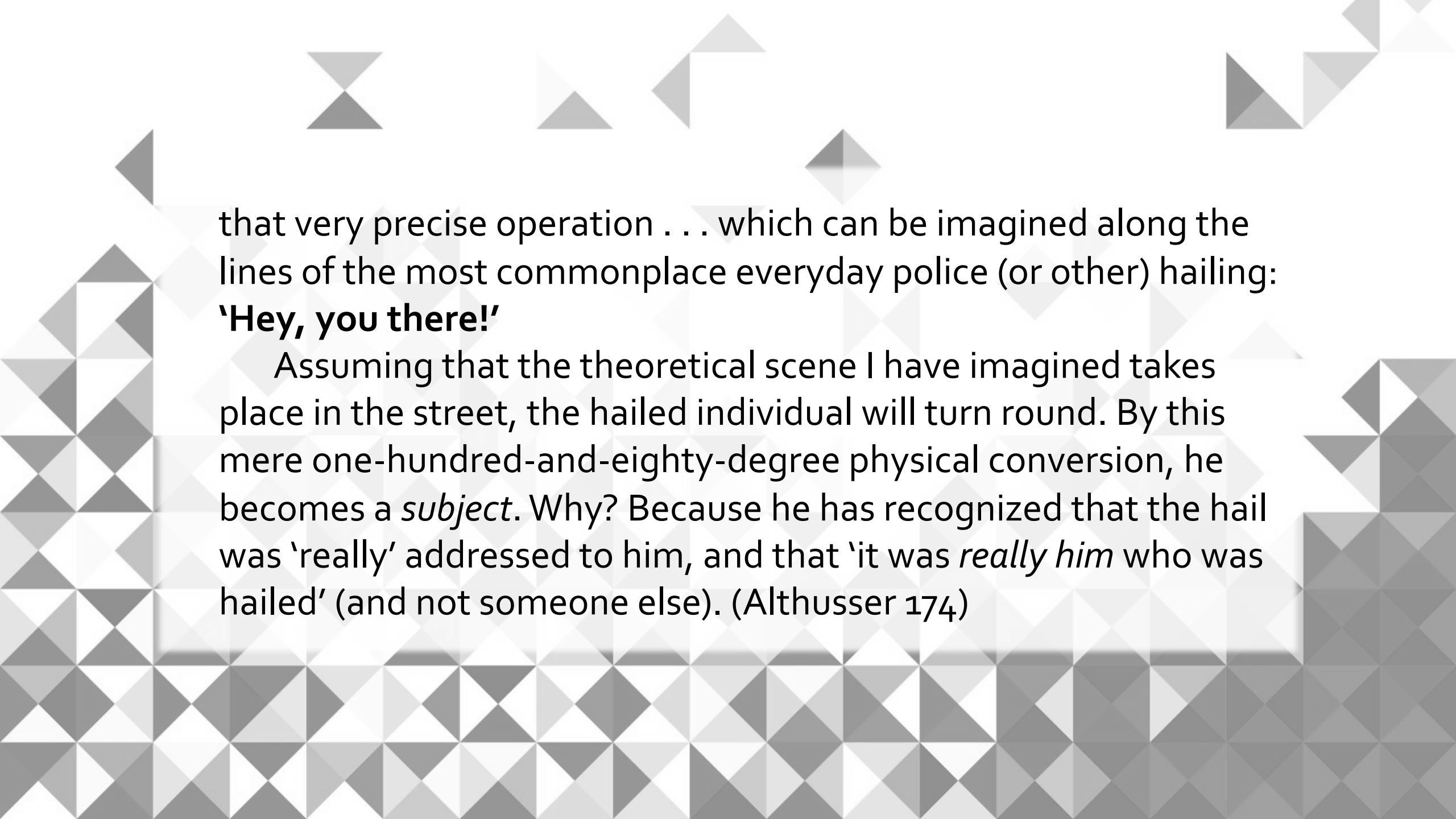
*Aisle*, Sam Barlow (1999)

*Galatea*, Emily Short (2000)

*All Roads*, Jon Ingold (2001)

Italo Calvino, *If on a winter's night a traveler* (1979, English translation)

Jamaica Kincaid, *A Small Place* (1988)



that very precise operation . . . which can be imagined along the lines of the most commonplace everyday police (or other) hailing: **'Hey, you there!'**

Assuming that the theoretical scene I have imagined takes place in the street, the hailed individual will turn round. By this mere one-hundred-and-eighty-degree physical conversion, he becomes a *subject*. Why? Because he has recognized that the hail was 'really' addressed to him, and that 'it was *really him* who was hailed' (and not someone else). (Althusser 174)



“You are standing at the end of a road before a small brick building” (*Adventure*).

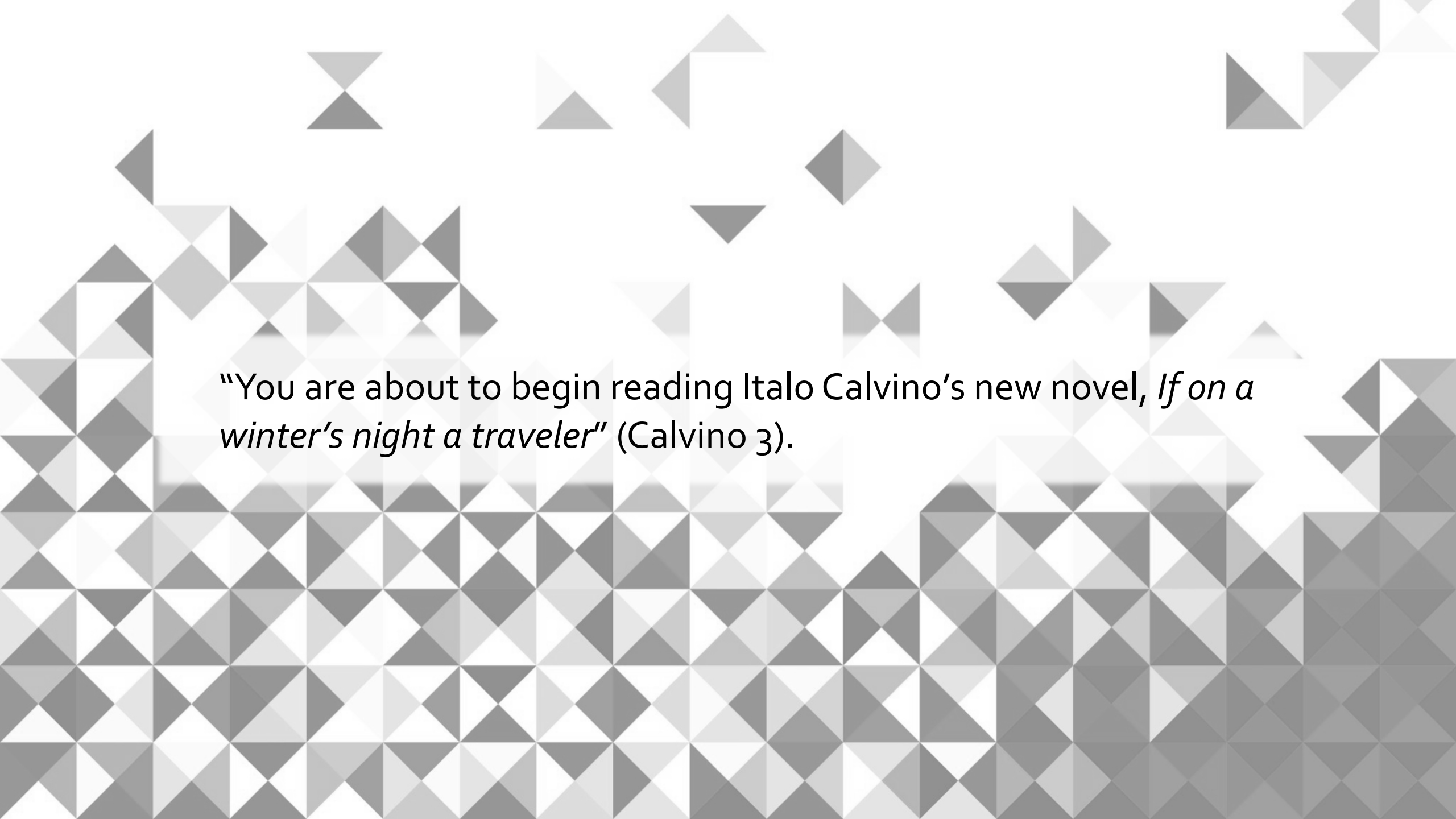
“You are standing in an open field west of a white house, with a boarded front door” (*Zork*).



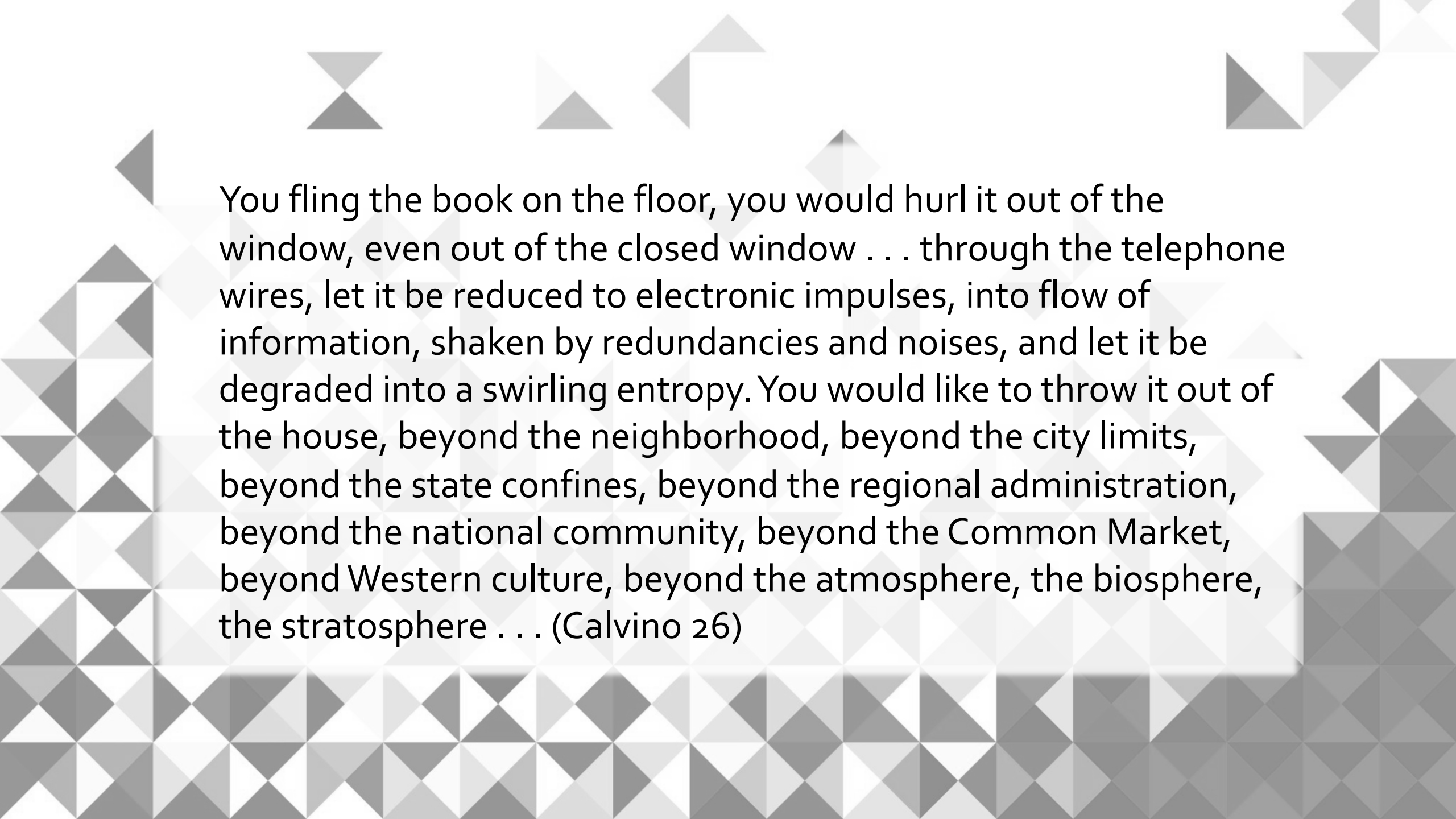
*Aisle*, Sam Barlow (1999)

*Galatea*, Emily Short (2000)

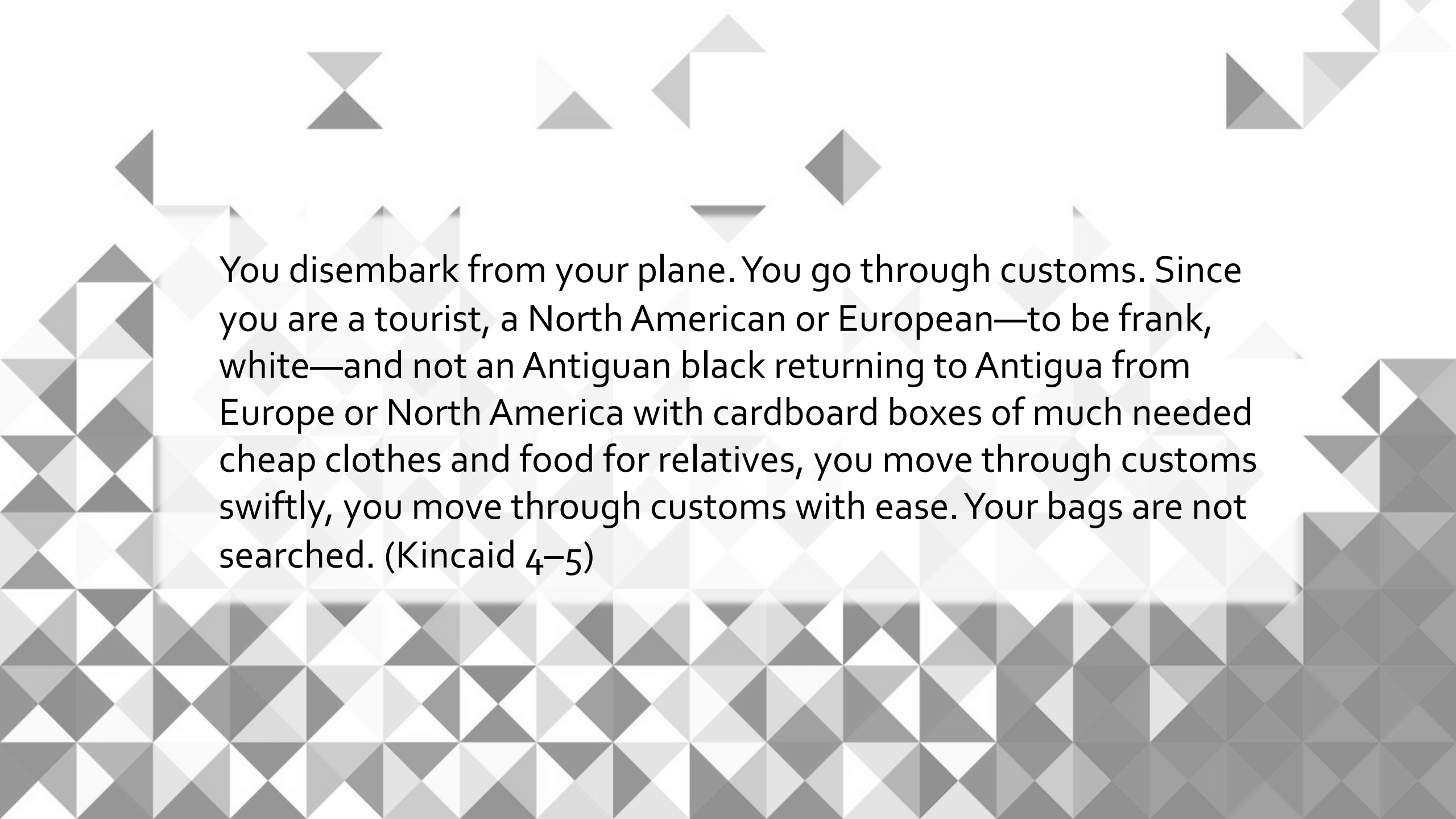
*All Roads*, Jon Ingold (2001)



“You are about to begin reading Italo Calvino’s new novel, *If on a winter’s night a traveler*” (Calvino 3).



You fling the book on the floor, you would hurl it out of the window, even out of the closed window . . . through the telephone wires, let it be reduced to electronic impulses, into flow of information, shaken by redundancies and noises, and let it be degraded into a swirling entropy. You would like to throw it out of the house, beyond the neighborhood, beyond the city limits, beyond the state confines, beyond the regional administration, beyond the national community, beyond the Common Market, beyond Western culture, beyond the atmosphere, the biosphere, the stratosphere . . . (Calvino 26)



You disembark from your plane. You go through customs. Since you are a tourist, a North American or European—to be frank, white—and not an Antiguan black returning to Antigua from Europe or North America with cardboard boxes of much needed cheap clothes and food for relatives, you move through customs swiftly, you move through customs with ease. Your bags are not searched. (Kincaid 4–5)



The image features a complex, abstract geometric pattern composed of numerous small triangles and diamonds. These shapes are arranged in a way that creates larger, irregular polygonal forms. The color palette is monochromatic, using various shades of gray from light to dark. The overall effect is a textured, crystalline appearance. The word "Conclusion" is centered in the middle of the image, overlaid on the pattern.

Conclusion