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## Emotions as component of the linguistic picture of a computer game (based on the emotion terms in computer game reviews)

### Emocje jako składnik językowego obrazu gry komputerowej (na podstawie nazw emocji w recenzjach gier komputerowych)

#### Abstrakt

Celem artykułu było ukazanie, jak używa się nazw emocji w recenzjach gier komputerowych zamieszczanych w mediach dla miłośników gier wideo: papierowych czasopismach i portalach internetowych. Analizy wykazały, że recenzenci gier chętnie używają nazw emocji, najczęściej wskazujących grupy RADOŚCI, CIEKAWOŚCI, ZŁOŚCI i NUDY. Nazwy emocji zwykle dotyczyły całej recenzowanej gry, jej warstwy treściowej (fabularnej) oraz działań podejmowanych przez gracza, częściej towarzysząc ocenom pozytywnym niż negatywnym. Do nazywania emocji wykorzystywano czasowniki (formy osobowe i niesobowe – imiesłowy), rzeczowniki oraz przymiotniki. Uwidocznił się związek między naturą gry komputerowej (rozrywka, interaktywność, symboliczność) a komunikowanymi emocjami.

**Słowa kluczowe:** gra komputerowa, językowy obraz świata, recenzja, emocje, prasa, internet

#### Abstract

The aim of the article is to show how the emotion terms are used in reviews of computer games published in the media for video game enthusiasts: paper magazines and Internet portals. Analyses have shown that game reviewers are keen to use the emotion terms, most often indicating the groups: JOY, INTEREST, ANGER and BOREDOM. The emotions terms usually referred to the completely reviewed game, its content (fictional) and actions taken by the player, more often accompanying positive rather than negative assessments. Verbs (personal and non-personal forms – participles), nouns and adjectives were used to name emotions. The relationship was apparent between the nature of the computer game (entertainment, interactivity, symbolism) and the emotions being communicated.

**Key words:** computer game, review, linguistic picture of the world, emotions, press, internet

Computer games<sup>1</sup> arouse various emotions in many ways, which is why they occupy an important place in texts devoted to games and in the linguistic picture of a computer game. This article analyses one of the basic methods of verbalizing emotions, i.e. using their names, in the media genre fundamental for electronic entertainment, i.e. in a computer game review (further referred to as CGR). The study has two main goals: reconstructing the basics of the emotional component of the picture of a computer game in Polish and increasing knowledge of the CGR genre pattern.

## 1. Computer game vs. emotions

Computer games can arouse various emotions for many reasons. This is due to several basic features of video games.

Firstly, the essence of a game is associated with challenges and competition that naturally evoke emotions. Successes and failures constitute opportunities for expressions which are often strong and long-lasting. Secondly, the crux of video games is interactivity – the program waits for user actions and reacts to them appropriately. While playing, the whole body can be stimulated and motorically engaged, the need to release energy increases. Thirdly, a video game is a multimodal message – many codes intertwine in the message, and storytelling methods typical for other media (print, television, film, music) are used. Multi-sensuality and multiculturalism activate more brain areas, thereby intensifying the experience.

Emotions that arise from interacting with a video game can be both positive and negative. Due to the dynamic and functional nature of games, it is more likely to have activating emotions (e.g. JOY, ANGER) than inhibiting emotions (such as SADNESS). The emergence of positive emotions is the default goal of the game, which is a tool of entertainment, fun and pleasure. Negative emotions, such as anger or boredom, constitute a response to the adverse course of events or the release of what has previously accumulated inside the player under the influence of various life experiences. The emotions felt may also result from the general attitude of the subject to electronic entertainment. People passionate about games have a positive attitude towards them, while those who perceive video games mainly as a threat and waste of time, associate rather negative experiences with them. The variety of emotional impact of games on humans is not fully reflected in research. It is much easier to find scientific, popular

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<sup>1</sup> For stylistic reasons, I use the terms *computer game* and *video game* interchangeably in this article, although the latter term is broader.

or journalistic messages showing (more or less biased) relationships of games with inhibition of emotionality, negative emotions or a tendency to aggression (e.g. Ulfik-Jaworska 2005), perhaps because such a perspective (especially in the media) attracts greater attention of the recipient. Positive emotions related to games are given less attention, more often focusing on perceptual or cognitive skills, e.g. regarding response time, broadening the field of vision, coordinating attention and spatial coordination (e.g. Green, Bavelier 2012).

## **2. EMOTIONS as an aspect (facet) of the linguistic picture of a computer game**

The multi-dimensional relationship of computer games with emotions must be reflected in the linguistic picture of a computer game. To reconstruct this picture, research equipment was used which was derived from ethnolinguistics from Lublin's perspective (Bartmiński 2006). An aspect (facet) constitutes an important concept in this method.

According to Stanisława Niebrzegowska-Bartmińska, an aspect (facet) is "a bundle of features that makes up the explication, discovered by analysing the material, not imposed from the outside, but also treated as a material organizing grid and facilitating the comparison of descriptions. The faceted arrangement obtained as a result of the analyses is intended to reproduce the experiences of a »simple« person, the bearer of the tested language and the culture studied" (Niebrzegowska-Bartmińska 2015: 32). Aspects gather similar features (attributes, foils, functions, etc.) linguistically assigned to the object under study. Aspects may be e.g. [APPEARANCE], [ACTIONS], [TIME], [LOCATION], [CONTENT], [FUNCTIONS], [COLORS], [PSYCHE], [ORIGIN], [RELATIONS WITH OTHERS] and many other categories (compared with e.g. Jarosz 2014; Kaszewski 2018; Rak 2015). Different types of concepts require different sets of facets: "Defining people requires consideration of their [functions] and [actions], defining objects – consideration of their [appearance], [applications] etc." (Bartmiński 2006: 97).

A set of aspects (facets) plays the role of scaffolding for the picture content: it identifies and hierarchizes the categories present in it; it also sets the structure of the cognitive definition of a concept. Thanks to the aspect system, it is easier to compare linguistic imaging of various concepts and distinguish various profiles of one concept – difference or similarity may refer to the set of aspects itself, their importance and aspect-filling content.

The author's previous studies on the picture of a computer game in Polish (Kaszewski, in print) showed that the following aspects are important and textually well-represented:

- a) OBJECT referred to by linguistic elements, such as: *grać w grę* [play a game], *kupić grę* [buy a game]; *twórcy gry* [creators of a game];
- b) CONTENT activated by verbal elements, such as: *bohater gry* [character of a game]; *świat gry* [world of a game]; *gra zawiera sceny destrukcji* [the game contains destruction scenes];
- c) INFLUENCE collecting content related to elements, such as: *gra zmusza do ostrego główkowania* [a game makes you think hard]; *gry komputerowe są niebezpieczne* [computer games are dangerous]; *gra sprawia ogromną przyjemność* [a game is very enjoyable].

Emotional states are associated with the aspect INFLUENCE referring to numerous and various content (various types of influence of games on humans). Emotions caused by games can be considered to be one of the main subcategories of this aspect or make them – due to their numerous occurrences and for the sake of greater uniformity of the aspect INFLUENCE – a separate aspect called EMOTIONS or EMOTIONAL INFLUENCE. Regardless of the solution adopted, emotions remain an important component of the linguistic picture of a video game. This is especially evident in the text genre, important for games and their enthusiasts – computer game reviews.

### 3. Computer game review vs. emotions

A computer game review is a relatively young variety of media reviews. It is located in the centre of the genealogical field of electronic entertainment discourse and is a form of expression considered prestigious in the environment, both by the recipients (review quality assessment, discussions with reviewers' opinions) and by authors (in editorial offices of respected, standard-setting magazines and websites, writing reviews is entrusted to the most experienced employees/colleagues who are recognized and valued by readers).

The CGR genre pattern is a derivative of the nature of a video game and is between the spheres of culture and technology: it combines the features of a classic review (regarding a work of culture with content) and test (a genre associated with various types of technical products, allowing their description using parameters and numbers) (Kaszewski 2015).

Revealing emotions is closer to the classic review and falls within the genre pattern of the media review of a work of culture. A review obliges the author to formulate individual assessments, and these always involve emotions; expression is subordinated to persuasion (Kozłowska 2003: 300). In addition, an authentic experience resulting from direct contact with the reviewed work of culture underlies the base of a review. However, it is emphasized that experienced emotions should be only the beginning of the presentation in the text: “starting from the question: What did I feel?” Being aware of his/her tasks, the author does not stop at simply registering his/her emotions, but searches in the reviewed work – through the analysis and interpretation – for the motivations for his/her sensations” (Kozłowska 2003: 292). In a mature review, spontaneous, expressive evaluations are developing and are reliably justified, referring to the extensive knowledge of the subject, its creator and multi-layered context of functioning (Bortnowski 1999: 134). In this respect, the statements of professional critics clearly differ from typical amateur texts (e.g. online), in which there are often highly expressive assessments without substantive argumentation, and authentic, high emotional involvement is not accompanied by in-depth reflection.

#### 4. Material analysis

CGR constitutes a good basis for reconstructing the basics of the emotional linguistic aspect of the picture of a computer game due to its central position in the media discourse on video games. Reviews are created by players for players and it is natural to communicate emotions in them, so emotional pictures of games are typical for the community.

The examined texts came from two paper magazines (“CD-Action” issued every fourth week, and “Pixel” issued every month) and six popular websites (GRYOnline.pl, Gamezilla.pl, Polygamia.pl, Ppe.pl, Eurogamer.pl, Gram.pl). More than 200 examples of naming emotions were collected for the analysis, based on which the following were established:

- a) which emotions are most often communicated in CGR;
- b) which elements of a game communicated emotions most commonly relate to;
- c) whether emotion terms are used more often in positive or negative assessments.

#### 4.1. What emotions are most often communicated in CGR?

Following Stanisław Grabias, I assume that there are three basic methods to verbalize emotions:

- a) communicating emotions: when the author knowingly and explicitly displays them by using lexemes or combinations of lexemes (ad hoc or fixed) directly indicating emotions;
- b) expressing emotions – when the author discloses emotions consciously but indirectly, implicitly, e.g. using expressive lexis, syntactic means, etc. (e.g. Grzesiuk 1995);
- c) manifestation of emotions – when emotions are manifested independently of the will of the author, primarily through para-linguistic means, such as facial expressions, gestures, prosody; unconscious process, obligatory for each statement (Grabias 1981: 26–28).

This study focuses on the first of the listed methods, which dominated in the studied texts. Communicating (or naming) emotions in Polish takes places using nouns (e.g. *radość* [joy], *smutek* [sadness], *irytacja* [irritation]) and verbs (*cieszyć się* [be happy], *martwić się* [be worried], *być dumnym* [be proud]), of adverbs (*radośnie* [merrily], *wstydliwie* [shamefully]) as well as adjectives (*smutny* [sad], *radosny* [joyful], *dumny* [proud]).

Naming emotions can apply to both emotions that have just been experienced, as well as those experienced in the past or expected in the future. There is also no certainty that the communicated emotions are, or were, actually felt – they can only function at the level of the declaration (resulting from the objectives and strategies adopted by the author) or social convention, e.g. courtesy.

The analysis of the material took into account words and structures commonly received as emotion terms as described in contemporary Polish dictionaries<sup>2</sup>. The feelings most commonly named in the studied texts are presented in Table 1. They were grouped based on dictionary data and the classification of Iwona Nowakowska-Kempna (Nowakowska-Kempna 1995).

References to emotions from the group of JOY AND HAPPINESS were the most common, e.g. something *cieszy* [is enjoyable], *bawi* [is fun]; *sprawia radość* [gives joy], *przyjemność* [pleasure]; *daje frajdę* [gives delight], *satisfakcję* [satisfaction]; *umila czas* [keeps amused]. This state is not surprising and confirms that a video game is something that is

<sup>2</sup>The list of dictionaries containing definitions and structures I used perceived as names of emotions is at the end of the article.

**Table 1.** Emotions most often communicated in CGR

Groups of emotions	Frequency	Examples
GROUP OF JOY AND HAPPINESS	30.2%	FUN, JOY, AMUSEMENT, PLEASURE, HAPPINESS, SATISFACTION
GROUP OF INTEREST	14.2%	INTEREST, CURIOSITY, INTRIGUE, FASCINATION
GROUP OF ANGER	10.7%	IRRITATION, NERVOUSNESS, FRUSTRATION, IRRITABILITY, MADNESS
GROUP OF SURPRISE	8.4%	SURPRISE, ASTONISHMENT, AMAZEMENT, SHOCK
GROUP OF BOREDOM	6.7%	BOREDOM, WEARINESS

primarily to give the recipient pleasure, and authors willingly communicate that the reviewed work fulfils its task. Second place was taken by a group of emotions related to INTEREST, named as *ciekawyy* [intriguing], *fascynujący* [fascinating], *wciągający* [engaging], *interesujący* [intriguing]. Intellectual and volitional elements have a strong participation in these states, which results from the fact that a game should engage the player, keep his/her attention and arouse the need to play as long as possible. The clearly marked presence of this type of states also indicates the significance of the symbolic sphere (content, story) of the reviewed games.

The largest set of names indicating negative emotions in CGRs was the group of ANGER, including terms that something *irytuje* [is irritating], *drażni* [is annoying], *denerwuje* [is frustrating], *wkurza* [makes somebody angry]; *frustracja* [frustration]. This group is also adapted to the interactive and rational-emotional nature of a video game – it includes names referring to activating emotions and (at least in part) to feelings in which the rational assessment component is important (e.g. IRRITATION).

Positive emotions in CGRs also include the group of SURPRISE, containing mainly terms such as *zaskoczenie* [surprise] and *zaskakujący* [surprising]. Surprise is almost always shown as a pleasant experience, which is an advantage of a game. For reviewers (and thus for players), it is very important whether a game duplicates patterns (i.e. it is not surprising) or whether it offers (unexpectedly) something different than titles already known to players.

The list of commonly communicated emotions is closed by the group of BOREDOM. It is unusual for two reasons: firstly, due to its high uniformity (it contains examples related mostly to one emotional state), secondly, because it contains elements that speak not so much about emotions, but about the lack of desirable positive experiences (Bańko 2000:

I 1049). It includes terms, such as *nuda* [boredom], *nudno* [boring], *nudny* [boring], *nudzić* [bore], *nużyć* [tire]<sup>3</sup>. The group of BOREDOM can be seen as an opposition to the groups of INTEREST and JOY AND HAPPINESS. Together with them, it sets a basic emotional continuum for video games.

Various parts of speech were used to name emotions in CGRs: verbs in personal forms (*rozczarowuje na to menu* [menu is disappointing], *eksploracja nie nudziła* [exploration was not boring], adjectival participles (*zaskakujący* [surprising], *interesujący* [interesting]), nouns (in combination with verbs – *dostarczać frajdy* [provide entertainment], *czepać przyjemność* [receive pleasure]), adjectives (*przyjemny* [pleasant], *ciekawny* [intriguing])<sup>4</sup> and adverbs (*nudno* [boring]). The most numerous were verb forms, usually found in the third person.

## 4.2. What did the communicated emotions relate to?

The communicated emotions most often related to the whole game, its content (the world presented), actions taken by the player or the game mechanics (the principles and possibilities offered by it). Together, the four reasons for emotions included about 83% of the examples.

The entire game could be a factor causing emotions (approx. 22% of the examples):

- (1) Destiny 2 likes to amaze and delight [CDA]<sup>5</sup>
- (2) It seems to be a simple dungeon crawler, but it gave me more pleasure than Pillars of Eternity and other products of the genre, which I have finished with a heavy sense of duty in recent years [PXL]
- (3) Yes, I was annoyed by this game. I went bananas when the challenge turned out to be *mission impossible* [CDA]
- (4) The creators have not tried to eliminate linear stages, but the whole thing is a coherent, interesting and satisfying mix [GRM]

A game as the general cause of emotions was called variously: using the title (1), genre terms (2), common names such as *gra* [game] (3) or *całość* [the whole thing] (4). Emotions were indicated by verbs (1), (3), nouns (2), adjectives and adjectival participles (4).

<sup>3</sup> Weariness is according to *Inny słownik języka polskiego* combination of boredom and mental fatigue (Bańko 2000: II 1378).

<sup>4</sup> Adjective terms have often been causative.

<sup>5</sup> Abbreviations for citation sources: CDA – “CD-Action”, PXL – “Pixel”, GOL – GRY-Online.pl, GMZ – Gamezilla.pl, PLG – Polygamia.pl, PPE – Ppe.pl, EGM – Eurogamer.pl, GRM – Gram.pl.



Emotions were often communicated in connection with the content of a game, i.e. elements of the presented world (about 24% of the examples):

- (5) The plot is not totally bad – the threat of failure at Tacoma station keeps us in suspense and the characters are likeable [PXL]
- (6) At first, I hoped that the quirky story and interesting puzzles would dig Black Mirror out of the hole. Unfortunately, the deeper into the forest, the more boring the story [PLG]
- (7) The Evil Within is a very successful game which, despite great freedom in game-play, can maintain a harsh climate, and at the same time interest us in the story and the fate of its main characters [GRM]
- (8) Most importantly, the narration adds up, and it gets surprisingly engaging with time [PXL]

Typical elements of the content include: *fabuła* [plot] (5), *opowieść* [story] (6), *narracja* [narration] (8), *bohater* [main character] (7), *postaci* [characters] (5) or *wątek* [thread]. Emotions combined with the content layer include among others *trzymać w napięciu* [keeps up suspense] (5), *dają się lubić* [likeable] (5), *nudniejsza* [more boring] (6), *zainteresować* [interesting] (7), *wciągająca* [engaging] (8). This suggests that the story in a game is mostly expected to be interesting.

Emotion terms were also used by reviewers when describing actions performed by the player (approx. 23% of the examples):

- (9) It is pleasant to walk around Peh, but the need for trudging by foot in the same location for the tenth time starts to be slightly irritating after a while [GMZ]
- (10) Frustration resulting from circling around hoping to move forward is double, even triple, as the biggest nightmare of Black Mirror is not a gothic ghost, but the loading screen [PLG]
- (11) Most importantly, although it is currently not free from defects, concerning the pleasure from driving, Forza Motorsport remains an ideal that no four-wheel enthusiast can miss [CDA]
- (12) Gameplay is simply boring [GRM].

Basic names of actions, most often expressed using nouns (*drałowanie* [trudging], *kręcenie się* [circling around], *jazda* [driving], *rozgrywka* [playgame], *walka* [fight]) than verbs (*chodzi się* [walk]). Names of specific actions were used as well as general activity, such as *rozgrywka* [gameplay]. Names of motor operations are typical, while mental activities are rarely referred to.

The last cause of emotions worth distinguishing are the game mechanics, i.e. the principles, offered possibilities, non-plot components (approx. 14% of the examples):

- (13) While medical subjects were not fully captivating, extensive scouting was much more interesting to look at. [...] transfers are one of the biggest attractions and pleasures of FM [PPE]

- (14) We do not get skill points in Seven for completing quests or fighting – how our protagonist develops depends on how many “hiding places” with improvements we have found. An interesting system, but at the same time not entirely clear ... although you can finally get used to it [GMZ]
- (15) I have no complaints: the system is logical, it gives the impression of a well-thought-through system, and most importantly – it brings a lot of joy because it allows you to feel the growing power of the main character and adjust the character as desired [CDA]

In some cases, writing about the game mechanics concerned very similar content as in the previous group, i.e. implemented actions. The difference is that here the reviewer does not write about the actions that he/she himself/herself performed as a player, but about the possibilities offered by the game; the boundary between potential assessment and its implementation is often blurred. Writing from different perspectives about actions and emotions they evoke confirms that interactivity is one of the basic features of electronic entertainment.

#### **4.3. What assessments were communicated using emotion terms?**

Emotion terms were more frequently used in positive assessments – such examples constituted about 67% of the material. Examples:

- (16) When we master the controls, we feel a lot of satisfaction by jumping or slipping under the missiles flying towards us [EGM]
- (17) 80's Overdrive for a relatively small and cheap game from eShop makes a really good impression [GRM]
- (18) The intrigue turns out quite well, and the ending can surprise you [EGM]

The larger quantity of positive assessments results from at least two things. First of all, from the fact that authors are experts and game enthusiasts, favouring them (which does not mean that they are uncritical). Secondly, the fact that in the studied magazines and websites more attention is usually paid to games that are generally good or very good rather than weak or very weak. However, it is worth emphasizing that communicated emotions were usually of moderate intensity, and hyperbolic or extreme terms (typical for colloquial and media discourse) were rarely used.

In negative assessments, emotion terms were used less frequently (approx. 33% of the examples):

- (19) It does not change the fact that I can recommend new PES with a clear conscience because despite being irritating sometimes, most importantly it brings joy when you are scoring [CDA]

- (20) The estate is not a real building, but a collage made of small scraps, which kills immersion, is boring and just annoying [PLG]
- (21) The campaign since 2002 has been a huge disappointment. Even in beautiful 4K with HDR and 60 fps obligatory for series [PLG]

In addition, in the case of negative assessments, terms of medium intensity dominated. Strong (stronger) evaluations, such as *potężnie rozczarowuje* [huge disappointment] were rare (21).

In the examples (16)–(21) emotion values corresponded to assessment values. However, it also happened that negative emotion terms appeared in positive assessments, and vice versa – positive emotion terms were used in critical statements:

- (22) The debut project of the Polish studio attracts attention with a unique world, and the gameplay is unusual enough not to let you get bored [EGM]
- (23) The fact that this type of exploration was not boring, not even for a moment, can definitely be counted as an advantage [GMZ]
- (24) The terrible control and operation of the camera and continuous reading effectively ruin any pleasure from the game [EGM]
- (25) Although the game takes on some identity, and Magalan viewed from a wider perspective allows you to assess designers' invention, it is hard to pretend that Elex is delightful as a role-playing game [CDA]

In such cases, a lack of specific, expected or undesired emotions were communicated. Hence, it is not surprising that negative sentences were used (*nie pozwalają* [does not let you], *nie nudziła* [is not boring]), as well as more complex structures expressing absence or insufficiency: *rujnuje przyjemność* [ruin any pleasure] (24); *trudno udawać, że zachwyca* [it is hard to pretend that it is delightful] (25).

In the case of positive assessments, the lack of boredom was frequently communicated, and in negative assessments, e.g. a lack of PLEASURE (24) or DELIGHT (25). This is just more proof of how the main purpose of a video game affects its emotional textual picture. The game is to give pleasure and interest, or put one in a mood, which is the opposite of boredom. Being boring or not providing (sufficient) pleasure is one of the largest drawbacks of any game, which should be stigmatized in the review.

The largest differences in terms of the ratio of positive and negative assessments occurred in relation to the content of the game: positive evaluation occurred more than twice as often (approx. 27.5% of positive assessments) than negative (approx. 12% of negative assessments). A relatively rare criticism of the content of a game may result from the fact that players are able to forgive the creators weaknesses of the plot (such as schematicity, predictability, banality, provisionality) if they receive sufficiently satisfying, engaging gameplay.

## 5. Conclusions

The conducted analyses allow for the formulation of conclusions regarding the linguistic imaging of a computer game and the genre pattern of a computer game review. The analysis of empirical material shows that the content referring to the aspect of EMOTIONS is an important component of the picture of a computer game in Polish. Positive emotions were more often communicated, belonging mainly to the group of JOY and INTEREST. Among the negative emotions, emotion terms from the group of ANGER and BOREDOM were most often used. This kind of emotional picture formation undoubtedly results from the nature of the object being pictured (computer game) and characteristics of authors and model recipients of the studied texts. The high turnout of names such as *radość* [joy], *zabawa* [fun] and *przyjemny* [pleasant] is associated with the fact that the basic function of a game is to provide entertainment and pleasure<sup>6</sup>, and its most significant shortcomings include possible boredom or anger of the player. The relatively high turnout of emotions from the group of INTEREST (lexis referring to emotions containing an intellectual component – *interesujący* [interesting], *ciekawny* [intriguing], *irytujący* [irritating]) seems to be remarkable. It proves that the intellectual layer of games is important for players; they do not treat content as an addition to the operational or visual layer.

The analysis of the emotional aspect also allowed for useful data about another important aspect of the picture of a computer game to be obtained, i.e. the CONTENT. It can be assumed that what evokes emotions is an important element of a game for the player. In the studied material, the communicated emotions often concerned the content layer (plot, narrative) of a game, its mechanics (possibilities and principles of operation) and actions taken by the player. The frequency of emotional assessments of game mechanics (potential) together with player actions (realizing the potential) confirms that the second foundation of the identity of a computer game (after entertainment) is interactivity and the resulting dynamics. The purpose of a game is to do something and experience positive emotions.

As mentioned earlier, a computer game is an object suspended between the worlds of culture and technology. The picture of a game emerging from the analysis of emotions in CGRs tilts clearly towards culture: expression

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<sup>6</sup> These emotions are typical among players. Games may certainly evoke other emotions in non-players. This could be studied further based on a comparative analysis of expressions other than game reviews.

was more often associated with the symbolic side of a video game than its technical features. Rare communication of emotions in connection with the visual (graphic) side of games may certainly be surprising.

As for the CGR genre pattern, the conclusions relate to the stylistic and pragmatic aspect of the pattern and, more specifically, the vocabulary typical for the genre and its functions. In CGR emotions are communicated through verbs in personal forms (e.g. *zaskakuje* [surprises]) and nouns (combined with appropriate verbs, e.g. *czepać przyjemność* [get pleasure]), slightly less often using adjectives and adjectival participles (e.g. *ciekawa* [intriguing], *irytująca* [irritating]), very rarely adverbs (e.g. *nudno* [boring]). In terms of the parts of speech used, CGRs were quite similar to e.g. movie reviews (with the difference that nouns are used more often than verbs – Krauz 2006: 206–208). However, emotions in the studied texts were expressed differently than by their names (e.g. using expressive vocabulary or syntax) clearly less often than in movie reviews. This dominance of explicit formulas also separates CGRs from everyday communication (Szumska 2000: 199). Undoubtedly, the reason is the officiality of the situation (although in the discourse of electronic entertainment significantly weakened) and the lack of simultaneity in experiencing emotions and creating a text. When reporting past experiences, yours or someone else's, you are more likely to use names that directly indicate specific emotions.

The fact that the emotions named were rarely assigned to the reviewers themselves (few verbs in the first person, singular, e.g. *bawiłem się przednio* [I had good fun]) was typical for the studied CGRs. Mostly, third-person forms were used which do not indicate the subject of emotions directly, but its cause (e.g. *wkurzają techniczne niedoróbki* [technical shortcomings are annoying]). The general human reluctance to formally present oneself as an experience of emotional states (Szumska 2000: 200), as well as the persuasive goal of communicating emotions in the discussed genre, are shown here, because causative forms carry a hidden generalization (e.g. *coś martwi, cieszy, irytuje każdego* [something is worrying, enjoyable, irritating for everyone]). However, the persuasive potential of the forms used does not change the fact that all the emotions communicated in reviews could have previously been the authentic experience of the reviewer. Among the collected examples, there were no purely rhetorical, clearly declarative or template uses, which can be observed in other situations (e.g. in a radio discussion – Kaszewski 2006: 221–231).

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