



# Between Entertainment, Technology, Culture, and Business. The Syncretism of Media Discourse on Video Games in the Light of Genological Discourse Analysis

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**ABSTRACT:** The aim of the article is to demonstrate one of the fundamental characteristics of media discourse on video games: its syncretism. This pertains to the amalgamation of content and structures typical of several different spheres of human activity: entertainment, technology, culture, and business. A genre-based discourse analysis is employed to examine which genre patterns are typical of the

media discourse on video games and the common methods of their manifestation. The paper discusses in greater detail four selected genres: video game review, news, overview, and a game publisher's note. The research data was gathered from contemporary Polish-language media outlets specialised in gaming topics, as well as Polish online stores selling video games.

**KEYWORDS:** media, discourse, video game, genre.

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**CONFLICT OF INTEREST STATEMENT:** The author declares that there were no conflicts of interest in this study.

**AUTHOR'S CONTRIBUTION:** The author assumes sole responsibility for: preparing the research concept of the article, the way it is presented, developing the method, collecting and analyzing data, formulating conclusions, and editing the final version of the manuscript.

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## 1. Introduction

The aim of this article is to demonstrate one of the fundamental features of media discourse on video games—its syncretism. This is the fusion of elements of different natures that are part of other discourses associated with various fields of life and human activity. The analytical tool used is the genological discourse analysis, which examines the genres typical of MDVG (hereinafter referred to as MDVG) and how they are implemented in this discourse. The source data were obtained from contemporary Polish-language media outlets specialised in gaming topics and Polish online stores selling video games.

## 2. Media discourse on video games

Media discourse on video games refers to all forms of mediated public communication relating to video games.<sup>1</sup> In Polish conditions, this communication primarily takes place in specialised media (industry-specific, thematic). These are currently online media: classic websites (for example GRYOnline, Eurogamer, PPE), various types of (video) blogs, channels on YouTube, or on the Twitch website.<sup>2</sup> From traditional (print) video game magazines, only two have survived to 2023: the monthly “PSX Extreme” and the quarterly “CD-Action”. There are two gaming television channels (Polsat Games and Gametoon). Although smaller in scale, yet noteworthy, are the periodic or occasional entries in the broadcasts (offerings) of “general-interest” media within MDVG. Most popular Polish web portals feature sections dedicated to video games, for example, on Interia ([gry.interia.pl](http://gry.interia.pl)).<sup>3</sup> Examples of regular features in traditional media might include radio broadcasts—in 2023, *Giercownik* was aired on Polish Radio Koszalin and *Giermasz* on Radio Szczecin.

Game journalism remains outside the mainstream, both in Poland and abroad [Nieborg, Foxman 2023]. Occasional media reports concerning video games respond to events that could interest not just avid gamers. Such an event

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- 1 Hence, I distinguish between the discourse on video games and the discourse of video games themselves, though, of course, they continually interact with one another. However, there are also clear differences between them, and one of the most important is the syncretism discussed in this study. Another (sub)type of discourse related to video games is the interpersonal communication between players (e.g. during gameplay). Although this is often mediated, it remains privately inaccessible and has a different character (in some respects, it may resemble a telephone conversation).
  - 2 YouTube and Twitch.tv, in addition to hosting prepared content, also allow for the live streaming of video game gameplay (game streaming).
  - 3 In other popular web portals such as Onet or Wirtualna Polska, there were initially similar sections devoted to video games; but were later replaced with links to collaborating specialised portals like Polygamia (link from Wirtualna Polska) or Gamezilla (from Onet).

could be, for example, the release of a high-budget, long-awaited game, especially one of Polish origin. A perennial media topic is also the aggression in video games and their potential impact on children and adolescents.

Video game advertising is also a component of MDVG, increasingly present in the public communication space—in print, television, and the Internet.

At the heart of the discourse in question, of course, remain the video games themselves, but the topics do not stop there. Other significant subjects include the hardware necessary to run games; the people creating and selling games, as well as those playing and commenting on them; much attention is given to industry events, such as exhibitions, game fairs, conferences, and various relationships of video games with culture (other media and works) and the society. Most of the mentioned topics (starting with the games themselves) can be approached from various perspectives, which is the basis and reason for the titular syncretism of the discussed discourse.

I consider this syncretism to be one of the fundamental characteristics of MDVG. It involves the co-occurrence and interpenetration in communication of contents and/or forms typical of at least several spheres of life and human activity domains. MDVG may be a unique discourse in this respect and very representative of contemporary communication development trends, making it worthy of in-depth, scientific description.

The basic thematic spheres interpenetrating in MDVG are entertainment, technology, culture, and business. This set mainly results from the nature of the main object of interest in the discussed discourse, i.e. video game.

The primary and obvious affiliation of video games is with the sphere of entertainment, lexicographically defined as ‘that which serves for relaxation, rest, which makes time more pleasant, amuses, cheers up, constitutes pleasure combined with rest; fun, relaxation’ [USJP].<sup>4</sup> In a typical video game, we find the same elements as in other, older types of games—gameplay follows established rules and has a specific objective (providing victory or a win). The impact of video games is enhanced by their high multimodality (a variety of codes and engaging different senses).

Secondly, a video game is undoubtedly a product of technology.<sup>5</sup> Technology is explained in dictionaries as ‘knowledge about the practical use of scientific achievements in industry, transport, medicine, etc. Also, the practical use of

4 Video games are collectively referred to in Polish as *elektroniczna rozrywka* (a calque of the English *electronic entertainment*).

5 The technical aspect of video games is reflected in media communication, for example, in the fact that content concerning video games is usually placed in sections such as “Technology”, rather than “Entertainment” or “Culture”.

this knowledge' [ISJP], or 'material means and the ability to use them, enabling man to carry out purposeful economic activity and mastery of nature' [USJP]. A video game is a type of computer program, and the use of it necessitates the appropriate digital device.

Thirdly, video games belong to the world of culture, understood as 'the artistic and intellectual part of human activity and its products, e.g. literature, philosophy or art' [ISJP]. Many games contain content (a presented world, characters and narratives), which places them in the same category as typical cultural works such as books or films.

Fourthly, video games are a product and a commodity that is part of business ('activity that is intended to generate income' [ISJP]). Many titles are highly profitable investments with huge budgets for production and long-term, systematic promotion. Both the global and the Polish video game markets have long exceeded in value the film and music markets, and continue to grow.<sup>6</sup> The development of the industry is facilitated by its internal diversity (for example, hardware diversity—games launched on PCs, consoles or smartphones).

### 3. Speech genres as forms of discourse

Discourses exist, unfold, and develop due to human communicative activity.<sup>7</sup> There are infinitely many discourses, yet they are always formed by genre-shaped statements, which are perceived as a tool of action in discourses, concretising in texts [Grzmił-Tylutki 2011: 54] or communicative manifestations of discourse [Wojtak 2011: 71].<sup>8</sup>

6 The report by the Polish Agency for Enterprise Development published in June 2023 states that revenues of the Polish video game industry have increased by 250% over 5 years [Marszałkowski, Biedermann, Rutkowski 2023: 12]. Meanwhile, the PwC report *Resetting expectations, refocusing inward and recharging growth. Perspectives from the Global Entertainment & Media Outlook 2023–2027* indicates that the video game and e-sports market will grow by an average of 8.0% annually in the years 2022–2027 [Ballhaus, Chow, Rivet, ed. 2023: 11].

7 According to Maria Wojtak, discourse can be seen as "a set of established communicative practices" [Wojtak 2011: 76].

8 I adopt the tradition stemming from Mikhail Bakhtin, where each utterance represents some genre of speech, as this enables or at least significantly facilitates understanding among communication participants. Postulating the existence of utterances outside genres in my understanding is linked to the fact that not every genre is named, socially recognised, or scientifically described. Besides manifestations of genres very faithful to the model (canonical), we also have many blurred manifestations, unsettled ones (alternations or adaptations [cf. Wojtak 2004: 18–19]). However, all this does not change the fact that socially known patterns underlie the transformations.

Each culture and community have their own unique repertoire of genres [Wierzbicka 1999: 228]. Individual genres can serve many areas of human activity or be particularly associated with selected specific spheres, areas of life—“in each sphere of communication, there is a relatively orderly system of generic patterns” [Gajda 1982: 151]. In the Polish research tradition, genres have usually been associated with various variants of language or typical styles (most often called functional, such as official or scientific). Thus, the sphere of science, served by the scientific style, is associated with such basic genres as: monograph, scientific article, study, dissertation and presentation [Gajda 1982]. The sphere of everyday life, for which the colloquial style is basic, uses genres such as question, request, words of thanks, and greeting [Gajda 1991]. The sphere of media communication includes traditional genres (reportage, column, or interview), as well as forms that continue to emerge with new technologies (video blog, podcast, or stream).

Generic speech patterns are also associated with discourses<sup>9</sup>—Halina Grzmil-Tylutki writes about a proclamation as a genre of religious discourse [Grzmil-Tylutki 2011], and Małgorzata Kita discusses the genology of press discourse [Kita 2013: 214–219]. In the study *Style współczesnej polszczyzny* (Styles of Contemporary Polish) [Malinowska, Nocoń, Żydek-Bednarczuk 2013], the communicative “environments” of genres are both styles (e.g. scientific, didactic, artistic, and religious ones) and discourses (e.g. television, radio, and internet ones). The bilateral benefits of the joint study of discourse and genres (such as their evolution, polymorphism, syncretism) were also discussed by Artur Rejter [2008, 2014].

Genres can be studied in terms of themselves (immanent perspective) or in their discursive rooting [Wojtak 2015: 31–44]. In this study, I am interested in genre utterance patterns and their manifestations as consequences and carriers of certain features of the discourse, as well as one of the important ways of reconstructing these features. I focus on the characteristic of syncretism, which manifests itself genologically in two basic ways. Firstly, through the repertoire of genres typical (eagerly utilised and natural) of a given discourse. Participants of the discourse can use genres genetically related to it (sometimes still reserved for it), they can also reach for genres typical of—and originating from—other discourses, as well as for genres common to various spheres of communication (the latter ones are probably usually the most numerous).

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9 Marta Dawidziuk considers discourse and genre to be fundamental concepts in contemporary linguistics [Dawidziuk 2014].

Secondly, the typical ways of manifesting a given pattern within the discourse are significant and meaningful—the genre itself may not impose a specific point of view; this is done only by the sender of a particular statement. This is most transparent in the case of all informational genres, in which the pattern (in the concept of Maria Wojtak—in the cognitive and pragmatic aspects of the genre) is socially inscribed only as an endeavour to convey data as objectively as possible—it is the sender who decides from what perspective the subject of the information will be presented.

In the further part of the article, I will discuss selected genres present in MDVG and indicate how their presence and ways of manifestation illustrate, cause, and consolidate the syncretism of this discourse.

#### **4. Media discourse on video games—between entertainment, technology, culture, and business**

Initial observations concerning speech genres typical of MDVG are contained in the article [Kaszewski 2022]. Analyses in this study pertain only to contemporary Polish-language specialised media outlets as the most representative sources of data. Data were gathered from popular Polish online portals, mainly GRYOnline, Eurogamer, CD-Action, PPE, Gamezilla, and Polygamia; for publishers' notes, popular Polish online stores such as Muve or 3Kropki were consulted. All examples originate from the year 2023.

I will analyse four genre patterns and their manifestations occurring in MDVG: video game review, news, overview, and game publisher description. In my analyses, I focus on the issue of syncretism—analyses incorporating a broader perspective of the mentioned genres can be found in separate articles listed in the bibliography.

##### **4.1. Video game review—between entertainment, culture, and technology**

A video game review can be considered one of the fundamental genres of MDVG. It has been functioning almost from the beginnings of gaming media and continues to be an important component of their offering.<sup>10</sup> A review is a prestigious genre, which is reflected, for example, in the fact that it is distinguished in the structure of websites, and in respectable media, it is written by the most experienced authors.

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10 Naturally, this does not mean that the genre pattern of a video game review has not undergone changes—there have been many, led by the transition from printed form to an online, multimodal format [Kaszewski 2015].

A review is genetically linked to the world of culture—its typical and traditional subject is a cultural text [Kozłowska 2003: 296], a literary, film, or musical work.<sup>11</sup> A contemporary video game is considered a cultural text [cf. Tymińska 2012], and the texts evaluating them are always called reviews, even though they usually do not meet the condition of having an analytical and critical component.<sup>12</sup>

The entertainment aspect takes up the most space in a video game review. Its main contents are a description of what one can do in the game, what feelings it evokes in the player (the reviewer), and how it is evaluated:

[1] Just as in the original, the main challenge in the sequel are the bosses. They are, the little devils, demanding! You have to observe their movements, learn attacks and behaviour patterns, and then roll around, occasionally shooting. A pleasant surprise were the new mechanics and the greater use of terrain during the encounters. And of course, I can't forget about the option of alternative combat with the opponent. *Remnant 2* offers the possibility to challenge the enemy under various conditions, which ensures different loot, as well as a completely different experience. [GOL]

[2] I haven't played a game in a long time where performing successful parries and perfect dodges would be so satisfyingly addictive. Ryota Suzuki used his experience from *Devil May Cry V* and developed surprisingly complex mechanics. We extend the combinations of attacks with assists, whose properties and animations change depending on whether we connect them within a specific time window. We barrage enemies with a hail of attacks, smoothly issuing commands to Torgal to launch the opponent into the air—then we juggle the incapacitated enemy, slam them into the ground, or change our available abilities in mid-air and finish the offensive with destructive magic or a powerful eikon attack. [GOL]

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11 Although no studies mention this, the linguistic aspect of works that are typical objects of reviews seems important—after all, a sculpture or painting are undoubtedly works of culture, yet reviews of them are much rarer than those of films or books; in the corpus of the Polish language, there are few attestations of the phrase *sculpture review* or *painting review*.

12 Many video games do not have a story, or it is so simple and banal that there is nothing to analyse, but in many others it is complex enough that the analytical-critical element could exist, if only symbolically, but usually it does not occur. There are probably many possible reasons for this state of affairs, such as the competencies of the sender or the expectations of the text reader.

Describing the mechanics of a game involves using terms like *offers the possibility, enables, permits*, and often there are forms of the first person plural—general *we can* (+ infinitive verb) or specific actions like *we run, we shoot, we collect*, etc. Evaluations often relate to naming emotions—in the case of an entertainment object, it is common to emphasise that something is enjoyable, nice, pleasant, fun or satisfying; on the other hand, basic complaints involve characterising something as boring, monotonous, repetitive, tiresome, or irritating.

What strongly connects a video game review with culture is the attention paid to the game's content (the world presented, characters and plot—if the game includes them):

[3] The starting point of *Immortals of Aveum* is extremely intriguing—we enter an unusual fantasy universe where most people are capable of using supernatural powers to some extent. And if not, such individuals are referred to as the lightless, and their social status is often very low. As we learn from the introduction, in such a constructed world, politics, territories, and ideologies are of secondary importance, as the great need to control magic comes to the forefront. [CDA]

[4] There are several truly excellent stories here, with beautiful places to visit and solidly written side characters that are memorable. In one of the side quests, we are a spy infiltrating the enemy. Engaging in espionage, we can operate on two fronts, make morally ambiguous choices and face the consequences of our actions. At one point, I had to convince the crew of a ship I had boarded that I was working undercover for the military. [EGM]

The importance of the narrative element is indicated by the fact that it is usually written about at the beginning of the text—example [3] is the second paragraph of the review of the game *Immortals of Aveum*. Characteristic of video game reviews, not occurring e.g. in film reviews, is the interpenetration in descriptions of the game's represented world with the real world of the player, i.e. the presentation of the game's plot with the presentation of the game's mechanics (gameplay organisation)—example [4]. Such poetics is a consequence of the interactive nature of video games and is conducive to blurring the line between a passive recipient and an active participant in events.

Moreover, a video game review has a lot in common with technical discourse, such as tests of technical products (cars, computers or washing machines, etc.)—this includes digitisation (parameters and assessment), attention to the physical/formal features of the product and its usefulness and operation (the use



applies to devices, tools, and other technical products, rather than the works of culture). Here appears strictly technical terminology, very specialised, which perhaps even some players do not fully understand—in example [5] *handheld*, *FSR 2.0*, *AA blurred*, *textures*:

- [5] In the overall assessment, AMD technology is fantastic. As a Steam Deck owner, I absolutely adore it because it allowed me to go through many good titles that normally wouldn't run so smoothly on this handheld. However, I don't need FSR 2.0 when playing on a console connected to a large TV. Why? Because the image looks as if it's been blurred, objects lose their sharpness, and in more spectacular moments you can see the jagged textures characteristic of this solution. [CDA]

Compositionally, especially in its contemporary online form, video game reviews are characterised by the multitude and significance of “paratextual” elements—including tables, lists, frames—which is also closer to technical rather than cultural discourse (similarly to how car, smartphone, or audio equipment reviews look in dedicated media). Particularly characteristic is the presence of “pros and cons”, i.e. a list of the most important advantages and disadvantages of a video game accompanying the review—this is an element typical of texts evaluating various types of equipment, yet never present in typical book or film reviews.

### 5.1. News—between business, entertainment, and technology

Information genres in MDVG are primarily present on portals with a developed structure and brand recognised among gamer audiences. Every day, several to a dozen news items from the world of games appear there. A noticeable part of the news is repeated across various media because the editorial offices draw from the same, usually English-language sources (including game publishers).

Gaming news usually has the structure of a press note or a news report—it consists of a title, lead, and a several-paragraph body. In communications dedicated to video games, there is a lack of multiple opinions (manifested by citations) typical of Polish news on other topics (with politics at the forefront).

Genre patterns related to media reporting do not dictate any specific perspective for the broadcaster to present the topic—they only require striving for objectivity and other journalistic virtues (accuracy and credibility, etc.). The point of view on the video game dominating in a given piece of news is often revealed by its title—let us look at a few examples of news from various portals over the last few days (September 2023).

- [6] Rockstar Sold Cracked Copies of Games on Steam [CDA]
  
- [7] NBA 2K24 Under Fire from Gamers. The Production is Being Bombarded by Steam Users [PPE]
  
- [8] Patches in AMD Ryzen Processors May Decrease the Performance of Computer Processes, But Not Video Games [GOL]
  
- [9] The Grand Strategy Star Trek Game Has a Release Date. Almost Like Stellaris [EGM]

Example [6] serves as a title reflecting a business perspective—the key word is *sales*, alongside the name of the publisher (*Rockstar*) and the popular game distribution platform (*Steam*). In example [7], the entertainment viewpoint (of the player) dominates, related to playing the game: the news pertains to the reception of *NBA 2K24* by the gaming community—(negative) reviews posted by them on the Steam platform shortly after the game’s release. News [8] provides information from the technical field, regarding a computer component that affects the performance of video games.

It is common for news to exhibit the blending of two or even three points of view. A typical piece of information from a business-entertainment perspective is notifying about the planned/upcoming or postponed unveiling of a particular video game (release, commencement of sales)—as seen in example [9]. This is both a business matter (the start of sales is associated with profits—the viewpoint of the businessman), and an entertainment one—when it will be possible to start playing the game (the viewpoint of the player).

Titles of news articles focused on the content of the game are the hardest to find.<sup>13</sup> However, such elements representing a cultural perspective also occur in information pieces. They appear in the bodies of those messages where a different viewpoint predominates, usually a business or entertainment one.

The frequency of news of a particular type at any given time depends on current events and source materials available to Polish media—in short periods, various viewpoints may prove to be the most frequent. In this situation, it is interesting to look at the news in a larger number and over a longer time span. Such a study conducted in 2021 [Kaszewski 2022] showed that by far the

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13 Out of the first 100 news articles published in September 2023 on CD-Acion and GRYOnline, only one headline pertained to a cultural perspective: “*War of the Worlds: Siberia*” is a game about a 19th-century Martian invasion of Russia, with a surprisingly dark trailer [GOL].

most news related to the business sphere (present in about 61% of the news covered by the study). Entertainment was in second place (about 31%), followed by technology (about 20%) and culture (about 8%). Thus, the manifestation of the news genre pattern in MDVG mainly takes place from a business perspective—it provides information about the sales results of games, the profits of their publishers, various transfers in the game market, etc. This is undoubtedly related to the data made available to the media by producers, as well as PR and advertising agencies working with them.

### 4.3. Overview—between entertainment and culture

Overview is a media genre peculiarity, popular in MDVG.<sup>14</sup> I refer to this term as a text that compares objects similar in some respect, which is signalled by very characteristic titles, often containing numbers (e.g. *5 game series that gained a new dimension. 3D gave them a second life* [EGM]; *14 crazy theories that gamers have come up with* [GOL]). The overview has a very characteristic, template composition: it has a title, a lead, an introductory paragraph, and a body in the form of a collection of text blocks showing the individual components (each block may include one or more paragraphs of text, as well as an illustration—often a screenshot). The overview can be read (and viewed) selectively (only selected blocks) and non-linearly (the recipient sets the order of getting acquainted with the individual blocks themselves, some websites offer the possibility of randomising the order of blocks).

The overview as a genre pattern present in various types of media allows for various functions: informational, entertainment, or educational (advisory) ones. Overviews published in gaming media are primarily entertainment: they are meant to interest the recipient, capture their attention, surprise them, and give them pleasure. They are read for fun, and an additional goal is to engage the recipient in the activities of the medium, to activate, for example, on the forum accompanying the overview.<sup>15</sup> The overview can also serve as a puzzle or challenge, as one can think before reading about which games meet the chosen criterion (in some overviews, the qualification can be objective, while in others, it is based on subjectivity).

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14 The term used here is proposed terminology, as the genre currently does not have an established, widely used name (either in media discourse or in academic research—in specialised media, authors refer to such messages either by the general term *article*, or by a *list*, *compilation*, or *overview*, and more recently also by *columns*).

15 Numerous posts by netizens on such forums prove that this strategy is effective; emotions are stirred by both what is included in the overview and what is not (but which, in the opinion of the given netizen-gamer, should be).

The components of overviews can be selected from various perspectives, however, a query among the titles indicates that the most common are the entertainment and cultural perspectives—the basis of the compilations is most often the content of games and/or playing games, as illustrated by examples [10–13]:

[10] The Most Annoying Mechanics and Elements in RPG Games [GOL]

[11] The World Has Gone Crazy About Diablo IV. These Hell-Born Games Are Also Worth Knowing [GMZ]

[12] 12 Original Games About Death That Will Make You Think [GOL]

[13] The Best Virtual Detective Stories. In These Games, You Will Feel Like a Detective [EGM]

The user perspective of gaming (entertainment) in example [10] is directly indicated by the term *mechanics*. In example [11], it is less obvious, but again, it is about the entertainment perspective, as we learn from the lead of this overview that the goal is to present games similar to *Diablo IV* in terms of gameplay (other titles classified as isometric action games, i.e. hack and slash). Titles [12–13] combine video games with culture, as they are focused on the content of the games: in [12], the theme (*death*) is written about directly, and in [13], both the theme and character (*crime* and *detective*) are discussed.

The perspectives that appear in overviews much less often than the cultural or entertainment-oriented ones are presented in the following two examples:

[14] 5 Unique Games You Can No Longer Purchase [EGM]

[15] Not Just GTA 6—The Biggest Game Leaks In History [PPE]

In title [14], the focus is on purchasing, which is associated with a business perspective. Similarly, in overview [15], a *leak*—understood here as the unplanned public disclosure by authors and publishers of data concerning the game (both fragments of the game itself and information about the game, such as its script)—usually significantly affects the game production process and the publisher’s profits.<sup>16</sup>

16 The impact is most often unfavourable. Firstly, if players know too much before a game’s release, it satisfies their curiosity and can decrease game sales. Secondly, critical opinions about a game

#### 4.4. Game publisher description—between business, entertainment, culture, and technology

A video game is a product, hence the object of sale, which requires promotion, especially since the production costs are often very high, and the gaming market is large and competitive. In MDVG, there are promotional genres, just as for nearly any contemporary product. One such genre is the game publisher's description, which I understand to be a message that appears primarily on the game's box or on online store pages. It serves to convey selected information about the product and its valuation, which is, of course, exclusively positive.

The description of a game publisher undoubtedly belongs to the business sphere and business discourse, much like, for example, the blurb of a book, to which it is somewhat similar. However, a closer look at commercial game descriptions reveals a syncretism absent in descriptions of other cultural works. Productions of this genre in MDVG can combine all four basic spheres and perspectives inherent to it.

The game publisher's note is connected to the world of culture by presenting the world created in a given video game, as well as the outline of the action (events in the game world), for example:

- [16] Having awoken in a strange, unfamiliar land far from the place of his last rest, The Penitent One is once again thrust into an unending cycle of life, death, and resurrection. There is no other choice—he must investigate every nook and cranny of this new, perilous world and uncover all its long-forgotten secrets.
- [17] In the year 2330, humanity has ventured far beyond our Solar System, settled new planets, and created a civilisation travelling among the stars. Join the Constellation—the group of the last space explorers searching the galaxy for rare artifacts—and traverse the vast expanse of space in the largest and most ambitious game by Bethesda Game Studios.
- [18] The inhabitants of the Tower have been divided and not speaking to each other since the dawn of time. Legend has it that one day the Wanderer will appear whose wisdom will break down the walls that divide them and restore balance. Explore an astonishing world presented in a colourful, poetic style inspired by the story of the Tower of Babel, whose inhabitants have forgotten their past.

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in development, confirmed by a data leak, can worsen the stock market performance of the publisher.

In examples [16–18], we can also see a phenomenon that has already been pointed out when discussing video game reviews: the presentation of the game’s world and outline of the plot seamlessly transitions into the presentation of the game’s mechanics (what the player does—*traverse, discover*) and the player’s goal (*to uncover secrets*).

The game publisher’s description is linked with the world of technology through one of the basic compositional schemes of the text, which until a few years ago was almost canonical for this genre, and while it is not as commonly used today, it is still alive. The first part of such a structure is usually a block of text divided into several paragraphs, and the second part is a bulleted list, whose elements can be short statements or paragraph titles. This is a composition typical of commercial descriptions of technical products (laptops, smart-phones, refrigerators, etc.), but not found in the descriptions of older, typical cultural works (such as books or films).

In the list, features related to the game’s content, mechanics, and sometimes (less frequently) technology (especially graphics), can appear, for example:

- [19] • Embark on an extraordinary journey and decipher ancient languages
  - Explore a beautiful, captivating world with a history inspired by the legend of the Tower of Babel
  - Observe the surrounding world and solve puzzles to uncover its secrets
  - Sneak past and outsmart the Guardians to discover forbidden knowledge
  - Decipher ancient languages to rebuild understanding among the Tower’s inhabitants

The cultural and technical perspectives in publishers’ notes are further activated by many terms (words and constructions) used therein. The world of culture is invoked by vocabulary originating from literary theory, such as *narrative, character, action, plot, and theme*. The technological side of games is revealed by terms such as *audio ambiance, 5.1 surround sound, graphics engine, 2.5D landscapes, or procedural generation*.

## 5. Summary

Media discourse on video games is located at the intersection of several discourses connected with the fundamental spheres of human activity: entertainment, culture, technology, and business. This results from the multifaceted nature of video games and shapes communication in numerous ways. One of these ways, described in this article, is the genology of discourse, reflecting—and at the same time reinforcing—syncretism, both at the level of the

genre repertoire (the functioning of genres typical of different spheres of life and various discourses), as well as at the level of the manifestation of different genre patterns.

In the article, I briefly presented and discussed four selected genres and their manifestations. The synthesis of the analysis results is shown in table 1.

Table 1. Genre patterns and their manifestations in MDVG versus discursive syncretism

<b>Genre</b>	<b>Which sphere is activated by the presence of the pattern in the discourse studied?</b>	<b>In a single pattern manifestation, is the coexistence of spheres typical? If so, which ones?</b>	<b>Which spheres are most commonly activated in the overall set of pattern manifestations in the analysed discourse?</b>
review	culture	yes—culture, entertainment, technology	culture, entertainment, technology
news	the pattern does not specify the sphere	rather not	business, entertainment
overview	the pattern does not specify the sphere	rather not	culture, entertainment
game publisher's note	business	yes—culture, entertainment, technology	culture, entertainment, technology

Source: own work.

The most interesting aspect seems to be the syncretism associated with the methods of manifesting individual genre patterns. In the case of game reviews and publisher's notes, it is typical for one text to contain content related to entertainment, culture, and technology (these intertwine throughout the text or dominate specific parts of it). In the case of news and overviews, individual messages are usually subordinated to one viewpoint (sometimes two in news), so the discourse syncretism is revealed in the overall set of manifestations of these genres in gaming media.

*Translated by Ewa Kisiel*

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