

University of Pardubice

Faculty of Arts and Philosophy

Figurative Language in Online Game Reviews

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Bachelor thesis

2019

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2015/2016

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Petr Merkl**
Osobní číslo: **H13104**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro odbornou praxi**
Název tématu: **Figurativní jazyk v recenzích online video her**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Cílem této bakalářské práce je zmapovat výskyt a užití figurativních prostředků v žánru recenze online video her. Autor nejprve krátce charakterizuje zkoumaný žánr z hlediska komunikativní funkce a očekávaného adresáta a pokusí se najít specifika recenzí her určených pro dětského a dospělého příjemce. Dále se bude věnovat tématu figurativního jazyka obecně a podrobně popíše ty typy, které se budou v žánru recenzí vyskytovat nejčastěji (např. metafora, metonymie, přirovnání atd.). Pro potřeby analýzy vytvoří dostatečně rozsáhlý korpus a výskyt jednotlivých figur interpretuje z hlediska frekvence výskytu a jejich funkce v daném žánru. Autor též vysvětlí případné rozdíly v užití figur v recenzích her pro děti a dospělé.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

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Datum zadání bakalářské práce: **30. dubna 2016**

Termín odevzdání bakalářské práce: **31. března 2017**



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V Pardubicích dne 10. 6. 2019

Petr Merkl

Chtěl bych poděkovat především Mgr. Evě Novákové a PhDr. Zuzaně Nádraské, PhD za veškerou zpětnou vazbu kterou mi při tvorbě této práce poskytovaly. Dále pak mé rodině, která mi poskytovala veškerou podporu v době mého studia, i mimo něj. Také všem svým přátelům a kolegům za morální podporu a povzbuzení.

TITLE

Figurative Language in Online Video Game Reviews

ANNOTATION

This bachelor thesis deals with figure of speech known as metaphor and its occurrence in the genre of online game reviews. The figure is defined according to the conceptual theory. Special importance is ascribed to the differences in the way these figures are used in reviews for different age groups.

KEYWORDS

figurative language, metaphor, conceptual metaphor, online game review, children, adults

NÁZEV

Figurativní Jazyk v Online Recenzích Videoher

SOUHRN

Tato bakalářská práce se zabývá obrazným prostředkem známým jako metafora a jejím použitím v žánru online recenzí videoher. Metafora je definována z hlediska konceptuální teorie. Zvláštní důležitost je připisována rozdílům jenž panují v tom, jak jsou tyto figury použity při oslovování rozdílných věkových skupin.

KLÍČOVÁ SLOVA

figurativní jazyk, metafora, konceptuální metafora, online recenze videoher, děti, dospělí

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0. Introduction

Since videogaming devices were first unleashed on to the market, their number held per capita has been increasing every year and so has the number of videogames produced (Bogost 2015, 9).

As a consequence, the average videogame consumer is faced with what the psychologist Barry Schwartz calls the Paradox of Choice: “As the number of possible options increases, the anguish of making a choice becomes more acute rather than less.” (Bogost 2015, 11) The overwhelming power of this phenomenon has been demonstrated experimentally numerous times. (Bogost 2015, 11)

The average videogame consumer with a fierce passion for pixel adventures and an extra couple of hundreds burning a hole in their pocket baffled by the thousands of new games produced every year resorts to one of two options (Duan Wenjing, Bin Gu, Andrew B. Whinston 2005, 1). There is a 50% chance they ask a fellow gamer, thus relying on word of mouth, or, in case they choose to make a more informed decision, reach out for reviews. (Duan Wenjing, Bin Gu, Andrew B. Whinston 2005, 1)

On top of these benefits in helping potential customers navigate through the often challenging pre-purchase evaluation process, reviews, online ones especially, present a significant source of data for marketers, for it has been shown that even the first week of online review information can be used to generate accurate future sales forecasts (Duan Wenjing, Bin Gu, Andrew B. Whinston 2005, 9).

1. Online Game Review

The very first game reviews had come into existence as tangential columns in printed magazines on computing technology, but niched to become the very first game review magazines by the 1980's (Bogost 2015, 72). Ever since then, the advances of information technology have allowed for the transcendence of the limitations of traditional nostalgia laden game review magazines and nowadays online review websites hold the prime position in the game review market (Bogost 2015, 30).

There are two main aspects distinguishing online reviews from printed ones, the first one being the author. While an author of reviews who works for an established magazine or a newspaper is an expert who may be distant from their readers, authors of online reviews are often merely enthusiastic end users themselves (Taboada 2011, 251).

To a certain degree, an online review can be then said to fulfil a similar function to word of mouth (Duan Wenjing, Bin Gu, Andrew B. Whinston 2005, 1). The second aspect which differentiates online and printed reviews is register (Taboada 2011, 259). Online reviews do not undergo the same ordeal of editorial checking and revisions as written ones do. They are less formal, written with a greater degree of spontaneity, as well as emotivity (Taboada 2011, 259).

A text can be said to belong to a genre by following a structure which consists of stages that can be differentiated from one another by their content as well as lexical chains (Taboada 2011, 258). In case of reviews, these stages are two: 1) The Description Stage and 2) The Evaluation Stage (Taboada 2011, 258).

The purpose of the Description Stage is to provide specific and objective information about the product that is being reviewed (Taboada 2011, 258). While in the case of movie reviews, this stage contains the information about the characters, the plot and the director, in case of game reviews it can be expected to describe the gaming mechanics, the graphics and the difficulty. Despite the fact that the specifics of this stage differ in their content review from review, Taboada argues that this basic staging structure is bound to remain the same (Taboada 2011, 259). This stage is also richer in temporal markers such as "when, whenever, before" (Taboada 2011, 259)

The Evaluation Stage, however, is mainly focused on the author's subjective opinion of the product. In contrast to the Description stage, it contains up to twice the amount of

subjectively evaluative adjectives (terrible, scary), nouns (a masterpiece), verbs (enjoy, excel) and adverbs (not enough, rather well), as well as colloquial expressions such as "rip off", "bunch" and "stuff" (Taboada 2011, 261).

While the Evaluation Stage sometimes appears not only at the end of a review but also at the beginning or in the middle, it is obligatory for a review to be considered a review (Taboada 2011, 259).

2. Figurative language

Traditionally, figurative language is defined in relation to literal language as a form of deviation (Mooij 1976, 7). While a literal expression can be understood directly and requires no further interpretation, a figurative one needs to be interpreted so that its meaning can be understood (Mooij 1976, 7).

Consider the example of a literal expression “to plough a field” and a figurative one “to plough through a discussion”. (Mooij 1976, 8). The first one can be interpreted directly. The only possible interpretation is that of using a large piece of farming equipment and using it to turn over soil with the intention of sowing later on. It means exactly what it says and is absent of any hidden meaning (Mooij 1976, 8).

The latter one, on the other hand, cannot be understood directly, for one cannot use a plough to turn over anything in a discussion. Further interpretation is needed. In the example of this utterance, the speaker might want to point out the fact that they anticipate the discussion to be as laborious and tedious as ploughing a field (Mooij 1976, 8). This act of assigning properties of one thing to another is commonly referred to as “a transfer” (Stöckl 2010, 191) which will be described in more detail in the paragraphs to follow.

One function of figurative language is an aesthetic one. The use of figurative language establishes stronger intimacy between speakers (Gibbs 2008, 207) and it does a great job describing emotional experiences (Gibbs 2008, 333).

Despite the aesthetic significance of figurative language, it would be far from accurate to think of this function as the only one, as it turns out, figurative language is a human universal (Dancygier 2014, 8) which helps with understanding vastly complex phenomena in a simplified way, sufficient enough from a utilitarian point of view (Mooij 1976, 10). This function is best demonstrated on the example of an expression “electric current” (Mooij 1976, 10). The microscopic events occurring in the molecular fabric of conductors during the transfer of electric energy are not only vastly different from water running downhill, they are also incredibly more complex (Mooij 1976, 10). Hundreds of volumes have been written on the topic of what hides behind the term “electric current”, this simplified metaphor of electricity imagined as liquid, however, is quite sufficient for our everyday understanding of electricity for a problem with wiring can be viewed and dealt with in a similar way as a leakage in plumbing (Mooij 1976, 10). This example (and other examples to follow) support the claim that figurative language is a part of the basic fabric of linguistic structure and also reflects the patterns of human cognition (Dancygier 2014, 8).

2.1. Traditional approach

The traditional linguistic approach views figurative language as a purely linguistic phenomenon in terms of individual utterances (Stöckl 2010, 191). This approach is best to be understood on the example of a metaphor provided by Stöckl: “In last night’s concert that Schumann string quartet was the hors d’oeuvre that whetted the audience’s appetite” (Stöckl 2010, 119) (hors d’oeuvre = an appetizer). A linguistic metaphor such as this one works on the principle of recognizing its elements based on their function and labelling them as “the topic” and “the vehicle” while assigning the properties of the vehicle to the topic being the process of the aforementioned transfer (Stöckl 2010, 191). In this particular case “the string quartet” being the topic and “hors d’oeuvre” being the vehicle (Stöckl 2010, 191).

The transfer of properties works on the principle of prototype semantics which views topics and vehicles as belonging to semantic categories based on their properties (Stöckl 2010, 192). For example, colour, size, function, gender, etc. (Frawley 1992, 121). The noun “an apple”, for instance, belongs to categories “fruit”, “things that are red” and “things that fit into a hand”. In the same way, the topic “the string quartet” in this particular case belongs to semantic categories “things that come first”, “things which are smaller than the main part” and also “things that build up one’s expectations”. In this way, the topic sets the context and establishes the dimensions along which the transfer is to occur (Stöckl 2010, 192). The vehicle then, is selected so that it belongs the same semantic categories corresponding to those properties to which the speaker is bringing attention (Stöckl 2010, 192). Which in this case are those of being of smaller size relative to the main part, arousing anticipation for more and being at the beginning of the whole (Stöckl 2010, 192).

Based on these properties, “hors d’oeuvre” is the perfect fit to be this metaphor’s vehicle. Interchanging it for “food” would not work and neither would “dessert” (Stöckl 2010, 193), for neither of them belong to the semantic categories to which the speaker was referring. The entire utterance would become meaningless.

Both situational and cultural context play a significant role for linguistic metaphors (Dancygier 2014, 13). If the speaker used this utterance while talking about a concert which had a string quartet in the middle or at the end, the metaphor would stop working for the reason that the semantic properties of the context would change and a different vehicle would need to be selected.

From the traditional perspective, figurative language is a phenomenon manifesting in terms of individual utterances which are constructed (Stöckl 2010, 191), every single time, thus functioning as a catalyst for semantic change over time (Traugott 2002, 27). Which is the exact opposite to the primary tenet of the cognitive-conceptual approach.

2. 2. Cognitive-conceptual approach

In contrast with the traditional linguistic approach, the cognitive-conceptual approach views figurative language as a more static and stable phenomenon and operates under the commitment to seek general principles (Gibbs 1994, 15)

Figurativeness itself is viewed as a something so deeply innate to language itself that it goes unrecognized as such most of the time (Lakoff 1980, 4), as was seen on the “electric current” example. In fact, the human perception itself is thought to be metaphorical in nature (Lakoff 1980, 4). It is thought to be structured in terms of a web of conceptual mappings between conceptual domains – chunks of conceptual matter which are organized along the human experience (Dancygier 2014, 17). The exact role and functioning of conceptual domains and the act of mapping between them is to be described in more detail in chapter dedicated to the figure of Metaphor.

The innateness of figurativeness was demonstrated by George Lakoff on the example of the structural conceptual metaphor ARGUMENT IS WAR (Lakoff 1980, 5). A conceptual metaphor such as this one – written in capital letters (Kövacs 2010, 4), is not the same thing as a figurative expression such as “the string quartet was the hors d’oeuvre that whetted the audience’s appetite”. Rather it is to be viewed as an underlying pattern of cognition out of which individual figurative expressions arise (Kövacs 2010, 4). Hence the commitment to seek general principles (Gibbs 1994, 15). Consider the following examples, also provided by George Lakoff:

- “Your claims are *indefensible*”
- “He *attacked every weak point* in my argument”
- “If you use that *strategy*, he’ll *wipe you out*” (Lakoff 1980, 5)

A crucial point here is that arguments are not just talked about in terms of war, they can actually be won and lost, ground can be gained and lost and there is a need to plan and strategize. (Lakoff 1980, 5). We actually think and act in a way as if arguments were a kind of war with an individual expression being merely one possible manifestation of the underlying metaphor.

It is also important to note, that figurative expressions are not the only way in which conceptual metaphors can manifest. A series of experiments were conducted where subjects were asked to play with marbles while telling stories about their lives. (Gibbs 2008, 248). The way in which they played with the marbles was observed in relation to the stories that were told. The result of this experiment was that while the subjects were stacking the marbles on top of each other, the stories were happy and positive then they were while the subjects made the stacks smaller (Gibbs 2008, 248). In a similar experiment, subjects were introduced to a new person and were given either a warm, or a cold drink. When given the warm drink, the newly introduced person was more likely to be described as likable by the subjects. (Gibbs 2008, 249).

The results of these experiments correspond with the orientational metaphor HAPPY IS UP and the structural metaphor AFFECTION IS WARMTH (Dancygier 2014, 37). They also point to the statement that metaphors are not only a linguistic device, but are rather something we live (Lakoff 1980, 23) largely unconsciously (Kövacsés 2010, 10).

2. 2. 1. Conceptual metaphor

Traditionally, a metaphor is defined as a way of understanding one thing in terms of another (Lakoff 1980, 6). This definition, however, is insufficient from the perspective of cognitive linguistics which defines metaphor as a process of mapping between two conceptual domains (Kövacsés 2010, 4). With the exception of Orientational metaphors, a metaphor always follows the basic pattern CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B (Kövacsés 2010, 9), or more precisely THE TARGET DOMAIN IS THE SOURCE DOMAIN (Kövacsés 2010, 4). Before describing the functioning of metaphor, as classified according to their cognitive function, the terms “conceptual domain”, “target domain”, “source domain” and “mapping” need to be defined.

2. 2. 1. 1. Conceptual domain

A conceptual domain has been defined as a coherently structured whole within the human experience based on the fact that humans have a limited body interacting with its environment (Lakoff 1980, 118). This body, then, perceives phenomena along the lines of natural dimensions such as stages, causation and participants (Lakoff 1980, 118). The term “conceptual domain” is sometimes interchanged for the term “lexical frame” (Dancygier 2014, 17). A lexical frame can be defined as a tightly linked chunk of conceptual matter which is evoked together (Dancygier 2014, 19). For example, “husband”, “wife” and “a wedding” are evoked together within the lexical frame “marriage” (Dancygier 2014, 18). For the purposes of this thesis the

term “conceptual domain” is refrained to, for the reason of being so widely spread among the theoreticians of cognitive-conceptual metaphor.

The target domain is the one which is understood and reasoned about using the source domain (Kövacsés 2010, 4). In the aforementioned example ARGUMENT IS WAR, Argument is the target domain which is understood through mapping in terms of War which is the source domain (Dancygier 2014, 13). Generally speaking, target domains tend to be very abstract when compared to source domains and lack clear delineation (Kövacsés 2010, 23). Kövacsés (2010, 23) claims that for that very reason “they ‘cry out’ for conceptualization with another, less abstract domain.”

Typical representatives of a target domain are Emotion (Kövacsés 2010, 23), Time and Events (Kövacsés 2010, 26). Via the conceptual metaphor HAPPINESS IS A FLUID IN A CONTAINER, an utterance like “He was *bursting* with joy” can be used and understood (Kövacsés 2010, 23). TIME IS MOVEMENT allows for “Time *goes* by fast” (Kövacsés 2010, 26) and EVENTS ARE MOVEMENTS can produce expressions like “She has *reached her goals*” and “The goal *sent* the crowd into a frenzy” (Kövacsés 2010, 27). These target domains, especially Time have been described to be “notoriously difficult to understand” (Kövacsés 2010, 26) due to their high level of abstraction. One cannot grasp psychological and mental states, events and processes as clearly as one can comprehend tangible phenomena like fluids and movements.

Source domains, on the other hand, have the clearest physical delineation and the most concrete physical grounding (Kövacsés 2010, 17). Perhaps the most notorious source domain with the clearest physical delineation is the Human body (Kövacsés 2010, 18). Individual metaphorical expressions which employ the human body as the source domain then could be “the *heart* of the problem”, or “the *head* of the department” (Kövacsés 2010, 18). In fact, the human body is so pervasive a source domain that in the study of over twelve thousand English idioms, more than two thousands of them turned out to be related to the human body (Kövacsés 2010, 18). As Kövacsés (2010, 18) put it “The embodiment of meaning is perhaps THE central idea of the cognitive linguistic view of metaphor and, indeed, of the cognitive linguistic view of meaning.” Another example of a typical source domain could be Cooking (Kövacsés 2010, 20). It is an activity which has been with people since the beginnings of humanity (Kövacsés 2010, 20). Individual expressions which employ Cooking as the source domain could be “What is your *recipe* for success?” or “He *cooked up* a story that nobody believed” (Kövacsés 2010, 20)

2. 2. 1. 2. Metaphorical mapping

Metaphorical mapping is a set of fixed correspondences between the target domain and the source domain (Kövacsés 2010, 14). The latter projects various aspects onto the former, thus allowing for the understanding of the target in terms of the source (Dancygier 2014, 14).

The first notable aspect of the process of mapping is its systematicity. Mapping between two domains cannot be arbitrary (Kövacsés 2010, 12). Despite the fact that there are new metaphors coming into existence and old metaphors can become “dead” by overuse (Dancygier 2014, 33), one cannot make them up on a whim. If any source domain could be projected onto any target domain, speakers would find it extremely difficult to find common ground in understanding one another (Dancygier 2014, 22).

Besides being systematic instead of arbitrary, the process of mapping is also partial rather than total (Lakoff 1980, 255). Only certain aspects of the source domain are mapped onto the target domain (Kövacsés 2010, 94). If this were not the case, one domain would actually be the other (Lakoff 1980, 14). The source domain utilizes some aspects of the target domain while leaving most of the domain un- or underutilized (Kövacsés 2010, 94). In the metaphor LOVE IS A NUTRIENT, as manifested through expressions such as “He is *starved* for affection” or “She is *sustained* by love” (Kövacsés 2010, 91), the aspects of being well nourished and negative consequences of a lack of nutrients are utilized, while others, like the idea that nutrients need to be bought, can be stored, come into the body, are digested and ultimately leave the body are left out of the picture (Kövacsés 2010, 94). No source domain can provide full understanding of the target domain (Kövacsés 2010, 103). This aspect of mapping has been called “partial metaphorical utilization” (Kövacsés 2010, 103) and also “metaphorical highlighting and hiding” (Lakoff 1980, 10).

The process of mapping is also asymmetrical, that is, unidirectional (Dancygier 2014, 14). The target domain and the source domain cannot be interchanged without changing the metaphor as a whole. Interchanging the target domain for the source domain produces a completely different metaphor. To demonstrate this on an example of uttering the expression “That surgeon is a butcher” while observing an unskilled medical professional at work (Kövacsés 2010, 28). The Surgeon is the target domain whereas the Butcher is the source domain. The mapping THE SURGEON IS A BUTCHER projects negative aspects of the butcher onto the unskilled surgeon (Kövacsés 2010, 28). These aspects would be lack of precision, clumsiness, brutishness and perhaps even lack of regard for life. This expression thus functions as a derogatory remark towards said surgeon.

However, if the target domain and the source domain are interchanged and while observing a highly experienced butcher at work an expression “Look at that butcher, what a

surgeon!” is uttered, there is a shift in the metaphor’s meaning (Kövacsés 2010, 28). Aspects of the Surgeon are projected onto the Butcher and it is now implied that the butcher works with a surgical precision, thus praising the butcher. Mapping, then, only functions its intended purpose in a single direction (Dancygier 2014, 14).

While extracting a mapping out of a metaphorical expression a question arises of how to select the correct label for a domain. This question does not, however, have a definitive answer, as linguists differ in their views on some metaphors (Dancygier 2014, 16). The linguist Mark Turner, for example, proposed an alternative mapping RATIONAL ARGUMENT IS COMBAT BETWEEN INTENTIONAL AGENTS (Dancygier 2014, 16) to George Lakoff’s classic example ARGUMENT IS WAR (Lakoff 1980, 5). Both Combat and War share the core aspect of involving physical conflict among two parties, they share more with each other than with Praise or Agreement (Dancygier 2014, 17). Therefore, neither of them can be said to be completely wrong a choice (Dancygier 2014, 17). Different labels sharing the same basic attributes more often than not fit better or worse rather than not at all (Dancygier 2014, 17).

The solution of choosing a label as accurately as possible lies in examining the context of the utterance and comparing more potential labels in relation to one another (Dancygier 2014, 14). The label War evokes broad international, legal and diplomatic implications while Combat evokes physical conflict between two individuals especially the use of physical strength with the intention of inflicting bodily harm (Dancygier 2014, 16). The label War is more appropriate for the expression “I started *losing ground* in the argument” while the label Combat is more appropriate for the expression “The point he made was a *blow below the belt*.” (Dancygier 2014, 16)

2. 2. 1. 3. Orientational metaphor

Orientational metaphor is a unique kind of a primary metaphor. It functions in a way which does not connect two concepts through a process of mapping, but gives a concept a spatial orientation (Lakoff 1980, 15). This spatial orientation is most commonly up/down but it can also be front/back, centre/periphery and the like (Lakoff 1980, 15). The number of these orientations is greatly limited due to the fact that they are based on the same spatial orientation limiting the human body (Gibbs 2008, 28). This natural limitation also limits the potential variety of expressions in comparison to other kinds of metaphor.

The embeddedness of Orientational metaphors in the human experience is what makes it a Primary metaphor (Dancygier 2014, 25). Vertical orientation is the most typical one for Orientational metaphors. It is even based in the correlation between one’s emotional state and posture (Lakoff 1980, 16). The feeling of sadness is associated with a slouched posture, so that

a person appears smaller than they really are, while the upward orientation and erect posture are associated with abundance and positivity (Lakoff 1980, 16). A typical example is a metaphor GOOD IS UP “We hit *a peak* last year, but it’s been going *downhill* ever since.” (Lakoff 1980, 17)

The orientational metaphor MORE IS UP is one which is universally shared across cultures, as well as languages (Dancygier 2014, 30). When one starts to gather objects in one area to make a pile or put more of a substance into a container, the level of the substance, as well as the pile, will get incrementally physically higher as the amount increases (Kövances 2010, 4). Few correlations to follow are as self-evident. The only culture which would fail to establish this correlation, then, would be one with no piles, objects, substances or containers (Dancygier 2014, 166).

This metaphor can be expressed through a variety of linguistic means. The first and the most obvious one being the preposition “up” (Kövances 2010, 251). Used literally, the preposition “up” entails upward orientation. In the example “He went *up* the stairs.” (Kövances 2010, 251) It is meant that as he was walking step by step, he was also ascending physically, while in the example “Speak *up* please, nobody can hear you.” (Kövances 2010, 251) The metaphor MORE IS UP is employed so as to instruct the speaker to speak more loudly, not to ascend and then speak. Other linguistic devices will be shown in the analysis itself. MORE IS UP can be also subdivided into expressing either quantity (Dancygier 2014, 25) or intensity (Kövances 2010, 252).

2. 2. 1. 4. Ontological metaphor

An Ontological metaphor is another way of understanding the abstract in terms of the concrete (Dancygier 2014, 62). It works in a way that it assigns a basic status of a “thing” to something that does not inherently have it. This applies to physical phenomena, for example street corners (Lakoff 1980, 26). A street corner is not an object in the same sense a rock is. It does not have clear boundaries, even though it exists in the physical sense, it is not possible to say where a street corner ends and where it begins. Humans have a very basic instinct to impose artificial boundaries and that way, it is possible to think of a street corner as a single thing (Lakoff 1980, 26). That by itself is an Ontological metaphor.

Things that do not exist in the physical sense can also be understood thanks to the Ontological metaphor. Consider the example “*my fear* of insects” (Lakoff 1980, 27). The mere act of referring to it, which is one of the functions of an Ontological metaphor, as “my fear” assigns it a basic status of a thing and it is now possible to use it as a subject or an object in a discourse (Kövances 2010, 38).

This kind of metaphor, however, does not tell very much about the target (Lakoff 1980, 28) in the same sense the aforementioned examples of a Structural metaphor: THE SURGEON IS A BUTCHER or ARGUMENT IS WAR, because there is no metaphorical transfer from the source to the target to speak of. Besides, of course, the very basic act of treating a non-thing as a thing.

An Ontological metaphor can very easily become a Structural metaphor through specification (Kövacsés 2010, 38). In the utterance “I am losing *my mind*” there is a purely Ontological metaphor (Lakoff 1980, 28). The concept of a mind is very difficult to pinpoint or delineate, but this Ontological metaphor allows us to refer to it as a single unit. Technically, the mapping would be THE MIND IS AN OBJECT (Lakoff 1980, 28). No actual transfer besides the very basic act of recognizing a thing as such takes place here.

The metaphor becomes Structural in the expression “My mind is *rusty* this morning” because the specification produces a transfer (Kövacsés 2010, 38). The source domain now is not just AN OBJECT, but rather becomes A MACHINE (Kövacsés 2010, 38). The aspects that are utilized in this source domain are a level of efficiency and the capacity to break down (Lakoff 1980, 29) and the highlighted aspects in the target domain THE MIND might be fatigue and restlessness.

2. 2. 1. 4. 1. Personification

Personification is probably the most interesting kind of an Ontological metaphor. It functions on the basis of a mapping between a source and a target domain in such a way where A PERSON is always in the role of the source domain (Lakoff 1980, 34). It means that human traits and actions are transferred onto an inanimate object, an entity or an abstract concept (Lakoff 1980, 34). In other words, something non-human is treated as if it were human (Dancygier 2014, 62).

Personification, however, is still a very general and broad way of categorizing . It is very common for the source A PERSON to be further specified (Lakoff 1980, 35). This specification is dependent on what is utilized in the examined expression. Depending on the context, the abstract term INFLATION, for example, can create different kinds of Personification metaphors. The expression “Inflation rose by 1% last year” (Lakoff 1980, 34) does not carry any negative connotation. It is a mere statement of a fact since the verb “to rise” is neutral in its evaluation. The metaphorical mapping would be simply INFLATION IS A PERSON, or maybe even INFLATION IS AN ENTITY (Lakoff 1980, 34).

The source can be specified in an expression “Inflation always defeats hard work”. The verb “to defeat” entails that the speaker views inflation in a negative light, as something that

goes against what he values. The human trait of hostility is utilized in the source domain A PERSON, so the accurate mapping in this case is INFLATION IS AN ADVERSARY (Lakoff 1980, 35). In the same way an expression “I hope the government takes care of the problem.” Is a product of the mapping GOVERNMENT IS A CARETAKER.

The primary function of Personification is simplification of complex phenomena and abstract processes in terms of human motivations and interactions (Gibbs 2008, 457). Non-fiction literature and documentaries are abundant in Personification (Gibbs 1998, 139). A complex process occurring on the sub-atomic scale can be explained to a non-scientist by saying that “One atom steals an electron from another (Gibbs 2008, 276). Medical professionals also use Personification. A doctor might say to their patient that their organ “Does not get the message” when explaining a problem with neural transmission (Gibbs 2008, 207). Andrew Melrose claims that Personification is quite common in writing for children for this very reason.

2. 2. 1. 5. Event Structure Metaphor

According to Lakoff and his colleagues, almost all metaphors can be divided into two large groups, the first one is the Great Chain Metaphor (Kövacsés 2010, 162). It includes all Ontological metaphors and deals with the description of things (Kövacsés 2010, 162).

Even Structure Metaphor, on the other hand, deals with relations rather than things. Their list includes PROGRESS IS MOTION, CHANGES ARE MOVEMENTS, STATES ARE LOCATIONS, PURPOSES ARE DESTINATIONS, DIFFICULTIES ARE IMPEDIMENTS TO MOTION (Kövacsés 2010, 163).

All of these examples are Primary. They do not require any vast contextual understanding to be comprehended. There is also one type of metaphor which is technically not included in the list of Event Structure Metaphors. It is a very productive group of metaphors which employ the concept JOURNEY as the source domain (Dancygier 2014, 57). This source domain can take up multiple target domains.

The expression “We are at a crossroads at the moment” employs the metaphor LOVE IS A JOURNEY (Kövacsés 2010, 8) in the following way. The utilized aspect of deciding about a direction highlights the fact that an important decision is to be made. “Will you follow me?” highlights the fact that in life we have partners, friends and companions, just like we have people who travel with us on a journey.

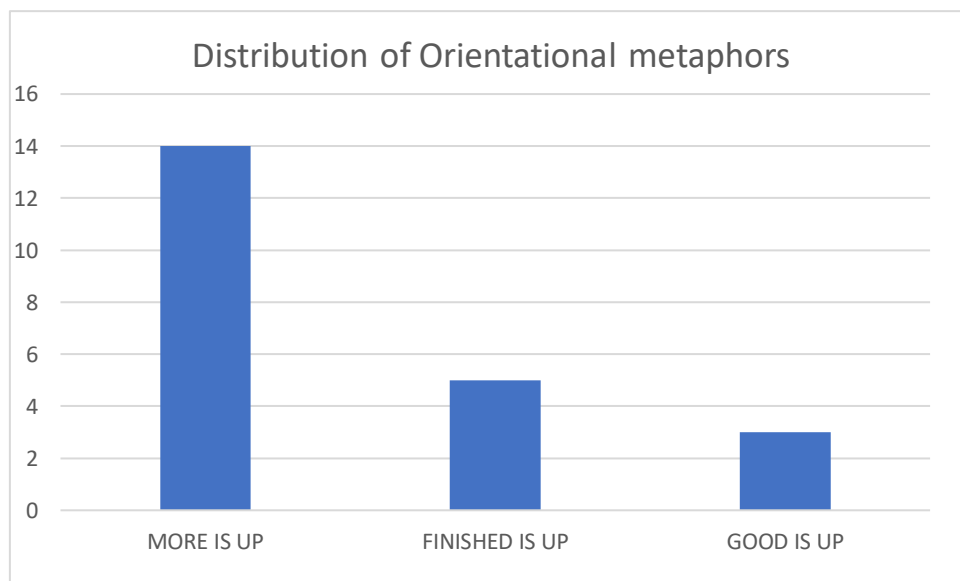
Similarly to the source domain A PERSON or AN OBJECT, the domain A JOURNEY can be also specified. Consider the expression “She is *moving up the corporate ladder*”. The underlying metaphor here is CAREER IS AN UPWARD JOURNEY (Kövacsés 2010, 252).

Even though JOURNEY metaphors are technically not listed among the examples of Event Structure Metaphor, they are included in this chapter of the analysis. As will become apparent, these two metaphors can be interchangeable.

3. Analysis

3. 1. Orientational metaphor

The total pool of 162 metaphorical occurrences contained 22 of those which could be classified as Orientational (Appendix B, 1). As was already mentioned, primary metaphors allow for a greatly limited scope of elaboration, as well as use in linguistic expression (Lakoff 1980, 15), which is especially true for Orientational metaphors due to the limited number of spatial directions by which concepts can be oriented (Kövecses 2010, 40). Although Orientational metaphors make up mere 14% of the total pool (Appendix B, 2), their analysis is to be commented on nonetheless. As it turns out, the results of their analysis point to some intriguing interpretations, as far as the differences between child and adult recipients go.



3. 1. 1. More is up

The total number of 22 occurrences of Orientational metaphors contained 14 occurrences of the metaphor MORE IS UP, making it the most abundant one (Appendix B, 2). This metaphor was also very evenly distributed among the two targeted age groups, as there was a mere 14% disparity in the portion of MORE IS UP occurrences in the total number of Orientational

metaphors in each age group (Appendix B, 2). As Dancygier claims, out of all the possible conceptual metaphors, MORE IS UP is probably the most universal of all, since every individual implicitly understands the correlation between the increase in height and amount (Dancygier 2014, 166).

The metaphor MORE IS UP can also be further delineated. Besides increase in amount, MORE IS UP can also express the increase of intensity (Kövacsés 2010, 252). As far as MORE IS UP occurrences expressing intensity go, all of them were found in reviews targeted at adult readers and not a single one for children. If Gibbs' claim that the younger a person is, the less complex metaphor they are able to understand (Gibbs 1994, 406), then it would be the case that intensity metaphors are difficult to understand than amount metaphors are.

As was already mentioned, conceptual metaphors can be expressed through a variety of linguistic devices (Kövacsés 2010, 251). The occurrences which expressed the increase in amount did so using the word "up" Expressing "up" cannot be any more obvious and simple than with this very word.

Overcooked:

- 1) "You've got to hand it to jugglers: they really know how to *up* the stakes" (Appendix A, 7)
- 2) "Across an ever-changing series of kitchens, *up* to four chefs must prepare meals by performing simple tasks--chopping vegetables, cooking meat, washing dishes--in an effort to prepare and serve as many complete dishes as possible within a strict time limit" (Appendix A, 8)

The Walking Dead:

- 3) "Selections only become truly meaningful toward the conclusion, when you're presented with life-or-death scenarios that *up* the stakes" (Appendix A, 6)

In example 1) (Appendix A, 7) The author of the article continues: "Need more tension? Add more objects! Still not enough? Light those objects on fire!" (Appendix C, 4) By listing more features that can jeopardize the player, the game becomes more dangerous and there is more to be lost. To *up* the stakes means to risk more. Hence the correlation between amount and verticality. Example 1) (Appendix A, 7) is actually a case of a metaphorical blend which

employs two metaphors at the same time. Besides the metaphor MORE IS UP it also employs another, ontological metaphor, ontological metaphors will be discussed separately further on.

Example 2) (Appendix A, 8), on the other hand, views the greatest number of chefs (four) as the greatest number possible. The correlation between verticality and quantity can be seen as a measuring scale (Kövacs 2010, 252) on which the meter moves upwards as the number of chefs increases with four being the top.

Example 3) (Appendix A, 6) taken from the review targeted at adult audience, interestingly enough, uses the same expression “to *up* the stakes” as the review targeted at children. This recurrence would suggest that the metaphor MORE IS UP is not only cross-culturally and cross-linguistically universal (Dancygier 2014, 165), but also universal with regards to age, not only in terms of the conceptual metaphor MORE IS UP itself, but also in terms of individual metaphorical expressions.

These examples make use of the very basic correlation between quantity and verticality as described in the theoretical part. Each of these occurrences expresses the increase of the number of items the player can acquire. This correlation can be imagined as an imaginary vertical scale. (Kövacs 2010, 252) The meter on this scale moves either upwards with the increase of amount or downwards with its decrease.

There was also a set of occurrences employing the word “up” in order to express the increase in amount, but did so by forming a metaphorical blend – a connection with a metaphor of the Ontological kind. These occurrences do not describe the increase in the amount of individual items, but the increase in the amount of an imaginary uncountable substance as which different concepts can be imagined (Gibbs 2008, 30). A separate chapter is dedicated to the detailed analysis of Substance Ontological metaphors, hence the simplified explanation for the time being.

The correlation of amount and verticality was also expressed with verbs and adjectives. Much less frequently so, only in 36% of amount MORE IS UP metaphorical occurrences.

- 4) The same way a truly great song turns even the most reluctant wallflower into a dancing machine, Overcooked’s potent recipe for *escalating chaos* will have you and your friends screaming instructions to one another without a hint of self-consciousness. (Appendix A, 9)

- 5) Plus, score requirements are set much *lower*, so you can totally bungle a few orders and still somehow achieve a perfect rating (Appendix A, 10)

Example 4) (Appendix A, 9) expresses the metaphor MORE IS UP via the verb “escalate”. It is the function of this verb to entail upward movement. Similarly to example 1) (Appendix A, 7), this example is also a metaphorical blend of an orientational and an ontological metaphor. It is explained in detail in the chapter dedicated to ontological metaphors. For the time being, with primary focus on the metaphor MORE IS UP, let us say that chaos here is viewed as a substance in a container the level of which can either increase, that is, go up, or decrease – go down. Hence the *escalation* of chaos can be understood as there being more of it.

Example 5) (Appendix A, 10) is quite unique among the other occurrences. While it employs the metaphor MORE IS UP it would be more accurate to say that what is really used here is the metaphor LESS IS DOWN. Lakoff views MORE IS UP and LESS IS DOWN (Lakoff 1980, 16) as two facets of the same metaphor. Both of these view quantity as increasing or decreasing with upward or downward movement. Again, an imaginary up-down scale can be imagined (Kövacs 2010, 252) with the amount of requirements being moved either up or down. Requirements are low, as in less is required.

The metaphor MORE IS UP was also used to express the increase in intensity rather than quantity. As was already mentioned, all three examples of this particular metaphor were found exclusively in the adult targeted reviews.

- 6) *Thicker Than Water plays up* the soap-opera dynamics that have long been as big a part of the franchise as the brain-munching gore, making for a more satisfying episode than its snoozy predecessor. (Appendix A, 5)
- 7) However, both of these comforts drain your batteries at an alarming rate, especially on *higher difficulty settings*. (Appendix A, 2)

“To play something up” means to put more emphasis on something, making something more prevalent or significant (Cambridge Dictionary 2019). All of which is different than there being more of something. This occurrence, therefore, does not work in the same way the previous ones do. Similarly with the use of the adjective “higher”. It does not entail there being a greater amount of either actual items or of an imaginary substance but rather that the game experience becomes more challenging for the player.

3. 1. 2. Finished is up

The second most represented orientational metaphor was FINISHED IS UP (Appendix B, 2). There were five occurrences with four of them being in the adult-targeted reviews (Appendix B, 2). Again, the low number of occurrences makes the result and the interpretation somewhat less cogent, however, if the trends already discovered in the distribution of the MORE IS UP metaphor are taken into consideration, the disparity between the number of FINISHED IS UP occurrences in the two types of reviews becomes relevant as well.

- 8) But here, it seems only right that Javy *winds up* with Kate, which makes the story feel a touch predetermined. (Appendix A, 21)

- 9) Though you can *set up* teleporters that you earn at certain points on the mountain to skip earlier sections, it's in your best interest to run through them anyway and stock up on powers and supplies; but after doing that, it's much more frustrating to die for a stupid reason halfway up the mountain when you *finally* lucked out and got the two powers you like the most. (Appendix A, 22)

All of the FINISHED IS UP occurrences employed the combination of a verb and the preposition “up” – a phrasal verb. The preposition “up” is often connected with the concept of finishing (Cambridge Dictionary 2019). The phrasal verbs “to set up” and “to wind up” were used in the two exemplary occurrences. “To set up” means to start something, or more precisely in this context, to build something, in other words, to bring something from the unfinished state into a finished one (Cambridge Dictionary 2019). The phrasal verb “to wind up” then, means to conclude (or resolve) something (Cambridge Dictionary 2019) – to also bring something to a finished state.

3. 1. 3. Good is up

Although it was the third most commonly represented Orientational metaphor, there were only 3 occurrences (Appendix B, 2). Due to this low number, no significant conclusions can be drawn here. However, a closer look can be taken at examples in order to understand how this particular metaphor functions.

- 10) The atmosphere and sound design are expertly crafted, and Blake's hallucinations *elevate* the game's story *above* that of the first. (Appendix A, 15)

- 11) All the stress and tension that mounts as the timer ticks away result in a massive wave of relief and triumph upon successfully finishing a level at *the highest rating*. (Appendix A, 16)

The first occurrence uses the combination of the verb “elevate” and the preposition “above”. Similarly to MORE IS UP occurrences, an imaginary scale can be pictured here (Kövacsés 2010, 252). This scale reflects the correlation between verticality and the state of things becoming better. On this scale are positioned stories of the game that is being reviewed and of the game’s predecessor. By stating that the story of the second instalment is *elevated above* that of the first one it is meant that it is better – an improvement. The second occurrence makes use of the same imaginary scale as well, but does so using the superlative “the highest”.

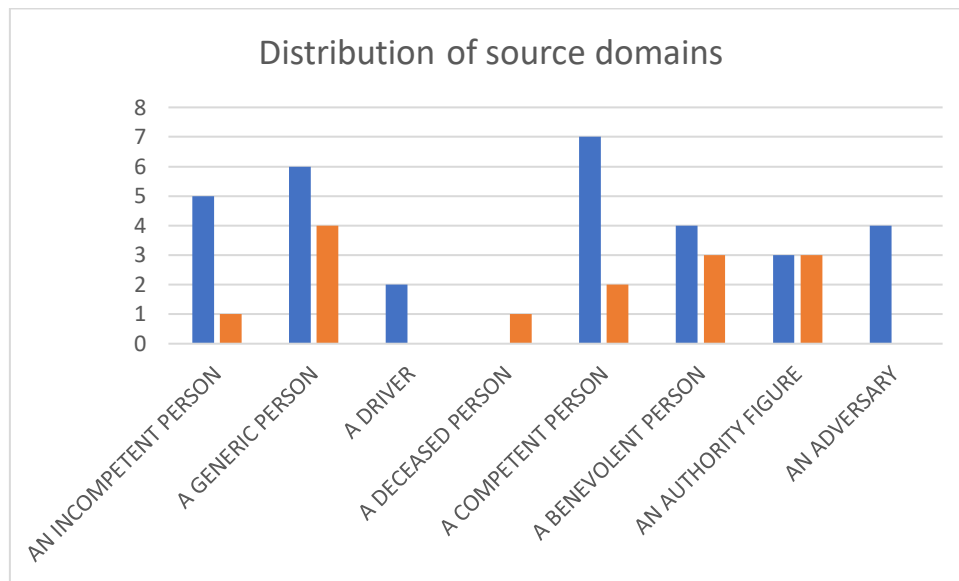
MORE IS UP accounted for more than a half of all the orientational occurrences (Appendix B, 2) and represented almost the same portion of all orientational occurrences for each age group separately. The child-oriented reviews contained the majority of those occurrences expressing the increase in amount, especially via the word “up”, while all the occurrences that signified the increase of intensity were exclusive for the reviews targeted at adult readers.

3. 2. Personification

Personification was found in 45 occurrences which is more than twice the amount of occurrences of Orientational metaphors (Appendix B, 3). Even though Personification is also a primary metaphor (Gibbs 2008, 26), as was mentioned in the theoretical part, it gives the speaker a greater variety of options in terms of linguistic expression. While there is a very limited number of spatial directions which can orient a concept (Lakoff 1980, 30), the number of human traits, characteristics and actions is far greater and all of them can serve as a basis for metaphorical mapping. Out of the total number of 45 occurrences of Personification, 31 (69%) were found in adult targeted reviews and only 14 (31%) in the reviews for children (Appendix B, 3).

As was mentioned in the theoretical part, elements of the source are projected onto the target through a process of mapping (Kövacsés 2010, 103). In case of Personification, human traits and characteristics are projected onto the target. Since “a person” is still a very general term and a person can have countless amount of characteristics and traits, there is a need to specify the source domain even further. George Lakoff’s example INFLATION IS AN ADVERSARY (Lakoff 1980, 35) was used in the theoretical part to explain this specification,

and so the analysis of the videogame reviews required specification. (blue = adults, orange = children)



3. 2. 1. A competent person

The source domain A PERSON was specified as A COMPETENT PERSON in 9 cases, making it the most common source domain. 7 of the occurrences were found in adult targeted reviews and 2 of them in those targeted at children (Appendix B, 3). 4 of them employed THE GAME as the target domain and 5 of them employed ELEMENTS OF THE GAME.

Here are some examples of how competence was utilized in this group of metaphors:

The game as the target:

12) The fact that the *game excels* at delivering sudden bursts of panic keeps your nerves on edge at all times (Appendix A, 42)

13) Tension, really, is what *Outlast 2 does best* (Appendix A, 43)

The metaphor of Personification is created by turning the game that is being reviewed into a subject. By saying that the game, excels at something and does something best the human quality of competence and skill are projected onto the game that is being reviewed, thus serving as a positive evaluation.

Elements of the game as a target:

14) But the superb quality of the scripting and acting *continues to deliver* the dread and despair that have become *Walking Dead* staples, making it hard to wait and see what happens to Javy and friends in the next episode. (Appendix A, 48)

It is not the game as a whole in this example that is ascribed agenthood, but elements of it. By stating that the quality of its acting and scripting does not fail in making the player experience the emotions that are signature for the genre of a horror videogame, the quality of competence and punctuality are transferred onto the target.

These next two examples, while also transferring positive evaluation of competence onto elements of the reviewed games do not do so by using verbs - which is the most common for ascribing agency (Dancygier 2014, 64) - but by using adjectives:

15) The writing is *strong* throughout, but Outlast 2's primary narrative relies too heavily on trite horror tropes, including sadistic backwoods fanatics, demon babies, and of course, damsels in distress. (Appendix A, 25)

16) The roster of potential variables is both extensive and wildly *inventive*. (Appendix A, 50)

The use of the adjective "strong" with the purpose of positive evaluation is also a blend with the metaphor GOOD IS STRONG. Thus, by stating that the writing is strong, it is actually meant that the writing is of high quality. The other example ascribes the quality of inventiveness onto the list of options in which the gameplay can vary. Inventiveness is associated with creativity, ingenuity and the reader receives the information that the gameplay is not boring, which also serves as positive evaluation.

Other domain labels for the source in this group of examples were GOOD, EXCELLENT and RELIABLE. Good, however, would also imply "kind" and "reliable" would not fit in with "strong". Competence, then, was the common denominator for these examples, since strength, inventiveness and punctuality are all aspects of competence.

3. 2. 2. A benevolent person

The prevalence of the source domain A BENEVOLENT PERSON was distributed quite evenly among the two age groups. Each age group contained 4 occurrences of this source domain (Appendix B, 3) and there was not a single example of this source domain mapping onto the target domain THE GAME in the reviews targeted at children .

Both of these examples where THE GAME was the target were taken from the reviews targeted at adults:

17) It doesn't do much to build on the original formula, but it unquestionably *provides* a more polished version of the same idea. (Appendix A, 54)

18) Like the original--which *helped* popularize first-person survival horror when it launched in 2013--Outlast 2 casts you as a hapless everyman with zero fighting skills and no tools beyond a camcorder (Appendix A, 58)

These two examples which ascribe agency to the game and turn it into the subject view it as a person who is helpful and even kind. The verbs "provide" and "help" denote a person who has the power to do something to benefit you and chooses to do so. It is interesting to point out that the game which is the subject in the latter example is not the same one that is being reviewed but its predecessor.

The following examples have the elements of the game as the target:

19) Just as before, your camera's night vision *allows you* see in the dark, and the new directional mic also *lets you* (loosely) track enemies through walls. (Appendix A, 52, 53)

This example taken from the adult targeted review is unique because it employed the modality of permission (Quirk, 60) via the verbs "allow" and "let". The camera's night vision is viewed as an agent who has the power to either allow you or not to see in the dark. By doing so, this power is associated with benevolence towards the player.

20) In addition to the default powers, you can pick up a few of the 30 or so total on your way up the mountain, ranging from a seed that shoots projectiles to one that *grants invisibility* (Appendix A, 56)

This example is very similar to those where the game is the target. The verb "grant" puts the agent to the position of someone who has power but chooses it for the player's good.

The purpose of this metaphor was to demonstrate that the game, as well as its elements are put into place so as to assist and guide the player in a helpful manner, which also serves as a positive evaluation. Alternative labels that offered themselves were: a powerful figure, a kind figure. But the one who has the power to help, does not necessarily have the will to do so and the one who has the motivation to be kind may lack the power to help or to provide or to allow anything. Hence, the domain label a benevolent figure was selected.

3. 2. 3. An authority figure

This source domain was used in 6 occurrences, 3 of which were in adult targeted reviews and 3 in child targeted reviews (Appendix B, 3). 2 of them employed the game as the target and the rest of them the elements of the game.

These are the two occurrences in which the game itself was used as the target:

21) Like the original--which helped popularize first-person survival horror when it launched in 2013--*Outlast 2 casts you* as a hapless everyman with zero fighting skills and no tools beyond a camcorder (Appendix A, 58)

22) Tumbleseed's unique take on 2D platforming *puts you*, a small seed, on a movable balance beam as you ascend an obstacle-filled hellscape, moving each side with the analog sticks to climb bit by bit. (Appendix A, 60)

Examples of the elements of the game as the target:

23) The campaign is scary from start to finish and delivers on its promise of unrelenting terror in part because it never *allows you* to fight back. (Appendix A, 105)

24) Stress is always balanced out by feelings of accomplishment and progression, and its gameplay *requires* a mix of smart planning, consistent communication, and some level of dexterity to execute plans effectively. (Appendix A, 63)

Verbs such as “cast” “puts you”, “require” and especially the modality of prohibition (Quirk, 60) “never allows you” all entail that the agent, which is the game in some cases and its elements in others all have power over the player. This power is not necessarily used against the player with an ill intent like in the subchapter AN ADVERSARY nor is it used in the same benevolent sense as in the subchapter A BENEVOLENT PERSON. The connotation here is not strictly negative, or positive. Considering that the primary aspect of the game and its elements having power over the player, the domain AN AUTHORITY FIGURE was selected to represent this group of occurrences.

3. 2. 4. An incompetent person

Examples of personification in this group mapped the human traits of incompetence, laziness and even clumsiness onto the game and elements of it. All of those have a negative connotation

and their primary function is to point out the negative aspects of the game and its elements. Out of the 6 total occurrences of this metaphor, 5 of them were found in adult targeted reviews and only a single case in the review for children (Appendix B, 3).

The game as the target:

25) Thicker Than Water plays up the soap-opera dynamics that have long been as big a part of the franchise as the brain-munching gore, making for a more satisfying episode than its *snoozy predecessor*. (Appendix A, 27)

This is one of the unique cases which did not use a verb in order to assign human qualities onto the target. Also, this example calls the previous game “snoozy”. So it praises this one by doing something of a juxtaposition. It places this game next to the previous one, calls the previous one “snoozy” and that makes this one look better. But the transfer still projects negative qualities onto the target. The target is a game, just not the one about which the review is written.

Elements of the game as the target:

26) Its gameplay *may stumble* in certain ways, but you’re always deeply, inescapably immersed in its atmosphere. (Appendix A, 23)

By saying that the gameplay may stumble, the aspects utilized on the source are clumsiness and the inability to stay upright.

27) You can keep night vision on even when you run out of juice, but your screen starts to flicker and the camera *can’t focus*. (Appendix A, 24)

Just like a person who is tired cannot keep their mental concentration on the task. Haziness gets projected onto the camera. Again, with a modality, this time lack of ability (Quirk, 58).

3. 2. 5. An adversary

This group of occurrences was the most interesting one. None of them appeared in the reviews targeted at children and all of them were found in the review of the horror videogame Outlast 2 (Appendix B, 3), there was a strong influence of the context of it being a review of a horror game (Gamespot 2016).

The game as the target:

28) Outlast 2’s *maniacal commitment* to its core conceit is simultaneously its *greatest strength* and its *greatest weakness*. (Appendix A, 64)

The aspects of the source domain that are projected onto the target in this expression are strength and insanity. In the videogame Outlast 2 the player has to deal with adversaries which are far stronger and also mentally ill. The context of the videogame that is being reviewed therefore directly effects this metaphorical expression.

Elements of the game as the target:

29) As a result, every snapping twig, every distant scream, every gruesome corpse *grips you with fear even more tightly* than it might if you actually had a way to defend yourself. (Appendix A, 65)

30) Though you'll endure a wide variety of environments, desecration *follows you* everywhere. (Appendix A, 66)

The same pattern can be seen in the examples where elements of the game are the target. Expressions “grips you” and “follows you” both have a negative connotation of hostile behaviour. Both of these examples are also influenced by the context of the reviewed videogame, since Outlast 2, as the text suggests, is a gore horror experience in which the player is on the constant lookout for danger, has no way of defending himself and is constantly being followed. The tendency of metaphors to be influenced by the content of the text is often called “the pressure of coherence” (Kövacs 2010, 298). The fact that among the occurrences of personification none such examples appeared in the reviews targeted at children could be explained by William O’Grady’s conclusions. He claims that children have a harder time following the context of a text so it makes sense for them to be recipients of fewer context induced metaphors. (O’Grady 2005, 137)

The results of the analysis of the Personification metaphor in the four examined reviews have shown that there were two predominant target domains and six source domains which were responsible for the metaphorical mappings in the examined reviews. The fact that the two main target domains were THE GAME and AN ELEMENT OF THE GAME means that the primary function of Personification in the examined reviews was to assess the product and its features, which corresponds with the main function of a review – to describe and evaluate the product (Taboada 2011, 251).

The common source domain for all of the occurrences was A PERSON, however, such domain label would have been far too general and not accurate enough. In most occurrences a

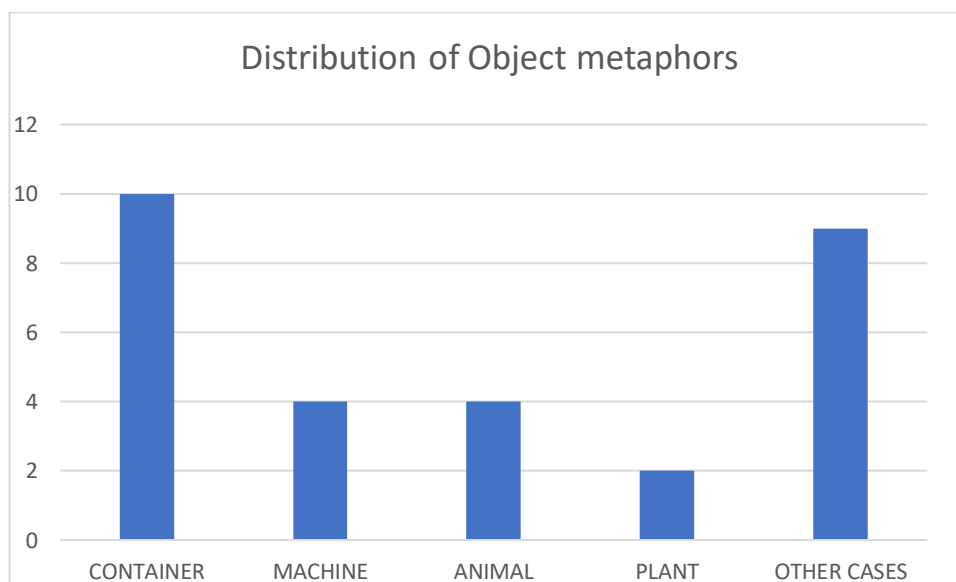
much more specific aspect of the overarching source domain A PERSON was utilized and projected onto the target, thus creating a more specific metaphor.

Source domains projecting positive evaluation onto the target were the most common ones. They were the human traits of competence and benevolence, especially in the reviews targeted at children. This means that the evaluative function of Personification was predominantly positive towards the reviewed product and its features.

3. 3. Object metaphor

Purely Ontological metaphors are extremely abundant in the use of language and very easy to overlook (Lakoff 1980, 28). They are the least noticeable kind of metaphor and they provide no metaphorical mapping and therefore carry no connotation to serve the purpose of this thesis. For these reasons, the analysis includes only those metaphorical occurrences in which there is a Structural metaphorical transfer that can be identified.

There are however three subtypes of an Ontological metaphor which are included in the analysis. They are Personification (Lakoff 1980, 34), Container metaphors (Kövecses 2010, 38) and Substance metaphors (Lakoff 1980, 26). Even though these are still very general categories (Kövecses 2010, 38), they provide at least some deeper level of understanding than a mere Object metaphor, although there was ambiguity whether to include Container and Substance metaphors in the analysis. Since all of the analysed mappings are some kind of specification of the source domain OBJECT, the chapter is titled Object metaphors.



3. 3. 1. Container metaphor

Container metaphors amounted for 36% of all the Object metaphors and they were equally represented with five occurrences for each age group (Appendix B, 4). A CONTAINER is a

special kind of AN OBJECT with an in-out orientation (Lakoff 1980, 30). It is a primary source domain, because every person encounters areas of space with an in-out orientation from an early age (Dancygier 2014, 23).

The following examples demonstrate how Container metaphors were used in the examined reviews:

Outlast 2:

31) This was occasionally an issue in the first game as well, but you often had more freedom and could play more strategically--if you're trying to avoid one bad guy *in a large area* while sneaking from room to room to collect valve handles, you can decide, "Okay, he'll see me when I dart across here, but I think I can make it back to this locker and hide before he catches me." (Appendix A, 69)

32) In place of the first game's mental asylum, new protagonist Blake Langermann finds himself lost *in the Arizona desert* surrounded by religious zealots and fetid corpses. (Appendix A, 70)

Both of these examples employ the preposition "in" to express the described agents as being inside of the area of space. Areas of space are, according to Lakoff, a very common target for Container metaphors (Lakoff 1980, 30). Another common target is a visual field (Kövacs 2010, 39).

Tumbleseed:

33) When you first *jump into Tumbleseed's procedurally generated world*, even the simplest movements are a struggle. (Appendix A, 73)

34) Tumbleseed's biggest problem, though, is that it doesn't do anything to ease you *into new challenges*. (Appendix A, 74)

These two examples, are different in several ways. First, the preposition "into" entails not the state of being inside something, but rather the inward direction from the outside. The next aspect in which these two examples differ is that the target domain is not an area of physical space. In the first example the "procedurally generated world" is a virtual environment and in the second one "new challenges" is an abstract term. These two examples make a better job of fulfilling the purpose of a review, because they employ elements of the game as the target.

3. 3. 2. Machine metaphor

Although there were only four occurrences of the Ontological metaphor which specifies the source as A MACHINE, they fulfil an important function, since all of them employ either the reviewed product or an element of it as the target.

Outlast 2:

35) In truth, Outlast's "no weapons" formula *worked better* as a shorter experience.

(Appendix A, 78)

36) The atmosphere and sound design are *expertly crafted*, and Blake's hallucinations elevate the game's story above that of the first. (Appendix A, 79)

The first example utilizes the already mention of the domain MACHINE – a level of efficiency (Lakoff 1980, 29). The highlighted aspect is the fact that the game lacks the ability to use weapons – an element of the game. The good and smooth functioning of a machine is transferred onto the game's capacity to deliver a satisfactory experience. The second example utilizes a certain degree of sophistication. A machine that is "expertly crafted" is well thought out and performs its function flawlessly, this is an aspect that highlights the fact that the author holds the sophistication of the game's atmosphere and sound design in a high regard.

Overcooked:

37) Without that tension, however, Overcooked's formula starts *to fall apart*, which is why the game really *doesn't work* as a solo experience (Appendix A, 80, 81)

Although this example also employs the game and elements of it as the target domain, its evaluative function is far from positive. The expressions "fall apart" and "doesn't work" entail the machine's capacity to stop performing its function and to even break down (Lakoff 1980, 29), which highlights the fact that under certain circumstances the game fails to entertain the player.

The MACHINE metaphor is very common and productive in the English language. This source domain can transfer onto many other target domains, such as ECONOMY, THE MIND and

THE BODY (Gibbs 2008, 388). In the examined reviews it provided a source domain for the reviewed product and elements of it for the purpose of describing and evaluating it.

3. 3. 3. Animal metaphor

AN ANIMAL is a very productive source domain in the English language (Kövacsés 2010, 19). It functions in a way which projects aspects of an animal onto a target which could be something inanimate, or even a human. If there is someone who is deemed untrustworthy, an expression “I don’t believe him, he is a snake” can be uttered (Kövacsés 2010, 19). Negative aspects of slyness and the willingness to attack are projected onto that person. This functioning is very similar to Personification which transfers human traits onto non-human targets (Lakoff 1980, 34).

Even though this source domain was used only in four occurrences, its use is quite interesting. Let us now look at some of the examples of it.

Outlast 2:

38) All of these scare tactics *get in your head* and, in a way, deepen those skin-crawling lulls between the adrenaline-pumping chases. (Appendix A, 83)

The expression “get in your head” in the first example entails that the scare tactics have an involuntary effect on the player, similarly to a parasite, which enters the system of its host. It is a kind of an animal with a very negative connotation. However, the fact that Outlast 2 is a horror videogame actually gives the mapping AN ELEMENT OF THE GAME IS A PARASITE a positive meaning. A horror game is supposed to be scary. The fact that its elements are highly immersive and have a strong impact on the player are evidence that the reviewer holds these aspects in high regard.

Outlast 2:

39) *It hooked me early*, compelled me through the campaign, and eventually delivered an emotional payoff, all while tying together both halves of the game through shared themes of guilt, abandonment, and the exploitation of faith. (Appendix A, 84)

By saying that the author was “hooked” by the game, he actually compares himself to a prey animal and the game to a hunter. The highlighted aspects are those that the author was helpless against being captivated by the game, just like a prey animal is helpless once it is caught. Even though the metaphor THE AUTHOR IS A PREY ANIMAL (in combination with the mapping THE GAME IS A HUNTER) carry a negative connotation, this example also

serves to praise the reviewed product, because a game which “hooks” its player is a quality game.

The review of the videogame for children *Overcooked* contained one example of the ANIMAL metaphor.

40) *Overcooked* is not only extremely accessible--with intuitive, pick-up-and-play controls--it's also *adorable* (Appendix A, 85)

The utilized aspects in this case are that the animal is cute and merely looking at it brings joy, they highlight the aspect of the game that its graphics are visually pleasing. This occurrence, similarly to those from the *Outlast 2* review, assess an element of the game, thus providing valuable information to the potential consumer.

It is interesting to mention that the metaphorical occurrences in the review of the horror game *Outlast 2* have a negative connotation, probably due to the pressure of coherence mentioned in the Personification chapter (Kövacs 2010, 298), but still serve as the game's positive evaluation.

3. 3. 4. Other object metaphors

There were also eight occurrences of metaphor which although are not outlined in the academic sources used for this thesis, they still count as metaphorical because the mapping can be identified. 78% of these were found in the reviews for adult audiences and the remaining 22% (two cases) were found in a child targeted review.

The most interesting of them were the two examples in the review of the children's videogame *Overcooked* wherein the mapping was identified as THE GAME IS A MEAL.

41) *Overcooked* contains all the necessary ingredients for a truly excellent co-op game. (Appendix A, 95)

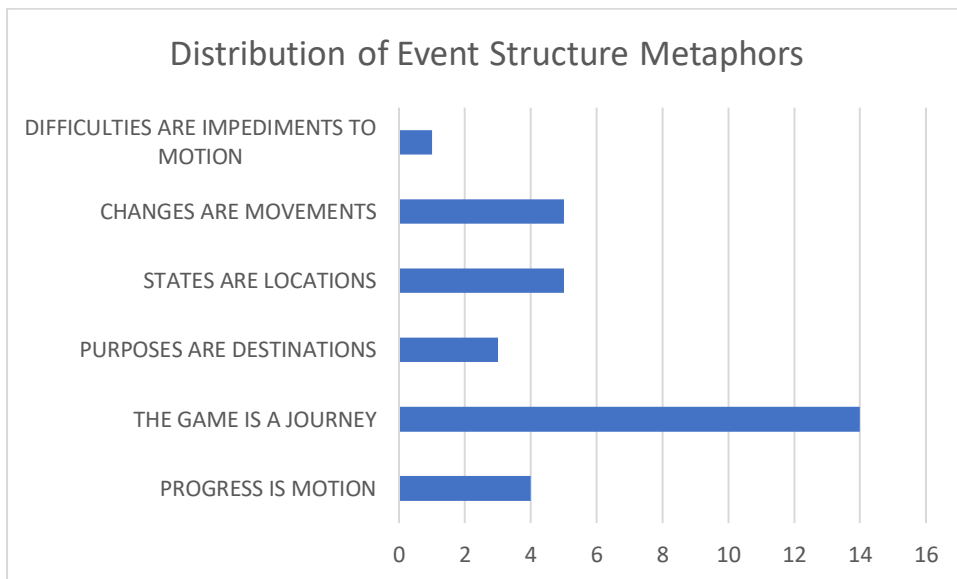
42) The same way a truly great song turns even the most reluctant wallflower into a dancing machine, *Overcooked's* *potent recipe* for escalating chaos will have you and your friends screaming instructions to one another without a hint of self-consciousness. (Appendix A, 96)

These utterances highlight the fact that the game has all the elements which make a game a great product through the utilization of the fact that a delicious meal contains the right amount of high quality ingredients. These occurrences are unique among the other ones in this

group because it reflect the context of the review. The aim of this videogame is to cook meals in virtual kitchens and a MEAL metaphor is being used to evaluate it.

The reason this occurrence is exempt from the chapter PLAYING IS COOKING is that in PLAYING IS COOKING, the players are seen as the cooks, whereas in this case, the creators of the games are. An alternative mapping for this utterance could be MAKING A GAME IS COOKING A MEAL.

3. 4. Event structure metaphor



3. 4. 1. Progress is motion

Although there are some ambiguous cases where the mapping could be both PROGRESS IS MOTION and THE GAME IS A JOURNEY, there were 4 occurrences of the metaphor PROGRESS IS MOTION (Appendix B, 5). All of them were found in the reviews targeted at adult readers.

TWD:

43) And as usual with Telltale games, the episode includes some key moments where your choices can make the story *go in various directions* and leave different corpses on the floor. (Appendix A, 98)

This example makes use of the verb “go” which is a very basic way of expressing motion. Expressions such as “stagger” or “navigate through” (Dancygier 2014, 46) would provide further elaboration. The transfer functions in the way that the utilized aspect – a change

of a direction and the possibility of many directions that can be taken highlights the fact the story can end in multiple ways. A good direction is a good decision and a positive outcome.

3. 4. 2. The game is a journey

As was stated earlier, the source domain JOURNEY has the capacity to connect with many different target domains, for example ECONOMY IS A JOURNEY, LOVE IS A JOURNEY, LIFE IS A JOURNEY (Kövacs 2010, 25). The analysis has shown that this source domain was used in 14 different occurrences in the four examined reviews, which makes up 44% of the total Event Structure Metaphor pool. With 64% in the reviews targeted at adults and 36% in the reviews targeted at children (Appendix B, 5).

It is interesting to note, that this metaphor almost unilaterally employed the reviewed product – THE GAME as its target. This means that the purpose of this metaphor coincides with the descriptive and evaluative function of a review (Taboada 2011, 261).

TWD:

44) If you make it *all the way* to The Lost Morsel DLC, you'll even have to smack buttons to raise and lower barriers while dodging fireballs. (Appendix A, 114)

Overcooked:

45) The episode features some real "duh" moments, but the dialogue and voice acting are handled so well that you can't help but *go along for the ride*. (Appendix A, 113)

One of the different meanings of the phrase "all the way" in example 44) (Appendix A, 114) is "the entire distance" (Cambridge Dictionary 2019). In this way, the game can be understood as a journey. Passing through it as playing the game and reaching its end as finishing it. The example from the videogame Overcooked, works in a similar way to the example 43) (Appendix A, 98). Although the verb "go along" entails motion, the noun "ride", however, is a kind of a journey. Therefore the mapping THE GAME IS A JOURNEY is more fitting in this case.

It was already demonstrated on the example of CAREER IS AN UPWARD JOURNEY that the domain JOURNEY can be specified. Let us now look at some examples of how such specification was achieved in the analysed reviews.

TWD:

46) The overall plot is also fairly predictable, but at least A New Frontier's narrative is finally *chugging forward* again after Episode Three *put on the brakes*. (Appendix A, 40)

In the first example, the specification of the domain JOURNEY could be A TRAIN RIDE. Although there is the aforementioned ambiguity. The utilized aspect in this case is forward movement and the highlighted aspect is the right pace of the game's narrative. PROGRESS IS MOTION could be an alternative mapping for this example.

“To chug”, however, is an expression that is frequently used in combination with describing a going train (Cambridge Dictionary 2019). The second example from the same sentence elaborates on this with the expression “put on the brakes”. That way, the utilized aspect of stopping of the motion highlights the aspect that the game's predecessor was lacking in action.

Overcooked:

47) Even smaller challenges--like limited flatware or adorable mice that steal your food--can *derail* your efforts. (Appendix A, 128)

This example is listed in the metaphorical group DIFFICULTIES ARE IMPEDIMENTS TO MOTION. The utilized aspect is the fact that when an obstacle is standing in one's way, it is very difficult to progress, the described elements of the game “limited flatware or adorable mice that steal your food” are seen here as hindering the player's progress.

The verb “derail” in this example also serves as a specification of the domain JOURNEY as a train ride. When a train derails, it is usually viewed as a catastrophe, which is the aspect that is utilized and highlights the fact that the described experience is negative.

3. 4. 3. Purposes are destinations

This metaphor works very similarly to PROGRESS IS MOTION (Dancygier 2014, 56), the highlighted “flow” of events is understood in terms of physical motion, the highlighted aspect is the desired outcome of the events and the utilized one is the end of the journey.

The only three occurrences of this metaphor were found in the reviews targeted at adult readers. The following examples demonstrate how this metaphor was used.

Outlast 2

48) Instead, you’re given a goal--in this case, to save your missing wife--and bad stuff happens as you *pursue that goal*. (Appendix A, 115)

The Walking Dead:

49) Selections only become truly meaningful *toward the conclusion*, when you’re presented with life-or-death scenarios that up the stakes. (Appendix A, 116)

The expressions “pursue” and “toward” entail movement. The desired state “the goal of saving the missing wife” and “the conclusion” are seen as locations in space that the player wants to reach.

3. 4. 4. States are locations

This metaphor was represented in five cases and their distribution was roughly equal. Three of them were found in the reviews targeted at children and two in the ones targeted at adults (Appendix B, 5) . The transfer that takes place in this metaphor is that a psychological, societal or other state is viewed as a physical location with an in-out orientation (Kövacsés 2010, 163), in this regard it is very similar to the Container metaphor.

Tumbleseed:

50) When the game’s difficulty, your skill, and a little bit of luck line up it’s incredibly rewarding--but they frequently *fall out of balance*. (Appendix A, 119)

The Walking Dead:

51) Tensions bring Richmond to the *edge of a full-blown revolt*. (Appendix A, 120)

Both of these examples function in the described way. In the first one, the state of balance is seen as a location in space. Being in it means that things are balanced whereas being out of it would mean the disruption to said balance. The expression pointing to the fact that this indeed is the case of a STATES ARE LOCATIONS metaphor is “out of”, just like one would be “out of a building”.

The example 51) (Appendix A, 120), however, is more sophisticated and not obvious. As was stated earlier, the state does not need to be psychological, it could be societal (Kövacs 2010, 163) like in this case. The expression “on edge of” entails that the state of a “full blown revolt” is a location in space, the noun “edge” plays a crucial role here. Being on edge of something means not being entirely in, or out of it. The highlighted aspect, then, is that the full blown revolt does not actually occur, but the situation comes very close to that.

To conclude, the Event Structure Metaphor was more abundant in the reviews targeted at adult readers. In some cases, such as STATES ARE LOCATIONS the distribution was almost equal, but PROGRESS IS MOTION was represented only in the reviews targeted at adult readers.

The most commonly represented metaphor was THE GAME IS A JOURNEY, even though this metaphor is technically not listed among the other Event Structure Metaphors, it was included in this chapter due to the similarities with the PROGRESS IS MOTION. The fact that the reviewed product and elements of it had the role of the target domain in 14 occurrences (44% of all Event Structure Metaphorical occurrences (Appendix B, 5)) suggests that the primary role of the Event Structure Metaphor was to describe and evaluate the reviewed product.

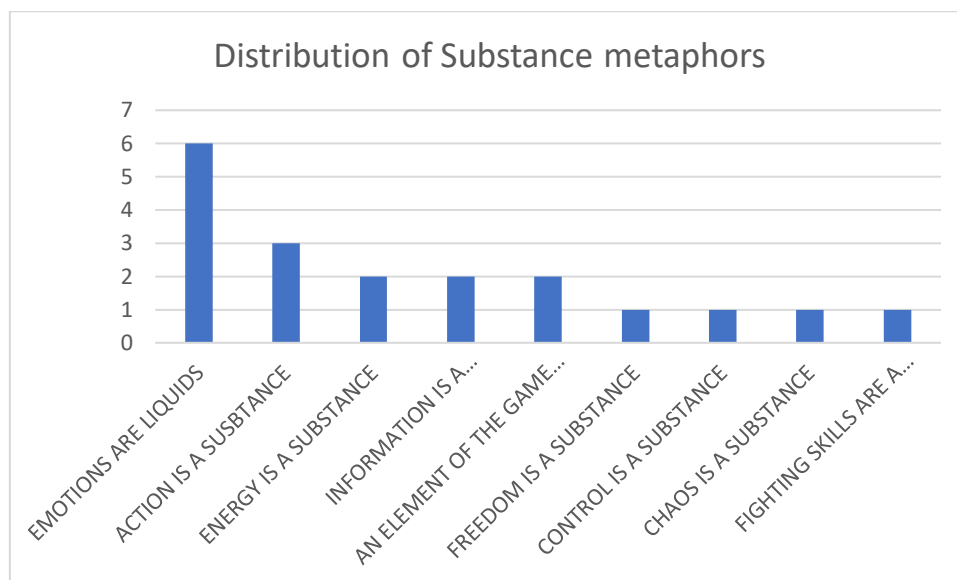
3. 5. Substance metaphor

Another way of specifying an Ontological metaphor is the Substance metaphor (Kövacs 2010, 22) . It does not specify an entity as an object, container or a person, but as a substance that can be also further specified (Kövacs 2010, 80). The most common way of specifying a substance is LIQUID (Dancygier 2014, 28).

Quantification is one of the most important functions of the Substance metaphor, that way, it is possible to say that someone has “a lot of patience”, for example (Lakoff 1980, 27).

One of the most common target domains for the LIQUID Substance metaphor is the domain EMOTION (Kövacs 2010, 108). The metaphor EMOTIONS ARE LIQUIDS can then

produce expressions such as “She was bursting with joy” (Kövacsés 2010, 111). In this example, it is utilized that a container filled with liquid has an internal pressure, if this pressure exceeds a certain level, the liquid bursts. The highlighted aspect is the uncontrollable emotional reaction (Kövacsés 2010, 216). A metaphor which also plays a role in this expression is THE BODY IS A CONTAINER (Kövacsés 2010, 212). Occurrences such as this one, however, are listed in the group of EMOTIONS ARE LIQUIDS.



3. 5. 1. Emotions are liquids

This metaphor made up 31% of all the Substance metaphors and turned out to indeed be the most common one (Appendix B, 6). Their distribution was equal for both of the age groups. There were three examples in the reviews targeted at children and three in the reviews targeted at adults (Appendix B, 6).

Outlast 2:

52) The fact that the game excels at delivering *sudden bursts of panic* keeps your nerves on edge at all times (Appendix A, 129)

53) The fact that the game excels at delivering sudden bursts of panic keeps your *nerves on edge* at all times (Appendix A, 130)

The first example works in a very similar way to the one described in the theoretical part. The expression “bursts of panic” suggests that the utilized aspect is that the body is a viewed as a container filled with liquid which bursts out when the internal pressure exceeds a certain level (Kövacsés 2010, 23), which highlights the aspect of the uncontrollable emotional reaction which the game delivers.

Although the second example also views the body as a container filled with emotions which are viewed as a liquid in said container, it works in a different way. The expression “on edge” utilizes the fact that when liquid is on edge, it is just about to spill. The highlighting of this expression means that the tension is always present when playing this game.

Overcooked:

54) *All the stress and tension that mounts* as the timer ticks away result in a massive wave of relief and triumph upon successfully finishing a level at the highest rating. (Appendix A, 133)

55) All the stress and tension that mounts as the timer ticks away result in a *massive wave of relief and triumph* upon successfully finishing a level at the highest rating. (Appendix A, 134)

The review of the videogame Overcooked, however, makes use of the substance metaphor in yet a different way. In the first expression, the verb “mounts” does not necessarily entail a liquid, because even solid substances can create piles (Kövacsés 2010, 4). The second example is considerably more interesting though. The utilized aspect is that when a liquid substance is in a large amount, it can create waves that strike with sudden intensity, which highlights the aspect that the positive emotion of relief and triumph hits with an unexpected intensity.

3. 5. 2. Energy is liquid

There were also two occurrences in the review of the videogame Outlast 2 wherein the concept ENERGY is imagined as a liquid substance. Which is a similar mapping to George Lakoff’s example VITALITY IS A SUBSTANCE (Lakoff 1980, 52)

56) You can keep night vision on even when you *run out of juice*, but your screen starts to flicker and the camera can’t focus. (Appendix A, 138)

57) However, both of these comforts *drain your batteries* at an alarming rate, especially on higher difficulty settings. (Appendix A, 139)

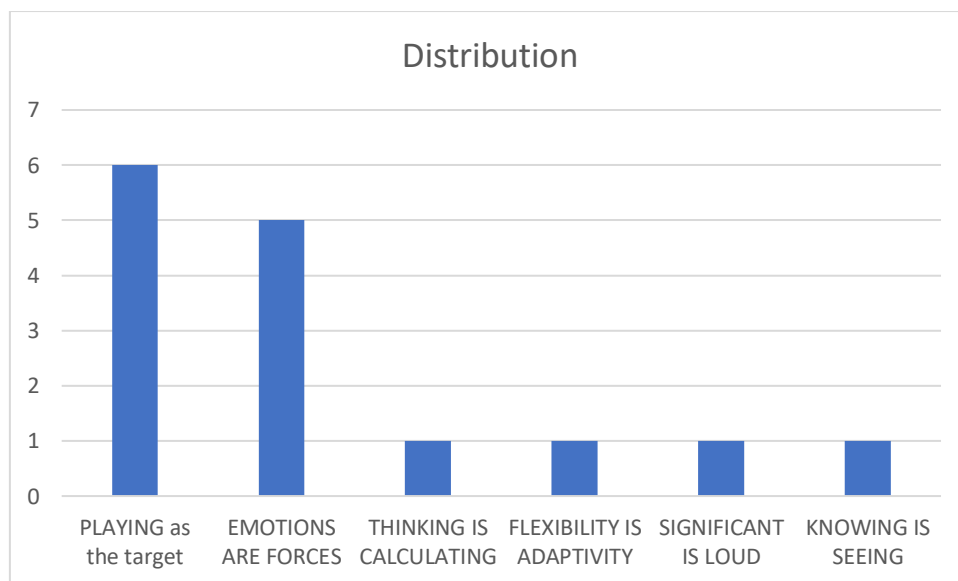
The very expression “juice” entails the fact that the electrical energy in the batteries is viewed as a liquid. The battery can be understood as a container holding a liquid. The liquid is running out of the container, just like a battery is running out of energy.

3. 6. Other metaphors

As cognitive-conceptual linguists frequently argue, human understanding is fundamentally metaphorical (Kövacsés 2010, 4). One example of their thesis is the existence of Ontological metaphors which view nearly every act of referring as the use of a metaphor (Kövacsés 2010, 38). Even though linguists have discovered a large network of the metaphors, Primary or other, which underlie the human understanding, there can still be found examples which either do not fit into any of the established metaphorical groups, or are novel altogether.

This chapter is dedicated to such cases. The first two examined cases of the EMOTIONS ARE FORCES (Kövacsés 2010, 100) and KNOWING IS SEEING (Kövacsés 2010, 256) are well established metaphors, but because they do not fit into any of the previously outlined categories they were moved to this chapter. Although the remaining examples are not well established or recognized by any of the linguists, it is possible to identify their metaphorical transfer.

There were 15 of them of total. 77% in the reviews targeted at children and 33% at those targeted at adult readers (Appendix B, 7).



3. 6. 1. Emotions are forces

This metaphor is well established and recognized by linguists (Kövacsés 2010, 100). The source domain FORCES is very general and can be specified (Gibbs 2008, 387). Temperature is the aspect which is often used for specifying this source domain (Gibbs 2008, 395). The metaphor EMOTION IS HEAT can produce expressions such as “She gave him a warm welcome” when a person is greeted in a pleasant manner. On the other hand, it is also possible to say that someone comes off as “cold” to express that the person keeps their emotions in line. The transfer occurs between the amount of emotion and the amount of heat. This metaphor was represented in five occurrences.

TWD:

58) *Fireworks explode* in the relationship between leading man Javier Garcia and his brother David, who finally figures out that his estranged wife Kate might just have feelings for her brother-in-law. (Appendix A, 156)

The fact that a series of emotional conflicts arise in the relationship between the main protagonist and his brother serves as the highlighted aspect for this metaphor. The utilized aspect, then, is the fact that when chemicals reach a certain temperature, it leads to an explosion. In a similar way one could say that someone is “boiling with anger” wherein the increase in temperature causing the boiling would be transferred onto the fact that the increase of anger would result in an involuntary expression of this emotion.

3. 6. 2. Playing is cooking

The first source domain with which the concept PLAYING connected to create a metaphor is COOKING. All three of the examples of this metaphor were found in the review of the child targeted videogame Overcooked. The fact that this source domain was used in this particular review on multiple occasions can be attributed to the fact the primary objective of this videogame is to cook meals (Gamespot 2016). This is a very similar trend which was discovered in the chapter dedicated to the Personification metaphor wherein the review of the horror videogame Outlast 2 contained multiple cases of the ADVERSARY metaphor.

60) In addition to coping with layout changes, you might also have to hop between trucks while *grilling your way* down a highway or dart across icebergs that intermittently connect the two halves of an icy kitchen. (Appendix A, 152)

61) This not only keeps the *experience feeling fresh*, it also results in a renewed sense of accomplishment with each rating star earned. (Appendix A, 153)

The first example uses the expression “grilling your way” to highlight the aspect that the player is progressing through the game’s levels. An alternative mapping for this example could also be PROGRESS IS MOTION. The utilized aspect in the source domain COOKING is the fact that grilling through a piece of meat is projected onto the highlighted aspect of progressing through the game.

The second example, however, projects the aspect of a meal’s freshness onto the fact that the game does not become boring. Which serves as a positive evaluation of this game.

3. 6. 3. Playing is an academic process

The review of the videogame *Overcooked* also contained one example of this metaphor.

62) At the beginning, dishes involve only a single ingredient, but you'll quickly *graduate from soups to salads, then to burgers, burritos, fried foods*, and so on, each meal more complex than the last. (Appendix A, 151)

The verb “graduate” entails passing through the stages of education. Each of the listed meals could be understood as a stage in the educational system (elementary school, high school, university). This highlights the fact that the game becomes increasingly more difficult, providing a description of the reviewed product.

To conclude, the most abundant turned out to be the group of metaphorical occurrences employing the activity of playing as the target domain. This serves the function of conveying the idea of what kind of an experience a potential buyer of a game might expect. Interestingly enough, all of these metaphorical occurrences were found in the reviews targeted at children.

Although this trend could mean that children recipients are more likely to be the target of an evaluation of experience, the more likely explanation is that this trend occurred due to the pressure of coherence (O’Grady 2005, 78). Three of the total number of six occurrences that employed the target domain PLAYING were found in the review of the videogame *Overcooked* (Appendix B, 7), wherein the primary objective is to cook meals. These three occurrences employed the source domain COOKING.

4. Conclusion

The goal of this thesis was to analyse the various ways, both qualitative and quantitative, in which figurative language, specifically – a metaphor, is used in the genre on an online game review. This analysis was conducted for the purpose of discovering in what ways online game reviews vary if they are targeted at a child reader and if they are targeted at an adult reader.

The figure of a metaphor was defined on the basis of the cognitive-conceptual approach which holds the idea that a metaphor is not merely a figure of speech, but an underlying pattern of cognition (Dancygier 2014, 8). Two reviews for each of the age groups were selected to provide a sufficient data corpus for the analysis (Appendix C).

The analysis has shown that the distribution of the figure known as a metaphor is unequal, because 60% of all the occurrences were found in the reviews targeted at adult readers (Appendix B, 1).

Personification turned out to be the most abundantly represented kind of a metaphor in all of the reviews (Appendix B, 1). There was also a number of occurrences in which the utilized aspect of the source was outright negative. The negative labels were AN INCOMPETENT PERSON and AN ADVERSARY. All of the ADVERSARY metaphors and all except for one INCOMPETENT PERSON metaphor were found in the reviews targeted at adult readers and players (Appendix B, 3). This trend would suggest that adult readers are more likely to be the subject of negatively connotated personification metaphors. There is, however, one factor which interferes with such conclusion. It turns out that the context of the reviewed videogame *Outlast 2* was the reason for the ADVERSARY metaphorical occurrences. *Outlast 2* is a horror videogame (Appendix C, 1) and the fact that the ADVERSARY metaphor was used means that the hostility towards the player is expressed due to the pressure of coherence (O’Grady 2005, 78), because in this videogame the player has to escape their enemies (Appendix C, 1). No such context-influenced Personification occurrences were found in the children targeted reviews (Appendix A, 2).

The finding that figurative language overall is represented more abundantly in the reviews targeted at adults might be explained by the argument that the ability to understand metaphors is more difficult for children and is a skill which develops with age (Gibbs 1994, 406), and further supported by Kövacsés’ statement that the use of figurative language is largely an unconscious process (Kövacsés 2010, 10). It could be hypothesised that if a writer is aware of what their target audience is, they unconsciously “tune in” to the reader’s ability to

understand figurative language, just like a person adjusts their way of speaking when addressing a baby, their boss or a person with a mental disability. The other, more likely, factor which explains this trend is that the reviews of the adult targeted videogames are longer (Adult targeted – approx. 2,000 words, child targeted – approx.. 1,600 words) (Appendix C) and therefore contain more occurrences of figurative language.

There might also be a possible explanation for the fact that Personification was more abundant in the reviews targeted at adults. As was mentioned earlier, the primary purpose of Personification is to attribute agenthood to inanimate things and concepts (Dancygier 2014, 64). The ability to understand Personification is directly connected with one's ability to recognize personhood of other agents. This ability, is something that develops over time with age, children even undergo a stage of development wherein they are often deemed "egocentric" (Psychology Discussion 2019). It makes sense, then, that children would be subjected to a smaller number of Personification metaphorical occurrences.

The second most common group of metaphors was the Event Structure Metaphor (Appendix B, 1). It is a primary metaphor which deals mainly with the idea of movement and location (Kövacs 2010, 163). Their most common representative was THE GAME IS A JOURNEY (Appendix B, 5) which views the reviewed product as a process with a beginning and an end. Similarly to the other examples, this metaphor was more abundant in the reviews targeted at adult readers (Appendix B, 5). The fact that it was the reviewed product which was the most common target domain in this group of metaphors suggests that the primary purpose of Event Structure Metaphors coincides with the function of a review – to describe and evaluate the reviewed product (Taboada 2011, 258).

The most common of the Object metaphors was the Container metaphor (Appendix B, 4). Although it was stated that only metaphors where a structural transfer can be analysed would be included in the analysis, at least some of their occurrences were included and commented on nonetheless. Their distribution turned out to be equal for both age groups (Appendix B, 4).

The most interesting examples from the group of metaphors labelled as Object metaphors were MACHINE and ANIMAL metaphors (Appendix B, 4). The MACHINE metaphors were also equally distributed (Appendix B, 4) and they were used to describe the reviewed products and their elements. The ANIMAL metaphors, however, were strongly influenced by the context of the reviewed products. In the review of the horror videogame *Outlast 2* (Appendix C, 1) the specifications of the source had a strongly negative connotation such as "a parasite". On the other hand, the review of *Overcooked* - a fun videogame for children (Appendix C, 4) utilized the aspect of cuteness.

Oriental metaphors were represented equally for both age groups (Appendix B, 2). This equality might be explained in the following way. Oriental metaphors, especially MORE IS UP, are considered to be a cross-cultural universal, because it is the very basis of the human cognition to associate the increase in amount with an increase in height (Dancygier 2014, 30). It might be the case, then, that this universality does not relate only to culture but also to age. However, to truly determine whether or not this hypothesis holds, there would need to be conducted an analysis of a far greater number of metaphors in a far greater number of types of discourse.

There was also a set of occurrences which did not fit any of the established groups, they were pooled into a chapter titled “Other cases” (Appendix A, VI). The most common group of these occurrences was that which employed the act of playing as the target domain (Appendix B, 7). That way, the reviewers described and evaluated the experience of playing the games to a potential consumer. The most interesting set of occurrences was the one which employed the concept COOKING as the source domain. All of these occurrences were found in the review of the child targeted videogame Overcooked (Appendix A, VI) – which is a videogame in which the objective is cooking (Appendix C, 4).

It is interesting to note that while the metaphor EMOTIONS ARE LIQUIDS which turned out to be the most common kind of Substance metaphor was equally distributed among the two age groups (Appendix B, 6), the metaphor EMOTIONS ARE FORCES was not, as 80% of its occurrences was in the adult targeted reviews (Appendix B, 7).

5. Resumé

Cílem této bakalářské práce bylo prozkoumat využití metafor v žánru recenzí online videoher. V teoretické části byl nejprve popsán žánr recenze online videoher. Vznikl v období osmdesátých let dvacátého století s příchodem informačních technologií. Jednou z hlavních charakteristik tohoto žánru je jistá úroveň neformálnosti, ta je způsobena především tím, že online recenze, na rozdíl od tištěných, nepíší odborníci, ale většinou samotní nadšení koncoví uživatelé. Další zásadní charakteristikou tohoto žánru je to, že musí vždy obsahovat popisné a hodnotící fáze.

V další kapitole byly popsány funkce figurativního jazyka a také dva různé pohledy na něj. Tradičně je figurativní jazyk rozpoznáván především díky jeho estetické funkci – je velice vhodný pro emotivní popis a tak napomáhá vytváření intimity mezi mluvčími.

Další důležitou funkcí figurativního jazyka je zjednodušení složitých jevů a komplexních procesů pro účely každodenního chápání. Toto bylo vysvětleno na příkladu tvrzení „elektrický proud“. Ačkoliv jsou fyzikální procesy zodpovědné za přenos elektrické energie nesrovnatelně více složité než proud kapaliny. Toto obrazné vyjádření je naprosto postačující pro každodenní chápání tohoto jevu.

Dále byly popsány některé rozdíly mezi tradičním a kognitivně-konceptuálním pohledem na problematiku figurativního jazyka. Tradiční pohled analyzuje figurativní výrazy za pomoci pojmů „téma“ a „nositel“ které vytvářejí metafory tím, že v daném kontextu spadají do stejných sémantických kategorií. Toto bylo vysvětleno na příkladu, který přirovnává předeheru orchestrálního koncertu k předkrmu. V daném kontextu patří oba tyto pojmy do kategorií věcí, které jsou jako první v pořadí a jejichž účelem je nabudit očekávání pro hlavní část. Hlavním rozdílem tradičního pohledu, oproti pohledu kognitivně konceptuálnímu je ten, že tradiční pohled zastává myšlenku, že prostředky figurativního jazyka, jako například metafory, jsou při každém výroku konstruovány „od nuly“.

Kognitivně-konceptuální pohled byl popsán především za pomoci zdrojů Lakoff (1980), Kövacsés (2010) a Dancygier (2014). Opírá se o myšlenku, že lidské chápání je ve své podstatě metaforické a tedy ve způsobech, jakými mluvčí figurativní prostředky používají, panuje jistý řád. Pro ukázkou těchto aspektů byl popsán příklad konceptuální metafory HÁDKA JE VÁLKA. Tato metafora slouží jako zdroj pro množství metaforických výroků. Například „Zaútočil na každou slabinu mého argumentu“ nebo také „Pokud použiješ tuto argumentační strategii, zničí tě“. Kognitivně-konceptuální přístup také říká, že v rámci zdrojové oblasti VÁLKA o hádkách nejenom hovoříme, ale také přemýšlíme a nevědomě jednáme.

Dále byla figura zvaná jako metafora popsána ve větším detailu z hlediska kognitivně-konceptuálního, jelikož hledat způsoby jejího využití bylo cílem této práce. Pro přesné pochopení toho, co přesně je myšleno tím, že konceptuální metafora znamená porozumění cílové oblasti za pomoci zdrojové oblasti, musely nejdřív tyto pojmy být definovány.

Pojem „Oblast“ může být chápán jako strukturovaný celek v lidském vnímání. Bývá také někdy zaměňován za pojem „lexikální rámeček“, který může být chápán jako jakýsi konceptuální úsek ve kterém jednotlivé koncepty evokují sebe navzájem. Toto bylo vysvětleno na příkladu toho, že pojmem „manžel“ evokuje pojem „manželka“, ta evokuje pojem „manželství“, „svatba“ atd.

Dále byly specifikovány oblasti jako cílové. Je to ta část metafory, která je většinou velice abstraktní a těžko uchopitelná. Většinou se jedná o velice subjektivní vnitřní prožitky a emoce a rozsáhlé společenské struktury.

Zdrojové oblasti, na druhou stranu, poskytují prostor po porozumění a lepší uchopení oblastí cílových. Obecně lze tvrdit, že zdrojové oblasti bývají velmi konkrétní, fyzické a snadno představitelné. Jednou z nejvíce produktivních zdrojových oblastí je lidské tělo. Je to ta oblast kterou může pochopit každý jednotlivec.

Proces známý jako metaforické mapování byl definován jako další. Jedná se o propojení cílové oblasti se zdrojovou oblastí. Mapování funguje tím způsobem, že zdrojová oblast promítá své prvky na oblast cílovou a tím vytváří metaforu. Jedním z hlavních aspektů procesu známého jako metaforické mapování je jeho jednostrannost. Toto bylo vysvětleno na příkladech CHIRURG JE ŘEZNÍK a ŘEZNÍK JE CHIRURG. V prvním příkladu zdrojová oblast ŘEZNÍK promítá negativní aspekty vůči cílové oblasti chirurg a tím slouží k jeho ponížení. Druhý příklad funguje opačným způsobem. Pozitivní prvky oblasti CHIRURG jsou promítány na oblast řezník, čímž mu poskytuje chválu.

Metaforické mapování je také proces částečný. V cílových a zdrojových oblastech jsou využity a zvýrazněny pouze některé aspekty, zatímco jiné zůstávají skryty. Například metafora HÁDKA JE VÁLKA a metafora HÁDKA JE RVAČKA. Oba příklady využívají aspekty zahrnující fyzický konflikt. Ačkoliv první z nich zvýrazňuje spíše rozsáhlé politické implikace války, druhý poukazuje na fyzickou povahu konfliktu mezi jednotlivci.

V teoretické části byly dále popsány Orientační metafory, Ontologické metafory a metafory kladoucí důraz na pohyb.

Orientační metafora není metaforou ve stejném smyslu jako VÁLKA JE HÁDKA, jelikož neobsahuje mapování mezi dvěma konceptuálními oblastmi. Jejím úkolem je spíše poskytnutí prostorového směru jednomu konceptu. Nejrozšířenější a nejvíce univerzální

takovou metaforou je VÍCE JE NAHORU, jelikož je založená na inherentní korelaci mezi nárůstem množství a svislým stoupáním.

Ontologická metafora pak umožňuje chápat vysoce abstraktní pojmy a nejasně ohraničené jevy tím, že na ně poukazuje jakožto na entity. Tyto mohou být například emoční stavy, případně rohy ulic, u kterých není jasné kde přesně začínají a kde končí. Samotný akt poukázání na takovou entitu je chápán jako Ontologická metafora. Ontologická metafora se však může velice snadno stát metaforou Strukturální, jako je například HÁDKA JE VÁLKA, tím, že ona entita, jenž slouží jakožto oblast, je specifikována, díky čemuž může dojít k metaforickému mapování. Tato specifikace může vypadat například takto. Ve tvrzení „Ztrácím rozum“ chápeme „rozum“ pouze jakožto entitu kterou buď vlastníme, či nikoliv. Avšak ve tvrzení „Dnes mi rezne rozum“ specifikujeme rozum jakožto stroj.

Dalším popsáním typem metafory byla Personifikace, jedná se o poddruh Ontologické metafory, ve které je zdrojovou oblastí vždy koncept LIDSKÁ BYTOST. I tato zdrojová oblast však může být specifikována. Tím pádem zdrojovou oblastí může být i NEPŘÍTEL, případně CHLEBODÁRCE. Jedním z hlavních účelů Personifikace je zjednodušení komplexních procesů a jejich pochopení za pomoci lidských akcí a motivace.

Analýza práce byla provedena následovným způsobem. Na základě výše definované teorie bylo ve čtyřech online recenzích videoher nalezeno 162 výskytů konceptuální metafory. Dvě recenze byly cílené na dospělého příjemce a dvě na dětského. Nalezené výskyty pak byly propojeny s teoretickými zdroji a interpretovány z hlediska komunikativní funkce. Cílem praktické části pak bylo popsat jak kvalitativní tak i kvantitativní trendy které byly nalezeny.

Bylo zjištěno, že 60% veškerých metaforických výskytů bylo nalezeno v recenzích cílených na dospělého příjemce. Ačkoliv by toho tvrzení mohlo být vysvětleno tím, že schopnost porozumět figurativnímu jazyku je jistá dovednost která se vyvíjí až s věkem, podstatnějším faktorem bude pravděpodobně spíše to, že recenze cílené na dospělého příjemce byly zpravidla o třetinu delší.

Nejpočetněji zastoupeným typem metafory byla Personifikace, jejíž nejzajímavější trend byl zvýšený výskyt negativně zabarvených výskytů, který byl vysvětlen tím, že se vyskytovaly především v recenzi hororové videohry Outlast 2 a užití Personifikace bylo tedy ovlivněno kontextem dané recenze.

Pro metafory vyjadřující pohyb bylo typické to, že recenzovaný produkt se dostával do role cílové oblasti, čímž použití tohoto typu metafory pomohlo naplnit popisnou a evaluační funkci žánru recenze daného produktu. Stejný trend také panoval v použití metafor jejichž zdrojovou doménou byly pojmy STROJ a ZVÍŘE.

Orientační metafory byly pro obě věkové skupiny příjemců zastoupeny stejně početně. Orientační metafora VÍCE JE NAHORU byla mezi nimi nejčastěji zastoupena a počet jejích výskytů byl pro obě věkové skupiny také stejný. Toto zjištění by mohlo naznačovat, že VÍCE JE NAHORU je nejenom mezikulturně univerzální metaforou ale také univerzální s ohledem na věk. Případné potvrzení, či vyvrácení této hypotézy by však vyžadovalo rozsáhlejší výzkum na mnohem větším počtu typů textu.

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7. Appendices

APPENDIX A – Corpus Data

I. ORIENTATIONAL METAPHORS:

MORE IS UP:

Outlast:

- 1) However, both of these comforts drain your batteries at an alarming rate, especially on *higher difficulty settings*.
 - More is up – intensity
- 2) I never had a problem finding batteries on Normal, but *higher difficulty settings* turn this aspect of the experience into a legitimate challenge.
 - More is up – intensity
 -
- 3) Even if you're *stocked up* on batteries, though, there's another reason to brave exploration: journal entries.
 - More is up – quantity -UP
- 4) It doesn't do much to *build on* the original formula, but it unquestionably provides a more polished version of the same idea.
 - More is up, a blend, building is adding, on top is more, when I build on it, there is more of it, quantity

The Walking Dead:

- 5) *Thicker Than Water* *plays up* the soap-opera dynamics that have long been as big a part of the franchise as the brain-munching gore, making for a more satisfying episode than its snoozy predecessor.
 - More is up - intensity
- 6) Selections only become truly meaningful toward the conclusion, when you're presented with life-or-death scenarios that *up* the stakes
More is up – quantity - UP

Overcooked:

- 7) You've got to *hand it* to jugglers: they really know how to *up* the stakes.
 - More is up, not better is up, higher stakes not necessarily better – quantity - UP
- 8) Across an ever-changing series of kitchens, *up to four chefs* must prepare meals by performing simple tasks--chopping vegetables, cooking meat, washing dishes--in an effort to prepare and serve as many complete dishes as possible within a strict time limit
 - More is up – quantity - UP

- 9) The same way a truly great song turns even the most reluctant wallflower into a dancing machine, Overcooked's potent recipe for *escalating chaos* will have you and your friends screaming instructions to one another without a hint of self-consciousness
- More is up - quantity

- 10) Plus, score requirements are set much *lower*, so you can totally bungle a few orders and still somehow achieve a perfect rating.
- Less is down - quantity

Tumbleseed:

- 11) In addition to the default powers, you can *pick up* a few of the 30 or so total on your way up the mountain, ranging from a seed that shoots projectiles to one that grants invisibility
- More is up – quantity - UP

- 12) Just when I thought I'd figured out the best way to survive the mountain, the mountain met me with a new enemy or a *power-up* I'd never seen before, and like with each movement on the balance beam, I was always shifting slightly to try to adjust.
- More is up – quantity - UP

- 13) Going from the first area to the second is a huge *difficulty spike* thanks to unforgiving enemies, and I had long since mastered the first (and replayed it dozens of times) before I successfully traversed the second.
- More is up - quantity

- 14) Though you can set up teleporters that you earn at certain points on the mountain to skip earlier sections, it's in your best interest to run through them anyway and *stock up* on powers and supplies; but after doing that, it's much more frustrating to die for a stupid reason halfway up the mountain when you *finally* lucked out and got the two powers you like the most.
- More is up – quantity – UP

GOOD IS UP:

ADULTS:

Outlast:

- 15) The atmosphere and sound design are expertly crafted, and Blake's hallucinations *elevate* the game's story *above* that of the first
- Good is up

CHILDREN:

Overcooked:

- 16) All the stress and tension that mounts as the timer ticks away result in a massive wave of relief and triumph upon successfully finishing a level at the *highest rating*
- Good is up

Tumbleseed:

17) Mastery over its physics comes relatively quickly, but that's only one of many learning curves you have to overcome to *make it up* the roguelike's mountain

- Good is up

FINISHED IS UP:

ADULTS:

Outlast:

18) It might be a tiny opening you have to crawl through or a bookcase you have to move, but you'll only have a few seconds to figure it out before your pursuers *catch up* and kill you, forcing you to replay most of the chase in order to return to the apparent dead end where you got stuck.

- Finished is up

The Walking Dead:

19) And a cliffhanger conclusion sets everything *up* for an intense finale when the last episode of the season arrives later this spring.

- Finished is up

20) Thicker Than Water follows the same path of the preceding episodes, opening *up* with a blast from the past featuring yet another vignette starring the dysfunctional Garcia family.

- Orientational, beginning is up, start is up, finished is up (also phrasal verb)

21) But here, it seems only right that Javy *winds up* with Kate, which makes the story feel a touch predetermined.

- Finished is up

CHILDREN:

Tumbleseed:

22) Though you can *set up* teleporters that you earn at certain points on the mountain to skip earlier sections, it's in your best interest to run through them anyway and stock up on powers and supplies; but after doing that, it's much more frustrating to die for a stupid reason halfway up the mountain when you *finally* lucked out and got the two powers you like the most.

- Finished is up

II. PERSONIFICATION:

AN INCOMPETENT PERSON:

Outlast:

23) Its gameplay *may stumble* in certain ways, but you're always deeply, inescapably immersed in its atmosphere

- Highlighted: that the game is not perfect in some aspects

Utilized: a person can be clumsy

Context: the game is supposed to make the player feel weak, a person who stumbles is weakened

Language: modality of possibility + verb

24) You can keep night vision on even when you run out of juice, but your screen starts to flicker and the camera *can't focus*.

Highlighted: the camera runs out of power

Utilized: a person can grow mentally exhausted

Language: modality - ability

- Expressed via modalities

25) The writing is strong throughout, but Outlast 2's primary narrative *relies* too heavily on trite horror tropes, including sadistic backwoods fanatics, demon babies, and of course, damsels in distress.

Highlighted: the game has one primary characteristic

Utilized: a person considers some things more important than others

Context: counter

Language: verb

Tumbleseed:

26) Tumbleseed's biggest problem, though, is that it doesn't *do anything* to ease you into new challenges.

Highlighted: the game doesn't have a tutorial

Utilized: a person (a parent) can neglect an important step

Context: a game for kids

Language: verb – in a negative

TWD:

27) Thicker Than Water plays up the soap-opera dynamics that have long been as big a part of the franchise as the brain-munching gore, making for a more satisfying episode than its *snoozy predecessor*.

- Personification

Highlighted: the previous game was boring

Utilized: a person sleeps and is dull and inactive

Context: counter

Language: adjective

28) It's hard to say what this scene *is even supposed to accomplish*.

Highlighted: the purpose of the scene
Utilized: a person accomplishes goals
Context: accomplishing goals in the game

A GENERIC PERSON:

Outlast:

29) They *reveal* new details at exactly the right pace, providing subtle, devastating hints without spelling everything out.

Highlighted: the hallucinations give new information
Utilized: a person can tell you new information
Context: 0
Language: verb

Tumbleseed:

30) Mastery over its physics *comes* relatively quickly, but that's only one of many learning curves you have to overcome to make it up the roguelike's mountain.

Highlighted: mastery shows up after some experience, we have to wait until it does
Utilized: a person comes without our control, we have to wait until they do
Context: 0
Language: verb

31) When the game's difficulty, your skill, and a little bit of luck *line up*, it's incredibly rewarding--but they frequently fall out of balance, resulting only in frustration.

Highlighted: there is a number of attributes
Utilized: a group of people form a line
Context: like up = the game I about ascension
Language: verb + preposition

- Already as Orientational, more people, not just one

32) The available powers are entirely up to chance; you get to choose between two random powers once every level, and some runs *have* more useful options than others.

Highlighted: the levels have features
Utilized: a person has traits
Context: 0
Language: verb

TWD:

- 33) Thicker Than Water *plays up* the soap-opera dynamics that have long been as big a part of the franchise as the brain-munching gore, making for a more satisfying episode than its snoozy predecessor.

Already classified as Orientational

- 34) Thicker Than Water *follows the same path* of the preceding episodes, opening up with a blast from the past featuring yet another vignette starring the dysfunctional Garcia family

- a blend, the game is a person and the story is a journey

Highlighted: the game is similar to the previous ones

Utilized: a person follows another one

Context: 0

Language: verb

- 35) While past flashbacks took us to key moments like the Garcias experiencing the onset of the zombie apocalypse, this one *tells us* yet again that Javy and David hate each other and that David isn't getting along with his wife.

- 36) Although Thicker Than Water *offers* some intriguing conversational choices, their impact is somewhat muted through most of the game--reactions are mostly limited to "so-and-so will remember that" alerts.

Highlighted: the game is a benevolent figure

Utilized: a person gives you a choice

Context: choices in a story, it is a story based game

Language: verb

- 37) Thicker Than Water *continues to move things toward* what will inevitably be a bloody conclusion in the next episode

Overcooked:

- 38) Every mission occurs in a different kitchen, and every kitchen *introduces* its own unique twist.

Highlighted: the kitchen has unique twists

Utilized: a person introduces something new

Context: 0

Language: verb

A DRIVER:

The Walking Dead:

- 39) And a cliffhanger conclusion sets everything up for an intense finale when the last episode of the season *arrives* later this spring.

Highlighted: the season shows up

Utilized: a person shows up

Context: 0

Language: verb

- 40) The overall plot is also fairly predictable, but at least A New Frontier's narrative is finally chugging forward again after Episode Three *put on the brakes*.

Highlighted: the episode was slow paced, boring

Utilized: a driver puts on brakes and slows down

Context: 0

Language: verb, SPEED IS ACTION, FAST IS ENTERTAINING

Also included as an Event Structure Metaphor

A DECEASED PERSON:

Overcooked:

- 41) Each task is, in isolation, *dead* simple--actions rarely require more than a single button press and objectives are plainly displayed on screen at all times

A COMPETENT PERSON:

Outlast:

- 42) The fact that the *game excels* at delivering sudden bursts of panic keeps your nerves on edge at all times

Highlighted: the game is powerful at something

Utilized: that a person can make another person scared

Context: it is a horror game where the player is chased by powerful enemies

Language: verb + gerund

- 43) Tension, really, is what Outlast 2 *does* best

Highlighted: that the game can evoke strong negative emotions in the player

Utilized: that a person can make another person tense

Context: it is a horror game which is supposed to evoke negative emotions

Language: verb

- 44) The writing is *strong* throughout, but Outlast 2's primary narrative relies too heavily on trite horror tropes, including sadistic backwoods fanatics, demon babies, and of course, damsels in distress.

Highlighted: the quality of the writing

Utilized: strength of a person

Context: the enemies are stronger than the player's character

Language: I have doubts if this is personification, there is another metaphor
QUALITY IS STRENGTH

- 45) It hooked me early, compelled me through the campaign, and eventually *delivered* an emotional payoff, all while tying together both halves of the game through shared themes of guilt, abandonment, and the exploitation of faith.

Highlighted: the game gives the player something he has been waiting for
Utilized: a person delivers items that a customer is waiting for
Context: 0
Language: verb

- 46) Altogether, Blake's hallucinations prove to be one of *the game's strongest* elements.

Highlighted: the game has positive aspects
Utilized: a person's strengths are positives
Context: enemies are stronger than the playable character

TWD:

- 47) Establishing a mood of utter dread--even when things seem to be going well--is one of the things that Telltale always *does* extremely well, and this dramatic touch is on display through the final showdown with Joan's Richmond junta.

Highlighted: the game does things
Utilized: a person does things
Context: 0
Language: verb

- 48) But the superb quality of the scripting and acting *continues to deliver* the dread and despair that have become Walking Dead staples, making it hard to wait and see what happens to Javy and friends in the next episode.

Highlighted: the game is consistent at something
Utilized: a person keeps delivering/doing something
Context: 0
Language: VERB

Overcooked:

- 49) Cooperative party game Overcooked *cleverly borrows* this template and *applies* it to a restaurant setting.

Highlighted: the game
Utilized: a person can perform actions
Context: 0

Language: verb with an adverb, could actually be a metonymy too, mention that

50) The roster of potential variables is both extensive and wildly *inventive*.

Highlighted: the game is varied and exciting

Utilized: an inventive person has new exciting ideas

Context: 0

Language: adjective

A BENEVOLENT PERSON:

OUTLAST:

51) Like the original--which *helped* popularize first-person survival horror when it launched in 2013--Outlast 2 casts you as a hapless everyman with zero fighting skills and no tools beyond a camcorder

Highlighted: the fact that the game can perform actions that have impact

Utilized: that a person can help, be helpful,

Context: counter – because the entire text points to the fact, that all the other people in the game try to kill you

Language: verb – past tense

52) Just as before, your camera's night vision *allows you* see in the dark, and the new directional mic also lets you (loosely) track enemies through walls.

Highlighted: the night vision is helpful

Utilized: a person of authority can grant helpful favours

Context: the player is at mercy of circumstances

Language: modality of permission

- Modality: Permission

53) Just as before, your camera's night vision allows you see in the dark, and the new directional mic also *lets you* (loosely) track enemies through walls.

Highlighted: the microphone is helpful

Utilized: a person of authority can grant helpful favours

Context: the player is at mercy of circumstances

Language: modality of permission

54) It doesn't do much to build on the original formula, but it unquestionably *provides* a more polished version of the same idea.

Highlighted: the game gives the player something

Utilized: a generous person will give and provide

Language: verb

Tumbleseed:

55) Plant a crystal as Thornvine and you gain a sharp new thorn to pierce enemies with, while Heartseed *grants you* a quarter of a heart

- Definitely comment on „grants“ being related to an authority figure
Highlighted: the crystal gives the player an advantage – something he desires
Utilized: a person of authority can do favours
Context: children - authority

56) In addition to the default powers, you can pick up a few of the 30 or so total on your way up the mountain, ranging from a seed that shoots projectiles to one that *grants invisibility*.

Highlighted: the crystal gives the player an advantage – something he desires
Utilized: a person of authority can do favours
Context: children - authority
Language: verb - transitive

Overcooked:

57) And not only does the basic gameplay formula work wonderfully, the experience *provides* a huge variety of unexpected wrinkles across its reasonably meaty campaign.

Highlighted: the game gives you stuff
Utilized: a benevolent person provides
Context: 0
Language: verb

AN AUTHORITY FIGURE:

Outlast:

58) Like the original--which helped popularize first-person survival horror when it launched in 2013--Outlast 2 *casts you* as a hapless everyman with zero fighting skills and no tools beyond a camcorder

Highlighted: the player has little to no control over their role in the game
Utilized: a person can have authority over you and decide of your fate
Context: the text suggests that the player is powerless
Language: verb

59) The campaign is scary from start to finish and delivers on its promise of unrelenting terror in part because it never *allows you* to fight back.

Highlighted: the player has very little control

Utilized: a person can have authority over you and decide of your fate

Context: the player is powerless against enemies

Language: modality prohibition

Prohibition, whereas in BENEVOLENT FIGURE it's without the negation

Tumbleseed:

60) Tumbleseed's unique take on 2D platforming *puts* you, a small seed, on a movable balance beam as you ascend an obstacle-filled hellscape, moving each side with the analog sticks to climb bit by bit.

Highlighted: a person of authority can assign you someplace

Utilized: the player has little control about the starting position

Context: the game is for children who are surrounded by authority figures

Language: verb

TWD:

61) While past flashbacks *took us* to key moments like the Garcias experiencing the onset of the zombie apocalypse, this one tells us yet again that Javy and David hate each other and that David isn't getting along with his wife.

Highlighted: the flashback transports you

Utilized: a person can take you somewhere

Context: 0

Language: verb, TIME IS A JOURNEY

Overcooked:

62) Each task is, in isolation, dead simple--actions rarely *require* more than a single button press and objectives are plainly displayed on screen at all times.

Highlighted: actions have requirements

Utilized: a person has requirements

Context: 0

Language: verb

63) Stress is always balanced out by feelings of accomplishment and progression, and its gameplay *requires* a mix of smart planning, consistent communication, and some level of dexterity to execute plans effectively.

Highlighted: actions have requirements

Utilized: a person has requirements

Context: 0

Language: verb

ADVERSARY:

Outlast:

- 64) Outlast 2's *maniacal commitment to its core conceit* is simultaneously its *greatest strength* and its *greatest weakness*.

The game is a person

Highlighted: that the game is insane

Hidden: that it's an inanimate entity that has been constructed by people

Utilized: a person has character traits and can be positive/negative, a person is vain and is likely to stick to what he/she believes in

Context: Outlast 1 and 2 are games where you try to save yourself from maniacs

- 65) As a result, every snapping twig, every distant scream, every gruesome corpse *grips you with fear even more tightly* than it might if you actually had a way to defend yourself

Highlighted: the player has very little control

Utilized: a person can exert force upon you

Context: the entire game is about avoiding having force exerted upon you

- 66) Though you'll endure a wide variety of environments, desecration *follows you* everywhere

Highlighted: acts of desecration are constantly present in the game

Utilized: a person (a stalker) can follow someone

Context: as the text suggests, the player is followed and tries to escape in the game

Language: verb

- 67) From the jagged, unnerving score to the harsh whispers that *seem to come from all directions* Outlast 2's audio is the single biggest contributor to its remarkable sense of foreboding

Highlighted: the player is surrounded

Utilized: people can surround someone

Context: the player is made feel like someone is always around to provoke unease

Language: verb

III. OBJECT METAPHOR:

CONTAINER:

Outlast:

- 68) Its gameplay may stumble in certain ways, but you're always deeply, *inescapably immersed in its atmosphere*

- Container

69) This was occasionally an issue in the first game as well, but you often had more freedom and could play more strategically--if you're trying to avoid one bad guy *in a large area* while sneaking from room to room to collect valve handles, you can decide, "Okay, he'll see me when I dart across here, but I think I can make it back to this locker and hide before he catches me."

- *Container, Lakoff, Area is a container*

70) In place of the first game's mental asylum, new protagonist Blake Langermann finds himself lost *in the Arizona desert* surrounded by religious zealots and fetid corpses.

- Container – the same

71) *In most games*, walking into a room and grabbing an item is about as simple as it gets, but when you're utterly convinced some new horror's just waiting to rip your throat out, exploring for camera batteries suddenly feels like a harrowing trial.

- *Container*

72) 104: The ending also falls short of *the wild twist that capped the first game*.

- *Container, bottle, the end of the container is the end of the story*

Tumbleseed:

73) When you first *jump into Tumbleseed's procedurally generated world*, even the simplest movements are a struggle.

- Container

74) Tumbleseed's biggest problem though, is that it doesn't do anything to ease you *into new challenges*.

75) 115: *Going from the first area to the second* is a huge difficulty thanks to unforgiving enemies, and I had long since mastered the first (and replayed it dozens of times) before I successfully traversed the second.

- container

Overcooked:

76) Across an ever-changing series of kitchens, up to four chefs must prepare meals by performing simple tasks--chopping vegetables, cooking meat, washing dishes--in an effort to prepare and serve as many complete dishes as possible *within a strict time limit*.

- container

77) It also sucks you into the experience better than any game in recent memory.

- Container

MACHINE:

Outlast:

78) In truth, *Outlast's "no weapons" formula worked better* as a shorter experience.

- *Element of the game is a machine*

79) The atmosphere and sound design *are expertly crafted*, and Blake's hallucinations elevate the game's story above that of the first.

- *A work of art, a machine*

Overcooked:

80) Without *that tension*, however, Overcooked's formula starts *to fall apart*, which is why the game really doesn't work as a solo experience (mind is a machine, game is a product of a mind).

- The game is a machine, element of the game is a machine

81) Without that tension, however, Overcooked's formula starts to fall apart, which is why the *game really doesn't work* as a solo experience (mind is a machine, game is a product of a mind).

- The game is a machine

ANIMAL:

Outlast:

82) But this also means the *core gameplay cannot evolve* as you progress--the chase sequences you survive at the start of the game are essentially identical to the situations you encounter near the end.

- Entity

83) All of these scare tactics *get in your head* and, in a way, deepen those skin-crawling lulls between the adrenaline-pumping chases.

- *A parasite (entity), idiom*

84) *It hooked me early*, compelled me through the campaign, and eventually delivered an emotional payoff, all while tying together both halves of the game through shared themes of guilt, abandonment, and the exploitation of faith.

- *The author is a prey (a fish) – entity, the game is a hunter – context, influence of context*

Overcooked:

85) Overcooked is not only extremely accessible--with intuitive, pick-up-and-play controls--it's also adorable.

- Entity, could not be Personification

PLANT:

Tumbleseed:

86) In addition to holes, traps, and monsters, the mountain is also peppered with plots of soil where you can use *crystals to plant your various powers*

87) *Plant a crystal* as Thornvine and you gain a sharp new thorn to pierce enemies with, while Heartseed grants you a quarter of a heart.

- *Plant*

OTHER CASES:

Outlast 2:

88) But there is another side to Outlast 2's story.

- *A coin, a coin has two sides*

89) *It hooked me early*, compelled me through the campaign, and eventually delivered an emotional payoff, all while tying together both halves of the game through shared themes of guilt, abandonment, and the exploitation of faith.

- *The game is a piece of string*

90) *Stretched over* twice the length of the original game, Outlast 2's gameplay starts to wear thin, especially since too many of its scripted chases funnel you down preset paths.

- *Rubber band, idiom,*

91) It doesn't do much to build on the original formula, but it unquestionably provides a more *polished version of the same idea*.

- Idea is an object of value

92) The available powers are entirely up to chance; you get to choose between two random powers once every level, and some runs have more useful options than others.

- A useful object

93) Just when I thought I'd figured out *the best way to survive the mountain*, the mountain met me (place for event) with a new enemy or a power-up I'd never seen before, and like with each movement on the balance beam, I was always shifting slightly to try to adjust.

- The mountain is the level

The Walking Dead:

94) Here, secrets burst out of the closet at a steady pace, *unraveling the uneasy alliances* that have been central to the season

- A tangle, element of the story

Overcooked:

95) *Overcooked contains all the necessary ingredients* for a truly excellent co-op game.

- The game is a meal

96) The same way a truly great song turns even the most reluctant wallflower into a dancing machine, *Overcooked's potent recipe* for escalating chaos will have you and your friends screaming instructions to one another without a hint of self-consciousness.

- The game is a meal

IV. Event Structure Metaphor:

PROGRESS IS MOTION

Outlast 2:

97) There aren't many new mechanics or scenarios to keep *the intervening hours* feeling varied and engaging.

- Time is an object in motion
- That's event structure

TWD:

98) And as usual with Telltale games, the episode includes some key moments where your choices can make the story go in various directions and leave different corpses on the floor.

- Progress is motion, the change of the story is a change of direction

99) Things go from bad to worse in Richmond really fast. Establishing a mood of utter dread--even when things seem to *be going well*--is one of the things that Telltale always does extremely well, and this dramatic touch is on display through the final showdown with Joan's Richmond junta

- Progress is motion

100) In some ways, the episodic structure of this season has proven to be something of a drawback, as the *slower sections* would likely not have seemed so pronounced as part of a single eight- or nine-hour game."

- Progress is motion, speed is the pace of action

JOURNEY:

Outlast 2:

101) But this also means the core gameplay cannot evolve as you progress--the chase sequences you survive at *the start of the game* are essentially identical to the situations you encounter near *the end*.

- The game is a journey, progress through it is motion, the player is a traveller

102) At least when you do stay *on track*, it's unbelievably intense and exhilarating.

- The game is a journey, progress through it is motion, the player is a traveller, also a train ride

103) As with the original game, there's no traditional story arc with a *beginning, middle, and end*.

- The game is a journey, but also, the journey is a container?

104) Stretched over twice the length of the original game, Outlast 2's gameplay starts to wear thin, especially since too many of its scripted chases funnel *you down preset paths*.

- The game is a journey, progress through it is motion

105) The campaign is scary from *start to finish* and delivers on its promise of unrelenting terror in part because it never allows you to fight back.

- *The game is a journey, but also – the game is a race, finish entails a race*

Tumbleseed:

106) The available powers are entirely up to chance; you get to choose between two random powers once every level, and some *runs* have more useful options than others.

- The game is a journey – run is a level

107) The difficulty from one level to the next--and from one *run* to the next--is inconsistent, even when taking into account that everything is procedurally generated.

- The game is a journey – run is a level

108) Going from the first area to the second is a huge difficulty spike thanks to unforgiving enemies, and I had long since mastered the first (and replayed it dozens of times) before I successfully *traversed* the second.

- The game is a journey,
- move back and forth or sideways.
- "a probe is traversed along the tunnel"
-

109) But when those rewards *start to feel further and further apart*, it can be difficult to keep coming back for another climb.

- The game is a journey

The Walking Dead:

110) Thicker Than Water follows the same path of the preceding episodes, opening up with a blast from the past featuring yet another vignette starring the dysfunctional Garcia family.

- Not only that the game is a journey, but the game is also the agent on that journey and so are all the other games, progress is motion forward

111) The overall plot is also fairly predictable, but at least A New Frontier's narrative is finally *chugging forward* again after Episode Three put on the brakes.

- Progress is motion, not the game is a journey, and not just any motion, a train ride – look up the connotation
- Definitely already as PERS

112) The overall plot is also fairly predictable, but at least A New Frontier's narrative is finally chugging forward again after Episode Three *put on the brakes*

113) The episode features some real "duh" moments, but the dialogue and voice acting are handled so well that you can't help but p.

- The game is a journey

Overcooked:

114) If you make it all the way to The Lost Morsel DLC, you'll even have to smack buttons to raise and lower barriers while dodging fireballs.

- The game is a journey

PURPOSES ARE DESTINATIONS:

Outlast 2:

115) Instead, you're given a goal--in this case, to save your missing wife--and bad stuff happens as you *pursue that goal*.

- Purposes are destinations

The Walking Dead:

116) Selections only become truly meaningful *toward the conclusion*, when you're presented with life-or-death scenarios that up the stakes.

- Purposes are destinations

117) Thicker Than Water continues *to move things toward* what will inevitably be a bloody conclusion in the next episode.

- Purposes are destinations

- Definitely already as PERS

STATES ARE LOCATIONS:

Outlast:

118) To make matters worse, the game's most harrowing moments --those sequences where you're spotted by an enemy and must flee to safety--frequently *devolve into trial-and-error tedium*.

Tumbleseed:

119) When the game's difficulty, your skill, and a little bit of luck line up it's incredibly rewarding--but they frequently *fall out of balance*

- the state of balance is a location you fall out of

The Walking Dead:

120) Tensions bring Richmond to the *edge of a full-blown revolt*

Overcooked:

121) Across an ever-changing series of kitchens, up to four chefs must prepare meals by performing simple tasks--chopping vegetables, cooking meat, washing dishes--*in an effort* to prepare and serve as many complete dishes as possible within a strict time limit.

122) This not only keeps the experience feeling fresh, it also *results in a renewed sense* of accomplishment with each rating star earned.

CHANGES ARE MOVEMENTS:

The Walking Dead:

- 123) While past flashbacks took us to key moments like the Garcias experiencing the *onset of the zombie apocalypse*, this one tells us yet again that Javy and David hate each other and that David isn't getting along with his wife.
- 124) Tensions bring Richmond to the edge of a full-blown revolt
- Maybe already as PERS
- 125) Things go from bad to worse in Richmond really fast

Overcooked:

- 126) The same way a truly great song *turns even* the most reluctant wallflower into a dancing machine, Overcooked's potent recipe for escalating chaos will have you and your friends screaming instructions to one another without a hint of self-consciousness.
- 127) If you have folks to play with, however, Overcooked *turns* juggling simple tasks into a hilarious and occasionally catastrophic exercise in precise communication.

DIFFICULTIES ARE IMPEDIMENTS TO MOTION:

Overcooked:

- 128) Even smaller challenges--like limited flatware or adorable mice that steal your food--can *derail* your efforts.
- Difficulties are impediments, JOURNEY, PROGRESS would all fit too

V. SUBSTANCE METAPHORS:

EMOTIONS ARE LIQUIDS:

Outlast 2:

- 129) The fact that the game excels at delivering *sudden bursts of panic* keeps your nerves on edge at all times
- 130) The fact that the game excels at delivering sudden bursts of panic keeps your *nerves on edge* at all times

The Walking Dead:

- 131) Stripped of any real challenge, this is a forgettable "click-click-vroom" sequence with no dramatic tension

Overcooked:

- 132) Need more tension?
- 133) All the stress and tension that *mounts* as the timer ticks away result in a massive wave of relief and triumph upon successfully finishing a level at the highest rating.
- 134) All the stress and tension that mounts as the timer ticks away result in a *massive wave of relief and triumph* upon successfully finishing a level at the highest rating.

ACTION IS A SUBSTANCE

The Walking Dead:

- 135) The New Frontier season of Telltale's The Walking Dead is wrapping up the way that it began, with *more Garcia family strife than zombie action* in the penultimate episode.
- 136) Action is also once again *in short supply*.
- 137) Yet even without *much action*, you're on the edge of your seat through the entire second half of the episode.

ENERGY IS A SUBSTANCE:

Outlast 2:

- 138) You can keep night vision on even when you *run out of juice*, but your screen starts to flicker and the camera can't focus.
- 139) However, both of these comforts *drain your batteries* at an alarming rate, especially on higher difficulty settings.

Other substance metaphors:

FIGHTING SKILLS ARE A SUBSTANCE:

Outlast 2:

- 140) Outlast 2 casts you as a hapless everyman with *zero fighting skills* and no tools beyond a camcorder.

FREEDOM IS A SUBSTANCE:

Outlast 2:

- 141) This was occasionally an issue in the first game as well, but you often had *more freedom* and could play more strategically--if you're trying to avoid one bad guy

in a large area while sneaking from room to room to collect valve handles, you can decide, "Okay, he'll see me when I dart across here, but I think I can make it back to this locker and hide before he catches me."

INFORMATION IS A SUBSTANCE:

Outlast 2:

- 142) The only way to understand your situation is to *gather information* from, for example, suicide notes and deranged gospel excerpts.

The Walking Dead:

- 143) We get *some new information* here about David planning to re-enlist with the army and leave Kate and the kids, but other than that, this kind of second-verse, same-as-the-first moment seems unnecessary

CONTROL IS A SUBSTANCE:

Outlast 2:

- 144) Think of it as a ride through a really amazing haunted house :you don't have a *ton of control* and sometimes the ride breaks down for a moment or two, but it's basically guaranteed to leave you scared out of your mind.

AN ELEMENT OF THE GAME IS A SPICE:

Tumbleseed:

- 145) In addition to holes, traps, and monsters, the mountain is also *peppered with* plots of soil where you can use crystals to plant your various powers

Overcooked:

- 146) It's a shame there's no online option since most of the game's magic evaporates without other players to help you along

CHAOS IS A SUBSTANCE:

Overcooked:

- 147) The same way a truly great song turns even the most reluctant wallflower into a dancing machine, Overcooked's potent recipe for *escalating chaos* will have you and your friends screaming instructions to one another without a hint of self-consciousness.

VI. OTHER CASES:

PLAYING as the target:

Tumbleseed:

- 148) But when those rewards start to feel further and further apart, it can be difficult to keep coming back for another *climb*

Overcooked:

- 149) And not only does the basic gameplay formula work wonderfully, the experience provides a huge variety of unexpected wrinkles across its reasonably meaty campaign

- 150) But as part of a larger coordinated effort, each step potentially becomes that one load-bearing Jenga block that sends the entire tower tumbling when removed.

- 151) At the beginning, dishes involve only a single ingredient, but you'll quickly *graduate* from soups to salads, then to burgers, burritos, fried foods, and so on, each meal more complex than the last.

- 152) In addition to coping with layout changes, you might also have to hop between trucks while *grilling your way down* a highway or dart across icebergs that intermittently connect the two halves of an icy kitchen.

- 153) This not only keeps the *experience feeling fresh*, it also results in a renewed sense of accomplishment with each rating star earned.

EMOTIONS ARE FORCES:

Outlast 2:

- 154) Your only option when confronted with grotesque, *bloodthirsty* murderers is to run and hide.

- 155) They reveal new details at exactly the right pace, providing subtle, *devastating hints* without spelling everything out.

The Walking Dead:

- 156) *Fireworks explode in the relationship* between leading man Javier Garcia and his brother David, who finally figures out that his estranged wife Kate might just have feelings for her brother-in-law.

- 157) Thicker Than Water follows the same path of the preceding episodes, opening up with a *blast from the past* featuring yet another vignette starring the dysfunctional Garcia family.

Overcooked:

- 158) The hilarity and *infectious* enthusiasm of playing with friends is replaced by tedious task management, so the energy fizzles.

THINKING IS CALCULATING:

Tumbleseed:

- 159) You have to make split-second decisions about what you need in any given moment, whether it's attack power, defence, or more crystals, and a *miscalculation can prove deadly*.

FLEXIBILITY IS ADAPTIVITY:

Tumbleseed:

- 160) Learning to perfect the first level isn't an exercise in memorizing enemies or laying out a specific plan of action; instead, it's about learning from past mistakes and *staying as flexible as possible*.

SIGNIFICANT IS LOUD:

The Walking Dead:

- 161) Although Thicker Than Water offers some intriguing conversational choices, their impact is somewhat *muted* through most of the game--reactions are mostly limited to "so-and-so will remember that" alerts

KNOWING IS SEEING:

Overcooked:

- 162) Without question, Overcooked works best when played with friends, which makes the fact that you cannot play online an unforgivable *oversight*

Appendix B – Data Quantification:

1) Total quantification

			Outlast 2	The Walking Dead			Tumbleseed	Overcooked		
OBJECT metaphors	29	17,9%	16	1	17	58,6%	5	7	12	41,4%
SUBSTANCE metaphors	19	11,7%	8	5	13	68,4%	1	5	6	31,6%
PERSONIFICATION	45	27,8%	19	12	31	68,9%	7	7	14	31,1%
ORIENTATIONAL	22	13,6%	6	5	11	50,0%	6	5	11	50,0%
Event Structure Metaphor	32	19,8%	8	13	21	65,6%	5	6	11	34,4%
Other cases	15	9,3%	2	3	5	33,3%	4	6	10	66,7%
	162	100,0%	59	39	98	60,5%	28	36	64	39,5%

2) Orientational metaphor

			Outlast 2	The Walking Dead			Tumbleseed	Overcooked		
MORE IS UP	14	63,6%	4	2	6	42,9%	4	4	8	57,1%
FINISHED IS UP	5	22,7%	1	3	4	80,0%	1	0	1	20,0%
GOOD IS UP	3	13,6%	1	0	1	33,3%	1	1	2	66,7%
	22	100,0%	6	5	11	50,0%	6	5	11	50,0%

3) Personification

			Outlast 2	The Walking Dead			Tumbleseed	Overcooked		
AN INCOMPETENT PERSON	6	13,3%	3	2	5	83,3%	1	0	1	16,7%
A GENERIC PERSON	10	22,2%	1	5	6	60,0%	3	1	4	40,0%
A DRIVER	2	4,4%	0	2	2	100,0%	0	0	0	0,0%
A DECEASED PERSON	1	2,2%	0	0	0	0,0%	0	1	1	100,0%
A COMPETENT PERSON	9	20,0%	5	2	7	77,8%	0	2	2	22,2%
A BENEVOLENT PERSON	7	15,6%	4	0	4	57,1%	2	1	3	42,9%
AN AUTHORITY FIGURE	6	13,3%	2	1	3	50,0%	1	2	3	50,0%
AN ADVERSARY	4	8,9%	4	0	4	100,0%	0	0	0	0,0%
	45	1	19	12	31	68,9%	7	7	14	31,1%

4) Object metaphor

			Outlast 2		The Walking Dead			Tumbleseed		Overcooked		
CONTAINER	10	34,5%	5	0	5	50,0%	3	2	5	50,0%		
MACHINE	4	13,8%	2	0	2	50,0%	0	2	2	50,0%		
ANIMAL	4	13,8%	3	0	3	75,0%	0	1	1	25,0%		
PLANT	2	6,9%	0	0	0	0,0%	2	0	2	100,0%		
OTHER CASES	9	31,0%	6	1	7	77,8%	0	2	2	22,2%		
	29	100,0%	16	1	17	58,6%	5	7	12	41,4%		

5) Event Structure Metaphor

			Outlast 2		The Walking Dead			Tumbleseed		Overcooked		
PROGRESS IS MOTION	4	12,5%	1	3	4	100,0%	0	0	0	0,0%		
THE GAME IS A JOURNEY	14	43,8%	5	4	9	64,3%	4	1	5	35,7%		
PURPOSES ARE DESTINATIONS	3	9,4%	1	2	3	100,0%	0	0	0	0,0%		
STATES ARE LOCATIONS	5	15,6%	1	1	2	40,0%	1	2	3	60,0%		
CHANGES ARE MOVEMENTS	5	15,6%	0	3	3	60,0%	0	2	2	40,0%		
DIFFICULTIES ARE IMPEDIMENTS TO MOTION	1	3,1%	0	0	0	0,0%	0	1	1	100,0%		
	32		8	13	21	65,6%	5	6	11	34,4%		

6) Substance Metaphor

			The Outlast 2		Walking Dead		Tumbleseed		Overcooked	
EMOTIONS ARE LIQUIDS	6	31,6%	2	1	3	50,0%	0	3	3	50,0%
ACTION IS A SUBSTANCE	3	15,8%	0	3	3	100,0%	0	0	0	0,0%
ENERGY IS A SUBSTANCE	2	10,5%	2	0	2	100,0%	0	0	0	0,0%
INFORMATION IS A SUBSTANCE	2	10,5%	1	1	2	100,0%	0	0	0	0,0%
AN ELEMENT OF THE GAME IS A SUBSTANCE	2	10,5%	0	0	0	0,0%	1	1	2	100,0%
FREEDOM IS A SUBSTANCE	1	5,3%	1	0	1	100,0%	0	0	0	0,0%
CONTROL IS A SUBSTANCE	1	5,3%	1	0	1	100,0%	0	0	0	0,0%
CHAOS IS A SUBSTANCE	1	5,3%	0	0	0	0,0%	0	1	1	100,0%
FIGHTING SKILLS ARE A SUBSTANCE	1	5,3%	1	0	1	100,0%	0	0	0	0,0%
	19	100,0%	8	5	13	68,4%	1	5	6	31,6%

7) Other kinds of metaphor

			The Outlast 2		Walking Dead		Tumbleseed		Overcooked	
PLAYING as the target	6	40,0%	0	0	0	0,0%	1	5	6	100,0 %
EMOTIONS ARE FORCES	5	33,3%	2	2	4	80,0%	1	0	1	20,0%
THINKING IS CALCULATING	1	6,7%	0	0	0	0,0%	1	0	1	100,0 %
FLEXIBILITY IS ADAPTIVITY	1	6,7%	0	0	0	0,0%	1	0	1	100,0 %
SIGNIFICANT IS LOUD	1	6,7%	0	1	1	100,0 %	0	0	0	0,0%
KNOWING IS SEEING	1	6,7%	0	0	0	0,0%	0	1	1	100,0 %
	15	100,0 %	2	3	5	33,3%	4	6	10	66,7%

Appendix C – Examined reviews

1) The adult targeted review: Outlast 2:

Outlast 2's maniacal commitment to its core conceit is simultaneously its greatest strength and its greatest weakness. Like the original--which helped popularize first-person survival horror when it launched in 2013--Outlast 2 casts you as a hapless everyman with zero fighting skills and no tools beyond a camcorder. Your only option when confronted with grotesque, bloodthirsty murderers is to run and hide.

As a result, every snapping twig, every distant scream, every gruesome corpse grips you with fear even more tightly than it might if you actually had a way to defend yourself. But this also means the core gameplay cannot evolve as you progress--the chase sequences you survive at the start of the game are essentially identical to the situations you encounter near the end. There aren't many new mechanics or scenarios to keep the intervening hours feeling varied and engaging.

To make matters worse, the game's most harrowing moments--those sequences where you're spotted by an enemy and must flee to safety--frequently devolve into trial-and-error tedium. Almost invariably, these chases are scripted, meaning you must get from point A to a specific point B as quickly as possible. Problem is, point B is rarely obvious. It might be a tiny opening you have to crawl through or a bookcase you have to move, but you'll only have a few seconds to figure it out before your pursuers catch up and kill you, forcing you to replay most of the chase in order to return to the apparent dead end where you got stuck. At that point, the game stops being scary and simply becomes frustrating.

This was occasionally an issue in the first game as well, but you often had more freedom and could play more strategically--if you're trying to avoid one bad guy in a large area while sneaking from room to room to collect valve handles, you can decide, "Okay, he'll see me when I dart across here, but I think I can make it back to this locker and hide before he catches me." In Outlast 2, you generally just need to run from whatever's directly behind you and hope you figure out the one correct path as you go. At least when you do stay on track, it's unbelievably intense and exhilarating. The fact that the game excels at delivering sudden bursts of panic keeps your nerves on edge at all times. You never quite know when hell will break loose again, but you always know it's coming.

Tension, really, is what Outlast 2 does best. Its gameplay may stumble in certain ways, but you're always deeply, inescapably immersed in its atmosphere. In place of the first game's mental asylum, new protagonist Blake Langermann finds himself lost in the Arizona desert surrounded by religious zealots and fetid corpses. Though you'll endure a wide variety of environments, desecration follows you everywhere. And while the visuals pack plenty of unsettling details, the sound design is some of the best in horror game history. From the jagged, unnerving score to the harsh whispers that seem to come from all directions, Outlast 2's audio is the single biggest contributor to its remarkable sense of foreboding. The subtle squish and

crunch that accompanies every footstep as you cross a pit full of dead infants will likely haunt you forever.

All of these scare tactics get in your head and, in a way, deepen those skin-crawling lulls between the adrenaline-pumping chases. In most games, walking into a room and grabbing an item is about as simple as it gets, but when you're utterly convinced some new horror's just waiting to rip your throat out, exploring for camera batteries suddenly feels like a harrowing trial. And you'll need those batteries. Just as before, your camera's night vision allows you see in the dark, and the new directional mic also lets you (loosely) track enemies through walls.

However, both of these comforts drain your batteries at an alarming rate, especially on higher difficulty settings. You can keep night vision on even when you run out of juice, but your screen starts to flicker and the camera can't focus. It's almost scarier than being totally blind, so it's important to expend your battery power strategically. I never had a problem finding batteries on Normal, but higher difficulty settings turn this aspect of the experience into a legitimate challenge.

Even if you're stocked up on batteries, though, there's another reason to brave exploration: journal entries. As with the original game, there's no traditional story arc with a beginning, middle, and end. Instead, you're given a goal--in this case, to save your missing wife--and bad stuff happens as you pursue that goal. The only way to understand your situation is to gather information from, for example, suicide notes and deranged gospel excerpts. The writing is strong throughout, but *Outlast 2*'s primary narrative relies too heavily on trite horror tropes, including sadistic backwoods fanatics, demon babies, and of course, damsels in distress. The ending also falls short of the wild twist that capped the first game.

But there is another side to *Outlast 2*'s story. As you progress, Blake starts to experience hallucinations that seem to depict a traumatic childhood event. They reveal new details at exactly the right pace, providing subtle, devastating hints without spelling everything out. It hooked me early, compelled me through the campaign, and eventually delivered an emotional payoff, all while tying together both halves of the game through shared themes of guilt, abandonment, and the exploitation of faith. Altogether, Blake's hallucinations prove to be one of the game's strongest elements.

In truth, *Outlast*'s "no weapons" formula worked better as a shorter experience. Stretched over twice the length of the original game, *Outlast 2*'s gameplay starts to wear thin, especially since too many of its scripted chases funnel you down preset paths. At the same time, however, I admire its purity, and to an extent, I'm willing to accept its shortcomings for the sake of true survival horror. The campaign is scary from start to finish and delivers on its promise of unrelenting terror in part because it never allows you to fight back. The atmosphere and sound design are expertly crafted, and Blake's hallucinations elevate the game's story above that of

the first. It doesn't do much to build on the original formula, but it unquestionably provides a more polished version of the same idea.

Think of it as a ride through a really amazing haunted house: you don't have a ton of control and sometimes the ride breaks down for a moment or two, but it's basically guaranteed to leave you scared out of your mind.

2) The adult targeted review: The Walking Dead: A New Frontier - Episode Four: Thicker Than Water

The New Frontier season of Telltale's *The Walking Dead* is wrapping up the way that it began, with more Garcia family strife than zombie action in the penultimate episode. *Thicker Than Water* plays up the soap-opera dynamics that have long been as big a part of the franchise as the brain-munching gore, making for a more satisfying episode than its snoozy predecessor. Fireworks explode in the relationship between leading man Javier Garcia and his brother David, who finally figures out that his estranged wife Kate might just have feelings for her brother-in-law. Tensions bring Richmond to the edge of a full-blown revolt. And a cliffhanger conclusion sets everything up for an intense finale when the last episode of the season arrives later this spring.

Still, *A New Frontier* continues to play out in a more formulaic fashion than other seasons of Telltale's take on *The Walking Dead*. *Thicker Than Water* follows the same path of the preceding episodes, opening up with a blast from the past featuring yet another vignette starring the dysfunctional Garcia family. This time, the introductory flashback relives an afternoon with Javy and David at an amusement park's batting cages. It's hard to say what this scene is even supposed to accomplish: While past flashbacks took us to key moments like the Garcias experiencing the onset of the zombie apocalypse, this one tells us yet again that Javy and David hate each other and that David isn't getting along with his wife. We get some new information here about David planning to re-enlist with the army and leave Kate and the kids, but other than that, this kind of second-verse, same-as-the-first moment seems unnecessary.

The overall plot is also fairly predictable, but at least *A New Frontier*'s narrative is finally chugging forward again after Episode Three put on the brakes. Here, secrets burst out of the closet at a steady pace, unraveling the uneasy alliances that have been central to the season. The episode features some real "duh" moments, but the dialogue and voice acting are handled so well that you can't help but go along for the ride. And as usual with Telltale games, the episode includes some key moments where your choices can make the story go in various directions and leave different corpses on the floor. But here, it seems only right that Javy winds up with Kate, which makes the story feel a touch predetermined.

Action is also once again in short supply. Although *Thicker Than Water* offers some intriguing conversational choices, their impact is somewhat muted through most of the game--reactions are mostly limited to "so-and-so will remember that" alerts. Selections only become truly meaningful toward the conclusion, when you're presented with life-or-death scenarios that up the stakes. One moment, you're talking to Clementine about the challenges of puberty. The next, you're deciding who lives and who dies during a makeshift execution. It all sounds somewhat ludicrous spelled out like that, but these varying situations seem like a realistic look at how much everything would change--from mundane moments with maxi pads to insane situations where you're asked to decide who gets shot in the head--after the collapse of civilization.

Yet even without much action, you're on the edge of your seat through the entire second half of the episode. Things go from bad to worse in Richmond really fast. Establishing a mood of utter dread--even when things seem to be going well--is one of the things that Telltale always does extremely well, and this dramatic touch is on display through the final showdown with Joan's Richmond junta. A feeling of despair is also present courtesy of an incredibly bleak scene with Dr. Lingard that contrasts perfectly with Clementine's desire to keep fighting for life in this apocalyptic wasteland.

Some interaction opportunities aren't fully taken advantage of, though. When Javy and David are taking their cuts at the batting cages, there's no way to actually hit a ball. All you can do is select whether to swing and miss to make David feel better or crush the ball and mock him for not being much of an athlete. And later on, when Javy has to hotwire a truck, all you do is push buttons to strip and connect the wires. Stripped of any real challenge, this is a forgettable "click-click-vroom" sequence with no dramatic tension.

Walkers barely make an appearance here. They're an ominous presence throughout the episode, as a horde has surrounded Richmond and made it impossible for anyone to leave the walled settlement. But aside from a brief combat sequence and zombie hands reaching eerily through a broken wooden fence, the undead are mostly missing in action.

Thicker Than Water continues to move things toward what will inevitably be a bloody conclusion in the next episode. This *New Frontier* season has been a little on the formulaic, predictable side and somewhat lacking when it comes to interactivity and zombie-biting action. In some ways, the episodic structure of this season has proven to be something of a drawback, as the slower sections would likely not have seemed so pronounced as part of a single eight- or nine-hour game. But the superb quality of the scripting and acting continues to deliver the dread and despair that have become *Walking Dead* staples, making it hard to wait and see what happens to Javy and friends in the next episode.

3) The child targeted review: Tumbleseed

When you first jump into Tumbleseed's procedurally generated world, even the simplest movements are a struggle. Mastery over its physics comes relatively quickly, but that's only one of many learning curves you have to overcome to make it up the roguelike's mountain. It's a punishingly hard climb. When the game's difficulty, your skill, and a little bit of luck line up, it's incredibly rewarding--but they frequently fall out of balance, resulting only in frustration.

Tumbleseed's unique take on 2D platforming puts you, a small seed, on a movable balance beam as you ascend an obstacle-filled hellscape, moving each side with the analog sticks to climb bit by bit. As you move the beam from side to side, the seed rolls back and forth, so learning to control its momentum is key. The goal is to reach the top, avoiding deadly pitfalls and an army of bug monsters while collecting currency-like crystals so you can use various seed powers. Learning how to use momentum to your advantage without falling into a hole is the easy part--doing all of that while managing your powers and killing or avoiding enemies is where things get tricky.

In addition to holes, traps, and monsters, the mountain is also peppered with plots of soil where you can use crystals to plant your various powers. You can switch between your powers at any time, and they transform you: Plant a crystal as Thornvine and you gain a sharp new thorn to pierce enemies with, while Heartseed grants you a quarter of a heart. In addition to the default powers, you can pick up a few of the 30 or so total on your way up the mountain, ranging from a seed that shoots projectiles to one that grants invisibility. You have to make split-second decisions about what you need in any given moment, whether it's attack power, defense, or more crystals, and a miscalculation can prove deadly.

Just like the levels, your strategy has to be ever-changing. The available powers are entirely up to chance; you get to choose between two random powers once every level, and some runs have more useful options than others. Learning to perfect the first level isn't an exercise in memorizing enemies or laying out a specific plan of action; instead, it's about learning from past mistakes and staying as flexible as possible.

The challenge is in using what you have to the best of your ability, and it's genuinely satisfying to kill an enemy with projectiles one run and slip by them undetected the next. Just when I thought I'd figured out the best way to survive the mountain, the mountain met me with a new enemy or a power-up I'd never seen before, and like with each movement on the balance beam, I was always shifting slightly to try to adjust.

Tumbleseed's biggest problem, though, is that it doesn't do anything to ease you into new challenges. The difficulty from one level to the next--and from one run to the next--is inconsistent, even when taking into account that everything is procedurally generated. Going from the first area to the second is a huge difficulty spike thanks to unforgiving enemies, and I had long since mastered the first (and replayed it dozens of times) before I successfully

traversed the second. No matter how good I got at deftly rolling in the narrow space between two pitfalls or how perfectly I allocated my crystals and powers, I'd still get sent tumbling down to the start by a hole that suddenly appeared underneath me or a gang of four spiders that each take three hits to kill. At a certain point, that difficulty stops being an enjoyable challenge and instead feels unfair.

Though you can set up teleporters that you earn at certain points on the mountain to skip earlier sections, it's in your best interest to run through them anyway and stock up on powers and supplies; but after doing that, it's much more frustrating to die for a stupid reason halfway up the mountain when you *finally* lucked out and got the two powers you like the most. It's rare to get both the best powers and the easier enemies in the same playthrough, and after a while it feels like a cruel joke.

That said, each time I finally reached a new level, I was ecstatic. However you manage it, it's as rewarding to survive as it is frustrating to fail. But when those rewards start to feel further and further apart, it can be difficult to keep coming back for another climb.

4) The child targeted review: Overcooked

You've got to hand it to jugglers: they really know how to up the stakes. Need more tension? Add more objects! Still not enough? Light those objects on fire! And for the grand finale? Recruit a second juggler and start tossing flaming batons back and forth. Cooperative party game [Overcooked](#) cleverly borrows this template and applies it to a restaurant setting. Across an ever-changing series of kitchens, up to four chefs must prepare meals by performing simple tasks--chopping vegetables, cooking meat, washing dishes--in an effort to prepare and serve as many complete dishes as possible within a strict time limit.

Each task is, in isolation, dead simple--actions rarely require more than a single button press and objectives are plainly displayed on screen at all times. But as part of a larger coordinated effort, each step potentially becomes that one load-bearing Jenga block that sends the entire tower tumbling when removed. If, for example, your onion soup is ready to serve but you don't have any clean bowls, the soup starts to burn, not only ruining the dish but eventually lighting the kitchen itself on fire as well (don't worry, there's always a fire extinguisher handy). The tiny red warning signal that flashes and the accelerating beep that accompanies it quickly become sources of immense panic.

If this all sounds stressful, you're right, it is. Extremely stressful. And that's exactly why *Overcooked* is one of the most exhilarating couch co-op games of the year. All the stress and tension that mounts as the timer ticks away result in a massive wave of relief and triumph upon successfully finishing a level at the highest rating. It also sucks you into the experience better than any game in recent memory. The same way a truly great song turns even the most reluctant wallflower into a dancing machine, *Overcooked's* potent recipe for escalating chaos

will have you and your friends screaming instructions to one another without a hint of self-consciousness. More than once, I noticed a teammate standing on the opposite side of a counter directly in front of the bin of food items and found myself breathlessly demanding a tomato. To illicit that kind of reckless abandon is a rare and laudable feat.

And not only does the basic gameplay formula work wonderfully, the experience provides a huge variety of unexpected wrinkles across its reasonably meaty campaign. At the beginning, dishes involve only a single ingredient, but you'll quickly graduate from soups to salads, then to burgers, burritos, fried foods, and so on, each meal more complex than the last. Dishes aren't the only source of challenge and variety, though. Every mission occurs in a different kitchen, and every kitchen introduces its own unique twist.

In addition to coping with layout changes, you might also have to hop between trucks while grilling your way down a highway or dart across icebergs that intermittently connect the two halves of an icy kitchen. If you make it all the way to The Lost Morsel DLC, you'll even have to smack buttons to raise and lower barriers while dodging fireballs. Even smaller challenges--like limited flatware or adorable mice that steal your food--can derail your efforts. The roster of potential variables is both extensive and wildly inventive. This not only keeps the experience feeling fresh, it also results in a renewed sense of accomplishment with each rating star earned.

Without that tension, however, *Overcooked*'s formula starts to fall apart, which is why the game really doesn't work as a solo experience. If you play solo, you control two characters, swapping between them on the fly as they complete automated tasks you've set for them. The gameplay becomes a different sort of balancing act, but too much is lost in the process. The hilarity and infectious enthusiasm of playing with friends is replaced by tedious task management, so the energy fizzles. Plus, score requirements are set much lower, so you can totally bungle a few orders and still somehow achieve a perfect rating.

Without question, *Overcooked* works best when played with friends, which makes the fact that you cannot play online an unforgivable oversight. There is, at least, a local competitive mode to compliment the cooperative campaign. Two teams of two cook across a series of symmetrical kitchens to see which pair can churn out the most dishes. It's a simple addition that makes no meaningful changes to the core gameplay but provides a welcome diversion from the campaign nonetheless. And recruiting people to play either mode should be relatively easy. *Overcooked* is not only extremely accessible--with intuitive, pick-up-and-play controls--it's also adorable. Who wouldn't want to chop onions as a racoon in a wheelchair?

Overcooked contains all the necessary ingredients for a truly excellent co-op game. Stress is always balanced out by feelings of accomplishment and progression, and its gameplay requires a mix of smart planning, consistent communication, and some level of dexterity to execute plans effectively. And of course, the cuteness keeps it feeling light and fun, which helps you not hate your friends when they fail to take a pan off the burner in time. It's a shame there's no online option since most of the game's magic evaporates without other players to

help you along. If you have folks to play with, however, Overcooked turns juggling simple tasks into a hilarious and occasionally catastrophic exercise in precise communication.