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## Multimodality as an Approach to Video Games Advertisement.

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### *Abstract*

*Background: The video game, as a cultural and entertainment product, has left its initial stages and considerations as an emerging and young product. After more than forty years of global hiatus, it has entered a stage of maturity. The concept of video games as an entertainment product for children and young adults has changed over time, but it has not yet fully caught on. Currently, this entertainment alternative has become a strong competitor to other cultural products such as music and literature. Objective: This paper aims to study and investigate of all pragmatic multimodality as an Approach to Video Games Advertisement. Methods: The generalizability and application of the language analytical methodologies we have been building in the last couple of decades to video games in generally, as well as playing video tutorials, will be tested in this article as we continue to demonstrate this application. To do this, we will first present the specific topic conceptual approach of the logic of multimodal discourse interpretation and describe how it may be used to examine the meaning-making processes that take place as a video game's story unfolds dynamically. Results and discussions: Our investigation has demonstrated that the tutorials for the two video games have comparably intricate discourse structures about guidelines and gameplay details. As they fall under the same genre and category, it may be concluded that this is mostly because of that. In both games, the instructions are frequently placed below the primary narrative framework, yet this subordination always actively points back to the primary structure, so enabling the story to proceed.*

*Furthermore, these discourse relations consist of two sides: the Explication for subjugated directions and information sequences that develop simultaneously with the narrative and the second side, the Result-relation for reincorporating the subjugated structures into the primary narrative structure. Nevertheless, the current techniqueneeds a lot more statistical strength to verify such hypotheses and utilize the knowledge we learned from our early analysis of the sort of tutorials. Conclusion: In our opinion, it also calls for a closer examination of how games are conceptualized in terms of learning and how knowledge is created through semiotic domains and embodied experiences. We have demonstrated that our method offers crucial foundational elements of a critically required framework for addressing various significance entities in computer game discourse as well as delving into the discourse's actual degree of coherence and structure.*

**Keywords:** *Batman Arkham game, Thief's End game, and Multimodality video games.*

### **Introduction**

The video game, as a cultural and entertainment product, has left its initial stages and considerations as an emerging and young product. After more than forty years of global hiatus, it has entered a stage of maturity. The concept of video games as an entertainment product for children and young adults has changed over time, but it has not yet fully caught on. Currently, this entertainment alternative has become a strong competitor to other cultural products such as music and literature [1]. According to a report titled The Video Game Industry in Spain [2], global video game sales managed to exceed 1,000 million euros in the last fiscal year. This makes it one of the most important pillars of the audio-visual industry worldwide. In general, people view video games as entertainment products that does not go beyond this function. It cannot be denied that there are video games created with the sole purpose of entertaining people without aspiring to deeper or more complex goals. But this is not always the case, as there are other types of video games that are created with specific mechanics, audio-visual, and

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Interactive codes are capable of telling or conveying a complex story or discourse that goes beyond mere entertainment [3,4]. Video games, apart from entertainment, can also perform other functions such as improving and extending user or player significance, improving players' cognitive and physical aspects, such as reflexes, mental speed, spatial vision, and perception, in addition to emphasizing other technical and communicative areas that a player can learn about while enjoying a video game. [5,6]

Since the 1990s, two streams of study have begun to consider video games as an object of study: bite science and narrative science [7,8]. The first current views the video game as a set of rules and objectives, and on the other hand, the second current studies the video game in a textual manner, such as hypertext and electronic texts [9]. From the academy, it is important to consider the video game as a valid object of study and capable of providing other perspectives and knowledge on communication. [10,11] In addition, it is relevant because video game falls within the new forms of digital narrative that are becoming increasingly relevant in contemporary society [12]. Among the wide range of video games available today, *Bloodborne* stands out from the rest thanks to its own narrative proposal. The story of this video game is presented in a piecemeal manner, and it is the player who is responsible for finding and joining these parts to unfold the story. The environments and scenarios of the video game enrich a story that can only be achieved through player interaction [13]. In accordance with the idea raised in the previous paragraph, the objective of this article is studying the pragmatic of multimodality as an Approach to Video Games Advertisement.

## **Methods**

The generalizability and application of the language analytical methodologies we have been building in the last couple of decades to video games in generally, as well as playing video tutorials in particular, will be tested in this article as we continue to demonstrate this application. In order to do this, we will first present the specific topic conceptual approach of the logic of multimodal discourse interpretation and describe how it may be used to examine the meaning-making processes that take place as a video game's story unfolds dynamically. Lastly, we'll briefly go over this study's results and provide a forecast for future research.

We, as analysts, rebuild this interpretation of data from a model-theoretical viewpoint in the analysis we present below on the foundations of semantic and pragmatic framework; we do not consider actual evidence (such as demographic information, for example). We provide a case study of the initial testing of our methodological approach by concentrating on two different analyses of tutorial parts in the video games *Batman Arkham* and even *A Thief's End*.

Our methodological approach is specifically based on linguistically driven formal discourse accounts that explore the dynamic unfolding of a narrative plot or argumentation structure and, as researchers propose, are equally capable of describing the dynamic gaming processes. As for the interpretation of many other multidimensional events, like movies (*Philadelphia* 1994, *The Descendants*, 2012, and *Nebraska*, 2014), while comics and graphic narratives, it has already been successful to examine these structures in relation to the inferences that are made by players or recipients during the interpretation process (*Batman* and *Thief's End* in 2014b).

The strategy adheres to the time-honored tradition of viewing and analyzing visual and aural artifacts "as language," which was first discussed in relation to film in the 1960s as well as the 1970s and is still being investigated in relation to comic books and graphic novels like those discovered in *Batman* as well as *Thief's End*. At the same time, we have effectively demonstrated that there are strong parallels among spoken and visual communicative artifacts at discourse levels that are more abstract. Then, only at these more abstract levels of abstraction do language model insights become apparent.

Compared to the multimodal phenomena that has previously been researched from this perspective, video games offer a further level of specificity that is crucial for our approach here. In instance, even while they aim to build more unified fictional worlds, like certain movies, these worlds are sometimes challenging to predict and manage since they may be illogical, unclear, or optional. We started with the tutorials in narrative video games since, among other things, they seem to have a bit more regularity.

## Results

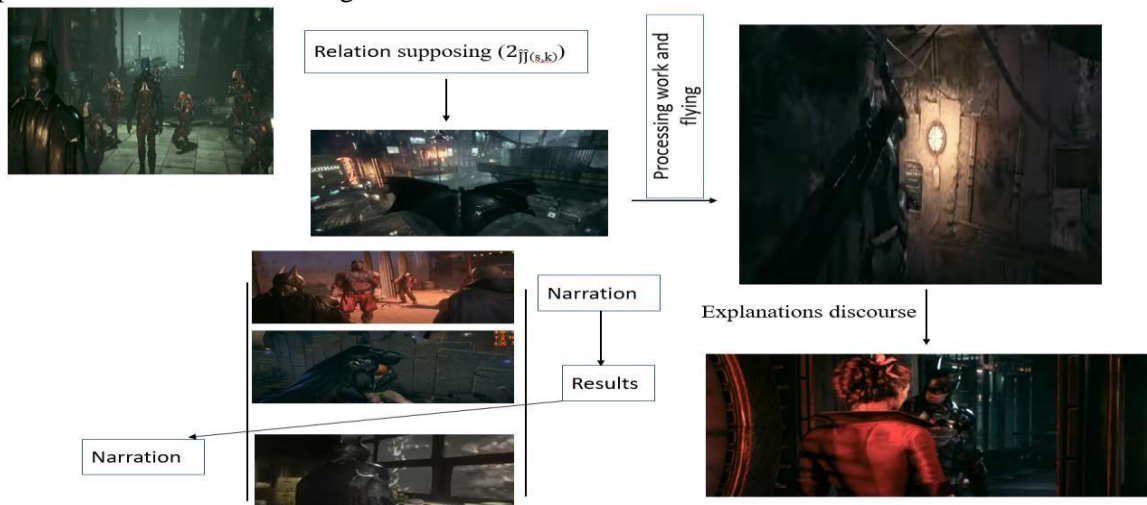
**Table 1:** The first Batman gameplay action and the dramatic event taking place in this scene are detailed in a logical style.

Variables	Descriptions and choices	Selections
Starting Threaten point	Threaten	$E_{\bar{a}}$
Main characters and items	Player 1	S
	Player 2	K
	Male character	W
	Female character	$\bar{e}\bar{e}$
	Gun using	$\bar{C}\bar{C}$
Settings setup	Internal setup using of the building playing	JJ
Technique Dynamic characteristics	Shifting the camera viewpoint sporadically	$\bar{f}$
Eventually, Threaten End	End setup applying	$\bar{T}$

**Table 2:** The starting set of Batman video game discourse relations, each having default axioms and meaning postulates.

Items	Coding applying
Relation	Meaning supposing ( $2_{jj(s,k)}$ ) <b>O</b> conditions (S, K) Default Axiom ( $((s, k, 1) \wedge \text{some basics}) > R(s, k, 1)$ )
Narrative	$2$ Narration (s, k) $0$ overall ( <i>prestate</i> ( $\bar{C}\bar{C}\bar{S}$ ), <i>post-state</i> ( $\bar{C}\bar{C}\bar{K}$ )) (S, k, 1) $\wedge$ <i>occasions</i> (s, k)) $>$ Narration (s, k, 1)
Explanation	$2$ Explanation (a, b) <b>O</b> before (CCS, CCK) (S, k, 1) $\wedge$ <i>causes</i> (s, k) $>$ Explanation (S, k, 1)
Result	$2$ results (s, k) <b>O</b> after ( $\bar{C}\bar{C}\bar{S}$ , $\bar{C}\bar{C}\bar{K}$ )
Contrast	$2$ Contrast (s, k) $0 \rightarrow (fS \ \& \ fK) \ s: k; \ \bar{I}\bar{P} \wedge \text{semantic dissimilarity} \delta s; s, k, hh > \text{Contrast } \delta a; k; l, h$

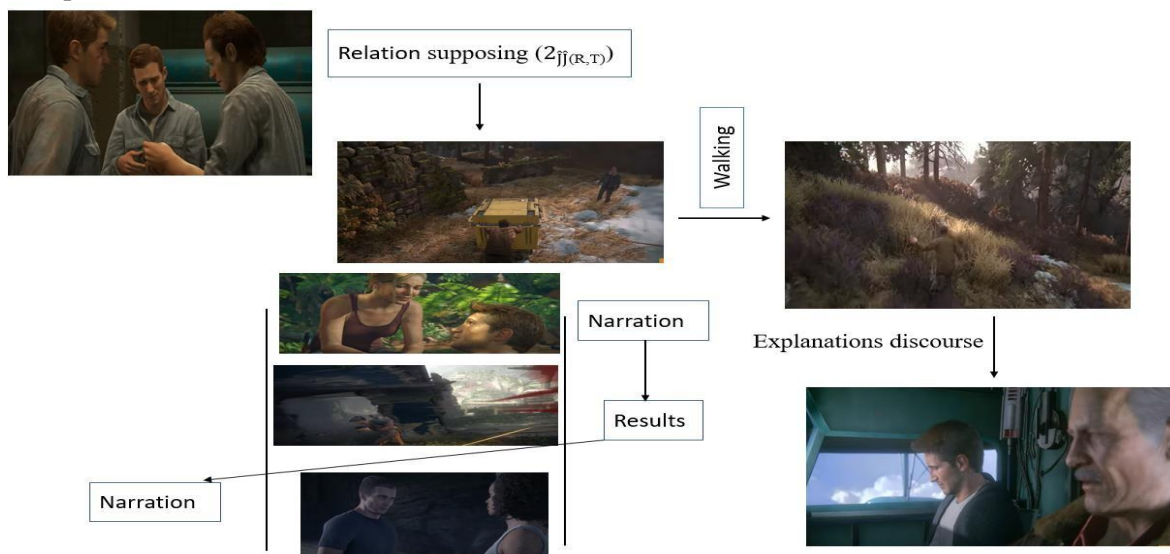
**Figure 1:** A descriptive segment that explains the narrative and discourse concept of the events that take place in the Batman Arkham game.



**Table 3:** The first Thief's End gameplay action and the dramatic event taking place in this scene are detailed in a logical style.

Variables	Descriptions and choices	Selections
Starting Behavior style	Walking	Z
Main characters and items	Player 1	R
	Player 2	T
	Male character	P
	Female character	W
	Walking behavior	QQ
Settings setup	Investigation and building settling	uu
Technique Dynamic characteristics	Shifting the camera of long shots sporadically	r
Eventually, Threaten End	End setup applying	ë

**Figure 2:** A descriptive segment that explains the narrative and discourse concept of the events that take place in Thief's End.



## Discussion

Our investigation has demonstrated that the tutorials for the two video games have comparably intricate discourse structures with regard to guidelines and gameplay details. As they fall under the same genre and category, it may be concluded that this is mostly because of that. In both games, the instructions are frequently placed below the primary narrative framework, yet this subordination always actively points back to the primary structure, so enabling the story to proceed. [14]

At the same time, we have seen a somewhat equivalent use of discourse relations in both instances. These discourse relations consist of two sides: the explanation for subjugated directions and information sequences that develop simultaneously with the narrative and the second side, the Result-relation for reincorporating the subjugated structures into the primary narrative structure. [15]

When it comes to the game's free play portion, this exact relationship repeats itself since there is a pattern in which carrying out specific tasks in accordance with the given guidelines and instructions advances us to the subsequent portion of each game. We can assume that the recursion using the Result relation will

Be a distinguishing element in both of these games as well as in the majority of games that fall under the same genre since it enables the advancement that drives the game ahead. In order to highlight the persuasive capabilities of digital games as computational artifacts, we believe that subsequent analyses of the concept of proceduralist or procedural rhetoric should start with these early insights. [16]

By considering both semiotic and interactive aspects, the fine-grained study of these and possible additional causal interactions on a material level makes the rules-based system of a game's mechanics evident [17]. Moreover, we may suppose that an Elaboration- connection exists between the primary story and these aspects as long as a video game includes an educational interface and instructions. [18]

Nevertheless, the current technique needs a lot more statistical strength in order to verify such hypotheses and utilize the knowledge we learned from our early analysis of the particular sort of tutorials [19]. They should include more frequent and interactive moments from the investigated games as well as other games of the same genre, as well as additional assessments of tutorial sections from other games. Although there are hints of these in this study, doing so would enable us to identify a wide range of instances and structures that characterize the action-adventure open-world video game genre. [20,21]

Moreover, the method should be used to analyze video games that fall into genres that are progressively different from the artifacts that have already been analyzed using this framework, such as management and strategy games as well as puzzle games [22]. The analysis of video game discussions between player characters and non-player characters would be another fascinating topic, provided the application process of the model to spoken dialogue and conversation, as this type of communication might disrupt players' immersion. As a result, we see the strategy we use in this research as a preliminary simulation of an analytical framework that, when tested with two case studies, provides a solid foundation for additional empirical study as well as methodological and theoretical advancement.

## Conclusion

This, in our opinion, also calls for a closer examination of how games are conceptualized in terms of learning and how knowledge is created through semiotic domains and embodied experiences. Further studies will likely incorporate more discourse relations and interpretations focused on game mechanics, allowing for a more in-depth study of the semiotic affordances unique to video games.

We have demonstrated that our method offers crucial foundational elements of a critically required framework for addressing various significance entities in computer game discourse as well as delving into the discourse's actual degree of coherence and structure. A more critical examination of the details of this interaction that goes beyond a basic semantic understanding of the language structures of instructing and notifying players in a game is necessary to fully appreciate the unique opportunities and particularities of video games as engaging multimodal artefacts, and this constitutes a significant research direction.

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