

Using Game Structure Analysis Methods to Conceptualize the Video Game Genre: The Case of *Ghost Hunters* Games

Використання аналізу методів структури гри для концептуалізації жанру відеоігор на прикладі «Ghost Hunters»

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Abstract. The author explores the possibility of using game structure analysis methods to conceptualize digital game genres, focusing on the example of the new genre “ghost hunters.” The analysis of digital game genres uses a genre fusion model, allowing the game to be viewed on three levels: thematic, ludic and functional. However, in order to make a precise attempt to conceptualize the genre, it is necessary to additionally perform an analysis of the game structure. In the present study, three methods of analysis were used: the Lars Konzack method, allowing the evaluation of a game’s formal structure, the MDA (Mechanics, Dynamics, Aesthetics) method focusing on the interaction of gameplay mechanics and dynamics, and the FDD (Formal, Dramatic, Dynamics) method, allowing the analysis of the functionality and narrative structure of games. On this basis, a research tool was developed to identify whether a given genre pattern also appears in other digital games. The results of the study indicate the potential of the methods used in the process of conceptualizing the genre and developing analytical tools for ghost hunter games.

Keywords: game structure analysis, digital game genres, *Ghost Hunters*, genre fusion model, analytical methods.

Introduction. Although games are not an entirely new medium, as they have been accompanying humans since antiquity and have evolved with the development of civilization, they still cause some difficulties for researchers. The interactivity and multidimensionality of games create a dilemma regarding the methods of studying this medium. Computer games can be categorized according to their theme or ludic layer, but still these divisions cause gaps in the picture of the game which leads to ambiguity. A solution to this problem is the concept of genre fusion, introduced by Maria B. Garda.

The author of the concept takes a layered view of genre, distinguishing three types of genre: thematic, ludic and functional (Garda, 2016). There are certain specific configurations between them, which can be seen, for example, in the frequent combinations of fantasy genres and RPG (role-playing games) or FPS (first-person shooter) and science-fiction genres. Considering games at the level of layers

allows researchers to use other analytical tools, distinguishing theme from mechanics or functionality.

Thematic genres are based on a representational layer and are the same as literary genres. This layer includes all the factors influencing world-building, time and place of action and narrative. Literary or film studies tools can be used to study them. Ludic genres refer to the organization of the game, including, among other things, the mechanics, the internal economy of the game or the way in which characters are developed. Functional genres focus on the gameplay experience and the player’s impressions. The author of the method here distinguishes divisions based on the purpose of production and the classification of games into engaging and non-engaging games¹. The purpose of production makes it possible to determine whether the main purpose of a game is to entertain (*entertainment games*) or whether it is a serious game.

1. Polish terminology introduced by Grabarczyk (2015).

The concept presented is important when attempting to conceptualize a new genre of digital games. It allows for a thorough analysis of all elements of the game, both within the theme of the game, its mechanics, and its core premise. By looking at the game in layers, it is possible to focus on the elements of most interest, while not losing the overall picture of the production. It also makes it possible to compare selected fragments with others occurring in a different layer.

The genre fusion presented by Maria B. Garda was used in an attempt to conceptualize a new genre of “ghost hunter” computer games. This attempt was made by analyzing two representatives of the potential game genre: *Phasmophobia* (prod. Kinetic Games, 2020) and *Ghost Watchers* (prod. Renderise, 2022). These games were assumed to show duplicate features in the genre layers. Depending on the number of common features, the emergence of a new game genre could be confirmed or denied. The analysis confirmed the appearance of common features in both games, which allowed the creation of an analytical tool for other games that could belong to the genre.

Thematic layer—horror. The first step that was taken in the attempt to conceptualize the new genre was to identify the pattern of the thematic layer. From observation, it was deduced that the genre equivalent for the games studied would be horror. Thus, literary and cinematic figures that evoke horror in the viewer were used.

Horror literature is characterized by claustrophobic spaces, an atmosphere of mystery and the presence of creatures and supernatural events. Its purpose is to influence and frighten the viewer’s emotions. To do this, unfamiliar elements are introduced into the familiar reality. In this way, it is easier to exploit fears that would be too difficult to define. However, this must be done within certain guidelines so that the viewer can fully understand them. Symbols that often draw from folklore allow the viewer to fit them into cultural patterns. Different cultures have their own ideas about supernatural beings or spirits, so it is important to pay attention to cultural contexts. Figures of fantasy beings may become less scary over time due to the perpetuation of their image and its transformation in mass culture. An example of this is the figure of Cthulhu from the works of Howard Philips Lovecraft. Initially,

the Great Eternal was awe-inspiring, but his image perpetuated in pop culture has meant that he does not currently evoke the same emotions. In this situation, where the figure itself is insufficient to inspire horror, game and film makers can use other tools, such as special effects and sound, to do so. In the game *Subnautica* (prod. Unknown Worlds Entertainment, 2018) the player controls a castaway on an alien, ocean-covered planet. Exploring the deep waters, the player must collect resources and survive in a hostile environment full of dangerous creatures. The developers have effectively used sound and visuals to introduce a new sense of horror. As the depth increases, the player loses visibility due to the lack of sunlight reaching the depths. At the same time, every now and then he hears disturbing sounds made by the creatures that inhabit the planet.

The nature of the gaming medium means that developers can use the player’s interaction with the game to build a new theme of horror. This is influenced by immersion, or the process of being “immersed” in a game. Researchers distinguish between different types of immersion. Laura Ermi and Frans Mäyrä (2005) proposed a model in which the following elements contribute to this phenomenon: sensory immersion, challenge-based immersion and imaginative immersion. Immersion is related to the audiovisual setting. Challenge-based immersion is about the balance between the demands made by the game and the player’s skills. Imaginative immersion is related to the player’s involvement in the narrative and their emotional connection to the characters (Strojny & Strojny, 2014). Horror games must ensure that the player achieves full immersion. The deeper the player’s involvement, the more emotions they experience. In order for immersion to work properly, the player’s expectations of the game must be met and, in addition, their actions must have a significant impact on the game environment (McMahan, 2003). The player is an active participant, makes decisions and then faces the consequences, which creates additional tension as each failure becomes personal.

The hallmarks of the horror themed genre will be an atmosphere of horror and mystery, the presence of supernatural beings, the use of factors that evoke anxiety, disgust or fear. To this end, it is necessary to skillfully interact with the player’s psyche,

using available audiovisual tools, appealing to phobias and figures found in culture and fully exploiting the potential of immersion. The effectiveness of these activities is linked to exploiting the full potential of the game—both the aesthetic layer, but also the game mechanics layer.

Methods for analyzing the structure of the game.

Three methods of game structure analysis were used to perform an analysis of games that would serve as an indicator of a new game genre in the mechanical layer. The combination of these methods allowed the most thorough examination of the games, and the observation of their common features.

The first tool used is the game structure analysis method proposed by Lars Konzack (2001). The author of the method divides the game into seven main layers: hardware, program code, functionality, game elements, meaning, referentiality and socioculturality. At the same time, he recommends making a description of the game that prevents losing perspective of the game as a whole when focusing on parts of the game. In this description, Konzack presents two levels of which the game is composed: the virtual game space and the game terrain. The first level refers to the elements of the game world that collectively represent the featured world. The second level is the space and elements that are required to play the game. This includes the players, their environment and the equipment that is needed to run the game.

The first layer highlighted by Lars Konzack is the hardware, i.e. the physical components that allow gameplay. This layer only gives us an idea of the hardware required, but we are not yet given information about what kind of game we are dealing with. We learn whether the game is intended for PCs, consoles or mobile phones.

The second layer is the program code, which is one of the basic elements of the game, but at the same time difficult to analyze. This is mainly due to its nature—even having the program code there is a possibility of not understanding it. The author of the method himself, in his sample analysis, omitted to analyze the game code due to the difficulty of understanding it.

The next layer is functionality, which depends on the code and the computer. It allows us to observe what the application is doing, but it is not yet clear whether we are dealing with a game.

The fourth layer of analysis is the elements of the game, namely: location, resources, space, time, goal and sub-goals, obstacles, knowledge, rewards, and penalties.

The fifth layer is meaning, i.e. the semantic meaning of the game, explored through semiotics. Meaning in games can be present, it can be abstract, or the game can be almost devoid of it.

Referentiality can be seen when comparing the game with other media. The features of the game in the context of the genre are compared with other media in which they have been used, allowing a new meaning to be given to them. The Konzack method covers both game genres and narrative genres. Because of the close relationship between computer games and analogue games, reference should be made to Roger Caillois's (1997) division, who introduced four game genres: *agon*, *alea*, *mimicry*, and *ilinx*.

Agon refers to competition and the creation of a level playing field for players. Victory is to be determined by the player's skills related to a specific attribute such as speed. *Alea* are games in which fate is the main factor and the player's skill has no influence on the outcome. The reward is proportional to the risk. *Mimicry* involves players adopting the rules of a closed world for a set period of time. Such games involve dressing up, becoming someone else within a specific, closed reality. *Ilinx* are games and activities designed to cause bewilderment and dizziness.

The socio-cultural layer links to the social aspects of the game, i.e. the interaction between the player and the game, and the interconnectedness of the players.

The second tool is the formal structure MDA (*Mechanics, Dynamics, Aesthetics*). The authors of the method are Robin Hunicke, Marc LeBlanc and Robert Zubek (2004), in Poland it was presented by Marcin Petrowicz (2015). The framework was created as part of the *Game Design and Tuning* workshop and is intended to serve both game developers and researchers as a tool for analyzing and evaluating games. The method involves dividing a game into three layers: mechanics, dynamics, experience.

Game mechanics are understood as actions, behaviors and mechanisms that are available to players. These include both actions that the player performs, the functionality of objects and interactions with NPCs.

Dynamics are loops of interaction that arise between mechanics and player actions.

Another element of MDA's formal structure is "aesthetics," which is used to analyze visuals and sound design. In this case, aesthetics are all the elements that make players enjoy playing the game. The authors distinguish the following sensations: sensation (player enjoys audio-visual effects), fantasy (imaginary world), narrative (story of the game), challenge (game as an obstacle course), fellowship (community of players), discovery (exploration), expression (players' creativity), submission (connection to the game) (Hunicke, R. et al. 2004).

Petrowicz added a layer of representation that includes graphics, visual style, music, narrative structure and content (2015).

The final tool used in the study is the method created by Tracy Fullerton and Christopher Swain (2008), which divides the structure of the game into three types of elements: formal, dramatic and dynamic.

Formal elements help to distinguish games from other types of media. They consist of the player's interaction pattern, objectives, rules, procedures, resources, constraints and outcome.

The interaction pattern defines how players can interact with each other. It represents whether the game is single-player, team, co-operative or a battle against the system. The objective of the game is the condition that players must fulfil to achieve victory. Rules are a set of rules that define what players can do in the game. They can be written down and attached to the game, or implicitly understood by the players. Procedures are the types of actions taken by players, and are often the result of the interaction of several rules. However, they are not always linked to rules—there are procedures that are relevant to players that are not defined in the game rules. Resources are items that have value in the game and can be managed by the player. Constraints are the limits of the temporary world created by the game. The outcome is the end of the game.

Dramatic elements define the game's plot and narrative. They help to make the rules more comprehensible. These elements are divided into three types: message, character, and story. The message is the basic story of the game world and defines where

the plot takes place. Characters are the people around whom the plot revolves. In the case of games, instead of merely identifying with them, the player becomes a character for a period of time defined by the game. The story is the plot of the game including the narrative, i.e. all the events that take place.

Dynamic elements define the rules that have been transformed by the player into actual gameplay. These include strategies as well as behaviours and relationships between game components. They are similar to the dynamics of the MDA structure already discussed, but include more than just mechanics. The basic components in this case are emergence, emergent narrative and testing.

Emergence is the emergent, unforeseen outcomes in the game, which can be the result of the randomness of the game as well as the actions the player takes. Emergence implies that the narrative can be dynamic and the story can be created depending on player decisions. Testing allows for a full understanding of the dynamics of the game, helping designers to understand the experience their product offers.

Analysis of the games *Phasmophobia* and *Ghost Watchers*. The methods described were used to perform an analysis of the games *Phasmophobia* and *Ghost Watchers*. From these, the genre characteristics that games belonging to the proposed genre should manifest were obtained.

From the analysis, it can be seen that the thematic genre in the genre fusion "ghost hunter" is horror. This is already indicated by the very titles of the games, which refer to fear and ghosts. The occurrence of such a reference can be considered as one of the elements to facilitate the recognition of the theme of the game, which can be considered as one of the characteristics.

Another feature is the appearance of ghosts and ghouls in the gameplay. The demons that appear in the games may be inspired by the beliefs of different cultures, but the appearance itself is important.

A third distinctive feature in the genre will be the tension and fear felt by players. Players control character avatars, which are merely graphical representations of the players in the game world, meaning a deeper immersion due to the importance of the decisions made. Every action made by the player is represented by their avatar and every failure is felt more personally.

Another characteristic within the thematic layer is the realistic locations that appear in the analyzed games. In both *Phasmophobia* and *Ghost Watchers*, the appearance of the locations is modelled on places that could exist in reality, but is distinguished by the presence of supernatural beings that haunt the location. Looking at the available maps, it is clear that these are mainly residential houses that have been abandoned after the appearance of a ghost.

An important element that occurs in both productions is the occurrence of so-called jump scares, which are intended to heighten tension and fear. They are associated with the sudden appearance of a ghost silhouette or a loud sound.

In the ludic layer, the characteristics appearing in both productions must be discussed taking into account the methods used. Therefore, the common features that were observed during the analysis using the Lars Konzack method will be presented first.

The games *Phasmophobia* and *Ghost Watchers* are available for personal computers. They use *virtual reality* technology, but this is not required to run the game. Instead, the use of the player's microphone, which is used both to communicate with other players and with the game itself, is essential. The use of the microphone allows for certain interactions with the ghost.

Both games are determined and partly unpredictable due to the possible behavior of the ghost. They are also fluid—ghost traces appear for a set period of time and disappear after a while. Players are given controlled access to content. In *Phasmophobia*, players can unlock locations and equipment as the player's level increases, while in *Ghost Watchers*, lower-level players will not encounter certain types of ghosts during gameplay. There are conditional connections in the games, as we can see in the quests available to players.

An element that appears in the productions is "mental health." This indicator affects the behavior of the ghosts. In *Ghost Watchers* it appears as part of a modifier, but its presence can also be considered a feature.

The perspective of the games in question is first-person—players take an active part in the gameplay. For the gameplay to be meaningful, they must become ghost hunters, they cannot be passive observers. It

is their actions and decisions that shape the game. Players control their avatars, but increasing a character's level does not change its attributes.

Games do not have a time limit. Players can end a particular game at any time.

The main objective of the games in question is to find traces of the ghost and then identify it correctly. Players are also given side quests that they can complete during the game, but these are not a requirement to complete the game. The main obstacle to achieving the goal is the ghost, which can kill the players' avatars. The rewards of the games in question are experience points and currency that players can spend on purchasing equipment.

Players have access at all times to information about any type of ghost that may appear in the location. They can be checked in the corresponding tab in the notebook. There you will find a description of the ghost and what traces they leave behind.

An important element of the genre in question is the equipment that appears in the games and is used in the investigation. Both productions feature pieces of equipment that are also used in actual paranormal investigations. The most distinctive are the radio or spirit box, and the electromagnetic field (EMF) meter. Other distinctive elements of the investigation are a notebook or other type of surface that allows the spirit to interact, and a UV torch so that traces left by the spirit can be seen.

There is an emergent narrative in the games analyzed—they do not present a story, but it cannot be said that they are completely devoid of a plot. It is the players' behavior, the actions they take and the actions they perform that create the storyline in the background prepared by the developers.

No knowledge of other works with similar themes is required to play *Phasmophobia* or *Ghost Watchers*. These games are separate productions that may draw on different cultures and beliefs, but this does not affect gameplay. Familiarity with the original phantom figures, or emerging references to other cultural works, does not affect the player's gameplay experience.

The dominant species here, according to Roger Caillois's breakdown, will be *mimicry* and *ilinx*, due to players taking on the role of ghost hunters. For a limited period of time, they become

someone else, mimicking behaviors that might appear in the characters they play. They feel a tension and fear that can be bewildering.

Another method of analyzing game structure focuses on the mechanics, dynamics, and sensations that occur in a game. Mechanics are formalized as verbs that specify actions that can be performed (Sicart, 2008). In this sense, mechanics are walking, running, crouching, holding and using objects, as well as purchasing them.

An important mechanic that is present in both productions is the hunt, an action performed by the ghost during which it seeks to kill the players' avatars. There is a difference within this mechanic in the games in question. In *Phasmophobia*, the hunt is time-limited and the ghost can only kill during the hunt. In *Ghost Watchers*, the ghost can kill at any time. Despite the presence of a given difference, this mechanic is a feature of the genre. It is a form of obstruction to the goal. Players can use the available equipment in any configuration. They use the items to find evidence by repeating actions in different games.

However, the game does not dictate the order in which the equipment offered is performed.

Both productions affect the player's emotions by maintaining an appropriate atmosphere. The games affect the senses of the players, but at the same time are not overwhelming. The developers have made effective use of sound, which introduces tension or can lull players' alertness. The players' opponent is not only the ghost, but also their fear. The cooperative nature of the games allows communities to emerge and existing ones to grow. They are entertaining games through which people can spend time together.

The games have three-dimensional graphics that are simplified, but mimic reality. The players' avatars are human and, while mimicking reality, do not have non-human features. The maps, although quite small and do not leave players much room for exploration, are created to mimic real-world locations.

The pattern of player interaction that we can observe in *Phasmophobia* and *Ghost Watchers* both show that the proposed games allow for two modes of gameplay: single-player and multiplayer. In both modes, the main objective of the players is the same and does not change, the main task of all players is to correctly identify the ghost. The constraints that

created the temporary world are the boundaries of the maps available in the games. It is within these boundaries that players take on the role of a ghost hunter, and once the investigation is complete, they return to a safe area that is located at the border of this temporary world. Players still control their avatars there, but no ghosts appear.

In the games analyzed, an incremental outcome is characteristic. By achieving a sub-goal or main goal, players receive rewards. This allows them to raise their character level and unlock further game elements.

The basic story of the presented world is that an unidentified ghost haunts a given location, and players, as ghost hunters, are supposed to identify it so that it can be caught more easily. It is for this reason that they appear at a given location and investigate. The characters in the game do not have any characteristics—they are merely a graphic representation of the players in the game world. It is the players' decisions and behavior that gives them character.

Players can exploit the mechanics and rules of the game to produce outcomes unexpected by the developers. The behavior of the ghost, which is controlled by artificial intelligence, can vary from game to game, leading to different dynamic experiences.

The two games analyzed certainly belong to entertainment games. This indicates that their main purpose is to provide players with entertainment and to evoke emotions. They allow players to spend time both alone and with other people, not necessarily with friends. The games allow for the creation of open lobbies that any players can join. These productions can be played by anyone, regardless of age or gender. Committed players can join communities that are created as the games develop. Fans share their own insights, comments, impressions or stories they have experienced. According to Jesper Juul's (2010) definition of the stereotypical descriptions of engaged and unengaged gamers, it should be assumed that games of the "ghost hunters" genre should be suitable for both types of gamers.

Presentation of the research tool. On the basis of the game analyses carried out, a tool in the form of a table was created to easily check whether a game belongs to a genre. The tool has been simplified to highlight the most relevant features for the genre.

Figure 1. Comparison of the Phasmophobia and Ghost Watchers games

Features of the game	<i>Phasmophobia</i>	<i>Ghost Watchers</i>
A name alluding to ghosts and spirits	+	+
Demon spirits and wraiths in the game	+	+
Players' feelings of tension and fear	+	+
Jump scares	+	+
Realistic locations in the game	+	+
Story outline: players travel to a haunted place to identify the ghost that is there	+	+
Use of the microphone in the game	+	+
Time is not of the essence in the game— possibility to end the game at any time, no time limit	+	+
Content that can be unlocked by raising the character level	+	+
Strategic character control	+	+
First-person perspective	+	+
Characters: stripped-down avatars representing the players in the featured world	+	+
Main objective: to identify the spirit	+	+
Additional tasks during gameplay	+	+
Performing a task requires a specific action	+	+
Rewards: experience points and currency	+	+
Resource: mental health	+	Only as a modifier.
Characteristic test equipment (e.g. spirit box, radio, EMF meter)	+	+

By using a table, the duplicate features of a production become much more apparent. However, it is important to check whether these features also appear in other productions to determine whether we are dealing with a new genre or just isolated cases. To this end, the following productions will be

examined: *Demonologist* (prod. Clock Wizard Games, 2023), *Ghost Exile* (prod. LostOneTeam, 2023), *Conrad Stevenson's Paranormal P.I.* (prod. D&A Studios, 2023), *I'm on Observation Duty 6* (prod. Notovia, Dreamloop Games, 2023), *Ghost Master* (Sick Puppies, 2003), *Lethal Company* (prod. Zeekers, 2023).

A special tab where players can check the description of the ghost and what evidence it leaves behind	+	+
Emerging narrative	+	+
Dominant <i>mimicry</i> and <i>ilinx</i>	+	+
Mechanics: walking, running, crouching, holding items, purchasing items	+	+
Possibility of death at the hands of a ghost (hunting)	+	A ghost can attack at any time.
Free use of available equipment	+	+
Three-dimensional graphics	+	+
Sounds that heighten the atmosphere of horror	+	+
Single-player or multiplayer game	+	+
Possibility of a private <i>lobby</i> or <i>open lobby</i>	+	+
Limitations: map boundaries	+	+
Incremental score, raising character level	+	+
Entertainment game	+	+
For committed and uncommitted players	+	+
Cognitive engagement at: attention, motor and emotional levels	+	+

Figure 2. Examining the “ghost hunter” genre with examples

Features of the game	<i>Demonologist</i>	<i>Ghost Exile</i>	<i>Paranormal P.I.</i>	<i>Observation</i>	<i>I'm on</i>	<i>Ghost Master</i>	<i>Company</i>	<i>Lethal</i>
A name alluding to ghosts and spirits	+	+	+	-		+	-	
Demon spirits and wraiths in the game	+	+	+	+		+	-	
Players' feelings of tension and fear	+	+	+	+		-	+	
Jump scares	+	+	+	+		-	-	
Realistic locations in the game	+	+	+	+		+	-	
Story outline: players travel to a haunted place to identify the ghost that is there	+	+	+	-		-	-	
Use of the microphone in the game	+	+	-	-		-	+	
Time is not of the essence in the game—possibility to end the game at any time, no time limit	+	+	+	-		-	+	
Content that can be unlocked by raising the character level	+	+	+	-		-	-	
Strategic character control	+	+	+	-		-	+	
First-person perspective	+	+	+	-		-	+	
Characters: stripped-down	+ ²	+	- ³	-		-	+	

² Players can personalize their avatar.

³ The player controls the specific character of Conrad Stevenson.

avatars representing the players in the featured world						
Main objective: to identify the spirit	+ ⁴	+ ⁵	+	- ⁶	-	-
Additional tasks during gameplay	+	+	+	-	+	-
Performing a task requires a specific action	+	+	+	+	+	-
Rewards: experience points and currency	+	+	- ⁷	-	-	+
Resource: mental health	+	+	-	-	-	-
Characteristic test equipment (e.g. spirit box, radio, EMF meter)	+	+	+	-	-	-
A special tab where players can check the description of the ghost and what evidence it leaves behind	+	+	-	-	- ⁸	-
Emerging narrative	+	+	- ⁹	-	-	+
Dominant <i>mimicry</i> and <i>ilinx</i>	+	+	+	-	-	+
Mechanics: walking, running, crouching, holding items,	+	+	+	-	-	+

⁴ Once all players have marked in the diary what type of ghost is in a particular location, three tasks are unlocked. Once these are completed, players have the opportunity to perform an exorcism. Players receive rewards for each completed task and exorcism.

⁵ Once a spirit has been identified, players are tasked with performing a banishment ritual. Rituals vary depending on the type of spirit.

⁶ The main objective is to notice the anomalies present in the location.

⁷ The reward is only experience points.

⁸ Spirits have their own specific behaviors and skills that can be tested at any time.

⁹ The game presents the story of the protagonist that the player plays.

purchasing items						
Possibility of death at the hands of a ghost (hunting)	+	+	-	+	-	-
Free use of available equipment	+	+	+	-	-	-
Three-dimensional graphics	+	+	+	+	+	+
Sounds that heighten the atmosphere of horror	+	+	+	+	-	+
Single-player or multiplayer game	+	+	-	+	-	+
Possibility to set up a private lobby or open lobby	+	+	-	-	-	+
Limitations: map boundaries	+	+	+	+ ¹⁰	+	+
Incremental score, raising character level	+	+	+	-	-	+ ¹¹
Entertainment game	+	+	+	+	+	+
For committed and uncommitted players	+	+	+	+	+	+
Cognitive engagement at: attention, motor and emotional levels	+	+	+	-	-	+

¹⁰ The limitation is the camera image.

¹¹ Players earn currency, which is required in order not to lose the game. The aim of the game is to collect the correct amount in the allotted time, if players fail to do so they lose the game and have to start again.

If you look at the table comparing other productions, you will notice duplicate features. The games presented were chosen to be able to show that similar elements are not necessarily indicative of genre affiliation.

The *Demonologist* and *Ghost Exile* games have a significant number of features identical to the genre that has been described as “ghost hunters.” They can therefore be seen as an acknowledgement of the genre’s emergence.

Conrrad Stevenson’s *Paranormal P.I* shows some similarities, but the differences that emerge make it possible to consider this production as a representative of intermediate cases, where the game’s themes and gameplay elements are identical.

I’m on Observation Duty 6 can also be considered a case of a transitional game between genres.

The themes of the game are duplicated here, but the differences in gameplay exclude the production from the framework of the genre.

Both *Ghost Master* and *Lethal Company* show too many differences, which also exclude the productions from the framework of the “ghost hunters” genre. Both games show some similarities, e.g. in terms of genre or game functionality, but the differences are too significant to be included in the described genre.

Conclusion. From the research conducted and the results presented, it can be seen that methods of analyzing game structures are an important element in the study of game genre. Investigating the structure of a game allows for a thorough understanding of all its elements. Combining several methods allows researchers to synthesize the most interesting elements and use them in further research.

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КАТАЖИНА ОЛЕК
ВИКОРИСТАННЯ МЕТОДІВ АНАЛІЗУ СТРУКТУРИ ГРИ ДЛЯ КОНЦЕПТУАЛІЗАЦІЇ ЖАНРУ
ВІДЕОІГОР НА ПРИКЛАДІ «GHOST HUNTERS»

Анотація. Авторка досліджує можливість використання методів аналізу ігрової структури для концептуалізації жанрів цифрових ігор, зосереджуючись на прикладі нового жанру — «Ghost Hunters» («мисливці на привидів»). У дослідженні жанрів цифрових ігор застосовується модель злиття жанрів, яка дозволяє розглядати гру на трьох рівнях: тематичному, ігровому та функціональному. Проте для точної концептуалізації жанру необхідно додатково провести аналіз структури гри. У цьому дослідженні використано три аналітичні методи: метод Ларса Конзака, який дозволяє оцінити формальну структуру гри; метод МДЕ (механіка, динаміка, естетика), що зосереджується на взаємодії ігрової механіки і динаміки; а також метод ФДД (формальний, драматичний, динамічний), який дозволяє проаналізувати функціональність і наративну структуру гри. На основі цього було підготовлено дослідницький інструмент для виявлення, чи повторюється даний жанровий шаблон в інших цифрових іграх. Результати дослідження вказують на потенціал застосованих методів у процесі концептуалізації жанру та розробки аналітичних інструментів для ігор в жанрі «Ghost Hunters».

Ключові слова: аналіз ігрової структури, жанри цифрових ігор, «Ghost Hunters», модель злиття жанрів, аналітичні методи.

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