

A Discourse Analysis of Chris Metzen's Game Announcements

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ABSTRAKT

Tato bakalářská práce se zabývá herními oznámeními pronesenými Chrisem Metzenem. Hlavním cílem je provést diskurzivní analýzu těchto oznámení. Teoretická část se zaměřuje na charakterizaci diskurzu a diskurzivní analýzy. Dále se pak zabývá definicí textu a jeho náležitostí, pragmatikou a vysvětlením jednotlivých přesvědčovacích prostředků, které byly použity Metzenem. Praktická část pak zkoumá pokrok Metzenových proslovů a poukazuje na důvody, proč byly dané prostředky použity. V praktické části jsou podány konkrétní očíslované příklady použití těchto prostředků, které slouží jako podpora analýzy.

Klíčová slova: diskurz, diskurzivní analýza, herní oznámení, Chris Metzen, přesvědčovací prostředky, herní průmysl

ABSTRACT

This bachelor thesis deals with Chris Metzen's game announcements. The main goal is to do a discursive analysis of these announcements. The theoretical part focuses on the characterization of the terms discourse and discourse analysis. Furthermore, it deals with the definition of the text and its essentials, pragmatics and the explanation of the individual persuasive tools used by Metzen. The practical part then examines the progress of Metzen's speeches and points out the reasons for use of these persuasive devices. The practical part provides concrete numbered examples of using these tools, which serve as support of analysis.

Keywords: discourse, discourse analysis, game announcements, Chris Metzen, persuasive tools, gaming industry

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INTRODUCTION

Chris Metzen is one of the former Blizzard Entertainment Company's employees. He used to be one of the most distinctive people from the whole company and probably the most favorite speaker for the *World of Warcraft* community. *World of Warcraft* is a multiplayer fantasy computer game with fifteen years history. The game is played by millions of players that come from all over the globe. Until Metzen was part of the company, he was responsible for announcing new expansion sets for the game. He also announced the game called *Overwatch*.

Due to the fact that I used to play these games, I decided to make discourse analysis of Metzen's game announcements. As the first announcement is from 2009 and the last one from 2014, one of the aims of this thesis is to find out whether his speeches were improving during the time or not. Another aim is to point out, which persuasive tools he used during his speeches, why he did so and what are the effects on the audience of these tools. An important fact to mention is that the audience consists mostly of loyal fans of the Blizzard's computer games.

The thesis includes two parts – the theoretical and practical. First of all, the theoretical part explains and describes terms that are related to discourse analysis. For example, terms such as discourse, context, intertextuality, and genres. Secondly, it deals with the pragmatics and its meaning, the cooperative principle and its maxims and also, with the aspects of communicative competence. Lastly, the theoretical part explains the types of persuasive tools that were used by Metzen.

The second part of this thesis is the practical one. First of all, this part specifies the methodology of the analysis as well as the analyzed corpus. Secondly, it analyses the persuasive tools that were used by Metzen. These tools are – use of pronouns, rhetorical questions, colloquial language, humor, repetition, hypothetical evidence, and emotive language. The practical part provides comments on these tools, why Metzen used them and how it influenced the recipients. Lastly, this part consists of the analysis of the four maxims of the cooperative principle as well as of the analysis of intertextuality in his speeches.

I. THEORY

1 DISCOURSE

In order to understand the term *discourse analysis*, we have to first clarify the term *discourse*. As well as phonology, grammar or vocabulary, it is a system of language. “*There are various usages of the term discourse, but we will begin here by defining it broadly as language in its contexts of us*” (Flowerdew, 2013, 1). In other words, it is the language, both written and spoken, above one clause or sentence and it can be defined by the background of occurrence with specific context, such as political discourse, discourse of feminism, religious discourse, etc. (2013, 1-2) Now, when the term discourse is defined, it is possible to clarify the term discourse analysis in the next paragraph.

1.1 Discourse Analysis

In 1952 the term discourse analysis was introduced for the first time by American linguist Zellig Harris. He described it as a type of analysis that works with connected speech and writing. His aim was not only to examine the language beyond the level of given words in a sentence but also to study the relationship between linguistic and non-linguistic behaviour. Nowadays, the definition of discourse analysis is quite more complex. It uses patterns of language in order to examine texts and ruminate on the relationship between language and the cultural and social environment in which the text occurs. The discourse analysis also examines the outcome of relations and social identities by using language. It also studies how the relationship between participants influences the use of language. Another feature of such analysis is that it considers how the use of language differs due to various understandings and points of view of people. Lastly, it considers how the use of discourse builds up oneness and views of the world. (Paltridge, 2006, 2-3)

1.1.1 Genres

According to Paltridge, “*Genres are ways in which people ‘get things done’ through their use of spoken and written discourse*” (Paltridge, 2006, 62). In order to make this statement clear, an example is provided in the following sentence. This bachelor’s thesis is analyzing spoken announcements and therefore the genre is spoken. Written genres can be, for example, academic essays or an article in a magazine. A typical feature of genres is that they are produced by a particular author for a specific aimed audience. For instance, Chris Metzen’s target group of his game announcements are people, who are actually playing Blizzard Entertainment’s computer games or at least have the knowledge about the genre, which is required in order to assume the purpose of the information provided by the

speaker. This genre, and other genres, usually occurs in a specific context, associated with certain topic and content. For example, a spoken genre of university lectures are usually situated in a university lecture hall and it is expected formal language with academic content to be used. (Paltridge, 2006, 62-64)

2 THE DEFINITION OF A TEXT AND ITS STANDARDS

In order to be able to do an analysis of a written text, it is very essential to understand and recognize what actually a text is. The most important aspect of a text is that it must have a communicative purpose, such as to inform, persuade, promote or entertain. This means that if you put random words together and therefore make a sentence with no communicative purpose at all, it cannot be considered as a text. On the other hand, it is not really necessary to use words in order to create a text. A sign with a picture on it can be a text when it bears some kind of delivery of meaning as well. *“We identify a piece of language as a text as soon as we recognize that it has been produced for a communicative purpose”* (Widdowson, 2007, 4). Sometimes, it is possible to recognize that a text has a purpose without necessarily be able to understand the meaning. For example, books written in a language that is unfamiliar – it is possible to evaluate that a book has a purpose because of the structure and other aspects, not because of that one knows the language itself. Not only books but for example, also public notices or signs in an unknown language can be considered as a text without knowing the language as one knows that they have a meaning, purpose. In other words, as Widdowson mentioned in his book, *“We may know what the language means but still not understand what is meant by its use in a particular text”* (Widdowson, 2007, 4). There are seven standards of a text, which are used to recognize whether a piece of language is a text or not – acceptability, cohesion, coherence, intentionality, intertextuality, informativity and situationality. Some of these standards will be explained in the following chapters. (Tony Bex, 2001)

2.1 Cohesion, coherence

In the previous chapter is described the meaning or definition of a text. After doing that, it is now appropriate to explain the first standard of a text – cohesion. Cohesion is the standard that gives a text unity. In other words, it is the connection of elements such as words, phrases, clauses but it can also be nouns, pronouns or conjunctions in a text. For instance, in a case where a pronoun refers to a word that has been mentioned earlier and therefore there is a relationship between them – they are two different words with the same meaning. Cohesive devices, in a text, are spelled out explicitly. (Paltridge, 2006, 115)

There are two major types of cohesion that can be distinguished – grammatical and lexical. The grammatical one can be further divided into four subgroups – substitution, ellipsis, reference, and conjunction. The first one – substitution, is used in order to concise a text by avoiding tiresome repetition. It can be defined as a replacement of words. It is

usually a noun or a verb, but it can also be a whole clause. For example, in the sentence - *This machine doesn't work anymore. We have to get a new one*, the substitute of the subject *this machine* here is the word combination *a new one*. Another type of grammatical cohesion is Ellipsis. This type of cohesion is related to the previous one as it can be interpreted as *substitution by zero*. The previous sentence is a hint that the meaning of ellipsis is the omission of words or a part of a sentence. For example, in the sentence - *He was in the class, but I wasn't* is the omitted phrase in *the class*. Third grammatical cohesion is a reference. This tool is used to study the grammatical relationships between discourse elements and a following, or preceding elements. Devices of reference can be both – anaphoric and cataphoric and sometimes even ambiguous. The last type of grammatical cohesion refers to conjunctions. It is the use of connectives in order to create a relationship between sentences or clauses. For example, the word *because*, which stands for causality or the word *but*, which stands for contrast. (Brown, 1983, 190-197)

Another type is Lexical cohesion. "*Lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between them*" (Paltridge, 2006, 117). According to Paltridge, there are several types of such cohesion. For example, repetition, synonymy, antonymy, hyponymy, collocation or meronymy. (Paltridge, 2006, 117-121)

On the other hand, the term coherence stands for the construction of a text, which makes it meaningful, logical and connected. Widdowson mentioned in his book *that "How far you can make coherent sense of a text depends, then, on how far you can relate it to a frame of reference"* (Widdowson, 2007, 50). In other words, how recipients understand a text is dependent on their knowledge, experience, customs, etc.

2.2 Intertextuality

In the previous paragraph is explained the term cohesion and coherence. This paragraph is about another standard of a text – intertextuality. Intertextuality means that one text relates to other texts. It can be also described as a way that one text influences other one or also as a way of borrowing something that was already mentioned by someone else in the past (quotation). A quotation is a direct borrowing but there are also indirect ones such as allusion or parody. Translation can be also considered to be intertextual. (Gee, 2011b, 165-168)

As this bachelor's thesis is about game announcements of Chris Metzen, intertextuality takes an important role in discourse here. There are a lot of situations when

Mr. Metzen refers to a piece of information that was already mentioned before by someone else or him himself and is considered as a general knowledge of Chris' aimed audience. Sometimes it is almost impossible for outsiders (those who are not part of the aimed audience and are not well-informed about the topic) to recognize the author's meaning of delivery or even purpose. The reason might be that Metzen occasionally uses vocabulary and abbreviations that are special and basically only used in games produced by the Blizzard Entertainment Company. As a result, it is vital to acquire some general knowledge and background information before actually starting the analysis itself. (Gee, 2011b, 165-168)

2.2.1 Context

First of all, context can be interpreted as situations, back-round, and environment in which a speaker is. This includes the conditions of place and time. Those parts of context are making a connection between the physical context of utterance and the language. For instance, when someone produces a sentence such as *Take this one and put it over there*, it is actually impossible to recognize the meaning of this sentence without being at the same place and being able to see what the producer points to. In other words, a listener is only able to interpret the meaning correctly, while he or she can make a connection between the utterance and the perceived environment. (Widdowson, 2006, 19-21)

Another definition of context is related to the shared knowledge or, in other words, what is considered to be a piece of information that the recipients already know and is not worth mentioning again, as the producer supposes that the recipients can make their connections between the utterance and its background. For example, as was already mentioned in the paragraph about intertextuality, when Chris Metzen is announcing a new game expansion or a new feature in a game, he assumes that his audience have some general knowledge in terms of these games and are able to connect the new information with something that was not really mentioned at all but is related to the topic. Another good example would be two people that are talking to each other about a topic that they were talking about in the past. If a third person would listen to their conversation, he or she would not be probably able to understand the meaning of the text because of the lack of knowledge of the context as he or she was not included in the conversation before. (Gee, 2011a, 11-13)

Cultural context is, from my point of view, another term that is worth mentioning in connection with Mr. Metzen's announcements. Every culture or even subculture keeps its

own customs, traditions, habits, etc. In terms of context, a text that can be completely appropriate to produce in, for example, a Christian Culture, can be considered as offensive in, for instance, Muslim Culture and vice versa. It is not only about a text, but also about gestures, appearance, etc. In this bachelor's thesis, the cultural context is quite essential as the games that are mentioned by Mr. Metzen are usually played by customers from various cultures and countries. As a result, he must be really cautious about what kind of vocabulary and in what manner he is using it. (Halliday, 1991, 46)

2.3 Aspects of communicative competence

The term *communicative competence* was first introduced by Dell Hymes in 1966. Mr. Hymes stated that “...a normal child acquires knowledge of sentences not only as grammatical but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short, a child becomes able to accomplish a repertoire of speech acts, to take part in speech events, and to evaluate their accomplishment by others,” (Hymes, 1972, 277). In other words, language producers do not only use the language based on linguistic competence (whether is the language used correctly or not), but they also produce the language based on communicative competence (whether it is appropriate to use certain vocabulary in a certain manner or not). As Mr. Hymes introduced such idea, four components (aspects) of communicative competence (linguistic, sociolinguistic, strategic and discourse competence) were developed in order to be able to teach or learn a language use properly. Linguistic competence is related to grammar and vocabulary. This includes phonetics (the knowledge of the sounds and pronunciation), phonology (the rules which command sound patterns and interactions), syntax (the rules which command phrases and word combinations to structure sentences, semantics (the way in which the meaning is transmitted in the language) and morphology (the formation of words by means). Second of the four aspects is sociolinguistic competence. It is the knowledge and experience connected with sociocultural rules. In other words, this aspect concerns what is appropriate to say in certain situations, in a specific cultural environment. This can also depend on the relationship between people that are communicating, the topic, and overall on the settings of the communication. Another aspect is called strategic competence. Whenever communication develops a failure, it is vital that the producer recognizes it and tries to fix the problem in order to accomplish his communicative purpose. For example, anyone

from the audience can misunderstand or overhear an important piece of information and therefore the speaker must conceive a strategy that will clarify what is needed to be clarified. There are many strategies – slowing the speech down, speaking louder, use of gestures, additional and more detailed clarification, repetition et cetera. The last of the four aspects is discourse competence. This term stands for the knowledge of how to combine structures of language in order to make a coherent and cohesive written or oral text of different types. In other words, it is how the words and phrases are organized in conversation, speeches, announcements, messages, poetry, articles, etc. (Hymes, 1972, 277-288)

2.4 Group identity

According to de Fina, fundamental to identity is a feeling of having a place within a social category. As he described in his book, identity can be, for example, some portion of a person's self-idea which gets from his or her insight into his or her participation in a social group or groups together with the value and emotional significance to that participation. As de Fina described in her book, “... *identities can be expressed not only at a collective, but also at an individual, level,*” (de Fina, 2006, 355). In other words, identity refers to the social group or category to which a person belongs as well as to his or her individual features. However, these two features of identity never totally cover or overlap each other. Identity then should reveal the criteria of the participation in a social group, how the members of that group relate to other ones and also what are the values and objectives of an individual who relates to that social group. (2006, 355-358).

3 PRAGMATICS

In the previous paragraph is described the definition of context. This paragraph will cover another feature that is connected to context – pragmatics. Pragmatics concerns with how is the meaning related to the context in which a person is producing a text. This can include what a person knows about the world, or also, what is known by one person about another. According to Paltridge, “*Pragmatics assumes that when people communicate with each other they normally follow some kind of cooperative principle; that is, they have a shared understanding of how they should cooperate in their communications*” (Paltridge, 2006, 38). In other words, Pragmatics studies the use of linguistic words, sentences, and signs in certain situations and outlines the meaning in the interactional context. This includes the utterance and its context, the potential of the meaning of utterances and negotiation of meaning between producer and recipient. Due to pragmatics, there are some features or principles of communication which result in that the addressee is able to interpret the intention of the speaker, or, in other words, the goals of communication of the speaker. (2006, 38-39)

3.1 Pragmatic meaning

As Widdowson mentioned in his book, from his point of view, there are three types of pragmatic meaning. First of them is the reference. To clarify that, an example is provided in the next sentence. During a conversation in which one person was talking to another is mentioned that *The guy we are waiting for will be here in a few minutes*. The definite article *the* here makes a reference to something that is considered as a general knowledge between the participants of the conversation. The adverb here can basically mean anywhere, but as the recipient shares the same location with the speaker, he can make a reference to one particular place. It is similar to the phrase *in a few minutes*. From the phrase itself, it is impossible to determine what time it actually is but due to the fact that both of the participants know the time, it is not necessary to mention that. (Widdowson, 2007, 12-14)

Another type of pragmatic meaning is so-called illocutionary act and its forces. For instance, it could be a command such as *Go there, and do that!* or a promise *yes, I will do that* or an advice *You should not be doing that*, etc. In other words, this pragmatic meaning is a type of communicative act and as in the case of reference this kind also depends on the contextual knowledge between participants of the conversation. (2007, 12-14)

Last of the three is the perlocutionary effect. This meaning is connected with making the other person to bring a specific state of mind by using an illocutionary act. For example, using the expression *You shouldn't be sitting here all day* can mean that the speaker tries to push the listener into action. (2007, 12-14)

3.2 The quantity, quality, relation and manner maxims

According to the philosopher Paul Grice, there are four maxims that express a co-operative principle of any kind of communication – quantity, quality, relation, and manner. First of them, quantity, refers to the amount of provided information with respect to presumption about shared contextual knowledge. In other words, the amount of information, details, explanations, etc. furnished by the author is based on his or her assumptions about what is considered to be general contextual knowledge. Providing more information than is appropriate can force the recipient to lose interest in further reading or listening as the information in the text is trivial for him or her. On the other hand, providing less information than is appropriate can misdirect and confuse the recipient as there is some piece of information missing and as a result, he or she cannot understand the text properly. (Cobley, 2013, 172 -174)

The second maxim is the quality one. The quality maxim is the one that is often, and on purpose, violated as such violation can create irony, sarcasm, etc. This maxim is about the quality of the information that was given during communication. In other words, how the piece of information given is reliable, truthful, etc. For example, when there is sunny weather outside and someone says *It is raining cats and dogs today*, the quality maxim is violated and as a result, it establishes the act of irony. (2013, 172 -174)

The relation maxim is another one. The purpose of this maxim is to indicate whether the information provided is relevant to the topic or not. Giving an example, when a person has a conversation with another person about politics, saying anything, for instance, about sport is irrelevant to the context and therefore the relation maxim is disturbed. (2013, 172 -174)

Last of the four maxims is the manner maxim. This maxim requires being as clear in communication as possible. It is important to avoid, if possible, ambiguity (situation in which one piece of text can relate to two or more different information or meaning). Also, to dodge any obscurity of expression is vital in terms of the manner maxim. Try to be brief, leave any unnecessary prolixity and have the text chronological organized. In other words, this maxim is not about what is being said, but how it is actually produced, in what

manner, what kind of vocabulary is used and whether the use of syntax and phonology in the text is unambiguous and makes the text clear in terms of delivery. (2013, 172 -174)

4 PERSUASIVE TACTICS

This section deals with the persuasive tools and strategies that were used by Chris Metzen during his game announcements. These are – rhetorical questions, the use of informal expressions, telling jokes, repetition, hypothetical evidence, emotive expressions and the use of personal pronouns.

4.1 Rhetorical questions

According to Mulholland, the main task of rhetorical questions is to express emotions without providing an explicit expression of those feelings. They are called rhetorical as the recipient of such question is not expected to answer by the producer. Rhetorical questions can be differentiated from a common question. Usually, such a question has a different voice quality – the range of the pitch is normally broader. As Mulholland mentioned in his book “...*thought it rises at the end of the question like other questions, it either starts from a lower point or rises to a greater height*” (Mulholland, 1994, 295). Another fact about why can be rhetorical question distinguished is that many of them are considered as clichés because most of the people are familiar with them. Also, the rhetorical variety of such questions can be easily recognized by the recipients. They can have a negative or positive form or they can begin with a *wh-* word. The persuasive value here is that it evokes emotions, forces the audience to think about the question or it can verify whether the recipients agree with the author’s statement or not. When the listener is answering such a question, he or she is usually considered to be joking. (1994, 295-296)

4.2 Informal language

According to Kvetko, informal language refers to moderately unstable piece of English vocabulary. He described such vocabulary as “...*vocabulary used in personal, two-way, everyday conversation and in correspondence to friends,*” (Kvetko, 2005, 77-78). Informal words are usually shorter than their formal version. For example, the word *washer* stands for *washing machine*. When an educated person uses such language, the informal expressions are so-called colloquialisms. (2005, 78)

However, as Akmajian described in his book, informal language can be used in any speech that has some relaxed, casual, loosened up social settings. As a result, such language can occur not only when someone is chatting or talking to a friend but also during, for example, announcements where such vocabulary would not offend anyone from the audience (Chris Metzen’s game announcements were led in this way). (Akmajian,

2010, 287)

According to Eggins, there are several typical types of informal expressions. This includes attitudinal and colloquial lexis, swearing, interruptions, overlap, first names, nicknames, diminutives, modulation, etc. (Eggins, 2004, 103)

4.3 Humor

Another persuasive tactic that was utilized by Metzen during his speeches is humor. One of the tasks of humor is to create a more relaxed atmosphere during the communication. Another goal is to empower the social relationship between the author and recipients. It can also be used to establish unity between the members of the communication. In terms of Metzen's announcements, humor is embodied by jokes. Humor can be considered as a language skill which forms a social experience of amusement and makes the recipients to have a laugh. It can also point out familiar acts and behaviors. (Mulholland, 1994, 126-127)

However, to use humor in a positive way can be quite tricky. As Mulholland mentioned in his book *"Humor is a difficult tactic to handle well, and if handled badly can have a very adverse impact on the interaction"* (1994, 126-127). The communicator should be careful whether his or her jokes are relevant to the topic or not. If not, the joke should not be produced. Also, humor indicates the author's intelligence, how skillful and entertaining with language he or she is. As a result, providing a joke of poor quality can cause the producer to lose face. Another problem is cross-cultural differences. A joke that can be completely acceptable, for example, in Catholic community, may be at the same time absolutely inappropriate in other religions. Also, there are some cross-gender differences. In other words, what men usually find amusing does not have to be funny for women at all. Nevertheless, if the author is aware of such difficulties and is able to deal with them, humor can be a very powerful tool in terms of persuasion. (Mulholland, 1994, 126-128)

4.4 Repetition

Repetition is a persuasive strategy that can have several goals. One of them is to underline some important fact. Another common task is to express emotions about some matter. It can be also used to create some time for the author to rethink his or her thoughts during a difficult communication task. Or it can simply display that a person is actively listening by repeating the speaker's words. According to Mulholland, repetition can occur in different structures *"...it can be an exact repetition or a slight variation; it can be a word, phrase,*

sentence, or idea; and it can be of statements, questions, commands, or any other communicative acts” (Mulholland, 1994, 313).

Repetition can be utilized to show where communication begins and where it closes. It can also make a text to seem better organized and more structured. Also, repeating a certain suggestion or thing can help the listeners to understand difficult words and ideas. By using exact repeats or slight variants, repetition can put emphasis on an important fact. The speakers can also give themselves some time for thinking or for formulating next utterance by repeating something that was already produced. To conclude, “...it is said that if something is just repeated often enough it becomes truth” (1994, 313-314).

4.5 Hypothetical evidence

According to Mulholland, the goal of hypothesizing is to communicate a topic without being punished for that. The meaning is to come up with a non-real topic that does not exist. It is usually done in the form of preposition in which are no certain connections to concrete people or real-life events. After a non-existed topic is set up, it is possible to study its meaning. As Mulholland mentioned in his book “*The hypothesis can be either totally conjectural or a highly probable possibility. It can be presented as a presumption and not spelt out, or it can be developed in some detail*” (Mulholland, 1994, 129).

The persuasive value of hypothesis is that it gives the members of the communication an opportunity to make an unbiased analysis of a matter as the topic is non-real and isolated from the real world. It allows the discussion to be led in the abstract. In other words, it allows the discussion to be led without any penalty or negative consequences. It is a great tool to explore or predict outcomes and events that could possibly become realistic in the future. Also, using hypothetical evidence can outline different possibilities of one matter. (1994, 129-30)

However, providing hypothetical piece of information can be quite confusing for some people. Some of the members of the communication might not be able to distinguish whether a piece of information is really hypothetical or not. As Mulholland described in his book “*If, for example, a senior executive of a company said ‘Let’s hypothesize that we had to fire 100 employees,’ many of those present might begin to worry about their jobs*” (1994, 129). Also, not every person is able to lead a discussion in the abstract. As a result, feelings are involved and the topic loses its non-real aspect. (1994, 129-30)

4.6 Emotive expressions

Emotionally marked words exist in order to express the communicators' attitude to the discussed matter and their emotional reaction towards the topic. It also suggests speakers' relationship between him or her and the recipients based on the choice of the presenters' vocabulary. As Kvetko described in his book "*The speaker's attitude introduces into the lexical meaning of the words additional overtones expressing different kind of emotions,*" (Kvetko, 2005, 80). According to Mulholland, a lot of essential emotional attitudes may be involved in communication, such as concern, disappointment, surprise, pleasure, disapproval, etc. Concerns or worries can be expressed with words such as *gorgeous*, *exciting*, *beautiful*, etc. Disappointment can be shown by informal expressions, for example, collocations such as *I am sorry to hear that* or *such a pity*, etc. Also, surprise can be informally expressed by words like *amazing*, *wow*, *incredible* and so on. Pleasure can be shown by using words such as *gorgeous*, *wonderful*, *marvellous*, etc. Lastly, words for disapproval may be *wicked*, *naughty*, *terrible*, and so on. (Mulholland, 1994, 109-113)

The communicators have to be careful whether their use of vocabulary is appropriate in connection with the discussed topic, members of the audience and the event where communication occurs. In other words, vocabulary that suits, for example, sport events might be inappropriate during political speeches. (1994, 109-113)

4.7 Uses of I, You, and We

This chapter deals with the use of pronouns in terms of persuasive contexts. First of all, the personal pronoun *I*. Probably the most essential fact about this pronoun is the use of it in personal testimony. For example, when a discussion or an argument deploys expressing of personal experience, the pronoun *I* must be used. The pronoun is occasionally also used in order to navigate the recipients the speaker's text (for example, collocations such as *I will argue*, *I concede*, etc.) or as Fahnestock described in his book "*I can also be used to foreground claims made from a position of authority. When the speaker's position or status is clear to the audience, this authoritative 'I' need not be foregrounded; it underwrites every statement,*" (Fahnestock, 2011, 280).

Another personal pronoun that can be used in a persuasive way is the pronoun *you*. Usually, the pronoun is used as a direct address to the audience. This can occur in situations in which the speaker "...acknowledges the presence of listeners or readers by calling on them in some way or even making some demand on them," (2011, 281). In

conversation, such use of *you* can be directly appealing and effective. In writing, however, such fact is not as visible. The role of the pronoun in writing is some kind of a marker of a more oral style which can be sometimes even informal. This is typical, for example, for advertising or junk mail. The *you* can be also used as a generic *you* (*You know, If you take stock of yourself, etc.*). Such use of the pronoun usually do not refer to the audience or recipients, however, it can. The second person pronoun can also be used in order to encourage the audience to imagine themselves in a specific situation. (2011, 279-284)

Last of the persuasive pronouns that are listed in this thesis is the pronoun *we*. According to Fahnestock, this *we* has several senses in English and as a result, the pronoun is a very strong in terms of persuasion. First of all, it can stand for more than one author and have the function of *I* but in the plural form. Another use of the pronoun is when the author unites all the members of communication – such as in *I saw that new place, we could go there together*, where the speaker united himself or herself with the listener. Lastly, the pronoun can be used by the communicator in order to refer to some group to which the speaker belongs to and at the same time the recipients do not – such as in *We, the people of the Czech Republic*. (2011, 279-284)

II. ANALYSIS

5 METHODOLOGY

The analytical part of this thesis deals with game announcements of the former Blizzard Entertainment Company employee Chris Metzen. This part analyses the transcripts of the announcements. As there are no official transcripts of Metzen's speeches, the student created them on his own based on the videos of these announcements.

The analytical part determines whether Metzen's announcements were improving during the time or not. Another focus is to explore the persuasive strategies that are used by the speaker, to find out the reasons why he used such strategies and their effect on the audience. Another area of this part of the thesis is the analysis of the cooperative principle and its four maxims. The analysis consists of numbered examples which serve to support the student's statements. These strategies and maxims are described in the theoretical part. The work then evaluates the progression of Metzen's announcements as well as his use of persuasive tools and the analytical results of the maxims of the cooperative principle.

5.1 Corpus

The corpus consists of four Chris Metzen's speech transcripts of game announcements from 2009, 2011, 2013 and 2014. Three of the four announcements are connected to the game called *World of Warcraft*. The speech of 2014 is an introduction introduces the game called *Overwatch*. All of these speeches took place at a Blizzard Entertainment Company's informative event called BlizzCon, where the company usually introduces news for the community for the first time. Metzen's role during these announcements was to prepare the audience and gamers eager about to see informative videos that provided the recipients with more specific and detailed information about the introduced content. All of these announcements took place in Anaheim.

The first speech was organized in August 2009. It is the shortest transcript of the four, with approximately three hundred words. The purpose of this announcement was to introduce the new expansion set for *World of Warcraft* called *World of Warcraft: Cataclysm*.

The second one took place in September 2011. The approximate length of this transcript is five hundred words. The purpose of this speech was to reveal the new expansion set for *World of Warcraft* called *World of Warcraft: Mists of Pandaria*.

The third one is the last of the *World of Warcraft* announcements. It was organized in November 2013. The purpose was to introduce another expansion set called *World of*

Warcraft: Warlords of Draenor. Transcript of this speech is approximately one thousand words long.

The last speech deals with the reveal of the game called *Overwatch*. It took place in November 2014. The purpose was to announce the game *Overwatch* for the first time. Transcript of this speech is approximately over four hundred words long.

6 PERSUASIVE TOOLS

This part of the thesis deals with persuasive tools that were used by Chris Metzen. Namely, the use of personal pronouns, rhetorical questions, colloquial language, humor, hypothetical evidence and emotive language. It is supposed to show that the author used such tools widely and that his language was influential and engaging during his speeches.

6.1 Pronouns

Based on the analysis of Metzen's announcements of the introduced expansion sets called *Cataclysm* and *Warlords of Draenor*, apparently, Metzen selected the use of the first person singular pronoun *I* when he referred to him as the speaker, gamer or as one of the developers of the game.

In his speech about *Mists of Pandaria*, he used the personal pronoun *I* only at the beginning of his speech during the first few lines of the text that is produced by him. The reason might be that Metzen uses *I* only at the beginning of the text in order to draw attention to him.

- (1) *I'm quite certain you're curious about the fate of Azeroth* (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)
- (2) *...and I love to hear that many of you actually played those games* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)
- (3) *Warcraft you're still here, right? I thought you might be players* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

Another pronoun that was often used by Metzen is the plural personal pronoun *we*. He preferred the use of *we* when he referred to a fact that is related not only to him but also to the team of Blizzard Entertainment. In other words, this *we* refers to him together with the developers. As a result, the use of *we* was much more frequent than the use of the pronoun *I*. The reason might be that the content of his speeches was about announcing new game expansion sets which plenty of people were working on and if he would use the pronoun *I* in situations, where he normally prefers to use *we*, the audience would feel that Metzen wanted to give all the credit for hard work that was done by a lot of people only to him

himself. Another situation in which the pronoun *we* was used by Metzen was when he referred to him as a player together with the *Warcraft* community. In other words, he refers to the fact that he is a player of the game as well as the people from the audience. He probably did that in order to create some kind of unity between the player base and him.

(4) *We're gonna have developers here talking about the expansion set* (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

(5) *That is until we arrive with all of our hate and our violence and our unending factional conflict* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

(6) *With all of these things in development, we have been thinking a lot about Warcraft, about What makes it tick* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

Another personal pronoun that was often used by Metzen is the pronoun *you*. This pronoun was preferred by Metzen when he wanted to directly address to the audience. There were basically two main levels of the use of this pronoun in his announcements. The first level of the pronoun *you* refers to the audience as players of the games. The reason why he used it might be that Metzen wanted to stress out that the recipients are the heroes who have to deal with the in-game issues and enemies. The second level of the pronoun *you* referred to the audience as being Metzen's friends. The effect of the second level was that it united the speaker with the listeners and created friendlier atmosphere.

(7) *I'm sure you're gonna have a lot of really good questions* (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

(8) *Warcraft players you're still here, right? I thought you might be* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

(9) *The dark days ahead will test you. Your values, your ethics, how do you fight a savage enemy without remorse, without becoming a savage yourself.* (Metzen,

BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

6.2 Rhetorical questions

In the text of the game announcement from 2009, rhetorical questions were used by Metzen only two times. During the introduction of the expansion set called *Mists of Pandaria*, Metzen produced such question only two times as well.

(10) *...some speculation,, wide-spread speculation about the nature of What's going on with Warcraft.* (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

The reason why rhetorical questions are involved in this bachelor thesis is that they were used frequently by Metzen during the speech in which he talked about the new expansion set with the name of *Warlords of Draenor*, introduced in 2013. Chris Metzen probably never studied a school that would prepare him for such important speeches. As a result, it seems that some professional speaker worked with Metzen and prepared the texts for him, and it makes sense that the previous two announcements were not as engaging as the one from 2013 in terms of rhetorical questions as he probably was not told to use them before. Rhetorical questions were used by Metzen in order to express his feelings without saying them explicitly and without being punished for revealing his emotions. In the text from 2013, Metzen used a rhetorical question twelve times which is a significant improvement in comparison with his speeches from 2009 and 2011.

(11) *With all of these things in development we have been thinking a lot about Warcraft, about What makes it tick, What makes it distinct, What is it about it after all these years coming up on almost nineteen years we've been working on this thing. What keeps us coming back to it? What keeps it fresh for us?* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(12) *Alliance do you remember who you are? You are the Alliance of Lordaeron* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(13) *We asked ourselves – well, what if those dark days could come again? What if a pantheon of the most vicious villains ever in Warcraft, could threaten our homes,*

our lands, our way of life all over again and in the face of that, Alliance, how would you respond now? (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

6.3 Colloquial language

During his speeches, Chris Metzen used a lot of colloquial languages. It seems that he was inspired by Steve Jobs' speeches. His use of vocabulary and the way in which he formed sentences was really informal. He was probably told by a professional speaker to use every-day, conversational language as such language is quite attractive for the audience because it appears to be friendly and, at the same time, it makes the people from the audience feel that they are a part of the same community as Metzen is. Metzen probably used colloquial language on purpose in order to show some friendliness but it is possible that such use of vocabulary is simply a part of the nature of his personality.

(14) In just a second here we're gonna roll the first gameplay trailer of the new World of Warcraft expansion set. (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

(15) So you guys ready? The guy that that sounds a little doom and gloom, sounds a little heavy. Come on man, it's not even new. (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

(16) And I'm gonna apologize up front, as usual, I'm totally peaked. It is gonna be ok, you know as Rob was saying, it is such an amazing time to be part of this thing called Warcraft. (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

6.4 Humor

Another persuasive strategy that was embraced by Metzen is humor. Occasionally, Metzen used jokes during his announcements in order to make his speech in a more friendly tone. That engaged the members of the audience and created a positive atmosphere by having them listen to the Metzen's jokes. The analysis revealed that in 2009 he did not product

any joke but in the following two speeches from 2011 and 2013 he did. Such fact shows that Metzen's speeches were improving as time went by. However, it is really hard to make any sense of such jokes without being a part of the *Warcraft* community because he referred to facts that are connected with the *World of Warcraft* game. In other words, it is necessary to have some experience with the game, in order to understand the intertextuality of his jokes.

(17) *War is coming and it's not gonna be pretty, unless, of course, you're playing a blood elf* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

(18) *And through that portal came an army of brutal demon pump savages that took the world right to the edge, led by characters like red t-shirt guy. Damn it, not him.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(19) *Gnomes where you're at? Come on, we secretly love you. It's complicated.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(20) *You had to live with the disappointment of Thrall's choices. I'd apologize for him but we don't speak anymore.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

The sense of the first joke (17) is that the fictional in-game race called blood elves have pretty and sophisticated appearance and many *World of Warcraft* players are accusing people that are playing the race with male sex by being homosexual as male blood elves are blond with long hair and nice clothes. The second example (18) refers to a man that is famous among *Warcraft* players. The third one (19) is about the fictional in-game race called Gnomes. The sense of the joke is that it is the most hated race in the game. The sense of the last example lies in the fact that the fictional character called Thrall is basically the same entity as Metzen because he is the person who dubbed the character and used to create Thrall's text lines.

6.5 Repetition

Repetition is another persuasive tool used by Metzen. However, he did not really use repetition during his first two game announcements, from 2009 and 2011, that are analyzed in this thesis at all. The reason for not using repetition during these two announcements is that he probably simply did not realize that such a technique exists or at least he was not able to make use of it. Notwithstanding, he was able to use such a tool in the speeches from 2013 and 2014. Such fact confirms that someone else prepared the speeches for him in order to improve Metzen's performance.

(21) With all of these things in development, we have been thinking a lot about Warcraft, about What makes it tick, What makes it distinct, what is it about it after all these years coming up on almost nineteen years we've been working on this thing. What keeps us coming back to it? What keeps it fresh for us? (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(22) You kind of stopped to consider that there is a huge amount of World of Warcraft players that never lived those events, never met those characters, never really engaged with those storylines (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(23) They had no common heritage. They had no common history. They really didn't like each other down this stretch of years. (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(24) Looking back, it is hard to see it possible. Now is that possible?! I know it's possible. (Metzen, Overwatch Reveal (BlizzCon 2014 crowd reaction), November 8, 2014)

In the first example (21), Metzen's aim was to emphasize that it had been a long time since Blizzard began with the development of the *World of Warcraft* game and also that it is hard to find something innovative that would bring a new feature to the game which would keep the game exciting for the team of developers and distinct from the competitors. In another example (22), Metzen actually gave some hints to the audience about the

content of the following expansion set. He referred to some milestones from the games' fictional history and mentioned that a lot of current players did not play the game during the times of those milestones. As a result, it is possible to suggest that the current players were about to go back in time in the announced new expansion set in terms of the fictional history of the game. This fact can be confirmed as these days the expansion set called *Warlords of Draenor* is over five years old. By the next example (23), the author wanted to point out to an important fact from the history of the lore of the game. He referred to an alliance formed by various races of the fictional world called *Azeroth* that was established in order to maintain peace in the world, even though the races really did not like each other. In the last example (24), Metzen highlighted that during the early times of Blizzard Entertainment, the team of the company would have seen impossible to accomplish achievements that were actually accomplished during the time of Blizzard's existence as no one from the company would expect to be their game projects to be so successful.

During his speech in 2011, Metzen once used quite different repetition that was quite humorous (25). He probably wanted to make the fact more memorable, put some emphasis on it or maybe just wanted to try whether such technique interests the audience or not. As he used it only once - only during this announcement where the audience did not seem to be satisfied with such use of language, he did not use such persuasive strategy in his later speeches. This shows that Metzen is aware of which techniques are engaging for the audience and which are not. Based on his experience, he wants to avoid those techniques which are not generating success and increase the use of those ones that do generate success.

(25) *The guy that that sounds a little doom and gloom, sounds a little heavy.* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

6.6 Hypothetical evidence

Metzen decided to use some kind of hypothetical examples during the announcement from 2013. The topic of the speech was quite complex as there was plenty of terms that are used only in the context of the announced games and providing such examples helped the audience to better relate to Metzen's point of view and visualize the topic more effectively. Hypothetical evidence was used widely by Metzen only during the speech about the *Warlords of Draenor* expansion. In other words, the use of hypothetical examples is another evidence of the improvement of Metzen's speeches.

(26) *And boy, if they had, history would have taken a very different turn.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(27) *We asked ourselves – well, what if those dark days could come again? What if a pantheon of the most vicious villains ever in Warcraft could threaten our homes, our lands, our way of life all over again and in the face of that, Alliance, how would you respond now?* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

In the first example (26), Metzen wanted to make the audience to imagine what the situation of the fictional world *Azeroth* would look like if a certain point of the *Warcraft* history was different. As a result, most of the recipients were happy about the fact that the history did not go in the way which Metzen described as all these adventures they experienced would not take place. The second sentence provided by the author during his speech (27) is another example of a hint about what the new expansion set is going to be. As this was the second time Metzen referred to a returning in time during the announcement of *Warlords of Draenor*, it began to be clear that the players will really go in-game back in time. However, at the time, nothing was for certain as those references to the history of the game were just hints that would build some suspense for the revelation video of *Warlords of Draenor*.

6.7 Emotive language

Another persuasive technique that was used by Chris Metzen widely during his speeches was the use of emotive vocabulary. Such choice of vocabulary was intended by the author in order to evoke certain emotions in the audience. Metzen also used such language because of the fact that he wanted to convince the recipients to accept his opinion. The speeches are really well-prepared in terms of emotive language as it always causes an emotional response in the audience by using such expressions.

(28) *I am very, very giggled up to dab you a new expansion set that, I'm confident, will be nothing less than earth-shattering.* (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

In this example (28), Metzen used the collocation *earth-shattering* in order to indicate that the appearance of the world of *Azeroth* will not be exactly as it used to be in the

previous versions of the game. Such use of vocabulary stirred excitement and impatience in the audience as they, at the moment, did not really have any specific information about the following changes. Metzen could choose, for example, the term *transforming*, however, such use of vocabulary is not as emotive as *earth-shattering* and as a result, it would not evoke such strong emotions of excitement and impatience in the listeners

(29) *Brothers and sisters, my friends, red and blue are about to get it on with a level of ferocity that has not been seen since the heady days of Warcraft II.* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of Warcraft, October 22, 2011)

This sentence (29) is full of emotive language. The most important part here is the salutation *Brothers and sisters, my friends*. Metzen used such expressions in order to bring about the feeling of togetherness. He wanted to show that he belongs to the same group of people as the audience – both the audience and Metzen are huge fans of *World of Warcraft*. Using, for example, addressing such as *ladies and gentlemen* would fit the purpose of salutation, however, the effect in terms of evoking emotions would be different – it would hardly evoke the feeling of unity as such term is quite neutral and do not indicate togetherness.

(30) *And through that portal came an army of brutal demon pump savages that took the world right to the edge.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

The meaning of the collocation of words *an army of brutal demon pump savages* in (30) refers to the fictional race called Orcs. He might use such collocation in order to describe the nature of the race of Orcs. However, it seems that the author's intended aim was to emphasize or underline that the Orcs are an aggressive and dangerous race and he wanted to make people be aware of such fact. If he had chosen to say *an army of Orcs*, it would have had a different impact on the audience as the term *Orcs* does not really say anything about the nature of the race of Orcs.

(31) *Friends, champions, fellow defenders of Azeroth. Blizzard is proud to present to you the next expansion set for World of Warcraft.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

This (31) is another example of how Chris Metzen was addressing the audience. Whereas the term *friends* evokes the feeling of unity, which is described in the paragraph

under the example (29), the term *champions* and collocation *fellow defenders of Azeroth* stir quite different emotions. Such expressions made the people from the audience to feel proudness as it sounds as they are some kind of heroes that are making heroic deeds in order to save the world of *Azeroth* from enemies that want to cause destruction.

(32) *I want you to open your hearths in your minds to what comes next.* (Metzen, Overwatch Reveal (BlizzCon 2014 crowd reaction), November 8, 2014)

In this example (32), the author wanted to evoke excitement about the content that was, at the moment, about to be revealed. From the reaction of the crowd can be suggested that Metzen’s intention was met as the recipients were cheering because they were eager and excited to know about what is the game going to look like as Metzen really did not tell them anything specific, only the fact that Blizzard will release a new game. If the author produced, for example, *get ready to what comes next* instead of *open your hearths in your minds*, the people from the audience would not probably feel that excited.

	Cataclysm	Mists of Pandaria	Warlords of Draenor	Overwatch
Rhetorical questions	2	2	12	1
Humor - jokes	0	5	6	2
Repetition	5	8	13	5
Hypothetical evidence	0	0	4	0

Table 1: The use of persuasive tools in Metzen’s announcements.

	I	WE	YOU
Cataclysm	6	7	5
Mists of Pandaria	7	5	13
Warlods of Draenor	13	16	37
Overwatch	7	10	12

Table 2: The use of the personal pronouns.

7 INTERTEXTUALITY

Nowadays, most of the new texts are somehow influenced by other texts. In Chris Metzen's game announcements, the author's lines frequently contained some kind of relation to other texts which were usually formed by the Blizzard Entertainment Company in the past. Intertextuality helped to support Metzen's statements as it is always vital to provide some kind of evidence in order to persuade people that the text provided by the author is trustworthy.

(33) *Yahoos like Illidan ripping it up in Outland, the Lich King and his scourge marching through Northrend, Deathwing breaking the world - this guy's been a pain in the ass.* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

In this example (33), the intertextuality lies in the names which are specific for the previous *World of Warcraft* expansion sets – *Illidan*, *Outland*, *the Lich King*, *Northrend*, and *Deathwing*. Whereas *Illidan*, *the Lich King*, and *Deathwing* refer to characters that were considered as the most important villains in terms of the lore of the expansion set to which they belong to, the words *Northrend* and *Outland* are the names of new continents that were opened as a new content of the expansion sets. *Outland* is the home of *Illidan* and both refer to the first expansion set of *World of Warcraft* called *the Burning Crusade*. *Northrend* is the place which is occupied by *the Lich King* and his army of undead creatures called the scourge. *The Lich King* and *Northrend* both refer to the second expansion set called *Wrath of the Lich King*. *Deathwing* is another character that is important just in one of the expansion sets – in *Cataclysm*.

By mentioning such names, Metzen wanted to support the trustworthiness of the statement that was mentioned by him right before he produced the sentence (33). The statement was as follows - "*Causing some kind of giant global crisis that the Alliance and Horde about to scramble to deal with*". By saying the sentence (33), Metzen provided specific examples of the global crises of which he was talking about. By providing certain examples, the author created some kind of evidence that made his statement to be stronger and more trustworthy.

The exact strategy with the exact intention was used by Metzen during his speech about the expansion set called *Warlords of Draenor*. Again, he used certain examples (34) to support his statement.

(34) *Led by characters like Black Hand and Kilrogg, Nerzhul, Gul'dan, Hellscream – some of the baddest dudes ever in the Warcraft franchise. (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)*

Chris Metzen used intertextuality not only to strengthen his arguments but also to engage the audience.

(35) *How many of you were around and with us during the events of orcs and humans? Really? All right. Tides of Darkness? And beyond the Dark Portal? (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)*

In this example (35), the author refers to events that happened during the early years of the Blizzard Entertainment Company in the *Warcraft* game. He asked the recipients whether they were playing the game at the time in which those events took place or not. By doing this, Metzen's aim was to engage the audience and also to get some response. He was quite surprised as most of the people from the audience responded positively which means that they played the *Warcraft* game from the very beginning.

Such strategy was used by Chris Metzen also in his announcement of the game called *Overwatch*. He asked the audience several questions (36) that referred to games that were developed by Blizzard. By these questions, the speaker wanted to, of course, and again, engage the listeners, but more importantly, his aim was to bring the younger generations of players together with the old ones. Another reason might be that he wanted to somehow show his enthusiasm about the audience playing Blizzard's games.

(36) *I am going to assume that most of you in here have played the little game called World of Warcraft. Ten years ago. How many of you have been with us since Warcraft I? How many of you have played the little series called Starcraft? Are you kidding me? So good. How about Diablo? Where are the Diablo players at? And how about the little game called Hearthstone? (Metzen, Overwatch Reveal (BlizzCon 2014 crowd reaction), November 8, 2014)*

World of Warcraft, Warcraft I, Starcraft, Diablo and Hearthstone are all games produced by the Blizzard Entertainment Company.

Metzen used intertextuality during his announcements quite frequently. He always referred to texts that were part of the Blizzard's games. As a result, it is sometimes really

hard to make sense of his statements without playing those computer games. However, it is completely acceptable as almost every single person in the audience is familiar with the topic and its context. In other words, he could afford to use such intertextuality as the audience are mostly players of the company's computer games that simply know what the author is talking about.

8 COOPERATIVE PRINCIPLE

This part of the thesis deals with the cooperative principle as well as with pragmatics. On the examples below is depicted how Metzen intentionally violate the four maxims of the cooperative principle – the maxim of quantity, quality, relation, and manner. Comments on what is the reason behind the fact that the author floated the four maxims are included in this part as well.

8.1 The quantity maxim

As Chris Metzen is just some kind of predecessor of the listed game announcements, he intentionally violated the maxim of quantity. He provided the audience just with low amount of information about the upcoming games or expansion sets. The author floated the maxim on purpose as he was not supposed to give the recipients any detailed information about the announced games. Metzen was supposed to provide the audience just with some kind of hints and riddles about the content of the announced computer games. The reason behind this was that right after his speeches were finished, an introducing video was played providing detailed information about the content of the upcoming computer games. In other words, Metzen's role in the listed announcements was to prepare and make the people from the audience eager about to see the informative videos.

(37) I am very very giggered up to dab you a new expansion set that, I'm confident, will be nothing less than earth-shattering. An expansion set that will very literally change the face of the world of Azeroth as you know it. (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

In this example (37) is shown the only information about the *World of Warcraft: Cataclysm* expansion. As can be seen, the quantity of given information was not enough for the audience to be able to imagine any specific changes in the fictional world of *Azeroth*. The recipients, at the moment, could only guess about what changes will take place in the new expansion set. In comparison with other listed game announcement, Metzen probably violated the quantity maxim during his speech about the *Cataclysm* set way too much because the audience was not as eager to know more about the game as in the case of his other game introductions.

Chris Metzen flouted the maxim of quantity in his other listed game announcements as well. However, in these cases, the author provided the audience with a considerably larger amount of information in connection with the content of the introduced games.

Considering the acceptance of the violation of the maxim, the amount of information provided by the speaker in the speeches from 2011, 2013 and 2014 fits its purpose of preparing the recipients and making them eager for the informative videos which followed Metzen's speeches. As a result, the maxim of quantity was not over-violated in these announcements.

(38) *This next expansion set is set in a place that has been lost to time for close to 10,000 years. It is a land of balance and harmony and beauty and hope. That is until we arrive with all of our hate and our violence and our unending factional conflict.* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

(39) *...what if those dark days could come again? What if a pantheon of the most vicious villains ever in Warcraft, could threaten our homes, our lands, our way of life all over again and in the face of that, Alliance, how would you respond now?* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

In these examples (38) and (39), the quantity maxim is violated as well. However, not as much as in the case of the announcement of the new expansion set called *Cataclysm*. Also, those examples are not the only information about the announced game produced by Metzen to which the listed sentences belong to. That is the result why in the introductions from 2011, 2013 and 2014 is the quantity maxim not over-violated but in the case of *Cataclysm* from 2009, it can be suggested that the author really floated the maxim way too much.

8.2 The quality maxim

The quality maxim was almost zero violated or floated by Chris Metzen during his game announcements. As he used to be one of the Blizzard's developers, most of the information provided by him is verified. In other words, Metzen did not violate the maxim of quality by providing unverified information. The author had also no reason to lie to the audience and he did not. As a result, he did not float the maxim by lying as well.

Basically, the only two ways in which can be this maxim considered as to be violated is when the author used irony or sarcasm. However, he used irony and sarcasm only when he produced some kind of joke. As most of the people from the audience did recognize that

Metzen was being sarcastic or produced an ironic piece of information, the recipients were not misinformed. In fact, the listeners had a laugh and as a result, Metzen violated the maxim in a positive way because of the fact that the audience was more engaged and had fun.

(40) ...led by characters like red t-shirt guy. (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

(41) *Gnomes where you're at? Come on, we secretly love you.* (Metzen, BlizzCon 2013 – Chris Metzen Introduces Warlords of Draenor, November 12, 2013)

In this example (40), the irony lies within the fact that the *red t-shirt guy* is not a heroic character from the game but a funny real-life person known by the entire *World of Warcraft* community that could hardly lead an army. The reason why the violation of the quality maxim was positive in this case is that the audience found it amusing to imagine the mentioned man in red t-shirt leading an army of Orcs.

In another example (41), it can be seen that Metzen used sarcasm in order to violate the maxim of quality. The sarcastic point here is that no one loves the fictional race of Gnomes, except the Gnome players themselves. As Chris Metzen is not a gnome player, it can be assumed that he provided the audience with a sarcastic piece of information. However, people from the audience were, again, engaged and had a laugh and as a result, such violation of the maxim can be considered as purposeful and acceptable.

8.3 The relation maxim

Sometimes, the maxim of relation was floated by Chris Metzen during his speeches. However, most of the time, the speaker's produced text was relevant to the topic. The author provided the audience with some hints about the announced games as well as some other data – for example, information about the question and answer panels that took place right after Metzen's announcements. He informed the recipients about the time and place where the panels were situated and also that they could ask whatever they want in connection with the game. Both the hints and other data were relevant to the topics. Sometimes, the author expressed his feelings about the upcoming games. This could be considered as irrelevant, however, as the aim of his speeches was to prepare the audience for the informative videos that were played right after his announcements and also to make the recipients want to buy the announced game, expressing his excitement about the

content was completely all right and relevant. The only situations, in which can be considered that Metzen violated the maxim, were when he was interrupted by a person from the audience during his announcement of the new expansion set for *World of Warcraft* called *Mists of Pandaria*.

(42) *Guys in a few moments here we're going to show you a preview video of the next World of Warcraft expansion set. All in time my friend, all in time. This one's a little different.* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

(43) *The war, I love you too man. Faceless audience guy, I love you! The war that is coming for the World of Warcraft will be fought in this gentle place.* (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

In both examples (42) and (43), the presenter was interrupted by a person from the audience. As Chris Metzen is a kind and regardful person, whenever he noticed that someone from the recipients was yelling at him, he stopped his flow of thoughts and immediately responded to the shouting person in a polite way. This is illustrated in both examples. In (42), Metzen assured the shouting person that the video will be played but it is not the time yet. In (43), a man from the audience expressed his feelings towards Chris Metzen and as a result, the author interrupted his speech and responded. Both examples can be considered as situations in which Metzen violated the maxim of relation because he stopped, for a moment, to provide relevant information to the audience and instead of that the presenter produced sentences such as *I love you too* or *All in time* which was not relevant for the listeners at all.

8.4 The manner maxim

As it is explained in the theoretical part of this thesis, this maxim can be violated by not being clear, being ambiguous or by over-explaining. All of these aspects relate also to the manner of quantity. As was explained in the paragraph about the quantity maxim, Metzen sometimes produced a piece of text that did not really carry enough information about the announced game. As a result, the delivery was not sometimes clear. The meaning was occasionally even ambiguous and in terms of over-explaining, Metzen rather provided less information than more of it.

(44) ...a new expansion set that, I'm confident, will be nothing less than earth-shattering. (Metzen, Blizzcon 2009 – World of Warcraft: Cataclysm Announcement, August 21, 2009)

(45) Guys, it's just possible that the curious race we're gonna meet in this mystic land may just teach us a thing or two about who we are and why we fight. (BlizzCon 2011: Chris Metzen announces Mists of Pandaria (English) World of WarCraft, October 22, 2011)

In the first example (44), Metzen stated that the expansion set will be earth-shattering. From this utterance, it is not clear what the author meant by that. It could mean that after the release of the expansion set, the real world would start shattering, it could also mean that the fictional world of *Azeroth* would start shattering or the meaning could be that something important would happen to *Azeroth*, something that would change the appearance of it. As a result, this example is a little bit ambiguous.

In the second example (45), it is not clear to what exact things the author referred to. In order to make the delivery clear, Metzen would have to add more specific and relevant information. Also, he used the definite article in *the curious race*, however, he did not say anything about that race before this example and therefore the audience had no idea about which race he was talking about.

To conclude, Metzen intentionally violated the maxim of quantity and quality. The quantity one was violated by telling less than is needed as it was not enough to make a picture of what the announced game would look like. The quality one was floated by using sarcasm and irony, however, those violations had a positive effect as they engaged the audience and made them laugh. Metzen sometimes even floated the maxim of manner and relation. The manner one was violated probably on purpose in order to create some kind of mystery about the unrevealed content and the maxim of relation was violated few times when he was interrupted by someone from the audience and as a result, he responded to that shouting person which was not relevant for other listeners.

CONCLUSION

The aim of this thesis was to find out whether Metzen's speeches improved throughout time or not by making discourse analysis. Another aim was to find out which of the persuasive tools Metzen used during his announcements, why he used them and what was their effect on the audience.

The thesis consisted of two main parts – the theoretical and practical. The theoretical part was dedicated to the definition of a discourse and the discourse analysis. It was followed by the explanation of text and some of its standards. The theoretical part also provided the characterization of pragmatics, communicative competence and four maxim of the cooperative principle. Lastly, it described the types of persuasive tools used by Metzen during his speeches.

The practical part was concerned with the analysis that was based on the corpus, which consists of four transcripts of Metzen's game announcements. The analysis revealed that Metzen's speeches improved during the time by a lot. According to the analysis, the performance in his first announcement (of *Cataclysm*), was quite weak. It seemed that he prepared this speech on his own without professional advice. In terms of *Mists of Pandaria*, the performance was slightly improved in comparison with *Cataclysm* as he provided the audience with a larger amount of information, engaged the recipients more frequently and created a friendlier atmosphere. At this point, it can be suggested that a professional speaker helped Metzen with the structure of this speech. The most successful speech was probably the announcement of *Warlords of Draenor*. There is no doubt that this speech was prepared by a professional. The announcement is really well-structured and is much more comprehensive than the previous ones. Also, Metzen seemed to be more relaxed during this announcement. The last announcement (of *Overwatch*), was really well-structured and probably prepared by a professional as well. However, it is hard to determine, whether this speech was better than, for example, the speech of *Warlords of Draenor* or not, as it is a completely different game. As a result, it can be only said that the announcement of *Overwatch* was done in a high-quality manner.

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APPENDICES

These transcriptions were made by the student. The speaker represents Chris Metzen.

- P I Transcription of Metzen's announcement of World of Warcraft: Cataclysm
- P II Transcription of Metzen's announcement of World of Warcraft: Mists of Pandaria
- P III Transcription of Metzen's announcement of World of Warcraft: Warlords of Draenor
- P IV Transcription of Metzen's announcement of Overwatch.

APPENDIX P I CATAclysm

Speaker: [0:01] I'm quite certain you're curious about the fate of Azeroth. How the saga of Warcraft is unfolding. We know, eh, based on, eh, the internet recently there's been a number of, eh, rumours, some speculation, eh, widespread speculation about the nature of What's going on with Warcraft. We've seen, eh What stories about, eh, a new expansion set being set in the south seas or being set within the Emerald Dream, new races, new race class-combos, a lot of wild unsubstantiated lore, right? [0:37]

Sound

engineer: [0:38] Ups.

Audience: [0:38] [laughter]

Speaker: [0:40] Eh, lot of stuff. So, Blizzcon, the wait is over.

Audience: [0:48] [cheering]

Speaker: [0:51] In just a second here we're gonna roll the first gameplay trailer of the new World of Warcraft expansion set.

Audience: [1:01] [cheering]

Speaker: [1:05] And, and guys it's been boozy. So before we roll that, this is hopeful information, eh, we're gonna have a panel right on this stage. I think about 12:30 today, so little bit after this presentation finishes up. So, once again guys, roll the panel, roll back. Eh, we're gonna have developers here talking about the expansion set. I'm sure you're gonna have a lot of really good questions. We have a lot, well, many good answers, eh, and it should be a lot of fun. So, wow, without further ado. Ladies and gentlemen, proud defenders of Azeroth. I am very very gigged up to dab you a new expansion set that, I'm confident, will be nothing less than earth shattering.

Audience: [1:56] [cheering]

Speaker: [1:57] An expansion set that will very literally change the face of the world of Azeroth as you know it.

Audience: [2:04] [cheering]

Speaker: [2:07] Ladies and gentlemen, I give you WORLD OF WARCRAFT: CATAclysm!

Audience: [2:12] [exceptionally loud cheering]

APPENDIX P II MISTS OF PANDARIA

Speaker: [0:01] Warcraft players you're still here, right?

Audience: [0:02] [cheering]

Speaker: [0:05] I thought you might be... Guys in a few moments here, we're going to show you a preview video of the next World of Warcraft expansion set.

Audience: [0:16] [cheering]

A listener: [0:23] [inaudible]

Speaker: [0:28] All in time, my friend, all in time... This one's a little different... I want to set it in your minds. I want to contextualise this thing. So bear with me for a little minute... Friends the past number, as I get my thoughts together, the past number of expansion sets, I've really been predicated on the big new supervillain. Causing some kind of giant global crisis that the Alliance and horde about to scramble to deal with. You could argue that the Alliance and horde, a bit a little, distracted the past number of years. Yahoos like Illidan ripping it up in Outland, the Lich King and his scourge marching through Northrend, Deathwing breaking the world - this guy's been a pain in the ass.

Audience: [1:21] [laughter]

Speaker: [1:24] But in all seriousness, to give you a sense of what the next couple years are gonna do for Warcraft. At this time, the real enemy, the true villain of the franchise, is going to be war itself.

Audience: [1:44] [cheering]

Speaker: [1:47] Brothers and sisters, my friends, red and blue are about to get it on...

Audience: [1:54] [cheering]

Speaker: [1:56] ...with a level of ferocity that has not been seen since the heady days of Warcraft II.

Audience: [2:02] [cheering]

Speaker: [2:05] War is coming and it's not gonna be pretty, unless, of course, you're playing a blood elf. Whatever, whatever.

Audience: [2:12] [laughter]

Speaker: [2:18] To contextualize what you are about to see... Get a picture in your head... The war that is coming between the Alliance and horde, picture it as a storm on the horizon... The video you're about to see, the land that you're

about to adventure through and experience, is much like the calm before that storm... This next expansion set is set in a place that has been lost to time for close to 10,000 years. It is a land of balance and harmony and beauty and hope. That is until we arrive...

Audience: [3:12] [cheering]

Speaker: [3:16] ... with all of our hate and our violence and our unending factional conflict. The war...

A listener: [3:26] I love you man!

Speaker: [3:28] [laughs] I love you too, man. Faceless audience guy, I love you!

Audience: [3:35] [laughter]

Speaker: [3:37] The war that is coming for the World of Warcraft will be fought in this gentle place... So, you guys ready?

Audience: [3:51] [cheering]

Speaker: [3:55] The guy that that sounds a little doom and gloom, sounds a little heavy. Come on man, it's not even new.

Audience: [4:01] [laughter]

Speaker: [4:02] Guys, it's just possible that the curious race we're gonna meet in this mystic land... may just teach us a thing or two about Who we are, and Why we fight... and have epic loot.

Audience: [4:21] [laughter]

Speaker: [4:22] So without further ado... Alliance!...

Audience: [4:26] [cheering]

Speaker: [4:28] Horde!...

Audience: [4:29] [cheering]

Speaker: [4:32] Proud defenders of Azeroth! Behold, What the future has in store for you all!

Audience: [4:39] [cheering]

APPENDIX P III WARLORDS OF DRAENOR

Audience: [0:28] [cheering]

Speaker: [0:44] BlizzCon!

Audience: [0:45] [cheering]

Speaker: [0:46] [laughs] Yes and yes! Goodness gracious guys it is awesome... to be back here again with you this year. And I'm gonna apologize up front as usual, I'm totally peaked! Oh! It is gonna be ok, you know as Rob was saying, it is such an amazing time to be part of this thing called Warcraft. With the feature film and development that [inaudible]... at long last... with the debut of Hearthstone and all the ongoing development, you know that we're normally doing on the game. Eh... Oh, boy, it is one of those moments..."

A recipient: [1:32] [inaudible]

Speaker: [1:33] [laughs] [inaudible]... forgetting your lines.

Audience: [1:37] [laughter]

Speaker: [1:38] With all of these things in development we have been thinking a lot about Warcraft, about What makes it tick, What makes it distinct, What is it about it after all these years, coming up on almost 19 years we've been working on this thing. What keeps us coming back to it? What keeps it fresh for us?

A recipient: [1:58] [inaudible]

Speaker: [1:59] [laughs] Thank you. Eh... We've been thinking a lot about the early days. How many of you were around and with us during the events of Orcs and Humans?

Audience: [2:15] [cheering]

Speaker: [2:17] Really? All right! Tides of Darkness!

Audience: [2:22] [cheering]

Speaker: [2:27] And beyond the Dark Portal. Guys, these original games. Like this original trilogy of RTS games. It's where it kinda of all comes from. It's like the DNA of Warcraft. The events of those games, the characters, the storylines, the places they went to really predicate everything that's happening in the modern era of WoW. In many ways, they are kinda like the, eh, like the origin points for your factions... Alliance you're here?

Audience: [2:56] [cheering]

Speaker: [3:01] Horde, Where you're at?

Audience: [3:03] [cheering]

Speaker: [3:07] Eh, Horde, check it out. [inaudible]. Many miles to go...Oh. So as we're thinking about... all those moments, all of the adventure that came back in the day, and I love to hear that many of you actually played those games, eh, you kind of stopped to consider that there is a huge amount of World of Warcraft players that never lived those events, never met those characters, never really engaged with those storylines or that part of the adventure and, you know, as we start thinking about... where Warcraft goes, What are we doing, What we're working on, how are we pushing forward with this ongoing adventure. Oh, man, you know, a lot of that content sure makes, eh, sure makes the wheels turn.. And ultimately as many of you probably know... the modern story of Warcraft really begins about thirty years ago. Thirty game years, eh, made that old. [whistles] When some knucklehead decided it would be a really good idea to open a dark portal between Azeroth and this dark savage world called Draenor... And through that portal came an army of brutal demon pump savages that took the world right to the edge. Led by characters like the red t-shirt guy.

Audience: [4:47] [laughter]

Speaker: [4:49] Damn it, not him. Led by characters like Black Hand and Kilrogg, Nerzhul, Gul'dan, Hellscream – some of the baddest dudes ever in the Warcraft franchise. These guys almost had their way. They almost conquered the entirety will advent of the Eastern Kingdoms. And boy, if they had, history would have taken a very different turn. If not, for the most unlikely thing happening. The races of Azeroth. Humans. We got any humans in the room?

Audience: [5:31] [cheering]

Speaker: [5:32] It's kinda a wierd question to ask.

Audience: [5:34] [laughter]

Speaker: [5:35] Dwarves, where are you at?

Audience: [5:37] [cheering]

Speaker: [5:39] Sons of Khaz'modan. [clapping]. We don't have any high elves in the room. High Elf cosplayers?... Couple. Gnomes, Where you're at?

Audience: [5:51] [cheering]

Speaker: [5:53] Come on, we secretly love you. It's complicated.

Audience: [5:59] [laughter]

Speaker: [6:03] The various cultures of Azeroth, who were never fast friends. There was no love lost between them. They had no common heritage. They had no common history. They really didn't like each other down this stretch of years. But in the face of this onslaught. In response to these badass orc leaders... they came together and they founded a union based on honor and righteousness and a deep-seated drive to dispense indiscriminate justice upon those, who threatened their homelands. This alliance saved the world.

Audience: [6:52] [cheering]

Speaker: [6:55] Alliance do you remember who you are?!

Audience: [6:59] [cheering]

Speaker: [7:00] You are the Alliance of Lordaeron! Champions of justice! And I love you for it. Damn it, you're the Captain America faction...

Audience: [7:09] [laughter]

Speaker: [7:11] ...and I love you for that. So what a trip. All those years, fictional, from then to now. Especially concluding or including the events of the siege of Orgrimmar. Alliance do you, do you get it yet? You remain the world's standing superpower!

Audience: [7:37] [cheering]

Speaker: [7:40] How is that feel?

Audience: [7:42] [cheering]

Speaker: [7:45] Don't worry Horde, there is, there is honor to be served. Lok'tar! So when you think about all that history and all that context or, when we think about it, a really interesting question comes to mind. We asked ourselves – well what if those dark days could come again? What if a pantheon of the most vicious villains ever in Warcraft could threaten our homes, our lands, our way of life all over again and in the face of that, Alliance, how would you respond now?

Audience: [8:36] [cheering]

Speaker: [8:40] There was a few suggestions. Can you guys repeat? I didn't... I know how you'd respond - with righteousness and honor, weapons primed...! The conflict come. I believe will be the Alliance's finest hour.

Audience: [9:07] [cheering]

Speaker: [9:12] The dark days ahead will test you. Your values, your ethics, how do you fight... a savage enemy without remorse, without becoming a savage yourself. It's a good question. And Horde... Horde you are here, right?

Audience: [9:33] [cheering]

Speaker: [9:38] I'm sorry, I didn't hear you!

Audience: [9:39] [exceptionally loud cheering]

Speaker: [9:43] Much better. Horde, has taken some lumps lately, and not just from the Alliance... You had to live with the disappointment of Thrall's choices. I'd apologize for him but we don't speak anymore.

Audience: [10:03] [laughter]

Speaker: [10:05] You had to live with the consequence of Garrosh's reign of terror. And you had a bunch of gnomes and elves running through the streets of your city. I can't imagine you enjoyed that a lot.

Audience: [10:16] [laughter]

Speaker: [10:22] But in the face of all that, Horde under the leadership of Vol'jin, you have a chance, uh, you have a chance at a new start, a chance to redefine yourselves in this brave new world. But as is often true, to forge a brighter future. Sometimes you must confront the ghosts of the past. And I believe in the adventure to come, horde, there will be honor to be served and there will be asses to be kicked.

Audience: [11:05] [cheering]

Speaker: [11:08] There will be much heroism for all. So, are you guys ready? Are you with me BlizzCon?!

Audience: [11:24] [exceptionally loud cheering]

Speaker: [11:28] Let's get this thing done! Friends, champions, fellow deffenders of Azeroth. Blizzard is proud to present to you the next expansion set for World of Warcraft!

Audience: [11:46] [cheering]

Speaker: [11:48] We call it - Warlords of Draenor!

Audience: [11:51] [cheering]

APPENDIX P IV OVERWATCH

Audience: [0:05] [cheering]

Speaker: [0:11] Hello BlizzCon!

Audience: [0:12] [cheering]

Speaker: [0:11] Holy cow! Guys, it is so good to be back with you all this year. Especially given this anniversary we are celebrating. Twenty years of Warcraft. Ten years of World of Warcraft... Looking back, it is hard to see it possible. Now is that possible?! I know it's possible.

Audience: [0:41] [cheering]

Speaker: [0:47] It's kinda crazy, think about it guys. As Mike said earlier, this community is everything. And looking back twenty years –while the world we were about to build, the stories we were about to tell, the heroes development, the rise and fall of that all. The amazing thing looking back is the friendships we've made, the connections we've made through this stages. It is so much more than a game in a box. Guys, look around. Look at this room. It is amazing to feel part of this thing, this tradition that is uniquely ours. So thank you. Thank you for being here and celebrating with us this weekend.

Audience: [1:24] [cheering]

Speaker: [1:33] In light of that, I thought it might be fine to kinda do what we do on those opening ceremonies and take off the world call. I am going to assume, that most of you in here have played the little game called World of Warcraft.

Audience: [1:50] [cheering]

Speaker: [1:57] Ten years ago... How many of you have been with us since Warcraft I?

Audience: [2:08] [cheering]

Speaker: [2:11] How many of you have played the little series called Starcraft?

Audience: [2:15] [cheering]

Speaker: [2:18] You kidding me? So good! How about Diablo? Where is the Diablo players at?

Audience: [2:28] [cheering]

Speaker: [2:33] And how about the little game called Hearthstone?

Audience: [2:36] [cheering]

Speaker: [2:42] It's pretty cool guys, think about this. We have shared, over the years, many adventures together. Exotic worlds, heroes and villains. [inaudible]... And in the moment like this it strikes me – it has been something like 17 years... if my math holds up, since Blizzard opened the door to a new adventure...

Audience: [3:21] [cheering]

Speaker: [3:26] ...since we opened the door to a new world full of villains, a new universe of a venturing possibility. And have many of you had ever wondered...

A listener: [3:43] Shut up and take my money!

Audience: [3:44] [laughter]

Speaker: [3:45] What kind of beautiful group Blizzard has created. Well, it's 17 years, it's too long to wait. And my friends, the wait ends right now!

Audience: [3:57] [cheering]

Speaker: [4:11] Holy cow, what is gonna to happen?

Audience: [4:14] [laughter]

Speaker: [4:16] And to remember this moment guys, I want you all, as I freak out, to relax.

Audience: [4:24] [laughter]

Speaker: [4:31] I want you to open your hearths in your minds to what comes next. You are about to get a glimpse of the future. So my friends, we hope you'll love it, like we do. I'll see you on the other side.

Audience: [4:54] [cheering]