Nowadays video games are more popular than ever, but despite that the field of *game studies* is relatively new. The scientists partaking in the video game discourse have yet to reach an agreement concerning their ontological status understood as both the theory of being and the theory of their structure. The lack of consensus in such a fundamental subject leads to a rampant pluralism of theories and terms used to describe video games, which may cause numerous misunderstandings as well as making the scientific discourse hermetic. The aim of this dissertation is providing an ontological theory of video games that offers a comprehensive explanation of both their ontological status and structure.

I argue that video games are intentional objects with three-dimensional structure. In order to do so I refer to Roman Ingarden's ontology of work of art. The research was conducted in accordance with the phenomenological and Ingarden's methods, supplemented with the methods of game research proposed by contemporary scientists.

The dissertation consists of three chapters. The first one covers methodological issues and provides a definition of video games. The second chapter concerns the justification of the thesis video games are intentional objects and presents two out of three dimensions: the stratified structure and the order of sequence. The third chapter covers issues beyond the scope of Ingarden's work of art theory. It presents the concept of the third dimension which contains systemic elements of video games such as a game engine. It also describes the process of interacting with video games, supplemented by its technical and bodily aspects.

The dissertation has completed all of its goals. Primarily, it provided the proof of the intentional nature of video games and it showed that they have a three-dimensional structure. Secondarily, it carried out a revision of Ingarden's concept of work of art cognition. By referring to the concept describing the relationship between the work of art and its corporeal embodiment, it was indicated that the computer environment plays an important role in providing access to video games compared to traditional work of art material foundation. Moreover, the role of the body in the process of interacting with video games was also discussed. Lastly, the conducted research showed the limitations of Ingarden's concepts, and yet, although they required appropriate modifications, his concepts remain useful tools of research.