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# *Gamer Speak: A Case Study of Gaming Terminology in Spain*

Master's Dissertation  
*Màster Oficial en Traducció Audiovisual*



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July 14, 2020

*Dedicated to my sassy and loudmouthed Mixa,  
who spent fifteen years by my side and was  
with me when I graduated college, bought my  
first home, and got married, but could not be  
here with me now.*

Cover image source: Why so sara [sic] (2017). YouTube video. Available at:  
<https://www.youtube.com/watch?v=GAFPvaTH6Gc>

## **ABSTRACT**

The globalization of video games has opened new investigation pathways for translation studies. While research is being performed on video game localization, little academic research has focused on the real-life application of gaming terminology by Spanish gamers. In order to bring awareness to “gamer speak”, real-world gaming lingo used by Spanish players, the influence of English on their lexicon requires academic attention. Through an exploratory corpus study, gaming terminology is extracted from a selection of “Let’s Play” videos posted by two Spanish YouTubers. Lexicology of the terms is analyzed to uncover the neology processes and word creation mechanisms that give rise to the lexis shared by the Spanish gaming community. The analysis of the data extracted from the corpus confirms that Spanish gamers rely heavily on English terminology during gameplay, borrowing and adapting foreign words, and generally ignore officially localized terms in favor of colloquially established jargon. Further investigation must be performed into this discrepancy in order to understand the mechanics behind these preferences.

Keywords: gamer speak, video games, terminology, neology, Anglicisms, localization

## **RESUMEN**

La globalización de los videojuegos ha abierto nuevas vías de investigación en el campo de la traducción. Aunque la localización de videojuegos es objeto de estudio, existen pocas investigaciones sobre el uso real de terminología lúdica que realizan los jugadores españoles. Para tener un conocimiento más profundo de “gamer speak”, la jerga real usada por jugadores españoles, se debe prestar más atención académica a la influencia que ejerce el inglés sobre su léxico. Mediante un estudio de corpus exploratorio, se extrae la terminología “gaming” de una selección de vídeos “Let’s Play” publicados por dos YouTubers españoles. Se analiza la lexicología de los términos para desvelar los procesos neológicos y mecanismos de creación de palabras que dan lugar al léxico compartido por la comunidad de jugadores de España. El análisis de los datos extraídos del corpus confirma que los jugadores españoles dependen de la terminología inglesa mientras juegan, al tomar prestadas y adaptar palabras extranjeras, y generalmente ignoran términos que han sido localizados en pro del argot coloquial

establecido. Se deben realizar más estudios sobre esta discrepancia para entender la mecánica que rige estas preferencias.

Palabras clave: *gamer speak*, videojuegos, terminología, neología, anglicismos, localización

## RESUM

La globalització dels videojocs ha obert noves vies d'investigació en el camp de la traducció. Encara que la localització de videojocs és objecte d'estudi, existeixen poques investigacions sobre l'ús real de terminologia lúdica que realitzen els jugadors espanyols. Per tenir un coneixement més profund de “gamer speak”, l'argot real usat pels jugadors espanyols, cal donar més atenció acadèmica a la influència que exerceix l'anglès sobre el seu lèxic. Mitjançant un estudi de corpus exploratori, s'extreu la terminologia “gaming” d'una selecció de vídeos “Let's Play” publicats per dos YouTubers espanyols. S'analitza la lexicologia dels termes per revelar els processos neològics i mecanismes de creació de paraules que constitueixen el lèxic compartit per la comunitat de jugadors a Espanya. L'anàlisi de les dades extretes del corpus confirma que els jugadors espanyols depenen de la terminologia anglesa mentre juguen, en manllevar i adaptar paraules estrangeres, i generalment ignoren termes que han sigut localitzats en pro de l'argot col·loquial establert. S'han de realitzar més estudis sobre aquesta discrepància per entendre la mecànica que regeix aquestes preferències.

Paraules clau: *gamer speak*, videojocs, terminologia, neologia, anglicismes, localització

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## 1. INTRODUCTION

The goal of this study is to analyze how Spanish-speaking gamers on YouTube communicate with their viewers and the impact English has on their vocabulary. Although little more than a casual gamer myself, I find video games and how they have evolved fascinating. From a translator's perspective, the use of colorful expressions and words also sparks my interest, especially when we are dealing with multiple languages, and I feel the need to find an explanation for their usage. This study, therefore, will attempt to give an approximation to the influence of English in the world of video games in Spain.

### 1.1 Motivation

A particular comment lit the fuse for this study: “Etic tamejant un tiranosaure,” said to me by my husband, who was in the process of domesticating a Tyrannosaurus in the video game *Ark: Survival Evolved* (2017). “What do you mean, *tamejant*?” I asked him. After a brief explanation, I learned that the gaming YouTubers he regularly watched were playing *Ark* in English while commenting their gameplay in Spanish. They had taken the word “tame” and adapted it into a Spanish verbal form: *tamear*. My husband had gone one step further and translated this neologism into Catalan: *tamejar*. This short yet enlightening interaction demonstrates the power and resourcefulness of languages and their speakers, which, as a translator, fascinates me to no end.

When asked for more examples of this phenomenon, my husband could list several off the top of his head: *raidear*, *farmear*, *dropear*... Speaking about this with other gamer friends confirmed my growing suspicion: they all embraced this Spanglish lingo and used these words freely in their gaming conversations. Everyone pointed to YouTube and other gamers as the source of their “gamer speak”.<sup>1</sup> This discovery merited further investigation.

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<sup>1</sup> Following the definitions of “gamer language” described by Ensslin (2012, p. 6), “gamer speak” in this study refers to “language about games and gaming used by gamers across different media and communication platforms.”

## 1.2 Justification

While the subject of video game localization has received much academic attention such as Bernal (2006), Chandler and O'Malley Deming (2011), Czech (2013), Fernández Costales (2012, 2014, and 2016), or Mangiron and O'Hagan (2004, 2006, and 2013), to state just a few, these studies mainly focus on the professional localization process and issues that may arise within it. It seems not much attention is paid to how the target audience, the gamers, react and verbally interact with the games, or what language processes are underway while commenting on their gameplay.

When it comes to studying the language gamers themselves create and use, we see some work performed by Álvarez de Mon and Álvarez-Bolado Sánchez (2013), Arrés López (2016), and Morales Ariza (2015), who studied the use of Anglicisms in multiplayer online games. We also see a growing interest in this topic among graduate and postgraduate students, whose projects on the influence of English in Spanish gaming may be found online. Examples include Castañeda Pino (2017) and Migueláñez Rodríguez (2015).

However, it seems that the task of systematically collecting, organizing, and defining Spanish gamer lingo has fallen to the gamers themselves, as we can find online glossaries and dictionaries such as Geekno<sup>2</sup> or GamerDic,<sup>3</sup> as well as an endless abundance of forum and blog posts with definitions and descriptions of these ever more common Anglicized gamer terms.

After observing the academic research being performed, focused mainly on the localization process, and the many resources for terminology and “gamer speak” created by gamers, there seems to be a disconnect between both groups. Localizers labor endlessly to translate video games into Spanish and offer an immersive experience, but it seems gamers have already established a lingo comprised of English-based terminology, even when Spanish options are made available to them through translated games.

By conducting this study, I intend to shed more light onto this topic, with the hope that further studies may be performed to perhaps find a middle ground between what is professionally translated and what is used in the real gaming world.

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<sup>2</sup> Geekno: <https://www.geekno.com/glosario>

<sup>3</sup> GamerDic: <http://www.gamerdic.es/terminos/>

### 1.3 Objectives and Hypotheses

The objectives of this paper are to:

**O1:** Study Spanish YouTubers' word preferences regarding gaming terminology.

**O2:** Observe if the gaming terminology used is generally based on English or Spanish, or a blend of both.

**O3:** Observe different gameplay situations (fast and slow) and take note of any possible differences in choice of terminology (use of shorter or longer expressions).

**O4:** Observe the impact the onscreen messages (whether in Spanish or English) have upon the YouTubers' linguistic choices.

Based on these objectives, my initial hypotheses for this dissertation are the following:

**H1:** YouTubers will generally prefer the use of terms based on both English and Spanish that are commonly used in gamer communities, but which do not coincide with the officially localized terminology. For example, the use of *craftear* instead of *fabricar*.

**H2:** English-based gaming terminology (including blends of English and Spanish) will be more frequent than purely Spanish gaming terminology, as it makes up a great part of the lingo Spanish-speaking gamers have created.

**H3:** Fast-action multiplayer games will contain more English-based terminology than low-action single-player games, in an attempt to be concise. For example, the use of *dar headshot* instead of *dar un tiro en la cabeza*.

**H4:** If a player plays a game in English, or one that has only been partially localized into Spanish, the influence of English in their linguistic choices will be greater than while playing a fully localized game, producing more Anglicized forms.

### 1.4 Outline

This paper is organized into several chapters. After this introduction, we will move on to the theoretical framework of the study. The theoretical framework provides a basic understanding of the two main branches dealt with during this study: the gaming world and linguistics. Information on the gaming world includes a history of the development of video

games, cultural perceptions of games, the gamer population today, and YouTube gaming channels. Linguistic information deals with the internationalization, localization and transcreation processes, defining terminology, understanding the role of English as a global language, understanding neology, and, finally, Anglicisms.

The following chapter will describe the research methodology used for this project. I will describe the project's context, and the steps I followed to create the corpus, contact the YouTubers whose videos conform the corpus, and perform the analysis.

Then, we will delve into the corpus analysis itself. Firstly, I will offer an overview of how the video games in the corpus have been localized for Spanish audiences. Secondly, I will discuss specific terminology for each game and move on to discuss a selection of terms that are present in all games. I will end the analysis by focusing on verbal neologisms, as they seem to be the most prolific area of word creation and represent, in my view, a very interesting window into bilingual neology mechanisms.

To complete the body of this study, I will discuss the conclusions I have reached after analyzing the corpus and I will revisit my initial hypotheses in order to validate or discard them. I will present the most important results of the project and discuss possible future research avenues related to this topic.

This project concludes with a full list of references and a series of annexes, which expand upon the information contained in the body of the study. Annex I contains the full corpus used for this study; Annex II contains the interviews I performed with both YouTubers whose channels I studied; Annex III collects all the perks mentioned in the video game *Dead by Daylight*; Annex IV contains the computer terms used in the corpus; Annex V collects the full quantitative analysis of actions, along with their related words; Annex VI offers readers all recorded examples of the terms contained in Annex V. Finally, Annex VII provides links to the spreadsheets used while working with the corpus for this study.

## 2. THEORETICAL FRAMEWORK

In this section, I will describe the theory that supports the object of this study: video game terminology as used by Spanish players and the influence English has on their lexis. As this is a multidisciplinary research project, the theoretical framework encompasses information from different fields and is roughly organized from most general to most specific topic.

We will begin by discussing video games: their origin and evolution, cultural perceptions surrounding them, gamer profiles, and how gamers communicate as a community. Then, we will move on to a brief overview of the video platform YouTube and discuss the role of YouTubers. Next, we will move on to translation, and we will discuss three processes that take place during video game translation: internationalization, localization, and transcreation. After this, I will describe the features that have made English a global language and the international language of video games, to then move on to discuss neology and types of neologisms. Subsequently, we will discuss Anglicisms and their classification, and finally end the theoretical framework with a brief definition and description of terminology.

## 2.1 The origin of video games

In the early 1990s, the satirical single-panel comic *The Far Side* published “Hopeful Parents”. In it, we see a young boy glued to the television set playing video games as his parents look on and dreamily imagine professional outlets for gamers for the year 2005. While this hopefulness was the brunt of the joke at the time, future decades have proven that those “hopeful parents” were heralds of what was yet to come.



**Figure 1. “Hopeful parents”**  
Source: *Unnatural Selections: A Far Side Collection* (Larson, 1991)

Nowadays, we can pick and choose our consoles, our computers, and our games. We are immersed in multimedia. Just look around next time you are in a public space; how many people are using their phone to text, stream videos, read the digital newspaper, or play a video game? We now speak of gamers and gaming communities, and companies even turn to *advergaming*, which is to advertise their products by organically inserting them into video games. Imagine a sports game such as *FIFA*, which incorporates branding from different football divisions, as well as publicity placed on banners around the playing field. The addition of this publicity actually grants added authenticity to the game.

Moreover, video games can be considered works of art and educational tools (Jenkins, 2005), offering players beautiful graphics and lifelike cut scenes, or teaching children math, reading, or spelling skills. Beyond this, video games can also be applied to the development of skills for special needs groups, to improve children's health care, or aid in physical rehabilitation (Griffiths, 2002). So, how have video games evolved throughout the years to reach this point in our society?

In order to understand where gaming is today, we must delve into its history. Several authors have described the evolution of video games from the semi-electronic pinball machines of the 1930s to fully computerized games in the 1960s (Baker, 2013; Hansen, 2016; Kent, 2001; Wolf, 2008). Of course, video game development goes hand-in-hand with computer development: "One could make the case that games have been to the PC what NASA was to the mainframe—the thing that pushes forward innovation and experimentation" (Jenkins, 2005:175). It comes as no surprise that, while playing, gamers use many terms from the field of computer science (crash, server, lag...). As we will see in sections 2.8 and 2.9, translation also has a vital role to play in video game development.

The first games represented complete innovation, as there was nothing to build on and improve. It is difficult to establish one game as being the first-ever video game, as this depends on the criteria used to define the term "video game". Esposito (2005, online) defines the video game as "a *game* which we *play* thanks to an *audiovisual apparatus* and which can be based on a *story*."<sup>4</sup> Because this definition is general and clear, it is the one we will adhere to in this paper.

On December 14, 1948, Thomas T. Goldsmith, Jr. and Estle Ray Mann received the U.S. patent for what they called a "cathode-ray tube amusement device." The initial description

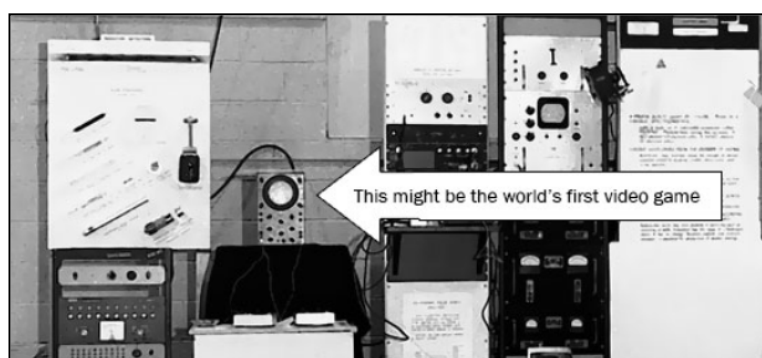
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<sup>4</sup> Original italics are maintained in the quote.



in the patent describes that players can “manipulate the trace or position” of a beam in a cathode-ray tube to attack targets, “such as pictures of airplanes” (Goldsmith, J. T. T., and Ray, M. E., 1948, p. 1).

It seems this patent offers our very first glimpse into the upcoming world of video games, which initially consisted of granting new features to existing machines. In the year 1952, the game *OXO* (*tic-tac-toe*) was developed for the EDSAC simulator, a computer intended mainly for mathematical calculations (Baker, 2013). In 1954, programmers at the Willow Run Research Center, a defense research center in an off-site, restricted, area of the University of Michigan, created the game *Pool* (Landsteiner, 2019). It ran on a MIDSAC computer and was conceived for and presented at a semi-public demonstration in June 1954. On October 18, 1958, Brookhaven National Laboratory (USA) opened its doors for annual visitor’s day and presented a novel item: an electronic tennis game called *Tennis for Two*. It consisted of two controllers, one for each player, connected to an analog computer. An oscilloscope served as the screen. The device became an instant hit, with visitors lining up to try it out.<sup>5</sup>



**Figure 2.** The device on which visitors could play *Tennis for Two*  
Source: Brookhaven National Laboratory<sup>6</sup>

*Tennis for Two* has generally been considered the first video game created, as is stated in the October 1982 edition of the magazine *Creative Computing*:

We’ve received several manuscripts which attempt to set the record straight on the history of the video game. If you claim and can document a video game predating 1958, let us

---

<sup>5</sup> For more information, see: <https://www.bnl.gov/about/history/firstvideo.php>

<sup>6</sup> For more information, see: <https://www.bnl.gov/about/history/firstvideo.php>

know. Otherwise, give William Higinbotham his profound and historic due. (Anderson, 1982)

During the following years, programmers continued to test and develop games. In 1962, Steven Russel from MIT created *Spacewar!*, a two-player missile shooter game. It was the first game to be distributed to different computers (Baker, 2013). From then on, more and more games were developed and distributed to share them with more people. In 1971, *Galaxy Game*, which was based on *Spacewar!*, was the first coin-operated video game intended for public use. It was installed at Stanford University (Baker, *ibid.*). A couple of months later, another game based on *Spacewar!*, *Computer Space*, became the first-ever commercially-sold coin-operated video game (Baker, *ibid.*). During this period, video games departed from the labs and from technical circles and began to include the general audience to offer them a new form of recreation.

Parallel to the developments underway in the United States, a new entertainment market was also emerging in Japan, with the incorporation of games at festivals, exhibitions, and other outdoor venues (Picard, 2013).

In 1972, Atari was co-founded by Nolan Bushnell and Ted Dabney. There is little doubt that this company launched us into a new era of video games and had a tremendous impact on the development of future games and the industry as a whole (Herman, 2008, p. 59). During its first year, Atari launched the immensely popular yet simple game, *Pong* (Atari official website), and kicked off the era of home gaming consoles, during which many companies would rise and fall. Japan took special notice of this feat, and two companies in particular, Taito and Sega, “created *Pong* clones to distribute them in amusement spaces as early as July 1973” (Picard, 2013, n. p.).

## **2.2 The home gaming era**

From here on, we can consider ourselves in the home gaming era, as subsequent years saw the birth of home computers as well as the further development of arcade and home gaming consoles, which allowed both production and gaming software to leave the labs and be enjoyed by the general public. Japanese gaming companies began exporting games as early as 1974 (Picard, 2013), and business partnerships arose: the Japanese Namco partnered with Atari to become their official distributors in Japan. Nintendo, which had been founded as a

card games company in 1889, also joined the up-and-coming video game industry at the end of the 1970s (Picard, *ibid.*).

The Japanese Taito was the creator of the most popular arcade game in history, *Space Invaders*, released in July 1978. It marked a milestone for Japanese developers in the global gaming industry (Picard, *ibid.*). As Picard describes, in the following years, many other Japanese companies joined the arcade market, and also found success in the home console market. The early 1980s saw the arrival of the Famicom (Family Computer) and the Nintendo Entertainment System, two highly successful home consoles.

Due to the constraints of this paper, I cannot delve deeper into all of the developments that followed, historically important as they may be. Therefore, I will merely offer a short list of global milestones. Highlights of the home console system age include the 1995 release of the Sony PlayStation in America, the 1996 release of the Nintendo 64, and subsequent releases on new and improved technology: PlayStation 2 in 2000, Xbox in 2001; the establishment of Xbox Live, an online gaming service in 2002, the release of the Nintendo Wii and PlayStation 3 in 2006, and the PlayStation 4 in 2013.

By having a look at these consoles, we can see how gaming technology has evolved to include online services, connectivity with other gamers, and other interactive options such as the Nintendo Wii's movement sensors. In just a few decades, games went from having simple text and graphics to becoming fully immersive products with detailed cutscenes worthy of any Hollywood release, dubbed voices, and extense environments for the player to explore.

Various new forms of gameplay have appeared, from massively multiplayer online role-playing games (MMORPGs) such as the famous *World of Warcraft*, to casual games played through social media platforms or on mobile apps, such as *Candy Crush Saga*. Recent developments in augmented and virtual reality will undoubtedly make the gaming experience ever more immersive.

As we can see, the development of computer technology is inseparable from the development of video games, as improvements in technology allowed developers to include sound, improve image rendering, connect gamers, and spread to new platforms.

## 2.3 Cultural perceptions of video games

The cultural perception of video games mimics that of another greatly influential form of entertainment: comic books. While immensely popular with youths in the United States in the 1940s and 1950s, comic books became the scapegoat for “bad behavior”. Older generations viewed comic books with derision and considered them a waste of time and the origin of violence, and influential voices such as the psychiatrist Frederic Wertham linked comics to the rise in juvenile delinquency. His 1954 book, *Seduction of the Innocent*, contains bold declarations, such as stating that the comic book industry is more harmful than Hitler himself. Stan Lee describes how *Seduction of the Innocent* had a devastating impact on comic books and conditioned publishers’ work for many years, up to the point of creating the Comics Code Authority as a self-regulatory body.<sup>7</sup>

But what does this have to do with video games? As it turns out, these two products share several features: appealing mainly to younger audiences, covering a wide range of topics and genres, and existing essentially for entertainment purposes. Moreover, both products have, over the course of decades, been targeted as the source of juvenile delinquency and violence. This trend still persists to this day, as we can see in statements made by none other than Donald Trump, president of the United States, as recently as August 5, 2019. In his remarks on the El Paso and Dayton massacres, he stated: “We must stop the glorification of violence in our society. This includes the gruesome and grisly video games that are now commonplace” (cited in Timm, 2019).

This perception, of course, is not shared by gamers themselves, as evidenced through the playful use of jokes and memes in defense of the video game industry.

Moreover, many efforts have been dedicated to researching any possible link between video games and violent tendencies, as this article from NBC News (Timm, 2019) summarizes (links in the original text have been conserved):

But researchers told NBC News there is no evidence that violent video games encourage violence in real life. And they've definitely been looking. Consider [this 2019 study](#) out of Oxford University, which found no link, or this one from [2018](#) that also found no evidence to support the theory. Studies in [2016](#) and [2015](#) also failed to find evidence that video

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<sup>7</sup> For more information, see the online course *The Rise of Superheroes and Their Impact on Pop Culture* (SmithsonianX, 2019).

games spurred violence, and researchers even noticed signs that crime may be reduced by violent games.

Despite the occasional vilification of video games as a source of violence and delinquency, the world has continued to turn, and the video game industry has continued to grow. As evidenced by the studies mentioned in the article from NBC News (Timm, 2019), the cultural influence of video games is a prolific source of academic literature spanning from the psychology and the impact on development of gamers, to the use of games as educational or even medical tools. Studies such as Squire (2003 and 2011), Gee (2003), or Homer, Raffaele, and Henderson (2020) all tackle the subject of video games and learning.

## **2.4 Where are video games now?**

On February 5, 2019, the Entertainment Software Association in the US (ESA) published its 2019 *Essential Facts about the Computer and Video Game Industry*.<sup>8</sup> In it, we can observe trends in the video game paradigm: 75% of American households have at least one gamer, 65% of American adults play video games, 46% of players are female with an average age of 34, and 54% of players are male, with an average age of 32. Moreover, 74% of parents believe video games are educational for their children.

If we compare this data to the 2010 Essential Facts<sup>9</sup>: 67% of American households played computer or video games, 40% of players were female and 60% were male. The average gamer age (it is not specified for each sex) was 34. In that report, 64% of parents believed video games were a positive part of their children's lives.

Comparing the 2010 results to the 2019 data, we can see an upwards trend in the consumption and overall acceptance of video games in day-to-day life of the general public.

This trend is mirrored in Spain. AEVI (*Asociación Española de Videojuegos*) published their 2018 annual report<sup>10</sup> on video game consumption in Spain and Europe (the most recent report found as of this study). The report states that there were at that time 16,8 million

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<sup>8</sup> For more information, see: <https://www.theesa.com/esa-research/2019-essential-facts-about-the-computer-and-video-game-industry/>

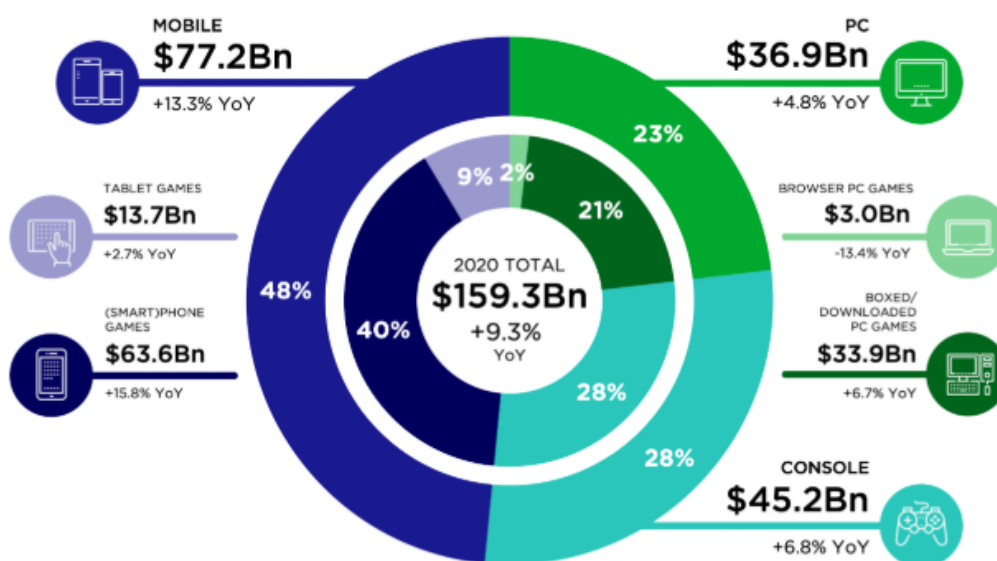
<sup>9</sup> For more information, see: <https://ifip-tc14.org/wp-content/uploads/2017/10/ESA-Essential-Facts-2010.pdf>

<sup>10</sup> For more information, see: [http://www.aevi.org.es/web/wp-content/uploads/2019/05/AEVI\\_Anuario\\_2018.pdf](http://www.aevi.org.es/web/wp-content/uploads/2019/05/AEVI_Anuario_2018.pdf)

gamers in Spain (1 million more than in 2017). This represents 47% of the Spanish population aged between 6 and 64 (the object of AEVI's study). 41% are women and 59% are men.

If we look at AEVI's<sup>11</sup> 2010 study,<sup>12</sup> we see that in that year video game consumption in Spain dropped 5.2% compared to 2009. We could argue that the decrease in consumption in 2010 was influenced by the economic crisis taking place at that time. Nevertheless, the country continued to be the fourth European consumption market and the sixth worldwide. Unfortunately, the 2010 AEVI study focuses mainly on market revenue and sales, and does not offer information on gamer demographics.

Aside from the studies mentioned from the associations mentioned above, the games market analyst Newzoo offers in-depth worldwide market research into the video games industry. In their 2019 Global Games Market Report, the entity states that mobile gaming (on smartphones and tablets) comprises 45% of the gaming market, with estimations that it will surpass PC gaming toward the year 2022.



**Figure 3.** Breakdown of the Global Games Market for 2019  
Source: Newzoo 2019 Global Games Market Report<sup>13</sup>

<sup>11</sup> At that time, AEVI was called aDeSe (*Asociación Española de Distribuidores y Editores de Software de Entretenimiento*).

<sup>12</sup> For more information, see: <http://www.aevi.org.es/web/wp-content/uploads/2015/12/ANUARIO2010.pdf>

<sup>13</sup> For more information, see: <https://newzoo.com/insights/trend-reports/newzoo-global-games-market-report-2019-light-version/>

It is undeniable that the video games industry is a worldwide phenomenon and will only continue to grow, although in new avenues. According to Newzoo's 2019 report, nostalgia plays an important part in the games that are rereleased and remastered for newer consoles. Nintendo is an example of this, as the company "has traditionally ported its older titles to its handheld consoles, such as the Game Boy (Color/Advance), and to console via its Virtual Console and now Nintendo eShop" (Newzoo, 2019, online).

However, other publishers have opted to completely remake old classics: "Two beloved PlayStation platformer franchises from the 90s, *Crash Bandicoot* and *Spyro the Dragon*, have seen major success here" (Newzoo, 2019). The report states there is also expectation among gamers for upcoming remakes such as *Final Fantasy VII*.

Aside from these rereleases and remakes by major developers, it is worth mentioning that many games from the 1970s, 1980s and 1990s are available for free download through abandonware websites such as My Abandonware<sup>14</sup> or Best Old Games.<sup>15</sup> These games typically run on obsolete technology and therefore require emulators such as DOSBox to be functional.

It is clear that nostalgia is an important factor to consider in the gaming market, and as the report by Newzoo (2019) states:

Remakes or remasters can reignite the passion players have (or had) for franchises and allows the publisher to bring these beloved franchises to a modern era, potentially extending the timeline of these games for another decade or more. It also offers an opportunity to modernize the revenue model of these classic titles.

Newzoo reports that the top 35 public games companies of 2018 generated \$114.0 billion, up from \$100.2 billion in 2017. Just the top five companies in the classification accounted for 43% of total games market revenue.

From this brief look into recent and past reports on the video game industry and its demographics, we can conclude that video games have increased in popularity over the years, with a trend towards mobile gaming overtaking PC gaming in the near future. People of all ages play video games, with the average age currently being in the early to mid-thirties. While most gamers are still male, the percentage of female players has increased in the past decade.

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<sup>14</sup> For more information, see: <https://www.myabandonware.com/>

<sup>15</sup> For more information, see: <http://www.bestoldgames.net/abandonware>

Moreover, as we saw in the 2019 ESA report, the past decade showed a 10% increase in the perception of video games as educational resources for children. This last trend may indicate that the association between video games and negative behaviors is decreasing.

## 2.5 Gamer profiles

We have seen that, despite past criticism from some demographics, the video games industry is healthy and on the rise, consumers utilize a variety of devices (PC, consoles, portable consoles, mobiles, tablets), and the consumer base is also heterogeneous. As for consumer engagement, Newzoo (2019) states:

Consumer engagement with games has changed dramatically over the past 10 years. Now more multi-dimensional and fragmented than ever, gamers aren't just playing games; watching esports and game video content is an equally important part of the puzzle.

In its 2019 report, Newzoo compiles personas to represent gamer segments. According to Newzoo's (2019) classification, **ultimate gamers** are the most dedicated group. They are interested in computers, electronics, gadgets, and films. They are also more likely to have children in the household. **All-round enthusiasts** are also avid gamers, and they enjoy having a holistic gaming experience, which includes playing, viewing game content, and purchasing game hardware. They are typically full-time workers with disposable income they can spend on games. **Cloud gamers** enjoy high-quality game experiences but prefer free-to-play or discounted titles. They only spend money on hardware when necessary. Newzoo predicts that upcoming cloud platforms such as Microsoft xCloud and Google Stadia will be potentially interesting for them. **Conventional players** resemble the "ultimate gamer" persona from ten years ago. They show little interest in watching others play and enjoy staying up to date with game releases and hardware.

The following four categories in the classification portray personas who spend much less time playing video games. **Hardware enthusiasts** are casual gamers, as they do not dedicate many hours a week to playing video games. They do, however, consider that hardware is vital for the gaming experience and are enthusiastic about computers, electronics, and gadgets in general. **Popcorn gamers** do not typically play games but enjoy watching video game content or esports. They are easier to reach through platforms such as Twitch or



YouTube. **Backseat viewers** tend to be “lapsed gamers” who do not have any free time to play. They watch video game content or esports but rarely play and video games. Finally, **time fillers** typically consume video games on mobile to pass the time while commuting. They rarely spend more than a few hours a week playing and do not view gaming as a major part of their lives.

In this study, I focus on two YouTubers, GENuINE993 and Menos Trece, who may be considered ultimate gamers, as posting videos of their gaming experience constitutes their main activity, as well as a considerable source of income. They may also fall into the “hardware enthusiast” group, as they purchase the latest computers, peripherals, and vlogging hardware to improve the experience on their channel. The YouTubers’ audience is probably a heterogenous group comprised of several segments. Personas I would expect to find in the audience are all-round enthusiasts, popcorn gamers, and backseat viewers.

## 2.6 How do gamers communicate?

As described in *The Guardian* (Stuart, 2013), gamer communities formed with the arrival of multiplayer games (the first was the two-player *Pong*) and the growing popularity of arcades. Gamers would create a sense of community by meeting up, watching each other play, playing together, and even organizing tournaments.

Nowadays, however, gaming has shifted away from arcades and to the home. Most communication is performed online, and many popular games, such as the ones included in this study, are online and multiplayer. Although we might believe that interacting online instead of face-to-face might distance people and offer little more than superficial relationships, a study performed in 2007 by the University of Jyvaeskylae (Finland), already showed that online gaming could create long-lasting relationships. Gamers may transcend the communication channels offered in the game itself, usually chat boxes or voice, and they may meet up in person, speak over the phone, through email, etc.

Forming a community is intrinsic to human nature, and the Microsoft Xbox Official Blog (2019) describes the benefits of being a member of a gaming community: from participating in in-game events, trading goods with other members of your guild (such as in *World of Warcraft*), cooperating with others to achieve better results, or moving beyond in-game communities to form relationships with larger gamer groups. As stated in the blog post: “Online gaming communities can vary from relatively small online interactions to huge

network activities that can include clan networks, online forums, gaming league sites, and even dedicated programs, like the Xbox Ambassadors program.”

Online forums are undoubtedly an excellent way for gamers to communicate nowadays. The RSS feed reader Feedspot maintains an updated list of the 25 top online forums for gamers.<sup>16</sup> Their ranking is based on several parameters, such as: relevance, industry blogs (not favoring a specific brand) over individual brands, blog frequency (“freshness”), social media follower counts and engagement, domain authority, age of the blog, and Alexa Web Traffic Rank, “a global ranking system that ranks millions of websites in order of popularity” (Duò, 2020). As of this moment, the most recent update on the list had been performed on June 22, 2020, and the top three forums mentioned in the list are: IGN Boards, ResetEra, and Nintendo Life Forums.

Gamers may also find a sense of community thanks to online services such as the video game digital distribution platform Steam. Once registered in Steam, users can browse game titles and view trailers, see reviews and opinions, and even purchase the games for direct download onto their computer. Moreover, by signing into the platform, players become part of the Steam community. As shown on the platform’s “About” page,<sup>17</sup> Steam offers benefits to gamers: Steam text and voice chats for friends or groups; game hubs, which contain discussions, updates, and content on games; broadcast options to stream live gameplay; a workshop where users can create, share, and download game mods and cosmetics, and early access to new games, among other features. Game developers can also use the service Steamworks to help release and distribute their products.

Furthermore, Steam offers data on its users. As of June 6, 2020, at 19:17, the number of concurrent Steam users was 19,902,775. The top games played at that moment were *Counter-Strike: Global Offensive*, with 846,948 concurrent players, and *Dota 2*, with 656,447.

Aside from online forums, the advent of free video streaming also opened a new venue for communication and community. As Rego Rey and Romero Rodríguez (2016) describe, younger generations have gone from consumers to prosumers (individuals who consume but also produce content) and have moved away from television to prefer online streaming platforms such as Netflix or YouTube. Video, a complex audiovisual format, has become in recent years a worldwide phenomenon, and nowadays we can find YouTube videos dealing

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<sup>16</sup> For more information, see: [https://blog.feedspot.com/gaming\\_forums/](https://blog.feedspot.com/gaming_forums/)

<sup>17</sup> For more information, see: <https://store.steampowered.com/about/>

with practically anything we can imagine, from funeral options for the obese<sup>18</sup> to tutorials on how to build a cinematic drone.<sup>19</sup> Is it therefore no surprise to also find an endless list of channels dedicated to video games.

In Spain, we have channels such as Eurogamerspains,<sup>20</sup> which comments on new releases and reviews games, or “Let’s Play” channels such as the ones studied here, in which the gamer commentates while playing a video game. As described by Savino (2016, online), “Let’s Play” videos “brought in a lot of views, due to the unedited reactions of gamers to unexpected moments in their favorite games, which brought a sense of authenticity and humor to the videos.”

These channels continue to foster a sense of community and are an excellent communication venue, as viewers can post comments, watch livestreams, and participate in the livestream chat. Moreover, communication transcends YouTube, as most of the platform’s gamers also have interactive social media accounts on Facebook, Twitter, or Instagram, or also use other streaming platforms such as Twitch.

As this study will focus on only one source of gamer communication, YouTube, we must understand its origins and the impact it has on popular culture.

## 2.7 What is YouTube?

YouTube is a free online video streaming platform in which any user can become a content creator and post videos online. It was founded in 2005 by three former PayPal employees—Chad Hurley, Steve Chen, and Jawed Karim—who were frustrated by how difficult it was to share videos online at the time. Karim posted the first video, “Me at the zoo,” on April 23 of the same year. At that time, sharing videos online was still a new concept (Kirsner, 2005). In his article for *The New York Times*, Kirsner (2005, online) mentions:

[E]ntrepreneurs who have started companies like ClipShack, Vimeo, YouTube and Blip.tv are betting that as consumers discover the video abilities built into their cellphones and digital still cameras, and get better at editing the often-lengthy video from their camcorders, they will be eager to share video on the Web. While most of the

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<sup>18</sup> Ask a Mortician: <https://www.youtube.com/watch?v=71Z677IXUak>

<sup>19</sup> Drone Mesh: <https://www.youtube.com/watch?v=5r2pS1oIoCw>

<sup>20</sup> Eurogamerspains: <https://www.youtube.com/user/eurogamerspains/videos>

services are free today, the entrepreneurs eventually hope to make money by selling ads or charging fees for premium levels of service.

A few months after launching, YouTube succeeded in having a viral video on its platform. McFadden (2019) explains that “[t]his first YouTube viral video was a clip of Brazilian soccer player Ronaldinho receiving his pair of Golden Boots. Nike was also one of the first major companies to embrace YouTube’s promotional potential.” There is little doubt that this feat played an important role in the future success of the platform.

In this timeline of milestones (a summary of what is described in Medrano, 2016), we can see how YouTube evolved from 2005 to 2016:

- April 2005: “Me at the zoo” is the first video on the site.
- September 2005: A Nike ad becomes the first video to hit 1 million views.
- July 2007: YouTube partners with CNN to host its first presidential debate.
- Early 2011: YouTube proves instrumental in sharing footage of the Arab Spring move for Democracy in the Middle East and North Africa.
- July 2012: The Olympics are live streamed for the first time.
- December 2012: “Gangnam Style” becomes the first video to hit 1 billion views.
- March 2013: YouTube reaches 1 billion unique monthly visitors.
- January 2016: Adele’s “Hello” becomes the fastest video to hit 1 billion views in just 88 days.

Nowadays, certain historical events are also live streamed worldwide on YouTube, gathering hundreds of thousands of online viewers. An example is the SpaceX and NASA launch of astronauts Bob Behnken and Doug Hurley to the International Space Station on May 30, 2020.

YouTube itself offers current statistics on its “about” page.<sup>21</sup> According to the platform, it currently has over two billion users worldwide. Spectators spend over one billion collective hours on the platform every day, and 70% of these views come from mobile devices.

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<sup>21</sup> For more information, see: <https://www.youtube.com/about/press/>

### 2.7.1 What is a Youtuber?

As mentioned at the end of the previous section, there has been a shift in how audiences consume multimedia content. Consumers have become prosumers, and traditional forms of consuming multimedia content have taken a back seat to the internet. Streaming platforms such as Netflix, HBO, Disney+, as well as free streaming platforms such as YouTube and Twitch, are immensely popular among younger audiences, mainly beginning with the Millennial generation.

Producing one's own videos and publishing them online has also become a cornerstone of online entertainment, as we can see with the increase of vlogging (video logging) around the world. But why is the video format so popular? Gao, Tian and Huang (2010) explain that vlogs offer greater expressive freedom than written blogs, and suggest this is the main reason why they attract younger audiences, who are more digitally equipped and spend much more time online. Furthermore, in the case of gaming, the very audiovisual nature of video games makes streaming platforms the ideal place to publish, view, and share content.

Bonaga and Turiel (2016) offer a tongue-in-cheek yet accurate description of the Youtuber phenomenon in Spain in their book *Mamá, ¡quiero ser Youtuber!* Among the “warning signs” the authors cite so parents can tell if their children are hooked on YouTube, we find: constant shouts coming from the child's bedroom, having to continuously replace headsets as they break, use of incomprehensible language such as *guadefac*, *madafaca*, or *omaigot*; being told “you're so 2015” when asking what these words mean, and a significant improvement in the child's English. Although a joke, there is some truth behind these “warning signs”.

Bonaga and Turiel (2016) also offer the following definition of a YouTuber:

[...] todo aquel individuo que, con una periodicidad regular y constante, sube contenidos a la plataforma y consigue convertir en retribución monetaria el número de visualizaciones de un archivo dado. Lo que se conoce con el anglicismo de ‘monetizar las visitas’. De esta manera sólo tendrían el crédito de “creador” las personas que han conseguido hacer de YouTube no ya una afición, sino su profesión. Y lo más relevante de los youtubers de éxito, de lo que hemos denominado “creadores”, es su cualidad de llegar a ser *influencers*.

So, YouTubers are basically people who upload content to the platform and have made it their main source of income. Many YouTubers have become influencers and idols for younger audiences, have published books,<sup>22</sup> or participated in conventions such as VidCon. I will discuss the two YouTubers studied for this project, Menos Trece and GENUINE993, in section 3.2 of this paper.

## 2.8 Video game translation

Translation is an important field which also played an essential part in the gaming industry's evolution. Without translation, games wouldn't be available worldwide, or would only be available in their original versions, usually Japanese or English (Bernal, 2006).

As Fernández Costales (2016, p. 184) describes, foreignization and domestication techniques have been widely accepted to describe translation approaches when it comes to video game localization. The foreignization and domestication framework was postulated by Lawrence Venuti in his work *The Translator's Invisibility: A History of Translation* (1995). Translation solutions can be arranged on a spectrum, going from full domestication to full foreignization. As described by Venuti (1995, p. 68) domestication is "an ethnocentric reduction of the foreign text to dominant cultural values", whereas foreignization is "an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text."

Fernández Costales (2016, pp. 184-185) offers clear examples of each approach as used in game localization. In the field of foreignization, we encounter the *Assassin's Creed* series, characterized by maintaining the original look and feel of the game's setting. For example, *Assassin's Creed II* take place in Renaissance Italy, and thus character names, locations (regions and cities), and even certain expressions or cultural references are left untranslated in the Spanish localized version. This grants the historical game a sense of authenticity and brings players closer to the characters' setting. For the sake of gameplay, cut scene dialogues are dubbed into Spanish, but even these include moments in which the characters shift to Italian to express surprise, humor, etc.

When it comes to an example of domestication, Fernández Costales (2016, pp. 184-185) offers the example of the series *Final Fantasy* and *Mario Bros*. Mangiron and O'Hagan

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<sup>22</sup> Such as the YouTubers Pascu y Rodri, Wigetta (Vegetta777 and Willyrex), or Isasaweis.

(2006) study translation techniques used in *Final Fantasy*, and describe that domestication is achieved “by the use in the target text of idiomatic and colloquial language, the adaptation of jokes, sayings, and cultural references, and the recreation of new cultural references and plays on words.” As for the *Mario Bros* series, it was studied by Fernández Costales (2012), and “names, worlds and locations, equipment, cultural references, etc., are normally translated or recreated to suit the taste and expectation of users in the target market.”

Although both translation strategies are valid when it comes to game localization, Fernández Costales (2016, p. 196) concludes, in a study on players’ perception on the translation of video games, that the majority of participants surveyed enjoy playing in English, demonstrate a positive attitude towards the use of this language in video games, and actually prefer playing in the original English instead of playing a translated game. It seems players surveyed prefer games to have a foreign flavor, which leads Fernández Costales to conclude that foreignization strategies would be preferred by players.

However, other studies indicate the contrary, such as O’Hagan and Mangiron (2013) or Bernal (2015). It is worth pointing out that the sample group studied by Fernández Costales was comprised of university students who have an intermediate to high level of English, and this factor may have influenced the results. More research into the matter may be helpful to obtain more data on consumer preferences and behaviors.

## **2.9 Internationalization, localization, transcreation**

As the video game industry grew and spread, developers recognized new opportunities in the international market. In order to be profitable, a game needs to adapt to its target audience. This involves not only adapting the language so the messages are understood, but also the software specifications, gaming ratings, and even cultural issues. This blend of factors involved in adapting a game to a new target audience goes beyond only language-based translation. Thus, internationalization and localization come into play.

### **2.9.1 Internationalization**

Internationalization is the creation of a product that can be easily adapted to other countries without having to make changes in the product’s design (Chandler and O’Malley Deming, 2011, p. 4). It consists of ensuring that the source product is designed bearing in

mind translatability and localizability for all markets, and it is a rather new approach to translation, which was conventionally relegated to nothing more than an afterthought of the original product (O'Hagan and Mangiron, 2004).

As described in Esselink (2000, p. 25), internationalization is defined by the (now defunct) Localisation Industry Standards Association (LISA) as: "[T]he process of generalizing a product so that it can handle multiple languages and cultural conventions without the need for re-design. Internationalization takes place at the level of program design and document development."

The internationalization process, as described by Mangiron and O'Hagan (ibid), includes considerations such as the following: language encoding, such as single-byte vs. double-byte character sets; string buffer length, which requires anticipating longer target language texts when creating text boxes; separability of text when it is placed over an image so as to translate the text without needing to fully redesign the image; determining the suitability of certain expressions, signs, icons, images, etc, and in some cases removing culture-specific references.

The W3C (World Wide Web Consortium), an organization dedicated to "developing protocols and guidelines that ensure the long-term growth of the Web", highlights the value of internationalization: "Internationalization significantly affects the ease of the product's localization. Retrofitting a linguistically—and culturally-centered deliverable for a global market is obviously much more difficult and time-consuming than designing a deliverable with the intent of presenting it globally."

Nowadays, internationalization is the first essential step in ensuring a video game can be exported to other countries and cultures with the fewest setbacks possible, and it is something game developers must keep at the forefront of their projects. Bernal (2006) offers a commentary on video game history and development with emphasis on translation: "it was not until the mid 1990s that entertainment software companies started to consider the possibilities of making fully translated versions for other countries. This multilingual effort has taken the benefits of the entertainment software industry into the billions."



## 2.9.2 Localization

When it comes to adapting the language assets in a video game, we speak of “localization” (Chandler and O’Malley Deming, 2011, p. 4). As O’Hagan (2007) succinctly states, “[g]ames localisation emerged in response to the needs of the market [...]”

Localization as an industry emerged with the very first multilanguage vendors (MLVs) in the mid-1980s, which appeared in response to the needs of software developers, who did not have the time or resources to manage the increase in multilingual translations and projects they were facing (Esselink, 2000, p. 5). By the early 1990s, MLVs were offering further services software developers could not manage, such as engineering, testing, desktop publishing, printing, and support. This was the key development that “kickstarted the transition from translation into localization” (Esselink, 2000, p. 6).

At this point, it is worth mentioning the existing debate among translation scholars on the necessity of the term “localization” instead of “translation”, and whether one encompasses the other. While Translation Studies has recognized localization as “a significant form of business practice” (O’Hagan and Mangiron, 2013, p. 99), discussion surrounding the concept seems to indicate tension between “translation” and “localization”, which “may stem from the somewhat reductionist view of translation prevalent in the localization industry [...] and the lack of full recognition of localization as a phenomenon of epistemic significance within the Translation Studies community” (O’Hagan and Mangiron, 2013, p. 103). In this study, I use “localization” to refer to the general process of adapting a game to another language and “translation” when referring to specific word choices or text strings.

Unlike conventional translation, the localization process requires the translated text “to be seamlessly integrated into the software engineering process” (O’Hagan and Mangiron, 2004). Localizers must therefore adopt a different, specific, *modus operandi* and must rely on the use of specialized tools for the tasks.

Because computer software and video games share many common features, the term “localization” was also adopted to refer to the adaptation process of video games. Both types of localization (software and games) combine software engineering and language translation (translated text strings must be correctly placed in the software), and both tend to follow the sim-ship (simultaneous shipment) model, in which the original product is simultaneously released with the localized versions (Mangiron and O’Hagan, 2006).

Because of this release model, many localizers must work with text strings that lack proper context. This is called “blind localization” (Dietz, 2006). In blind localization, outsourced companies do not have access to the full game, and must work with segments of the game’s text or art. As the information about the game is limited, localizers lack context and this may hinder productive localization (Pierce, 2018, p. 232).

Other video games are released following the post-gold localization model. As described by Pierce (ibid.), this localization model is undertaken when the original version of the game has already been completed and released, which implies a lag between the release date of the original and the localized versions. In this model, translators have full access to the game, and thus work with full context. This, in turn, ensures fewer localization errors enter the target versions. As the author explains, Japanese AAA<sup>23</sup> producers commonly use this model, although they are also shifting towards the sim-ship model in more recent times.

Although similar in many ways, software localization and game localization also differ greatly. Whereas software is intended for productivity, games (with the exclusion of purely educational ones) are generally intended for entertainment and offer players an immersive experience. What’s more, current trends in video games include cinematic cut-scenes that fully merge with playable action sequences, leading to the dubbing and subtitling of these scenes. Due to this, game localization “shares many characteristics with audiovisual translation, since most localised games are currently dubbed or subtitled, or both” (Mangiron and O’Hagan, 2006, p. 13). However, this game localization work has not necessarily followed the pre-established standards of audiovisual translation (O’Hagan and Mangiron, 2013, pp. 19-21), as we can see some questionable results in games, such as subtitles consisting of several long lines, or presented in such a small font they are impossible to read.

Bearing these characteristics in mind, we can conclude that game localization refers to the wide variety of processes that take place in order to transform a particular gaming software into a product that is suitable for the target territory according to linguistic, cultural, and technical requirements (O’Hagan and Mangiron, 2013, p. 19). Its main priority is to “preserve the gameplay experience for the target players, keeping the ‘look and feel’ of the original”

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<sup>23</sup> “AAA” or “Triple-A” refers to games that are expected to be of high quality and make millions in sales because they have a large development and marketing budget. The term is not a formal classification of video games, but rather is used in the games industry in the same way “blockbuster” is used in the films industry. Source: <https://www.g2a.com/news/features/best-aaa-games/>

(Mangiron and O'Hagan, 2006, p. 14) in order to seem like an original product in and of itself.

The game localization process is usually broken down into the following tasks, as described by O'Hagan and Mangiron (2004, pp. 58-59): a) preparations, during which key documents such as the glossary of key terms, style guide, and characterization guide are created; b) localization proper, in which the translators in the team work independently with their files; c) cross checking, the first of many quality assurance (QA) checks; d) review, in which a team reviews the files and returns them to the localizers with their feedback; e) integration of the game, the phase in which a team of engineers integrate the localized files into the game and produce the localized version that will be ready for debugging and testing, and, finally: f) QA. In this final stage, several teams, including the localization team, are involved in testing the game to ensure its quality. They create bug reports detailing when and how the bug occurs, and its severity, among other aspects. Once all the detected problems have been solved and the QA stage is finished, the pre-master version of the game is sent to the game developer for approval. The developer performs its own QA process, and can either approve the game or report any new bugs for their correction. The game goes on to production and distribution once the final master has been approved.

Returning to localization in the sense of translation and not the entire process, O'Hagan and Mangiron (2013, p. 19) state, "games are not only technological artefacts but also cultural products, and these characteristics give rise to new translation issues." For example, games localizers work with a series of restraints, but also a high degree of freedom to change elements in an attempt to "bring the game closer to the players and to convey the original feel of gameplay" (Mangiron and O'Hagan, 2006, p. 20). Localizers can change, omit, and even add elements they consider necessary, a feature of translation which is particular to this field. As a response to this phenomenon, Mangiron and O'Hagan (2006) propose using the term "transcreation", a blend of "translation" and "creation", to describe the creative effort and freedom involved in game localization.

As described by Di Giovanni (2008), the concept of "transcreation" has existed for much longer than we might think and seems to have its origins in the first translation of Indian sacred texts. Gaballo (2012) performed an extensive study on the meaning and perceptions of the term. She explains that the term has become a buzzword in the last decade and was met with some enthusiasm by translation service providers, whereas professional translators

generally felt it was a new useless category, a “linguist’s trick”, which had been assigned to a task they had already been performing for years (Gaballo, 2012, p. 95).

From here, Gaballo (ibid., p. 103) attempts to redefine “transcreation”, although the author states that “a one-size-fits-all definition of it is an arduous endeavour (maybe even pointless to some).” Seeing that it is difficult to distinguish adaptation from translation, and even more difficult to distinguish adaptation from transcreation, Gaballo (ibid., p. 104) suggests that the difference between these concepts does not lie in the realm of “creativity and (relative) freedom of translation”, but in linguistic productivity, which she describes as “the production of new (novel, non-established) conceptual structures and the related terminology.”

The author goes on to explain that a “communication system is said to be productive when, given combinatory rules, any combination that does not violate them - operated by the sender of the message - can be understood by the receiver of the message, even if the combination has never been experienced before.” Why is this last point, productivity, important for the present study? Because, as we will see, Spanish gamers have adapted many English words into “Spanglish” in order to create a specialized and highly productive lingo for their community: *tankear*, *craftear*, *tamear*...

## **2.10 English as a global language**

David Crystal (2012, p. 3) states that “[a] language achieves a genuinely global status when it develops a special role that is recognized in every country.” This role is clear in countries which have English as their mother tongue, but a global language must also be adopted by other countries around the world. This can be done in different ways, mainly by making it an official language in the country, or by giving it priority when teaching a foreign language in schools.

English has accomplished both feats, as it is official in over seventy countries worldwide and, according to the website Statista (Duffin, 2020), was spoken by approximately 1.27 billion people worldwide (either natively or as a second language). Furthermore, English is “now the language most widely taught as a foreign language” (Crystal, 2012, p. 5). This statement is backed up by current data, as 94.7% of European students in upper secondary general education were studying English as a foreign language in 2017 (Eurostat, 2019, online). There are several reasons Crystal describes for choosing a particular language, among which we find historical tradition, political expediency, and the desire for commercial,

cultural, or technological contact. But why does one language become international? As Crystal (2012) explains, a language does not necessarily become international because of its structure, the size of its vocabulary, its literary production, or because it is associated with a past great culture or religion.

Instead, the main driving factor is the political and military power of the people who speak that language. Crystal (ibid.) offers us several examples of this throughout time, such as Greek spoken in the Middle East, not thanks to philosophers' musing, but thanks to military campaigns. The same can be said about the spread of Latin or Arabic, or Spanish and Portuguese in Latin America.

Aside from military might to establish a language, there must be economical power to maintain and expand it. As Crystal explains, economic power became critical in the nineteenth and twentieth centuries as new technologies allowed markets to go massive and go global. The introduction of the telegraph, telephone, radio, television, and then computers and the internet, marked an explosion of international activity. While Britain was at the forefront in the nineteenth century through political imperialism, the United States took over in the twentieth century, replacing politics with economics as the main driving force (Crystal, 2012, p. 10).

### **2.10.1 English as the international language of video games**

When it comes to the video game industry, we have already seen when reviewing the history of video games that the two main markets are American and Japanese. So, it comes as little surprise that English, having accomplished all the factors described above, should be the *lingua franca* of video games.

When interviewing the YouTubers who are part of the corpus for this study Menos Trece, commented on the use of English terms when playing:

Al final, todos consumimos contenido de varios creadores, y en mi caso personal muchos son en inglés. Eso hace que palabras clave del juego pueda resultar más útil decirlas todos en el mismo idioma, así es más fácil que todos se familiaricen con esos términos y qué hacen.

Furthermore, both YouTubers (Menos Trece and GENuINE993) mentioned during their interviews that many times they receive a beta version of a game in order to try it out and advertise it on their channel. These beta versions are rarely localized for Spanish audiences, so they reach the YouTubers in their English version. As both YouTubers admit, this has a great impact on their choice of vocabulary, as well as an impact on how they interact with other players. As a rule of thumb, communication with players from other countries is attempted in English. As Morales Ariza (2014) explains, we assume English, as an international language, functions as the basis for gamer terminology.

Dado que los juegos online cooperativos son cada vez más frecuentes y populares, la necesidad de comunicación dentro de comunidades de juego donde participan jugadores de diversas nacionalidades parte de la creación de términos comunes entendidos y usados por todos estos participantes. (Morales Ariza, 2014, in Morales Ariza 2015, online)<sup>24</sup>

As the gamer community shares English as its international means of communication, and most games in the market are originally developed in English, or English is the transfer language for localization into other languages, we can assume that terms related to video games make their first appearance in English. Morales Ariza (2015) describes English as the basis for the concept that arises in the game, which is then subject to changes according to the adopting language's morphology. We can see several examples of this in the corpus analysis, especially when it comes to the creation of verbs in Spanish based upon English forms: *deletear* (from “delete”), *craftear* (from “craft”), *levelear* (from “level up”), etc. Morales Ariza (ibid.) describes these new terms as usually expressing phenomena, events, or actions, and they appear mainly through onomasiology.

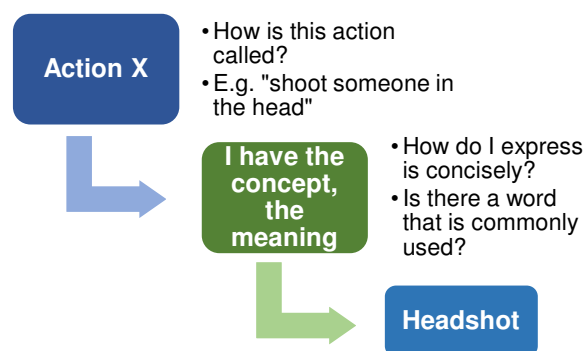
Onomasiology is the branch of linguistics that deals with concepts and how to refer to them. The main question we ask ourselves through onomasiology is “how do we express X concept?” This is of particular interest in video games, as players have the freedom to perform many actions that may not have previously been described in their languages. If we combine this with the fast pace of many games and the YouTuber's need to communicate

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<sup>24</sup> The author cites from his own prior work in his study from 2015. However, the article from 2014 is no longer available for consultation.

what is happening in-game to their viewers in a simple and quick way that does not slow down gameplay, we begin to understand many of the linguistic choices made while playing.

Below, we can see a personal adaptation of a graphic presented in Morales Ariza (2015).



**Figure 4.** Onomasiological transfer  
Adapted from Morales Ariza (2015, online)

Thus, in this case, an English term is adopted into Spanish without any variation. The Spanish version would be *tiro en la cabeza*, but gamers prefer to use “headshot”. This is also transferred to the action, as the gamers say *dar headshot*. YouTubers’ preference for the English term resides in habit from playing with people from other countries and using English as the means of communication, and also conciseness, as it is a much shorter option than the Spanish counterpart.

As the coinage of new words is somewhat slow compared to the facts that need to be described, lexical gaps requiring the import of foreign words tend to be a common occurrence. Thus, the influence of one society on another may manifest itself in words borrowed from predominant cultures (Gerding et al., 2014).

Due to the nature of the gaming world, we must tackle the appearance of new expressions and terms in gamer vocabulary from two perspectives:

- Neology: the creation process of neologisms
- Anglicisms and their acceptance into Spanish

In the following pages, I will describe each point more in depth, beginning with neology.

## 2.11 Neology

As Guerrero Ramos (2010, p. 10) explains in the booklet *Neologismos en el español actual*, the term “neology” refers to the process of creating new words, whereas “neologism” refers to the product: the lexical unit. Newmark (1988, p. 140) defines neologisms as “newly coined lexical units or existing lexical units that acquire a new sense.”

Neology postulates a system of rules and conditions that contemplate the creation and use of neologisms. Returning to Guerrero Ramos (2010, p. 11), the author lists the three main principles of neology:

1. Languages undergo changes throughout time and adapt to new circumstances and needs, as long as they are not restrained by excessive conservatism and purism (which would inevitably lead to their disappearance).
2. Languages have a self-defense mechanism due to the need to maintain comprehension between generations of speakers. This mechanism hinders languages from being modified too quickly or too slowly.
3. When a language has the need for a word, it either adjusts, or adjusts the word.

Moreover, and referencing the work of Alain Rey (1976), all lexical units have, at some point, been neologisms (Guerrero Ramos, 2010, p. 13). All words have or will have a recorded first use in a language, and, over time, words will fall into disuse and become archaisms. The neologism compensates for the archaism and, as Guerrero Ramos (ibid.) says, “[e]l neologismo es inevitable en toda lengua que se hable, pero el arcaísmo es una realidad en toda lengua que tiene historia.”

Citing prior work performed by Guilbert, Guerrero Ramos (ibid., p. 13)<sup>25</sup> lists several criteria used to discern when a neologism has stopped being “new”. If it is a loan word from another language, when it has fully adapted to the recipient language phonetically and orthographically. From a morphosyntactic point of view, when the neologism is so adapted to the recipient language that it serves as the base form for derivatives. From a semantic point of view, when the neologism develops new meanings and becomes polysemic.

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<sup>25</sup> Unfortunately, Guerrero Ramos (2010) does not mention a specific article when speaking of Guilbert’s work, so I have not been able to include it in the references.



However, as Guilbert (1974, p. 44) claims, we cannot simply reduce lexical neology to an accumulation of neologisms without a theoretical basis. Therefore, we need a set of guidelines or a framework in which to understand neologisms. Following the descriptions of Auger and Rosseau (1978), summarised by Guerrero Ramos (2010, p. 14), we see the following criteria for the acceptability of a neologism, divided into two parts: linguistic acceptability and terminological acceptability. Both viewpoints are appropriate for this paper, as video game terminology is a specialized domain inside the broader domain of computer science and the internet.

The criteria for linguistic acceptability of a neologism are:

1. Conforms to the language's system: the neologism must follow the phonological and orthographic structures of the standard language.
2. Semantic amplitude: the neologism must be able to express reality without pejorative connotations that harm the meaning it effectively intends to offer.
3. Integration into the language: the neologism must be able to integrate itself into the language's system from three viewpoints: syntagmatic (it must be able to form structures based on a lexicalizable series), paradigmatic (it must follow the language's internal rules and the rules for each science's terminology), and transformational (it must be able to create derivatives and compounds).
4. Onomasiological criteria: the neologism must not compete with other terms, whether they are also neologisms or not. This means the neologism must be generally unique to express a concept.
5. Sociolinguistic value: the neologism must respond to a certain need that was present when it was created and it must be truly necessary for the communication model that includes it. This will be seen by observing the frequency of use of the neologism, its availability, and if it is understood and accepted by users.

The criteria for terminological acceptability of a neologism are:

1. A reference committee must accept the neologism.
2. The neologism's possibilities of acceptance must be measured based on models that have already been tested and comparing it to prior actions.

3. The neologism must reach certain consensus among the different areas that participate in the lexical project.
4. The neologism is created through classical compounds (by combining Greek and Latin morphemes).
5. The informative content of the neologism must satisfy the specific needs of naming and creating a definition.
6. The use of the term by an official organism, group of industries, or competent authorities will motivate acceptability.
7. The normalization committee will assess the quality of the term.

At the end of the corpus analysis, I will revisit these points to compare them to the terms the YouTubers included in the corpus use during gameplay.

### **2.11.1 Types of neologism**

Many authors have classified neologisms in order to understand them better. Newmark (1988, p. 150) lists twelve types of neologism from the point of view of the English language:

- A. Existing lexical items with new senses
  - a. Words
  - b. Collocations
- B. New forms
  - a. New coinages
  - b. Derived words and blends
  - c. Abbreviations
  - d. Collocations
  - e. Eponyms
  - f. Phrasal words
  - g. Transferred words (new and old referents)
  - h. Acronyms (new and old referents)
  - i. Pseudo-neologisms
  - j. Internationalisms

Cabré (2006) summarizes the work performed at *Observatori de Neologia* (OBNEO) at the *Universitat Pompeu Fabra* in Barcelona regarding the classification of neologisms for Spanish and Catalan. The entity offers the following classification, presented in Spanish:

*1. Neologismos de forma*

- *sufijación*
- *prefijación*
- *interferencias entre sufijación y prefijación*
- *composición*
- *composición culta*
- *lexicalización*
- *conversión sintáctica*
- *sintagmación*
- *siglación*
- *acronimia*
- *abreviación*
- *variación*

*2. Neologismos sintácticos*

*3. Neologismos semánticos*

*4. Préstamos (préstamo y préstamo adaptado, respectivamente)*

*5. Otros*

For the purposes of this paper, and as the target language we are studying is Spanish, we will offer a description of each type of neologism based on the classification proposed by OBNEO, described in Cabré (2006). The classification names will be offered in Spanish as postulated by OBNEO, and an English translation will follow. The descriptions will be offered in English and further information from other authors may be added to expand on certain elements.

## 1. Neologismos de forma o formales (new forms)

**Por sufijación (suffixing):** a suffix is added to the end of a word or a stem, e.g. *uniformizador, monopolico*. This category also includes words derived from anthroponyms, particularly those related to public figures, e.g. *aznarismo, chavismo*. Guerrero Ramos (2010) points out that the creation of new verbs through suffixing produces almost entirely verbs of the first conjugation (ending in *-ar*). We will see many examples of this in the corpus analysis, such as the verb *levelear*, derived from the noun “level”.

**Por prefijación (prefixing):** a prefix is added to the beginning of a word or stem, e.g. *antiespañolista, neovanguardismo, superestrella*.

**Por prefijación o sufijación (prefixing or suffixing):** OBNEO groups words that may have been formed through either technique here, or words whose mechanism for creation is not clear and requires more study.

**Por composición (compounds),** which include noun compounds or adjective plus noun: the neologism is formed by two (simple or complex) words, e.g. *liberaldemócrata, googleadicto, niño soldado*. Guerrero Ramos (2010) clarifies that compounds may be simple (one word) or complex (two words), and can be created through: verb + noun (*elevelunas*), two nouns (*hombre rana*), noun + adjective (*luz verde*), adjective + noun (*largometraje*). In the case of a compound consisting of two nouns, the second noun acts as an adjective. This point is closely related to semantic neology, which we will see below.

**Por composición culta (classical composition):** neologisms that are created through any of these techniques:

- Greco-Latin prefix and suffix. E.g. *biogenia, aerófago, megápolis*.
- Greco-Latin prefix and a stem. E.g. *autoexigencia, fotoperiodismo, microvestido*.
- A stem (either from the language or borrowed from another language) and a Greco-Latin suffix. E.g. *clasicómano, normógrafo, simpáticoide*.

**Por lexicalización (lexicalization):** neologisms created through the lexicalization of an inflection (also called conjugation), e.g. *removida, encuadernado*.

**Por conversión sintáctica (derivation):** neologism created through a change in the word's part of speech or lexical class without altering the base, e.g. *neoliberal* (as an adjective), *rediseño* from *rediseñar*, *autogestionar* from *autogestión*.

**Por sintagmación (syntagmation):** neologisms formed by a lexicalized syntactic structure. E.g. *trabajadora social*, *violencia doméstica*, *motor de búsqueda*, *sin papeles*.

**Por siglación (initialisms / acronymy):** neologisms created through the letters corresponding to the acronym. OBNEO only collects cases in which the acronym has lost some of its features and been lexicalized, which means it is written in lowercase and uses number and gender inflections or has a different meaning. E.g. *un dvd* (DVD), *un vj* (video jockey), *el pepé* (Partido Popular).

**Por acronimia (blends):** neologisms created through the combination of word segments that create a syntagmatic structure. E.g. *cubanglish* (Cuban and English), *turistmática* (computer science applied to tourism).

**Por abreviación (abbreviation):** neologisms created through the abbreviation of the unit's lexical base: *protá* (*protagonista*), *neocon* (*neoconservador*).

## **2. Por variación (variation)**

These neologisms are created through the formal orthographic variation (not morphological or syntactic) of a word, such as *infraestructura* (*infraestructura*).

## **3. Neologismos sintácticos (syntactical neologisms)**

Neologisms created through a change in a grammatical subcategory such as gender, number, or verb regime in a lexical base. E.g. *descalificarse* from *descalificar*, *amo de casa* from *ama de casa*.

## **4. Neologismos semánticos (semantic neologisms or “old words with new senses” (Newmark, 1988, p. 142))**

Neologisms created through the modification of the lexical base's meaning, e.g. *buscador* (*informática*), *parquet* (*pista de baloncesto*). It can also refer to a neologism created from a proper name (of a person or registered brand) that is used as a general name, e.g. *bollicao*, *nivea*, *pescanova*, *tupperware*. Newmark (1988, p. 146) states that “any word derived from a proper name (therefore including toponyms), are a growth industry in Romance languages

and a more modest one in the English media.” Guerrero Ramos (2010, p. 39) defines semantic neology as: “Cuando el significante es conocido, es decir, cuando no hay un elemento formal nuevo, sino que la carga semántica es nueva, estamos ante neología semántica.” She goes on to describe the three main mechanisms behind semantic neology:

- *Formación de lexías complejas* (creation of complex lexies)
- *Neología por conversión* (neology through derivation): as mentioned above in the section on derivation, neologism created through a change in the word’s part of speech or lexical class without altering the base. Examples include: preposition + noun become adjective (*boletín de información* → *informativo*); adjective become noun (*una cervecera*, from *industria cervecera*); noun becomes adjective (*obra cumbre*); adjective becomes adverb (*hablar claro*); noun becomes adverb (*pasarlo pipa*).
- *Metáfora* (metaphor): *descongelar los salarios*, *blanquear el dinero*.

## 5. *Préstamos* (loan words)

Loan words are words imported from other languages. These can be divided into words that have not been adapted and words that have been orthographically adapted into the target language. E.g. *final four*, *aggiornamento*, *after hours*, *ghetto*, *búnker*, *sushi*, *gauche divine*, *mujaidín*, *carn d’olla*. Guerrero Ramos (2010, pp. 36-37) explains: “La presencia de empresas multinacionales y la necesidad de denominar nuevas realidades por los avances tecnológicos en los diferentes dominios, justifican o, por lo menos, explican numerosos préstamos para los que los medios de comunicación sirven de difusores.” She goes on to describe the traditional division between “foreign words” (*palabras extranjeras*, which have not been assimilated into the target language) and “loan words” (*préstamos*, which have been assimilated).

Parallel to this distinction, we also have another dual classification: “necessary loan words” (*préstamos por necesidad*) and “luxury loan words” (*préstamos de lujo*). The former arise due to a need in the target language, for example to name a new technology. The latter are the result of linguistic miming, usually arising from the prestige of a particular civilization or culture. Returning to the idea of English as a global language, “[l]os préstamos provienen casi siempre de la lengua de un país dominante económicamente y científicamente, o con

reconocido prestigio en el ámbito que se introduce el préstamo” (Guerrero Ramos, 2010, p. 37).

As a result of this, we encounter graphemes that are unusual in Spanish, such as: windsurfing, zapping, squash, etc. Furthermore, aside from lexical neologisms, we also encounter semantic calques, which are much more difficult to discover. Guerrero Ramos (2010, p. 37) defines calque as:

la traducción de un término extranjero por una palabra ya existente que toma así una nueva acepción. Esta contaminación no afecta simplemente al vocabulario sino a ciertos giros sintácticos: ascendencia, en el sentido de DOMINACIÓN; canal, en concurrencia con CADENA DE TELEVISIÓN; firma, en el sentido de EMPRESA, CASA COMERCIAL, etc.

Moreover, Spanish has a tendency to naturalize foreign words, thus creating a lexical series based on a foreign word (Guerrero Ramos, 2010, p. 39): *gol* → *golear*, *goleada*, *golazo*, etc. We will delve deeper into this topic in the section on Anglicisms and in the corpus analysis.

## 6. Other

OBNEO uses this category for simple words, dialectal words, slang, *cultismos*, or other neologisms which are difficult to classify: *fitipaldi*, *yuyu*, etc.

Regarding this final category of neologisms, we see that Cabré (2006) offers the word *fitipaldi* as an example of “other” neologisms. However, this particular word derives from the name of the Formula 1 pilot Emerson Fittipaldi. It is used to refer to someone who enjoys driving fast and somewhat recklessly. In this case, we can turn to Newmark’s classification (1988), mentioned above, and we will find the category “eponyms”, a perfect fit for this neologism. Thus, a category OBNEO could include in its list would be that of *epónimos* (eponyms).

## 2.12 Anglicisms

Although nowadays English has risen as the international language or *lingua franca* for many fields of knowledge, it has not always been that way. A prime example of this is centuries-long the hegemony of Latin as the language of religion and science. As we have seen, English itself has been heavily influenced by other languages, and we can conclude that any language that has been in contact with another has influenced and been influenced in one way or another.

Focusing on the influences exerted over Spanish, Medina López (2004, pp. 9-11) takes a brief look at the linguistic history of Spanish, remarking on the many times it has been deeply influenced by foreign contributions. For example, in the Middle Ages, Spanish was influenced by Germanic languages during the Visigoth period (*jabón, guerra, guardar...*). Later, it was greatly influenced by Arabic (*acequia, azúcar, zanahoria...*). During the Renaissance period, Italian played an important role in the exportation of vocabulary (*escopeta, piloto, esbozo, cornisa...*), and French became dominant during the 18<sup>th</sup> century, especially after the French Revolution (*coqueta, chaqueta, pantalón...*).

The role of Gallicisms in Spanish is particularly relevant, as French was the first great modern language to have a strong influence on Spanish, until it was overtaken by English, especially after World War II. Furthermore, Medina López (2004), referencing Pratt (1980), points out that French has acted as an intermediary between English and Spanish, as many Anglicisms have reached Spanish through French (*autostop, camping, footing, leasing, parking*).

After World War II, American political and economic hegemony increased, and Spanish began to import more English words and phrases. As Pratt (1980, p. 63) says: “Es un hecho incontrovertible que toda la Europa occidental está influida profundamente por los EE.UU, y que se ha producido una marcada americanización de estas sociedades.”

It comes as no surprise that older generations in Spain studied French as a second or third language, whereas now the main foreign language taught at schools and language centers is English. The prestige conferred to English as an international language means university students and many job seekers must obtain official certificates, such as the Cambridge English First or Advanced, to validate their skills. Of course, this may change in the future, as Chinese and Russian gain a stronger foothold as international languages.



### 2.12.1 Definition of Anglicism

The DRAE (2019) offers the following definitions for *anglicismo*:

1. m. Giro o modo de hablar propio de la lengua inglesa.
2. m. Vocablo o giro de la lengua inglesa empleado en otra.
3. m. Empleo de vocablos o giros ingleses en distintos idiomas.

Medina López (2004) offers readers a selection of definitions of the term “Anglicism” in order to better understand the difficulty of defining something which, at first glance, may seem very simple. Here are two examples:

Pratt (1980, cited in Medina López, 2004, p. 14), who closely studied Peninsular Spanish, defines an Anglicism as “un elemento lingüístico, o grupo de los mismos, que se emplea en el castellano peninsular contemporáneo y que tiene como étimo último un modelo inglés.”

López Morales (1987), cited in Medina López (2004, p. 14), gives the following definition:

[los anglicismos son] no solo palabras que proceden del inglés, independientemente de que sean ya generales en español y de que hayan sido aceptadas por la Academia, sino también aquellas que proceden de otras lenguas, pero que han entrado al español a través del inglés.

More recent approximations to the phenomenon of Anglicisms attempt to give wider definitions, such as the one proposed by Gottlieb (2005, p. 163): “any individual or systematic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English.”

In order to reach this definition, Gottlieb considered several aspects of language, not just the lexical level (which tends to garner more attention), including morphological and syntactic features. Furthermore, the author considers that the generally accepted integrational paradigm, which consists of “stable domestic language structures which eventually ‘digest’ and integrate all (English) loans” (Gottlieb (2005, p. 163) is no longer valid, as languages now also adopt, instead of adapt, English linguistic features.

When faced with Anglicisms, we may also encounter differing levels of acceptance. As Medina López (2004, pp. 15-17) summarizes, there are basically three attitudes:

- **Purist attitude:** This attitude primarily appears in works published between 1940-1970. Generally speaking, purists classify Anglicisms into “necessary” and “unnecessary”, the latter of which should be avoided.
- **Moderate attitude:** These experts generally agree that Anglicisms aren’t inherently bad for the Spanish language and, instead, can enrich it by adding new words and nuances. However, the consensus is to be cautious before accepting any Anglicism.
- **Open attitude:** These experts believe Anglicisms must be understood in a wider theoretical and methodological framework, that is “languages in contact”. Studies performed in this framework generally study areas where there is constant contact between Spanish and English, such as Latin American communities in the United States. The main idea is that of a language transfer.

### 2.12.2 Classification of Anglicisms

Medina López (2004) summarizes classifications of Anglicisms into two main perspectives, lexical and syntactical, which are then further broken down into subtypes. **Lexical Anglicisms** correspond to the influence English has over vocabulary or lexical components in Spanish. This influence can manifest itself in different ways: by adding new meaning in the target language, adding nuances, copying expressions... This type of Anglicism is more perceptible and has been thoroughly studied.

One of the most complete studies is that of Chris Pratt (1980). The author distinguishes between “last etymon” (*étimo último*) and “immediate etymon” (*étimo inmediato*). The Merriam Webster online dictionary defines an etymon as:

- 1a: an earlier form of a word in the same language or an ancestral language
- b: a word in a foreign language that is the source of a particular loanword
- 2: a word or morpheme from which words are formed by composition or derivation

As Pratt describes (summarized in Medina López, 2004), the last etymon is what a language originally provides (Latin, Greek, German, French, English...). In Spanish, many words that are considered Anglicisms come from English, but English, in turn, took them from another language. The immediate etymon refers to the language that directly (immediately) provides the loan word to another language. This is the most usual type of etymon when classifying Anglicisms.

So, there are two ways to discover the origin of a new term in a language: following the word's path throughout history back as far as we can (*étimo último*), or discovering what language directly provides the loan word (*étimo inmediato*). This can be easier understood through an example: the Spanish word *té* is, according to Pratt, a Gallicism. However, from the point of view of the last etymon, the source is Chinese, as it offered the model for “tea” (English), *thé* (French), *Tee* (German), and *té* (Spanish). Chinese is the language that originally provided the model, the last etymon. French, as it served to insert the word into Spanish, is considered the immediate etymon.

**Syntactical Anglicisms** refer to the influence English exerts on Spanish syntactical structures. As Medina López (2004, p. 72) summarizes, “syntactical” is used as a broad term that encompasses syntax, morphology, and also clichés, expressions, and formulae. Syntactical Anglicisms have been studied far less than lexical Anglicisms, mainly due to the following reasons (Medina López, *ibid.*):

- Quantity: there are many more lexical Anglicisms, as vocabulary is more receptive and broad.
- Methodology: recognizing syntactical Anglicisms requires much deeper study.
- Structure: Spanish sentence structure is very mobile, which means certain structures may simply coincide with English.
- Principle: grammar undergoes fewer changes, as it is the main pillar that holds up a language and grants it cohesion.

Nevertheless, the author includes several examples of syntactical Anglicisms in Spanish, such as:

- Use of the passive with *ser*: Use of this form has increased due to the influence of English, particularly in the media.
- Prepositions: English can also influence the choice of preposition, such as in *estar bajo estas condiciones* (under) > *estar en esas condiciones*; *jugar póker* (play poker) > *jugar al póker*.
- Adverbs: English structure may have an influence in Spanish, particularly journalistic texts, when it comes to using an adverb between an auxiliary and main verb, such as in *Juan no ha claramente advertido esta situación*.
- Plurals: Foreign words cause morphological problems when it comes to plurals in Spanish, which means that, in many cases, there isn't an established criterion for creating plurals. Ideally, the word should follow Spanish syllables and morphology, although some words present more than one option in plural. For example: *champú* > *champús*, *champúes*; *búnker* > *búnkers*, *búnkeres*; *póster* > *pósters*, *pósteres*.

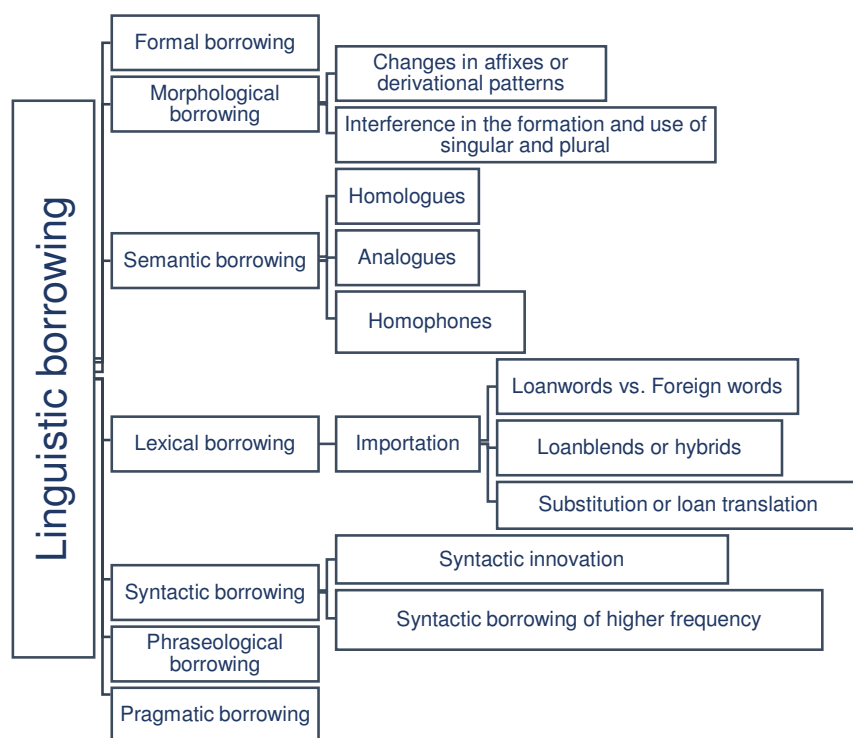
### 2.12.3 Towards a typological classification of anglicisms

Gómez Capuz (1997)<sup>26</sup> summarizes the work performed in prior decades in order to present a typological classification of linguistic borrowing. In his study, he focuses on the role of Anglicisms in Romance languages. His proposal offered follows most of the ideas stated by Darbelnet, Meney, Clyne and Humbley.<sup>27</sup> It is divided into seven levels of typology, some of which contain internal classifications. Gómez Capuz also refers to an eighth level, called “boundaries of borrowing”, which includes *false loans* and *creations*, as well as other complex phenomena. However, he abstains from further describing this level, so it has been omitted from this paper. The classification is as follows:

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<sup>26</sup> Despite being a rather dated source of information, I have chosen to follow the work performed by Gómez Capuz (1997) on the subject of Anglicisms and their classification, as it is in-depth, insightful and still applicable to this day.

<sup>27</sup> Although Gómez Capuz (1997) refers to these authors, he does not mention any specific articles or studies.



**Figure 5.** Visual representation of the classification for linguistic borrowing  
Adapted from Gómez Capuz (1997)

Below, I review the key features of each typology.

## 1. Formal borrowing

This type of borrowing affects the form of the word, for example phonetically or orthographically, but not the meaning. It is quite uncommon, and is usually due to a mistake, as it adopts features of a well-known and prestigious language. Examples offered by Gómez Capuz (1997) include the pronunciation of units from a third language following English pronunciation standards, such as French broadcasts pronouncing the Latin *sine die* [sain dai]. Formal borrowing also includes the Spanish transliteration of proper names from languages that do not use the Roman alphabet. In this case, intermediary languages such as English or French influence the transliteration process, and names such as *Khalid* or *Mikhail* are written with “kh” instead of the simpler native grapheme “j” (Gómez Capuz, *ibid.*).

## 2. Morphological borrowing

Gómez Capuz (1997) concedes that this category is somewhat uncertain, as some scholars deny the possibility of directly importing morphemes into a target language. Certain scholars remark that morphological borrowing may only occur indirectly:

certain borrowed morphemes are felt to be particularly common within the mass of loanwords introduced into a given language; thus, the speakers of that language analyze these loanwords, identify these morphemes, and become acquainted with them; later on, these morphemes become productive or generative in the receiving language (Gómez Capuz, 1997, p. 85).

Examples of morphological borrowing include:

- Changes in affixes or derivational patterns, such as the French *tranquilliseur*, influenced by English, instead of *tranquillisant*.
- Interference in the formation and use of singular and plural, such as the Spanish pluralization of abstract nouns, following English patterns: *políticas* (policies), *ideologías* (ideologies). Spanish is also influenced by English and French “morphological loans” in the creation of plurals comprised of consonant + “s” when applied to foreignisms from other languages: *Führers*, *déficits*, *albums*.<sup>28</sup>

A distinction must also be made between morphemic borrowing (of bound morphemes) and morphological borrowing (of morphological patterns). Examples of the latter are constructions influenced by English patterns such as “no” + noun (for example, *la no intervención*).

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<sup>28</sup> Gómez Capuz (1997) offers the word *albums* as an example of morphological borrowing. However, Fundéu states that the singular is *álbum* and the plural, *álbumes*. For more information, see: <https://www.fundeu.es/recomendacion/album-albumes-albums/>

### 3. Semantic borrowing

“Semantic borrowing implies the transference of a sememe or unity of meaning” (Gómez Capuz, 1997, p. 86). This category can be broken down into:

**Homologues:** Both words have different forms, but analogy of meaning. This is what is referred to as a “proper translation”, “semantic loan translation”, or “semantic calque.” An example is the word “hawk”, which means “bird of prey” and also “hard-liner politician.” The Spanish *halcón* shares the first meaning, and may adopt the secondary metaphorical one as well.

**Analogues:** Both words are analogous in form and meaning, and they are generally linked to etymologically related words or “cognates.” This type of semantic borrowing occurs frequently in translation and bilingual conversation. For example, the word “conventional” in political jargon refers to traditional—non-nuclear—weapons. The Spanish *convencional* has taken on that meaning.

**Homophones:** Both words share the form but not the meaning. The “false friends” (*falsos cognados*) phenomenon would be collected in this category. For example, translating the Spanish *constipado* into English as “constipated”.

### 4. Lexical borrowing

This affects the language on a lexical level and is the most common type of borrowing, as well as the most studied and easy to identify, as we saw in Medina López (2004). The category is broken down into three main types (Gómez Capuz, 1997, p. 87-89):

**Importation:** the direct transference of a lexeme both in meaning and form, such as *club*, *pop*, *poster*, *best-seller*. This subcategory can be further defined:

- According to the degree of assimilation of the foreign lexical item, we have “loanwords” (*préstamos*) and “foreign words” (*extranjerismos*). The former distinction includes *cóctel* (cocktail), *estrés* (stress), and *fútbol* (football), whereas the latter includes “sketch”, “marketing”, and “airbag”.
- According to morphemic, categorial, and word formation criteria:
  - Monomorphemic (*test*) or polymorphemic (*babysitter*).

- Categorical: nouns (*bar, film*), adjectives (*sexy*), verbs (*flirtear*), participles, adverbs, interjections, formulae (*okay, please*).
- Word formation resources: phrases and idioms (*no comment*), acronyms and abbreviations (*SOS, USA*), trade names (*Coca-Cola*), onomatopoeic words (*growl, slam*—mainly in comic books).

A problem arises when importing nouns from English, and that is gender assignation. Whereas English gender divisions include masculine, feminine, and neuter, Spanish only contemplated masculine and feminine. According to Rodríguez González (2019, p.349), who wrote a study for the *Real Academia Española*, assigning a gender to Anglicisms is still a somewhat ambiguous task:

Por lo que atañe a la lengua española, cuando no se trata de una desinencia en -o / -a, con frecuencia determinante para el masculino o femenino, la asignación ha sido muy vacilante, sobre todo en los acabados en consonante e incluso en los monosílabos, que se resisten a agruparse en sistema.

**Loanblends or hybrids:** part of the resulting word is imported and another part is a native adaptation. There are different types of loanblends or hybrids (Gómez Capuz, 1997, p. 88):

- Transferred stem and reproduced derivative affix: football > *fútbol* > *futbolista*.
- Native stem and transferred affix, an uncommon situation: a possible example given by the author is the English “behavior” + *ism* and the Spanish *conduct* + *ismo*.
- Hybrid compounds: table tennis > *tenis de mesa*, role playing > *juego de rol*.

**Substitution or loan translation:** Gómez Capuz (1997, p. 88) also calls these “calques”. “Loan translation consists of the reproduction of a foreign lexical complex by means of native material, usually after having analyzed the elements of this foreign complex.” (Gómez Capuz, *ibid.*). Types include:

- Loan translation proper: an exact loan translation in meaning and structure. Service station > *estación de servicio*.
- Loan rendition: an approximate loan translation.
  - Asymmetric loan translations: part of the model is properly translated and part is freely translated. Skinhead > *cabeza rapada*.



- Contracted loan translations: “dangerous” foreign words<sup>29</sup> are replaced by newly coined native equivalents. Goal-keeper > *portero*.
- Expanded loan translations: crash > *quiebra comercial*.

## 5. Syntactic borrowing

Syntactic borrowing considers grammatical relationships between words, particularly order, dependence, and agreement.

- Syntactic innovation: the structure is completely new in the recipient language. For example, the structure *estar siendo* + past participle, imitating “am/is/are being” + past participle.
- Syntactic borrowing of higher frequency: the structure is known in the recipient language, but the influence of the foreign language increases its use. This is the case of the rise in the passive voice in Spanish, greatly influenced by English.

## 6. Phraseological borrowing

A phraseological borrowing is similar to a phraseological loan translation in that it can affect units consisting of several words. To further clarify this typology, Gómez Capuz (1997, p. 90) states that it must imply a metaphor or an image, so both the model and the translation must have an idiomatic meaning.

- “Locutions” or lexical idioms:
  - Nominal: adjective + substantive collocations with idiomatic meaning. Cold war > *guerra fría*; round table > *mesa redonda*.
  - Adverbial. Somehow > *de algún modo*.
- Lexical and syntagmatic idioms: to play a role > *jugar un papel*; be in the same boat > *estar en el mismo barco*.
- Statements:

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<sup>29</sup> Gómez Capuz (1997) does not describe a reason behind the use of the adjective “dangerous”, although it may refer to foreign words that have a strong possibility of being directly imported into the language.

- Phrasal: formulae and clichés. Gómez Capuz (1997, p. 90) states that this is also a type of pragmatic borrowing, which we will see, with examples, below.
- Text: proverbs and saying. Cry over spilt milk > *llorar sobre la leche derramada*.

## 7. Pragmatic borrowing or pragmatic interference

Gómez Capuz (1997, p. 91) describes the work of Australian scholar Michael Clyne,<sup>30</sup> who suggested the study “of language contact at the discourse level” and, further on, coined the expression “pragmatic transfers”. This aspect of language affects “discourse markers, preformulated discourse, and differences concerning speech rules and discourse routines” (Gómez Capuz, *ibid.*).

A clear example given by Gómez Capuz (1997), illustrating work from Clyne, is that of differences between German and English. A German *Danke* to an offer is regarded as an affirmative intention, whereas an English “thank you” is usually understood as a negative intention. These differences in discourse routines can lead to communicative breakdowns when the meaning is not properly understood, or even communicative conflicts when the opposite meaning is conveyed.

As pragmatic borrowing is more common in bilingual situations, Gómez Capuz proposes the term “pragmatic interferences” and lists several possible types:

- Foreign connectives and discourse markers: for example, the increased use of *bueno* (“well”) in American dubbed films at the beginning of a response.
- Discourse routines and speech patterns: such as the rise of *¿sí?* when answering the telephone instead of *dígame*, another result of the translation of American films, in which characters tend to answer the phone by saying “yes?” Another example is the use of *¡olvídalo!* as a translation of the English “forget it!” instead of native expressions such as *nada*, *déjalo estar*, *no te preocupes*, or *no importa*.
- Preformulated discourse segments:

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<sup>30</sup> Although Gómez Capuz does not cite a specific work from Clyne in his article, he offers three references, which I have included in section six of this project, “References”.

- Addressing formulae: *damas y caballeros* (from “ladies and gentlemen”) instead of the native formula *señoras y señores*.
- Politeness and request formulae: the diffusion of *por favor*, imitating the English use of “please.”
- Farewell formulae: such as *chao* (from the Italian *ciao*).

Other categories that may be included in pragmatic borrowing are:

- Modality: this refers to interferences in negations, questions, statements, and sentence adverbs. For example, English has had a strong impact on Spanish use of adverbs, such as the use of *obviamente* (“obviously”) instead of the traditional impersonal structure comprised of *es obvio que* + clause.
- Interjections: *hey, okey, guau*.

## 2.13 Terminology

For the purposes of this paper, I consider the words I extract from the corpus as part of a specialised language. This lingo or *jerga* is specific to video games and the specialists who use it are the gamers, in this case, the two YouTubers I study and who spend hours every day interacting with the games they play. In section 1.2 of this study, I mentioned that it seems most terminological work in the field of “gamer speak” (how gamers themselves speak about games and gaming) is performed by the gamers themselves, as not much academic research has been performed when compared to the extensive work done by gamers (mainly consisting of the creation of online dictionaries or glossaries and the publication of explanatory blog posts or articles).

Since the object of this study is to analyse gamer terminology, we must have a clear understanding of what terminology and terms are in order to correctly identify the words and phrases which must be extracted from the corpus. Cabré (1999a, n.p.) remarks that the word “terminology” is polysemic, as it may refer to the **discipline** that studies specialized terms, the **practice** that takes the steps to collect the terms, or the **product** that derives from the practice, the collection of terms that belong to a particular field.

In this study, I focus on extracting the terms from the corpus, that is, collecting the appropriate terms to end up with the product, the group of terms that make up the specialised

language gamers use. But what exactly are terms? We can use three different perspectives to understand them.

As Cabré (1999a, *ibid.*) describes, from the point of view of linguistics, “los términos no se distinguen de las palabras del componente léxico, son unidades de léxico de la gramática que forman parte de la competencia del hablante oyente ideal.” From the point of view of philosophy, terms “son unidades de conocimiento, por cuanto los hablantes se aproximan al mundo a través de ellas; por otro lado, son unidades de representación, que dan una idea de la organización del mundo especializado.” Finally, from a scientific and technical point of view, “la terminología es el conjunto de las unidades de expresión y comunicación que permiten transferir el pensamiento especializado.”

Therefore, terminology is “un conjunto de unidades con una finalidad esencial, por lo tanto un valor funcional” (Cabré 1999a, *ibid.*). In this case, video game terminology has the essential goal of describing gameplay, what is happening inside the game. As both YouTubers pointed out in their interviews (available in Annex II), the use of gaming terms, mainly neologisms or Anglicised forms, has two main functional values: maintaining cohesiveness from one game to another so the audience can understand what is happening, and maintaining conciseness, as the new forms offer full meaning with just one or two words. We saw an example of this in section 2.10.1, when comparing *dar un tiro en la cabeza* to *dar headshot*.

Moreover, in the corpus analysis we will see how these gamer terms combine Anglicisms and neology to cover a specific onomasiological need; such is the case of the verb *pushear*, which means to figuratively “push” an enemy player into action, usually as part of an attack.<sup>31</sup>

Terms present a series of particularities when compared to general words we can find in a dictionary. Cabré (1999b, p. 36) describes these main differences as the following:

- Methods used in term formation: “Units made up of learned formatives and set phrasal constructions are usually much more productive than in general word formation” (Cabré, 1999b, p. 36). Of course, terms can still use the same morphological elements and lexical formation rules as general words, but the incidence of classical combining forms and compounds is higher.

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<sup>31</sup> We will see more details and examples in section 4.7.1.

- Word class: terminological collections are mostly comprised of nouns, whereas general language dictionaries include all grammatical categories.
- Pragmatics: The use of terms and words “differ with respect to their users, the situation in which they are used, the topics they communicate, and the type of discourse in which they usually appear” (Cabré, 1999b, p. 36).
- Users and fields: The users of words are the speakers of the language, whereas the users of terms “are the professionals that deal with the special subject field in question” (Cabré, *ibid.*).

Focusing once more on the object of this study, aside from Morales Ariza (2015), it has proven impossible to find research papers specifically focused on collecting and organizing video game terminology. Instead, as was already mentioned in section 1.2, there is an abundance of online resources created by gamers, or others with knowledge and interest in the field, such as the article *Video Games’ Forgotten Terminology From the Early Days of Gaming* (Patterson, 2018). Terminology is even collected by digital wellbeing organizations such as the Cybersmile Foundation, which compiled a glossary of gaming terms in English.<sup>32</sup> Abundant resources are also available in Spanish, with GamerDic<sup>33</sup> and Geekno<sup>34</sup> being the two prime examples. As we saw in section 1.2, academic studies in Spanish are mainly limited to graduate or master’s dissertations.

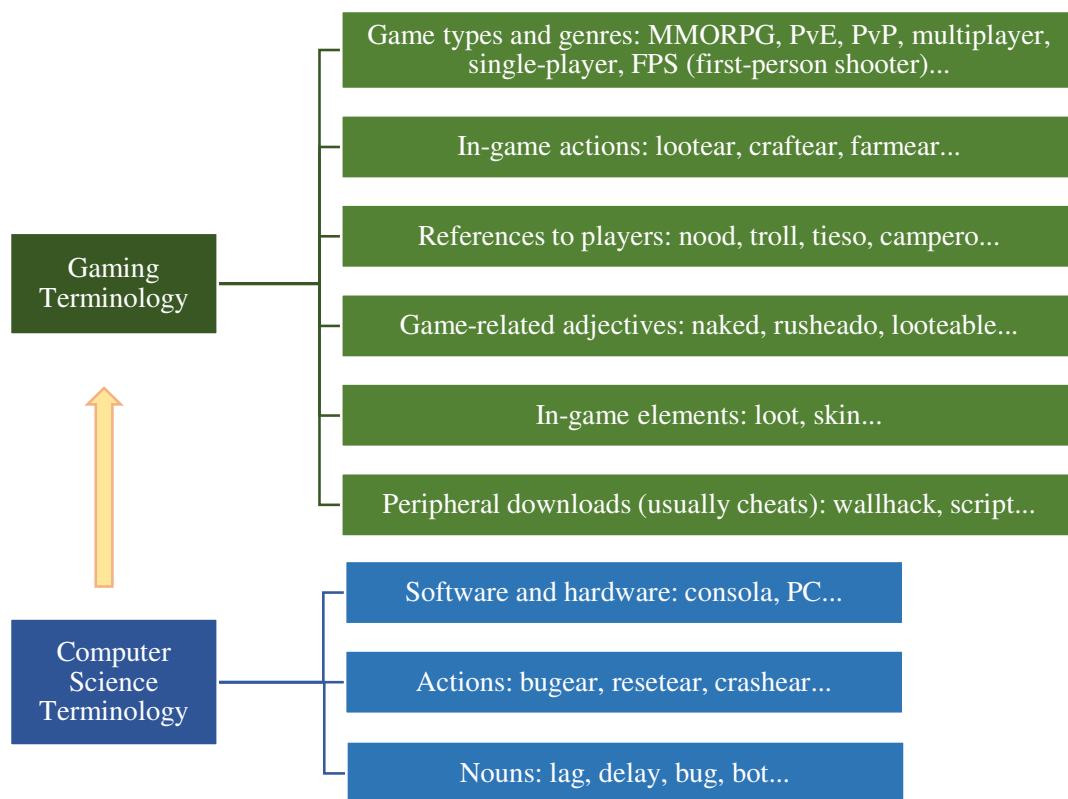
Having seen the lack of academic literature regarding gaming terminology, I offer a graph on the following page with possible types of words that may make up this field of knowledge. As video games reside in the context of computer science, overlapping of certain terminology is to be expected.

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<sup>32</sup> For more information, see: <https://www.cybersmile.org/what-we-do/advice-help/gaming-help-centre/terminology>

<sup>33</sup> For more information, see: <http://www.gamerdic.es/>

<sup>34</sup> For more information, see: <https://www.geekno.com/glosario>



**Figure 6.** Proposal for an initial classification of gaming terminology

### 3. RESEARCH METHODOLOGY

This section describes the research methodology I have established for this dissertation, the steps I followed, decisions I made to refine it, and the tools and methods used. I will begin by describing the context of the project, its first planning stages, the selection criteria for the research corpus and YouTube channels, and finally the tools and techniques used to extract terminology.

#### 3.1 Context

Firstly, it is important to establish the context for this study. To clearly outline the context we are working in, I have relied on the four levels of context as described by Álvarez de Mon and Álvarez-Bolado Sánchez (2013, pp. 66-67).

**First level of context:** the domain. The specialized domain is video games, which is located inside the more general domain of computer science and the internet.

**Second level of context:** the genre and the medium. The medium selected is audiovisual: YouTube videos. The genre is rather novel, known as “Let’s Play” (LP). As defined by Glas (2015, online): “LPs simply show captured gameplay sessions, the primary entertainment coming from the added, often humorous commentary by the player through audio or a picture-in-picture frame showing the player in action.”

The **third level of context** is the textual level, which can be identified as context continuity. Thus, the videos chosen for the corpus follow chronological order and comprise a continuous discourse in which domain specific terms appear.

**Fourth level of context:** the words surrounding the term. In order to understand the term better and observe how it is used, it is extracted with its surrounding words.

#### 3.2 Planning and selection process

As this dissertation is centered on studying the use of gamer terminology by Spanish YouTubers, a corpus is required. To create the corpus for this study, video games and YouTube channels had to be selected from the wealth of options available on YouTube. Two initial requirements were set for the corpus:

- More than one YouTuber must be included in order to diminish the possibility of certain terminology appearing solely due to one player's preferences.
- More than one game must be included in order to obtain more varied data on different in-game references, as there is the possibility that certain expressions are more commonly used in one game and not another.

However, YouTube offers practically endless choices when it comes to gaming channels. So, to narrow down the selection, a preliminary set of requirements was established for the YouTubers:

- The YouTuber must be from Spain.
- The YouTube channel must be dedicated to gaming.
- The YouTuber must have several years of experience on the channel.
- No minimum follower count is established, but the YouTuber must have an active community, post frequently, and engage with followers.

The possibilities are still extensive, even following these requirements, so a new variable had to be put into the equation: the video games. For this study, I have decided to focus on survival video games, as it is a genre I am acquainted with and in which I have previously encountered highly interesting gaming expressions. The games included in the corpus must meet the following requirements:

- Must be a survival game, although it may be transversal, such as survival/horror, survival/RPG (role-playing game), etc.
- Must be localized into Spanish, although the YouTuber might play the English version of the game.
- Must be part of a series of videos on the channel (played multiple times, not just once or twice as a form of first contact).
- The games must be played by all the YouTubers included in the study in order to observe any possible linguistic variations between players in the same game.



Having established these requirements, I set out to select the Spanish YouTubers for the analysis. After having looked at many influential YouTubers' playlists, it seems very few of them play the same games, and the majority of them gravitate towards completely different video games, possibly in an attempt to differentiate their channel from others and to appeal to different target audiences.

The first YouTuber I selected was based on my prior knowledge of his channel: Menos Trece (Pol Nino, from Barcelona). His channel is active, with over two million subscribers (as of June 8, 2020) and daily uploads. Furthermore, his over four thousand uploaded videos are well organized into game-by-game playlists. I proceeded to investigate his channel further and observe videos from a random group of survival games. A selection of games was made, all of which met the initial criteria for the corpus.

The next step was to select one or more further YouTubers who played the same survival games. As mentioned above, this task proved surprisingly difficult, as it seems YouTubers observe each other's trends in the gaming community and gravitate towards widely different games. For example, according to Movistar eSports (2019, n.p.), the top four YouTuber gamers in Spain are currently ElRubius, Vegetta777, Willyrex, and TheGrefg. However, ElRubius seems to have moved away from video games to become a vlogging channel, Vegetta777 and Willyrex seem to be focusing mainly on the game *Minecraft* (oftentimes playing together), and TheGrefg seems to currently focus on *Fortnite*.

After some searching, I selected the YouTuber GENUINE993 (Mauro, last name undisclosed, from Madrid), as his game preferences seemed similar to Menos Trece's selection. GENUINE993 has over six hundred thousand followers (as of June 8, 2020), daily videos updates, playlists organized by game, and over three thousand uploads to the platform.

By comparing both channels and bearing in mind the selection criteria, a final selection of survival games was chosen for the corpus:

- *Dead by Daylight*: single player / multiplayer (4 vs. 1) horror survival.
- *7 Days to Die – Alpha 18*: RPG zombie survival and crafting.
- *Rust*: multiplayer post-apocalyptic MMORPG.

The three games selected have been extensively played by both YouTubers, as we can see in the table.

**Table 1.** Total videos per game and YouTuber [Information extracted from YouTube on June 13, 2020]

<b>YouTuber</b>	<b>Game</b>	<b>Videos</b>
Menos Trece	<i>Rust</i>	207 videos. Series concluded on December 31, 2019.
	<i>Dead by Daylight</i>	293 videos. Ongoing series.
	<i>7 Days to Die – Alpha 18</i>	34 videos. Season finale on January 13, 2020.
GENuINE993	<i>Rust</i>	230 videos. Series concluded on August 11, 2016.
	<i>Dead by Daylight</i>	612 videos. Ongoing series.
	<i>7 Days to Die – Alpha 18</i>	54 videos. Ongoing series.

Although GENuINE993 concluded his series on *Rust* in the year 2016, I have included this game in the corpus because it is still highly popular and Menos Trece has been playing it up until this very year 2020. Furthermore, as discussed previously, it was surprisingly difficult to find YouTubers with entire series based on the same games. Because of this, I decided to focus my corpus, and therefore this study, solely on the two YouTubers and three games presented above.

### 3.3 Defining the corpus

As most game series contain hundreds of videos, the corpus must be greatly narrowed down for the scope of this project. The criteria followed was to include the most recent videos for each game at the time of creating the corpus.

**Table 2.** Number of videos per YouTuber included in the corpus

<b>Game</b>	<b>Menos Trece</b>	<b>GENuINE993</b>
<i>Rust</i>	5 videos	5 videos
<i>Dead by Daylight</i>	5 videos	4 videos
<i>7 Days to Die – Alpha 18</i>	5 videos	3 videos

This brings the corpus to a total of twenty-seven videos. Videos range in duration from 20 minutes each to over an hour. Fewer videos by GENuINE993 have been included due to their longer duration (longest video duration: 1:13:52, *7 Days to Die*, GENuINE993).

In total, the corpus has a duration of just over 15 hours. Average video duration is 33 minutes and 29 seconds. Time has been equally divided among both YouTubers (GENuINE993: 7:31:49; Menos Trece: 7:32:22).

Having performed these definitions and selections, we can conclude that the corpus used in this study is a situational corpus, as defined by Temmerman (2000, pp. 53-54):

When documents or fragments of texts are selected with a particular criterion in mind, and when they are evaluated, selected and organised in a systematic way according to explicit criteria, we end up with a situational corpus, a body of texts.

A full list of the videos included in the corpus, with their publication date and link, may be found in Annex I.

### **3.4 Information on the selected games**

This section contains general information on the three games that have been included in the corpus for this research project (*Dead by Daylight*, *Rust*, and *7 Days to Die*) in order to have a basic understanding of them. Information includes: developer and release date, languages available, basic gameplay, and audience reception.

#### **3.4.1 *Dead by Daylight***

*Dead by Daylight* was developed by Behaviour Digital Inc. and released on June 14, 2016. It is currently available for download on the platform Steam and supports 17 languages, among which we find: English, Spanish (Spain and Latin America), Portuguese (Brazil), Dutch, Simplified Chinese, and Turkish. The localization for all languages provides a fully translated interface and subtitles, but only full audio for English, French, and Japanese.

This is a multiplayer game, as four survivors play against one killer. Players may enter the game alone and be placed into teams in the lobby or may join with a group of friends in order to play with or against together. It is classified as “action” on Steam and labelled as “co-op”

(abbreviation referring to “cooperative gameplay”), “Multi-player”, and “PvP” (“player versus player”). Popular user-defined tags for the game include: horror, survival, survival horror, multiplayer, co-op, stealth, blood, gore, third-person, etc. It currently receives a PEGI 18 classification due to extreme violence.

The objective of the game varies depending on whether the player is the killer or a survivor. According to the game’s official website,<sup>35</sup> the killer’s goal is “to sacrifice as many Survivors as possible” and the survivors’ goal is to “escape and avoid being caught and killed.”

The game has received generally positive reviews on Steam, as we can see in the image below:



**Figure 7.** Positive user ratings for *Dead by Daylight* and number of players in-game  
Source: Steam<sup>36</sup>

### 3.4.2 Rust

*Rust* was developed by Facepunch Studios and released as an early access game in December 2013. The final version of the game was released on February 8, 2018. It is currently available for download on the platform Steam and supports 25 languages, among which we find: English, Spanish (Spain and Latin America), Russian, French, Japanese, and Greek. The localization for all languages provides a fully translated interface but only subtitles and full audio for 13 languages, among which we find Spanish (Spain).

It is a MMORPG (massively multiplayer online role-playing game) which can be played alone (PvE, player versus environment) or against other players (PvP). The game takes place in a post-apocalyptic open world and players must survive by collecting resources, building

<sup>35</sup> For more information, see: <https://deadbydaylight.com/en>

<sup>36</sup> Data collected on March 18, 2020. For more information, see: [https://store.steampowered.com/app/381210/Dead\\_by\\_Daylight/](https://store.steampowered.com/app/381210/Dead_by_Daylight/)

shelter, and fighting off other players (the latter in PvP mode). Popular user-defined tags for the game include: survival, crafting, multiplayer, open world, building, adventure, co-op, etc.

*Rust* has also received generally very positive reviews, as we can see in the image below.



**Figure 8.** Blurb for the game *Rust* and overview of reviews  
Source: Steam<sup>37</sup>

### 3.4.3 7 Days to Die

*7 Days to Die* was developed by The Fun Pimps and released on December 13, 2013. It is currently available for download on the platform Steam and supports 14 languages, among which we find: English, Spanish (Spain and Latin America), German, French, Japanese, and Korean. The language information given by Steam is divided into three categories: interface, subtitles, and full audio. However, in the case of *7 Days to Die*, the subtitles and full audio categories are empty.

The game is currently in its alpha testing stage<sup>38</sup> and is marked as an early access game on Steam. Due to this, Steam offers discussion boards where players can report bugs and give feedback on the product. Both YouTubers who are studied in this analysis play the Alpha 18 version of the game.

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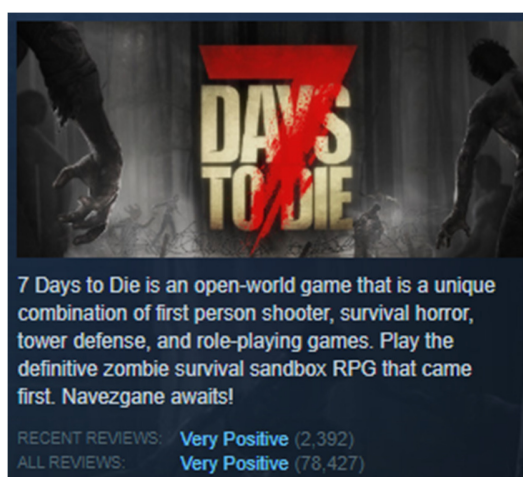
<sup>37</sup> For more information, see: <https://store.steampowered.com/app/252490/Rust/>

<sup>38</sup> The alpha testing stage “is the phase of game testing where the game is still in the development phase along with which parallel testing is done to ensure that the game is developed without any glitches and is working smoothly without crashing” (iXie Gaming, 2017). It is prior to the beta testing stage, in which all the major bugs have been fixed.

As we will see more in depth in section 4.1.3, the game is only partially localized into Spanish, which causes several setbacks for Spanish-speaking players (difficulty finding items in the menus, risk of not understanding certain messages, etc.). Other localization problems include erroneous translations, such as *día y tiempo* instead of *día y hora* (“day and time”).

Regarding the goal of the game, players must survive in a zombie apocalypse, in which a zombie horde attacks every seven days. The basic game mechanics consist in surviving, crafting, collecting resources, and building a safe place to live. However, the world map is infested with zombies and the game includes optional missions (usually to retrieve materials or kill zombies) in exchange for coins or experience.

Feedback from players is generally very positive (see image below), although there have been complaints in community forums due to the haphazard localization. We will see examples of this in section 4.1.3.



**Figure 9.** Blurb and reviews for *7 Days to Die*  
Source: Steam<sup>39</sup>

### 3.5 Extracting terminology

Before diving into the extraction of terminology from the corpus, I established certain guidelines to help streamline the process:

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<sup>39</sup> For more information, see: [https://store.steampowered.com/app/251570/7\\_Days\\_to\\_Die/](https://store.steampowered.com/app/251570/7_Days_to_Die/)

- Only terms related to the gaming experience will be collected. This analysis does not include other terms or Anglicisms specifically and solely related to other fields, such as those referring to YouTube as a platform (“dale un ‘like’ si te gusta este vídeo”).
- A complete transcription of the videos will not be produced, as it would be extremely time-consuming, but identified terms will be extracted along with their context (sentence or sentence segment in which they appear) and timestamp.
- The focus of this study is qualitative, as I will observe and discuss the linguistic choices made by the two YouTubers. However, I will also include quantitative results regarding the use of English-based vocabulary of the most relevant data extracted from the corpus.
- Reading items: As the YouTubers sometimes check their inventory or check the settings and read items verbatim out loud (either in English or Spanish), these instances will not be recorded in the evaluation. This constitutes in-game terminology, the content of the game itself, and as Arrés (2016, n. p.) states, it is dependent on the game developers and localization team, not on the actual gamers. However, this point does not exclude situations in which a player may be reading information in the game and explaining it in his own words to his viewers (for instance, while simultaneously translating a message from English to Spanish).

Once the videos for the corpus had been selected, I proceeded to view a full video as a sample in order to consider how to structure the extraction. I decided to use a spreadsheet that included the following fields: timestamp, context, term(s), comments on the term(s) (origin, pronunciation, etc.), general observations, link to the video, and duration of the video.

Google Sheets was used to register gamer terminology as it was extracted from the videos in the corpus, due to its versatility and permanent availability in the cloud. A headset was used for improved audio quality of the videos.

Two spreadsheets were created, one for each YouTuber. Each spreadsheet contained an individual page for each video with all the fields described above. The full spreadsheets may be found in the last annex, Annex VII.

Thus, following this format, I reviewed all videos in the corpus and recorded gamer terminology in Spanish, English, and Spanglish, as well as any other interesting observations on communication and in-game language.

Each video was viewed twice: the first time to record all instances of terminology and the second time to review the information collected was correct and to add any examples which may have eluded me during the first viewing. Segments which were difficult to understand, whether due to personal lack of knowledge, pronunciation issues, or overlapping sounds, were marked in red and set aside for further investigation. Viewing subsequent videos on the same game usually provided the insight necessary to understand the missing words (usually gaming terms).

Other difficult segments were shared with Carme Mangiron, my dissertation advisor, and close friends and family who are active gamers. The doubts were quickly solved in the vast majority of cases. Other, more difficult, doubts were shared with the YouTubers themselves.

### **3.6 Interviews with the YouTubers**

While extracting terminology from the corpus, I contacted both YouTubers, Menos Trece and GENuINE993, to attempt to establish a conversation with them and interview them regarding their in-game communication preferences. I was able to contact them both through email and they agreed to participate in this study. I must point out that both Menos Trece and GENuINE993 were kind and quick to respond through email, as well as very helpful, as they both offered reflections and explanations on their use of gamer terminology. We can find their comments throughout the analysis, and their full interviews are available in Annex II.

### **3.7 Processing terminology**

Once the entire corpus had been viewed and all the relevant transcripts had been completed, the next step was to extract terminology in order to make observations. Extraction was divided into the following steps:

1. Work with one game at a time in order to extract any relevant or curious utterances and place them in an individual document for each video game.
2. Roughly organize terminology or expressions by topic and YouTuber as they were extracted from the corpus. For example: skills, types of zombies, actions, references to other players, etc.



3. Once extraction for a game has been completed for both YouTubers, proceed to organize the collected data in the document, add observations, and prepare relevant questions for the YouTubers.
4. While waiting for the YouTubers' responses, move on to the next game and repeat the same process until the entire corpus has been processed.
5. Finally, compare the results from each game to identify differences and similarities. This point established the structure for the final analysis, as we will see in the next section.

### 3.8 Structure of the analysis

An overwhelming amount of information was extracted from the corpus, vastly exceeding my initial expectations. Because of this, and in order to offer the most relevant examples of “gamer speak” and word creation processes, I have organized the corpus analysis into sections. Firstly, in section 4.1, I will discuss the localization features of each individual game and comment on the quality of the Spanish version, as well as any localization errors or problems that may appear in each game, and how these affect the players.

Secondly, I will focus my attention on the specific terminology pertaining to each game's particular mechanics. For example, many games allow players to use perks to improve their character's abilities, but each game provides unique names and features for the perks it offers. I will begin by describing the most important terminology present in *Dead by Daylight* (section 4.2): killers and survivors, perks, add-ons, offerings, and a short section mentioning other noteworthy, yet less prevalent, terms. Then, I will describe the most prevalent gamer terminology present in *Rust* (section 4.3): references to other players and construction. Finally, I will discuss the terminology belonging to *7 Days to Die* (section 4.4): zombie types, perks and abilities, the creation of a new term (*scrapear*), and a short selection of other interesting terms.

Thirdly, in section 4.5, I will briefly discuss two areas of terminology that are common to all games: references made to levels and experience, and references made to computers and the internet. As mentioned in section 3.1, the domain of video games is encompassed within the more general domain of computer science and the internet, so terminology from this higher domain should be expected.

At this point, I will offer readers a summary of the terminology that has been discussed up until that point (section 4.6). I have decided to present this information as a table containing each term, the word creation phenomenon used, the game the term appears in, and the general field of knowledge of the term (for example, if it is a reference to another player, if it is the name of a perk, etc.). The motive for including this table is to offer readers a foothold in order to have a clear view of what has been discussed up until that moment, before moving on to the most productive area of “gamer speak”: verbs and related words. The last section of the analysis proper (section 4.7) will deal with actions and words related to them. This area has proven to be the most productive in terms of neology and incorporation of Anglicisms, so it is divided into several parts:

- Verbs created with the suffix *-ear*
  - Verbs formed using a Spanish word stem
  - Verbs formed using an English word stem
    - Verbs with adapted spelling
    - Verbs with pronunciation adapted to Spanish
    - Verbs that mimic English pronunciation
    - Other verbs
- Structures created with a Spanish verb and an English word

To conclude the analysis, I will offer a new brief summary of the results of the entire corpus analysis, in which I briefly discuss the most prevalent mechanisms used to create neologisms and incorporate Anglicisms.

## 4. CORPUS ANALYSIS

Despite narrowing down this project to only a selection of videos focused on three games played by two YouTubers, the results extracted from the corpus have exceeded my initial expectations. Therefore, and bearing in mind the restrictions applied to this dissertation, the corpus analysis will be structured in the following way: I will begin by describing the main localization features of each game and offering considerations on how localization may influence the way the gamers communicate. Then, I will focus on each game individually to describe the most outstanding examples of gamer speak and gamer terminology related to the particular game.

After describing the main terminology specific to each game, I will move on to give a brief description of gamer terminology related to all games. Then, I will analyze gamer verbs used in the corpus, as well as any nouns and adjectives that are related to the word stem used to create the verb. This category has proven to be the most productive, as we will see in section 4.6.

### 4.1 Localization of the games

The three games analyzed in the corpus (*Dead by Daylight*, *Rust*, and *7 Days to Die*) have been localized for Spanish players, but with highly differing levels of quality, as we will see below.

#### 4.1.1 *Dead by Daylight* localization

After viewing the videos in the corpus, it is clear that the game has been fully localized for Spanish audiences. This includes killer pseudonyms, on-screen messages, character descriptions, backstory, perks, items, and add-ons. Furthermore, Behaviour Digital Inc., the game developer, also releases localized public beta<sup>40</sup> versions with updates for the game, as I was able to observe. One of the videos in the corpus, published by GENUINE993, offered

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<sup>40</sup> The public beta stage (also called “open beta stage”) is launched once the game “has gone through the majority of its critical testing and development, and is now considered in a playable state for the general public” (Skelton, 2019, n. p.). During this stage, developers receive community feedback on the game and encourage players to speak about it to other potential players.

his viewers gameplay of the most recent public beta for the game, which incorporated a new killer (“Deathslinger”, translated as *el Arponero*) and a new survivor, Zarina Kassir.

In order to collect more information on how the game had been localized, I contacted Behaviour Digital Inc. through their official website and received a response from a representative. They hired two different vendors to translate the game: Keywords Studios and Q-LOC. I asked the representative about this choice of hiring two vendors to translate the same game, and he kindly responded (personal communication from May 20, 2020):

[T]ranslation vendors are service providers with many clients. Some of them are very big companies, with a LOT of clients. Maybe I’m not their most important client. Maybe if they are responsible for 100% of all languages, they’ll figure ehhhh we manage all of this client’s business so we don’t need to do as good a job. If they know a competitor is also working on the game, they’ll really make sure their half of the work is perfect so the other company doesn’t look better than them.

When questioned about companies that translate their products through crowdsourcing, the representative gave a list of reasons why that solution is not acceptable for them, as we can see in this personal communication from April 29, 2020:

[T]here’s a lot of potential issues with using random people online to translate your game:

- 1- You have no idea what their translation experience is.
- 2- Their work often goes unpaid, for smaller projects.
- 3- The game dev company has no legal recourse since there’s no contract in place. That means they could submit whatever offensive translation they want and if the game gets in trouble for it, then it’s too bad for the studio.
- 4- You can’t guarantee timely deliveries. Gaming is often on a strict schedule and you just can’t expect volunteer (unpaid) workers to stick to the schedule.

However, as we will see with the other games, crowdsourcing for localization is a practice which is carried out by many developers.

Returning to the localization of *Dead by Daylight*, we can observe a common practice in video game localization: the translation of pseudonyms and descriptors (the pseudonyms

used generally consist of descriptors), but not of proper names. The names in the game are basically of three types: survivors, killers, and realms (which refers to the game map).

Survivors include characters created specifically for the game (Dwight Fairfield, Claudette Morel, Yui Kimura, and Ace Visconti, to name a few), as well as licensed characters from well-known franchises such as *Ash vs. Evil Dead* and *Stranger Things*.

When it comes to the killers, we can once more encounter killers who have been created for the game as well as licensed killers from well-known franchises, such as Freddy Krueger (*A Nightmare on Elm Street*), Ghost Face (*Scream*), or Michael Myers (*Halloween*); or from TV series, such as the Demogorgon (*Stranger Things*). Each killer has a unique name and a pseudonym: Sally Smithson is the Nurse, Max Thompson Jr. is the Hillbilly, etc. While all the proper names have been untouched, each killer's pseudonym has been translated into Spanish. From what I have observed in the corpus, the most common way players refer to the killers is by their pseudonym. Of special interest is the killer “the Hillbilly”, translated as *el Pueblerino*. In section 4.2.2 we will see that neither YouTuber included in this study uses the Spanish pseudonym and we will explore the reasons why.

The final category of names refers to the locations where the matches between the killer and the survivors are held. The area where a match takes place (essentially, the game map) is called a “realm” (*reino*) in the game. Regarding the localization of the realms, descriptors are translated whereas proper names are maintained in English. We can see examples in the table below.

**Table 3.** Example English and Spanish realm names  
Source: *Dead by Daylight* official wiki<sup>41</sup>

English Realm	Spanish Realm
Autohaven Wreckers	<i>Desguace Autohaven</i>
Coldwind Farm	<i>Granja Coldwind</i>
Gideon Meat Plant	<i>Planta Procesadora de Carne Gideon</i>

Most realms have a building that is called the “killer shack” (*choza del asesino*). This building has lockers for the survivors to hide in, it usually has a basement, and it may also have chests survivors can scavenge. Menos Trece refers to this building a total of seven times,

<sup>41</sup> For more information, see: <https://deadbydaylight-es.gamepedia.com/Reinos>

whereas GENuINE993 has not been recorded referring to it. Examples from Menos Trece include:

- Debería irme de la zona del **shack**.
- Al menos tendremos el **shack** trampeado bastante rápido.

When asked about his use of the word “shack”, Menos Trece commented that he considers “shack” the official name of that specific building, although he mentions that some (very few) players also call it *casa chapa*. This Anglicism is a form of lexical borrowing, specifically an importation, as described by Gómez Capuz (1997). In the examples above, we can observe the use of the masculine article to refer to the shack. Although “shack” is translated as *choza*, which is feminine, the player only refers to the word in English and using masculine articles, echoing the ambiguities surrounding gender assignation for imported words that was described by Rodríguez González (2019, p. 349).

#### 4.1.2 *Rust* localization

GENuINE993 played a Spanish localized version of *Rust* in the year 2016, whereas Menos Trece played *Rust* in December 2019. He played the game in English and offered Spanish commentary. When studying the videos posted by GENuINE993, it was evident that *Rust* had not been fully localized into Spanish. The in-game menus, messages, and items appear in a mixture of English and Spanish, as we can observe in the example below.



**Figure 10.** Message mixing English and Spanish text strings  
Source: video capture from the corpus, *Rust*

After researching online, I discovered that the developers of the game, Facepunch Studios, chose crowdsourcing to localize the game into different languages. According to messages found in several gaming forums, the platform chosen for the game’s localization is called Crowd In.<sup>42</sup> To verify this information, I contacted the developers through their support email. They responded quickly, but their response consisted solely of the link to Crowd In, thus confirming what I had found in the forums.

Any user can access Crowd In through a Google, Facebook, or Twitter account and add translations or comments for the source segments provided in the *Rust* project. The Crowd In home page for *Rust* shows us all the languages into which the game is being translated and their percentage of completion, such as Catalan (at 65%) or Arabic (at 77%).

Crowd In offers source strings and a text box where the translation may be added, as well as a sidebar where one can add comments. This translation system may cause errors typical to blind localization (described in section 2.9.2 of this study), as volunteers are offered source strings without context and without being able to view the game itself. Due to this, some volunteers have posted complaints in the comments section regarding vague text strings.

For example, the term “loot” could be a verb or a noun in English, depending on the context. In order to compensate for loss of context, the platform offers minimal information on the usage of the source strings, as we can see in the image below. The system offers the source string in English, “loot”, the command the word refers to (either “loot\_corpse” or “resource\_loot”), and the text box where participants can add the translation.

SOURCE STRING	SOURCE STRING
Loot	Loot
CONTEXT ▼ REQUEST	CONTEXT ▼ REQUEST
-> loot_corpse	-> resource_loot
Saquear	Botín

**Figure 11.** Context provided to help translate the word “loot”  
Source: Crowd In.

At the time of writing this paper, the platform Crowd In shows the Spanish localization project for *Rust* as completed and marked as 100%. However, we do not see the effects of

<sup>42</sup> The project for *Rust* can be found here: <https://crowdin.com/project/rust>

this in the corpus, as GENuINE993 played several years ago and Menos Trece played in English.

In order to draw a quick comparison between the version GENuINE993 played and a more recent source, I searched for another YouTuber who had played a recent version of the game in Spanish. I found 12RobG, a small YouTuber with seventeen thousand subscribers, who played *Rust* in Spanish in October 2019. By watching one of his videos, I could verify that localization for Spanish audiences had indeed been completed, or had at least improved a great deal. For example, the in-game menus appear in Spanish: *Inventario*, *Saquear*, *Vestimenta*, and *Cinturón*.

Another example of the improvements made was seen in the bottom right-hand corner of the screen: this section contains pop-up messages that indicate what items the player is collecting. Items that appear include *cerradura de llave*, *tela*, and *semilla de cáñamo*.

Although it seems that nowadays the entire Spanish localization process has been completed for *Rust*, we must take a moment to consider how effective this process has been. As mentioned in section 3.4.2 of this study, *Rust* was launched as an early access game in 2013 and its final version was released in 2018. An article found on the video game review site Vandal tells readers that the final version of *Rust* launched on February 8, 2018, and includes texts and audio in Spanish (Arribas, 2018). Versions of the game prior to that date, such as the version GENuINE993 played, were early access and therefore unfinished. Based on this information, I can surmise that Facepunch Studios decided to release a partially localized version of the game for Spanish audiences while concurrently crowdsourcing translations.

This early access and concurrent localization process opens interesting venues for further research: how do Spanish-speaking players react when they encounter partially localized products? Does this affect their opinion of the game? Are experienced players used to receiving non-localized or partially localized products? And, from a linguistic perspective, how does the mixture of English and Spanish influence their lexis?

I contacted GENuINE993 to ask him his opinion on these questions. His full response may be seen in Annex II. Overall, GENuINE993 said he has played games that have not been localized, or are partially localized, and they are usually from indie developers or are low-budget games. He mentions that, if the partial localization does not affect his gameplay too much, he does not have a problem with playing it because he knows it will be completed at



some point. However, he points out that, if a game is only available in English, it usually causes many comprehension problems. Moreover, if a game has been localized for other (less-widespread) languages and not Spanish, he feels very irritated and has even decided against purchasing it.

Returning to the quality of localization found in the corpus, all videos contain several localization errors, such as menus or messages that mix English and Spanish (which we saw at the beginning of this section), or incorrect translations. In the latter case, I observed an error with the translation of the term “loot” in a video posted by GENUINE993, which we can see in the image below. We see the player’s crafting menu and in the lower right-hand section we see *saquear*. This translation, as a verb, is not correct because the context is referring to the contents of the box. So, the translation should have been a noun, *botín*.



**Figure 12.** Incorrect translation of the noun “loot” (*botín*)

Source: corpus video capture, *Rust*

In conclusion, the localization for *Rust* has not been done professionally, and this is clear when viewing the corpus, as the videos included in it belong to an early access version. While the final version of the game seems to be properly localized, it comes several years after the initial launch of the game in 2013.

Sadly, the developers offered no comment on the subject aside from the link to the Crowd In project for the game, so I could not acquire further insight into the company’s decisions or development processes. Partial translations, as well as translation errors, may have an impact on how the players communicate, as we will see in the following game.

#### 4.1.3 *7 Days to Die* localization

The localization for *7 Days to Die* rivals that of *Rust* in terms of English and Spanish mixtures and translation errors. Although I contacted the developers several times through email to learn about the game's localization process, I received no response.

While researching information online, there seem to be several complaints and confusion regarding the translation of the game. There are discussions in various gamer forums, such as *3DJuegos* or Steam,<sup>43</sup> asking why the PlayStation 4 version of the game is available in Spanish while the PC version is not fully translated. The answer for this glaring discrepancy seems to be that the PlayStation 4 version was distributed by the now defunct Telltale Games, who took charge over the localization process, whereas the PC version has continued to function through a partial localization.

On January 24, 2020 the developers launched a new patch that promises full language support for various languages, including Spanish. The announcement for the patch can be seen on the game's official website.<sup>44</sup> However, the videos included in the corpus were prior to that release.

As with *Rust*, *7 Days to Die* includes menus and on-screen messages that mix Spanish and English text strings. We can see an example below.

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<sup>43</sup> For more information, see:

- *3DJuegos*: <https://www.3djuegos.com/foros/tema/42940604/0/7-days-to-die-pc-en-espanol/>
- Steam: <https://steamcommunity.com/app/251570/discussions/0/358416640393764569/>

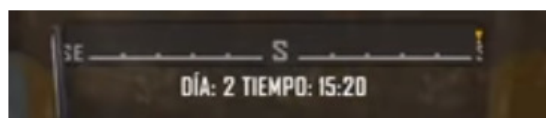
<sup>44</sup> For more information, see: <https://7daystodie.com/alpha-18-3-language-patch-is-out/>



**Figure 13.** Example of poor Spanish localization  
Source: video capture from the corpus, *7 Days to Die*

In this image, we can see the menu *Recursos* and inside it we find options in English: “bicycle”, “bicycle chassis”, “bicycle handlebars”. In the “Bicycle chassis” menu, we find *hierro forjado*, “mechanical parts”, *cuero de embalar*, *cinta*, and *resorte*. In the *Fundición* menu, we see all items in English: “iron”, “brass”, “lead”, “sand”, and “stone clay”.

Other elements have been translated incorrectly, such as the date and time indicator, translated as *día* and *tiempo* instead of *hora*. We can see this in the image below, taken from a video published by GENuINE993 on December 30, 2019.



**Figure 14.** Incorrect translation of “day” and “time”  
Source: video capture from the corpus, *7 Days to Die*

Interestingly, Menos Trece’s gaming interface is somewhat different. Instead of the words *día* and *tiempo* (or the correct version, *hora*), his interface shows a small clock icon followed by the number of day and then the time.

By paying close attention to the small text at the top right-hand corner of the gaming screen, I noticed that, although both YouTubers are playing the Alpha 18 version of the game, they have slightly different versions. Menos Trece played the Alpha 18 (6155), whereas GENuINE993 played the Alpha 18 (65). I have not been able to find more information on

these variations, although while viewing the corpus it is clear that most localization issues are present in both versions.

This partial localization, especially of objects that may not be well-known to players, has inevitably given rise to several interesting expressions. For example, in the corpus we see that “potato” has been translated as *papa*. Menos Trece is from Barcelona, and would commonly refer to this tuber as *patata*. Interestingly, when consulting the menus, he uses the word *papa*, probably influenced by what he is seeing on screen, and when he is simply playing and speaking to his viewers, he uses *patata*.

Another example of the impact localization has on the player was observed when Menos Trece uses a crucible. The player refers to the object as “crucible”, adopting Spanish pronunciation, although the word is not collected in the DRAE and should be translated as *crisol*. Simply not knowing the proper translation, or perhaps even not knowing that the word “crucible” is English and not Spanish (as its orthography resembles native Spanish forms), has made the player phonetically adopt the word into Spanish.

We find another example when Menos Trece collects a book on archery and refers to it as *arquería*, calquing the English word he sees on the screen and creating a false friend. The correct term in Spanish is *tiro con arco* and the word *arquería* refers to architecture: a series of arches. In this case, as the gameplay is somewhat swift, the mistake may be due to the influence of the English form visible on screen and the player’s need to quickly adapt the structure into Spanish, thus forgetting the proper expression.

In order to verify if the language patch released in January 2020 is effective, I searched for a more recent gameplay video in Spanish of *7 Days to Die* and found the YouTuber Rous 1983, who has a small gaming channel with two thousand followers. By watching one of her videos, I was able to verify that the menus and options appear fully localized into Spanish.<sup>45</sup> However, the time and date information at the top of the gaming interface is still incorrect, as “time” is translated as *tiempo* instead of *hora*.

In conclusion, there is no doubt that the localization of a video game influences how players interact with it and express themselves. *Dead by Daylight* was professionally localized by two agencies, and this ensures high-quality translations of the game into multiple languages. As we will see in sections 4.2.1 and 4.2.2 of the analysis, both players in the corpus tend to refer to name and skills in the game in Spanish. *Rust* and *7 Days to Die*,

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<sup>45</sup> For more information, see: <https://www.youtube.com/watch?v=ESTTaERYOY4>

however, are of dubious quality in Spanish (including the new language patch for the latter) and may lead to the adoption of purely English terms when playing.

As O'Hagan and Mangiron (2004) state, localization quality may be a decisive factor in the international success of a game, although a direct link between the two has not been established. The success of these three games does not seem to have been affected by poor translation, as we saw the positive reviews for all of them in section 3.4 of this study. This phenomenon may constitute a new pathway for research.

## **4.2 *Dead by Daylight*: specific terminology**

To facilitate the analysis of the data extracted from the corpus, I have grouped comments and observations for the game *Dead by Daylight* into five categories: killers and survivors, perks, add-ons, offerings, and other elements. These categories also illustrate the main segments of the game and allow us to understand gameplay.

### **4.2.1 Killers / *asesinos* and survivors / *supervivientes***

I described the localization process for proper names in section 4.1.1 of this paper and mentioned that killer pseudonyms have all been translated into Spanish, as they are descriptive. When it comes to referring to the concept of “killer” versus “survivor”, each player observed in the corpus has his own language preference.

Menos Trece always used the term “killer” and never the Spanish term *asesino*. When asked about this preference, he stated that he does not have a clear reason behind it. He mentioned that he does sometimes use the word *asesino* (which was not recorded in the corpus) but admits to veering towards English terminology when playing. When referring to the concept of a “survivor”, each YouTuber followed the same trend mentioned above: GENuINE993 uses the Spanish word *superviviente* (he only mentions “survivor” once in the corpus) whereas Menos Trece always uses the English “survivor”. Menos Trece commented that his use of English is probably influenced by all the games he plays, which are many, and the fact that many of the games he plays are solely available in English.

Conversely, GENuINE993 solely used the localized terms *asesino* and *superviviente*, and did not use “killer” or “survivor” in the corpus. When questioned, he had no comment on this specific preference, but did mention that he sometimes alternates between Spanish and

English words when playing, probably also due to the influence of playing many games in English.

If we focus on the specific pseudonyms for each killer, we can see that both players generally prefer the translated versions. The table below collects all the killer names the players have used in the selected corpus.

**Table 4.** Names of the killers used by the YouTubers

Menos Trece	GENuINE993
<i>la Enfermera</i>	<i>la Enfermera, la Enfermerita</i>
<i>el Doctor</i>	<i>el Doctor, el Doctore</i>
<i>el Hillbilly</i>	<i>el Hillbilly</i>
<i>la Plaga, la “Vómitos”</i>	<i>la Plaga</i>
<i>la Legión</i>	
<i>el Invisible</i>	
<i>el Trampero</i>	
	<i>el Oni</i>
	<i>el Espíritu</i>
	<i>la Cazadora</i>
	<i>el Arponero</i>

Throughout the corpus, both players use the localized nickname for the killers, sometimes also adapting the nickname (*la Enfermerita, el Doctore*) or using a completely different one to reference an action the killer performs (*la Vómitos*). In this regard, Menos Trece refers to a specific killer as *el Invisible*, but this character’s pseudonym has been translated as *el Espectro*. He might be using a pseudonym of his own creation, referencing one of the killer’s main abilities, which is becoming invisible to attack a survivor.

GENuINE993 played a recent public beta version of the game, in which players could try out a new killer and survivor. This new version was officially launched on March 10, 2020. The new killer’s name is Deathslinger, but the localized Spanish version is *el Arponero*, and that is the name GENuINE993 consistently uses, as it is the name made available to him even in the beta version.

One killer pseudonym that stands out from the rest in the table above is *el Hillbilly*. The Spanish localized version of this killer is *el Pueblerino*, but neither one of the YouTubers refers to him by this name. When asked about this usage, players had interesting remarks. Menos Trece stated that he thought the name *el Pueblerino* sounded “horrible”. He also stated that he had interiorized the name “Hillbilly” and considers it the character’s true nickname. GENUINE993 gave a deeper explanation, stating that the character first appeared in a beta version of the game that was only available in English. Because of this, he became used to the English name. Aside from that, he also believes “Hillbilly” is shorter and easier to say than *Pueblerino*, emphasizing once more the importance of economy of words when playing video games.

As the beta version that presented this killer was originally launched in English, we can assume this had a great impact on both YouTubers’ choice of name. Perhaps if neither player had ever been in contact with the pseudonym “Hillbilly”, they would not prefer it over *el Pueblerino*.

Conversely, the most recent beta version, mentioned above, was fully localized into Spanish, so we can hypothesize that the players will first come into contact with the translated killer pseudonym *el Arponero* and become more accustomed to using it. In fact, more recent videos published by GENUINE993 as well as Menos Trece (which are not part of the corpus of this study) show them playing with this new character and calling him *el Arponero*. Therefore, it would not be far-fetched to believe that first contact also plays an important role in shaping how players will refer to characters or other in-game elements.

If we recall the localization efforts made by the developers of *Dead by Daylight*, which we saw in section 4.1.1, we can surmise that professional and high-quality localization without a doubt has an influence on how players interact with the game. Releasing fully localized beta versions of the game for players to try out helps to solidify the translated elements through providing a first impression completely in Spanish.

#### **4.2.2 Perks / habilidades**

As explained in the *Dead by Daylight* wiki,<sup>46</sup> a perk grants a character (either a killer or a survivor) special abilities. As the game has been fully localized, perks are shown in Spanish.

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<sup>46</sup> For more information, see: [https://deadbydaylight.gamepedia.com/Dead\\_by\\_Daylight\\_Wiki](https://deadbydaylight.gamepedia.com/Dead_by_Daylight_Wiki)

Perks can be unique to a killer or to a survivor (*habilidades exclusivas de supervivientes o asesinos*) or teachable (*habilidades enseñables*). For example, the survivor Dwight has the following perks: Bond (*Vínculo*), Prove Thyself (*Ponte a Prueba*), and Leader (*Líder*). When it comes to referencing perks, Menos Trece exclusively uses “perk” in feminine in all his videos and ignores the localized term *habilidad*. We see some examples here:

- ¿Qué sucede si te rompen la ruina? Que te quitan la **perk**. La **perk** de ruina te la quitan. [Responding to a chat question.]
- Ah, que no llevo el poder cargado. Es verdad. [...] No tengo la **perk**. Me la he quitado.

When asked about his usage of the English term “perk”, he explained that he believes the term is more universally understood by all players. In his own words: “Al final, todos consumimos contenido de varios creadores, y en mi caso personal muchos son en inglés.”

In contrast, GENuINE993, who tends to use more Spanish vocabulary in general, consistently uses the term *habilidad*. He only switches to the term “perk” in the video he posted on February 18. We can see examples here:

- No la tengo ni con **habilidades**, como hoy la tengo a nivel uno.
- Es el peor asesino que nos podría tocar, macho, al jugar sin **habilidades**.
- Esta puede estar bien combinada con otro tipo de **perks**.

When asked about this language usage, GENuINE993 explained that he randomly switches from Spanish to English, although he concedes that the English version is usually shorter (he mentions “perks” and “add-ons” versus *habilidades* and *accesorios*) and preferable “en mitad de un gameplay donde la intención es que el comentario sea lo mas [sic] breve y atrapante posible.”

When it comes to mentioning the name of a specific perk, both players generally rely on the Spanish translations. This may be because they are playing in Spanish and do not have access to the English version, and therefore do not remember the English-language names they might have encountered when playing English versions.

Regarding the names of the perks, both players always shortened certain names:



- *Barbacoa y Chile* was always shortened to *Barbacoa*.
- *Carnicero Chapucero* was always shortened to *Carnicero*.

Other perks consisting of several words were never shortened, for example:

- *Pim, Pam, Pum*
- *Espíritu Calmante*
- *Tierra Embrujada*

When questioned, both players agreed that this was to economize words, as perks with names such as *Barbacoa y Chile* can be understood by only uttering the first word, whereas perks such as *Pim, Pam, Pum* reference an expression in Spanish, and must be whole in order to maintain meaning. GENuINE993 also explains that gameplay can be quick, so his dialogue must also be quick and succinct, thus forcing him to choose shorter options when communicating with his viewers.

Interestingly, certain perks were exclusively mentioned in English. Menos Trece only refers to the perk “Iron Will” by its name in English and not its localized name, *Voluntad de Hierro*. When asked about this, he said he has no real reason behind this use other than habit. He also went on to say that he considers some perk names in English to be the “true” names of the perks. For example, he mentioned the perk “NOED” (“No One Escapes Death”) and says he couldn’t imagine himself referring to it by its localized version, *NEM (Nadie Escapa de la Muerte)*. The same occurs with the perk “Decisive Strike” (*Golpe Decisivo*). He explained that he uses “DS” to refer to it instead of *GD*.

This is interesting, as it only affects some of the perks, whereas the vast majority are expressed using the Spanish localized version of the name. As mentioned previously, this may be due to prior contact the player has had with beta versions in English, which may have influenced his preferences from the first time he played.

GENuINE993 refers to the above-mentioned perk “NOED” several times in the corpus, said as a single word with Spanish pronunciation. When interviewed, he explained that it is shorter and more generally understood by players. He emphasized the importance of conciseness while playing and mentioned that later, once the match has finished and he is

ending his video, he sometimes explains the full name of some perks, add-ons, and other elements.

GENuINE993 also refers to “Decisive” in the corpus (“Decisive Strike”) instead of the localized version *Golpe Decisivo*. He explained that this is, once more, due to economy of words, and he mentioned that sometimes he also uses the shortened version, “DS”. Furthermore, the YouTuber explained that he is influenced by other YouTubers and streamers who speak in English. In his opinion, mixing Spanish and English is more understandable in the context of gameplay, as players are acquainted with the terminology. Moreover, he stated that “Decisive” sounds better than *Golpe*. With this comment, we can observe yet again how the player chooses English over Spanish as the “better sounding” option, having seen it previously with “the Hillbilly”.

Finally, both players refer to a perk called “Sprint Burst” by simply saying “sprint”. However, this has been translated as *Impulso de Carrera* in Spanish (the effect is that of a sprint). When interviewed, Menos Trece said he believes the first localization in Spanish of the perk was “Sprint” and that it was changed later on. He also confirmed my supposition that it is a shorter option and easily understood by viewers. GENuINE993 backed this up by explaining that the word “sprint” is understood in all video games. As all survivors in *Dead by Daylight* have the same base running speed, by mentioning that a certain survivor has “Sprint”, he can quickly let his audience know that the character runs faster than normal.

When it comes to idiosyncrasies related to the usage of perk names, GENuINE993 tends to add diminutive or creative suffixes to words. Thus, he sometimes says *Barbacóita* and *Chunguele* instead of *Barbacoa y Chile* and *Chungo*, respectively. Menos Trece also refers incorrectly to a perk, calling it *Resistencia* instead of *Resistente*.

In the table below, we can see a selection of perks uttered by the players, the name variations commented on above, and the name of the perk in English. The full table with all the perks can be seen in Annex III.

**Table 5.** Selection of perks mentioned by each player and their English original

Menos Trece	GENuINE993	English Name
<i>Barbacoa</i> (Full name: <i>Barbacoa y Chile</i> )	<i>Barbacoa</i> / <i>Barbacoíta</i> (Full name: <i>Barbacoa y Chile</i> )	Barbecue and Chilli
<i>Carnicero</i> (Full name: <i>Carnicero Chapucero</i> )	<i>Carnicero</i> (Full name: <i>Carnicero Chapucero</i> )	Sloppy Butcher
<i>Chungo</i>	<i>Chungo</i> / <i>Chunguele</i>	Dead Hard
DS (Spanish: <i>Golpe Decisivo</i> )	Decisive (Spanish: <i>Golpe Decisivo</i> )	Decisive Strike
	NOED (Spanish: <i>Nadie Escapa de la Muerta – NEM</i> )	No One Escapes Death (NOED)
<i>Pim, Pam, Pum</i>	<i>Pim, Pam, Pum</i>	Pop Goes the Weasel

#### 4.2.3 Add-ons / accesorios

According to the *Dead by Daylight* wiki, add-ons can be equipped to either killers or survivors, and they boost certain powers or items. An add-on can only be used once and is lost after the match. This element has been translated as *accesorio*. Menos Trece exclusively uses the term “add-on” to refer to these elements, which constitutes an importation from English, inside the category of lexical borrowing. He generally refers to them in masculine, although he also uses feminine, as we can see in these examples:

- Bienvenidos a un día Invisible con **estas dos add-ons**.
- Vas a toda hostia con **estos dos add-ons**.

GENuINE993 generally uses Spanish localized terminology. He tends to use *accesorio* in all his videos, with the exception of the video from February 18, 2020, in which he uses the word “add-on” several times. He always refers to the English word in masculine, as we can see in the examples below:

- He tenido que subirle un poquito de nivel, aunque le tengo un prestigio 350 pero he tenido que gastar puntos porque no le tenía con **accesorios**, locos.
- Treinta y desbloqueamos las enseñables. **Este add-on** está muy, muy cheto, la verdad.

As mentioned in the section describing the perks, both players explained that their use of English to refer to the concept of an “add-on” is generally due to habit or economy of words. When it comes to the names of specific add-ons, we see the same phenomenon that occurred when referencing specific perks: both players consistently use the Spanish localized terminology (albeit with some exceptions when it comes to perks). However, very few add-on names were mentioned in the corpus, and many are common words, which made them difficult to identify while viewing the videos. For example, a survivor may have a first aid kit (*botiquín*), and some add-ons that can be used to improve it are: bandages (*vendajes*), rubber gloves (*guantes de goma*), medical scissors (*tijeras médicas*), needle and thread (*aguja e hilo*), and styptic agent (*astringente*).<sup>47</sup> Identified add-ons are: *Vendaval* (“Windstorm”), *Diente de Oro de Bayshore* (“Bayshore’s Gold Tooth”), and *astringent* (“styptic agent”).

#### 4.2.4 Offerings / *ofrendas*

An offering is an element that can be equipped to a player to influence the “Entity” that overlooks the matches between killers and survivors. Offerings can influence the realm (the game map), grant the player special abilities, or grant special rewards. In the corpus, only GENuINE993 refers to “an offering” as a concept, and always with the Spanish localized word *ofrenda*. For example:

- Quería yo que saliese el nuevo mapa, pero un gracioso ha tirado la **ofrenda** para que saliese este mapa.

An important offering which is mentioned in several videos is “Memento Mori”. As the term is originally a Latin phrase (“remember you will die”), it is the same both in the English original and the Spanish localization. Memento Mori launches a special action feature which allows the killer to kill a survivor with his or her own hands, and the action is shown in a short cutscene. Interestingly, each player referred to this offering by just one—different—

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<sup>47</sup> A list of Spanish add-ons can be found here: <https://www.bananatic.com/es/juegos/dead-by-daylight-red-de-sangre-habilidades-accesorios-objetos-y-ofrendas-parte-iii-43268>

word, as we can see in the table below. The table also includes their comments justifying their preference.

**Table 6.** Example references to the offering “Memento Mori” and justification of its use

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• ¿Cómo se verá al hacer el <b>Mori</b>?</li> <li>• No voy a hacer <b>Mori</b> todavía porque quedan cuatro motores y vamos a aprovechar a sacar más puntos de cuelgue. Luego ya a esta podemos hacerle después el <b>Mori</b> con el último cuelgue.</li> </ul>	<ul style="list-style-type: none"> <li>• Te vas a comer un <b>Memento</b>, amigo... No juegues. Vamos, títamelo. ¿No me lo tiras?</li> <li>• Vamos a ver si hacemos pepita, porque siempre que me pongo <b>Memento</b>, no llegamos.</li> </ul>
Why do you use that word to refer to “Memento Mori”?	
Menos Trece	GENuINE993
En mi caso me parece poco descriptivo llamarle “memento”, [sic] en latín significa “recuerdo” o “momento” si no me equivoco, en cambio “mori” hace directamente referencia a la muerte en sí, por lo que lo veo mucho más adecuado.	No sabría [sic] decirte, los ingleses también lo llaman Mori, es mas [sic] corto. Pero tanto en español como en inglés [sic] esta ofrenda se llama igual, entonces supongo que me quede [sic] con memento por que [sic] es la primera palabra, al igual que decisive por ejemplo.

As we can see, each player offers an equally valid reasoning behind their word choice.

#### 4.2.5 *Dead by Daylight*: Other linguistic observations

Due to the restrictions for this dissertation, and bearing in mind that the most productive discovery in the corpus relates to how players describe the actions they perform (discussed in section 4.6), I will merely summarize other interesting details I encountered in *Dead by Daylight* in the table below. These observations may be helpful for further research into gamer linguistic preferences.

**Table 7.** Other linguistic observations regarding *Dead by Daylight*

Menos Trece	GENuINE993	English	Spanish	Comments
Yo quiero mis cuatro <b>tokens</b> de Barbacoa.		token	<i>medalla</i>	Tokens are special boosts that are added to a perk. Although the term has been translated as <i>medalla</i> , Menos Trece was recorded using solely the English importation.
Voy a intoxicar <b>taquillas</b> de mientras.	Ha puesto mira en el <b>armario</b> . ¿En serio?	locker	<i>taquilla</i>	Survivors can hide from the killer inside lockers that are distributed throughout the realm. This element has been translated as <i>taquilla</i> . Both players used a Spanish word to refer to the lockers, but Menos Trece consistently used <i>taquilla</i> , whereas GENuINE993 always used <i>armario</i> .
Con ese <b>motor</b> que estaba a puntito va a bajar a cero.	Tengo desafío de reparar <b>generadores</b> , locos.	generator	<i>generador</i>	Survivors in the game must repair generators, translated in the game as <i>generadores</i> , to open the exit gates and escape the realm. Both players used a Spanish word to refer to this element. However GENuINE993 consistently used the in-game translation <i>generador</i> , whereas Menos Trece used <i>motor</i> .
Hemos hecho <b>puntos</b> al menos.  No sacaremos <b>puntos de objetivos</b> , tíos.  ¿No quieres los dos mil <b>puntos de trampilla</b> ?	Ya lo dejamos, gente. Nos quedamos con mil <b>bloodpoints</b> .  Mira, hemos llegado al millón de <b>puntos</b> y esto lo hemos hecho.	bloodpoints (BP)	<i>puntos de sangre</i>	As players perform actions, they receive points, called “bloodpoints” ( <i>puntos de sangre</i> ), which they can use in the game to purchase abilities and upgrade their characters. In general, both players simply refer to this as <i>puntos</i> , probably due to the need to economize while speaking. Sometimes, Menos Trece refers to the specific action that grants him the points, such as <i>puntos de objetivos</i> . All references are made in Spanish, except for a sole reference to “bloodpoints” made by GENuINE993. From these examples, we can conclude that both players generally refer to the points by using the Spanish terminology, including when specifying the action that has granted them points ( <i>puntos de trampilla</i> , <i>puntos de objetivos</i> , <i>puntos de Malicia</i> , etc.). GENuINE993 only uses the word “bloodpoints” once. Both players simply referred to <i>puntos</i> and did not mention the full in-game name: <i>puntos de sangre</i> .

### 4.3 *Rust*: specific terminology

In this section, I will review several expressions and terms that are highly recurrent in the game *Rust*. The two categories I will comment on are references to other players and construction, as interacting with others and building a home or fort are the two main features that characterize this video game.

#### 4.3.1 References to other players

Of particular interest are the references players make to other players in the game. As a great part of *Rust* is played on an online server, the YouTubers encounter other players from other areas of the world (mainly Russia and India). They communicate with them in English, with an intermediate level of command. Their utterances are not always grammatically correct or correctly pronounced, but the messages are clear enough to be understood. The same applies to the other international players, who also use English as the *lingua franca* in the game and demonstrate an intermediate level of command.

##### a) Naked

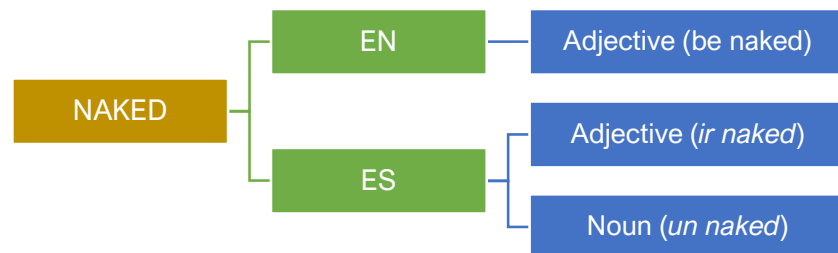
This is used to refer to players who are not dressed and who are not carrying items in their inventory. Playing naked is a way of ensuring others do not steal your materials, items or armor when they kill you. GENuINE993 offered an in-depth description of “naked” in his interview:

Es prácticamente ir sin nada de valor encima, viene muy bien si vas a ir a una zona donde sabes que suele haber muchos jugadores, ya que eso es señal de que muy probablemente mueras, y no interesa arriesgarse a perder cosas importantes. Se empezó a utilizar en *Rust*, ya que cuando vas sin nada el personaje literalmente va desnudo, pero hoy en día se usa en cualquier juego donde tengas inventario, puedas perderlo y se lo pueda quedar otro jugador. Sales vacío y el objetivo es volver lleno, o no volver pero al menos no haber perdido nada.

**Table 8.** Example usages of the word “naked”

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Hay un <b>naked</b> detrás también.</li> <li>• Hay un <b>naked</b> aquí al lado, ¿vale? Pero, va <b>naked</b>.</li> <li>• ¿El de la parada va <b>naked</b>? / Va <b>naked</b> aquí. / Va <b>naked</b> con arco, sí.</li> </ul>	<ul style="list-style-type: none"> <li>• Un pavo, tú. [...] Voy a ver si lo cazo. Parece <b>naked</b>.</li> <li>• ¿El tío cómo iba? ¿Llevaba equipo o algo? / No, iba <b>naked</b>.</li> </ul>

The examples taken from the corpus demonstrate that the players use the term “naked” indistinctly as a noun and an adjective. The word is a lexical Anglicism that has been imported directly from English and follows native Spanish pronunciation instead of the original English. Furthermore, by transforming an English adjective into a noun, the word undergoes a shift in part of speech. This is described in Cabré’s (2006) description of OBNEO’s classification for neologisms as “derivation” or *conversion sintáctica*.



**Figure 15.** Use of the term “naked” in Spanish gaming lingo as a noun and adjective

## b) *Tieso*

This Spanish word is used in a similar way to “naked”, which we saw above. From the context and tone observed in the corpus videos, *tieso* seems to be used in a more derogatory way, whereas “naked” is merely more descriptive. Although the original word in Spanish is an adjective, the players use it as both an adjective and a noun, mimicking the use of “naked”. In the examples below, we can also see GENuINE993 adding suffixes to the base word *tieso* to create diminutive and augmentative forms.



**Table 9.** Usage of the word *tieso*

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• ¿Esto qué es? ¿Un <b>naked</b>? No veo nada, tío. Ah, sí. Es un <b>tieso</b>.</li> <li>• Hemos matado muchísimos <b>tiesos</b>, pero muchísimos.</li> <li>• Déjalos, sí. Que son <b>tiesos</b> de mierda.</li> </ul>	<ul style="list-style-type: none"> <li>• Hombre, es que vaya... Es un <b>tiesillo</b>.</li> <li>• Salió muy bien el asalto que le hicimos al pobre <b>tieso</b>.</li> <li>• Son unos <b>tiesacos</b>, gente, pero bueno.</li> </ul>

According to the DRAE, the adjective *tieso* is a colloquial way to express “[q]ue no tiene dinero”. A colloquial English equivalent may be “to be broke”. However, in the context of video games, the word *tieso* has slightly shifted its meaning. As both Menos Trece and GENuINE993 described in their interviews,<sup>48</sup> *tieso* may encompass players who are inept and often robbed, or who are equipped with what they believe is good gear, when in reality it isn’t. The meaning also includes those players who purposefully decide to explore with few items and poor gear, so they will not lose anything valuable if they are attacked (this sense coincides with what we saw above for “naked”).

Therefore, we can conclude that the usage of the Spanish word *tieso* constitutes a neologism in the context of video games. Following Cabré’s (2006) summary of the classification used at OBNEO, *tieso* in this context constitutes a semantic neologism (*neologismo semántico*), as the original meaning of the word (related to money) has shifted in the realm of video games to refer to gear, weapons, resources... What’s more, we can feel the derogatory use of the word in Menos Trece’s videos as well as in his interview, in which he speaks of players who believe they are doing well in the game because they do not know any better. If we delve deeper into the word, we also see it has undergone derivation by becoming a noun (*conversion sintáctica*), as described by Cabré (2006).

### c) Noob

The word “noob” is a well-established term in the context of video games, meaning “a new and inexperienced player.” According to the website Dictionary.com,<sup>49</sup> the word originates from “newbie” (someone who is new at something), spread through gaming

<sup>48</sup> Their full interviews may be seen in Annex II.

<sup>49</sup> For more information, see: <https://www.dictionary.com/browse/noob?s=t>

communities during the 1990s, and became pejorative. However, in more recent years, the term “noob” has expanded to other areas and widened its meaning to someone who is naïve, foolish, or clumsy. It seems that recently the term has adopted a more neutral sense, losing the pejorative connotations, to simply refer to someone who is new at something. The word is often spelled “n00b” with zeros substituting the two letters “o”.

In the corpus, only GENuINE993 was recorded using the term, solely as an adjective and imitating English pronunciation conventions by pronouncing the double “o” as [u]. We can see examples below.

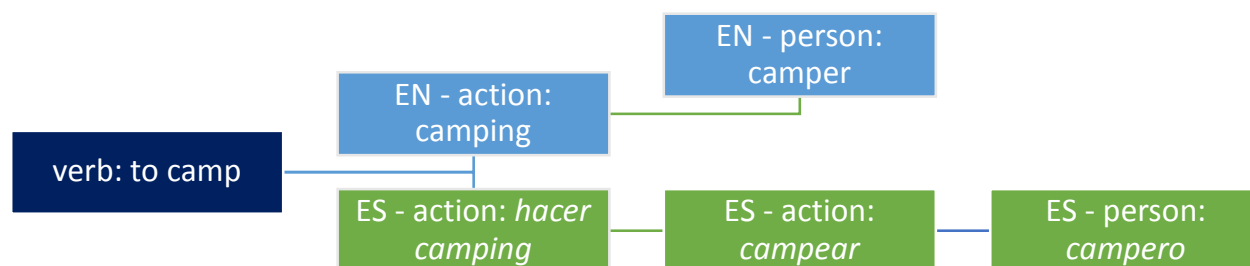
- No me mola empezar de cero. Básicamente porque soy muy **noob** y no sé empezar una casa de cero, ¿vale?
- Porque aparte es casa **noob**. Ahí pones tres C4s para el muro y ya estás dentro.

In the second example, the YouTuber means that the house belongs to noobs, new or inexperienced players, as it is poorly constructed and easy to enter.

#### d) *Campero*

This refers to a player who stays for extended periods of time at a certain place waiting for an opportunity to attack. In the gaming world, the English term is “camper”, from the verb “to camp”. People who camp are negatively viewed by other players, and some servers punish this action (GamerDic, 2019). The verb used by Spanish players is *campear*, a loanblend created with the English stem “camp” and the Spanish suffix *-ear*.

Below, we can see my proposal on how the word may have been adapted from English into Spanish:



**Figure 16.** Possible creation of the verb *campear* and noun *campero*

GENuINE993 gave the following definition of *campero*:

Los camperos son los que se quedan en un mismo sitio esperando mil horas si hace falta esperando [sic] a que algún otro jugador pase y matarlo, se colocan en zonas donde los jugadores solo pueden pasar por un mismo sitio, lo que hacen los cazadores en la vida real básicamente. Y se utiliza la palabra Campero para referirse a ellos por eso mismo, por que [sic] son personas que no se mueven del sitio, como si fuese su campamento, acampada etc.

However, the word *campero* already exists in Spanish, and it is an adjective meaning “[p]erteneciente o relacionado con el campo” (DRAE). When asked about this pre-existing meaning and if the gaming term *campero* was more related to the English source or the Spanish one, Menos Trece commented:

Viene del inglés, claro, pero desconozco cuando se acuñó la verdad, ni en qué juego fue. Eso sí, yo lo he oído toda la vida, así que viene de hace mucho. De todos modos [sic] si tuviese que apostar diría que es por hacer un camping. Escoges un punto y te haces ahí un camping, un picnic, te tumbas y en vez de disfrutar del día esperas a gente y les matas XD

In this case, we may be dealing with a coincidental semantic neologism, created through the influence of English. If we consider that the Spanish *campero* is an Anglicism, we see that the English word “camper” has been imported into Spanish with a slight variation: the addition of the suffix *-o* to establish the word as a masculine noun. Following Gómez Capuz (1997), this constitutes lexical borrowing and, more specifically, a loanblend created through an English stem and a Spanish derivative suffix. In this case, *campero* is masculine so, hypothetically, we may also encounter the feminine version, *campera*.

In the corpus, only Menos Trece was recorded using this term. We can see several examples below. In the last example, Menos Trece directly imports the English term “roof camper” to refer to *un campero en el tejado*. The reason may be to economize speech, or out of habit.

- Vamos a esquivar la casa del **campero**.
- Están todos subidos encima del tejado, los **camperos** estos de mierda.
- Son los dos unos **roof camper**. Están los dos todo el rato subidos encima del tejadito de su casa.

#### e) Full equip

An online search for the expression “full equip” immediately pulls up dozens of pages related to vehicles. It appears often in adverts, such as Milanuncios.com<sup>50</sup> (“Coches de segunda mano full equip en Barcelona”) or blog posts, such as Mapfre<sup>51</sup> (“Mejor full equip para estrenar coche esta primavera”). As we saw in the section on English as a global language, the use of the “dominant” language is attractive and oftentimes grants an air of mystery or sophistication to the foreign language, and this is palpable in advertising.

According to website *Diccionario Abierto del Español*, it seems that this marketing expression describes vehicles which have all the extra commodities, and it was taken from the English “full equipped”, meaning *equipo completo*. However, as a native English speaker, it seems to me that the English original should be “fully equipped,” and we can see examples of the usage of this term online (through a Google search), as well as other related terms to describe vehicles, such as “well-equipped” or “fully loaded”.<sup>52</sup>

In the context of video games, it seems the term is used to refer to players who are fully equipped with potent gear and weapons. Only GENuINE993 was recorded using the term, as we can see below:

- Los dos **full equips** que nos mataron de seguido cuando estábamos raideando esa casa y luego al llegar a la nuestra, que salí yo a farmear un poco, otro, encima de la misma.

Whereas the original “fully equipped” functions as an adjective (the structure is adverb + adjective), GENuINE993 uses “full equip” as a noun. In this case, we may be before a form

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<sup>50</sup> For more information, see: <https://www.milanuncios.com/coches-de-segunda-mano/full-equip.htm>

<sup>51</sup> For more information, see: <https://www.mapfre.es/seguros/particulares/coche/articulos/mejor-full-equip-para-estrenar-coche.jsp>

<sup>52</sup> Furthermore, “fully equipped” is also used to describe other elements that may have “extra” commodities: apartments, kitchens, bathrooms...

of lexical borrowing which includes shortening of the original words, as well as derivation into a noun.

#### f) Stalker

In the corpus, Menos Trece refers to a “stalker” when explaining a problem he encountered in the game *Rust*. The Spanish equivalent is *acosador* or *acechador*, depending on the context, but the YouTuber solely uses the direct importation of the English word, possibly due to personal preference.

I decided to use Google Trends<sup>53</sup> to check the evolution of the word “stalker” in web searches performed in Spain. The word had already been searched for in Spain going as far back as 2004 (the limit for Google Trends). Searches including the word were mainly related to the names of TV series or video games. However, if I only focused on the past 12 months, most related searches include social media (“insta” and “Instagram”).

The word *stalkear*, a neologism commonly used instead of *acosar*, appears recorded in Google Trends for the first time in August of 2009. Most searches are attempts at understanding what it means (“stalkear que es” or “stalkear significado”) or are related to social media (“stalkear Instagram”). Based on Gómez Capuz (1997), the verb is a loanblend, as it uses the foreign stem “stalk” and adds the native suffix *-ear* to create a fully functioning form.

It seems “stalker”, a direct importation from English, has established itself in Spanish, despite already having the native words *acosador* and *acechador*. Guerrero Ramos (2010) described “luxury loan words” (*préstamos de lujo*) as linguistic mimicking due to the prestige of the dominant language. This use of “stalker” seems to be a luxury.

Here we can see an example taken from Menos Trece:

- Cuando juegas a Rust [...] puedes tener **stalkers** y demás [...] y uno en concreto que fue a denunciarnos al servidor.

#### g) Niño rata

In the corpus, GENuINE993 is heard saying: “Un **niño rata** guiri, tú. Está diciendo: ‘Friendly?’” *Niño rata* is an example of a neologism created through complex compounding,

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<sup>53</sup> Available at: <https://trends.google.com/trends/explore?date=all&geo=ES&q=stalkear>

as described in Guerrero Ramos (2010), by joining two nouns to form a new semantic unit. The second noun acts as an adjective, describing the first noun.

The neologism *niño rata* is widely described in gaming articles and blogs, and although its origin is unclear, it seems to have appeared in the 2010s with the increased popularity of online collaborative video games.<sup>54</sup> GamerDic (2015) defines *niño rata* as:

En el ámbito de los videojuegos online, suele llamarse así a todos aquellos chavales que por su corta edad tienen una voz muy estridente y que pasan la mayor parte del tiempo gritando por el micrófono, a menudo jugando a videojuegos que no son apropiados para su edad.

Interestingly, the term has also made its way into Urban Dictionary,<sup>55</sup> which states that the English equivalent is “squeaker”.

#### 4.3.2 Construction

When building their home or fort, the players describe the elements they are building, and they tend to oscillate between Spanish and English. In this section, I will discuss several of the most prevalent linguistic issues I observed in the corpus.

##### a) Armored / *blindado* and sheet metal / *de chapa*

Construction elements that are mentioned several times are “armored” and “sheet metal”. Players can equip their homes with basic sheet metal doors, or more advanced armored doors or walls. Interestingly, GENuINE993, who builds several times in the videos included in the corpus, always says “armored” in English (with Spanish pronunciation) and *de chapa* (“sheet metal”) in Spanish. This may be related to the partial localization of the game (see section 4.1.2). We can see examples taken from GENuINE993 below:

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<sup>54</sup> More information at *Tribus Urbanas*: <https://todas-las-tribus-urbanas.blogspot.com/2018/04/ninos-rata.html>

<sup>55</sup> For more information, see: <https://www.urbandictionary.com/define.php?term=ni%C3%B1o%20rata>

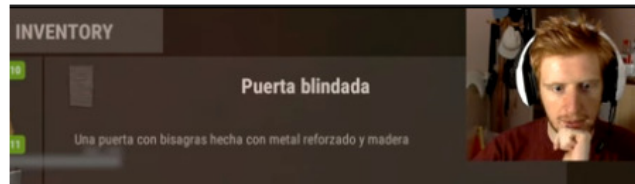
- Vale, aquí estoy viendo...una **pared de armored**, ¿eh?
- Según me dijeron en los comentarios, la **puerta de chapa** cae con dos cargas de esas, eh. O sea, bastante, relativamente fácil.

If we look at the information that appears in the game, we encounter *puerta de chapa*, localized for Spanish players, as we can see below.



**Figure 17.** Quick craft menu: the player can build a *puerta de chapa* (“sheet metal door”)  
Source: video capture from the corpus, *Rust*

However, when I observed the gameplay, I could also see that “armored door” has been translated as *puerta blindada*, so there is truly no reason why GENuINE993 should say one term in English and the other in Spanish.



**Figure 18.** “Armored door” has been translated into Spanish as *puerta blindada*  
Source: video capture from the corpus, *Rust*

When questioned, GENuINE993 commented the following: “Lo digo en inglés por que al principio en el juego lo pusieron en ingles [sic] varios meses, y cuando lo tradujeron ya se me había quedado lo de armored.” As we can see, the different linguistic choices are especially marked by first contact and habit.

## b) Decay

Buildings in *Rust* suffer from decay, meaning that if players do not interact with them in a certain period of time, they begin to fall apart. Both players directly import the English word, as we can see below:

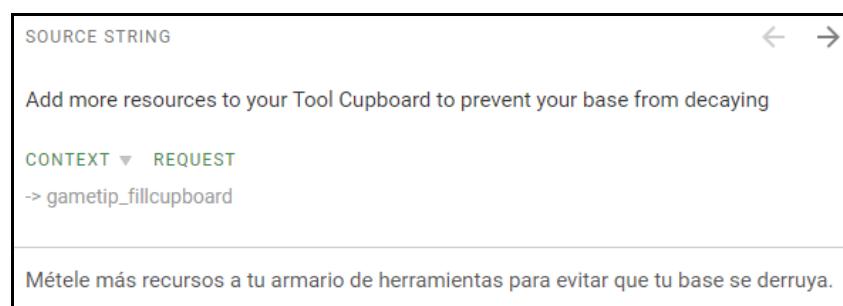
### Menos Trece

- ¿Qué problema hay? Que las casas en Rust tienen **decay**. Si no pones materiales en el armario, las casas acaban cayendo al suelo.

### GENuINE993

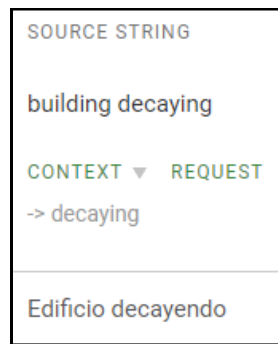
- ¿Hay **decay**? ¿De los muros?

GENuINE993 mentioned that when he played the game (in 2016), the concept of “decay” appeared solely in English. Menos Trece explained that he also uses the English word, but he does not know where it originated from or what translation has been offered into Spanish. The word “decay” corresponds to *deterioro* or *desgaste*. As I have access to the Crown In project for *Rust*, I decided to look up how “decay” had been translated. Below, we can see different translations taken from Crowd In:



**Figure 19.** Translation of a message on building decay in *Rust*  
Source: Crowd In





**Figure 20.** Translation of a message on building decay in *Rust*  
Source: Crowd In

Inside Crowd In, we can see different translation proposals for the project’s source strings. Phrases related to “decay” included: “[...] para evitar que tu base se derruya”, “[...] para evitar que tu base se deteriore”, and “[...] para evitar que tu base decaiga”.

### c) Foundation

In the corpus, GENuINE993 refers to a building’s foundations several times in English, instead of using the Spanish word *cimientos*. As we can see below, he uses the direct importation of the word in masculine.

- Hostia, y estoy viendo un alijo, tú. Le falta un **foundation**...y veo un alijo dentro. [...] Y la casa está sin petar. Sí, sí, o sea que desde afuera no se accede, tú. Se ve que falta **foundation**...

Once more, the choice of word may be influenced by what the player sees inside the game’s partially localized interface.

### 4.4 7 Days to Die: specific terminology

The game *7 Days to Die* takes place during a zombie apocalypse, in which players must survive, build a home, and craft items. The player’s main threat are the different types of zombies that roam the map. Zombies are lethargic during the day, and become more active at night, meaning that they move faster. Furthermore, a zombie horde attacks the player every seven days, hence the title of the game. When it comes to specific terms that appear in this

game, these mainly encompass ways of referring to zombies. However, as we will see, it seems that many terms have not been properly established even in the English version of the game, as some elements are referred to with different words.

This section on *7 Days to Die* is divided into four parts: zombie types, perks and abilities, the creation of a neologism, and a selection of other linguistic observations.

#### 4.4.1 Zombie types

There are several types of zombie in *7 Days to Die*, depending on their characteristics. However, we must remember that the videos included in the corpus were prior to the launch of the language patch (refer to section 4.1.3). This means that the game interface is only partially localized, which in turn implies that certain elements are only available in English, so their Spanish translation is ambiguous. We encounter this when players refer to the different types of zombies they run across. The translations included in this section have been taken from the *7 Days to Die* official Gamepedia wiki.<sup>56</sup> The game has the following general classification of zombies: normal, tough (these have more health and deal more damage than normal zombies), special infected (these have special features and abilities), and animal. Special infected zombies include: burn victim (*víctima quemada*), crawler (*zombi rastreador*), demolisher or demolition (no translation is offered), feral wight (*zombi feral*), spider (*zombi araña*), and team Z player football zombie (*zombi jugador de fútbol americano*).

Another zombie type that is mentioned in the official Gamepedia wiki, and which also adds to the inconsistency surrounding the establishment of terminology in the game, is the “radiated” or “irradiated” zombie, which glow a bright neon green. However, their name is unclear, as they are referred to using both terms. In the table below, we can see how the players refer to zombies in different ways:

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<sup>56</sup> For more information, see: <https://7daystodie.gamepedia.com/Zombie> and <https://7daystodie-es.gamepedia.com/Zombi>

**Table 10.** Ways the YouTubers refer to the zombies and their names in English

Menos Trece	GENuINE993	English
Pasamos de zombis <b>normales</b> a todos <b>irradiados</b> súper chetos y no tengo con que curarme.		Normal zombie, Radiated or Irradiated zombie
Al zombi <b>araña</b> no le haré nada, pero yo qué sé.	Me habéis estado comentando también que los <b>zombis araña</b> , estos que escalan, ahora ya no escalan. Simplemente saltan muy alto.	Spider zombie
Hostia, tú. Un <b>araña irradiado</b> .		Radiated or irradiated spider zombie
	Hay que matar a <b>zombis de equipos de fútbol</b> .	Team Z player football zombie
	Iremos a hacer la misioncilla que tenemos, vale, de matar a los <b>zombis jugadores de fútbol</b> estos.	
Hay muchos zombis. ¿Por qué hay tantos <b>ferales</b> ahora? Hay tanto <b>feral</b> .		Feral zombie
	[...] supuestamente hay <b>zombis de colegio</b> por ahí.	Motivated Cheerleader zombie

Menos Trece refers to “demolisher” (or “demolition”) zombies several times in his videos, whereas GENuINE993 is not recorded referring to this specific zombie type. As we can see in the table below, it seems that the player does not have an established name for these zombies, as he uses a wide array of expressions to refer to them. In the last example in the table, we see Menos Trece begins to say one expression, probably *explosivo*, and changes mid-word.

**Table 11.** Expressions used by Menos Trece to refer to the “demolisher” or “demolition” zombie

Menos Trece
El tema está en si vienen o no <b>los molotov</b> .
El tema estará en si vienen o no <b>detonadores</b> , digamos.
Yo quiero que venga un <b>explosivo</b> , sinceramente.
Sigue sin venir ningún <b>inmolador</b> , yo no sé.
Si aquí no vienen <b>demoledores</b> para la siguiente me spawnearé balas.
¿Vendrán? ¿ <b>Explotamierdas</b> ? ¿Los <b>explosivos</b> ?
No viene ningún <b>immolator</b> , no viene ningún <b>policía</b> . [The player uses English pronunciation for the word “immolator.”]
Y solo te pueden joder como mucho los <b>demolition</b> , vale, <b>los que explotan</b> . [The player uses English pronunciation for the word “demolition.”]
Yo sinceramente creo que si viene un <b>ex—un inolador</b> de estos, lo único que tienes que hacer es evitar pegarle en el C4 o darle de lejos y ya está.

As there does not seem to be a clear way to refer to these zombies in Spanish, the player relies on different linguistic techniques, including the importation of the English words “immolator” and “demolition,” as well as *molotov* or *detonador*. The linguistic resource used in the latter two cases is hyponymy, as *molotov* and *detonador* are two hyponyms of the word *explosivo*, which is the hypernym.<sup>57</sup>

Throughout the corpus, GENuINE993 employs his characteristic use of nicknames, sometimes calling zombies *zombos* (for example: “Vaya destrozo me ha hecho el puñetero zombo, tú.”).

In conclusion, the vagueness surrounding zombie names is palpable in the way the players refer to them, and this causes some incoherence and, possibly, doubt on the players’ part.

#### 4.4.2 Perks and abilities

According to the official *7 Days to Die* Gamepedia wiki, players have 5 attributes: perception, strength, fortitude, agility, and intellect. The player begins the game with one point in each and can increase them up to a maximum of ten points by spending skill points, a common mechanism in any RPG (role-playing game). Perks increase a players’

<sup>57</sup> For more information, see: <https://www.rae.es/dpd/molotov>

effectiveness in different game mechanics, such as building, fighting, or scavenging for resources. Most perks require a certain level of attributes, so the player must advance in the game and spend skill points before equipping them. Although in the game menus we see the attribute “intellect”, the official wiki page sometimes uses the word “intelligence”, adding to the incoherence surrounding the terminology in *7 Days to Die*.

Unfortunately, as mentioned in section 4.1.3, although I attempted to contact the developers of *7 Days to Die* for information on how the game had been localized, I received no response. Thus, I cannot provide additional information and must make assumptions based on what I have observed in the corpus.

When viewing the corpus, I noticed the players tend to avoid saying the names of the perks they speak about, or attempt to translate some of the names, as they all appear in English. It seems that perk names the players find “easy” can be translated on the fly (even though this may produce errors), whereas other more complex names are either not said aloud or said in English. We can see several examples in the table below:

**Table 12.** References to perks

<b>Menos Trece</b>	
Igual debería dar un poco de <b>Mula de Carga</b> ahí, eh.	Translation of the perk “Pack Mule”.
<b>El de la mina</b> , cuatro por... <b>Arquería</b> .	Referring to the perks “Mother Lode” and “Archery”. As mentioned in section 4.1.3, Menos Trece incorrectly translates the latter into <i>Arquería</i> .
<b>GENuINE993</b>	
<b>Esta</b> te ayuda a que te den más materiales, ¿no? Cuando estás minando.	Referring to the perk “Mother Lode”.
Me voy a subir la fuerza con idea de...eh... ¿Vale? Subirme para poder subirme <b>esta</b> .	Referring to the perk “Johnny Newcome”.
Otra vez <b>Night Stalker</b> ...	Direct use of the English name that appears in the game.
<b>Combate Urbano</b> . Vale. Recibes un 5 % menos de daño y haces más daño cuando estás en interiores. Pues aprendido también.	The player is directly translating the name and description of the perk from English to Spanish. The original name is “Urban Combat”, which can easily be translated into Spanish.

#### 4.4.3 Creation of a new word: *scrapear*

In his video posted on January 2, 2020, GENuINE993 is conditioning his newfound home, clearing items and recycling them in order to obtain materials and scrap. While in the basement of the home, he begins to break down metal pipes that run along the walls. These pipes provide him with what the game calls “scrap”, pieces of scrap metal. It is at this moment that the player utters:

- A vale. Mirad, gente. Las tuberías estas también se pueden **scrapear**, ¿no? Lo vamos a llamar así. **Scrapear**.

This is a clear view into how players create neologisms on the fly, basing themselves on the information they have in the game, usually in English. When it comes to adapting verbs, the most common resource is to import the foreign root and add a native suffix, usually the suffix *-ear*. As we will see in section 4.6, in which I focus on verbs, the first conjugation in Spanish reigns supreme in this context. Regarding the initial “s” followed by consonant, a structure which is unnatural in Spanish, we will see that gamers do not follow the Spanish orthographical convention and favor English patterns. Other verbs following this pattern are *stalkear* and *spawnear*. These will be described in section 4.6.1.2.

#### 4.4.4 *7 Days to Die*: Other linguistic observations

In this section, I have grouped several other interesting linguistic observations made during the analysis of *7 Days to Die*. Further research may be performed in order to delve deeper into these linguistic choices made by the YouTubers.

**Table 13.** Usage of “trader” / *vendedor* and “blueprint” / *receta*

Menos Trece	GENuINE993	English	Spanish	Comments
Veréis un corte a mitad de vídeo donde de repente voy al <b>vendedor</b> con otro loot.  Tienen varios <b>vendedores</b> , lo que pasa es que no creo que llegue antes de que actualicen loot.	Tenemos que ir a ver al <b>trader</b> , también.  Luego también nos pasaremos por el <b>vendedor</b> , que está por ahí delante.	trader	<i>vendedor</i>	Players can visit trading outposts and interact with the trader, a non-playable character, to buy and sell items or accept missions. In the corpus, Menos Trece consistently uses the Spanish word <i>vendedor</i> and GENuINE993 alternates between English and Spanish.
Solo pide la <b>receta</b> .  Que el Crack A Book a ver si hay <b>receta</b> del bolsillo... Es verdad.	Hay bastantes <b>recetillas</b> pero necesito la de la forja.  Pero bueno, <b>recetitas</b> que vamos aprendiendo.  Esto parece bueno. ¿Un <b>blueprint</b> de la torreta, puede ser?  Aquí una librería, ojito, por aquí puede haber <b>blueprints</b> .	blueprint	<i>receta</i>	Blueprints teach players new abilities or how to craft special items. They can be found throughout the game map, especially in abandoned bookstores. The term is solidified as “blueprint” in the game, and it seems to have been translated as <i>receta</i> in Spanish. Menos Trece is only recorded using the term <i>receta</i> , whereas GENuINE993 has been recording using both English and Spanish. When using the Spanish word, we once more observe his characteristic use of diminutive suffixes

#### 4.5 Other observations related to all games

In this section I discuss two general topics that may be encountered in any of the three games included in the corpus: how the players refer to levels and experience, and terminology the players use which is related to computers and the internet.

### a) Levels and experience

Earning experience and increasing your character's level is a common dynamic in video games, so the three games included in the corpus could be no less. Interestingly, the players observed in the corpus use both “level” and *nivel* when speaking about their level, creating curious linguistic combinations such as *level dos*. This could be due to the incomplete localization of two of the games in the corpus, or perhaps due to personal habit and the influence of playing video games in English.

If we focus solely on *Dead by Daylight*, the video game that was professionally localized for Spanish players, there are only three references to *nivel* in the corpus, all made by GENuINE993. Neither player uses the word “level”. In *7 Days to Die* and *Rust*, however, both players make numerous references to “level” and *nivel*. In general, Menos Trece relies more on the English word while playing, whereas GENuINE993 seems to randomly switch between English and Spanish. We can see some examples here:

**Table 14.** Example references to “level” and *nivel*

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Y eso que ya soy <b>level</b> alto y en consecuencia ya no es lo mismo.</li> <li>• Si encuentro un bate <b>level</b> seis o así igual me lo compro.</li> <li>• ¡Nuevo <b>level</b>! → [On screen we see: “¡Subiste de nivel!”]</li> </ul>	<ul style="list-style-type: none"> <li>• Te la dan al uno. ¿Y cómo se sube el <b>nivel</b> de las armas ahora, locos?</li> <li>• Ah, mira. Un garrote <b>nivel</b> dos.</li> <li>• Vale, estamos a puntito ya de subir de <b>level</b>, eh. Me cargo a un zombi más y estamos.</li> <li>• Esto nos va a ayudar a subir un poquito de <b>level</b>, por lo menos.</li> </ul>

When referring to the experience gained while playing, Menos Trece solely uses the shortened version “XP” (pronounced *equis pe*, following Spanish conventions) to refer to experience, whereas GENuINE993 uses the full Spanish word *experiencia*, once more highlighting the differences in linguistic style between both players. The explanation for this difference may be simply due to personal preference and habit.



**Table 15.** Example references to “XP” and *experiencia*

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Me falta poca <b>XP</b>.</li> <li>• ¿Y no me da <b>XP</b>? ¿O sí me la da? ¡Sí que me la da!</li> <li>• No estoy ganando apenas <b>X...</b> <b>experiencia</b>. → [In this example, the player was going to say “XP” and switched to the full word in Spanish. It is the only time he has been recorded using the full word in the corpus.]</li> </ul>	<ul style="list-style-type: none"> <li>• Lo aprendemos del tirón y me dan 50 de <b>experiencia</b>.</li> <li>• La <b>experiencia</b> que podamos sacar matando a esta gente pues, oye, es bien.</li> <li>• Me habéis comentado que ahora el vendedor también tiene misiones que ayudan mucho para farmear <b>experiencia</b>, con lo cual habrá que ver.</li> </ul>

## b) Computers and the internet

In section 2.13 of this paper, I mentioned the relationship between computer science and video games, and I proposed an initial classification of video game terminology, which included categories taken from computer science (Figure 6). In section 3.1, I also described the context of this study as pertaining to the field of video games, which in turn is found inside the larger field of computer science and the internet. As all three games in the corpus are played on computers and are online, it comes as no surprise that the YouTubers sometimes mention terminology that is transversal to computer science, the internet, and gaming. In the table presented below, I offer a brief selection of the terms found in the corpus that are related to computer science and the internet. A more complete table can be found in Annex IV.

**Table 16.** A sample of references made to computer science and the internet

Menos Trece	GENuINE993	Comments
<i>banear</i>		<p>From the English “ban”. It is a loanblend created with an English word stem and the Spanish suffix <i>-ear</i>. The Spanish native word is <i>bloquear</i>. For example:</p> <ul style="list-style-type: none"> <li>[...] y uno en concreto que fue a denunciarnos al servidor. Y nos han <b>baneado</b>. Nos han desbaneado.</li> </ul>
<i>bot</i>		<p>Imitating English, although the DRAE only collects the full word <i>robot</i>, the word <i>bot</i> is accepted by Fundéu<sup>58</sup> as an abbreviated form. Here is an example from the corpus:</p> <ul style="list-style-type: none"> <li>Ricoy [playing with Menos Trece]: Ahí hay un montonazo de bots. Y hay que matarlos a todos.</li> </ul>
<i>bug</i>	<i>bug</i>	<p>This is an importation from English. Fundéu<sup>59</sup> offers the Spanish alternatives: <i>fallo</i>, <i>error</i>, <i>defecto</i>, <i>imperfección</i>, and <i>anomalía</i>. However, it seems that the English word has been widely accepted in Spanish gamer communities.</p>
<i>bugear</i>	<i>bugear</i>	<p>From the English “bug”. It is a loanblend created with an English word stem and the Spanish suffix <i>-ear</i>. Spanish spelling conventions are not followed, as the native diphthong <i>gue</i> is represented solely with the letters <i>ge</i>.</p>
<i>desbanear</i>		<p>Further affixing of the loanblend <i>banear</i> (see above) to create the antonym. The Spanish native word is <i>desbloquear</i>.</p>
<i>lag</i> , <i>lagazo</i>	<i>lag</i> , <i>lagazo</i>	<p>This is an English importation, which also becomes a loanblend when both YouTubers add an augmentative suffix to the word stem. Following Fundéu’s article<sup>60</sup> on the expression “jet lag”, the recommendation in Spanish is <i>desfase</i>.</p> <ul style="list-style-type: none"> <li>Menos Trece: Madre mía el <b>lag</b>, tío.</li> <li>GENuINE993: Si no me pegase ese <b>lagazo</b> que me ha pegado...</li> </ul>

<sup>58</sup> For more information, see: <https://www.fundeu.es/recomendacion/bot-acortamiento-valido-en-espanol/>

<sup>59</sup> For more information, see: <https://www.fundeu.es/recomendacion/bug-alternativas-en-espanol/>

<sup>60</sup> For more information, see: <https://www.fundeu.es/recomendacion/desfase-desfasaje-horario-jet-lag/>

#### 4.6 Summary: terminology specific to each game and other observations

At this point, and before moving on to the verbal analysis, which has resulted to be extremely productive, I find it pertinent to include a summary of the main terms collected up until now, the mechanism behind their formation, and the game they appear in. The table below summarizes all these features seen in sections 4.1 to 4.5.

**Table 17.** Summary of terms from sections 4.1 to 4.5

Term	Phenomenon	Game	Description
<i>Desguace Autohaven, Granja Coldwind, Planta Procesadora de Carne Gideon</i>	Translation of descriptors whereas proper nouns are maintained	<i>Dead by Daylight</i>	Realm names
shack	Importation (versus <i>choza del asesino</i> )	<i>Dead by Daylight</i>	In-game element
killer	Importation (versus <i>asesino</i> )	<i>Dead by Daylight</i>	Type of character
survivor	Importation (versus <i>superviviente</i> )	<i>Dead by Daylight</i>	Type of character
<i>el Hillbilly</i>	Importation (versus <i>el Pueblerino</i> ): all other pseudonyms mentioned rely on the Spanish localization	<i>Dead by Daylight</i>	Killer pseudonym
Perk	Importation (versus <i>habilidad</i> )	<i>Dead by Daylight</i>	In-game element
DS	Importation of an acronym (versus <i>GD</i> or <i>Golpe Decisivo</i> )	<i>Dead by Daylight</i>	Name of perk
Add-on	Importation (versus <i>accesorio</i> )	<i>Dead by Daylight</i>	In-game element
<i>Vendaval</i>	Spanish translation (versus “Windstorm”)	<i>Dead by Daylight</i>	Name of add-on
<i>Diente de Oro de Bayshore</i>	Spanish translation (versus “Bayshore’s Gold Tooth”)	<i>Dead by Daylight</i>	Name of add-on
<i>astringente</i>	Spanish translation (versus “styptic agent”)	<i>Dead by Daylight</i>	Name of add-on
<i>ofrenda</i>	Spanish translation (versus “offering”)	<i>Dead by Daylight</i>	In-game element
<i>Mori</i>	Shortening of <i>Memento Mori</i> used by Menos Trece	<i>Dead by Daylight</i>	Name of offering
<i>Memento</i>	Shortening of <i>Memento Mori</i> used by GENuINE993	<i>Dead by Daylight</i>	Name of offering
token	Importation (versus <i>medulla</i> )	<i>Dead by Daylight</i>	In-game element

bloodpoints	Importation (versus <i>puntos de sangre</i> )	<i>Dead by Daylight</i>	In-game element
naked	Importation and derivation (noun and adjective)	<i>Rust</i>	Reference to other players
<i>tieso</i>	Semantic neologism and derivation (adjective and noun)	<i>Rust</i>	Reference to other players
<i>noob</i>	Importation, including pronunciation	<i>Rust</i>	Reference to other players
<i>campero</i>	Importation, coincidental semantic neologism	<i>Rust</i>	Reference to other players
<i>full equip</i>	Importation, possible shortening, derivation (noun)	<i>Rust</i>	Reference to other players
stalker	Importation (versus <i>acosador</i> or <i>acechador</i> ), luxury loan word	<i>Rust</i>	Reference to other players
<i>niño rata</i>	Complex compounding	<i>Rust</i>	Reference to other players
armored	Importation (versus <i>blindado</i> )	<i>Rust</i>	Construction
<i>de chapa</i>	Spanish translation (versus “sheet metal”)	<i>Rust</i>	Construction
decay	Importation (versus <i>deterioro</i> or <i>desgaste</i> )	<i>Rust</i>	Construction
foundation	Importation (versus <i>cimientos</i> )	<i>Rust</i>	Construction
crucible	Importation with Spanish pronunciation (versus <i>crisol</i> )	<i>7 Days to Die</i>	In-game element
<i>normal, irradiado, araña, araña irradiado, feral, de equipos de fútbol, jugador de fútbol, de colegio, molotov, detonador, explosivo, inmolador, demoledor, explotamierda,</i>	Spanish adaptation (translation in the game is unclear)	<i>7 Days to Die</i>	Zombie types
immolator, demolition	Importation (translation in the game is unclear)	<i>7 Days to Die</i>	Type of zombie
<i>Mula de Carga</i>	Spanish translation (versus “Pack Mule”)	<i>7 Days to Die</i>	Name of perk
<i>arquería</i>	Homophony: incorrect translation (versus <i> tiro con arco</i> )	<i>7 Days to Die</i>	Name of perk
Night Stalker	Importation	<i>7 Days to Die</i>	Name of perk
<i>Combate Urbano</i>	Spanish translation (versus “Urban Combat”)	<i>7 Days to Die</i>	Name of perk
trader	Importation (versus <i>vendedor</i> )	<i>7 Days to Die</i>	In-game element
blueprint	Importation (versus <i>receta</i> )	<i>7 Days to Die</i>	In-game element
level	Importation (versus <i>nivel</i> )	All games	In-game element
XP	Shortening (versus <i>experiencia</i> )	All games	In-game element

<i>banear</i>	Loanblend (versus <i>bloquear</i> )	All games	Computer science and the internet
<i>bot</i>	Shortening of <i>robot</i>	All games	Computer science and the internet
bug	Importation (versus <i>error, fallo, defecto, imperfección, anomalía</i> )	All games	Computer science and the internet
<i>bugear</i>	Loanblend	All games	Computer science and the internet
<i>desbanear</i>	Loanblend (versus <i>desbloquear</i> )	All games	Computer science and the internet
lag, <i>lagazo</i>	Importation (versus <i>desfase</i> )	All games	Computer science and the internet

#### 4.7 Actions and Related Words

Without a doubt, the most striking observation made during this research project involved the high productivity of word-formation mechanisms when describing in-game actions. To organize the vast amount of information I collected, I identified each “base” verb and grouped any related words under it. For example, for the base verb *spawnear*, we see the group: *spawn* (n. m.), *respawn* (n. m.), *respawnear*, *despawnear*, *regenerarse*, *aparecer*, and *reaparecer*.

A total of 29 different “base” verbs related to actions the players can perform in video games were recorded in the corpus, all of which were either based on an English word stem or heavily influenced by English. We can see the full quantitative analysis of actions and their related words in Annex V. The annex includes the base verb used in the game, the English word it is based on, the Spanish word (if one exists), the number of appearances, the YouTuber who was recorded using it, the game it appeared in, and, finally, any related forms such as other verbs, adjectives or nouns. The table in the Annex V also collects the number of appearances for each related word and who was recorded using it.

The quantitative analysis of the base action words yielded a total of 306 uses in the corpus. The variations (which include related verbs, nouns and adjectives) yielded a total of 220 appearances. Of the main action words studied, the top five represent the vast majority, with 195 combined appearances.

**Table 18.** Top five verbs used in the corpus and number of appearances

Verb	Number of appearances
<i>Raidear</i>	51
<i>Craftear</i>	46
<i>Lootear</i>	38
<i>Farmear</i>	35
<i>Campear</i>	25

As for the related words, the masculine noun “loot” (an importation from English, related to the loanblend verb “*lootear*”) stood out from the rest, with 61 appearances. It was followed by the imported noun “headshot”, with 16 appearances used as a noun (a total of 27 if we also add verbal combinations such as *hacer headshot*), and the masculine loanblend noun *raideo*, with 12 appearances.

The top five verbs above are created with an English word stem and the suffix *-ear*. Morales Ariza (2015) already mentions the hegemony of the suffix *-ear* in his study on the

use of gamer terminology and gives several examples: *buildear*, *deletear*, *farmear*, *pokear*, *pushear*... However, in this study I observed two different mechanisms that were used to refer to actions:

- English stem and the addition of the Spanish suffix *-ear*, as in the examples shown above.
- Spanish verb (usually *hacer* or *dar*) combined with an English word, usually a noun, as in *hacer headshot* or *dar hit*.

I also observed a wealth of action-based nouns and adjectives in the corpus. The mechanisms for their creation are:

- Nouns: English stem and the addition of the Spanish masculine suffix *-eo* as in *crafteo*, *boosteo*, *farmeo*, *nerfeo*, *raideo*, etc. Only two nouns were created with the feminine suffix *-eada*: *deleteada* and *rusheada*.
- Adjectives: English stem and the addition of the Spanish suffix *-able*, as in *looteable*, or English stem and the addition of the suffix *-ado*, as in *farmeado*.

A note must be made on the creation of adjectives, as each adjectival suffix offers a different meaning: the suffix *-able* refers to ability or possibility, whereas *-ado* refers to the effect of an action. Thus, if we say that a house is *looteable*, it means the house can be looted (items can be stolen from it). If we say that a field has been *farmeado*, it means it has already been farmed (all resources have been taken from it).

Returning to the use of neologisms and Anglicisms to denote actions, after studying the corpus and interacting with the YouTubers through email, it seems that the main reasons for use are the following:

- Habit, as by now most of these words are widely used by Spanish-speaking gamers and have thus been established in the gamer community. They can be seen in online forums, gamer blogs and glossaries, and are common in YouTube videos.
- The need for economy of words, as *dar headshot* is shorter than *dar un tiro en la cabeza*.

- The need to express nuances in meaning. For example, *pushear* isn't simply a misappropriation of the commonly known verb "push" (*empujar*). In the context of video games, "to push" or *pushear* means to force another player to take action, such as forcing someone to attack. In this case, we see a semantic neologism occurring in the English verb "push" and a loanblend occurring in Spanish (English stem "push" + Spanish suffix *-ear*).

Below, we can see the verbs collected from the corpus with their English origin, meaning in Spanish, and related nouns, verbs, and adjectives. It seems to me that the first necessity that arose was to explain the actions players perform in the games, and then the need for the related adjectives and nouns arose, as they are based on the same stem as the verbs. Spanish gamers' onomasiological need to describe a concept, such as "collect a large amount of resources", has apparently benefitted from English, as this language has been used as the foundation for neology. In the concept just mentioned above, the verb is *farmear*, based off of the English "to farm".

**Table 19.** All verbs collected from the corpus related to actions the players can perform (full quantitative analysis in Annex V)

Term	No	English	Spanish	Variations
<i>baitear</i>	3	bait	<i>hacer picar el anzuelo</i> [figurative]	
<i>boostear</i>	2	boost	<i>dar impulso</i>	boost (n. m.), boosteo (n. m.)
<i>campear</i>	25	camp	<i>acechar</i>	<i>campeo</i> (n. m.), <i>campero</i> (n. person), roof camper (n. person)
<i>craftear</i>	46	craft	<i>fabricar</i>	crafteo (n. m.) crafteillo (n. m.)
<i>dar/hacer</i> <i>/meter hit</i>	12	hit	<i>golpear</i>	hit (n.m.), <i>dar un toque</i> (v.), <i>dar</i> (v.), <i>meter hostia</i> (v.), <i>dar hostia</i> (v.), <i>recibir hostia</i> (v.), <i>hostia</i> (n. f.), instahit (n. m.), hitbox (n. m.), <i>golpe</i> (n. m.)
<i>deletear</i>	5	delete	<i>borrar</i> [figurative] - <i>matar</i>	<i>deleteada</i> (n.)
<i>dropear</i>	2	drop	<i>soltar</i>	<i>soltar</i> (v.)
<i>farmear</i>	35	farm	<i>recolectar</i>	<i>pillar</i> (v.), <i>reunir</i> (v.), <i>farmeo</i> (n. m.), <i>hacer farmeo</i> (v.), <i>farmeado</i> (adj.), <i>farmillo</i> (n. m.), <i>farm</i> (v.)
<i>grifear</i>	4	grief		<i>grifeado</i> (adj.)
<i>hacer</i> <i>bodyblock</i>	3	bodyblock	<i>bloqueo corporal</i>	



<i>hacer el loop</i>	1	loop	<i>dar la vuelta</i>	loop (n. m.), looper (n. person), loopeo (n. m.)
<i>hacer/dar /meter/ pegar headshot</i>	11	hit/get headshot	<i>dar un tiro en la cabeza</i>	headshot (n. m.)
<i>hacer kill</i>	1	kill	<i>matar</i>	instakill (n. m.), <i>hacer instakill</i> (v.)
<i>hacer remove</i>	8	remove	<i>sacar</i>	remove (n. m.), <i>remover</i> (v.)
<i>hacer slugging</i>	1	slug	<i>dejar al personaje herido y tendido como una babosa</i>	slug (n.)
<i>hacer struggle</i>	3	struggle	<i>forcejear</i>	
<i>hacer TP</i>	5	teleport (TP)	<i>teletransportarse</i>	TP (n. m.)
<i>lootear</i>	38	loot	<i>saquear</i>	loot (n. m.), lootazo (n. m.), looteable (adj.)
<i>nerfear</i>	4	nerf	<i>rebajar cualidades</i>	nerfeo (n. m.)
<i>pushear</i>	4	push	<i>empujar</i>	
<i>raidear</i>	51	raid	<i>asaltar</i>	raideo (n. m.), contra raideo (n. m.), counter raid (n. m.), raideado (adj.), raidillo (n. m.), raideíto (n. m.), asalto (n. m.)
<i>rushear</i>	15	rush	<i>lanzar un ataque rápido</i>	rush (n.), rusheador (n. person), rusheado (adj.), rusheíto (n. m.), rusheada (n. m.)
<i>scrapear</i>	2	scrap	<i>destrozar un objeto para obtener chatarra</i>	
<i>stalkear</i>	2	stalk	<i>acosar / acechar</i>	acechar (v.), stalker (n. person)
<i>spawnear</i>	11	spawn	<i>aparecer</i>	spawn (n. m.), respawn (n.), respawnear (v.), despawnear (v.), regenerarse (v.), aparecer (v.), reaparecer (v.)
<i>stunear</i>	5	stun	<i>aturdir</i>	stun (n. m.)
<i>tankear</i>	2	tank	<i>aguantar una serie de golpes</i>	
<i>trampear</i>	1	set a trap	<i>poner una trampa</i>	trampeado (adj.)
<i>tunear</i>	2	tunnel (vision)	<i>centrarse en, obsesionarse por</i>	tunelero (n. person)

In the following sections, I will comment on the usage, origin, and creation of each verb, as well as any derivations, such as nouns and adjectives, that are associated to each verb. I will begin by describing verbs that were created using the suffix -ear and then move on to expressions that combine a Spanish verb and an English word.

#### 4.7.1 Verbs created with the suffix *-ear*

I recorded a total of 20 individual verbs related to gaming that were created through the addition of the suffix *-ear*. With the exception of the words *trampear* and *tunelear*, they are all loanblends, as they combine an English word stem and the native verbal suffix *-ear*. This combination results simple and highly productive, as once the suffix is added to the stem, the word can automatically adopt all the characteristics of a verb of the first conjugation (ending in *-ar*) and players can use the verb in any tense, or use the same stem to create nouns and adjectives. We can see the verbs in the table presented below.

**Table 20.** List of verbs created with the suffix *-ear*

Baitear	Grifear	Stalkear
Boostear	Lootear	Spawnear
Campear	Nerfear	Stunear
Craftear	Pushear	Tankear
Deletear	Raidear	Trampear
Dropear	Rushear	Tunelear
Farmear	Scrapear	

I will begin the verbal analysis by describing the verbs formed using a Spanish stem, *trampear* and *tunelear*, then move on to describe verbs created using an English stem.

##### 4.7.1.1 Verbs formed using a Spanish word stem

The verbs *trampear* and *tunelear* combine a Spanish word stem and suffix to create a new verb, although it seems that the latter ultimately originates from its English counterpart, the action “tunneling”.

The verb *trampear* exists in Spanish and is collected in the DRAE, with definitions related to trickery or fraud. However, the players use this word with a sense that is not reflected in the DRAE: to set traps. It is used in the game *Dead by Daylight* and mainly references the killer *el Trampero* (“the Trapper”). It seems the players may have taken this word, the killer’s pseudonym, and analyzed the stem: *tramp*. This stem produces the nouns *trampa*, a trap, and *trampero*, a person who sets traps, so the hypothetical *trampear*, meaning to set a trap, is a

reasonable addition to the lexical family (*familia léxica*). Interestingly, the new verb mimics that of verbs created from English words: word stem (*tramp*) + verbal suffix (-*ear*). We may say that this constitutes a new form (*neologismo de forma* or *formal*), more specifically through suffixation (Cabré, 2006).

Similar to the example we saw involving the word *campero*, (section 4.3.1) the usage of *trampear* constitutes a semantic neologism, as the word exists in Spanish but has adopted a new meaning in the context of this video game. Below, we can see examples of Menos Trece expressing this concept (GENuINE993 was not recorded using it in the corpus). Menos Trece used the adjective *trampeado* in the first example, a conjugation of the verb *trampear* in the second, and a native Spanish verbal phrase (*locución verbal*) in the third.

- Al menos tendremos el shack **trampeado** bastante rápido.
- ¿Le **trampeo** la vida del sótano a esta?
- No sé qué hacer. Si volver a **plantar el shack de trampas** o no.

Regarding the word *tunelear*, it seems to derive from the action “tunneling”. In the context of the video game *Dead by Daylight*, a killer who focuses on just one of the four survivors performs what is known in the gaming community as “tunneling”. GENuINE993 briefly defined this term in one of the videos in the corpus, and we can also observe gamers discussing its meaning in the *Dead by Daylight* forums<sup>61</sup> in Steam. The English usage of “tunneling” represents a semantic neologism and the mechanism through which it was created is most probably metaphorical and alludes to the expression “tunnel vision”.

*Tunelear* is not collected in the DRAE, though it follows native word formation conventions. This neologism imitates other verbal creations, as it uses a word stem and the suffix -*ear*. As mentioned above for *trampear*, and following the classification described by Cabré (2006), this may be a new form (*neologismo de forma* or *formal*), specifically through suffixation. If we consider that *tunelear* originates from or has been influenced by English, following Gómez Capuz’s (1997) description of Anglicisms, the creation of this word seems to have sprung from a calque of the English “tunnel” (Spanish *túnel*), to which -*ear* was then suffixed to create the final verb. The verb is used by Spanish gamers and is discussed in

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<sup>61</sup> Link to the forum discussion: <https://steamcommunity.com/app/381210/discussions/0/144512526676470299>

several forums, such as *3DJuegos*.<sup>62</sup> We can observe examples of GENuINE993 using the verb *tunelear* and the noun *tunelero* below:

- Es su objetivo, ¿no? Poner nervioso al asesino, que cometa errores, ¿vale? Que le **tunelees**, mientras los otros te empiezan a hacer generadores. El momento en el que tú no les **tuneleas**, se aburren y habéis visto que el tío se acercaba [...]
- Pero bueno, si el asesino no es un **tunelero**, realmente no va a ir a por ti si te acaban de bajar del gancho, ¿no?

In the second example, GENuINE993 uses the noun to reference the person who performs tunneling: *tunelero*. It follows the same pattern we saw in section 4.4.1 on references to other players, particularly the noun *campero*.

#### 4.7.1.2 Verbs formed with an English word stem

The verbs collected in this category are loanblends, as they have been created with an English word stem and the native suffix *-ear*. Although the verb *scrapear* belongs to this group, I have already commented on its *ad hoc* creation in section 4.4.3, so I will not discuss it further. This category is divided into more specific groups:

- Verb with adapted spelling: *grifear*
- Verbs with pronunciation adapted to Spanish: *deletear* and *raidear*
- Verbs mimicking English pronunciation: *boostear*, *lootear*, *pushear*, *rushear*, *spawnear*, *stalkear*, *stunear*, *scrapear*
- Others

Due to the restrictions of this paper, I will offer just a selection of examples of usage in my analysis. A complete collection of every term's appearance may be found in Annex VI.

##### a) Verb with adapted spelling

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<sup>62</sup> Link to the forum discussion: <https://www.3djuegos.com/foros/tema/49473427/0/me-podrian-explicar-algunos-terminos-porfavor/>

Although English word stems usually remain untouched when creating the loanblends seen in the corpus, one verb that was recorded has undergone a slight variation. The Spanish verb *grifear* derives from the English gaming word “griefing”. A person who performs this action is called a “griever”, as defined by Techopedia<sup>63</sup>: “A griever is a player in a multiplayer video game that goes out of his or her way to annoy other players. The term griever is derived from the idea of ‘giving [someone] grief’.”

With this definition, we see the same phenomenon that occurred with “tunneling” and its possible metaphorical reference to the expression “tunnel vision”. The term “griefing” also appears in the *Longman Dictionary of Contemporary English* as “the activity of deliberately annoying other players in a game played on the internet, or doing things that spoil the game for them.”

When adopted by Spanish gamers, the “e” in the word stem is dropped to create the loanblend *grifear*. This may be to maintain the English pronunciation [gri:f], as the pronunciation standard in Spanish is to pronounce each vowel in the sequence “ie” separately. The meaning of the word also seems to be more specific than the definitions we have seen for the English “griefing”, which alludes to word specialization, as the word’s range of reference has been reduced (Riemer, 2010, p. 432).

According to the official Spanish wiki for the game *Minecraft*,<sup>64</sup> “el vandalismo (**griefing** en inglés y españolizado como **grifear**) es el acto de irritar y hacer enfurecer a la gente en los videojuegos mediante la destrucción o construcción de estructuras que le entorpezcan.”

In the corpus, the term *grifear*, as well as the adjective *grifeada* were observed in relation to blocking the entrance to buildings, as Menos Trece describes in his interview:

En inglés si no me equivoco dicen grief, como “let's grief his house”, en el sentido de jodérsela de alguna manera que no pueda volver a usarla. Grief tiene varias traducciones, pero la mayoría acompañadas a la muerte de alguna u otra forma. En español simplemente se ha verbalizado la palabra inglesa del tirón.

Here we can see examples of Menos Trece using the words in his videos:

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<sup>63</sup> Available here: <https://www.techopedia.com/definition/1916/griever>

<sup>64</sup> For more information, see: <https://minecraft-es.gamepedia.com/Tutoriales/Vandalismo>

- Eso es lo que les ha matado a ellos, si hubieran **grifeado** el armario...
- Entonces la casa de atrás aquella, ¿en qué estado está, **grifeada**? ¿Sigue **grifeada**?

## b) Verbs with pronunciation adapted to Spanish

The two verbs collected in this category, *deletear* and *raidear*, are used by the YouTubers with a vowel pronunciation that is slightly adapted to the Spanish language, distinguishing them from the English original.

### *Deletear*

The Spanish neologism *deletear* derives from the English “delete”, and the pronunciation observed in the corpus follows Spanish native conventions instead of imitating the English pronunciation, [dɪ'lit]. The English word itself seems to have taken on a new meaning (semantic neologism), as it is used in the context of video games to refer to killing another player very swiftly, with just one hit.

Menos Trece is recorded using this verb in the game *Rust*, while playing in PvP mode with his friend Ricoy. We can see examples below:

- Cuando el tío llegue, intentas **deletearlo**.
- A mí me ha **deleteado** instant, bro.
- Yo, si el tío asoma, le voy a intentar **deletear** desde donde esté yo.

The action noun also appears in the corpus, but in this case it does not follow the common pattern of adding the suffix *-eo* to the English stem, which we see for many other nouns. Instead, the noun is feminine, as we can see below:

- What? Qué **deleteada** me acaba de pegar. Escóndete. Con AK, va con AK, tío. [Said by Ricoy, who is playing with Menos Trece.]

### *Raidear*

The neologism *raidear* is another loanblend created through the union of the English word stem “raid” and the Spanish suffix *-ear*. It was a high-usage verb, as it appeared 51 times in the corpus.

While observing the corpus, the pronunciation of the stem ([reɪd] in English) shifted to the natural Spanish pronunciation, [raid]. The native Spanish forms for this concept are *asaltar* or *saquear*, depending on the context. However, both YouTubers in the corpus seem to prefer the Anglicized forms, as only GENuINE993 uses the noun *asalto* once.

In the corpus, we also see the use of the nouns *raideo* (12 appearances) and *contra raideo* (one appearance), and the adjective *raideado* (three appearances). Menos Trece also uses the English importation “counter raid” once in the corpus. Furthermore, GENuINE993 added additional diminutive suffixes to the noun, in his characteristic way of speaking: *raideílllo*, *raideíto*. We can see examples from both players in the table below.

**Table 21.** Examples of the YouTubers using forms derived from “raid”

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Es <b>raideo</b>. Es <b>raideo</b> esto. Es de <b>raideo</b>.</li> <li>• Con explosivos. Están <b>raideando</b>. / Siguen <b>raideando</b>. / Siguen <b>raideando</b>. No habían terminado.</li> <li>• Antaño, cuando <b>raideaba</b> en este juego siempre hacía este dibujo, más o menos.</li> <li>• Por lo menos ha acabado bien, con <b>contra-raideo</b>, <b>counter-raid</b>, y toda la hostia.</li> <li>• ¿Tienes algún objetivo de <b>raideo</b> en mente?</li> </ul>	<ul style="list-style-type: none"> <li>• A ver si no está <b>raideada</b> [la casa], tú, porque esto sería brutal.</li> <li>• Llevamos esto ya al menos, ¿o qué? ¿O tiramos a <b>raidear</b>?</li> <li>• Se avecina <b>raideíto</b>...</li> <li>• Madre mía el <b>raidillo</b> cómo ha salido al final, tío.</li> <li>• Salió muy bien el <b>asalto</b> que le hicimos al pobre tieso.</li> </ul>

### c) Verbs that mimic English pronunciation

The verbs collected in this category present letter combinations which are typical in English but not native to Spanish. In the examples we will see below, the YouTubers mimic the English pronunciation of the words, defying Spanish pronunciation standards. As well as being loanblends, these verbs are examples of formal borrowing (Gómez Capuz, 1997), as

the natural pronunciation of the target language is affected. The verbs included in this section are: *boostear*, *lootear*, *pushear*, *rushear*, *spawnear*, *stalkear*, *stunear*, and *scrapear*.

### ***Boostear and lootear***

The Merriam Webster Dictionary defines “boost” as “to push or raise from below”, “increase, raise”, “a push upward”, “an increase in amount”. The word can function both as a verb and a noun, a common occurrence in the English language. In Spanish, however, the players rely on native suffixes to differentiate between the verb *boostear*, the action noun *boosteo*, and the general noun “boost,” meaning *incremento*. The pronunciation mimics English, with the double “o” being pronounced [u]. This pattern of using the English stem and the Spanish suffix *-eo* to create an action noun is seen several times in the corpus: *farmeo*, *crafteo*, *raideo*, etc.

With regard to the verbal form, Menos Trece gave a description of this usage of the verb in one of his interviews: “Se usa como ‘oye, boostéame aquí’, por ejemplo un compañero se pone pegado a una pared, tu saltas encima suyo y desde ahí, al techo.”

We can see examples taken from GENuINE993 below:

- Iba a decir que yo puedo entrar, pero no, no puedo saltar. Y luego **te boosteas** en mí para salir, ¿sabes?
- Si petamos aquí en esta planta, llegamos ahí con el **boosteo**.

As for the general noun, Menos Trece was observed using the word “boost”, meaning *incremento*. This usage of the noun “boost” is an importation from English, which maintains its original sense: an increase. It is a luxury loan word, as described by Guerrero Ramos (2010), because Spanish already has the native equivalent. However, its use in the context of video games may be due to habit and word economy. We can see an example below:

- Resistencia más Escalofríos cuando estás herido puede darte un **boost** de un 15 % para saltar ventanas y hacer cosas.



The verb *lootear* was the third most-used verb in the corpus, with 38 appearances. It presents the same pronunciation and formation characteristics as *boostear*, as the double “o” is pronounced [u], following the English language standard. The verb derives from the English verb “to loot” and corresponds to the Spanish *saquear*. The Spanish online glossary GamerDic (2013) defines *lootear* as: “Recoger el loot o botín que deja un enemigo al ser eliminado. Cuando se habla de lootear es generalmente para referirse al hecho de matar repetidamente enemigos con el único fin de conseguir más y más botín [...]”

In this case, the related noun is the English importation “loot” (*botín*, 61 appearances) and the related adjective observed in the corpus is *looteable* (one appearance). The augmentative loanblend noun *lootazo* was also observed, as we can see in the examples below.

**Table 22.** Examples derived from the word “loot”

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• ¿No puedo sacar el licor de mi <b>loot</b> de ninguna manera?</li> <li>• El... ¿pelacables? Tenía yo pelacables. Debería. Me suena haber <b>looteado</b> unos cuantos.</li> <li>• ¿Aquí nada de esto es <b>looteable</b>?</li> </ul>	<ul style="list-style-type: none"> <li>• Que sería buena para <b>lootearla</b>, pero... Sería bueno estar aquí para <b>lootearla</b>, pero claro, mucho zombi también.</li> <li>• Tenemos para subir el <b>loot</b>.</li> <li>• ¡Vaya <b>lootazo</b>! [...] ¡Madre mía!</li> </ul>

### ***Pushear and rushear***

The digraph “sh”, pronounced [ʃ] is widely used in the English language. As described by Navarro (2017), this sound is not native to Spanish, but can be easily pronounced and is used in many names and imported words, such as *enfermedad de Cushing* or *shock*, and even the onomatopoeia *¡shhh!* In the case of the terms extracted from the corpus, both players imitated the English pronunciation of the digraph “sh”.

The word “push” (and a mention of the verb *pushear*) appears in GamerDic, although the entry is from 2014 and the scope of the definition is very limited to a single game: “En el videojuego *League of Legends*, hacer avanzar a los súbditos hacia una torre para forzar la defensa o para facilitar la destrucción de las torres.”<sup>65</sup>

Menos Trece gives the following description of *pushear* in his interview:

<sup>65</sup> For more information, see: <http://www.gamerdic.es/termino/push/>

Pushear se usa en PVP. Si sabes que hay dos tíos detrás de un edificio o lo que sea, y quizás has herido fuerte a uno de ellos o incluso lo has matado, puedes “pushear” porque así aprovechas y tienes la ventaja (aunque puede salir mal XD).

NXT Gaming offers a clear definition of the term in a Facebook post<sup>66</sup>: “Push, pusheo o pushear es avanzar estratégicamente arrinconado al enemigo este [sic] puede ser lento o rápido pero sin llegar al enfrentamiento cuerpo a cuerpo”.

Therefore, it seems that the gaming term was highly specialized to one particular game when first coined, but has now become a more generalized term, used to describe a combat tactic. Menos Trece was recording using this verb while playing *Rust* with his friend Ricoy:

- Es que, si yo les **pusheo** tengo las de perder. / No, no. No les **pushees**, y más con el traje.
- Tienen que **pushear** ellos y me los tengo que ir cargando uno a uno.

Moving on to the verb *rushear*, the same Facebook post mentioned above, NXT Gaming defines it as:

Rush, rusheo o rushear es ir directamente al enemigo en corto tiempo [sic] para matarlos lo más pronto posible evitando que tomen una posición defensiva y aprovechar esta situación, [sic] generalmente se hace cuando agarras desprevenido al enemigo o tu [sic] provocas la situación bajando a 1 o 2 integrantes.

In the corpus, I observed the use of the verb *rushear* fifteen times, as well as the sporadic appearance of other related words, collected in the table below:

**Table 23.** Words derived from the English “rush”

Word	Nº	Used by
rush (n.)	1	Menos Trece
<i>rusheador</i> (n. person)	1	Menos Trece
<i>rusheado</i> (adj.)	1	Menos Trece
<i>rusheíto</i> (n. m.)	1	GENuINE993
<i>rusheada</i> (n. f.)	1	GENuINE993

<sup>66</sup> For more information, see: <https://www.facebook.com/NXTGamingMX/posts/263343347705427/>

Here we can see a selection of examples. A full list of examples can be seen in context in Annex VI.

### GENuINE993

- He intentado **rushearlo** a muerte, eh.
- **Rusheada** que nos han pegado.

### Menos Trece

- Nos va a **rushear** el puto bot.
- No sabe que esto en verdad me beneficia. Más opción de **rushear**, que es lo más mola.

Aside from the definition above, I also observed Menos Trece using *rushear* with a meaning closer to the original English word: to have haste, to hurry. Examples of this usage were recorded while the player attempted to earn money quickly. We can see several below:

- Hoy tenemos una misión muy clara, y es que tengo que ir a **rushear** quince mil más de pasta.
- Voy a **rushear** inclusive hasta de noche.
- Bueno, pues a **rushear** misiones con nuestro bate.

### *Spawnear*

According to what I have observed in the corpus, both YouTubers imitate the English pronunciation of the initial “s” + consonant, a form that is not native to Spanish. The pronunciation, thus, is simply /s/, instead of the common /es/ heard when native Spanish speakers attempt to pronounce an Anglicism with this feature, a phenomenon we can see in words such as “ski”, which has been adapted to Spanish as *esquí*.

The verb *spawnear* derives from the English “spawn” and the YouTubers imitate the English pronunciation standard regarding the letter combination “aw”, pronouncing it as closely to [ɔ:] as possible. The English word originally means to produce offspring, but in the context of video games it is used to refer to when a character, item, or resource appears in the game (for example, when a player is killed, they will typically reappear in their home base). In the corpus, I observed the nouns *spawn* and *respawn* (importations from English), as well as the verbs *despawnear*, *respawnear*, and the native *regenerarse*. We can see examples of the YouTubers using these words in the table below.

**Table 24.** Examples derived from the word “spawn”

Menos Trece	GENuINE993
Si aquí no vienen demolidores para la siguiente me <b>spawnearé</b> balas. Voy a <b>spawnear</b> aquí a uno para que veáis cómo es.	Mira, aquí ha <b>spawneado</b> un caja en un hangar.
Los <b>spawns</b> de Ruina de este mapa, tío, son lo peor que ha habido desde yo qué sé.	
No tiene nada que ver con el <b>respawn</b> , eh.	Pues realmente no he tenido mal <b>respawn</b> aquí.
Es un tieso. Nada, creo que acaba de <b>respawnear</b> .	
Lo que pasa es que ya al loot del notas ese no llegamos. / [...] Supongo que ya habrá <b>despawneado</b> .	
	Creo que había que vaciar las cosas para que se <b>regenerase</b> el loot después de unos días.

### *Stalkear, stunear and scrapear*

I previously mentioned the verb *stalkear* in section 4.3.1 while discussing the use of the noun “stalker”. As discussed, the verb can mean *acosar* or *acechar*, depending on the context, and it constitutes an importation as well as a luxury loan word, as Spanish already possesses native words to express the same concept. Below, we can see examples of Menos Trece using the loanblend as well as the native verbs:

- Pero solo nos lo hace a nosotros lo de **stalkearnos** la entrada, ¿o qué?
- Vamos a **acechar** un poquito.
- ¿Quieres **acecharles**?

As for the loanblend *stunear*, it is formed using the English “stun” and simply follows the loanblend mechanism we have observed in previous verbs, as well as Anglicized pronunciation of the initial “s” + consonant. We can see examples of GENuINE993 using the verb below:

- ...tengo que hacer un desafío de **stunear** el asesino una vez.
- A mí lo que me interesa es **stunearlo**.

Finally, the neologism *scrapear*, discussed in section 4.4.3, is included in this group, as it also presented Anglicized pronunciation of the initial “s” + consonant.

#### d) Other verbs

The verbs collected in this category do not present any substantial modifications in pronunciation or spelling.

#### *Campear*

In section 4.3.1, I offered a deep analysis on the noun *campero* and mentioned the related verb: *campear*. I also offered insight into how the two YouTubers described the action. In essence, it means to stay in one place for an extended period of time waiting for players to approach in order to attack them. We can see examples taken from the corpus here:

**Table 25.** Usage of the verb *campear*

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Es una opción para que no <b>te campeen</b> la puerta.</li> <li>• ¿Veis el tío que <b>está campeando</b> la casa pa' abajo?</li> <li>• <b>Estarán campeando</b> la salida, yo digo.</li> <li>• El Freddy sigue con la suya. / ¿Sigue por ahí <b>campeando</b>? / Qué pesado. [Interaction with Ricoy, speaking about another player in the game server.]</li> </ul>	<ul style="list-style-type: none"> <li>• Me quedo aquí. Me quedo aquí <b>campeando</b>, eh, la trampilla.</li> <li>• Yo me he puesto arriba y se puede <b>campear</b> bien, eh.</li> <li>• Seguramente nos esté <b>campeando</b> arriba.</li> <li>• Cuidado, que no sé dónde está. <b>Campeándolo</b> a full, ¿no?</li> </ul>

As we can observe in the selection of examples, the usage of the native suffix *-ear* is highly productive, as it automatically entails all forms of verbal conjugation.

## Craftear

Created from the English verb “craft,” the YouTubers in the corpus seem to prefer this verb over the Spanish form *fabricar*. In his interview, Menos Trece commented that he has seen the verb translated as *fabricar* in many games, but that the Spanglish form *craftear* has been widely accepted by Spanish gamers. He does not recall where or when the term originated. Online Spanish gamer glossaries such as Geekno and GamerDic both collect the term, and the former also describes the related noun *crafteo*, as we can see: “[...] craftear, dentro de los videojuegos, [sic] significa crear objetos a partir de otros que ya existen. Es común escuchar que se tiene que hacer un crafteo o craftear algún objeto.” (Cervera, 2019)

In the table below, we can see examples of the YouTubers using the verb and the noun:

**Table 26.** Examples of words derived from “craft”

Menos Trece	GENuINE993
Verb	
<ul style="list-style-type: none"> <li>• ¡Oh! ¡Para <b>craftear</b> bates de béisbol!</li> <li>• ¿Estás <b>crafteando</b> qué? / Estoy terminando de <b>craftear</b> los muritos que tenía en cola. Listo, ya he terminado de <b>hacer</b> los muros.</li> <li>• Cógete todo el azufre y con el carbón de abajo <b>craftea</b> pólvora, porque no tenemos pólvora hecha.</li> </ul>	<ul style="list-style-type: none"> <li>• Ahora en cuanto podamos pues <b>craftearemos</b> una nueva herramienta e iremos viendo.</li> <li>• Como os decía, vamos a ir <b>crafteándonos</b> por aquí arriba cositas interesantes. ¿Vale?</li> <li>•</li> </ul>
Noun	
	<ul style="list-style-type: none"> <li>• Una noche de <b>crafteos</b> y demás y en cuanto amanezca nos iremos al vendedor.</li> <li>• Seguramente sea bastante útil para futuros <b>crafteillos</b>.</li> </ul>

As we can see, GENuINE993 has adapted the word *crafteo* further by adding a diminutive suffix to create *crafteillo*, an idiosyncrasy of his.

Both players sometimes also relied on Spanish forms or general words when referring to crafting. When asked, they said they had no clear pattern of usage. Nevertheless, the incidence of the English-based verb *craftear* was rather high, with a combined total of 24 appearances in the corpus, whereas the noun *crafteo* appeared twice. The word *fabricar* was recorded only twice in the corpus, whereas the crafting menu is called *Artesanía* in the fully

localized version of *7 Days to Die*.<sup>67</sup> Below, we can see examples of the YouTubers using a variety of Spanish words to refer to crafting. Neither player was recorded using the word *artesanía*. It seems that *craftear* and *crafteo* have already found a strong foothold in gamer speak, and the term *artesanía* may result long-winded.

**Table 27.** Examples of native Spanish forms used instead of *craftear*

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Voy a <b>hacer</b> un par de escopetas y vamos para allá.</li> <li>• Para <b>hacer</b> el fence post... Hierro forjado y electrical bars. Hierro forjado creo que no tengo nada porque... Vale, vamos a tener que <b>poner a hacer</b> un poquito.</li> <li>• Eso sí, balas tengo que <b>hacer</b>, porque ahora ya...</li> </ul>	<ul style="list-style-type: none"> <li>• Tenemos que <b>fabricar</b> el saco de dormir y luego colocarlo.</li> <li>• Vale, con lo cual hay que subir un nivel y ya podremos aprender para <b>hacer</b> la bici.</li> <li>• Vamos a <b>hacer</b> del tirón, eh, el manillar de la bici, que el manillar de la bici se puede <b>hacer</b> aquí.</li> </ul>

### *Dropear*

The Spanish gamer glossary GamerDic<sup>68</sup> contains the word “*dropear*” and defines it as:

Españolización del verbo ingles [sic] to drop (dejar caer, soltar). Soltar o deshacerse de un objeto del inventario del personaje, por ya no ser necesario o bien por dejar hueco a otros objetos más valiosos. También hace referencia a la situación en la que un PNJ<sup>69</sup> (NPC)<sup>70</sup> suelta un ítem o loot al ser abatido.

Although the YouTubers studied in the corpus use the loanblend *dropear*, they seem to alternate its use with the native form *soltar*, as we can see in the table below:

<sup>67</sup> This may be seen in the video published by Rous 1983, mentioned in section 4.1.3.

<sup>68</sup> Source: <http://www.gamerdic.es/termino/dropear/>

<sup>69</sup> *Personaje no jugable* or *personaje no jugador*.

<sup>70</sup> “Non-playable character”.

**Table 28.** Examples of *dropear* and *soltar*

Menos Trece	GENuINE993
<ul style="list-style-type: none"> <li>• Le dices “quiero comprar algo” y cuando esté aquí le <b>dropeas</b> todas las cosas al suelo y yo pillo la escopeta del arbusto y le fundo la cabeza.</li> <li>• Los enemigos, más opciones de <b>soltar</b> loot.</li> </ul>	<ul style="list-style-type: none"> <li>• [...] había veces que te las <b>dropeaba</b> en el juego, o sea, te las daba.</li> <li>• Mira, me ha <b>soltado</b> una bolsita.</li> <li>• Por lo que veo, los zombis ya no <b>sueltan</b> cosas, ¿no?</li> </ul>

### *Farmear*

I have recorded a total of 35 appearances of the loanblend *farmear* in the corpus, making it the fourth most-used loanblend verb (refer to Table 17). It derives from the English verb “to farm”, which is a neologism in the context of video games, as it means to collect a great amount of resources, money, experience, or anything else that can grant the player an advantage. The Spanish glossary GamerDic<sup>71</sup> describes the origin of the neological sense:

Aunque inicialmente hacía referencia concreta a la recolección de objetos como hierbas curativas (de ahí el proviene el término agricultura) con el tiempo se ha ido extendiendo a cualquier tipo de acción que nos reporte beneficio, como eliminar enemigos, superar retos, etc.

However, I have not observed either YouTuber in the corpus using the verb in the final senses described in GamerDic (eliminating enemies and passing challenges), as they both used it when collecting either resources, items, or experience. Furthermore, the YouTubers sometimes chose native forms such as *pillar* or *reunir*, although they were recorded sparsely in the corpus. The noun *farmeo* was also observed being used in the corpus videos; in relation to this noun, there is also one instance of Menos Trece using the structure *hacer* + the noun *farmeo* to refer to the action. As mentioned at the beginning of section 4.7, this structure is seen with other actions, for example *dar headshot*, which I will comment on in section 4.7.2. We can see examples of all the forms I have mentioned in this table.

<sup>71</sup> For more information, see: <http://www.gamerdic.es/termino/farmear/>



**Table 29.** Examples derived from the word “farm” and general native words

Menos Trece	Geuine993
<ul style="list-style-type: none"> <li>Al final he <b>farmeado</b> cincuenta y pico de scrap. Me voy para casa.</li> <li>De hecho, <b>farmearemos</b> también XP.</li> </ul>	Pues venga, vamos a <b>farmear</b> un poquito, gente, por aquí por los alrededores.
Lo que pasa es que si <b>hago yo farmeo</b> de XP se va a bugar el juego seguro.	
¿Me llevo el hacha y <b>pillo</b> madera o qué?	
	Tenemos que <b>reunir</b> fibra vegetal.
¿Has visto lo rápido que se lo han hecho a metal y todo? Tienen que tener ahí... / Mucho <b>farmeo</b> . / <b>Farmeo</b> curioso.	Bueno, así que un día más de <b>farmeo</b> de experiencia, de <b>farmeo</b> de materiales y demás.

### *Nerfear*

The origin of this term resides in the well-known brand of toy guns: Nerf. The projectiles used in these toy guns are soft foam with a rubber tip, and therefore supposedly harmless. In the context of video games, the brand name was adopted to refer to when a weapon, an ability, or a character’s strength is lowered in a game’s update or new release.

Paez (2020) describes how this semantic neologism originated in the 1997 game *Ultima Online*. The game was developed hastily and was unbalanced when released, and players quickly realized that swords were much more powerful than any other weapon. This led the development team to lower the effectiveness of swords in a later version of the game and, in turn, players complained that they felt they were playing with Nerf (rubber, harmless) swords. From here, the word spread throughout the gaming community, losing its brand sense and becoming a verb (“to nerf”) and an adjective (“nerfed”). The term “nerf” is so extended in the English gaming world that some games, such as *Overwatch*, have included character catch phrases such as “Nerf this!” (Benlloch, 2019).<sup>72</sup>

The Spanish equivalent verb is the loanblend *nerfear*. Furthermore, Spanish has created the loanblend noun *nerfeo*. Here we can see examples of Menos Trece using the verb and the noun:

<sup>72</sup> You can see clip of an *Overwatch* character saying this here: <https://www.geekno.com/glosario/nerf>

- Creo que esto lo **han nerfeado** un poquito.
- La Enfermera se la ve poquito ya, después del **nerfeo**. [...] ¿Se pasaron con el **nerfeo**?  
¿No se pasaron?

### *Tankear*

The word *tankear* derives from the English “tank”. The onomasiological need for this word may have arisen first among English-speakers, particularly to describe character archetypes available in tabletop role-playing games such as *Dungeons and Dragons*, where the players take on different roles such as the healer, the damager, or the tank (TV Tropes, n. p.).<sup>73</sup> The term was probably then transferred from tabletop RPGs to virtual RPGs, as the word “tank” is used in many video games, such as the *Final Fantasy* or *World of Warcraft* series (TV Tropes, n. p.). According to the *World of Warcraft* official wiki<sup>74</sup>: “A tank is a character whose primary role is to absorb damage and prevent others from being attacked.” This is an example of semantic neologism in English, or “old words with new senses” as described by Newmark (1988), as the original meaning of “tank” refers to the war machine. The creation mechanism is metaphor, as attributes of the war machine, mainly resilience, are assigned to the character in the game.

Returning to the Spanish language, the name for this character archetype has been both imported (“tank”) and calqued (*tanque*) from English. The gamer glossary Geekno describes the main features of this character: “Un **tanque** o **tank** es un tipo de personaje que tiene unas habilidades muy concretas, iniciar las batallas para recibir todos los ataques posible [sic]. ¿Por qué? Porque es fuerte y está capacitado para aguantar los ataques” (Aucejo, 2019).

In the context of video games, gamers seem to always write the verb *tankear* using the English stem. However, *tanquear* (following Spanish orthographical conventions) is used in several Latin American countries with the sense of “putting gas into a vehicle’s tank” (Fundéu, 2014, n. p.).<sup>75</sup>

<sup>73</sup> For more information, see: <https://tvtropes.org/pmwiki/pmwiki.php/Main/DamagerHealerTank>

<sup>74</sup> For more information, see: [https://wowwiki.fandom.com/wiki/Tank\\_\(game\\_term\)](https://wowwiki.fandom.com/wiki/Tank_(game_term))

<sup>75</sup> For more information, see: <https://www.fundeu.es/noticia/curriculum-vitae-y-tanquear/>

#### 4.7.2 Structures created with a Spanish verb and English word

These verbal structures are created by using a Spanish verb, which may vary, followed by an English noun or, occasionally, an English verb. This mechanism is much less productive than the loanblends discussed above, possibly because the forms that are created consist of a minimum of two words and therefore lack conciseness.

The most productive form encountered in the corpus was the combination of a Spanish verb (*dar*, *hacer*, *meter*...) and the English noun “hit”, with a total 12 appearances. The unique form with the highest frequency in the corpus was *hacer remove*, said by GENuINE993 while playing *Rust*, with a total of eight appearances. This was followed by *hacer TP*, also said solely by GENuINE993, with 5 appearances in the corpus.

##### a) Hit

The word “hit” can be either a noun (*golpe*) or a verb (*golpear*). It was observed as an imported noun 10 times in the corpus. Apart from these 10 mentions, it appeared an additional 12 as part of a verbal phrase following the structure Spanish verb + “hit”. The verbs that are usually used in combination with “hit” are either *hacer* or *dar*. Examples taken from the corpus include:

##### Menos Trece

- No, no, si le **he dado dos hits**, se ha ido por patas.
- Vale, le **he dado un hit**. No creo que vuelva.
- No sé cómo no ha muerto uno, que le he **metido doble hit** y headshot.

##### GENuINE993

- Vale, ya tenemos para **hacer hit**.

In the table below, we can see all the recorded forms that are related to the concept “hit”. Several of these forms use native words and expressions, such as *meter hostia*, whereas others rely of English terminology, such as “instahit” or “hitbox”.

**Table 30.** All recorded forms related to the concept “hit”

Expression	Number	Used by
<i>dar un toque</i>	2	Menos Trece
<i>dar</i>	2	GENuINE993, Menos Trece
<i>meter hostia</i>	1	Menos Trece
<i>dar hostia</i>	1	Menos Trece
<i>recibir hostia</i>	1	Menos Trece
<i>hostia (n. f.)</i>	2	Menos Trece
<i>instahit</i>	1	GENuINE993
<i>hitbox (n. m.)</i>	1	GENuINE993
<i>golpe (n. m.)</i>	1	Menos Trece

#### **b) *Hacer bodyblock***

This refers to when a player blocks another player’s path with their character’s body. It appeared three times in the corpus, always used by Menos Trece.

- Se pira con Sprint **haciéndome bodyblock** andando...
- Todo el puto rato **haciendo bodyblocks**, tú. La Nancy con su puto Sprint guardándoselo.
- Me encanta el zombi normal **haciendo bodyblock** al feral.

#### **c) *Hacer el loop***

This action would be *rodear* in Spanish. It refers to going around a building or object in a circle. Menos Trece was the only player recorded using this expression, as well as all the related forms: the imported noun “loop”, the loanblend noun *loopeo* to refer to the action, and the imported noun “looper” to refer to the player who performs the action. Every term, including the expression *hacer el loop* only appeared once in the corpus. We can see the examples below:

- Esta trampa para cuando **hagan el loop**, verás. Se la van a esperar menos que...
- Cuesta mucho ver buenos **loopers** en rangos rojos.
- El Invisible no es un killer especialmente cheto, sobre todo a partir de ciertos rangos es muy víctima del **loopeo**, ¿vale?

#### d) Headshot

This term has been mentioned previously in this study, as it is a concise way of describing a precise action: to shoot another player in the head. The Spanish equivalent, as described in Figure 4, would be *dar un tiro en la cabeza*. Forms encountered in the corpus, which were uttered by both players, are: *hacer headshot*, *dar headshot*, *meter headshot*, and *pegar headshot*, adding up to a total of 11 appearances. Aside from being used in the verbal phrase, the word “headshot” was also used independently as a noun 16 times, all by Menos Trece.

#### GENuINE993

- Te dice que cuando subes la fuerza, incrementas las posibilidades de **hacer headshot**, ¿vale?

#### Menos Trece

- Vale, me **ha dado headshot** de la hostia.
- Falta uno de blanco. Estaba por aquí y le **metí headshot**.
- O sea, te puedes esperar a que se paren e intentar **pegarle el headshot**.

#### e) *Hacer kill*

The use of this verbal phrase seems incongruous because the Spanish native form *matar* is more concise. This is probably the reason why it only appears once in the corpus, said by Menos Trece. Related forms are the imported noun “instakill” (two appearances) and the verbal phrase *hacer instakill* (one appearance), both used by Genuine 993.

#### Menos Trece

- ¿Sabéis por qué hemos **hecho** cuatro **kills** aquí, con este mapa que es puto enorme?

#### GENuINE993

- Nos hemos puesto Tierra Embrujada, o sea si nos petan algún Tótem podemos **hacer instakill**.
- No me lo voy a quitar para no darle **la instakill**.
- No rompen el Tótem porque saben que soy el Espíritu, saben que tengo **el instakill**.

As we can see in the examples from GENuINE993, the YouTuber indistinctly refers to the imported noun in masculine and feminine.

#### f) *Hacer remove*

This verbal phrase was used eight times by GENuINE993 while playing *Rust*, and it refers to removing a player's access to their own crates, home or fort, ultimately stealing their building and resources. The Spanish verb *remover* was also used by the player three times. Despite the common belief that the use of *remover* to mean *destituir* is incorrect, Fundéu<sup>76</sup> clarifies that it is indeed a correct usage and was added to the Spanish dictionary in 1817. Below, we can see examples taken from GENuINE993's videos:

- Es como que **han hecho remove** desde dentro, ¿entiendes?
- ¿No puedes **remover** el suelo?
- Vamos a ver si podemos **removerle** al tío este.

As for the expression *remover el suelo*, seen in the examples above, its usage is also correct and described in the DRAE as “[p]asar o mudar algo de un lugar a otro”. However, I suspect that the YouTuber GENuINE993 uses the verb due to the influence of the English form “remove”. As we saw in section 2.12.2 on Anglicisms, there are instances in which a native expression gains traction due to the influence of a foreign form or structure. The example mentioned in section 2.12.2 was the increase in frequency in Spanish of the passive with *ser*, due to the influence exerted by English.

#### g) *Hacer slugging*

This concept seems to be extremely specific to the game dynamics in *Dead by Daylight*. It refers to when a killer gravely injures a survivor and leaves them prone on the ground to die by bleeding out.<sup>77</sup> The injured survivor can only drag themselves as they lose life points, in an image that resembles how a slug drags itself to move around, making the expression metaphorical. The verbal phrase is only uttered once by Menos Trece, and the noun “slug” is

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<sup>76</sup> For more information, see: <https://www.fundeu.es/recomendacion/remover-deponer-destituir/>

<sup>77</sup> For more information, see: <https://steamcommunity.com/app/381210/discussions/0/1496741765122347463/>

also uttered once by the same player. This concept is somewhat complex, as the only Spanish equivalent at the moment would be a literal definition: *dejar a un superviviente herido en el suelo como una babosa*. Colloquial native forms that could substitute this expression could be *tumbar a un superviviente* or *reventar a un superviviente*. Here we can see the only example of both terms, *hacer slugging* and “slug”, as uttered by Menos Trece: “El **slug**. Hombre, con esta perk es clave **hacer el slugging**.”

#### **h) *Hacer struggle***

This expression appears three times in the corpus, used by Menos Trece, and substitutes the native form *forcejear*. This native form is more concise and easily understandable, so the use of the Anglicized verbal expression is a luxury. Here we can see how Menos Trece uses the expression:

- No hagas **struggle**, ¿vale? No. Esto no. Esto de aquí no. No hagas **struggle**.
- No me aparece la trampa, Steve. ¿Por qué? No hagas **struggle**, tío. Qué pesadilla.

#### **i) *Hacer TP***

This expression refers to “teleport” and uses the acronym for the noun, “TP”, following Spanish pronunciation conventions. The Spanish equivalent for this concept is the verb *teletransportarse*, a word that may seem like a mouthful to players when in the midst of a game. *Hacer TP* was used five times in the corpus by GENuINE993 and the simple noun “TP” was used a total of eight times between both players.

#### **Menos Trece**

- No tiene el segundo **TP** todavía.
- Le he dado sin querer al **TP**.

#### **GENuINE993**

- Espero que no le dejen **hacerse TP**, loco.
- Prueba **hacerte TP** a mí. [...] / Sí pero no deja **hacer TP**.

#### 4.8 Corpus analysis summary

To sum up this extensive corpus analysis, I must reiterate that neology was especially prevalent concerning the creation of action words and their associated nouns and adjectives. The vast majority of these words constitute loanblends (18 verbs), whereas another, less productive, method consists of joining a Spanish verb to an English word (usually a noun, 9 verbs). Two of the verbs, *trampear* and *tunelear*, may be considered new forms (*neologismos de forma* or *formales*), as the word stem to which the suffix is attached is Spanish. Other terminology, seen in sections 4.1 to 4.5, and summarized in a table in section 4.6, consists mainly of direct importations from English (25 examples collected in the table), then Spanish translations and adaptations (11 examples collected in the table), shortenings (four examples, and one more possible example, *full equip*), three loanblends (which are verbs: *banear*, *bugear*, and *desbanear*), one semantic neologism (*tieso*), one coincidental semantic neologism (*campero*), one case of complex compounding (*niño rata*), and one homophone (*arquería*). Aside from this classification, three words also underwent derivation:

- “naked” → importation → derivation: adjective and noun
- *tieso* → derivation: adjective and noun
- *full equip* → importation → derivation: noun

At the end of section 2.11, I described the criteria for linguistic acceptability of a neologism. Now I will quickly review the points and compare them to the results of the analysis.

- **Conforms to the language’s system:** the neologisms encountered do not necessarily conform the phonological and orthographic structures of Spanish, as many words are based on English and present exotic letter combinations (such as *spawnear*) and foreign pronunciation (such as *boost*).
- **Semantic amplitude:** in general, it seems the neologisms encountered in the corpus analysis are effectively able to express reality without pejorative connotations that harm the meaning they intend to offer.
- **Integration into the language:** the neologisms can be integrated into the language from a syntagmatic and transformational viewpoint (word families can be created through derivation, such as *campear*, *camper*, *campeo*), but not from a paradigmatic point of view, as the terms found do not follow the language’s internal rules.



- **Onomasiological criteria:** several terms do not compete with others (*hacer slugging, pushear*), but other terms are luxury words, as native forms already exist in Spanish (*stalker, lootear*).
- **Sociolinguistic value:** the neologisms observed present a high sociolinguistic value, as they are accepted by the gaming community, generally understood, and using them helps to strengthen the sense of community among gamers through the use of a specialized lingo.

When it comes to the criteria for terminological acceptability of the neologism, “gamer speak” terms tend to fail on all points.

The neologisms have not been accepted by any type of **reference committee** (unless we consider the gamers themselves).

- The possible acceptance of the terms has not been measured based on **prior models**.
- No sort of **lexical project** has been created in order to reach a consensus on the acceptability of the terms.
- No **normalization committee** has been appointed to assess the quality of the terms.
- The terms in Spanish “gamer speak” are usually created through a blend of English and Spanish (in comparison to the widespread use of **classical compounds** for terms in other fields).
- Conversely, the **informative content of the neologisms** do in fact tend to satisfy the specific needs of naming and creating a definition when they are not luxury loan words (for example, *campear*, and *pushear* describe very specific actions which would require an entire phrase to define).
- Terminological acceptability is boosted when an **official organism, group of industries, or competent authorities use the term**. Such is the case of “nerf”, which appears in the video game *Overwatch*.

## 5. CONCLUSIONS

Although this study has been limited to two YouTubers and three survival video games, the results have surpassed my expectations and have proven that future research into this topic is not only plausible, but necessary and overlooked. This project had four initial objectives (listed in section 1.3):

**O1:** Study Spanish YouTubers' word preferences regarding gaming terminology.

**O2:** Observe if the gaming terminology used is generally based on English or Spanish, or a blend of both.

**O3:** Observe different gameplay situations (fast and slow) and take note of any possible differences in choice of terminology (use of shorter or longer expressions).

**O4:** Observe the impact the onscreen messages (whether in Spanish or English) have upon the YouTubers' linguistic choices.

All objectives have been met during the project, as I have been able to make an initial approximation, in a narrowed down setting, to the world of gaming and "gamer speak". I also postulated four hypotheses for this project, each related to one of the four objectives. The hypotheses were:

**H1:** YouTubers will generally prefer the use of terms based on both English and Spanish that are commonly used in gamer communities, but which do not coincide with the officially localized terminology. This hypothesis has generally proven to be correct, given the productivity and ubiquitous presence of player-generated lingo throughout the corpus. This lingo constitutes the foundation of "gamer speak" and is based on two languages, English and Spanish, as we have seen throughout the corpus analysis. "Gamer speak" terminology does not tend to appear in official dictionaries and, as we saw throughout the project, is usually collected, organized, and described by gamers themselves in websites, blogs, and forums.

**H2:** English-based gaming terminology (including blends of English and Spanish) will be more frequent than purely Spanish gaming terminology, as it makes up a great part of the lingo Spanish-speaking gamers have created. This hypothesis has generally proven to be correct, given that, when describing actions and other players, the YouTubers preferred to use neologisms that have been established in the gaming community, and these neologisms borrow heavily from English. The use of loanblends is especially relevant when considering how players refer to actions (18 out of 29 verbs from section 4.7), and the use of importations

from English was preferred when referring to other terminology such as in-game elements (25 imported terms versus 11 Spanish translations or adaptations; summarized in sections 4.6 and 4.8).

**H3:** Fast-action multiplayer games will contain more English-based terminology than low-action single-player games, in an attempt to be concise. For example, the use of *dar headshot* instead of *dar un tiro en la cabeza*. This hypothesis is also correct, as I was able to view gameplay of several fast-action moments, such as attacks against other players (particularly in the games *Dead by Daylight* and *Rust*), in which the players used English-based terminology such as *baitear*, *boostear*, or *hacer slugging*. In their interviews, both Menos Trece and GENUINE993 mentioned several times the importance of expressing what is happening in a concise and understandable way, and, in the case of video games, this generally entails resorting to “gamer speak”. We also saw examples of this phenomenon solely in Spanish, inside the game *Dead by Daylight* with the consistent shortening of names for perks and offerings (for example, *Barbacoa* instead of *Barbacoa y Chile*; section 4.2.2).

**H4:** If a player plays a game in English, or one that has only been partially localized into Spanish, the influence of English in their linguistic choices will be greater than while playing a fully localized game, producing more Anglicized forms. This hypothesis has also been validated. Partially localized games such as *Rust* or *7 Days to Die* had a generally negative impact on the players’ communication skills, as we saw in sections 4.1.2 and 4.1.3. The mixture of English and Spanish on the screen, combined with the pressure of maintaining the audience engaged while playing, may have caused misappropriations (the use of the English “crucible” instead of *crisol*), calque (*arquaría*, based off of “archery”, instead of *tiro con arco*, which has produced a false friend), and an increase in importation from English. Furthermore, the lack of clear terminology in the game *7 Days to Die* also had a clear influence on the players when describing the types of zombies they encountered (refer to tables 10 and 11). Conversely, *Dead by Daylight*, which was fully localized by professional language service providers, seemed to present a higher rate of acceptance of the translations, as we saw in section 4.2. In this case, players heavily relied on the localized version of the game to mention killer pseudonyms, and the names of perks and add-ons. Most exceptions occurred in relation to terms the players had encountered first in English, such as the pseudonym “the Hillbilly”, which, according to the players, was first presented in a non-localized beta version of the game. A similar phenomenon occurred with the names of certain

perks, such as “NOED” and “Decisive Strike”, as the players preferred the English form because it was the form they had already assimilated before coming into contact with the Spanish translation. Furthermore, I was able to observe the presentation of a new killer, whose name was translated as *el Arponero* (“Deathslinger”). Both YouTubers came into contact with the new killer and the Spanish name at the same time, and they have consistently used the Spanish translation in all their subsequent videos. This phenomenon gives more weight to the concept of “first contact” and the influence it may have on a player’s linguistic choices, as well as the acceptance of a localized version of a game.

The main results of this study contemplate the use of neology mechanisms and the incorporation of Anglicisms with the goal of creating a specialized lingo for gamers, what we call “gamer speak”. This phenomenon has occurred organically, as the players themselves, native Spanish speakers, made use of previously established English lingo and adapted it or imported it into their lexis in order to cover their linguistic needs. In this respect, Spanish players have the advantage of an already-existing English word or expression to cover their onomasiological needs. However, this supposed advantage seems to work in detriment of the Spanish language, as the number of Anglicisms present in “gamer speak” is relatively high.

Without a doubt, the preferred word-creation mechanism was the loanblend: the use of an English word stem with a Spanish suffix to create a fully functioning Spanish verb. Even verbs which supposedly had been created with a Spanish word stem (*trampear* and *tunelear*) follow the same pattern as the loanblends, with the hegemonic use of the suffix *-ear*. Vocabulary belonging to other in-game features, such as items, names, or perks, generally alternated between English importation and a translation or adaptation into Spanish. As mentioned above, the influence of what players see on the screen (a complete or partial localization) seemed to have a strong impact on their lexis.

The interdisciplinary nature of this project, which includes elements from the fields of Game Studies, Game Localization, Linguistics, and Sociolinguistics, places it in an innovative and little studied area of research. As mentioned in section 1.2, this area has not received much academic attention, so it is my hope that this project, although limited in nature, may serve as a first approximation and open up new research pathways for the future. Further research may include a broader corpus with more gamers and a wider selection of games, so as to confirm if the same linguistic trends are detected across multiple players and

video games. Surveys may be conducted to reach a wider gamer sample, and gamer forums may be studied in order to observe how gamers communicate among themselves in writing. As mentioned in section 4.1.2, partial localization of video games also opens interesting opportunities for future research. The questions posed in section 4.1.2 may serve as the starting point for subsequent studies in this area: how do Spanish-speaking players react when they encounter partially localized products? Does this affect their opinion of the game? Are experienced players used to receiving non-localized or partially localized products? And, from a linguistic perspective, how does the mixture of English and Spanish influence their lexis? Finally, the dissonance between what is professionally localized and what gamers actually say when communicating about a game may also open new fruitful avenues of research.

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Drone Fresh (YouTuber).

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## Films and series

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Raimi, S., Raimi, I., Spezialy, T. (Developers). (2015). *Ash vs. Evil Dead* [Television series]. Auckland, New Zealand: Starz.

Shaye, R. (Producer), & Craven, W. (Director). (1984). *Nightmare on Elm Street* [Motion picture]. United States: New Line Cinema.

## 7. ANNEXES

### Annex I: Full Corpus

<i>Dead by Daylight</i>		
Menos Trece		
	Date	Link
	January 29, 2020	<a href="https://www.youtube.com/watch?v=16t3_7DsHjo&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=255&amp;t=0s">https://www.youtube.com/watch?v=16t3_7DsHjo&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=255&amp;t=0s</a>
	January 31, 2020	<a href="https://www.youtube.com/watch?v=81vnUEk8LGs&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=256&amp;t=0s">https://www.youtube.com/watch?v=81vnUEk8LGs&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=256&amp;t=0s</a>
	February 4, 2020	<a href="https://www.youtube.com/watch?v=f3_Xv9EnWHs&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=257&amp;t=0s">https://www.youtube.com/watch?v=f3_Xv9EnWHs&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=257&amp;t=0s</a>
	February 9, 2020	<a href="https://www.youtube.com/watch?v=kL2RNqPbz_Q&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=258">https://www.youtube.com/watch?v=kL2RNqPbz_Q&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=258</a>
	February 14, 2020	<a href="https://www.youtube.com/watch?v=GoayWuEfIMA&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=260">https://www.youtube.com/watch?v=GoayWuEfIMA&amp;list=PLWfJlbroceBbu3TRfRII6JsaLXgB-7L65&amp;index=260</a>
GENuINE993		
	Date	Link
	February 11, 2020	<a href="https://www.youtube.com/watch?v=7cCyIGCI0dk&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=569">https://www.youtube.com/watch?v=7cCyIGCI0dk&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=569</a>
	February 13, 2020	<a href="https://www.youtube.com/watch?v=MTEWki2M4qA&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=570">https://www.youtube.com/watch?v=MTEWki2M4qA&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=570</a>
	February 15, 2020	<a href="https://www.youtube.com/watch?v=FHR_LAp02is&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=571">https://www.youtube.com/watch?v=FHR_LAp02is&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=571</a>
	February 18, 2020	<a href="https://www.youtube.com/watch?v=x-Yctx_LK7Y&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=572">https://www.youtube.com/watch?v=x-Yctx_LK7Y&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=572</a>
	February 22, 2020	<a href="https://www.youtube.com/watch?v=iiXz7G_rWeo&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=573">https://www.youtube.com/watch?v=iiXz7G_rWeo&amp;list=PLgJJK52hfW6V1awc8KQe28hvaXIyvmcbq&amp;index=573</a>



<i>Rust</i>		
<b>Menos Trece</b>		
	<b>Date</b>	<b>Link</b>
	Dec. 23, 2019	<a href="https://www.youtube.com/watch?v=8ZMO91_G5s0&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=203">https://www.youtube.com/watch?v=8ZMO91_G5s0&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=203</a>
	Dec. 25, 2019	<a href="https://www.youtube.com/watch?v=GnrbSOx25yc&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=204">https://www.youtube.com/watch?v=GnrbSOx25yc&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=204</a>
	Dec. 27, 2019	<a href="https://www.youtube.com/watch?v=lBmOknOGxK0&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=205">https://www.youtube.com/watch?v=lBmOknOGxK0&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=205</a>
	Dec. 29, 2019	<a href="https://www.youtube.com/watch?v=Og2WIIogxSA&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=206">https://www.youtube.com/watch?v=Og2WIIogxSA&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=206</a>
	Dec. 31, 2019	<a href="https://www.youtube.com/watch?v=w6fISugPIVg&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=208&amp;t=281s">https://www.youtube.com/watch?v=w6fISugPIVg&amp;list=PLWfJlbroceBZ-eoMzswWh6e49mPA-EvrP&amp;index=208&amp;t=281s</a>
<b>GENuINE993</b>		
	<b>Date</b>	<b>Link</b>
	July 24, 2016	<a href="https://www.youtube.com/watch?v=Cmj1Dc3qIpk&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=226">https://www.youtube.com/watch?v=Cmj1Dc3qIpk&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=226</a>
	July 28, 2016	<a href="https://www.youtube.com/watch?v=b4ZRQqdByIg&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=227">https://www.youtube.com/watch?v=b4ZRQqdByIg&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=227</a>
	August 6, 2016	<a href="https://www.youtube.com/watch?v=XVzX0MoVYNI&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=228">https://www.youtube.com/watch?v=XVzX0MoVYNI&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=228</a>
	August 8, 2016	<a href="https://www.youtube.com/watch?v=w2Kgb4bzHNw&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=229">https://www.youtube.com/watch?v=w2Kgb4bzHNw&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=229</a>
	August 11, 2016	<a href="https://www.youtube.com/watch?v=3L7Iowi6oEY&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=231&amp;t=0s">https://www.youtube.com/watch?v=3L7Iowi6oEY&amp;list=PLgJJK52hfW6UY2hPcn38ASwc8qhXMKxir&amp;index=231&amp;t=0s</a>

<i>7 Days to Die</i>		
<b>Menos Trece</b>		
	<b>Date</b>	<b>Link</b>
	December 28, 2019	<a href="https://www.youtube.com/watch?v=xFYvce0yewU&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=30">https://www.youtube.com/watch?v=xFYvce0yewU&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=30</a>
	January 6, 2020	<a href="https://www.youtube.com/watch?v=_deBb13d4vg&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=32&amp;t=0s">https://www.youtube.com/watch?v=_deBb13d4vg&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=32&amp;t=0s</a>
	January 8, 2020	<a href="https://www.youtube.com/watch?v=O6iC0JHWMMPA&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=32">https://www.youtube.com/watch?v=O6iC0JHWMMPA&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=32</a>
	January 10, 2020	<a href="https://www.youtube.com/watch?v=oOU6UQHrGlw&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=33">https://www.youtube.com/watch?v=oOU6UQHrGlw&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=33</a>
	January 13, 2020	<a href="https://www.youtube.com/watch?v=rNpJxSij99Q&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=34">https://www.youtube.com/watch?v=rNpJxSij99Q&amp;list=PLWfJlbroceBY9LJOIzceW3IE1QFI_6qRL&amp;index=34</a>
<b>GENuINE993</b>		
	<b>Date</b>	<b>Link</b>
	December 29, 2019	<a href="https://www.youtube.com/watch?v=22jl-AsGUZU&amp;list=PLgJJK52hfW6UeJAKxq8hiUUZw2IEgrPZR&amp;index=50">https://www.youtube.com/watch?v=22jl-AsGUZU&amp;list=PLgJJK52hfW6UeJAKxq8hiUUZw2IEgrPZR&amp;index=50</a>
	December 30, 2019	<a href="https://www.youtube.com/watch?v=FO5HPU9FDrE&amp;list=PLgJJK52hfW6UeJAKxq8hiUUZw2IEgrPZR&amp;index=51">https://www.youtube.com/watch?v=FO5HPU9FDrE&amp;list=PLgJJK52hfW6UeJAKxq8hiUUZw2IEgrPZR&amp;index=51</a>
	January 2, 2020	<a href="https://www.youtube.com/watch?v=FO5HPU9FDrE&amp;list=PLgJJK52hfW6UeJAKxq8hiUUZw2IEgrPZR&amp;index=51">https://www.youtube.com/watch?v=FO5HPU9FDrE&amp;list=PLgJJK52hfW6UeJAKxq8hiUUZw2IEgrPZR&amp;index=51</a>

## Annex II: Full Interviews with the YouTubers

Interaction with both YouTubers was through email. The responses shown below are verbatim, so they include any mistakes made by the YouTubers when answering my questions.

### MENOS TRECE

#### *Dead by Daylight*

**1. Veo que siempre usas las palabras “killer” y “survivor” aunque juegas en castellano. Del mismo modo, usas “shack” para referirte a la “choza del asesino”, “perk” (habilidad) y “add-on” (accesorio). ¿Por qué? ¿Habías jugado anteriormente en inglés y estás acostumbrado? ¿Te gusta más cómo suena en inglés? ¿Quizás estás acostumbrado por jugar a tantos juegos en inglés?**

El motivo no lo tengo claro. Killer y Survivor no es tan fijo, a veces lo digo en Español, pero sí que es verdad que muchas veces es en inglés. Respecto a las otras palabras, como shack, perk, addon, etc., creo que es porque así lo haces más universal. Al final, todos consumimos contenido de varios creadores, y en mi caso personal muchos son en inglés. Eso hace que palabras clave del juego pueda resultar más útil decirlas todos en el mismo idioma, así es más fácil que todos se familiaricen con esos términos y qué hacen. En el caso concreto del “shack”, creo que es porque ese es su nombre “oficial”. Es casi ya como un nombre de pila. Sí que es cierto que hay quien le llama “casa chapa”, pero muy poco.

**2. En cuanto a los asesinos, veo que siempre usas “el Hillbilly”, pero su nombre traducido es “el Pueblerino.” ¿Me podrías decir por qué usas el nombre en inglés? ¿Lo has jugado anteriormente en inglés? ¿Te gusta más cómo suena?**

En el caso concreto de Hillbilly, sí que es porque Pueblerino me suena horrible. Además es como lo que te decía antes, en cierta forma “Hillbilly” lo veo como su nombre de pila.

**3. Paso a las habilidades. Siempre dices “Barbacoa” y “Carnicero” en vez del nombre completo: “Barbacoa y Chile” y “Carnicero Chapucero.” ¿Me podrías decir por qué? ¿Es simplemente para economizar el lenguaje, ya que con una palabra se entiende?**

Correcto, es por lo que dices. Demasiado largo :)

**4. También usas “Decisive” (“Decisive Strike”) en vez de “Golpe Decisivo.” Lo mismo sucede con “Iron Will” (“Voluntad de Hierro”) ¿Me podrías decir por qué prefieres la versión en inglés?**

Decisive no uso, siempre digo DS, las siglas. Es como el caso de NOED, también digo NOED por las siglas “No One Escapes Death”, en vez de decir Nadie Escapa de la Muerte. Vuelve a ser lo mismo, porque DS o NOED son como sus nombres reales, no me vería diciendo GS o NEM jeje; y como te decía en el punto 4 el nombre entero es demasiado largo. En el caso de Iron Will... pues no lo sé la verdad. A veces sí que lo he dicho en Español, vendría a ser algo como lo de killer/survivor... simplemente costumbre.

**5. También usas “Sprint”, pero veo que la traducción para esta habilidad es “Impulso de Carrera.” ¿Esto es correcto? ¿Prefieres “sprint” porque es más corto? ¿Se entiende mejor?**

En el caso concreto de sprint, puede ser que en su día la traducción fuese también Esprint. No estoy 100% seguro, no tengo forma de mirarlo, pero me suena. De todos modos lo mismo que el punto 4, es más corto. Encima en este caso, “sprint” suena como “esprint”, que al final entendemos todos :)

**6. Paso ahora a Ofrendas. Mencionas varias veces la Ofrenda “Memento Mori”. Es curioso porque solamente dices “Mori” mientras que GENUINE993 solamente dice “Memento” para referirse a la Ofrenda. ¿Me podrías decir el por qué de tu preferencia?**

Es curioso lo que dices, desde luego. En mi caso me parece poco descriptivo llamarle “memento”, en latín significa “recuerdo” o “momento” si no me equivoco, en cambio “mori” hace directamente referencia a la muerte en sí, por lo que lo veo mucho más adecuado. Digamos que sería como si voy a comprar una barra de pan. No diré “he ido a comprar una barra”, sino que diré “he ido a comprar pan”.

**7. Para acabar, hay una cosilla que no entiendo. En [este vídeo](#) (minuto 7:56) dices:**

- **El Slug. Hombre, con esta perk es clave hacer el slugging.**

**¿Te importaría decirme a qué te refieres? Porque esto no lo entiendo.**

En este juego, slugging hace referencia a dejar en el suelo a los supervivientes sin colgarlos. Habitualmente si lo haces es porque tienes otro cerca y quieres meter el doble de presión, para ir a revisar un motor, para comprobar que no haya nadie cerca antes de cogerlo... Y según con qué asesinos y con qué builds (otra palabra, build jaja), pues a veces es más conveniente dejarles ahí incluso bastante rato.

### ***Rust***

**En tu vídeo de *Rust* del 31 de diciembre ([enlace](#)), a partir del minuto 15:06, ¿decís “moiteando”? ¿Qué significa esta palabra? ¿De dónde ha salido?**

Respecto al vídeo que dices, lo que dice es “baiteando”. Lo dice algo raro, es verdad que suena a “moiteando”, pero por el contexto creo que se refiere a baitear. Ir a hacer de cebo, básicamente. Era compañero de los otros y se muestra con una antorcha para podernos contar, saber cuántos somos, etc; y además delatar nuestra posición. No es técnicamente hacer de cebo, pero creo que es el término que usa.

**“Naked” - Veo que usáis tanto “ir naked” (adjetivo) como “es un naked” (sustantivo). Entiendo lo que significa, ¿pero me podrías explicar por qué jugadores deciden ir naked (para que no les roben, para qué tipo de excursiones...)?**

No hace falta que lo decidas, cuando spawnas apareces (habitualmente) naked. Es más, si en un juego apareces con una camiseta y pantalones por defecto, un cuchillo y algo más... pues eso sería ir naked. Ir naked viene a ser ir equipado de tal manera que te de igual perderlo todo, pasa que normalmente va ligado a ir sin nada.

**“Tieso” - En los vídeos incluidos en el trabajo, veo que usáis “tieso” de una forma similar a “naked”, pero parece que lo usáis de forma más despectiva. ¿Me podrías explicar si hay alguna diferencia de significado entre “tieso” y “naked”?**

Bueno, “ser un tieso” va dirigido principalmente a aquellos que no les da para más, digamos. En el sentido de que o son tan malos que les han robado todo y ya no tienen nada más que ponerse/llevar, o que acaban de empezar y aunque crean ir equipados siguen yendo mal equipados (van tiesos), o alguien que aunque tenga de todo decide voluntariamente ir con equipo mierda (por ejemplo para hacerse pasar por lo que no es, o para intentar hacer una apuesta de poco riesgo: voy tieso, que algo podré protegerme, pero si muero tampoco pasa nada).

**“Campero” - Entiendo lo que es (y también el verbo “campear”), pero quería conocer tus comentarios sobre cómo se ha creado esta palabra. Supongo que en el ámbito de los videojuegos se ha cogido directamente del inglés “camp > camper”, ¿verdad? Es que en español ya existe la palabra “campero” = “relacionado con el campo.”**

Viene del inglés, claro, pero desconozco cuando se acuñó la verdad, ni en qué juego fue. Eso sí, yo lo he oído toda la vida, así que viene de hace mucho. De todos modos si tuviese que apostar diría que es por hacer un camping. Escoges un punto y te haces ahí un camping, un picnic, te tumbas y en vez de disfrutar del día esperas a gente y les matas XD

**“Rush-camper” - ¿Me podrías explicar qué hace este tipo de jugador? ¿Por qué lo dices totalmente en inglés? ¿Sabes cómo se dice en castellano? Aquí tienes un poco de contexto:**

- Este barrio está muy jodido, está muy complicado. Porque tenemos el tío detrás, el campero ese que no te deja ni moverte prácticamente. / Son los dos unos rush-camper. Están los dos todo el rato subidos encima del tejadito de su casa.

Creo que te confundiste. Es Roof-Camper. Es lo de antes, pero campeando desde el tejado de la casa.

**“Stalker” - En un vídeo, hablabas de los problemas que tuviste con un “stalker” (acosador). ¿me podrías decir por qué lo dices en inglés y no en castellano?**

Como dices es literalmente acosador. Lo que hacen algunos es usar tu directo para ver donde estas, e intentar ir a acosarte. Algunos pueden hacerlo porque quieren ayudarte y/o estar cerca tuyo, aunque la mayoría lo hacen únicamente por joder e intentar matarte/joderte de la manera que sea posible.

**“Decay” - Los edificios en Rust sufren “decay” (“deterioro, desgaste”) ¿Esto se ha traducido al castellano dentro del juego o aparece en inglés? ¿Me podrías decir cómo aparece? Si aparece ya traducido al castellano, ¿por qué prefieres el término en inglés?**

Es exactamente lo que dices, aunque desconozco el por qué se dice en inglés. Es como headshot... podríamos decir tiro en la cabeza, pero... se usa headshot XD

**“Grifear” - Entiendo lo que quiere decir, ¿pero sabes de dónde viene la palabra? No parece proceder del inglés. ¿Conoces de dónde ha salido?**

En inglés si no me equivoco dicen grief, como “let's grief his house”, en el sentido de jodérsela de alguna manera que no pueda volver a usarla. Grief tiene varias traducciones, pero la mayoría acompañadas a la muerte de alguna u otra forma. En español simplemente se ha verbalizado la palabra inglesa del tirón. Como si en vez de saltar dijésemos jumpear jaja

**“Permiso - autorizado” - En tus vídeos, veo que hablas de “autorizarse en el armario.” ¿Qué quiere decir? ¿Usas alguna vez “darse permisos en el armario”?**

Los armarios son lo que te permiten construir dentro de su zona de actuación. Si no estás autorizado, no puedes poner muros, ni colocar cajas, ni esas cosas. Es eso.

**“Building blocker” - ¿Usas este término? <https://rustlabs.com/item/blocker> ¿Sabes cómo se ha traducido al castellano?**

La verdad es que ni idea. No sé ni qué objeto es.

**“Bustear - busteo” - Con significado parecido a “petar” o “rebentar” - ¿Usas estos términos?**

Bustear no es como petar o reventar, es “boostear”, de “boost”. Se usa como “oye, boostéame aquí”, por ejemplo un compañero se pone pegado a una pared, tu saltas encima suyo y desde ahí, al techo.

**“Craftear” - Sé lo que quiere decir, pero me gustaría saber si se ha traducido dentro del juego. De momento, en los vídeos solamente veo el menú en inglés (“quick craft” y así). A veces también usas simplemente “hacer” en vez de “craftear.” ¿Tienes alguna preferencia? ¿Usas “fabricar” alguna vez?**

Hombre, muchos juegos lo traducen como fabricar o crear, pero es verdad que se ha implantado bastante lo de craftear. No sabría decirte el por qué!

**“Pushear” - ¿Qué quiere decir? ¿Tiene matices diferentes a la palabra castellana “empujar”?**

Pushear se usa en PVP. Si sabes que hay dos tíos detrás de un edificio o lo que sea, y quizás has herido fuerte a uno de ellos o incluso lo has matado, puedes “pushear” porque así aprovechas y tienes las ventaja (aunque puede salir mal XD)

**“Spray - ráfaga” - He visto que utilizas ambos. ¿Alguna preferencia según el momento? Ejemplos del vídeo de asalto a la petrolera:**

- **Más de cerca, en vez de hacerte esos sprays en que te tiran dos o tres balas, lo que hacen es full spray, ¿sabes?**
- **Imagina que los hubiesen puesto como un player, que suelta una ráfaga y te destroza**

Viene a ser lo mismo, apretar gatillo y no soltar hasta que el otro esté muerto. Es curioso porque el modo “ráfaga” de una arma suele ser tiros de 3 en 3 por ejemplo, pero en los videojuegos suele usarse así. Es decir, una arma con todos los modos tendría: semiautomática, modo ráfaga, y automático. La primera es que cada vez que aprietas gatillo (aprietas y sueltas), sale una bala. Ráfaga sería que si aprietas y sueltas gatillo, suelta 3 balas del tirón; y automático bueno, mientras tengas apretado gatillo irán saliendo balas.



*Dead by Daylight*

**Veo que siempre usas las palabras “asesino” y “superviviente.” Como el juego está traducido al castellano, aparece totalmente en castellano, incluso las nuevas versiones (vi tu primer vídeo con el Arponero).**

**1. En cuanto a los asesinos, veo que siempre usas “el Hillbilly”, pero su nombre traducido es “el Pueblerino.” ¿Me podrías decir por qué usas el nombre en inglés? ¿Lo has jugado anteriormente en inglés? ¿Te gusta más cómo suena?**

Le llamo Hillbilly por que cuando salio hace ya años la beta del juego solo estaba en inglés y ya se quedo con ese nombre. Además de que en inglés es mas sencillo y breve de decir.

**2. Cuando hablas de las habilidades y accesorios, siempre usas la palabra en castellano. No obstante, en tu vídeo del 18 de febrero, comienzas a usar “perk” y “add-ons.” ¿Eres consciente de este cambio? ¿Hay algún motivo por el que cambies de “habilidad” a “perk”? En pantalla el juego se ve en castellano.**

A veces lo digo en castellano y otras en inglés, de nuevo por el mismo motivo, es mas breve decir perk y addons que habilidades y accesorios, en mitad de un gameplay donde la intención es que el comentario sea lo mas breve y atrapante posible.

**3. Sigo con las habilidades. Siempre dices “Barbacoa” y “Carnicero” en vez del nombre completo: “Barbacoa y Chile” y “Carnicero Chapucero.” ¿Me podrías decir por qué? ¿Es simplemente para economizar el lenguaje, ya que con una palabra se entiende?**

Eso es, se acorta el nombre ya que la gente lo entiende solo con la primera palabra y permite hacer un comentario mas al grano y sin nombres tan largos. Aunque a veces , la gente nueva en el juego no lo entiende o solo conoce los nombres en inglés. Jugar mientras quieres comentar las cosas importantes muchas veces te obliga a ser breve en diferentes cuestiones ya que la partida puede avanzar mas rapido o mas despacio, y te puede interesar comentar algo que esta pasando en ese instante.

**4. Haces varias referencias a “NOED” (No One Escapes Death). Sin embargo, en castellano es “Nadie Escapa de la Muerte.” ¿Me podrías decir por qué usas el acrónimo en inglés? ¿Has jugado antes en inglés y lo recuerdas? ¿Es lo que se suele usar en español?**

Noed la gente lo entiende muy bien y te ahorras bastantes palabras jaja, después de la partida quizá cuando estas tranquilo viendo las diferentes habilidades que han usado tus compañeros, o el asesino, si que se dicen completas las habilidades para que todos lo entiendan bien, a veces, ya que te acabas acostumbrando bastante a decir algunas palabras en inglés.

**5. También usas “Decisive” (“Decisive Strike”) en vez de “Golpe Decisivo.” ¿Me podrías decir por qué prefieres la versión en inglés?**

Decisive o incluso DS para acortarla aun mas, esto podria decirse incluso que es mas costumbre de escucharselo a streamers / youtubers de habla inglesa. Aunque como digo la idea de mezclar palabras en español con ingles es principalmente ser mas breve en el comentario, ya que la gente lo entiende igual. Suena peor acortar golpe decisivo que Decisive Strike. Decisive / Golpe , no queda bien golpe :)

**6. También usas “Sprint”, pero veo que la traducción para esta habilidad es “Impulso de Carrera.” ¿Esto es correcto? ¿Prefieres “sprint” porque es más corto? ¿Se entiende mejor?**

Eso es, sprint siempre se entiende como correr en cualquier videojuego, no hace falta decir mas cuando por defecto en este todos los supervivientes corren a la misma velocidad, pero hay uno que dices que lleva el sprint, la gente entiende perfectamente a que te refieres y es mas breve.

**7. Paso ahora a Ofrendas. Usas varias veces la Ofrenda “Memento Mori” para deshacerte de unos jugadores tóxicos que te molestaban. Es curioso porque solamente dices “Memento” mientras que Menos Trece solamente dice “Mori” para referirse a la Ofrenda. ¿Me podrías decir el por qué de tu preferencia?**

No sabia decirte, los ingleses también lo llaman Mori, es mas corto. Pero tanto en español como en ingles esta ofrenda se llama igual, entonces supongo que me quede con memento por que es la primera palabra, al igual que decisive por ejemplo.

### ***Rust***

**“Naked” - ¿Usas tanto “ir naked” (adjetivo) como “es un naked” (sustantivo)? Entiendo lo que significa, ¿pero me podrías explicar por qué jugadores deciden ir naked (para que no les roben, para qué tipo de excursiones...)?**

Es prácticamente ir sin nada de valor encima, viene muy bien si vas a ir a una zona donde sabes que suele haber muchos jugadores, ya que eso es señal de que muy probablemente mueras, y no interesa arriesgarse a perder cosas importantes. Se empezó a utilizar en Rust, ya que cuando vas sin nada el personaje literalmente va desnudo, pero hoy en día se usa en cualquier juego donde tengas inventario, puedas perderlo y se lo pueda quedar otro jugador. Sales vacío y el objetivo es volver lleno, o no volver pero al menos no haber perdido nada :)

**“Tieso” - En los vídeos incluídos en el trabajo, veo que usáis “tieso” de una forma similar a “naked.” ¿Me podrías explicar si hay alguna diferencia de significado entre “tieso” y “naked”? Por ejemplo, parece que Menos Trece usa “tieso” de una forma más despectiva que “naked.” ¿Tú también lo usas así?**

Es como decir pobre prácticamente. Se utiliza para decir que X jugador no tiene nada de valor en su base por ejemplo. Lo típico que entras en la casa de otro jugador y cuando te pones a mirar sus cosas ves que solo tiene cosas básicas o muy pocas cosas útiles.

**“Campero” - Entiendo lo que es (y también el verbo “campear”), pero quería conocer tus comentarios sobre cómo se ha creado esta palabra. Supongo que en el ámbito de los videojuegos se ha cogido directamente del inglés “camp > camper”, ¿verdad? Es que en español ya existe la palabra “campero” = “relacionado con el campo.”**

Los camperos son los que se quedan en un mismo sitio esperando mil horas si hace falta esperando a que algún otro jugador pase y matarlo, se colocan en zonas donde los jugadores solo pueden pasar por un mismo sitio, lo que hacen los cazadores en la vida real básicamente.

Y se utiliza la palabra Campero para referirse a ellos por eso mismo, por que son personas que no se mueven del sitio, como si fuese su campamento, acampada etc.

**“Puerta de armored” - Cuando construyes tu casa, hablas de la “puerta de chapa” y “puerta de armored.” Sin embargo, en el juego aparece como “puerta blindada.” ¿Me podrías decir por qué prefieres decirlo en inglés? También sucede con las paredes (“pared de armored”).**

Lo digo en inglés por que al principio en el juego lo pusieron en ingles varios meses, y cuando lo tradujeron ya se me había quedado lo de armored :)

**“Decay” - Los edificios en Rust sufren “decay” (“deterioro, desgaste”) ¿Esto se ha traducido al castellano dentro del juego o aparece en inglés? ¿Me podrías decir cómo aparece? Si aparece ya traducido al castellano, ¿por qué prefieres el término en inglés?**

No sabría decirte por que hace años que no juego al Rust, pero en su momento cuando lo jugaba aparecía en ingles.

**“Permiso - autorizado” - En tus vídeos, veo que hablas de “darse permisos en el armario.” ¿Qué quiere decir? ¿Usas alguna vez “autorizarse en el armario”?**

El armario en Rust sirve para reclamar un terreno como tuyo, es decir construyes tu base y pones un armario para que ningún otro jugador pueda construir en ese terreno excepto tu.

Cuando juegas con un amigo por ejemplo, ese amigo si quieres que pueda construir en tu casa o cerca, necesita darse los permisos en el armario, ir al armario y autorizarse. Usaba los dos términos si.

**“Building blocker” - ¿Usas este término? <https://rustlabs.com/item/blocker> ¿Sabes cómo se ha traducido al castellano?**

Si lo decía en ingles, ahora traducido es construcción bloqueada. Es el mensaje que aparece cuando te acercas a la base de otro jugador donde dentro hay un armario y tu no tienes los permisos. No puedes construir en toda la zona donde te aparece ese mensaje.

**“Craftear” - Sé lo que quiere decir, pero me gustaría saber si se ha traducido dentro del juego. De momento, en los vídeos solamente veo el menú en inglés (“quick craft” y**

**así). A veces también usas simplemente “hacer” en vez de “craftear.” ¿Tienes alguna preferencia? ¿Usas “fabricar” alguna vez?**

No tengo ninguna preferencia la verdad, lo digo de las tres formas. En la mayoría de juegos se traduce en Fabricación o Fabricación rápida.

**Tengo una pregunta para ti sobre el juego *Rust*. Lo jugaste en 2016 y, por lo que veo, era una versión “early access.” El juego estaba traducido a medias (algunas palabras del menú en castellano y otras en inglés) y tenía algunos errores (como “saquear” cuando lo correcto para el contexto era “botín”). El estudio sacó la versión definitiva del juego en 2018, con la traducción ya limpia y sin errores.**

**¿Has jugado más juegos que están parcialmente traducidos al castellano?**

Sí, he jugado muchos juegos parcialmente traducidos en castellano, la mayoría suelen ser juegos indies o de bajo presupuesto.

**¿Crees que esto influye en tu opinión del juego? Por ejemplo, si tienes problemas con el lenguaje quizás crees que el juego es malo, o te da igual, o prefieres que esté en inglés antes que en una mezcla de idiomas.**

No me influye si no afecta al gameplay, pero si que me molesta y mucho, que un juego que se vende en un país hispanohablante este completamente en inglés. Me molesta mas aún, cuando dicho juego está traducido en mil idiomas mucho menos hablados antes que el castellano o español, en ese caso he dejado incluso de comprar juegos.

**¿Que un juego esté parcialmente traducido te provoca problemas de comprensión?**

En muchas ocasiones sí, si esta parcialmente traducido es por que tarde o temprano estará completamente traducido, en ese caso no hay problema.

Pero muchos juegos están completamente en inglés y en ese caso si que genera muchos problemas.

### Annex III: All Perks Mentioned in *Dead by Daylight*

Menos Trece	GENuINE993	English Name
<i>Adrenalina</i>	<i>Adrenalina</i>	Adrenaline
<i>Agilidad</i>	<i>Agilidad</i>	Agility
<i>Agitación</i>	<i>Agitación</i>	Agitation
<i>Apretón de Hierro</i>		Iron Grasp
	<i>Autocuración</i>	Self Care
<i>Barbacoa</i> (Full name: <i>Barbacoa y Chile</i> )	<i>Barbacoa / Barbacoíta</i> (Full name: <i>Barbacoa y Chile</i> )	Barbecue and Chilli
	<i>Canción de Caza</i>	Huntress Lullaby
<i>Carnicero</i> (Full name: <i>Carnicero Chapucero</i> )	<i>Carnicero</i> (Full name: <i>Carnicero Chapucero</i> )	Sloppy Butcher
<i>Chungo</i>	<i>Chungo / Chunguele</i>	Dead Hard
DS (Spanish: <i>Golpe Decisivo</i> )	Decisive (Spanish: <i>Golpe Decisivo</i> )	Decisive Strike
	<i>Desconcierto</i>	Bamboozle
<i>Escalofriante</i>		Distressing
<i>Escalofríos</i>		Spine Chills
<i>Espíritu Calmante</i>		Calm Spirit
<i>Evasión Urbana</i>		Urban Evasion
<i>Furia Espiritual</i>	<i>Furia Espiritual</i>	Spirit Fury
<i>Guardián de Sangre</i>		Blood Warden
Iron Will (Spanish: <i>Voluntad de Hierro</i> )		Iron Will
<i>Irrompible</i>		Unbreakable
<i>Juega con la Comida</i>		Play with Your Food
<i>Muerte de Franklin</i>		Franklin's Demise
	NOED (Spanish: <i>Nadie Escapa de la Muerta – NEM</i> )	No One Escapes Death (NOED)
<i>Pim, Pam, Pum</i>	<i>Pim, Pam, Pum</i>	Pop Goes the Weasel

<i>Rápido y Silencioso</i>		Quick and Quiet
	<i>Rencor</i>	Rancor
<i>Resiliencia</i>		Resilience
<i>Resistente</i> (Also says “ <i>Resistencia</i> ” once.)		Enduring
<i>Ruina</i>	<i>Ruina</i>	Ruin
<i>Soy Todo Oídos</i>		I’m All Ears
Sprint (Spanish: <i>Impulso de Carrera</i> )	Sprint (Spanish: <i>Impulso de Carrera</i> )	Sprint Burst
<i>Tanatofobia</i>		Thanatophobia
	<i>Tiempo Prestado</i>	Borrowed Time
<i>Tierra Embrujada</i>	<i>Tierra Embrujada</i>	Haunted Ground

#### Annex IV: Computer Terms Used in the Corpus

Menos Trece	GENuINE993	Comments
<i>actualización</i>	<i>actualización</i>	English: “update”. Both players are observed in the corpus using the Spanish native word. Here is an example from GENUINE993: <ul style="list-style-type: none"> <li>Vale, gente, pues esto ha sido todo lo nuevo de esta nueva <b>actualización</b>, ¿vale?</li> </ul>
<i>actualizar</i>		English: “update”. Menos Trece is observed in the corpus using the Spanish verb. Here is an example: <ul style="list-style-type: none"> <li>Ah, no. Espera. Que han <b>actualizado</b> loots.</li> </ul>
<i>backup</i>		Spanish: <i>copia de seguridad</i> . Menos Trece uses an English imported word, possibly for conciseness. For example: <ul style="list-style-type: none"> <li>Creo que tengo <b>backups</b>. Al hacer el PC la <b>backup</b> automática, va a ser un poco mierda.</li> </ul>
<i>banear</i>		From the English “ban”. Loanblend created with an English word stem and the Spanish suffix <i>-ear</i> . The Spanish native word is <i>bloquear</i> . For example: <ul style="list-style-type: none"> <li>[...] y uno en concreto que fue a denunciarnos al servidor. Y nos han <b>baneado</b>.</li> </ul>
	<i>beta pública</i>	Calque of the English “public beta”. It is the word commonly used in Spanish.
<i>bot</i>		Imitating English, although the DRAE only collects the full word <i>robot</i> , the word <i>bot</i> is accepted by Fundéu <sup>78</sup> as an abbreviated form. Here is an example from the corpus: <ul style="list-style-type: none"> <li>Ahí hay un montonazo de <b>bots</b>. Y hay que matarlos a todos.</li> </ul>
<i>bug</i>	<i>bug</i>	This is an importation from English. Fundéu <sup>79</sup> offers the Spanish alternatives: <i>fallo</i> , <i>error</i> , <i>defecto</i> , <i>imperfección</i> , and <i>anomalía</i> . However, it seems that the English word has been widely accepted in Spanish gamer communities.

<sup>78</sup> For more information, see: <https://www.fundeu.es/recomendacion/bot-acortamiento-valido-en-espanol/>

<sup>79</sup> For more information, see: <https://www.fundeu.es/recomendacion/bug-alternativas-en-espanol/>



<i>bugeado</i>		<p>This adjective probably derives from the loanblend verb <i>bugear</i> (below). Here we have an example from Menos Trece:</p> <ul style="list-style-type: none"> <li>• Hay algo ahí súper <b>bugeado</b>. ¿Lo veis a través del...?</li> </ul>
<i>bugear</i>	<i>bugear</i>	<p>From the English “bug”. Loanblend created with an English word stem and the Spanish suffix <i>-ear</i>. Spanish spelling conventions are not followed, as the native diphthong <i>gue</i> is represented solely with the letter <i>ge</i>.</p>
<i>consola</i>		<p>English: “console”. Here we have an example from Menos Trece:</p> <ul style="list-style-type: none"> <li>• Sería entre <b>consola</b> y PC como mucho.</li> </ul>
<i>cross-platform</i>		<p>Example from Menos Trece:</p> <ul style="list-style-type: none"> <li>• Que para mí eso no es <b>cross-platform</b>, la verdad.</li> </ul>
	<i>crossplay</i>	<p>Example from GENUINE993:</p> <ul style="list-style-type: none"> <li>• ¿Y esta gente por qué tiene esto de aquí? ¿Porque es el <b>crossplay</b>? Porque están jugando en la tienda de Windows, ¿o qué?</li> </ul>
<i>desbanear</i>		<p>Further affixing of the loanblend <i>banear</i> (see above) to create the antonym. The Spanish native word is <i>desbloquear</i>. Menos Trece uses the term:</p> <ul style="list-style-type: none"> <li>• Nos han <b>desbaneado</b>.</li> </ul>
<i>lag, lagazo</i>	<i>lag, lagazo</i>	<p>This is an English importation, which also becomes a loanblend when both YouTubers add augmentative suffix to the word stem. Following Fundéu’s article<sup>80</sup> on the expression “jet lag”, the recommendation in Spanish is <i>desfase</i>.</p> <ul style="list-style-type: none"> <li>• MT: Madre mía el <b>lag</b>, tío.</li> <li>• G: Si no me pegase ese <b>lagazo</b> que me ha pegado...</li> </ul>
<i>mod</i>		<p>Short for “modification”. The Spanish word is <i>modificación</i> so, based on Fundéu’s description of the word <i>bot</i> (above), it would not be absurd to consider <i>mod</i></p>

<sup>80</sup> For more information, see: <https://www.fundeu.es/recomendacion/desfase-desfasaje-horario-jet-lag/>

		<p>as an acceptable word in Spanish. Example from Menos Trece:</p> <ul style="list-style-type: none"> <li>• Igual prefiero el otro <b>mod</b>, no lo sé.</li> </ul>
	<i>modificación</i>	<p>Interestingly, GENuINE993 is recorded in the corpus only using the full word, <i>modificación</i>, instead of the shortened <i>mod</i> (above), which is preferred by Menos Trece. Here we have an example from GENuINE993:</p> <ul style="list-style-type: none"> <li>• ¿Qué es esto, tío? Una <b>modificación</b>, ¿en serio?</li> </ul>
<i>multiplataforma</i>		<p>Example from Menos Trece:</p> <ul style="list-style-type: none"> <li>• ¿Hay <b>multiplataforma</b> en el DbD? Sólo entre Microsoft Store y Steam.</li> </ul>

## Annex V: Full Quantitative Analysis of the Actions and Related Words

### Key

G: GENuINE993

MT: Menos Trece

Term	English	Spanish	Nº	Who	Game	Meaning	Variations	Nº	Who
baitear	bait	hacer picar el anzuelo [figurative]	3	MT	<i>Rust</i>	entice, annoy, or taunt someone			
boostear	boost	dar impulso	2	G	<i>Rust</i>	give someone a boost			
							boost (n. m.)	1	MT
							boosteo (n. m.)	1	G
campear	camp	acechar	25	G, MT	<i>Dead by Daylight, Rust</i>	wait in a certain place for someone to come and attack them			
							campeo (n. m.)	2	MT
							campero (n. person)	7	MT
							roof camper (n. person)	1	MT
craftear	craft	fabricar	46	G, MT	<i>7 Days to Die, Rust</i>	craft or build something			
							crafteo (n. m.)	1	G
							crafteílo (n. m.)	1	G

dar/hacer/meter hit	hit	golpear	12	G, MT	<i>Dead by Daylight, Rust, 7 Days to Die</i>	hit something or someone			
							hit (n.m.)	10	MT
							dar un toque (v.)	2	MT
							dar (v.)	2	G, MT
							meter hostia (v.)	1	MT
							dar hostia (v.)	1	MT
							recibir hostia (v.)	1	MT
							hostia (n. f.)	2	MT
							instahit (n. m.)	1	G
							hitbox (n. m.)	1	G
							golpe (n. m.)	1	MT
deletear	delete	borrar - matar	5	MT	<i>Rust</i>	kill someone quickly, with just one blow			
							deleteada (n.)	1	MT
dropear	drop	soltar	2	G, MT	<i>Rust</i>	drop an item, release			
							soltar (v.)	5	G, MT
farmear	farm	recolectar	35	G, MT	<i>Dead by Daylight, Rust, 7 Days to Die</i>	collect large quantities of a resource or experience			
							pillar (v.)	7	G, MT

reunir (v.)	1	G
farneo (n. m.)	8	G, MT
hacer farneo (v.)	1	MT
farneado (adj.)	2	G
farmillo (n. m.)	1	G
farm (v.)	1	MT

grifear	grief		4	MT	<i>Rust</i>	block a door so the original owners of the building cannot get in
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grifeado (adj.)	3	MT
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hacer bodyblock	bodyblock	bloqueo corporal	3	MT	<i>Dead by Daylight, 7 Days to Die</i>	block someone with your body
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hacer el loop	loop	dar la vuelta, rodear	1	MT	<i>Dead by Daylight</i>	go around a building or map in a loop
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loop (n. m.)	1	MT
looper (n. person)	1	MT
loopeo (n. m.)	1	MT

hacer/dar/meter/pegar headshot	hit/get headshot	dar un tiro en la cabeza	11	G, MT	<i>Rust</i>	shoot in the head
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headshot (n. m.)	16	MT
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hacer kill	kill	matar	1	MT	<i>Dead by Daylight</i>	kill a player
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instakill (n. m.)	2	G
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							hacer instakill (v.)	1	G
hacer remove	remove	sacar	8	G	<i>Rust</i>	delete a player's access to their home and the items in it			
							remove (n. m.)	4	G
							remover (v.)	3	G
hacer slugging	slug	dejar al personaje herido y tendido como una babosa	1	MT	<i>Dead by Daylight</i>	leave an injured survivor lying on the ground, unable to walk			
							slug (n.)	1	MT
hacer struggle	struggle	forcejear	3	MT	<i>Dead by Daylight</i>	attempt to get free			
hacer TP	teleport (TP)	teletransportarse	5	G	<i>Dead by Daylight, Rust</i>	teleport to another place in the game map			
							TP (n. m.)	8	G, MT
lootear	loot	saquear	38	G, MT	<i>7 Days to Die, Rust</i>	steal items or resources from a person or place			
							loot (n. m.)	61	G, MT
							lootazo (n. m.)	2	G

							looteable (adj.)	1	MT
nerfear	nerf		4	G, MT	<i>Dead by Daylight</i>	lower the abilities or power of an item or character			
							nerfeo (n. m.)	2	MT
pushear	push	empujar	4	MT	<i>Rust</i>	force a player to take action			
raidear	raid	asaltar	51	G, MT	<i>Rust</i>	attack a player's home or fort to kill them and/or steal items or resources			
							raideo (n. m.)	12	G, MT
							contra raideo (n. m.)	1	MT
							counter raid (n. m.)	1	MT
							raideado (adj.)	3	G, MT
							raidillo (n. m.)	1	G
							raideíto (n. m.)	1	G
							asalto (n. m.)	1	G
rushear	rush		15	G, MT	<i>Dead by Daylight, Rust, 7 Days to Die</i>	perform a quick attack to catch the target unaware; perform a massive attack on a target			

rush (n.)	1	MT
rusheador (n. person)	1	MT
rusheado (adj.)	1	MT
rusheíto (n. m.)	1	G
rusheada (n. f.)	1	G

scrapear	scrap	destrozar un objeto para obtener chatarra	2	G	<i>7 Days to Die</i>	break an item down into scrap
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stalkear	stalk	acosar / acechar	2	MT	<i>Rust</i>	follow and watch someone
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acechar (v.)	2	MT
stalker (n. person)	3	MT

spawnear	spawn	aparecer	11	G, MT	<i>Dead by Daylight, Rust, 7 Days to Die</i>	appear in the game map
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spawn (n. m.)	8	MT
respawn (n. m.)	2	G, MT
spawnear (v.)	1	MT
despawnear (v.)	1	MT
regenerarse (v.)	1	G
aparecer (v.)	3	G, MT
reaparecer (v.)	1	G



stunear	stun	aturdir	5	G, MT	<i>Dead by Daylight, 7 Days to Die</i>	knock someone unconscious or semi- unconscious			
							stun (n. m.)	1	G

tankear	tank		2	G, MT	<i>Dead by Daylight</i>	absorb a large amount of damage
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trampear	set a trap	poner una trampa	1	MT	<i>Dead by Daylight</i>	set traps			
							trampeado (adj.)	1	MT

tunear	tunnel (vision)	centrarse en, obsesionarse por	2	G	<i>Dead by Daylight</i>	focus on following just one survivor			
							tunelero (n. person)	1	

<b>Total</b>	<b>306</b>
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<b>Total (for variations)</b>	<b>220</b>
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## Annex VI: All Examples of Usage: Verbs, Related Nouns, and Adjectives

### Verbs created with English word stem + suffix “-ear”

#### BAITEAR

##### **Menos Trece**

- Oh, lo sabía. Nos está **baiteando**, tú.
- El puto naked. / **Baiteándonos**, tú.
- [...] me piro con el heli, pero para **baitearle**, ¿vale?

#### BOOSTEAR

##### **GENuINE993**

- Porque aquí en verdad, estas casas están chupadas para raidear. / Sí. / Mira aquí. Si lo **boosteamos**...
- Iba a decir que yo pueda entrar, pero no, no puedo saltar. Y luego te **boosteas** en mí para salir, ¿sabes?

##### **Boosteo (n. m.)**

- Si petamos aquí en esta planta, llegamos ahí con el **boosteo**.

##### **Menos Trece**

##### **Boost (n. m.)**

- Resistencia más Escalofríos cuando estás herido puede darte un **boost** de un 15% para saltar ventanas y hacer cosas.

## CAMPEAR

### GENuINE993

- Cuidado, que no sé dónde está. **Campeándolo** a full, ¿no?
- Está **campeándolo** a full, eh. No me la voy a jugar y voy a poner a curarme.
- Me quedo aquí. Me quedo aquí **campeando**, eh, la trampilla.
- Yo me he puesto arriba y se puede **campear** bien, eh.
- Seguramente nos esté **campeando** arriba.
- No tengo nada que hacer porque los tíos están **campeándome** el cadáver que está arriba.

### Menos Trece

- Llegaba al palé sobrado. Sobrada, perdón. Y encima le **campea** el palé arriba.
- De verdad... La tía con Sprint le **campea** el palé arriba.
- ¿Va a **campear**?
- ¿Me va a **campear**, tú? Pues tenemos un motor a puntito.
- ¡Me está **campeando**! (x3)
- ¿Vas a **campear** el palé? (x2)
- La va a **campear**.
- Es una opción para que no te **campeen** la puerta.
- Romper la torreta para poder **campearles**...
- ¿Veis el tío que está **campeando** la casa pa' abajo?
- Nos están **campeando** la puerta de abajo, ¿vale?
- Estarán **campeando** la salida, yo digo.
- El Freddy sigue con la suya. / ¿Sigue por ahí **campeando**? / Qué pesado.
- No sería desde esta casa **campeando** los tíos, o algo.
- La de cuerpos que hay aquí en medio que no se pueden lootear porque están **campeando** por todos lados.
- Está **campeando** la escalera.

### Campeo (n. m.)

- Casi palmo por un **campeo**, eh.
- Uala mira esa torre de **campeo**. What the fuck.

### Campero (n. m.)

- Los tiros son de ahí, de la casa del **campero**.
- ¿La casa que están raideando y la de los **camperos** de la LR-300 es de los mismos?
- Vamos a esquivar la casa del **campero**.
- Están todos subidos encima del tejado, los **camperos** estos de mierda.
- Joder, ¡qué pesado el **campero** de mierda, tío!
- Me ha matado el **campero**, o sea que no creo que vaya a lootear...
- Este barrio está muy jodido, está muy complicado. Porque tenemos el tío detrás, el **campero** ese que no te deja ni moverte prácticamente. / Son los dos unos **roof camper**. Están los dos todo el rato subidos encima del tejadito de su casa.

## CRAFTEAR

### GENuINE993

- Y ya podemos **craftear**, ¿no?
- Hacha de piedra y lo **crafteamos**.
- Luego siempre se puede **craftear** otro, ¿no?
- Antiguamente, **crafteando** nuevas subías el nivel del armas, pero creo que ahora no es así.
- Tiene más sentido que antes, que simplemente **crafteando** te subían de nivel. Entonces, claro, te pones a **craftear** todo el rato hachas y vas subiendo el nivel así de la herramienta, ¿no?
- Podemos **craftear** herramientas de mayor calidad y aumenta el daño de la herramienta un 20 % y el daño de los bloques un 60.
- Ahora en cuanto podamos pues **craftearemos** una nueva herramienta e iremos viendo.
- Vale, para **craftear** ropita y para hacer pan de calabaza.

- Aunque he **crafteado** seis antorchitas.
- [...] y que **craftee** por allí cositas hasta que tenga el blueprint.
- He cogido también piezas necesarias para **craftearme** la bici.
- Como os decía, vamos a ir **crafteándonos** por aquí arriba cositas interesting.
- Vamos a ir dejando por aquí todo esto que no me hace falta, ¿vale? En principio para **craftear**, em, la bici.
- Dice básicamente que si rompes armas avanzadas y herramientas conseguirás estos ítems y que los puedes utilizar para **craftear** otras cosas, pero no... Para **craftear** esto, sí, pero... No entiendo el funcionamiento, realmente.
- Porque claro, me harán falta dos ruedas para la bici y no sé muy bien cómo conseguirlas. Porque **craftearlas**... No se puede, obviamente.
- ¡Que quiero **craftearme** esto, loco! Puedo hacerlo además, pero no sé cómo.
- Eh, voy a tener que mirarlo, tío, porque esto lo quiero **craftear**.
- Aquí tiene otra cajita de munición, pero...hombre... ¿Dónde **crafteo** yo esto?
- De aquí no me voy, eh, gente, sin **craftear** eso, ya os digo.
- Con esas partes me **craftearé**, en cuanto tenga la perk, yo una nueva. [mesa de trabajo]
- Vale, **crafteando**... Me quedan dos explosivos y ya tengo los cincuenta.
- He **crafteado** dos C4s y me han sobrado 10 explosivos, eh.
- Bah, eso too easy **crafteárselo**, ¿no? No pide mucho.
- Vamos a **craftear** por aquí en recursos esto, con toda la grasita que hemos conseguido.
- Me voy a **craftear** un rifle semiautomático y voy a dejar el AK por aquí para no perderla y mantenerla.
- Vamos a desbloquear en primer lugar para **craftearnos** esto.
- Voy a **craftearme** el casco de lata de café, gente, que es menos ridículo que el de cubo [...]
- No lo he **crafteado** yo.
- O sea, no lo hemos **crafteado** nosotros, nos ha salido en la Rad Town.
- ¿Por qué me ha **crafteado** esto?
- Estoy aquí **crafteando**, como estáis viendo, cositas.

- Nos **crafteamos** esto. Y listo. A continuar farmeando.
- Vamos a **craftear** un par de hornos, que está bastante acelerado el tema aquí en este server, el tema de los hornetes y tal.
- Ya con esto nos **crafteamos** ballesta, nos **crafteamos** todo lo que teníamos antes, gente, y volvemos a salir a seguir farmeando, básicamente.

### Crafteo (n. m.)

- Seguramente sea bastante útil para futuros **crafteíllos**.
- Una noche de **crafteos** y demás y en cuanto amanezca nos iremos al vendedor.

### Fabricar and other native Spanish forms

- Tenemos que **fabricar** el saco de dormir y luego colocarlo.
- Vamos a ir **haciendo** un cofre.
- Ya en la siguiente podemos aprender para **hacer** la bici.
- Vale, con lo cual hay que subir un nivel y ya podremos aprender para **hacer** la bici.
- Vamos a pillar esto y metal para **hacernos** jeringas.
- Vamos a **hacernos** un rifle semiautomático y salimos.

### Menos Trece

- ¡Oh! ¡Para **craftear** bates de beisbol!
- Creo que voy a... ¿Qué es? ¿**Craftear** aceite qué es?
- ¿Estás **crafteando** qué? / Estoy terminando de **craftear** los muritos que tenía en cola.
- Cógete todo el azufre y con el carbón de abajo **craftea** pólvora, porque no tenemos pólvora hecha.
- ¿Has terminado ya de **craftear**?
- Pues trae, que los voy **crafteando**.
- Eso da igual porque los dos lo tenemos aprendido y lo podemos **craftear**.
- Que me faltaba nada por **craftear** y nos íbamos ya.

### General native forms

- Para **hacer** el fence post... Hierro forjado y electrical bars. [...] Vale, vamos a tener que poner a **hacer** un poquito. **Haremos**... Voy a **hacer** 100.
- Listo, ya he terminado de **hacer** los muros.

## DELETEAR

### Menos Trece

- Va con MP5, es MP5, eh. / Sí. La MP5 es que **deletea** que... / Qué cabrón, tú.
- Cuando el tío llegue, intentas **deletearlo**.
- A mí me ha **deleteado** instant, bro.
- Me dijo alguien, cuando llegues al momento en que hayan AK, te van a **deletear** en segundos [...]
- Yo, si el tío asoma, le voy a intentar **deletear** desde donde esté yo.

### Deleteada (n. f.)

- What? Qué deleteada me acaba de pegar. Escóndete. Con AK, va con AK, tío.

## DROPEAR

### GENuINE993

- Necesito que me digáis, gente, el tema de las ruedas. Antiguamente, por lo menos, era picándolas, em, que había veces que te las **dropeaba** en el juego, o sea, te las daba.

### Native Spanish forms

- Mira, me ha **soltado** una bolsita.
- Mira, el airdrop. Ahí va. Lo **soltó** por allí.
- Por lo que veo, los zombis ya no **sueltan** cosas, ¿no?

## Menos Trece

- [Ricoy] Le dices “quiero comprar algo” y cuando esté aquí le **dropeas** todas las cosas al suelo y yo pillo la escopeta del arbusto y le fundo la cabeza.
- Lucky Looter a full. Los enemigos, más opciones de **soltar** loot.
- [Ricoy] Eso lo pones en la parte de fuera de tu base y si quieres **soltar** cosas [...] las pasas por ahí.

## **FARMEAR**

### GENuINE993

- Me habéis comentado que ahora el vendedor también tiene misiones que ayudan mucho para **farmear** experiencia, con lo cual habrá que ver.
- Para **farmear** de camino más flechitas y demás cositas.
- **Farmeamos** un poquito de experiencia.
- A ver si podemos **farmear** también de paso unos nidos, locos, porque voy seco de flechas.
- [...] a ver si podemos encontrar algo interesante que ya os digo que me vendría increíblemente bien, aparte de **farmear** unos cuantos zombis para subir rápidamente de nivel [...]
- Aquí hay más minas de azufre, tú. Aquí hay que venir a **farmear**.
- Los dos full equipments que nos mataron de seguido cuando estábamos raideando esa casa y luego al llegar a la nuestra, que salí yo a **farmear** un poco, otro, encima de la misma.
- Vamos a **farmear** la Rad Town de aquí delante, a ver qué podemos encontrar.
- Ya no me queda prácticamente nada de piedra, así que vamos a **farmear** un poquito por aquí por la zona y aparte así ya subimos un poquito bastante de nivel.
- Pues venga, vamos a **farmear** un poquito, gente, por aquí por los alrededores.
- Vamos a salir del tirón ahora mismo a **farmear**, a continuar **farmando**, ya sabéis, para poder subir de level.
- Vamos al lío, **farmear** experiencia.
- Vamos a poner a fundir aquí todo lo que hemos **farmeado**.
- [...] y volvemos a salir a seguir **farmando**.



- Aunque bueno, esto me ha salido gratis **farmeando**.
- A continuar **farmeando**.
- Así que nada, a **farmear**, a hacernos otro quele, y a subsistir.
- Pues nada, team. A **farmear** un poquito de Rad Town.
- Voy a **farmear** esta Rad Town, gente, y me iré a hacer la casa en otro lado, obviamente.
- Estoy aquí **farmeando** esta Rad Town, aunque me temo que ya la ha **farmeado** alguien porque no hay prácticamente nothing...para **farmear**.
- Ya con esto nos crafteamos ballesta, nos crafteamos todo lo que teníamos antes, gente, y volvemos a salir a seguir **farmeando**, básicamente.

### **Farmeo (n. m.)**

- Muerto. Hostia, tú, lo que lleva, Willy. Lleva **farmeo**, eh.
- Vale, llevaba **farmeo**, eh.
- Mira, lleva **farmeo**, eh. Píllalo, tú. ¿O lo pillo yo? Que llevo hueco.
- Bueno, así que un día más de **farmeo** de experiencia, de **farmeo** de materiales y demás.

### **Pegar un farmillo**

- Habría que pegar un **farmillo** guay y dejar las war vents funcionando bastante para acumular azufre.

### **Farmeado (adj.)**

- Por lo menos no está **farmeado**, gente. Nos va a venir guay para hoy para subir un poquito de level.
- Vamos a ir del tirón a esta Rad Town que tenemos por aquí. A ver qué podemos encontrar y si no está **farmeada** ya.

### **Native Spanish forms**

- Tenemos que **reunir** fibra vegetal.
- En fin, creo que he **pillado** todo lo que se puede reciclar de aquí abajo.
- Voy a **pillar** de aquí a full y listo. [Collecting clay, “*arcilla*”.]

- Bueno, hemos tenido la suerte de estar en una zona donde hay un huevaco, ¿no?, de snowberries. Así que vamos a ir **pillándolas** y del tirón.

### Menos Trece

- ¿Quieren **farmear**? No, no quieren **farmear**.
- Luego la peña **farmeando** ahí a lo friendly para intentar hacerse el logro de que caigan seis veces.
- Vaya máquina de **farmear**, tú, el puto Doctor.
- De hecho, **farmearemos** también XP. A ver si puedo llegar a 150 de game stage de forma sencilla y me subiré puntos en las armas **farmeando** XP con las hogueras como si no hubiese un mañana.
- ¿Va a **farmear** en helicóptero?
- Estaban **farmeando** en silencio pero era por los de LR-300.
- [Menos Trece] Eh! Ricoy! [...] **Farmeando**. [Ricoy] ¿El qué? ¿Madera? [Menos Trece] Sí. [Ricoy] Pero creo que es un tieso.
- Creo que se van a **farmear**, eh.
- Al final he **farmeado** cincuenta y pico de scrap. Me voy para casa.

### Hacer farmeo (verb + noun)

- Lo que pasa es que si hago yo farmeo de XP se va a bugar el juego seguro.

### Farmeo (n. m.)

- Tienen que tener ahí... / Mucho **farmeo**. / **Farmeo** curioso.
- Puede que sea una casa de **farmeo**, ¿sabes?

### Farm (v.)

- [Ricoy] Okay! I will go to **farm**! ... ¿Dónde está la escopeta? Déjame la escopeta, que le vuelo la cabeza.

Native Spanish forms – *Pillar* is only reflected here when its meaning correlates to *farmear*.

- ¿Cuánto llevas de scrap **pillado**? Porque llevamos un huevo de rato aquí.
- Si no, nos damos una vuelta en barca, que **pillamos** un montón de scrap.
- [Menos Trece] ¿Me llevo el hacha y **pillo** madera o qué? [Ricoy] Vale, ve **pillando** madera. [...] [Menos Trece] Pero voy naked, entonces.

## GRIFEAR

### Menos Trece

- Eso es lo que les ha matado a ellos, si hubieran **grifeado** el armario...
- [Menos Trece] Y esa de ahí es la que tú **grifeaste**. [Ricoy] Es la que yo **grifée** pero la recuperaron.
- ¿Y has podido **grifear** la casa?

### Grifeado

- [Menos Trece] ¿Cómo lo vas a chapar? Con triángulo? [Ricoy] Con triángulo del tirón, **grifeado**.
- Entonces la casa de atrás aquella, ¿en qué estado está, **grifeada**? ¿Sigue **grifeada**?

## LOOTEAR

### GENuINE993

- Lo cogemos y vamos **looteando** esto por aquí.
- Esto es como la urbanización esta enorme de casas. Efectivamente. Que sería buena para **lootearla**, pero... Sería bueno estar aquí para **lootearla**, pero claro, mucho zombi también.
- Con la bici vamos a poder ir a **lootear** sitios más lejanos más rápido, lo que va a conllevar, por supuesto, a que tengamos más recetas más rápido también.
- Lo que me deja es **lootearla**, pero no me deja usarla.
- **Lootéale**, **lootéale** rápido, sí. Voy a ir vendándome.

### **Loot (n. m.)**

- Entonces... Tenemos para subir el **loot**.
- Lo que no sé es cada cuánto aparece el **loot**.
- Creo que había que vaciar las cosas para que se regenerase el **loot** después de unos días.
- Alomejor no está el tío ni con el **loot**. El **loot** lo tienes ahí en la segunda donde estás tú.
- Pero al menos hemos llegado al **loot**, ¿sabes? Y se nota porque lo tenía todo totalmente oculto con el code lock.
- En el fondo era una casa pues no muy de un nivel avanzado. [...] y que tenía el **loot** escondido en una habitación por detrás de una puerta de armored. [...] le picamos el baúlete ese con el code lock con todo el **loot**.
- ¿Esté el **loot**?
- alomejor... Pensará que hemos pensado eso y pondrá el **loot** en la primera.
- Es que piensa que son dos C4s. Como no des en el **loot** ahí a la primera...
- damos a armario o damos a **loot**.
- A ver qué tenemos detrás. Lo mismo eso era el único **loot** que hay aquí, pero bueno, ya está pagado y más que pagado, tú.
- A no ser que lo tengan muy mal hecho y llegues en un momento al **loot**, ojito lo que dejas ahí, eh.
- Tengo que asegurarme que con cuatro pepos llego al **loot**.
- A ver si hubiese suerte y diésemos con el **loot**. [...] Ya sabéis que igual que podemos tener suerte y dar con el **loot**, podemos tener mala suerte y dar con nada.
- Deseadme suerte, a ver si damos con el **loot**.
- Si piensa que voy a subir a por el **loot**, lo llevas claro, my friend.

### **Lootazo (n. m.)**

- ¡Vaya **lootazo**! / ¡Vaya **lootazo**! / ¡Madre mía!

## Menos Trece

- No me acuerdo de dónde lo he **looteado**, la verdad.
- El... ¿pelacables? Tenía yo pelacables. Debería. Me suena haber **looteado** unos cuantos.
- Esto no me lo voy a llenar porque ahora mismo no voy a hacer muchas cosas de **lootear**.
- Tengo que coger mis cosas antes de **lootear** todo esto.
- Para **lootear** tranquilamente esto.
- Eso de ahí creo que es el Crack A Book. Vamos a **lootearlo**.
- Es que quiero ponerme las gafas de aviador para **lootear**.
- Píllale la doble barrel y eso. **Lootéalo, lootéalo**.
- El otro ha muerto detrás del árbol. No sé si lo estarás **looteando**.
- Primero los matamos y luego la rompemos [...] para que crean que no podemos **lootear** y luego hacemos pam y se la comen.
- **Lootéalos** rápido. / Sí, sí, **lootéalos**. Yo también voy.
- **Lootea** a ese, **lootea** a ese.
- Madre mía si van más nakeds, ¿o los has **looteado** tú?
- Si quieres, **looteo** yo. Tú lo miras. Tú vigilas.
- A ver, **lootea** aquí. **Lootea** a este.
- ¡Headshot! / ¿Cubro yo y **looteas** tú?
- Headshot. Muerto. [...] ¿**Looteo**? / Vale, **lootea**.
- Los **lootea** Ricoy, a todos.
- Parece que va un naked a **lootearse**. Y ese algo lleva. Sí, se está **looteando**.
- ¿Quieres intentar **lootearlos**? / Vale. Voy. Aquí hay un tío con traje de rad. / Sí, sí, **lootéalo**.
- Tengo de la Thompson aquí **looteando** los cofres del de dentro, ¿sabes? [...] Y yo había dejado la MP5 para venir a **lootear**.
- La de cuerpos que hay aquí en medio que no se pueden **lootear** porque están campeando por todos lados.
- Me ha matado el campero, o sea que no creo que vaya a **lootear**... O igual sí, yo qué sé.

### Loot (n. m.)

- A ver, tú, ¿qué **loot** nuevo tienes?
- A ver, señor. ¿Usted qué? ¿Usted tiene **loot**?
- Veréis un corte a mitad de vídeo donde de repente voy al vendedor con otro **loot**.
- Que cuando veis un corte, si lo veréis, que tengo otro **loot** para vender, es por eso.
- Tienen varios vendedores, lo que pasa es que no creo que llegue antes de que actualicen **loot**.
- Con un poco de suerte, aquello solo estaban para el **loot**.
- Ah, no. Espera. Que han actualizado **loots**. Igual no tiene, eh.
- En verdad ha sido culpa mía por mirar la misión con el **loot**... O sea, con el **loot** no preparado para medicinas, ¿sabes?
- ¿Se ha bugeado el **loot**?
- Justo antes de morir he mirado el inventario así lo tenemos fácil para ver qué **loot** llevaba.
- ¿No puedo sacar el licor de mi **loot** de ninguna manera?
- Morí y se bugueó todo el **loot**.
- Tuve que recuperar todo el **loot** con consola [...]
- Lo haremos y lo haremos bien y hasta el **loot** de arriba.
- Los enemigos, más opciones de soltar **loot**.
- Que se llevarán todo el **loot** seguramente.
- [Ricoy] Ha dicho que nos podemos quedar el **loot** pero que si tenemos un pico.
- Tanto **loot** no podría haber en esa casa, no me jodas.
- Esos van a volver. / No creo. Si han pillado todo el **loot** real.
- ¿Y al **loot** has llegado? Tienes el **loot**?
- ¿Pero qué hay de **loot**? ¿Qué has encontrado de **loot** aquí?
- ¿Y de **loot** qué hay aquí? ¿Has visto algo interesante de **loot**?
- Mira donde está la puerta de entrada y fíjate en donde está ese **loot**.
- No, no. Si **loot** sabemos que hay.
- ¡Vaya mierda! ¿Esto es el **loot**? El **loot** mágico: un montón de ballestas.
- Empezamos a coger **loot** para irnos ya, ¿no?
- Este es el **loot**. / Este el el **loot** bueno. / El **loot** bueno.

- Joder, tú. Me voy del **loot**. Estoy demasiado tenso.
- Es un petrolera, a la estructura me refiero, pero hay un montón de bots y tal que siempre la están protegiendo y si consigues acceder puede haber **loot** muy cheto.
- [Menos Trece] Está bien pero todavía no he visto el **loot**. No sé qué **loot** tiene esto.  
[Ricoy] ¿El **loot**? ¿Dices el de los bots? [Menos Trece] No, no, el **loot** de que hay aquí dentro.
- ¿Mi **loot** lo has pillado tú todo?
- Lo que pasa es que ya al **loot** del notas ese no llegamos.

### Lootable

- ¿Aquí nada de esto es **looteable**?

### Quitar

- Madre mía si van más nakeds, ¿o los has looteado tú? / **Les he quitado yo...**

## NERFEAR

### GENuINE993

- Bueno, habéis visto, ¿no, locos? Hay que **nerfear** Ruina.
- Aquí se le puede picar, eh. Una puerta. / ¿Pero uno solo? / Depende de cómo le hayan **nerfeado**.

### Menos Trece

- No he llegado. Creo que esto lo han **nerfeado** un poquito.
- Esto le han **nerfeado** a la distancia con el add-on este.

### Nerfeo (n. m.)

- Enfermera... Hillbilly. La Enfermera se la ve poquito ya, después del **nerfeo**. [...] ¿Se pasaron con el **nerfeo**? ¿No se pasaron?

## PUSHEAR

### Menos Trece

- Le **pushea** al otro. Está encima de la parada, ¿vale?
- Es que, si yo les **pusheo** tengo las de perder. / No, no. No les **pushees**, y más con el traje.
- Tienen que **pushear** ellos y me los tengo que ir cargando uno a uno.

## RAIDEAR

### GENuINE993

- Llevamos esto ya al menas, ¿o qué? ¿O tiramos a **raidear**?
- ¡Espérate! Que hemos **raideado**, ahora mismo no puedo hacer remove.
- [...] en cuanto a recuperar los materiales con lo que **raideamos** en azufre, no.
- Es una casa demasiado grande que para ser tan el petado nos pilla seguro, **raideando**. Sería lo típico de **raidear** de madrugada porque está todo el mundo sobando.
- [...] la cosa ya va pintando mejor que en los primeros días en el server, que nos **raidearon** bastantes veces.
- Eso no se **raidea** solo por pereza, macho.
- Porque aquí en verdad, estas casas están chupadas para **raidear**.
- Son los pesados que nos han **raideado** seguro, porque nos **raidearon** con C4, ¿no?
- Los dos full equipments que nos mataron de seguido cuando estábamos **raideando** esa casa [...]
- Nos **raideó** y nos quitaron lo poco que llevamos.
- Nos **raidearon** y eso siempre duele.
- Hoy no la voy a avanzar más la casa, vale, porque perfectamente me pueden venir a **raidear** hoy también.
- Solo por pereza, ya, eso ni se **raidea**, loco.
- Ya no sé ni quién nos da experiencia, si los que nos **raidearon** o cualquier otra caja que he dejado yo con herramientas, o la comida que he ido repartiendo por ahí por el mapa...



- [...] pueden servir para **raidear** algo así pequeñito de madera y tal.
- Tenemos la casa tal cual la teníamos en el anterior sitio, vale, donde nos **raidearon**.
- Entonces, si te **raidean** viene bien, ¿vale? Y si no te **raidean**, también, con lo cual me encanta el toque que ha pillado ahora el juego.
- A descargar todo esto porque creo que puedo **raidear** incluso, eh, con los otros dos pepos que tengo en casa [...]
- Vamos a ver si encontramos una casita por aquí pequeña, por los alrededores y la intentamos **raidear**, obviamente.
- A ver si podemos **raidearla**.
- Venimos de **raidear**, como habéis visto, a un clan de dos personas.
- Como nos vengán a **raidear** estamos cadáver.
- Lo que habíamos **raideado** lo hemos perdido, gente.
- Eso son los tipos que nos **raidearon**, que están haciendo algo con nuestras cosas, obviamente.
- Ya solo por pereza la peña no creo que **raidee** eso.
- Los tíos que nos **raidearon**, gente, me han dado la experiencia esa que me ha saltado en la Rad Town de antes y no me han dado más.

#### **Raideado (adj.)**

- A ver si no está **raideada** (la casa), tú, porque esto sería brutal.
- Y aquí lo que hay es un cubito con muy buena pinta. De cuatro, tú. Ah, **raideado**, me cago en...

#### **Raideo (n. m.)**

- Tiene demasiado para lo que es el **raideo**.
- Ya se puede decir que estamos recuperados del **raideo** que nos hicieron, totalmente.
- Ahora lo **raideos** así a casitas pequeñas no se suelen hacer tanto porque te ayudan a subir de level.
- Para haber sido de free, el **raideo** [...]
- Hay dos ahora, eh, gente. Esto me huele a **raideo** incoming.

### Raideíto, raidillo (n. m.)

- [GENuINE993] Se avecina **raideíto**... / ¡Ito!
- Madre mía el **raidillo** cómo ha salido al final, tío.

### Asalto (n. m.)

- Salió muy bien el **asalto** que le hicimos al pobre tieso.

### Menos Trece

- Con explosivos. Están **raideando**. / Siguen **raideando**. / Siguen **raideando**. No habían terminado.
- Antaño, cuando **raideaba** en este juego siempre hacía este dibujo, más o menos.
- Muchos, pero no tenemos para **raidear** todavía. / ¿Qué necesitamos para **raidear**?  
¿Mucho azufre?
- Cuando tengamos war level tres ya podemos **raidear** lo que queramos.
- Están **raideando**, loco. / Eso es **raideando**...
- Creo que están **raideando** a mis vecinos.
- ¿La casa que están **raideando** y la de los camperos de la LR-300 es de los mismos?  
/ Sí. / ¿Y por qué están **raideando** eso? / Es una casa nueva que se han hecho.
- Han **raideado** también a los del recinto, loco.
- Esta base ya no la va a **raidear** ni Cristo.
- La recuperaron. Pero les han **raideado** el horno.
- Y Trece que antes no mataba a nadie cuando **raideaba**.
- Van a **raidear**, loco. / Qué dices? / Sí, están **raideando**.
- Están **raideando**, tú.
- Pero van a **raidear**... ¿Con qué estaban disparando?
- Vamos a intentar ir a donde los que estaban **raideando**.
- Habrá que **raidearles** para que dejen de estar ahí.

### Raideo (n. m.)

- Es **raideo**. Es **raideo** esto. Es de **raideo**.
- Por lo menos ha acabado bien, con contra raideo, counter-raid, y toda la hostia.
- ¿Tienes algún objetivo de **raideo** en mente?

- Una torre de [unintelligible] nos irá también que flipas porque para los **raideos** te plantas una torreta ahí para que te defienda un poquito, ¿sabes?
- ¿Vamos al **raideo** ese, o qué?
- Si en el primer **raideo** que hagamos, vamos a poner un cartelito.

### Raideado (Adj.)

- Eh, aquí hay una casa **raideada**.

## SCRAPEAR

### GENuINE993

- A vale. Mirad, gente. Las tuberías estas también se pueden **scrapear**, ¿no? Lo vamos a llamar así. **Scrapear**.

## RUSHEAR

### GENuINE993

- He intentado **rushearlo** a muerte, eh.
- Bueno, estuvo bien, locos. ¿Vale? Teniendo en cuenta cómo **rushea** la peña...

### Rusheada (n. f.)

- **Rusheada** que nos han pegado.

### Rusheíto (n. m.)

- A ver si les sale por la culata el **rusheíto** que querían hacerme, bueno de hecho, que me han hecho, ya lo habéis visto, locos.

### Menos Trece

- Hoy tenemos una misión muy clara, y es que tengo que ir a **rushear** quince mil más de pasta.
- Voy a **rushear** inclusive hasta de noche.

- Bueno, pues a **rushear** misiones con nuestro bate.
- Estas dos misiones se repiten mucho, lo cual no nos viene mal porque lo que necesitamos es **rushear** muchos dineros.
- [Ricoy] Ponte en este lado, que nos va a **rushear** creo. [Menos Trece] Nos va a **rushear** el puto bot.
- [Ricoy] Los dejé bien tocados con el arco y luego ya **rusheé** con la pistola de clavos y los empecé a cargar a todos.
- Hay uno que está... Nos ve desde ahí. Ten cuidado. / Sí, sí. Nos **rushear**á.
- Una flash ahí y **rusheamos**.
- Sí, sí. Están **rusheando**. Aquí. Hay un tío aquí.
- Se ha ido a tope a **rushear** al de la Thomspson, el de la Python, ¿sabes?
- No sabe que esto en verdad me beneficia. Más opción de **rushear**, que es lo más mola.
- Últimamente los rangos altos estos... Básicamente se ve a gente que va a full **rushear**.

#### Rush (n. m.)

- Están dándole al rush.

#### Rusheado (adj.)

- ¿Te ha matado? / No, está rusheado.

#### Rusheador (n. m.)

- Se ven expertos rusheadores.

### SPAWN

#### GENuINE993

- Mira, aquí ha **spawn**ado un caja en un hangar.

#### Respawn (n. m.)

- Pues realmente no he tenido mal **respawn** aquí.

### Regenerarse

- Creo que había que vaciar las cosas para que **se regenerase** el loot después de unos días.

### Aparecer, reaparecer

- Lo que no sé es cada cuánto **aparece** el loot. Eso tengo que mirarlo en las opciones. Igual la hemos liado ahí, eh, y hay que ponerlo que **reaparezca** cada cierto tiempo porque al ser un mapa no procedural...
- Hemos **aparecido** en un bioma no muy agradable para empezar.

### Menos Trece

- Si aquí no vienen demoledores para la siguiente me **spawnearé** balas.
- Voy a **spawnear** aquí a uno para que veáis cómo es.
- Voy a **spawnear** yo uno por allí.
- Tío, déjame **spawnear**. Quiero **spawnear** un chungo. Voy a **spawnear** rollo por allí.
- **Spawneo** 25.
- Porque he **spawneado** random y he salido aquí.
- Pues he **spawneado** cerca.
- Acabas de **spawnear** tú aquí, ¿no?

### Respawnear

- Es un tieso. Nada, creo que acaba de **respawnear**.

### Despawnear

- Supongo que ya habrá **despawneado**.

### Spawn (n. m.)

- Los **spawns** de Ruina de este mapa, tío, son lo peor que ha habido desde yo qué sé.
- Este mapa tiene unos **spawns** de Ruina que son lamentableísimos. Lamentableísimos, lamentableísimos tienes los **spawns** este mapa.

- Los **spawns** que hay de Ruina es una locura, la verdad.
- ¿Veis por qué la Ruina es inútil? La peña ya se sabe donde están los **spawns**.
- No sé...ese **spawn**... No, ese **spawn** es una mierda. Es dentro de la casa.
- Tiene aquí una casa de **spawn**. No me lo creo.

### Respawn (n. m.)

- No tiene nada que ver con el **respawn**, eh. Ahora soy level 75 y...

### Aparecer

- ¿Cómo has **aparecido** tan rápido? Qué potra. / Porque he spawnado random y he salido aquí.

## STALKEAR

### Menos Trece

- ...la peña me **stalkeaba** de una manera espectacular...
- Pero solo nos lo hace a nosotros lo de **stalkearnos** la entrada, ¿o qué?

### Stalker (n. m.)

- Cuando juegas a Rust [...] puedes tener **stalkers** y demás [...]
- ...con las fotos que pasó el **stalker**. Sabemos que es **stalker** porque nos pasó fotos riéndose del palo “jaja, os van a banear.”

### Acechar

- Vamos a **acechar** un poquito.

## STUNEAR

### GENuINE993

- ...tengo que hacer un desafío de **stunear** el asesino una vez.
- A mí lo que me interesa es **stunearlo**.

- Me **stunea**.

### **Stun (n. m.)**

- Stun, seguramente...

### **Menos Trece**

- ¿Lo he **stuneado**? Pero el tío sigue “pa'lante”, ¿sabes?
- Coño, añade opción de que se **stuneen**.

## **TANKEAR**

### **GENuINE993**

- **Tankéame**, Ace.

### **Menos Trece**

- ¿Puedo **tankear**?

## **TRAMPEAR**

### **Menos Trece**

- ¿Le **trampeo** la vida del sótano a esta?

### **Trampeado (adj.)**

- Al menos tendremos el shack **trampeado** bastante rápido.

## TUNELEAR

### GENuINE993

- Es su objetivo, ¿no? Poner nervioso al asesino, que cometa errores, vale? Que le **tunelees**, mientras los otros te empiezan a hacer generadores. El momento en el que tú no les **tuneleas**, se aburren y habéis visto que el tío se acercaba [...]

### Tunelero (n. m.)

- Pero bueno, si el asesino no es un **tunelero**, realmente no va a ir a por ti si te acaban de bajar del gancho, ¿no?

## Actions expressed by Spanish verb + English noun.

## HACER BODYBLOCK

### Menos Trece

- Se pira con Sprint **haciéndome bodyblock** andando...
- Todo el puto rato **haciendo bodyblocks**, tú. La Nancy con su puto Sprint guardándoselo.
- Me encanta el zombi normal **haciendo bodyblock** al feral.

## HACER EL LOOP

### Menos Trece

- Esta trampa para cuando **hagan el loop**, verás. Se la van a esperar menos que...

### Looper (n. m.)

- Cuesta mucho ver buenos **loopers** en rangos rojos.



### Loopeo (n. m.)

- El Invisible no es un killer especialmente cheto, sobre todo a partir de ciertos rangos es muy víctima del **loopeo**, ¿vale?

## HACER/DAR HEADSHOT

### GENuINE993

- Te dice que cuando subes la fuerza, incrementas las posibilidades de **hacer headshot**, ¿vale?

### Headshot (n. m.)

- ¡Hostia! ¡**Headshot** y muerto! / ¿Te ha matado? / Sí, sí. De un solo **headshot**, tal cual, a cien de vida.

### Menos Trece

- Le **he dado un headshot** al tío pero me ha cosido... ¡Dios! Qué forma de coser, tú.
- Le **he dado headshot**.
- Vale, me **ha dado headshot** de la hostia.
- Falta uno de blanco. Estaba por aquí y le **metí headshot**.
- Le **he metido headshot**.
- No. Me **ha dado headshot**, tú. Y el de abajo también.
- Le **he dado headshot**. Muerto.
- sea, te puedes esperar a que se paren e intentar **pegarle el headshot**.
- [...] y estaba subiendo el compañero de piso agachado con una ballesta para **meterle un headshot**.
- No sé cómo no ha muerto uno, que le **he metido** doble hit y **headshot**.

### Headshot (n. m.)

- **Headshot**.
- **Headshot**. Ah, no. Pecho.

- ¡Uala! Vaya **headshot**, tú.
- Lo veo, lo veo. **Headshot**. En la roca de 60. [...] Le he dado un **headshot**. No sé si ha muerto, la verdad. Ha sido un **headshot** muy rico.
- Dos tiros, eh. Uno **headshot** y uno en el cuerpo.
- **Headshot**. Muerto.
- Me extraña haber andado medio kilómetro sin recibir un **headshot**.
- ¡**Headshot**!
- **Headshot**. Muerto. [...] ¿Looteo?
- Doble **headshot**, tú, y no está muerto.
- Doble **headshot** y no está muerto el notas.
- Doble **headshot**.

## HACER/DAR HIT

### GENuINE993

- Vale, ya tenemos para **hacer hit**.

### Instahit (n. m.)

- No me lo voy a quitar para no darle la instakill. Bueno, el **instahit**, más bien.

### Hitbox (n. m.)

- Es lamentable el tema de los **hitboxes**, eh.

### Dar

- Desde aquí le puedo **dar**. Es lo bueno.

### Menos Trece

- ¿Por qué? ... ¿**Dándole hit** a Claudette...que no se vaya al hoyo?
- “Cuando descuelgas a alguien, si te quedas quieto sin mover ni tocar nada y el killer te **da un hit** al instante así como tú lo hiciste, el juego no te detecta el hit como insta.”

- Quería **darle un hit**...
- No sé si **darle hit**. Vale, habrá que **darle hit**.
- Si les **das el hit** no pasa nada, pero como falles...
- No sé cómo no ha muerto uno, que le he **metido doble hit** y headshot.
- No, no, si le **he dado dos hits**, se ha ido por patas.
- Vale, le **he dado un hit**. No creo que vuelva.
- Se ha tirado al agua antes de que le **diéramos ni un hit**, loco. / Bueno, yo le **había dado** tres ya en verdad, eh.

### Hit (n. m.)

- Nice **hit**.
- ¿Qué buscabas? ¿El **hit**? Pues ala, adjudicado.
- Deberían ser tres **hits** con la Purga corrupta.
- Igual debería pillar las perks para chetar más los **hits** de cadera.
- [¿?] venir bien el doble **hit** rápido, cargado.
- Ahora ha venido muy bien el bate, eh, por ejemplo. Poder tener otro **hit** rápido.
- Es que, lo putos ferales, tío. Si fallas el primer **hit**...
- Con modo automático, cada **hit** da uno más de año hasta que fallas.
- ¡Oh! ¡Vaya **hit**!
- Ahora vas a conducir tú, ¿vale? Porque los **hits** normalmente se los lleva el que va delante.

### Dar

- Ha vuelto a no **darme** de puto milagro.

### Dar un toque

- ¿Le **he dado un toque**?
- ¡No le **he dado un toque**! ¡Mierda!

### Golpe (n. m.)

- Esa es la que me gusta. Que venga un feral y le revientes con un **golpe** cargado.

### Recibir hostia

- Es rarísimo no **recibir hostias**.

### Dar hostia

- **Dar una hostia...** Vamos a bajar esto...y vamos a perseguirla con nuestra ultravelocidad.

### Meter hostia

- Vamos a **meterle una hostia** a esto...

### Hostia (n. f.)

- Encima con cada **hostia** la caja se va gastando, ¿sabes?
- 40 de vida... estos son dos **hostias** de zombis chetos.

## HACER KILL

### Menos Trece

- ¿Sabéis por qué hemos **hecho** cuatro **kills** aquí, con este mapa que es puto enorme?

### GENuINE993

### Hacer instakill

- Nos hemos puesto Tierra Embrujada, o sea si nos petan algún Tótem podemos **hacer instakill**.

### Instakill (n. m./f.)

- No me lo voy a quitar para no darle **la instakill**.
- No rompen el Tótem porque saben que soy el Espíritu, saben que tengo **el instakill**.

## HACER STRUGGLE

### Menos Trece

- No hagas **struggle**, ¿vale? No. Esto no. Esto de aquí no. No hagas **struggle**.
- No me aparece la trampilla, Steve. ¿Por qué? No hagas **struggle**, tío. Qué pesadilla.

## HACER REMOVE

### GENuINE993

- Es como que **han hecho remove** desde dentro, ¿entiendes?
- Está en la de arriba del todo, pero se le puede **hacer remove**, eh.
- **Haz remove** tú y apunto yo. / ¡Espérate! Que hemos raideado, ahora mismo no puedo **hacer remove**.
- De hecho le puedes **hacer remove** ahí. **Haces remove** y fuera.
- Vente, vente. No cerramos dentro, si podemos **hacer remove**.
- ¿Cuándo le podemos **hacer el remove** a esto?

### Remover, removerle

- ¿Y abajo tampoco deja **remover**?
- ¿No puedes **remover** el suelo?
- Vamos a ver si podemos **removerle** al tío este.

### Remove (n. m.)

- Vale y...¿el **remove**, qué?
- No, bueno. **Remove** creo que no llego.
- Piensa que si damos en el armario, ya tenemos **remove**.
- Vale, pues permisos y reventamos el... Con **remove**, ¿no?

## HACER TP

### GENuINE993

- Espero que no le dejen **hacerse TP**, loco.
- Prueba **hacerte TP** a mí. [...] / Sí pero no deja **hacer TP**.
- Así que vamos a echarnos un ojo a ver, si podemos **hacernos el TP** desde aquí.
- En building block, gente, no pueden **hacerse TP** con lo cual...

### TP (n. m.)

- Te mando TP, tú.
- Voy a hacer por aquí el safehouse, gente, y vengo del tirón para acá con el **TP**.

### Menos Trece

### TP (n. m.)

- ¿Dónde está el segundo **TP**?
- No tengo un **TP**.
- Ahora he tenido el segundo **TP**.
- No tiene el segundo **TP** todavía.
- Le he dado sin querer al **TP**.
- Me olvido [...] el tema de esperar a que se recuperen los **TP**.
- Han cambiado los add-ons también el tema de cuanto más duración te da de la carga del **TP** o la distancia extra.

## SLUG, HACER SLUGGING

### Menos Trece

- El **slug**. Hombre, con esta perk es clave **hacer el slugging**.

## **Annex VII: Full Spreadsheets Used During Corpus Analysis**

To enable more comfortable viewing of the spreadsheets that I created while analyzing the corpus, I include them here as links to Google Drive. There is one spreadsheet per player, and each spreadsheet is comprised of several pages: each page corresponds to a video in the corpus.

As described in section 3.5, the spreadsheets include the following fields: timestamp, context, term(s), comments on the term(s) (origin, pronunciation, etc.), general observations, link to the video, and duration of the video.

### **GENuINE993:**

[https://docs.google.com/spreadsheets/d/1AWGLH33HS\\_ZoeiFdGH-8ffwBSB3FuxAKxW0qMqlWSG4/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1AWGLH33HS_ZoeiFdGH-8ffwBSB3FuxAKxW0qMqlWSG4/edit?usp=sharing)

### **Menos Trece:**

<https://docs.google.com/spreadsheets/d/1AwfmMuyHf5z2pZR6oFcqso6g8uLrdHGwMJHMRSJ2-Ts/edit?usp=sharing>