

Lexical Analysis of Oral Discourse Among Young Spanish-Speaking Gamers: The Case of Minecraft

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Abstract: The presence of video games is notable and currently constitutes one of the means of socialization among Spanish-speaking youth. This article analyzes the impact that some gamer YouTubers, who create content related to the world of video games, currently have. Based on a selection of *Minecraft* videos from three gamer YouTubers with millions of subscribers, the type of language they use will be examined. On the one hand, the considerable use of anglicisms and the formation of anglicized neologisms will be examined. On the other hand, the study will delve into the specialized nature of the language they use while playing *Minecraft*. The results reveal that the use of non-adapted anglicisms and neologisms is very frequent in the oral discourse of gamers. Furthermore, the use of specialized terminology or jargon is evident, contributing to fostering a sense of belonging within the *Minecraft* player community. Many of the lexical units examined fulfil different pragmatic functions in discourse: referential, expressive, and textual.

Keywords: lexis; anglicisms; neologisms; video games; youtubers.

ESP Análisis léxico del discurso oral de gamers jóvenes: el caso de Minecraft

Resumen: La presencia del videojuego es notable y constituye actualmente uno de los medios de socialización entre la juventud hispanohablante. El presente artículo analiza el impacto que algunos *youtubers gamers* creadores de contenidos relacionados con el terreno del videojuego tienen en la actualidad. A partir de la selección de videos de *Minecraft* de tres *youtubers gamers* con millones de suscriptores, se analizará el tipo de lenguaje empleado por ellos, examinando, por un lado, el considerable uso de anglicismos y la formación de neologismos anglicados y, por otro, se profundizará en la naturaleza especializada del tipo de lenguaje que emplean al jugar a *Minecraft*. Los resultados revelan que el uso de anglicismos no adaptados y neologismos es muy frecuente en el discurso oral de los *gamers*. Asimismo, se evidencia el empleo de una terminología o jerga especializada que contribuye a fomentar el sentido de pertenencia a esta comunidad de jugadores. Muchas de las unidades léxicas examinadas desempeñan distintas funciones pragmáticas en el discurso: la referencial, la expresiva y la textual.

Palabras clave: lexicología; anglicismos; neologismos; videojuegos; *youtubers*.

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1. Introduction

In today's era of knowledge and the widespread use of information and communication technologies, access to information is immediate and necessary. Cultural and linguistic exchange constitutes a pillar of modern communication, making a better understanding of intercultural communication essential. Consequently, it has become one of the most prolific and expanding fields of research today. Needless to say, language and culture are inseparable; one cannot be understood without the other. Both go hand in hand, and effective linguistic comprehension cannot be achieved without considering the cultures involved in communicative situations.

The undeniable role that the English language plays in today's world, regardless of country or culture, also applies to the Spanish language. In fact, the presence of English in Spanish language and culture has been

the subject of numerous studies in various aspects of daily life. As a result of globalization, we also observe that social media platforms such as YouTube, through video recordings, have significantly contributed to the democratization and expansion of content, allowing any user to reach communities of followers across multiple settings.

This study focuses on analyzing the oral discourse used by a sample of Spanish video gamers who publish their gaming recordings on YouTube. The study examines the use of lexical anglicisms, as well as the gaming-related youth slang employed in this environment. Often, this type of language has a certain degree of specialization that gamers are familiar with. Some of the reasons justifying the use of jargon and language heavily influenced by English include the need to use specific terminology to communicate with peers who share a common interest—video games. Other important factors include the undeniable influence of globalization, the expansion of popular culture—with video games being a clear example—and finally, the democratization and easy, immediate access to communication via social media, with YouTube being one of the leading platforms for video content. Like any other specialized field, gaming discourse has distinctive features, such as the use of (semi)specialized terminology, much of which is in English.

The justification for this study stems from the need to explore in greater depth the oral language used in YouTube gameplays. In the study of anglicisms, research has predominantly concentrated on written discourse, whereas spoken language has received comparatively less attention. This imbalance may be attributed to the accessibility and suitability of written sources—such as the press—which offer a structured and abundant basis for linguistic analysis. Moreover, the use of corpus linguistics tools, such as *AntConc*, has enabled researchers to conduct detailed and computationally efficient analyses of written texts. By contrast, the examination of oral language presents greater methodological challenges, as it often relies on manual transcription and analysis, processes that are considerably more time-consuming and resource intensive.

This study focuses on the spoken aspect of communication via YouTube. Regarding the platform itself, McFadden (2019) explains that although YouTube was initially created for users to share video content, its exponential growth has made it the world's leading video distribution platform. It can be said that many content creators now make a living from publishing videos on this platform. Furthermore, Cotelo (2021, 1072), when discussing the internet platform Twitch, states:

Its success makes it a unique source of linguistic data, both due to the number of users producing and commenting on content and the richness and uniqueness of the multimodal communication taking place on it. Unfortunately, however, literature on Twitch's language is almost non-existent.

Although Twitch is not the platform researched in this study—YouTube is—the situation is not much different. More research is needed to examine the oral language used on these platforms, which are utilized daily by millions of people.

1.1. State of the art

We will refer to some of the recent studies conducted in this field. Morales Ariza (2015) explored gaming terminology in the context of online multiplayer games. After extracting a sample of 30 anglicisms used in this domain, this author concluded that the lexicon employed has a very high degree of semantic specificity, leading to the emergence of numerous words whose meaning is only applicable in certain situations. This scholar (2015, 24) also argues that “the terminology created meets the needs of players by helping them communicate with individuals worldwide in a quick and effective manner.” There is no doubt that much of this lexicon has a degree of specialization that not only provides meaning for specific concepts but also seeks to satisfy immediate communication needs at every moment. These situations mainly occur in multiplayer environments, where quick action is required, and time is a valuable asset. Consequently, communication must be effective.

Cabrera Álvarez (2015) examined the lexicon used in some Spanish gaming magazines and proposed a terminological standardization for the (semi)specialized vocabulary used in this context. In their study of gaming lexicon, Orta Casado and Peña Acuña (2022), after analyzing over 50 YouTubers and experimenting with three successful video games—*Clash Royale*, *Fortnite*, and *FIFA 22*—concluded that a considerable percentage of the 140 terms do not appear in any of several dictionaries consulted, including the *Diccionario de la Lengua Española* (DLE), *Diccionario Panhispánico de Dudas* (DPD), *Cambridge Dictionary*, *Merriam-Webster Dictionary*, *GamerDic*, and linguistic databases such as CREA and CORDE.

For his part, Fernández de Molina (2024), in his analysis of the lexicon used in the game *Valorant*, compiled a corpus of over 900 lexical units and concluded that the oral discourse of many of these anglicisms or sociolects with unique characteristics is completely normalized and internalized among video gamers. This specialized vocabulary is not only an integral part of gamers' daily lives but also contributes to the creation of a sense of group identity, as will be observed in this study.

In a recent study, (Luján-García, 2024) analyzed a corpus of 100,340 words extracted from an online gaming forum called *Foro3Djuegos* and found that adapted anglicisms incorporating the suffix *-ar* or *-ear* are very common in gamer vocabulary. Thus, lexical units such as *craftear*, *levelear*, *trollear*, *dropear*, and *raidear* are part of the slang used in this environment. The study also highlighted the frequent use of abbreviated forms such as *bro* for *brother*, *stats* for *statistics*, and *plzz* for *please*, which are also highly present in gaming discourse.

On a different note, there are studies (Camacho & Camilo 2019; Casañ 2017) that emphasize the usefulness of video games as effective and motivating tools for learning English vocabulary and specialized terminology.

As Casañ (2017, 171) argues, “video games involve playful factors that promote students’ entertainment through their learning processes and contribute to increasing their motivation in the subject.” Although this is an interesting topic, it falls outside the scope of this study.

There are several reasons for selecting video gaming as the focus of this research. The primary reason is the significant interest that this leisure activity generates among today’s youth. Some authors (Belli & López Raventós 2008) claim that video games are now the gateway for children and young people to information and communication technologies (ICTs). Video games enable children to acquire competencies and skills related to digital literacy. As a result, gaming has also become a key tool for socialization rather than isolation. Video games can be considered a means of interaction—much like mobile phones—rather than a solitary activity. It is important to consider the network of relationships, dialogues, and emotions that gaming practices can foster.

It could be argued that many modern games are almost identical to those of previous decades, with the primary differences being improved graphics and more elaborate narratives. Today, as seen in *Figure 1*, the video game industry has significantly increased its revenue and is expected to continue growing in Spain and worldwide.

Regarding the economic impact of the video game industry on the Spanish economy, according to González Lorca (2024: 11), president of Spanish Association of Video games (AEVI) “Throughout 2024, the video game industry has continued its adjustment both internationally and in Spain, where revenue has grown to exceed 2.4 billion euros and there are more than 22 million players.”

Figure 1 illustrates the considerable increase in annual revenue generated by this sector.

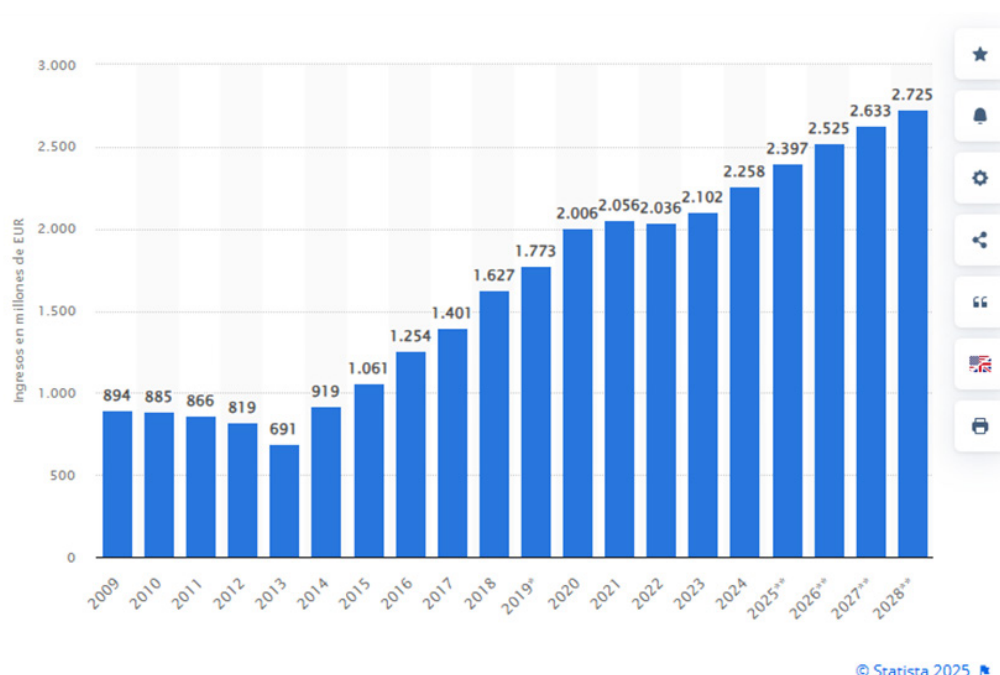


Figure 1. Annual revenue of the video game industry in Spain (2009–2028) (Source: Orús 2025)

Additionally, the *Asociación Española de Videojuegos* (AEVI) states on its website:

The video game industry accounts for 0.11% of Spain’s GDP. Furthermore, for every euro invested in the video game sector, there is an economic impact of three euros. For every job created by the video game industry, 2.6 jobs are generated in other sectors. The video game industry directly employs 9,000 people, with a total economic impact of 3.577 billion euros and 22,828 jobs.

Based on the provided economic data, the value of this industry is indisputable in economic terms, as well as in its significant social impact on young people.

1.2. Theoretical Framework

Since one of the main focuses of this study is to examine the use of anglicisms and neologisms in gaming discourse on YouTube, it is essential to understand the impact of the internet on young people. As Ducca Deharbe (2020, 19) notes,

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.

Likewise, it is crucial to clearly define what constitutes an anglicism and a neologism. For this purpose, we will refer to Görlach, a key figure in the study of anglicisms. He defines an anglicism as “a word or idiom

that is recognizably English in its form (spelling, pronunciation, morphology, or at least one of the three) but is accepted as an item in the vocabulary of the receptor language” (Görlach, 2002, 1).

Once this concept is defined, we will refer to Pulcini et al. (2012, 6) to briefly present their classification of anglicisms, which will be adapted for this study.

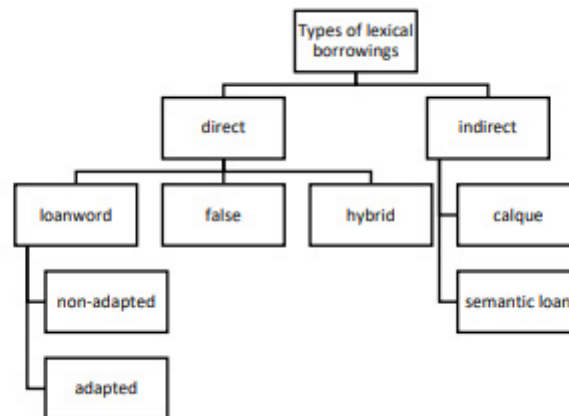


Figure 2. Classification of anglicisms by Pulcini et al. (2012, 6)

For the definition of neologism, the *Diccionario de la Lengua Española* (DLE) defines it as “a newly coined word, meaning, or expression in a language.” We will also refer to Casado Velarde (2015) regarding the formation of lexical neologisms through derivation. This author (2015, 39) explains that word formation occurs through two primary mechanisms: affixation (prefixes and suffixes) and composition. In this study, we observe the formation of neologisms through the use of suffixes to create verbs. The suffixes *-ar* and *-ear* are added to anglicized lexical units rather than using Spanish words.

Authors such as Cabré and Estopá (2009) and Estornell (2009) have carried out a significant contribution in the field of neologisms. The project Barcelona Neologism Observatory (OBNEO), part of Pompeu Fabra University's Institute of Applied Linguistics, has been collecting the neologisms that appear in various branches of the media for the last decades.

As Cabré and Estopá (2009) assert:

OBNEO is contributing to making the current criteria for measuring the neologicity of lexical units, while at the same time establishing a classification system for neologisms, especially ones that are used formally. It is a first, and essential, step in approving the proposals for new words that emerge, particularly in technical and scientific spheres, as well as in the humanities and social communication.

The criteria for identifying and classifying neological units remain a subject of considerable debate within linguistic research. This issue has been extensively examined by scholars such as Cabré (2006) and Estornell (2009), whose work has contributed significantly to clarifying and advancing the discussion.

2. Objectives

This study aims to shed further light on the use of anglicized lexical units in the oral discourse of some well-known YouTube gamers.

To achieve this, the following specific objectives have been defined:

1. Determine which types of anglicisms are most frequently used in the oral discourse of gaming YouTubers.
2. Identify whether these terms exhibit a certain degree of specialization.
3. Analyze the morphological, pragmatic, and lexical-semantic variables of the compiled anglicisms.

3. Methodology

This study focuses on examining the use of non-adapted or raw anglicisms, adapted anglicisms that lead to the formation of neologisms, and other anglicized linguistic units in video game recordings or gameplays. It also aims to determine whether a specialized terminology or jargon exists in the *Minecraft* gaming environment.

To provide evidence on the frequency and types of anglicisms currently used in this domain, a sample of videos published by three well-known Spanish YouTubers and streamers has been examined. At present, several Spanish content creators hold a prominent position in the video game sector on YouTube. Notably, *Mikecrack* has amassed over 53 million subscribers, while *ElrubiusOMG* has surpassed 40 million, positioning both among the platform's most influential figures in this domain.

Mikecrack is the stage name of Miguel Bernal, born in Spain in 1993, whose influencer activity mainly revolves around creating content related to *Minecraft* gameplays and other video games, always with a humorous tone. His content is primarily aimed at children and young people who enjoy video games. He also has his own website: <https://www.mikecrack.com>.

The second YouTuber is Rubén Doblas Gundersen (born in 1990), a Spanish content creator of Norwegian descent. Like Mikecrack, El Rubius is one of the world's most popular streamers. He was named the leader of his generation by *Time* magazine, has his own anime series, an online store where he sells his own clothing brand, and has collaborated and appeared in cameos with Hollywood actors such as Will Smith, Chris Pratt, Jennifer Lawrence, and Tom Holland (<https://marketing4ecommerce.net/historia-de-elrubius/>). Currently, he does not upload content daily but remains an expert in video games.

In addition to these two YouTubers, to obtain a broader sample, the study also includes another content creator with a large number of subscribers: Vegetta777. His real name is Samuel de Luque Batuecas, born in Spain in 1989, with 34.2 million subscribers. He started on YouTube in 2012 by uploading gameplays of various games such as *Uncharted*, *Modern Warfare 3*, and *FIFA Street*. However, the game that brought him to fame was *Minecraft*, partly due to his good relationship with another well-known YouTuber, Willyrex.

Three Spanish-born YouTubers were selected to maintain consistency. Including Latin American gamers would require a broader, comparative study that exceeds the scope of this research. The gameplays were analyzed between January and February 2025. Although these YouTubers play different games, only *Minecraft* gameplays were selected, as they are the focus of this study. During the video-watching process, all terms and expressions containing English lexical items were manually recorded. Once the sample was compiled, all anglicized lexical units and expressions mentioned by the YouTubers were selected. The categorization of Pulcini et al. (2012, p. 6) was adapted to classify the anglicisms found.

The results section provides a detailed description of each anglicism and neologism, along with examples of their usage, extracted from the scrutinized videos. This approach allows for a qualitative analysis of the sample.

All examined gameplays took place in either single-player or multiplayer environments, but in all cases, the selected gamers were Spanish speakers using Spanish as their primary language and led the examined gameplays. There were no multilingual gaming environments.

The following videos were analyzed, totaling 142.14 minutes:

- Video: Paso *MINECRAFT* pero la *EXPERIENCIA* es mi *TAMAÑO* 🤔 Mikecrack *Minecraft Pero* #11 (24 minutes and 9 seconds).
- Video: *1000% imposible: reto de hielo y fuego!!* (15 minutes and 35 seconds).
- Video: RUBIUS *MINECRAFT* || *PROBANDO MAPAS NUEVOS* || *LA CHAQUETA MINECRAFT* (1 hour, 10 minutes and 37 seconds).
- Video: *100 días en Apocalipsis Minecraft: El gran barco Wigetta* #13 (32 minutes and 33 seconds).

4. Results

This work is still in progress; however, preliminary results highlight the considerable use of anglicized lexical units, both adapted and non-adapted, in the oral discourse of two of the most popular YouTubers in the Spanish YouTube gaming scene.

The following categories have been distinguished:

1. Non-adapted or pure anglicisms, which are further divided into commonly used anglicized terms and (semi)specialized anglicized terms.
2. Adapted anglicisms or neologisms.
3. Anglicized interjections and expressions. By expressions, we understand the use of more than one word.
4. Acronyms and abbreviations.

The following sections will examine the collected sample in greater depth.

4.1. Non-adapted anglicisms

This section includes all anglicisms that have not undergone any adaptation and are used by YouTubers purely by choice, despite the existence of Spanish equivalents for all these terms. Within this category of non-adapted anglicisms, a distinction will be made between commonly used words and other (semi)specialized anglicisms.

4.1.1. Commonly used anglicized terms

Begin, click, easy, expert, fucking, gamer, goal, guide, iron, iron locker, level, next level, phase, playlist, timing, and webs.

The list of commonly used terms contains words that do not have a specialized use within the gaming environment but are still used by gamers. These are anglicized lexical units that have not undergone any form of adaptation.

Below are examples of these anglicized lexical units within the discourse in which they have been used by YouTubers. In all these cases, Spanish equivalents exist, and they appear in different gameplay videos where either Spanish-speaking players were involved or a single-player context was presented, meaning there was no multilingual communicative necessity. The use of these terms is more likely attributed to other factors, such as the format of the game being in English. Other words such as “expert,” “goal,” “guide,” and “phase”

seem to reflect a desire to appear professional, cool, or modern, as there are perfectly adequate Spanish equivalents.

Some instances are in the following lines:

- (1). *"Begin, let it go"* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (2). *"Click derecho y sale uno de esto"* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (3). *"Esto está demasiado fácil para un gamer de mi nivel"* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (4). *Soy un expert, bro* (Video *1000% imposible: reto de hielo y fuego!!*)
- (5). *Fucking* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (6). *Un goal, sobrevive a la caída* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (7). *Recomiendo el guide* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (8). *Puedes tirar uno de iron o de oro* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (9). *Esto es como un iron locker, un armario, una taquilla* (Video *100 días en Apocalipsis Minecraft: El gran barco Wigetta #13*).
- (10). *Level 3 in the middle* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (11). *Y ¿Dónde coño está el next level?* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (12). *Ya llevo diez phase* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (13). *Quiero poner una playlist de fondo* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (14). *Timing: en tres, dos, uno, ahora, ahora* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).
- (15). *Hay webs, hay webs* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

As seen in the examples above (1 to 15), the use of these anglicisms is completely arbitrary and does not respond to real communicative needs. According to Rodríguez González's (1996) classification of pragmatic functions of anglicisms in Spanish (referential, expressive, and textual), many of these terms serve an expressive function in YouTubers' discourse. With the use of these loanwords, gamers may aim to sound modern and professional within the gaming field. As observed in the examples, YouTuber Rubius frequently incorporates numerous anglicisms into his discourse.

4.1.2. (Semi)specialized anglicized terms

Bits, blazes, brick, checkpoint, creeper, creeper style, dropper, enderman, face reveal, gameplay, golem, mod, mod create, optifine, piglins, prime, skin, shader, spawn, survival mode, and waystone.

The following lines define each of the (semi)specialized terms identified in the collected sample to understand their specialized nature.

For example:

Bits refer to the data width of a console's central processor (CPU), which determined the power and complexity of the games it could handle.

- (16). *Si mandáis bits poner un mensaje, por favor, tío que me siento sucio, tío* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

Blazes are hostile flying mobs found in Nether fortresses. Blazes can fly, although when not attacking, they stay on the ground or slowly descend through the air. See Example 17.

- (17). Mientras esperamos a los *blazes*, nos saltamos los enderman para conseguir NTP y luego los *blazes* para conseguir sus balas (Video: MINECRAFT but the EXPERIENCE is my SIZE 🤩🔪 Mikecrack Minecraft But #11).

Bricks refer to a specialized type of block within the Minecraft world. Stone bricks are one of the materials that make up fortresses and structures found beneath igloos and in ocean ruins. There are three types: cracked stone bricks, mossy stone bricks, and chiseled stone bricks. See Example 18.

- (18). Muchas gracias por los 24 *bricks* (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

Checkpoints display a list of saved control points that preserve a snapshot of the state of items in memory at the time the checkpoint was reached. See Example 19.

- (19). ¿Qué pone aquí? *Checkpoint* (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

Creepers are hostile mobs that explode when close to the player; the explosion can destroy blocks and kill players without armor in any difficulty. “Creeper styles” refers to different types of creepers, such as the ghostly, snow camouflaged ones, or the corrupted ones, among others, as seen in Example 20.

- (20). Muchas gracias por la canción de *creeper style* (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

A *dropper* is a block with a function similar to a dispenser, except it always drops items contained within it to a much shorter distance. A dropper can store items in any chest placed in front of it. It can also drop items through glass. To use a dropper, a redstone signal is required, such as a button, lever, or redstone torch, among others. See example 21.

- (21). Los *droppers* me encantan. (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

A *golem* is a neutral creature that defends players and villagers. There are iron golems, which are figures made from iron blocks and a pumpkin (iron golems), and their function is to attack hostile creatures and defend villagers from them. There are also snow golems (snow golems), creatures made from snow blocks and a pumpkin that throw snowballs at hostile creatures.

- (22). Si no recuerdo mal, había un *iron golem* por aquí (Video: MINECRAFT but the EXPERIENCE is my SIZE 🤩🔪 Mikecrack Minecraft But #11).

Endermen are uncommon tall, thin, black monsters with pink eyes. They can become hostile towards players if they are directly looked at in the face and will attack with their hands. They can teleport and hold a variety of blocks.

- (23). Un bebé *enderman* (Video: 100 Days in APOCALIPSISMINECRAFT: Searching for END DRAGON).

Face reveal is a term used to refer to a YouTuber who has become popular without ever showing their face. The action of showing their face to the public is called a *face reveal*.

- (24). Id poniendo, por favor, en el chat, *creepers*. Llenad el chat de *creepers*, por favor, porque si viene el *face reveal* de la skin que he visto en 50 años (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

The term *gameplay* is polysemous, as it is used by the gamers analyzed to refer to a game playthrough, yet it inherently carries two distinct meanings. First, it can be translated as “playability” and refers to the specific way in which players interact with a game. This is why gamers use expressions like “This game has a very good gameplay.” The word has also become very popular among YouTubers who upload gameplay videos to their channels. In essence, it includes everything from rules, objectives, challenges faced, the storyline, and the outcomes of their actions. The second meaning refers to a video that shows a video game in such a way that it seems the player is actively playing it. The goal of this video is to give users an idea of what the game would be like and help them decide whether to buy it. Gameplay is never the same as a video game trailer. See Example 25.

- (25). Estamos en un nuevo *gameplay* de *Minecraft*. Hoy os traigo un video muy *troll*, muy *troll* (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

The term *mob* has been added, as although it is not directly used by any of the analyzed videos, it is important to understand its meaning, given that it appears in the definitions of other terms in this study. A mob (derived from “mobile” in English) is a creature, a living entity in the game that can move, perform actions, and receive or deal damage.

By contrast, a mod is short for “modification” and refers to add-ons created by the player community to modify and extend the *Minecraft Java Edition* gaming experience. It is an extension of the original video game software that modifies it to provide new environments, characters, maps, and other elements. See Example 26.

- (26). De hecho, descubrimos que había un *mod* que estaba por defecto y vimos lo guapo que el helicóptero (Video: 100 Days in APOCALIPSISMINECRAFT: Searching for END DRAGON).

The *mod create* is a tool-building mod that allows players to create customized tools and weapons with a wide range of materials and parts.

- (27). Hoy tenía cosas preparados del *mod create*, Willy (Video: 100 Days in APOCALIPSISMINECRAFT: Searching for END DRAGON).

Optifine refers to an optimization mod for Minecraft. It allows the game to run much faster and look better at the same time, offering much deeper customization of performance and graphics settings and optimizing them simultaneously, as seen in Example 28.

- (28). Con la *optifine* mejor, bajándome los *mods* (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

Piglins are neutral creatures found in Nether ruins and crimson forests, as well as inside bastions remnants. Gold ingots can be used to barter with them for various items. See Example 29.

- (29). Nos atacan los *piglins* (Video: MINECRAFT but the EXPERIENCE is my SIZE 🤪 Mikecrack Minecraft But #11).

The term *prime* refers to a texture pack that retains many of its original textures, but still updates many others, at least the unsightliest ones, with darker colors and more detailed blocks.

- (30). Muchas gracias por el *prime* (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

The word *skin* refers to custom appearances that allow a character to have a unique look while playing solo or with friends. These are *skins* that can be placed on a player's avatar to make it look like any character, whether from movies, TV shows, anime, manga, video games, or even a celebrity. See Example 31.

- (31). Hace mucho que no veo mi *skin* en muchos años, pero ha llegado el momento (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

The concept of *survival mode* refers to a gameplay mode in Minecraft where players aim to gather resources, build their home, defeat creatures, and explore the land with the goal of survival. See Example 32.

- (32). Se ha hecho *survival mode*, nice (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).

The word *shaders*, pronounced as “shades” by players, refers to special extensions that significantly improve the game's graphical quality. Shaders provide more realistic lighting, shadows, and reflections in water. See Example 33.

- (33). “¿Os gusta con la *shader*? El minecraft sin textura, sin *shaders* es como un poco henge” (Video: RUBIUS MINECRAFT || TESTING NEW MAPS || THE MINECRAFT JACKET).



Figure 3. Image of the video game *Minecraft*

Spawns refer to players and creatures that are created and placed in the world.

- (34). Voy a poner el *spawn* (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

Waystone is a Forge mod created by BlayTheNinth. It is a structure that generates in villages and can also generate randomly in the world (though very rarely). Using it over short distances is free but longer trips incur a cost.

- (35) Lo primero que vamos a hacer es pillarnos otro *waystone*. Tengo el *waystone* de tierras lejanas (Video 100 días en APOCALIPSIS MINECRAFT: Buscando DRAGON del END).

Once these (semi)specialized terms have been analyzed, it is clear that a gaming community identity exists, featuring jargon that varies from game to game and fosters a sense of unity among players. Within the presented sample, names of different character types (e.g., *endermans*, *golems*, *piglins*) as well as *Minecraft*-specific terminology can be distinguished. *Minecraft* players are highly familiar with this game's specific jargon, whether it includes anglicized or non-anglicized vocabulary, though the focus of this study remains on the use of anglicisms.

According to Rodríguez González's (1996) classification, many of these (semi)specialized anglicized lexical units fulfil a referential function. These are terms that name technical inventions and creations defining actions within the gaming field, many of which are exclusive to *Minecraft*. In these cases, there are no precise and effective Spanish equivalents for these terms.

4.2. Adapted anglicisms or neologisms

These are the terms that belong to this category: *trollear*, *espoilear*, *buguear*, *crashear*, *tradear*, *craftear*, and *chetado*.

This section analyzes adapted anglicisms that have led to the creation of neologisms in the Spanish language. These lexical items did not originally exist in Spanish; however, they have now become widely used in contemporary discourse. From a strictly descriptive standpoint, the only term among them that is currently recognized by the *Diccionario de la Lengua Española* (DLE) is *trollear*, which has undergone morphological adaptation to conform to Spanish linguistic norms. These terms can be considered neologisms because they did not exist in Spanish and are formed from anglicized lexical units. They are all (semi)specialized terms; however, they have been included in this section as they exhibit morphological adaptation, distinguishing them from pure or non-adapted anglicisms.

Trollear comes from the English word *troll*. In the gaming context, it means posting provocative, offensive, or off-topic messages to disrupt something or someone, or to hinder a conversation (Cambridge Online Dictionary). See example (36):

- (36) ¿Cómo es que voy a *trollear*, tío? (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

Espoilear derives from the English noun *spoiler*, which refers to revealing important plot details or the ending of a fictional work, reducing or nullifying the interest of those who have not yet experienced it. In this case, the verb *espoilear* is formed by adding the suffix *-ear* to the noun *spoiler*, as seen in example (37):

- (37) Como me *espoilee* esto, verás lo que te voy a hacer. (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

Buguear comes from the English term *bug* and refers to modifying a game element by introducing code or exploiting errors (*bugs*) to gain advantages over other players. The Spanish verb *buguear* is created by adding the suffix *-ear* to the English noun, as illustrated in example (38):

- (38) Si pego a éste, ¿se *bugueará* otra vez? (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

Crashear/crasheo originates from the English verb *crash* and can be translated as "to freeze" or "to crash" (as in a game crash). In *Minecraft*, it refers to an unexpected shutdown of the game, as seen in example (39):

- (39) No te atrevas a *crashear*. (Video: RUBIUS MINECRAFT || PROBANDO MAPAS NUEVOS || LA CHAQUETA MINECRAFT).

Tradear is derived from the English word *trade*, meaning "to exchange or commercialize." In *Minecraft*, the trading system is a game mechanic that allows players to exchange emeralds for items (and vice versa) with villagers and wandering traders, as demonstrated in example (40):

- (40) Mejor no *tradear* con el aldeano. (Video: Paso MINECRAFT pero la EXPERIENCIA es mi TAMAÑO 🤔 Mikecrack Minecraft Pero #11).

Craftear comes from the English noun *craft*, meaning "to create objects from existing materials or basic collectible elements in a game." In *Minecraft*, it is used both as a noun (*crafteo*) and as a verb (*craftear*), despite not having this function in English. See example (41):

- (41) Le he pedido la prueba o el modelo para poder tener el *crafteo*, así le podemos *craftear* la munición.

Chetado originates from the English verb *cheat*, meaning "to deceive or trick." In gaming, two expressions exist: "estar chetado," which refers to a player using illegal programs or modifications

to gain an unfair advantage, and “ir chetado,” describing an overpowered in-game character. Overpowered characters disrupt balance and negatively impact the gaming experience, as seen in example (42):

- (42) No sé dónde he dejado mi pico *chetado*, tío. (Video: 100 días en APOCALIPSISMINECRAFT: Buscando DRAGON del END).

Regarding the functionality of these anglicized lexical units, it can be argued that they serve a textual function, as they enable communication efficiency by condensing a concept familiar to gaming communities into a single term without requiring lengthy explanations. However, as Crespo-Fernández and [Luján-García] (2018, p. 51) point out, “English-derived lexemes that fulfil a textual function often also serve referential and/or expressive functions, and viceversa.” This leads to the conclusion that the anglicisms and neologisms discussed in this study are not limited to a single pragmatic function but can serve multiple functions simultaneously.

5. Conclusions

Despite the limitations of this study, the analysis conducted—examining the discourse of three of the most subscribed and popular Spanish-speaking gaming YouTubers—has led to the following conclusions, which address the objectives set at the beginning of this research:

1. Regarding the first objective, we can confidently assert that non-adapted or pure anglicisms are the most frequently used in the oral discourse of gaming YouTubers. These are followed by adapted anglicisms, which, in turn, give rise to neologisms in Spanish. Most of these terms are increasingly used in the gaming context.
2. Concerning the second objective, a degree of specialization has been identified in a significant portion of the terms examined. As previously mentioned, this type of jargon not only identifies someone as a gamer but also fosters a sense of belonging to a specific gaming community, such as that of *Minecraft*.
3. Regarding the types of linguistic variables observed in the compiled sample of anglicisms, the most frequent are morphological and pragmatic variables. Morphological variables are evident in many anglicized lexical units that undergo modifications in form, often through the addition of the suffixes *-ar* or *-ear* to convert English loanwords into Spanish verbs. Pragmatic variables, on the other hand, are marked by the context in which they are used. In video games, situations are constantly changing—what may be going well one moment can suddenly take a turn for the worse. This dynamic nature of gaming requires continuous adaptation, which is reflected in the language used by players.

The expansion of anglicisms and neologisms in the gaming domain is undeniable, and various factors contribute to this phenomenon. As previously discussed, in some cases, there is a genuine communicative need that English fulfils with immediacy and precision, while also creating a sense of gamer community around a particular game, such as *Minecraft* in this instance. A (semi)specialized language exists, as evidenced in the preceding sections. In other cases, however, the use of anglicisms is driven purely by the desire to appear professional and/or modern.

A comparative study analyzing the use of anglicisms in gameplay videos from male and female YouTubers would be of great interest. Additionally, contrasting the results of this study with those of *Minecraft* YouTubers from other countries where Spanish is not the native language could provide valuable insights into whether similar patterns emerge in other linguistic contexts. From this analysis, we can conclude that further studies in this field would contribute to uncovering the impact of neologisms and anglicisms in the gaming world today.

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