

# GENDER DIFFERENCES IN THE USE OF ANGLICISMS BY VIDEOGAMERS

## DIFERENCIAS DE GÉNERO EN EL USO DE ANGLICISMOS POR PARTE DE VIDEOJUGADORES

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CARMEN LUJÁN-GARCÍA

Universidad de Las Palmas de Gran Canaria

carmen.lujan@ulpgc.es

ORCID: 0000-0001-7050-777X

### ABSTRACT

The globalization of digital entertainment has increased the use of anglicisms in online gaming. This study examines gender differences in English-derived lexical items among six Spanish-speaking YouTuber gamers (three male, three female) using 197 minutes of gameplay recordings. Ninety anglicisms were identified, mostly non-adapted (e.g., *stream*, *spawn*), alongside adapted forms (*craftear*, *rankear*) and hybrids. Both genders show similar lexical patterns, indicating a largely gender-neutral gaming discourse, yet male gamers attract more subscribers. Findings reflect English's role as the lingua franca of gaming, Spanish's adaptability, and broader gendered dynamics, highlighting the need for more inclusive digital gaming communities.

*Keywords:* Anglicisms, gamers, videogames, gender, differences.

### RESUMEN

La creciente globalización del entretenimiento digital ha favorecido la incorporación de anglicismos en el discurso de las comunidades de jugadores en línea. Este estudio analiza las diferencias de género en el uso de léxico inglés entre seis youtubers gamers españoles (tres hombres y tres mujeres), a partir de 197 minutos de grabaciones. Se identificaron noventa anglicismos, principalmente no adaptados (p. ej., *stream*, *spawn*), junto con formas adaptadas (*craftear*, *rankear*) y expresiones híbridas. Ambos géneros muestran patrones similares, indicando un espacio lingüístico relativamente neutro, aunque los hombres atraen significativamente más suscriptores. Los hallazgos reflejan la influencia del inglés como lengua franca del gaming y la capacidad del español para integrar préstamos, subrayando la necesidad de representaciones más inclusivas en las comunidades digitales.

*Palabras clave:* anglicismos, jugadores, videojuegos, género, diferencias.

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## INTRODUCTION

This paper deals with a specific type of language, which has a degree of specialization. Other authors such as Clouet (2021) have also dealt with specialized languages or languages for specific purposes. In this case, the focus is on the language of gamers. The study of lexical items has recently also been examined by other authors in the particular area of Artificial Intelligence (AI) (Fuentes Morán et al., 2024). This analysis will focus on the expansion of digital leisure has led to a widespread use of anglicisms in gaming communities. Video games are a primary gateway for children and adolescents into information and communication technologies (IT), fostering skills, socialization, and peer interaction (Belli & López Raventós, 2008). It is far from doubt that YouTubers have become influential figures in gaming culture and the truth is that children who play video games are likely to encounter sexualized imagery prior to adulthood. Women are represented as less skilful gamers than men, tainted by stereotypes that do not recognize women as such successful players as men. Throughout time video games may now feature female characters in a more positive way and the number of playable female characters has generally increased. Lynch et al. (2016) indicate that a decrease in the sexualization of female characters after 2006 has taken place. They attribute this decline to an increasing female interest in gaming along with the criticism affecting the industry's male hegemony (Williams, 2006). In any case, over time the percentage of primary female characters has not grown (Lynch et al., 2016: 577).

Regarding the motivations of both genders to play videogames, males and females tend to prefer different game genres, are motivated to play for different reasons, and significantly differ in terms of how much time they spend playing games (Wohn et al. 2020).

In terms of language use, gamers frequently use English-derived terms, often adapted phonetically to their native language. Anglicisms can include game-specific vocabulary as well as pragmatic markers like swearwords and discourse particles (Hilmisdóttir, 2024). Cotelo (2021) points out the success of streaming sources such as Twitch for the creation of new terms. Besides, some authors (Morales, 2016; Orta & Peña-Acuña, 2022; Luján-García, 2024) highlight the

increasing presence of neologisms, derivational formations and hybrid anglicisms in this context. Fernández de Molina (2024) asserts that in recent years, online video games have given rise to a linguistic space in which both professional and amateur players are generating a new sociolect with distinctive features. Within this emerging communicative context, lexis plays a highly significant role and can, in many cases, be regarded as a marker of identity.

Gender differences in language have long been studied (Newman et al., 2008), and in gaming, disparities seem to persist. Male and female gamers differ in participation, visibility, and audience reception, reflecting historical male dominance, persistent stereotypes, and limited research on women's roles (Gisbert-Pérez et al., 2024; López-Fernández, 2019; Lynch et al., 2016). While women's representation has improved over time, sexualization and passive portrayals remain issues (Williams, 2006; Lange et al., 2021). Additionally, gender also seems to be a source that influences motivations, game preferences, and time spent gaming (Wohn, 2020). Heritage (2021) has also explored how language is used to construct representations of gender in fantasy videogames.

## OBJECTIVES

The main objective of this study is to examine whether there are differences based on gender among a set of Spanish popular gamers of both genders, considering the type of discourse they use in their gameplays and in the interactions with other gamers in multiplayer formats. In other words, this research aims at shedding more light on the use of English lexical units in the oral discourse of well-known youtubers gamers.

This study sets out to achieve the following specific linguistic goals:

1. To determine which types of anglicisms are most frequently used in the oral discourse of six Spanish-speaking gamers (three male and three female), based on a qualitative and quantitative analysis of their gameplay recordings.
2. To examine potential gender-based differences in the use of anglicisms and in the number of YouTube subscribers between male and female content creators, in order to explore whether linguistic behavior and audience reach are influenced by gender within the context of gaming content on digital platforms.

## METHOD

This study analyzes an oral corpus of lexical items from YouTube videos produced by Spanish-speaking influencers, categorized by subscriber count: megainfluencers (>1M), macroinfluencers (500K-1M), and mid-level influencers (50K-500K). All the gamers included in this study are Spanish-born and use their YouTube channels to post gameplay content. Rather than focusing on a single game, the study analyzes a variety of popular videos to provide a broader perspective on the specialized terminology employed by gamers. The selection criteria were twofold: the gamers had to be born in Spain, and those with the highest number of subscribers —representing the most followed Spanish influencers— were chosen. All the examined gamers are Spanish born and they all use their YouTube channels to post their gameplays. Currently, several Spanish YouTubers lead the platform in terms of follower count.

Among the most prominent male gaming YouTubers are *Mikecrack* (53M subscribers), known for humorous Minecraft content aimed at children and adolescents. *ElrubiusOMG* (40M) is a globally influential streamer with ventures in anime, fashion, and media collaborations. *Vegetta777* (34.2M) gained fame with Minecraft and other popular titles. With regard to the female gamers, the selection was: *Cristinini* (Cristina López), born in Tarragona on November 15, 1989, is one of the most respected female content creators in Spain. *Lakshart Nia*, whose real name is Nira, is a Barcelona-born YouTuber (1989), is recognized for her work within the Spanish gaming community. *Aroyitt* (Aroia García), born in Bilbao in November 1993, is a prominent content creator who began her career in 2019. The videos were randomly selected and Table I displays the estimated time of gameplays' visualization, name of gameplays and total number of tokens used in each gameplay.

**Table 1.** Estimated time of gameplays' visualization, name of gameplays and total number of words of each gameplay.

Masculine gamers	Mikecrack	El Rubius	Vegetta 777	Total
Name of videos	MINCRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL 🌡️ 🔥 ¿SOBREVIVIREMOS?   MINCRAFT PERO #1	El día que mis sueños se hicieron realidad	Subí a Unreal por primera vez	ABEJAS vs DRAGON (CAZA DORES DE MITOS)
Time of gameplays	19.06	17.37	14.22	15.04
Number of tokens per video	1,422	2,770	3,176	3,160
Feminine gamers	Cristinini	Lakshart Nia	Aroyitt	
Name of videos	Mi PRIMERA partida al FORTNITE LEANDO A FORTNITE MI EQUIPO y PASA ÉSTO...	EN FORTNITE CARRI NEO DE LEANDO A FORTNITE DE THE GREFG	Cómo JUGAR el JUNGLA MÁS ROTÓ de la 8: WARWICK MINECRAFT	¡ESTO COMENZA! 🌟 Primeros pasitos EliteCraft BUILD MINECRAFT YOUTUBERS
Time of gameplays	8.54	8.03	13.53	6.26
Number of tokens per video	750	815	1,413	460
				10.38 2,127 2,272 2,264
				17.57 19.27 15.13 98.71

## FINDINGS

In the following lines, a detailed analysis of this list of anglicisms will be carried out, introducing the meaning or definition of the anglicized terms used by the gamers, and the sentence where these terms have been used to facilitate understanding.

Table II presents a breakdown of the sample collected, which makes a total count of 92 lexical items. The classification of the 92 anglicisms has followed the categorization provided by Pulcini et al. (2012). Most of the sample –63% of anglicisms— are non-adapted, with 33.6% terms, which have a common use as opposed to 29.3% terms that have a semi-specialized use, indicating that while many terms are part of general youth discourse, others remain gaming-specific. Semi-specialized terms, consistently used by both male and female gamers, reflect a shared linguistic repertoire that fosters communicative efficiency and a sense of community.

Adapted anglicisms make up 26%, often integrated via verb-forming suffixes (*-ar*, *-ear*), demonstrating Spanish's flexibility in incorporating English terms. Hybrids make a 1% of the sample, acronyms make 2.1% of the total, and seven anglicized expressions that make a total of 7.6% of the terms. These findings show that most English-derived terms remain in their original form, highlighting the influence of English and the permeability of language boundaries in digital gaming spaces. Most of the analyzed terms have low frequencies, they appear once or twice in the discourse of the examined gamers. By contrast, it is the variety of terms what seems worth mentioning.

**Table II.** Breakdown of types of anglicisms used by the gamers.

Anglicisms	Commonly used	Semi specialized	Total
Non-adapted	31 (34.4%)	25 (27.7%)	56 (62.2%)
Adapted			24 (26.6%)
Hybrids		1 (1%)	
Acronyms			2 (2.2%)
Ang. expressions and abbreviation			7 (7.7%)
Total			90

**Non adapted anglicisms** (57 terms) are terms that have not undergone any morphological adaptation to Spanish. They have been divided into commonly used anglicisms and semi (specialized) anglicisms.

*Commonly used anglicisms:*

*Backstage:* (1 case) is the area behind the stage in a theatre, especially the rooms in which actors change their clothes or where equipment is kept (Cambridge Online Dictionary- COD from now on).

1. Nos vamos al backstage (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Basic:* (1 case) refers to something simple and not complicated.

2. Aquí tenemos los dos guardianes, bastante basic y luego pasamos a las sirenas que son más complejas (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD .

*Blue:* (2 cases) in videogames *blue* signifies various concepts, commonly in fantasy settings, the calm or melancholy of water and snow levels, and active shields or armor. In the context analysed, it seems to refer to the color of one of the characters.

1. Sé que pueden estar rondando abajo, porque les sale el blue (Video: Cómo JUGAR el JUNGLA MÁS ROTO de la S8: WARWICK | Cristinini).

*Car wall:* (1 case) is a metal wall decoration with sports car design, for example a modern car silhouette.

3. Vamos a por el car wall (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL   ;SOBREVIVIREMOS? PERO #1).

*Chat:* (1 case) a group computer messaging system (COD).

4. Creo que en el chat dice cuántos eventos llevamos sobrevividos (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL   ;SOBREVIVIREMOS? PERO #1).

*Fan:* someone who admires and supports a person, sport, sports team, etc. (COD).

5. Me he escondido entre los fans para poder ver el show (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Focused:* (1 case) giving a lot of attention to one particular thing (COD).

6. ¿Estás focused? *Brave heart* (Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Followers:* (1 case) someone who supports, admires, or believes in a particular person, group or idea (COD).

7. Dentro del castillo hay un lago gracias a mis queridos subs, mis queridos followers que querían un lago de lava (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD .

*Gaming*: (1 case) the activity of playing video games (COD).

8. La leyenda del *gaming* lo hizo de nuevo (El Rubius: Video: *Subí a Unreal por primera vez*).

*Golden*: (2 cases) refers to the color of gold (COD). In this context, it seems to refer to the color of one of the characters.

9. Golden desde luego no (Video: Cómo JUGAR el JUNGLA MÁS ROTO de la S8: WARWICK | Cristinini).

*Hardcore*: (1 case) means believing strongly in an idea or activity (COD).

10. Esto es hardcore, Timba (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL  ¿SOBREVIVIREMOS? PERO #1).

*Iron locker*: (1 case) is a secure, personal storage compartment, usually made of heavy-duty iron or steel, designed to protect items from theft, tampering, or environmental factors like dust and moisture.

11. Esto es como un iron locker, un armario, una taquilla (Vegetta 777: Video: 100 días en ApocalipsisMinecraft: El gran barco Wigetta #13).

*Likes*: to show that you think something is good on a social networking website by clicking on a symbol or the word 'like' (COD).

12. Mira los diamantes que hemos preparado gracias a los *likes* que la gente nos está dando (Vegetta 777: Video: ABEJAS vs DRAGON (CAZADORES DE MITOS).

*Lobby*: (1 case) a large area near the entrance in a hotel, office building, etc. (COD)

13. A mucha gente la construcción le ha parecido muy chula como lobby, como sitio de voz final (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD .

*Photocall*: (1 case) an occasion when people at a formal event are asked to have their photograph taken together, or when photographers are officially invited to take photographs of a famous person (COD).

14. Hay un photocall justo ahí (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Power*: (1 case) is the ability to control people and events (COD).

15. No tenemos *power* (Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Pro*: (1 case) a person who plays a sport as a job rather than as a hobby (COD).

16. Se nota que soy pro player de League of Legends (Video: Mi PRIMERA partida al FORTNITE y PASA ÉSTO...| Cristinini).

*Player*: (1 case) someone who takes part in a game or sport (COD). In this case, Cristinini is describing herself as a professional gamer in the game League of Legends.

17. Se nota que soy pro player de League of Legends (Video: Mi PRIMERA partida al FORTNITE y PASA ÉSTO... | Cristinini).

*Pushy*: (1 case) behaving in an unpleasant way by trying too much to get something or to make someone do something (COD).

18. No hay que buscar el enfrentamiento directo, que si hay que pelear se pelea. No penséis que soy una pushy (Video: EN FORTNITE CARRILEANDO A MI EQUIPO | Cristinini)

*Ravine*: (1 case) is a deep narrow valley with steep sides (COD).

19. Me voy a meter en este *ravine* que seguramente conociéndome en la suerte que yo tengo será solamente de una cubeta chiquitita (Lakshart Nia: Video: ¡ESTO COMIENZA!  Primeros pasitos  EliteCraft  MINECRAFT YOUTUBERS).

*Risky*: (1 case) involving the possibility of something bad happening (COD).

20. Supongo que eso es risky. Esto no lo puedo rankear, vale (Video: Cómo JUGAR el JUNGLA MÁS ROTO de la S8: WARWICK | Cristinini).

*Show*: (1 case) a spectacle or display, typically an impressive one (Oxford English Dictionary-OED).

21. Me he escondido entre los fans para poder ver el show (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Sliders*: (1 case) a slider is a component used in web design that allows multiple images or content to be displayed sequentially within the same area of the page to present contents and images in a dynamic manner.

22. Me cago en los sliders, tío, casi me matan (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL   ;SOBREVIVIREMOS? PERO #1).

*Sold out*: (1 case) means that all available tickets, products, or accommodations have been sold.

23. Hemos hecho sold out (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Spoiler*: (1 case) is the revelation of important plot details or the ending of a work of fiction (such as movies, series, books, or video games) that can ruin the surprise and interest for those who are not yet familiar with the story.

24. Quería traerles un spoiler muy especial (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Squads*: a team in sports from which the players for a match are chosen.

25. Quedan 22 y son squads los de mi equipo (Video: EN FORTNITE CARRILEANDO A MI EQUIPO | Cristinini).

*Streamer*: (2 cases) is a person who broadcasts live content through streaming platforms, selecting topics of their interest, mainly video games.

26. Lo que he visto en los streamers, esto lo hacen los streamers (Video: Mi PRIMERA partida al FORTNITE y PASA ÉSTO...| Cristinini).

*Streaming*: (2 cases) video game streaming involves playing a game while broadcasting the gameplay live to an online audience on platforms like Twitch or YouTube, often with a webcam feed and live chat interaction.

27. El charco de los alfajores, así lo he llamado porque durante el streaming todo el rato los ajolotes, no sé por qué, lo llamaban alfajores (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino   BUILD ).

*Stream*: (1 case) is the action of transmitting or receiving (data, especially video and audio material) over the internet as a steady, continuous flow (OED). In example number 28, stream is used as a noun, a broadcast or programme.

28. En este *stream* a partir de ahora te hateamos. Ya no quiero ser tu amiga (Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Team*: (1 case) a number of people or animals who do something together as a group (COD).

29. ¿Sois team chocolate o azúcar? (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino   BUILD ).

*Top*: (5 cases) the most important position in a group or organization (COD). In example 30, it refers to a videogame.

30. Esta partida va muy bien, estoy *top* 2 (El Rubius: Video: Subí a Unreal por primera vez).

*Vlog*: (1 case) a video blog: a record of your thoughts, opinions, or experiences that you film and publish on the internet (COD).

31. En este vlog voy a hacer mi sueño realidad (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Semi specialized anglicisms*, terms that have a degree of specialization.

*Addons*: (1 case) are extensions that add new content or functionality, which can be official, purchased content like DLC and expansion packs, or user-created, free content like mods.

32. Y ahí el shadow nene y todo esto que estais viendo ahí no son mods y se llaman addons y también es parte del servidor (Lakshart Nia: Video:

Minecraft: Un Increíble Castillo Marino  BUILD 

*Bug*: (1 case) is a specialized term that refers to the act of spying on, tracking someone through social networks, video games, or by introducing a system malfunction that prevents proper gameplay.

33. Gracias a los administradores hemos podido crear este bug visual lo vamos a llamar en el que con los shaders parece que estés en agua pero no estás en agua (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD 

*Creeper*: (1 case) is a fictional creature in the video game Minecraft. Creepers are hostile mobs (mobile non-player characters) that spawn in dark places.

34. Llevo cabeza de creeper (Vegetta 777: Video: *100 días en Apocalipsis-Minecraft: El gran barco Wigetta #13*).

*Datapack*: In Minecraft, a data pack is a collection of files that allows you to customize and add new features to a specific world without needing to install mods.

35. Todos los jugadores han leído las normas, a mayores tenemos un datapack creado por Sisuma (Lakshart Nia: Video: ¡ESTO COMIENZA!  Primeros pasitos  EliteCraft  MINECRAFT YOUTUBERS).

*Dungeon*: (1 case) is a self-contained, maze-like area, often featuring combat, puzzles, and traps, that typically contains valuable loot and serves as a challenge for players to overcome, often as part of a larger quest or plot.

36. Vamos a pillar mecánicas nuevas de las dungeons y esas cositas en directo (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD 

*Enderman*: (2 cases) is a tall, humanoid mob in the video game Minecraft, known for its teleportation, ability to pick up and move certain blocks, and purple eyes. While generally neutral, it becomes hostile and attacks players who look directly at its face or body.

37. Un bebé enderman (Vegetta 777: Video: ABEJAS vs DRAGON (CAZADORES DE MITOS).

*Enderpearl*: (1 case) is an item that can be thrown and teleports the thrower to where it lands, and is used to craft eyes of ender which are required to access the End.

38. Nos viene bien, porque a día de hoy no tenemos enderpearls (Vegetta777 Video: *100 días en ApocalipsisMinecraft: El gran barco Wigetta #13*).

*Foreman*: (1 case) in video games, typically refers to a supervisor who manages and increases the efficiency of other workers or units within the game.

39. Puto *foreman* (Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Golem*: (1 case) is a buildable mob, or game entity, that serves as a protector, with the most common types being the Iron Golem (a strong, neutral mob that attacks monsters and defends villages) and the Snow Golem (a weaker, player-built mob that throws snowballs at hostiles).

40. Voy a matar al puto golem (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL  ¿SOBREVIVIREMOS? PERO #1).

*Iron*: (3 cases) is a material found in the Overworld.

41. Nos llevamos también el iron (Vegetta 777: Video: 100 días en ApocalipsisMinecraft: El gran barco Wigetta #13).

*Kills*: (1 case) is a term that refers to defeating enemies or other players.

42. Era mi primera partida en unreal y ya llevo seis kills (El Rubius: Video: Video: Subí a Unreal por primera vez).

*Mods*: (1 case) a modification made to a software application (such as a video game) by a user in order to change the way the application looks or functions.

43. Y ahí el shadow nene y todo esto que estais viendo ahí no son mods y se llaman addons y también es parte del servidor (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD ).

*Mode*: (1 case) refers to a distinct gameplay configuration that changes mechanics, objectives, or settings, such as difficulty settings like Easy, Normal, and Hard modes, or alternative play experiences like New Game Plus or Survival Mode.

44. Este video debería ser ilegal, porque tenemos un mode que va a hacer que nos trate de matar cada 30 segundos por un desastre natural (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL  ¿SOBREVIVIREMOS? PERO #1).

*Nether*: (1 case) is a dangerous, hell-like dimension containing fire, lava, fungal vegetation, many hostile mobs, and exclusive structures and biomes.

45. Es una montaña muy bonita, hecha con los bloques del nether y con prismarina (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD ).

*Netherrack*: (2 cases) is a soft, red-tinted block that makes up the entire landscape of the Nether dimension.

46. En granja con cositas como la netherrack. Los huesos que hemos usado para teñir la netherrack de azul (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD ).

*Optifine*: (1 case) is a performance-enhancing and graphics-customizing mod exclusively for Minecraft, not a general video game mod.

47. Si tuviera el *optifine* me gustaría saludar, pero no lo tengo (Lakshart Nia: Video: ¡ESTO COMIENZA! Primeros pasitos EliteCraft MINECRAFT YOUTUBERS).

*Overlay*: (2 cases) In computing, hardware overlay, a type of video overlay, provides a method of rendering an image to a display screen with a dedicated memory buffer inside computer video hardware.

48. La parte de arriba del overlay tapa cosas, la quito (Video: Mi PRIMERA partida al FORTNITE y PASA ÉSTO...| Cristinini).

*Shaders*: (6 cases) are specialized programs that run on a computer's graphics processing unit (GPU) to control how visuals are rendered in a video game, determining the appearance of objects by manipulating light, color, and textures in real-time.

49. Esta luz es más clarita y esto es generado por los shaders (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino BUILD .

*Skin*: (5 cases) is a virtual, cosmetic item that changes the visual appearance of a character, weapon, or other in-game object. Skins are primarily for player customization and self-expression, allowing players to personalize their in-game experience.

50. Ya sabéis que mi skin es una sirena, esta preciosa skin (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino BUILD .

*Slabs*: (2 cases) in Minecraft, slabs are blocks that occupy half the space of a regular block. They are used as an alternative to stairs to create surfaces or paths without the need to jump.

51. Los bloques de cuarzo y arenisca son los mejores, ya que puedes hacer slabs, puedes hacer escaleras y son colores bastante cálidos y bonitos, aunque en sí la construcción, ya veréis por los shaders maravillosos (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino BUILD .

*Spawn*: (3 cases) refers to the process of an entity —like a player character, enemy, or item— being generated or appearing in the game world.

52. Si esto es el *spawn*, puede ser que tengamos un desierto aquí al lado (Lakshart Nia: Video: ¡ESTO COMIENZA! Primeros pasitos EliteCraft MINECRAFT YOUTUBERS).

*Spawner*: (1 case) is an animation effect that ultimately causes a new actor to be created in the game world.

53. Vamos a ir corriendo y vamos a romper el *spawner* (Lakshart Nia: Video:

¡ESTO COMIENZA!  Primeros pasitos  MINECRAFT ).

*Survival / survival mode:* (8 cases) refers to gameplay where the primary goal is to endure challenging conditions, often by managing resources, crafting, and avoiding or overcoming environmental threats. This can manifest as a specific “survival mode,” where players face increasingly difficult waves of challenges for as long as possible.

54. Yo puedo ponerme en *survival* con una manzana *chetada* (Vegetta 777: Video: ABEJAS vs DRAGON (CAZADORES DE MITOS)).

*Winrate:* (1 case) refers to the percentage of games a player or a specific character, weapon, or strategy has won. A winrate above 50% indicates success, with higher rates signifying better performance, while a rate below 50% suggests underperformance.

55. Tengo esta noche un 100% de winrate en todo lo que hago (Video: EN FORTNITE CARRILEANDO A MI EQUIPO | Cristinini).

*Wither:* (1 case) a player-constructed and highly destructive undead hostile boss mob that can hover in mid-air and fire barrages of explosive wither skulls at its target (which happens to be everything living).

56. En caso de que me envenenen y me pongan wither (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL  ¿SOBREVIVIREMOS? PERO #1).

**Adapted anglicisms** (24 cases) are those terms that have undergone some type of adaptation, as observed in the following words.

*Bogueada:* (1 case) originates from the English word *bug*, which is included in the list of semi specialized terms. In example 59, we can see clearly the meaning of this English loanword.

57. Que me he quedado sin barco, *bugueada*, socorro! (Lakshart Nia: Video: ¡ESTO COMIENZA!  Primeros pasitos  MINECRAFT YOUTUBERS).

*Campeando:* (2 cases) *campear* is the strategy of remaining stationary and hidden in a strategic location on the map —often one that is difficult to access or offers limited visibility—with the objective of ambushing and eliminating opponents without engaging in direct confrontation. This tactic, derived from the English term *camping*, is often criticized and viewed negatively by a segment of the gaming community, as it is considered unsportsmanlike behavior.

58. Él está campeando el hierro (Mikecrack: Video MINECRAFT

pero cada 30 SEGUNDOS hay un DESASTRE NATURAL 🌪️🔥  
;SOBREVIVIREMOS? PERO #1).

*Cameito*: (1 case) this is the derived form of *cameo*, whose meaning is a brief appearance of a person in a video, typically portraying themselves or an unnamed character who may have little or no relevance to the plot. The use of the derived suffix *-ito* refers to the shortness of the appearance of the gamer as in example 61.

59. Luego saldré a hacer un cameito (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Carrikeando*: (1 case) originates from the English word *carry*, meaning “to bear” or “to carry” and refers to a situation in which a player is capable of leading the team to victory even without support from teammates, or when the team is underperforming (see example 62).

60. Estoy carrikeando (Video: EN FORTNITE CARRILEANDO A MI EQUIPO | Cristinini).

*Clickando*: (1 case) The action of pressing the mouse button to interact with the game, whether to move the cursor, select objects, or, in the case of clicker games, to perform repetitive actions in order to accumulate resources.

61. Hoy estoy clickando más que nunca (Vegetta 777: Video: *100 días en ApocalipsisMinecraft: El gran barco Wigetta #13*).

*Crafteos*: (1 case) is an adapted anglicism derived from the English verb *craft*, referring to the execution of a task —typically manual— that requires skill and experience on the part of the professional or artisan performing it. In the context of video games, *craftear* refers to the process of collecting raw materials and transforming them into a finished product.

62. Tranquilo que tengo los crafteos preparados (Vegetta 777: Video: *100 días en ApocalipsisMinecraft: El gran barco Wigetta #13*).

*Crasheado*: (1 case) *crashear* (from the English verb “to crash”) refers to a situation in which the game freezes or shuts down unexpectedly, ceasing to function properly and often preventing the player from continuing.

63. Uyy! Se me ha crasheado! (Vegetta 777: Video: *100 días en Apocalipsis-Minecraft: El gran barco Wigetta #13*).

*Especteas*: (1 case) *espectear* or being a “spectator” refers to watching another player’s match in real time in order to learn, observe, or simply for entertainment, without actively participating in the game.

64. Tu *especteas* ¿no? (Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Espoleando:* (1 case) *espoilear* (or *to give a spoiler*) refers to the act of prematurely revealing key plot details or narrative twists, thereby undermining the element of surprise and potentially diminishing the experience for those who have not yet encountered them. The term derives from the English verb *to spoil*.

65. Tiene truco este pequeño castillo, ya os voy espoileando (Lakshart Nia: Vídeo: Minecraft: Un Increíble Castillo Marino   BUILD 

*Espuneado:* (1 case) The terms *espunear* or *spawnear*, derived from the English verb “*to spawn*,” refer to the in-game generation or appearance of a character, object, or entity within the virtual environment. This can include, for instance, the emergence of an enemy on the screen or the reappearance of a player character following in-game death, both of which are described as having “spawned” at a specific location.

66. Esto lo han construido ellos o está *espuneado*, no? (Lakshart Nia: Video: ¡ESTO COMIENZA!  Primeros pasitos  EliteCraft  MINECRAFT YOUTUBERS)

*Farmeo / Farmeando:* (1 case each), morphologically adapted verb derived from English *farm*, originally used with the meaning of gathering plants, wood, minerals, and other items—tasks that are repetitive but necessary to progress in the game. In modern video games, it refers to killing large numbers of enemies to obtain rewards.

67. Después de unos días de *farmeo*, me posicioné en rango élite de nuevo (El Rubius: Video: *Subí a Unreal por primera vez* ).

68. Con la ayuda de mucha gente que me ha ayudado *farmeando* ellos en Survival (Lakshart Nia: Video: Minecraft: Un Increíble Castillo Marino  BUILD 

*Glitcheado:* (1 case) a specialized term not in the DLE or DPD, referring to a specific type of game error distinct from bugs or exploits, defined as a sudden electronic fault.

69. Vemos la pantalla, esto está un poco *glitcheado* (Mikecrack: Video *el día que mis sueños se hicieron realidad*).

*Hatear:* (1 case) is the action of a player who systematically despises, criticizes destructively, or slanders a game, genre, brand, platform, etc. This adapted term derives from English *hater*.

70. En este *stream* a partir de ahora te *hateamos*. Ya no quiero ser tu amiga (Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Laqueado:* (2 cases) *laquear* is a misnomer used to describe *lag*, defined as the delay between a player’s input and the corresponding response from the game.

71. A mí con todas las abejas que has puesto, me ha *laqueado* con todo (Vegetta 777: Video: ABEJAS vs DRAGON (CAZADORES DE MITOS).

*Mutear*: (1 case) the term *mutear*, derived from the English verb *to mute* or silencing another player's voice communication, text chat, or both, to minimize interruptions, distractions, or exposure to toxic language during gameplay.

72. He tenido que *mutear* la alerta, loco (El Rubius: Video: *Subí a Unreal por primera vez*).

*Pusheado*: (1 case) from *pushead*, derived from the English verb *to push*, denotes the action of advancing assertively and exerting pressure on the opposing team to secure territorial control, destroying key objectives, or compelling the adversary to relinquish ground. This offensive maneuver is employed to achieve a tactical advantage.

73. Sé que el idali está por aquí, así que probablemente haya ido a mi blue, a mi golden y medio están pusheados (Video: Cómo JUGAR el JUNGLA MÁS ROTO de la S8: WARWICK | Cristinini).

*Rankear*: (1 case) is a morphologically adapted anglicism derived from the English verb *rank*. In the context of video games, it refers to the action carried out by a player to access high-level competitions and participate in ranked matches.

74. Supongo que eso es risky. Esto no lo puedo rankear, vale (Video: Cómo JUGAR el JUNGLA MÁS ROTO de la S8: WARWICK | Cristinini).

*Reinforceando*: (1 case) is a term, seemingly derived from the English *to reinforce* ("to make something stronger" or "to provide more resources"), does not appear widely in gaming. Its meaning could fit the game context, but it seems unique to the gamer Vegetta 777.

75. He estado reinforceando todo esto (Vegetta 777: Video: *100 días en ApocalipsisMinecraft: El gran barco Wigetta #13*).

*Spawnearlas*: (1 case) the term *spawnear*, derived from the English verb *to spawn*, and closely related to *respawn* refers to the appearance or generation of entities within the game environment, including player characters, enemies, or objects.

76. Nada más *spawnearlas*, están enfadadas (Vegetta 777: Video: ABEJAS vs DRAGON (CAZADORES DE MITOS).

*Tilteado*: (1 case) the term *tilteado* denotes a psychological state characterized by frustration, anger, or overwhelm, which detrimentally affects a player's performance by impairing decision-making and reducing overall skill execution. Originating from poker terminology, it describes a loss of mental and emotional control during gameplay.

77. Como podéis ver, estoy bastante *tilteado* (El Rubius: Video: *Subí a Unreal por primera vez*).

*Tracear*: (1 case) *tracear* typically denotes the ray tracing technique, which involves simulating the behavior of light as it interacts with surfaces to produce realistic reflections, shadows, and illumination, thereby substantially improving the visual fidelity of the game environment.

78. Pues vamos a *tracear* ahí (Cristinini: Video: GANAMOS EL TORNEO DE FORTNITE DE THEGREFG | Cristinini).

*Tradear*: (1 case) The terms *tradear* or *trading* denote the act of exchanging goods or items between players, either via direct player-to-player interaction or through a game-mediated system, typically to obtain other valuable objects or resources.

79. Tenemos un montón de aldeanos para tradear en un futuro (Vegetta 777: Video: 100 días en ApocalipsisMinecraft: El gran barco Wigetta #13).

*Trolero*: (1 case) is a morphologically adapted anglicism whose English root is the verb to troll. As in previous cases, the suffix -ear is used to hispanicize the English word. According to the Gran Diccionario de Argot (GDA), which includes the form trolear, the term is defined as: “To bother someone, usually a public figure, through the internet by revealing personal information or insulting them, while taking advantage of anonymity.”

80. A ver, gente, he muerto por un evento de trolero (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL 😱🔥; SOBREVIVIREMOS? PERO #1).

**Hybrid formation** (1 term) combines a Spanish root with an English suffix.

*Efectiviuwonder*: (1 case) is an informal and playful Spanish slang term that combines “Efectivamente” (Indeed) and the name “Stevie Wonder” to mean “effectively” “indeed” or “sure” in a humorous way, signifying something that is true or happens as expected.

81. *Efectiviuwonder, my friend* (Vegetta 777: Video: ABEJAS vs DRAGON (CAZADORES DE MITOS)

### **Acronyms** (2 cases)

TDT, OTP

*TDT*: (1 case) TDT generally refers to the ability to receive and watch Digital Terrestrial Television (DTT) channels through a console or PC while gaming, or to the idea of a DTT tuner functioning like a video game.

82. Qué pedo! Camino echando TDT (Mikecrack: Video MINECRAFT pero cada 30 SEGUNDOS hay un DESASTRE NATURAL 😱🔥; SOBREVIVIREMOS? PERO #1).

OTP: (1 case) means One Trick Pony, referring to a player who specializes in and plays only one character (or champion, hero, etc.) in the game almost exclusively, mastering it completely in all situations.

83. Tengo cosas que contaros. Bueno, después de ese OTP Hardvan, hay cosas que voy a cambiar (Video: Cómo JUGAR el JUNGLA MÁS ROTO de la S8: WARWICK | Cristinini).

### Anglicized expressions and one abbreviation (7 cases)

Blablablabla, wow, Oh my God!, hello, braveheart, my friend, bro (from brother). These anglicized expressions are widely recognized by younger speakers, even those not engaged with gaming. Yet, the gamers consistently prefer English terms over Spanish equivalents, reflecting broader linguistic trends in digital and gaming cultures.

#### *Comparison of anglicisms used by masculine and feminine gamers*

Tables III and IV present the frequency and proportion of anglicisms used by male and female gamers, respectively. Table III shows that among male gamers, the number of anglicisms ranges from 9 to 25, with rates of 0.52-0.63 anglicisms per minute and 0.28-0.45% relative to total word output. In contrast, Table IV indicates that female gamers use between 0 and 25 anglicisms, with rates of 0-0.85 anglicisms per minute and 0-0.72% of total words. Within the group of female gamers, the number of anglicisms used by Cristinini and Lakshart Nia was relatively similar; however, the third gamer, Aroyitt, did not use any anglicisms at all. These data highlight variations in both temporal frequency and lexical proportion of anglicisms across individual gamers and suggest differences in anglicism usage patterns between male and female participants. The analyzed feminine gamers seem to use a slightly higher amount of anglicisms than their masculine counterparts. The number of 102 anglicisms in Tables III and IV differs from the total number of 90 examined anglicisms due to the fact that some of them have been used by more than gamer.

**Table III.** Number of anglicisms per minute and number of anglicisms used by total number of tokens employed by male gamers.

Gamer	<i>Mikecrack</i>	<i>El Rubius</i>	<i>Vegetta 777</i>	Total
Total number of anglicisms	19	9	25	53
Anglicisms per minute	0.52	0.63	0.52	31.7
Anglicisms per total number of tokens	0.45%	0.28%	0.29%	22.5%

**Table IV.** Number of anglicisms per minute and number of anglicisms used by total number of tokens employed by female gamers.

Gamer	<i>Cristinini</i>	<i>Lakshart Nia</i>	<i>Aroyitt</i>	Total
Number of anglicisms	25	24	0	49
Anglicisms per minute	0.68	0.85	0	32
Anglicisms per total number of tokens	0.72%	0.54%	0	38.8%

Regarding the use of anglicisms by Spanish YouTubers, the data indicates no significant differences between genders. This can be attributed to the English-dominated nature of the gaming sphere, where specific terminology is used consistently regardless of the gamer's gender.

#### *Comparison of number of subscribers of the gamers*

**Table V.** Number of followers/subscribers of male gamers.

Gamer	<b>Mikecrack</b>	<b>El Rubius</b>	<b>Vegetta 777</b>	Total
Number of followers	53 million	40 million	34.2 million	127.2 million
Number of gameplays posted	2196 videos	869 videos	8617 videos	11,682 videos

**Table VI.** Number of followers/subscribers of female gamers.

Gamer	<i>Cristinini</i>	<i>Lakshart Nia</i>	<i>Aroyitt</i>	Total
Number of followers	3.3 million	1.32 million	1.5 million	6.12 million
Number of gameplays posted	535 videos	1517 videos	110 videos	2,162 videos

A notable finding of this study is the substantial difference in subscriber numbers between male and female Spanish gamers as may be seen in Tables V and VI. Several possible hypotheses that could help explain this disparity are as follows: the gaming industry has historically been male-dominated, positioning male gamers as the default or “authentic” voices (Consalvo, 2012; Taylor, 2012). Only 35% of women identify as gamers, compared to 51% of men (Le Ngoc, 2022). Another important factor is the period of time that males have been involved into gaming, since the 1950s-1960s with the first interactive computer games, e.g. *OXO* (1952)

and *Spacewar!* (1962), developed within university labs, where programmers, mainly male, experimented with these systems. Females have joined the field of gaming in the 1980s for developers and in the 1990s for female gamers, therefore we could expect less subscribers. Additionally, the number of gameplays posted on YouTube by the analyzed gamers in November 2025 is noticeably higher in the case of the male gamers. As Gisbert-Pérez et al. (2024) state “Understanding these gender differences is crucial for grasping current gaming trends, reducing stereotypes, and fostering healthier gaming communities.”

## CONCLUSIONS

This study has analyzed approximately 100 minutes of gameplay content —98.02 minutes from male gamers and 98.71 minutes from female gamers— to investigate the use of anglicisms in the oral discourse of Spanish-speaking YouTubers. While these results offer valuable insights, it is important to acknowledge the limitations of the study, particularly the small sample size, the limited duration and variability of gameplay analyzed, and other variables such as streaming vs. alive, direct vs. edited, target audience. These constraints call for caution in generalizing the findings and highlight the need for further research on a broader scale.

With regard to the first objective —identifying the most frequently used types of anglicisms— the findings reveal that non-adapted anglicisms are the most prevalent in the gamers’ discourse. Notably, a substantial proportion (nearly one-third) of the anglicisms used were semi-specialized terms, suggesting a shared technical vocabulary between gamers and their audiences. This indicates not only a strong influence of English within the gaming sphere but also a degree of linguistic competence among subscribers, who are presumably familiar with this specialized terminology.

In addition, the data shows a significant presence of adapted anglicisms, many of which also carry a degree of specialization. The most common adaptation strategy involves the use of Spanish verbal suffixes such as *-ar* and *-ear*, which facilitate the integration of English terms into Spanish grammar by producing verbs that align with Spanish morphological patterns. This reflects the dynamic nature of linguistic borrowing and the adaptability of Spanish in accommodating foreign lexical items within its verbal system.

In relation to the second research objective —exploring gender-based differences in anglicism use and subscriber numbers— the analysis suggests that there are no significant differences in the frequency or types of anglicisms used by male and female gamers. This finding supports the idea that gaming discourse, particularly in terms of language choice, operates as a relatively gender-neutral linguistic space,

at least at the lexical level.

However, a clear gender disparity emerges in the number of subscribers, with male gamers attracting larger audiences than their female counterparts. This discrepancy reflects broader structural inequalities within the gaming industry and digital content creation more generally. The findings support the view that male creators continue to occupy a dominant and privileged position in the YouTube gaming sphere. This can be partly explained by the historical male dominance in gaming culture, where the industry has long been marketed to and shaped by male interests. In addition, audience alignment may contribute to this imbalance: as the gaming audience remains predominantly male, viewers may be more inclined to follow creators who reflect their own identities or preferences.

These findings underscore the importance of promoting more diverse and nuanced representations within gaming communities and content platforms. Efforts to reduce stereotypical and sexist portrayals, along with critical engagement with media representations, are essential for challenging entrenched norms and making the gaming space more inclusive.

Furthermore, this study highlights the potential of linguistic analysis to reveal deeper social dynamics within digital communities. Future research could benefit from expanding the dataset to include more gamers, a wider variety of platforms (e.g., Twitch, TikTok), and a broader range of European languages. Such work would offer a more comprehensive view of how gender, language, and media intersect in the context of online gaming.

Ultimately, promoting inclusive principles in game design, coupled with targeted initiatives in education and community engagement, constitutes a critical strategy for fostering a more equitable and sustainable gaming ecosystem. Addressing these structural and cultural challenges is imperative not only for safeguarding players' psychological well-being but also for advancing a gaming culture that is both positive and intellectually enriching.

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