

MAKES SENSE, MAKEN JÄRKI

A case study of using English while playing

Bachelor's Thesis

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English

January 2015

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kielten laitos
Tekijä – Author Salla Väkeväinen	
Työn nimi – Title Makes sense, Maken järki A case study of using English while playing	
Oppiaine – Subject Englanti	Työn laji – Level Kandidaatintutkielma
Aika – Month and year Tammikuu 2015	Sivumäärä – Number of pages 20
Tiivistelmä – Abstract Englanninkielen käyttöä suomenkielisen tekstin lomassa on tutkittu videopeleihin liittyen keskusteluanalyysiä käyttäen, muttei koskaan diskurssi- tai sisältöanalyysillä. Myöskään pelivideoissa esiintyvää kielen vaihtelua ei ole tutkittu. Tämä tutkimus pyrkii selvittämään tapaustutkimuksen kautta, miten suomea äidinkielenään käyttävä pelivideoiden tekijä käyttää videoissaan englantia. Tarkoituksena on myös yrittää kategorisoida erilaisia englannin kielen käyttötapoja. Tutkimuksen aineistoksi valittiin yksi noin 20 minuutin pelivideo suosituilta Youtube-kanavan pitäjältä. Aineistoksi kerättiin videosta jokainen englantia tai lainasanoja sisältänyt fraasi ja ne litteroitiin. Tutkimuksessa analysoitiin sekä diskurssianalyysiä että sisältöanalyysiä käyttäen englanninkielinen materiaali, joka oli joko suoraan englanniksi tai lainasanoina. Analysoinnin perusteella aineisto jakautui kuuteen eri ryhmään: englanninkielisiin fraaseihin ja sanoihin, anglismeihin, intertekstuaalisiin viittauksiin, pelin tekstien lukemiseen ja kommentointiin, hahmon nimeen liittyviin tunneperäisiin reaktioihin ja kiroiluun. Tutkimuksen tulosten perusteella voidaan sanoa, että pelivideon pelaaja käyttää enemmän englantia integroituna puheeseensa kuin anglismeja. Pelaaja käyttää yleensä joko englanninkielisiä sanoja tai fraaseja puheensa lomassa ja silloin tällöin myös lyhyitä lauseita. Hän myös käyttää englantia luomaan viihdearvoa videolleen intertekstuaalisten viittausten kautta. Kommentoidessaan pelin tekstiä hän kommentoi enemmän tekstin sisältöä kuin kielioppia, vaikka kumpaankin hän esittää kommentteja. Pelaaja saattaa käyttää myös tunneperäisten reaktioiden takia välillä pelin sivuhahmon nimestä suomenkielistä varianttia. Kirotessaan pelaaja käyttää vain yhtä kirosanaa ja sillä joko voimistaa ilmaisua tai vain kiroaa.	
Asiasanat – Keywords let's play video, discourse analysis, content analysis, intertextuality, code-switching, Anglicism	
Säilytyspaikka – Depository	
Muita tietoja – Additional information	

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1 INTRODUCTION

Playing video games is a hobby that has been growing in popularity in recent years. Not only are there more actual players than in the past but also, thanks to the Internet, people have access to other player's materials as well. After the rise of the web page Youtube, players have been able to film footage of their own game experience and post it on the page for the entire world to access. This gaming culture is especially popular among children, adolescents and young adults, and so called gamers, the ones who actively play video games and post their playing sessions quite often for other people to see.

Piirainen-Marsh (2008), Piirainen-Marsh and Tainio (2007) and Vuorinen (2008) have all studied the language of two gamers while they play a video game together. They have especially focused on code-switching in this context, for the gamers in their materials are Finnish and they use English in their speech from time to time. In all of these studies the gamers in question have been in the same space and have communicated with each other. However, in the increasingly popular videos on the Internet, in which a person plays and communicates to a camera, the language cannot be analysed in quite the same way. When the communication lacks the other person, the recipient, can one not analyse the provided text as a conversation as one has done with all three of the above mentioned studies. Although the audience of a video cannot be precisely known to the player providing the material for it, one can find many videos of this kind on the Internet with multiple viewings. The text a player produces in his or her videos still most likely has an effect on the recipient for they seem to be quite popular.

In the present study I intend to show how a Finnish person uses English in the context of gaming in a Let's Play video. A Let's Play video is a video in which a person plays a game and usually comments the game and his actions. I use discourse analysis for it is used as an interpretation method for texts, both written and spoken. Discourse has also the ability to define differences between text types, such as academic texts and jokes (Fairclough, 1992:3). I shall also use content analysis to define categories for the English language use in the source material, a let's play video from Laeppavika, called *Raumoogle Classics - #9 Morsolla menee hermot Viljamin kanssa*. Laeppavika is one of the most popular Finnish providers of gaming videos on Youtube and its videos are mainly aimed for Finnish speaking audience, due to Finnish used as L1 in all of their videos. It is important to see how a representative of an ever growing hobby group uses English in his mainly Finnish video, for he represents the language skills of a gamer, although this is just a case study.

2 CHANGING LANGUAGE

2.1 Code-switching

Gardner-Chloros (2009:1-4) defines the phenomenon known as code-switching as a system of speech in which the speaker uses two or more languages by mixing them together. According to her, code-switching can happen in situations in which the speaker is fluent in both used languages (when discussing a situation where the code-switcher uses only two languages). These kinds of situations, she states, happen, for example, when the speaker has grown in a bilingual environment and he or she has been free to use both languages. However, Gardner-Chloros clears that one does not have to necessarily be as fluent in one language as in the other. She gives examples of people who have lived in one culture and have possibly learned the other language through their family but have not been able to use the L2 freely in their environment. Naturally, there are also cases in which code-switching is used to differentiate different speakers from each other and to invigorate the story. A good example of differentiation of different speakers is code-switching when using the terminology of a specific hobby. This differentiates the ones having an interest in this certain subject for they may better understand the foreign terminology used in the hobby than the ones not interested in the specific activity. When one invigorates a story, one might use another language to bring some more content to it. However, in this case the key element is that both the speaker and the listener know both languages that are used.

In the context of videogames, code-switching is used by two people playing a game when they begin a new activity, while changing activities, when changing roles from an instructor to a so called ceremonial master or when momentarily discussing the situation outside the game context, for example, when negotiating the strategies of how to proceed in the game (Piirainen-Marsh 2008). Basically, when a change in the activity or in something else occurs, the language changes as well. A language can be used as a very strong indicator and that is why it most likely is used to point out change in different situations. According to Piirainen-Marsh (2008), code-switching also occurs when the person wishes to show his expertise in the game, for example, by quoting the game itself.

Not only does code-switching show expertise, but it is also there to provide humour (Piirainen-Marsh and Tainio 2007). They state that while playing a video game, the players comment on the behaviour and mannerisms of the characters by, for example, using a certain kind of exaggerated tone while

quoting them.

There are different ways in which code-switching can happen. According to Vuorinen (2008:24), there are three types of use of English which a Finnish person playing a video game uses: borrowings, insertions, and code-switches. Insertion means that a structure or a word of the English language was added in the mainly native language conversation. Borrowed words, words borrowed from another language and adapted to the target language, from English focused mainly on the contents of the game. There was also code-switching in which the language of the conversation was changed for a short while into English.

Even though code-switching usually happens when two cultures meet, it does not necessarily mean just cultures in the large scale. When the culture of the surrounding world meets with the culture of gaming, language variation can also happen. If the game is not in the native language of the player, quotations and some of the terminology are provided in the language of the game and not in the player's L1. In this kind of case, as well as in other cases where the cultures meeting have different language, code-switching is very likely to happen.

2.2 Discourse analysis

Fairclough (1992:3) states that discourse analysis is a concept that has been under debate because of its vague meaning. The interpretations of its meaning have varied between it concerning spoken texts and written texts. In some cases the spoken language is contrasted with the written language as the means of discourse analysis. However, the most common interpretation is that it could be either one. A discourse itself is a concept which has a purpose of defining types of language usage depending of the situation. In addition to this, a discourse has always something to do both the producer of the text as well as the interpreter. Whether a text is written or spoken, there is always something the one producing it is trying to communicate. The one interpreting the text can find the discourses the producer intended to put in it and possibly interpret there to be some others as well.

According to Gee (1999:80), there are two types of meaning that words and phrases provide us with: situated meanings and cultural models. Situated meanings are, as the term suggests, situation related. In his example, Gee uses sentences "the coffee spilled, get a mop." and "the coffee spilled, get a broom."

and points out that just by changing the verb our whole understanding of the word *coffee* changes. The choice of tool in the sentence is dependent on whether the coffee is in its liquid form or just as grains or beans. It is not necessary for the recipient to see what has happened before the sentence is said because he or she understands what has happened just by the discourse given by the provider. This type of meaning is used on the spot. Cultural models, however, "explain" relative to the standards of the group, why words have the various situated meanings they do and fuel their ability to grow more" (Gee 1999: 81). These meanings are group related and usually are not clearly determined in everyone's mind but provide guide lines. The better one knows these guide lines; the more one has "expertise" in the group. Gee (1999:81) states that because of this, we, as a group of people who have coffee in our culture, have approximately the same concept of the beverage. These sorts of "big pictures" we have in our lives of just about everything and, although we all have them, they are not exactly the same for everyone.

As mentioned above (Gee, 1999:80), when a text is provided, it works on two levels: the situational level and the level of the big picture, as it was discussed in the last paragraph. The provider of the text establishes his choice of words to both of these and presumes that the recipient has an idea of both of these. If the recipient is lacking in either the big picture or the situational context, the meaning of the provided discourse is harder to understand. A discourse analysis can provide the interpreter of the text with some insight of what the provider might have meant with his or her text, especially if the text is not provided on the spot. When the text is not produced at the same moment the interpreter is receiving it, the interpretation of the text is dependent on the reader alone. In the case of a recorded text, there is no way to ask the producer what he might have meant with his utterances, for not always they are pre-thought in, for example, a conversation. Basically, in texts that are written or otherwise pre-made, such as videos, movies, etc., one must think through what sort of text one provides the interpreters with. Even though in these cases improvisation is possible with the provided text, the editing of the text, the video, the movie, etc. provide us with the information on what the producer of the text wants the interpreter to see or hear.

2.3 Intertextuality

Referring to other things is one way to create more content to one's text. "Intertextuality is basically the property texts have of being full snatches of other texts, which may be explicitly demarcated or merged

in" (Fairclough 1992: 84). The basic idea of intertextuality is that in the text one refers to another text. According to Fairclough one can use intertextuality, for example, with sincerity or ironically (Fairclough 1992: 84).

As mentioned above, references one makes in a piece of text, no matter spoken or written, to another piece of text, is called intertextuality. Intertextuality is usually provided in the text in the hopes that the interpreter of the text knows, to which does the intertextuality refer. These kinds of references exclude the people who do not know the original source of the reference. They bring insight to the producer's interests and provide the interpreter with some information of him or her, providing that the first one can interpret the references.

Montgomery et al. (2007:156) state that one form of intertextuality is allusion. An allusion, according to them, is a reference that is made to one text inside of another. They say there are two types of allusions: explicit verbal allusions and implicit verbal allusions. The explicit ones are direct quotes of the source material, whereas the implicit allusions sometimes change the original piece of text and make it more suitable for the purpose of the current text. The explicit allusions are also marked with quotation marks, whereas the implicit ones are not. An example of an explicit allusion would be, if someone said: "But John, "the sky's awake, so I'm awake, so we have to play."'" This one uses a quote from the movie Frozen. Then again, if one wanted to make this explicit allusion into an implicit one, one could say: "But John, the sky's awake, so I'm awake, so we have to watch a movie."

Fairclough (1992:102) also states that intertextuality should be considered a great aspect when doing discourse analysis. This is because the intertextuality in texts is getting more and more common nowadays.

3 THE PRESENT STUDY

3.1 Research question

The main research question of the present study is: How does a non-native speaker of English use the language as a device in the context of a let's play video? The problem of the question is that the study is

a case study and one cannot say that other gamers would use their language like this. The player also has some other videos which might include other kinds of uses of English. Also, in a context of a recorded speech, one cannot affirm in the very moment of speech production what the player means by an utterance.

3.2 Data collection methods

The data was collected from a let's play video *Raumoogle Classics - #9 Morsolla menee hermot Viljamin kanssa*, a youtube video from Laeppavika, posted online 2.1.2013. The video was watched and every word of English language was noted and transcribed adding some extra text provided by the player, so that the context of the English utterance would be clearer. Also every piece of English language translated or altered in order to fit the Finnish language has been transcribed. These transcriptions and short explanations of the situations they are said at are listed in the appendix.

After finding the timing of the English expressions in the video, categorizing was made of how many different types of English usage immerge. The difficulty in categorising the occurrences of English was when I was researching the background of cultural references made in some English expressions. The reason why I was bothered to do this was that roughly 10% of every occurrence of English was an intertextual reference to a game, a movie, an internet meme or some other phenomenon of popular culture. Therefore, I also named one of the categories intertextual references, for the extent of them was so wide.

3.3 Methods of analysis

The main method of researching I used was discourse analysis. Fairclough (1992:3) explains that discourse analysis is a wide concept and its interpretations can vary considerably. Discourse analysis is an approach which helps one to interpret both written and spoken texts. In this thesis the discourse analysis is there to provide different discourses for the spoken text provided by the player, in order to categorise his speech. It also provides information on what kind of word and phrase choices the player uses in English in certain situations.

The reason why this approach was chosen over conversation analysis, which was used by Piirainen-Marsh (2008), Piirainen-Marsh and Tainio (2007), and Vuorinen (2008) in their studies is that in all of the above mentioned research there have been two people playing a game and communicating with each other. In the case of a let's play video, the player does not have any specific person there to discuss with him, so his speech is aimed at the unknown audience that may see the video on the Internet. The player must therefore, in order to make the video more interesting, express his thoughts out loud and assume that there will be someone watching the video and hearing his comments.

Another method of research I use is content analysis. It is a qualitative style of analysis and I use it particularly in an inductive way, for I do a case study and I try to generalise the phenomena in it. Content analysis is a material based analysis in which one analyses the material one has and tries to find patterns and theories in it (Tuomi, J. & Sarajärvi, A., 2009). In the present study the material is categorized into groups and the analysis is based on them. Many of the examples listed in the appendix include features of many groups.

4 USING ENGLISH WHILE PLAYING

There are six categories in which I have divided the usage of English: integrating English straight to Finnish, anglicisms, intertextual references, reading and commenting the text provided by the game, the emotional usage of names and swearing. Many of the utterances of the player consist of many of these categories. The first two groups focus on the actual language usage of the player, the third on the context of the language used, the fourth on his knowledge of grammar and language usage, the fifth one on names of characters and how they and the emotions of the player affect the language selection, and the final one on swearwords and how the player uses them in his language.

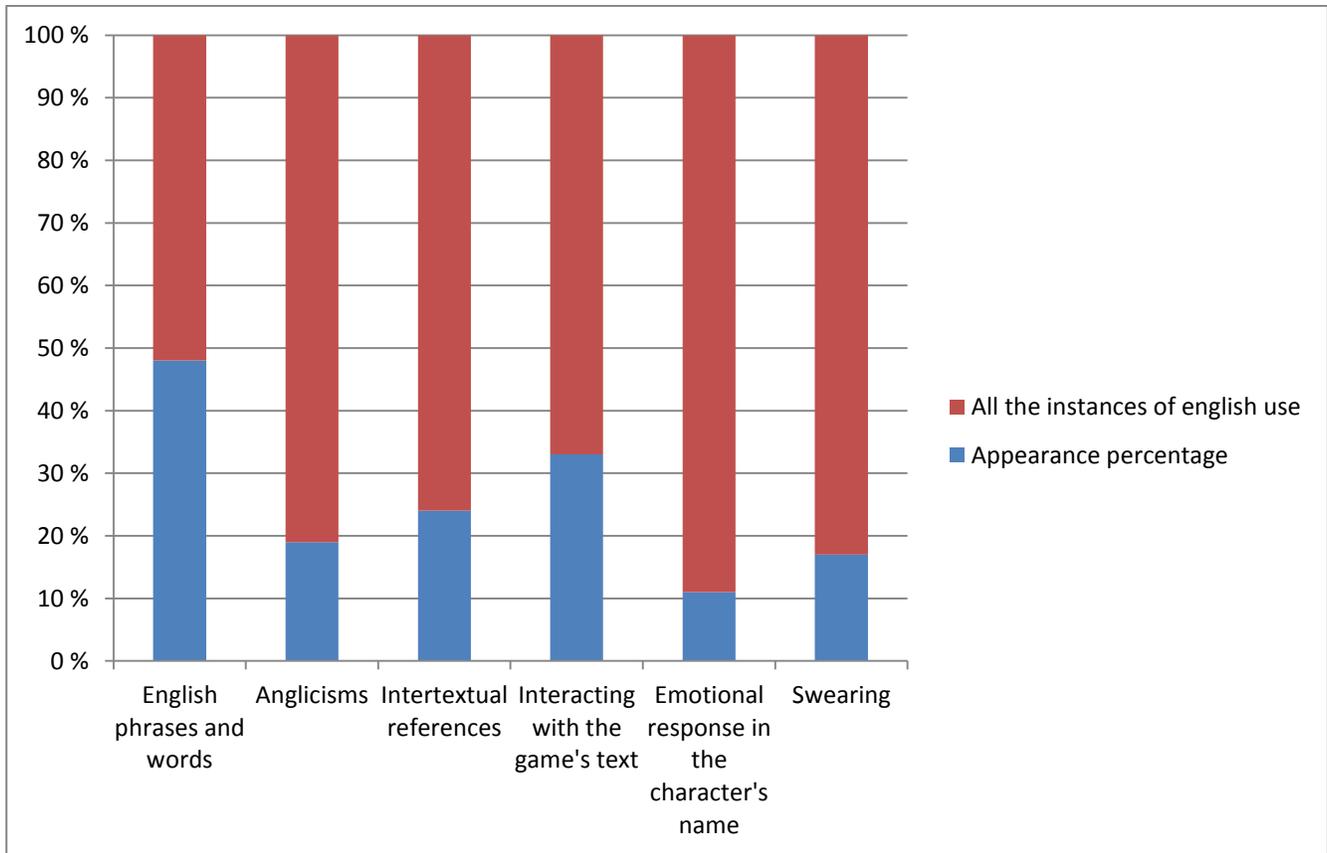


Figure 1. The percentage of the different uses of English in the video

From all of the examples 48% were instances, where the player uses actual English in the midst of Finnish (Figure 1). On the other hand, 19% had some sort of an anglicism in them. Naturally, there are also many more instances in which one uses English or anglicisms in these examples but the ones counted in these two groups have elements that could not be categorized in any of the four other groups. Naturally, some of the examples contain elements that fit in more than one category and therefore the total the percentages presented here is over 100%. Almost a fourth, 24 % to be more specific, of the examples listed in the appendix have an intertextual reference in them. The commenting and reading the game's text can be found in 33% of the examples. Emotional response to a character's name and swearing have the smallest percentages, the former being 11% and the latter 17%. The examples mentioned in the following analysis are all the instances when English is used by the player in one way or another and they can all be found in the appendix.

4.1 English phrases and words in the middle of Finnish

The player uses code-switching in various instances. These uses can be categorized into phrasal use and word use. The line between these two is not set in stone and sometimes it is hard to make a clear distinction between them. Only in five examples listed in the appendices are there no English but instead they have anglicisms: English that is modified in order to fit better into Finnish.

In some cases the player uses phrases or phrasal structures in his language that are not typical in his native language. An example of using a phrase in English during an otherwise Finnish speaking moment is when the player is explaining what he said before in the video and how it relates to the video (Example 17, below).

muistatteks kun mä sanoin et (0.5) morsot kellariin (.) tai morsot kuuluu kellariin ja naiset (.) *you know*
keittiöön (remember when I said that (0.5) monsters should be in the basement (.) I mean monsters should
be in the basement and women (.) you know to the kitchen)

When the player uses a phrase like *you know*, he uses it more as a filler than in its semantic meaning. This might be because he is using a humoristic element in his speech that might be questionable to some of the audience: the place of women is in the kitchen. This gives him time to rethink his upcoming argument and how it might offend some people. This sort of filler is also used in the spoken language of English speaking people but in Finnish one does not use such a filler. There are some other fillers that are used in Finnish as well, such as *niinku* (Examples 47 and 50), which is used like the English filler: like. Some phrases are just faster to use than their Finnish versions (Examples 47, 48, 50, 51 and 53). They may be shorter than the Finnish equivalent, faster to say, or include an extra meaning, which the Finnish one does not include. One of these phrases is surrounded by Finnish but said separately (Example 53). This may be because it is faster to use than the Finnish translation of the phrase would be. Also, when stepping into the shoes of the character, the use of English may be more natural than the use of Finnish because the language in the game is English and the character's name is a typical name in an English speaking culture: John (Example 27).

Often the player includes English words in his language, which otherwise is Finnish. This is also a method to save time and energy. The player tends to replace a Finnish expression by replacing it with an English word. (Examples 5, 12 and 18). For example, Example 12: "inbound *morsoja*" one could translate the latter word into 'monsters' and the meaning would be clear. If one tries to translate this into

Finnish, however, one needs more effort and words to make the meaning clear. Code-switching serves as a method for simplifying communication. Naturally, words contain also other groups that cannot be considered as a proper part of code-switching: names. The name of the game, the custom story, places, the characters of the story and of other games, and personified objects (Example 22) are not usually translated. (Examples 1, 2, 6, 7, 8, 9, 11, 14, 22, 23, 26, 29, 31, 34, 37 and 54) Exceptions to these are some emotional responses and a name to which there is a translation.

A borderline case of a use of an English phrase and turning it into a pseudo-anglicism is when the player tries to make a direct translation of an English phrase thus creating humour. (Example 10, below).

miten mun palvelijalla (.) on vittu HIENOMPI HUONE KUN MULLA (2.0) JA ISOMPI (1.0) *makes sense*
(0.5) maken järki

The player uses an English phrase, which is very common and might be faster to use than its Finnish equivalents. After that, the player translates it directly into Finnish by combining the pronunciation and the written language of the word *makes*, turning it so to *make's*. Because the name Make is shortly mentioned before this utterance, it makes it easier for the player to use it at that moment. Naturally, the directly translated phrase in Finnish does not have the same meaning as the original one, but it brings a humorous element to it.

4.2 Anglicisms

The player uses many anglicisms in his speech. Anglicisms are English words and grammatical structures that have been applied into Finnish (Vuorinen, 2008:29). This basically occurs when the player speaks Finnish but does not translate the word or phrase in Finnish but instead uses the English word and inflects it, or changes its pronunciation, so that it fits better in the otherwise Finnish sentence (Examples 1, 3, 15, 19, 21, 32, 36, 45, and 50). In a situation where the player's character is going up a ladder and comments on the character's movements both the inflection and the change of the pronunciation can be seen (Example 19, below).

oi (1.0) *tsiisus* mikä vauhti ja sit mä *otan damagee* kun mä tuun takas alas. (oh, Jesus what a speed and then I take damage when I come back down)

In this sentence one can find three things mentioned above: an inflection, change of pronunciation, and using an English grammatical structure in Finnish. Both *tsiisus* and *damagee* are pronounced as they are written, which is how Finnish is pronounced. Interestingly, the word *tsiisus* comes from the pronunciation of the English *Jesus* and *damagee* is spelled like its English counterpart, when one ignores the suffix, but pronounced in the Finnish way. This might have something to do with *tsiisus* coming from a name whose Finnish counterpart is not that far off from the English one, whereas *damagee* comes from a word that has a Finnish equivalent sounding nothing like its English version. The word *Jesus* can also be used in the English language as an exclamation and the player could have learned to use it from various instances, such as the TV, books, other games, etc. This might be another reason for this difference in the style of pronunciation.

The inflection of the word *damagee* comes from the inflection needed by the verb *otan*. In Finnish one can say, for example, *otan kahvia* (partitive case, in English: I take some coffee.) or *otan kahvin* (genitive case, in English: I take a coffee.). In the first case one takes some of the product and in the second one one takes all of it. When applying this to gaming, one usually takes only some damage if one hurts oneself in a game. If one takes all of the damage, one is usually dead. Using this logic, the player uses the partitive case and takes only some damage. Often in spoken language, one varies the inflection of the word, so that there would be less effort in pronouncing it: *otan kahvii*. Therefore, the possible *otan damagea* which would be the correct inflection of the word is replaced by a dialect version: *otan damagee*.

The whole expression, *otan damagee*, is not a phrase one uses in Finnish. Even if one tried to use a Finnish word instead of *damagee*, for example like *otan vahinkoa*, it still is not grammatically correct. However, to take damage is a fully working expression in English and therefore the player tries to apply it into Finnish by translating take into a Finnish verb *ottaa* and inflecting it in the first person singular: *otan*. This might be because the player decides to use the word *damagee* instead of its Finnish counterpart.

4.3 Intertextual references

In intertextual references one can find all types of language use. There are complete sentences, names of characters and other games, phrases, song lyrics etc. The reason these are a group of their own is that

of all the English used in this video 24% has some sort of intertextual reference in it. These references can be found in forms of phrases, most of which are allusions (Montgomery et al., 2007:156). The three main categories for these references are those referring to movies, TV-series and games, those referring to songs, and those referring to internet memes. Linguistically, there are two categories: anglicisms and English phrases and sentences, including names. The reason why one usually uses intertextual phrases is to show one's knowledge of the popular culture and provide some inside information to people who know to what the piece of text refers to. In many cases one uses intertextuality to provide humour.

Most of the references come from a visual cultural reference with a related activity, such as playing or watching movies, series, videos, and games. Two thirds of the phrases in the intertextuality group refer to these (Examples 2, 7, 9, 13, 14, 31, 37 and 41). For example, the player reacts to a text on the screen that suggests he could break a lock with a hammer and makes an intertextual reference to the movie and the character called The Incredible Hulk (Example 14, below).

Hulk smash (5.0) Hulk open (3.0) Hu- (hhe) Hulk walk

The Incredible Hulk is a character that speaks of himself in the third person. He speaks quite slowly and his so called catch phrase is: *Hulk smash*. Therefore, upon smashing the lock with the hammer, the player speaks in a slow caricature like voice in order to emphasise the reference to the character. After this the player applies this phrase to the following things he does in the game, which are opening a gate and walking through it.

Where the one above is an example of the use of English sentences, although very simple ones, in the players language, the following is an example of a phrase added to a Finnish piece of text. While waiting in a hideout for monsters to leave the room where the player is, he states the following (Example 13):

pieni hetki (3.0) *and we will be right back* (one moment, and we will be right back)

The player might have heard the English phrase while watching a series from the TV and there is a commercial break in the middle of it. In this context he refers obviously not to commercials interrupting the game but to the break in the action in the game. The player considers hiding not to be the action in which the watchers of the video are interested in and therefore he uses the phrase in question, as a humorous element.

Some intertextuality is provided by the player while he also comments on the game. At one point (Example 37) while he tries to get back to an upper level in a building he has to stack boxes to use them to climb up. Then he says the word *Minecraft*, which is the name of a game, in which one can mine box shaped blocks and stack them in order to build things. After this the player creates a new word trying to describe a combination of the game he plays and *Minecraft*: *morsocraft*. *Morso* comes from the word with which he describes the monsters in the game he is playing and *craft* is the ending of *Minecraft* and has the meaning of creating and building in it. Although the name of the game the player plays is *Amnesia: the Dark Descent*, he does not use it in this word creation, most likely because it is too long and it does not begin with the same letter as *Minecraft* does.

There is one instance when the player actually starts singing in English and so makes an intertextual reference to the song (Example 4, below). This is a result of a successful throw of a helmet. The player tries to hit another helmet with the one he throws and after succeeding shouts: *in your face*. This phrase reminds him of a song and after repeating it, he starts gradually to sing out loud.

OOHHOHHOI oi(hhe)joi(hhehhehhe)*in your face* (.) *with his face in your face and your head's on the floor*
"it'll be a long time coming (0.5) but you got the message now"

This provides us with information that the player has a memory connection between the phrase and the song.

The third group of intertextuality is the Internet memes. They are phrases often repeated in the World Wide Web with an entertaining purpose. Phrases like these can usually be found written in pictures and are usually very short. They are catch phrases or punchlines already known by the general public on the Internet. For example, a well-known meme is a picture of a character from the *Lord of the Rings* movies, Boromir, played by Sean Bean, and a text which starts with the phrase: *one does not simply*. After that phrase the content of the text in the picture varies but the picture and the phrase stay the same from case to case. There are some instances of the memic use of language in the video and their main point is to create humour and unite the player with his audience through intertextuality (Examples 3, 20, 44, and 50). For example, when the player reads from his screen a piece of text, he responds to it by using a memic expression (Example 44): *You cannot escape and rescue your friends* (.) *friend* (0.5) **CHALLENGE ACCEPTED**. Originally this quote is from the TV-series *How I Met Your Mother* but it has evolved from a quote to a memic expression. As well as accepting a challenge to save himself as well as his friend in the game, he uses intertextuality to bring some extra information to the situation.

Usually this kind of Internet meme is used when the challenge that one is accepting is very difficult or almost impossible, so there might be some humour in the usage of this reference.

4.4 Reading and Commenting the Game's Text

As well as producing his own language in English, the player also takes notice of the written language provided by the game. The scene he plays is a custom story, which means that one of the many players, or a group of them, has made a playable game with the setting of the original one. This leads to situations where, as well as reading the text on the screen, the player usually comments on it, either its grammar or the contents and the meaning of the text. In most cases the player comments on the contents and the meaning of the text but in about some cases it is also the grammar which catches his attention.

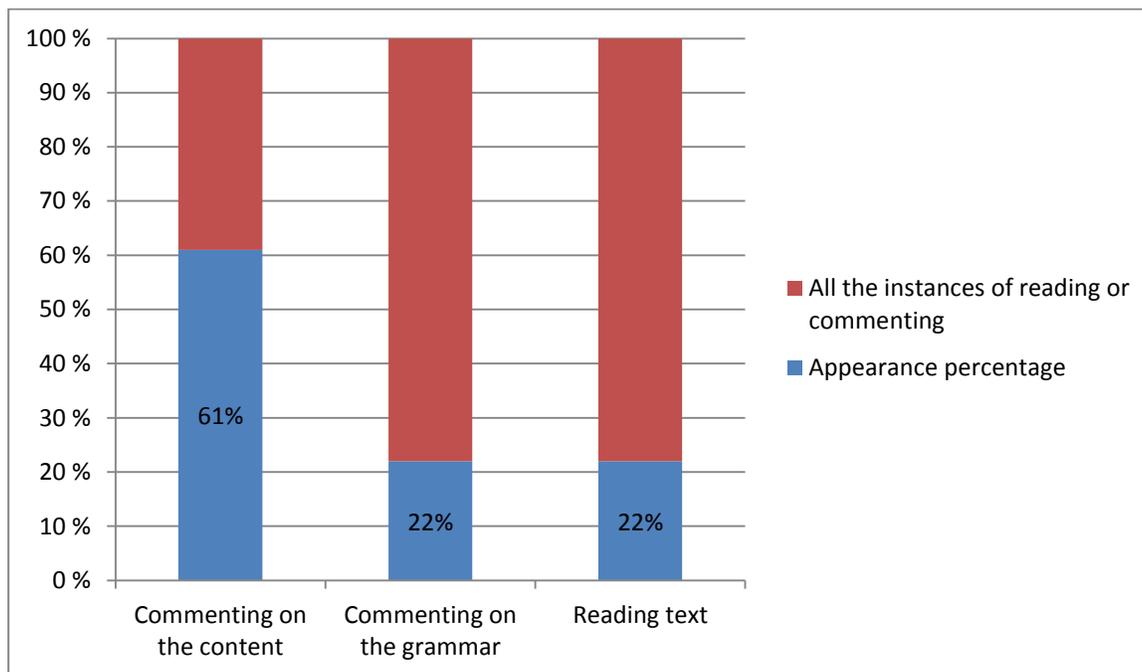


Figure 2. The percentage of different styles of noting the game's text

The player comments on the content in 61% of the cases, where he takes notice of the game's text (Figure 2). In this case commenting in both Finnish and English are noted because regardless of the

main language of the comment, English is still used by the player in the instance. Both the commenting on the grammar and just reading the text provided by the game can be found in 22% of the examples of this group. In the former, the use of both English and Finnish is permitted in the commenting, as long as the player uses at least some English. However, in the latter one the player only uses English for it is the game's language and one can read text only in one language or else it would be considered translating. These percentages make a total of 105% because in one of the examples (Example 47) one can find features of both content commenting and grammar commenting.

When the player comments on the contents of a piece of text he has just read, in English or in Finnish, he tries to focus on things that one normally would not think of at first and so creates humour or shows a defect in the game's language. (Examples 2, 3, 15, 22, 24, 28, 34, 43, 44, 46 and 47). Near the beginning of the video, the player reads out loud a piece of text found in the journal of the main character (Example 3, below). After that he makes a short pause and comments on the contents of the journal entry:

I should read that letter before I go anywhere. (8.0) fuck the police (ehhe hhe hhe hhe hhe)

By commenting on the written text with a sentence followed by laughter, the player shows the recipients that he uses humour and it is just a joke. Right after this the player says that he should obey the text in the journal, which explains to the viewer of the video that the utterance above commenting on the text is indeed just a joke. The four letter word is explainable by its wide usage on the Internet. The phrase is an Internet meme and therefore, although presenting rebellious ideas of not following the rules of the game, most likely is meant as a joke.

In one case the commenting is done solely with the tone of voice of the player (Example 42). In this case the enthusiastic reading of just one word describes the happy feelings shared with the player and the word. The over the top shouting of the word gives it also a humorous element. Another instance where the player only reads a piece of text on the screen is when he goes through iron maidens all containing a key (Example 49). After picking up one key at first he starts to read out loud the texts appearing when picking up the keys. The several different keys in the game having different names is the reason why he might wish to see, which other names the creators of the custom story have come up with. A curious case of commenting can also be found near the end of the video, when the player states that there is a certain piece of text on the screen (Example 52). It could be that the player is just pointing out what he sees or then commenting on the double meaning of the word *trip*. The story could

be seen as a trip, a journey, towards a tough choice of sacrificing either the main character or his friend William or then just as a trip, a tripping journey in the mind, normally provided by drugs. The custom story is filled with monsters and other things fictional, so it could mean both a journey and a fantasy.

In cases, where the player comments on the grammar, he comments on it either in English or Finnish. Usually, when he speaks of grammar in Finnish, he questions what he has just read or actually speaks of grammar (Examples 6 and 47). When he does it solely in English, he either repeats the erroneous part (Example 30) or then comments on the grammar from the character's point of view (Example 40, below).

this is probably some sort of altar (.) I need probably all the pieces to start this orb thing (3.0) and I probably should stop using the word probably (.) that fucking much

Once the player just reads a piece of text out loud and translates it into Finnish afterwards (Example 16). This, however, gets interrupted by a sighting of a monster and the player's speech turns into a mishmash of awkward sounds. Because the player uses this only once, there might have been an upcoming element of humour in his speech but he never gets there. However, there must be some humorous value in the sentence, for it was left in the video.

4.5 Emotional response in a character's name

Emotions can show through in language changes. This happens in the video when the player speaks of William, the main character's servant and friend. Usually when the player mentions William, he is taking the role of the main character, John, through whose eyes he sees the game.

The first time he mentions William is when he reads a dialogue presented by the game. After that he mostly assumes the character of John when mentioning the servant. Many of these cases happen, when the player notices the poor condition of the castle he is in and asks William to fix things (Examples 8, 11, 23 and 26), although throughout the video not a glimpse of the servant is seen. Because the game is in English, the player uses English when addressing William.

The player also starts converting William into its Finnish variant *Viljami* quite early on in the video. The first time he does it, he makes an intertextual reference to another video with memic contents (Example 9): namely typical type of speaking and using catchphrases. The first thing said in the other

video, called *Ei viddu Make! :DDD Ei Siwasda saa ES! :--DDDDD*, is: *Ei vittu Make, Viljami keuli faijansa autolla*. (Guess what, Make, Viljami popped a wheelie with his dad's car.) There are several videos with Make and Viljami on the Internet and repeating these names is a catchphrase known only to the recipients who have watched those videos. By this he tries to create humour and convince himself in a scary situation in the game that there is nothing to be afraid of. After that, the next time he mentions the Finnish version of the name, he points out that the state of the mansion is very poor. After many comments on how William should fix broken things and finding a collapsed wall, the player gets frustrated and starts his speech, as usual, by addressing William but then changing to Finnish (Example 29, below).

eyh (1.0) TÄÄL ON KOKONAINEN VITTU SEINÄKI ROMAHTANU *WILLIAM* nyt vittu Viljami(1.0)
vittu et on laiska hovimestari (A fucking wall has collapsed here, William, fuck this, Viljami. Fuck that lazy butler.)

The shouting at the beginning of the sentence indicates frustration and, although he starts to form a phrase in English starting with William, he instead continues in Finnish. The reason for this, most likely, is that he starts the whole sentence in Finnish, while being frustrated, and it is easier to express oneself in one's native language. When trying to express a strong feeling, a language change from Finnish to English may not be the easiest thing and that is why he continues the talk in Finnish, also changing William's name into Viljami in order for it to fit better to the language used. Because there is also a connection in the player's mind between the names William and Viljami, due to the first time the Finnish name is mentioned, it is easier to use the Finnish one.

4.6 Swearing

When swearing in a foreign language, the use of the swear words is not as versatile as it could be when swearing in one's native language. This can be seen in the video, when the player uses four-letter words. If he actually swears he only uses one word: *fuck* (Examples 3, 8, 28, 33, 38, 39 and 40). However, when he does not curse but rather describes his surroundings or uses otherwise harsh language, he uses other phrases that may be considered rude (Examples 35 and 47). There are two main ways the player uses the swear words: as a phrase and as an enhancement.

Phrases in this case can be interpreted as phrases learned as a whole through various sources. Such

phrases can be compared with phrases like *what on earth*, *oh god*, and *for god's sake* (Examples 3, 8, 33, 38 and 39). The following is an example of how one can use swear words in a phrase (Example 8).

William (.) fix this please (3.0) WILLIAM (.) FIX THE ROOF (3.0)(hhe) GET UP (hhe) get off your lazy ass and do something for fuck's sake (2.0) the roof is fucking leaking

One of those phrases, which is also mentioned above, is *for fuck's sake* (Examples 8 and 33) in which the word *god*, which is more commonly used in that context, is replaced by the word *fuck*. The use of the phrases *for god's sake* and *for fuck's sake* is basically the same but the swear word adds some vigour to it. The example could work also when replacing the word *fuck* with *god* but the player chooses to use the former for it adds some strength to the text. A phrase like *for fuck's sake* is modified from the more polite one and, therefore, it is probably learned through the phrase and not as an added swear word. Some of the phrases come from popular culture, such as movies or the Internet, for example, *fuck the police* (Example 3), which is an Internet meme.

Swear words used as enhancements are used to give the sentence more feeling. The swear words in these cases could be removed and the sentences would be understandable. One can also see this from the example above when the player says: *the roof is fucking leaking*. The sentence could work without the swear word but it informs the recipient of the frustration of the player. The only reason why swearwords are used as enhancements is that the player wishes to emphasize his feeling at that point of the game (Examples 8, 28, and 40).

5 CONCLUSION

There are several major findings in the present study. The player uses much more English phrases and words integrated in his speech than anglicisms. Also, he uses English for humorous purposes and to create feeling of togetherness by using intertextual references in his text. Of all the examples listed in the appendix 24% include an intertextual reference to a phenomenon of popular culture: movies, television, games, songs, and internet memes.

The player shows his knowledge of meaning and grammar by commenting on the game's written text. In 61% of the times he reads a piece of text off the screen, he is commenting on the content of what he

just read. In 22% of the times he comments on the grammar. In the other 22% he only reads the text. The player may also change an English name of a character into a Finnish equivalent when he has an emotional response to the situation in which the character is in. In 16% of the examples there is some swearing or insulting involved but while just swearing, he uses only one swear word. Insults are more creative.

Most of the time, when the player uses English in his speech, he uses phrases and words among his native language but in some cases he also uses short sentences.

As being a case study and having only one person's edited speech to interpret, one cannot say that this could be applied to every single let's play video. Also, because the text in the video is not produced simultaneously when its recipients receive it, one cannot ask exactly, what he might have meant at that very moment. Therefore, some variation in the interpretation of the text is possible.

There are many directions in which one could go with this study because the gaming scene is gaining more and more popularity. The present study tries to bring some insights on how the people in this popular scene use English. This study could be used, for example, for defining what kind of English gamers can use and how it possibly could be used to create more efficient exercises and ways to learn and teach English.

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APPENDIX

The examples are listed in the order they appear on the video. Note that the parts that are in English are written in italics and anglicisms are not, because the latter ones are basically in Finnish.

Example 1

The player presents the game and the custom story he plays.

(0:16-0:28)

tälläkertaa pelataan Amnesiaa ja (0.5) striimataan webbikameralla (0.5) naama on paras (.) ja kamera (1.5) kustomstoorin nimi (.) tälläkertaa on (.) *Awakening to Shattered Life*.

Example 2

The player reads text from the screen and then comments on it.

(0:48-1:02)

one lovely morning (.) I wake up and noticed a letter on my desk. (1.0)

hi kids (.) you know when it's (.)fun when people go to sleep thinking everything is good everything is fine (.) they wake up the next day and they're on fire (0.5) "G.I. Jooooo"

Example 3

The player reads text from the screen and comments on it. Afterwards he expresses his worry of the possible danger reading the letter might trigger.

(1:08-1:35)

I should read that letter before I go anywhere. (8.0) fuck the police (ehhe hhe hhe hhe) (3.0) nokei ei viittitä (.) ei olla ilkeitä (1.5) vittu jos tää spawnaa morson (1.5) vedän Jodee turpaan

Example 4

The player throws a helmet of a suit of armour and hits another helmet dropping it off the shoulders of another armour. He then expresses his happiness which then turns into a song.

(1:36-1:54)

OOHHOHHOI oi(hhe)joi(hhehhehhe)in you face (.) with his face in your face and your head's on the floor "it'll be a long time coming (0.5) but you got the message now"

Example 5

The player sees a painting of crucified Jesus and makes a joke of it.

(1:37- 2:08)

Jeesus kristus (2.0) ironista (hhe hhe) puuseppä naulataan puuhun (hhe hhe) HAHHAA (.) *blasphemy*

Example 6

The player reads text from the screen and comments on it.

(02:11-02:24)

HELLO JOHN (1.0) so what's up William (.) any news (0.5) ok I will be careful can I go(1.0) go to (.)a-can I go to(.) back sleep (.) niinkö siinä luki

Example 7

The player, who is accustomed to hiding in closets when the monsters are about, does not seem to get the main character to sleep in a bed. Therefore, he goes to the closet in the bed room, closes its doors and stays there for a while. After that he describes himself to be Solid Snake of closets, a character

from the game series Metal Gear Solid who very often hides in boxes, just like the player hides in closets.

(2:43 - 2:53)

no nuku nyssii saatana ku sä voi vit- (1.0) kaapissa nukkuu (1.0) olen varsinainen kaappien *Solid Snake*

Example 8

The player sees an armour without a head and asks William, the main characters butler, to fix it. After that, he spots a huge hole in the ceiling of the next roof.

(2:54 - 3:15)

William (.) *fix this please* (3.0) *WILLIAM* (.) *FIX THE ROOF* (3.0)(hhe) *GET UP* (hhe) *get off your lazy ass and do something for fuck's sake* (2.0) *the roof is fucking leaking*

Example 9

The player tries to find William and, as he is a little scared, tries to make a humorous note.

(4:24-4:31)

William (1.5) *Viljamii* (.) *Make täällä* (.) *tulin keulimaan faijan autolla*

Example 10

The player wonders why his servant has a bigger room than he has. After that he makes an almost direct translation of an English phrase to a Finnish one.

(4:33 - 4:43)

miten mun palvelijalla (.) *on vittu HIENOMPI HUONE KUN MULLA* (2.0) *JA ISOMPI* (1.0) *makes sense* (0.5) *maken järki*

Example 11

The player sees a broken door.

(5:19 - 5:27)

joku on murtanu mun oven (0.5) William (.) fix the door (1.0) it's-a-broken

Example 12

As the player is walking up the stairs he makes a predictive statement before anything actually happens.

(5:50-5:51)

inbound morsoja

Example 13

The player waits in his hideout that the monster goes away.

(6:21-6:33)

jos mä vaan odotan et se menee pois (.) pieni hetki (0.5) and we will be right back (3.0) YEAH

Example 14

The player smashes a lock on a door.

(6:36-6:47)

Hulk smash (5.0) Hulk open (3.0) Hu- (hhe) Hulk walk

Example 15

The player enters the warehouse, reads the name of that room off the screen and makes a linguistic joke. After that he describes the room.

(6:48-6:57)

warehouse (0.5) *no vittu here house* eh (0.5) *heh* (0.5) *heh* (0.5) *voi vittu että on iso* (.) *storage* (.) *ei helvetti*

Example 16

The player reads text a journal entry on the screen and starts translating it before he spots a monster.

(6:58 - 7:09)

keep an eye out for yourself these boxes are not what (1.0) *what they look like* (0.5) *nämä laatikot eivät olet sitä miieejajeehee*

Example 17

The player notices that he has stumbled upon a monster barrack in the basement and remembers how he previously said that all monsters should be in the basement.

(8:34 - 8:49)

muistatteks kun mä sanoin et (0.5) *morsot kellariin* (.) *tai morsot kuuluu kellariin ja naiset* (0.5) *you know keittiöön* (3.0) *must tuntuu et mä löysin* (1.0) *morsojen parrakin*

Example 18

The player is in a situation, where he is hiding from a monster and he expresses his displeasure.

(9:42- 9:44)

nyt on vähän *dislike*

Example 19

The main character goes momentarily faster than usual up a ladder and when he lands, he takes some damage. The player also comments that.

(10:06 - 10:09)

oi(1.0) tsiisuus mikä vauhti ja sit mä otan damagee kun mä tuun takas alas

Example 20

The player notices a corpse on the stairs and walks over it like this kind of situation would not bother him in real life.

(10:11 - 10:16)

ruumis (0.5) kävellään sen yli (1.5) *like a boss*

Example 21

The player contemplates on how in his mansion there can be so many things that there should not normally be. After that he ironically comments on why he should have monsters in his basement.

(10:36 - 10:53)

yhtä asiaa mä en kyl vieläkkään ymmärrä (0.5) et jos tää on mun kartano (.) minkä vitun takii (.) siel varastohuoneessa on vittu sängyt morsoja varten (2.5) mä varmaan pidän jotain kaksneljäseitämän (.) bed 'n' breakfastia jollekin saatanan morsoille jotka halua raiskata mut

Example 22

The player reads a piece of text off the screen and then comments on it. After that he tries to throw boxes on the pile of tables he should not touch. After reading his memo, he comments on the word shelf and describes it as it was a person.

(11:07 -11:48)

looking only (.) no touching (3.0) DON'T YOU TELL ME WHAT TO DO(1.0) no (0.5) haluan koskea (0.5) can I mum?(0.5) please? (0.5) looking only (1.0) EÄÄH (1.0) YYH (hhe hhe) (1.0) yh (0.5) that's right kids (.)rules are ment to be broken (0.5) and now I must read my memo (0.5) shelf is blocking a doorway (.) I need to find something to move that shelf (0.5) vitun shelf (.) ihan kusipää jätkä (.) aina edessä (.) aina pitää liikuttaa (.) ovien edessä on hän

Example 23

The player spots yet another broken door.

(11:49 - 11:53)

William (1.0) another broken door (0.5) FIX IT

Example 24

The player reads a text off the screen.

(12:11 - 12:20)

there is a switch (.) perhaps that switch will do something (2.0) naapuris menee jääkaappi (hhehhe) jääkaapis valo päälle ja pois

Example 25

The lights in the hall go out and the player panics.

(12:38 - 12:44)

oh god what (.) oh god what (.) oh god what (.) why (.) miksi (.) miksi (.) miksi (.) ei (.) älä tee noin

Example 26

The player finds a broken window.

(12:59 - 13:03)

William (1.5) morso broke the window (0.5) fix it

Example 27

The player goes to a stairway and greets the monsters, assuming that they would spawn any minute.

(13:29 - 13:31)

hellooo

Example 28

The player speaks to a corpse and tries to ask him, although he knows that the corpse will not answer, if he knows what he should do with a needle. After that the player comments on the word selection of little and tiny and addresses the game and asks it to make up its mind.

(14:11 - 14:27)

anteeksi hyvä herra (1.0) ette sattumoisin tiedä (.) mitä vittua minun pitäisi tehdä erittäin (.) pienellä (.) neulalla (0.5) little needle (.) ja sit tossa lukee (.) tiny needle (.) no kumpi se nyt on little vai tiny (0.5) make up your fucking mind bro

Example 29

The player notices a collapsed wall and gets frustrated towards William, who has not fixed anything.

(14:29 - 14:36)

eyh (1.0) TÄÄL ON KOKONAINEN VITTU SEINÄKI ROMAHTANU WILLIAM nyt vittu
Viljami(1.0) vittu et on laiska hovimestari

Example 30

The player reads a piece of text off the screen and comments on it by repeating the writer's error.

(14:46- 14:52)

wr (ehh hhe hhe hhe hhe hhe hhe) wried by John (ehh hheh) wried

Example 31

The player cannot turn on the lantern he has and comments on it.

(14:54 - 14:58)

damn (.) I can't turn on lanter (0.5) Hulk very angry

Example 32

The player comments on the lights going off and anticipates a monster to spawn. It does not instantly happen so he assumes there will be no monster. It, however, spawns and the player panics.

(15:17 - 15:43)

miiksi sammutat valot (.) minulla ei ole öljyäkään (1.0) miksi spawnaat morson (.) miiksi (.) siiinä (.)
vittu spawn ei se spawnannukkaan (4.0) AI EI VAI (0.5) AI A- E- EI AI EI VAI (.) AI EI VAI (.) AA
(.) AA EI EI VAI (.) EI SPAWNANNU VAI (.) NIINKÖ SÄÄ SANOIT

Example 33

The player questions the necessity of a room because the monsters are not near it.

(15:58 - 16:03)

mikä vitun hyö-hy-hyöty täs huonees edes oli (1.0) *they ain't not near for fuck's sake*

Example 34

The player first reads off the screen the English text and straight after that he comments on it. After that he talks more of the room he is in.

(16:38-16:54)

William's (.) *study* ja sitten tää on luokkahuone (1.0) anteek mikä vittu tää on (0.5) mikä vittu toi on (0.5) lasten liukumäki (1.0) luokkahuoneessa (0.5) on se Viljami kiva opettaja (0.5) antaa meidän laskea liukumäkeä kesken (.) koulupäivän

Example 35

The player thinks aloud if there is going to be a monster spawning soon near him and says that it would not be nice. He also ponders on normal procedures of the game when the monster normally appears.

(17:31 - 17:44)

tai no olis kyl ai-aika *dick move* olis kyl pistää morso tohon (0.5) aika *dick move* (0.5) ei se nyt siin oo (0.5) kyl se nyt mul varmaa antaa jonkun selvän (.) niiku piilopaikan tai va- (1.0) VOI VITUN OVI (ehh hhe hhe hhe)

Example 36

The player finds a very large key and presumes that it must be a trigger for a monster to appear or something like that.

(18:13 - 18.17)

vitun iso avain taas (1.0) (hhe)vitun iso trikkeri

Example 37

The player makes an intertextual reference by naming another game and making a sale speech for it while piling up boxes. After that he combines the names of the game he plays and the game he advertises.

(18:40-18:51)

ääh (.) *minecraft* (0.5) pinoa laatikoita (1.0) laatikoiden pinoaminen ei ole koskaan ollut näin hienoa (0.5) yää (0.5) *morsocraft*

Example 38

The player is confused of what happened to a pig and comments on it in two languages.

(19:00-19:08)

mitä vittua sil sialle tapahtu (3.0) *what the fuck just happened*

Example 39

The player sees a monster in the distance and comments on it.

(19:26 - 19:27)

ohhhh fuck

Example 40

The player reads a piece of text off the screen and comments on it.

(19:54 - 20:05)

this is probably some sort of altar (.) I need probably all the pieces to start this orb thing (3.0) and I probably should stop using the word probably (.) that fucking much

Example 41

The player comments on the sudden appearances, disappearances, and looks of skeleton warriors.

(20:44 - 20:47)

MITÄ VITTUA (0.5) *they just look silly*

Example 42

The player reads a text off the screen.

(20:54)

NICE

Example 43

The player reads a text off the screen and then comments on it in a humorous fashion in Finnish by referring to the difference in the meanings in open and opens up.

(21:07-21.13)

I hear the gate opened up (1.0) (hhe) EI AVAUDUTA SAATANAN PORTTI

Example 44

The player reads a piece of text off the screen and comments on it.

(21:36 - 21:41)

you cannot escape and rescue your friends (.) friend (0.5) CHALLENGE ACCEPTED

Example 45

The player comments on the amount of iron maidens in the room. Presumably there has been a sighting of an iron maiden or iron maidens before this, but it is not shown in the video.

(21:46 - 21:55)

(hhe hhe)eehehehehei vittu (0.5) ei vittu nyt niit (eh heh heh) nyt niit iron maidenei on viis

Example 46

The player reads a text off the screen and comments on it.

(22:11 - 22:22)

bad way to die (2.0) (hhe hhe) no on se nyt (hhe) (.) on se nyt parempi kuolla miekkaan kun se et sä juot vittu happoo

Example 47

The player reads a piece of text on the screen, comments on the grammar of it before he actually finishes reading it out loud, and comments on the contents of the text as well. He decides he saves himself and lets William die, mocks him, and waits for the killing to be over.

(22:26 - 23:10)

you have arrived here good (.) you now have two options to choose your ts-destiny (.) sacrifice red blood sacrifice your selfshönnönnön (0.5) kielirakenne ja virheitä (0.5) täynnä (.)koko teksti (.) eli eli (.) nyt sä pyydät mua (.) niinku (0.5) päättämään et joko mää (.) pelastan itteni (.) ja annan mun (1.0) öö (.) tai Viljamin (.) huom (0.5) mun vittu (0.5) hovimestarin (2.0) rappeutua helvetissä (.) tai sit et mä antaisin mun (.) oman henkeni (.) ja mä pelastaisin sen (5.0) ooksä tosissas (0.5) *rot in hell* (.) *you lazy son of a bitch* (1.0) any day now

Example 48

The player reads a piece of text off the screen in silence and modifies it, so that the main character could say it.

(23:18 - 23:19)

eh godda get outta here

Example 49

The player has opened one iron maiden before and found a key inside it. Now he decides to open up two more and finds first a choice room key and then another key. Both of the English parts are read out loud off the screen, before ending up in a room with a monster.

(23:30 - 23:38)

availlaan näit muitaki (1.0) *choice room key* (2.0) *picked up*

Example 50

The player comments on his chances to find the right key from the five iron maidens he has previously seen. After that he accepts his defeat and faces the monster saying: "Come at me, bro."

(23:48 - 24:08)

ai et se on vaan niiku et (2.0) (hhe hhe) täs on sul viis vaihtoehtoo (0.5) eli sulla on ka-kahenkymmenen prosenttiin (.) tsäänsi vastata oikein tohon et sä niinku osaat avata sen oikeen niist (1.0) jos et (.) nii sä päädyt huoneeseen missä miekkamorso räiskaa sut (1.5) *sounds fair* (0.5) *come at me bro*

Example 51

The player comments his death in the hands of the monster mentioned in the previous example.

(22:36 -22:39)

- no joo (1.0) *or not*

Example 52

The player comments on the piece of text he reads off the screen.

(25:02 - 25.04)

it was a great trip luki tossa

Example 53

The player expresses his feelings towards the ending of the custom story made for the game.

(25:12 - 25:17)

ohhhh come oooon (1.5) really

Example 54

The players concluding words on the game and mentioning the custom story's name once more.

(25:30 - 25:36)

se (0.5) oli (0.5) *the wakening in the shattered life* (0.5) se oli ihan hauska (.) pelattava