

# CODE-SWITCHING IN A FINNISH VIDEO GAME STREAM

Bachelor's thesis

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Tiivistelmä – Abstract <p>Tämä tutkielma käsittelee erään suomalaisen videopelaajan koodinvaihtoa suomen ja englannin kielen välillä suoratoistopalvelussa eli striimissä (engl. stream). Videopelin pelaamisen ja pelikavereilleen kommunikoimisen lisäksi striimaajiksi kutsutut henkilöt puhuttelevat myös yleisöään.</p> <p>Tutkimuksen kohteeksi valittiin yksi puolitoista tuntia kestävä istunto, jossa koodinvaihtoa tapahtuu runsaasti. Koodinvaihto englannin ja suomen välillä on yleistä pelattaessa videopelejä, joissa englannin kieli on vahvasti läsnä sekä visuaalisissa että auditiivisissä elementeissä. Tutkielman tarkoituksena oli selvittää, millaisia koodinvaihtotilanteita striimissä esiintyy ja mitä syitä niiden esiintymiselle voi olla. Koodinvaihtokohdat poimittiin litteroidusta tekstistä ja jaettiin neljään kategoriaan. Syitä koodinvaihtotilanteille selvitettiin myös haastattelemalla itse striimaajaa. Haastattelulla pyrittiin tuomaan esille, millaisista koodinvaihdoista ja niiden syistä striimaaja itse on ollut tietoinen.</p> <p>Tutkimuksen tuloksena löytyi useita syitä koodinvaihdolle. Koodinvaihtoa käytettiin muun muassa ilmaisemaan roolinvaihtoa pelaajan ja pelihahmon välillä. Yksittäisten sanojen tapauksessa koodinvaihtoa käytettiin usein puheen sujuvuuden vuoksi – suomenkielisten vastineiden etsiminen olisi ollut liian aikaa vievää.</p>	
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# TABLE OF CONTENTS

1 INTRODUCTION.....	3
2 CODE-SWITCHING.....	4
2.1 Defining code-switching.....	4
2.2 Alternative terms used in researching code-switching phenomena.....	5
2.2.1 Code-mixing.....	5
2.2.2 Transfer.....	6
2.2.3 Translanguaging.....	6
3 THE PRESENT STUDY.....	7
3.1 Research aim and questions.....	7
3.2 Data.....	7
3.3 Methods of analysis.....	8
4 ANALYSIS.....	10
4.1 Game- or tech-related single word insertions.....	10
4.2 Talking as an in-game character.....	13
4.3 Repeating in-game lines.....	14
4.4 Trash talk / Bragging.....	15
5 CONCLUSION.....	16
BIBLIOGRAPHY.....	18
APPENDICES.....	19

## 1 INTRODUCTION

In the past decade, the number of studies focusing on the video game industry has grown exponentially (Wolf and Perron 2014). Video games and so called gamers have been studied from many different perspectives, including language learning, psychological and behavioral studies, gender studies and many others. However, research on video game streaming is difficult to come across. Although gaming videos have existed for decades, streaming as a popular practice has only been available to the masses for some five years, since the launch of the website Twitch.tv in 2011. In fact, the research in streaming practices is limited to the technical requirements: the platforms, technologies and equipment.

A video game streamer cannot be seen as merely a gamer, since a streamer, in addition to communicating with other gamers, also engages in activities with his or her audience. The difference between a video game stream and a gaming video is simple: everything in a stream happens live, and thus cannot be edited. From a linguistic point of view, a stream is therefore a more accurate description of a person's linguistic profile.

The phenomenon called code-switching has been connected to the world of video gaming in several studies in the past decade (Pirainen-Marsh 2008; Vuorinen 2008; Myllärinen 2014; Kärnä 2015). In multiplayer games, communicating with other players is often essential in order to reach a common goal. Especially in online multiplayer games, players who do not share a mother tongue may need to share vital information with each other. In these cases, English serves as the lingua franca of choice. Moreover, the English language is often visible and hearable in games, making it more likely for a person to use it while playing the game or talking about it with others, even if another common language might exist. The English elements inside a game can work as triggers for code-switching (Isurin 2009).

This paper examines how a Finnish video game streamer uses code-switching in one of her streaming sessions. The aim of the study is to identify types of code-switches and find reasons for them. To help determine the reasons behind the code-switches, an interview with the streamer was also conducted, and the answers were used to help answer one of the research questions.

## 2 CODE-SWITCHING

### 2.1 Defining code-switching

In order to define code-switching, a closer look at the term code is necessary. A code in its original meaning in communication theory has been regarded as “an unambiguous, one-to-one system of transduction between sets of signals” (Auer 1998:34). However, some variance in the meaning can be found: Ervin-Tripp (1973 [1964]:90) defines codes as “systematic sets of linguistic signals which co-occur in defining settings”. Thus, code-switching would mean the alternation between these sets of signals.

Previous research on code-switching grammars has for long relied on the assumption that the speaker utilizes two or more distinct languages to produce code-switched output (Auer 1998:35). The common notion also includes a speaker who is fluent in the languages: “a perfect bilingual may switch from language to language during a conversation. This phenomenon is called code-switching” (Lehiste 1988:2). However, it has been brought to question whether code-switching always requires two languages: many of the lexical, grammatical and prosodic co-occurrence constraints would also be applicable to monolingual speech (Auer 1998:35). On the other hand, a *monolectal* view on code-switching emphasizes that a code-switching speaker might not necessarily be able to produce fluent monolingual speech in the distinct languages used for code-switching, and that the code-switched content should not be perceived as a blend of two languages, but as “one code in its own right” (Auer 1998:76-78).

Code-switching is occasionally used by bilinguals to display group membership and show multilingualism to outsiders (Auer 1998). It is a way of defining boundaries: whether the code-switchers belong to a specific ethnicity, social group or a youth culture, switching between languages can be used to exclude outsiders. This is also the case while examining a subject engaged in video game culture: some code-switching instances are relevant to show involvement in the group.

Sometimes code-switching is triggered by words which are similar in form and meaning (Isurin 2009: 297x). These sorts of triggers create situations where a person is more likely to code-switch, but do not predict every single case of it. Some other factors which affect code-switching instances

on a global level are interactional settings, typological distances between languages and language proficiency (Isurin 2009: 297y).

Code-switching as a term is relevant while examining bilingual speech acts, but may also prove relevant while studying monolinguals or imperfect bilinguals. For this study, code-switching has been used in its broadest form, not excluding those bilingual speech acts which some would place in the category of transfer, and steering away from the traditional view of language separation which is commonly associated with code-switching. The next chapter will aid in understanding why code-switching was chosen as the main approach for this study, while avoiding some of the other most used terminology in this field.

## **2.2 Alternative terms used in researching code-switching phenomena**

### **2.2.1 Code-mixing**

Since the terms code-switching and code-mixing have been introduced, there have been several studies conducted on both and many have tried to resolve the issue to separate the two. Both are considered language alternation phenomena, mostly related to bilingual conversations. One way of dissociating the two by Maschler (Maschler 1998, cited in Auer 1998:125) goes as follows: code-switching is “using two languages for ad hoc, interpretive purposes” while code-mixing is “using two languages so that a third, new code emerges, in which elements of the two languages are incorporated into a structurally definable pattern” (Auer 1998:125). Code-mixing can therefore be considered a more permanent solution, while code-switching happens in the moment, out of the need in a certain situation. However, there is some variance in the use of terminology: in some studies, code-mixing and code-switching are used as synonyms.

For Muysken, code-mixing is the act of combining lexical items and grammatical features from two languages into one sentence, while code-switching is reserved for fast language swapping in a single speech act (Muysken 2000:1). Furthermore, Muysken divides the code-mixing phenomenon into three distinct processes: insertion, alternation and congruent lexicalization. Within this description, code-switching is only an acceptable term for the alternational process of code-mixing. Muysken therefore considers code-switching a subcategory for code-mixing. However, since the subject of my study cannot be considered a perfect bilingual, and her speech cannot for the most part be considered a mixed code, code-switching (or alternational code-mixing) is the most relevant approach to take for this study.

### 2.2.2 Transfer

Transfer is another term which can sometimes be used to describe similar types of phenomena as code-switching. Both code-switching and transfer include mixing of languages, but clear distinctions between these terms can be made, however, it can sometimes be hard to distinguish where the line between them can be drawn. Transfer is described as follows by Odlin: “Transfer is the influence resulting from the similarities and differences between the target language and any other language that has been previously (and perhaps imperfectly) acquired” (Odlin 1989:27). While this description sounds like it could be applicable to code-switching as well, there are several distinctions to be made between the two. First of all, cases of transfer might sometimes go unnoticed if special methods are not used. Code-switching, however, usually includes overt contrasts between the languages or varieties used, making it hard to miss (Isurin 2009:134). Second of all, cross-linguistic contrast of morphemes is not evident in much of the transfer data, while in code-switching patterns, it is the most evident kind of mixing (Isurin 2009:151). Finally, researchers of the two phenomena will have interest in different kinds of data sets when linked with characteristics of users. For example, instances of code-switching are mostly collected from encounters between fluent bilinguals, while researchers of transferring might be more interested in less proficient individuals (Isurin 2009:138). Keeping the data of the present study in mind, code-switching is a more relevant term to use.

### 2.2.3 Translanguaging

Translanguaging is a relatively new term which is used side by side with the term code-switching. Baker (2011) defines it as follows: “Translanguaging is the process of making meaning, shaping experiences, gaining understanding and knowledge through the use of two languages” (Baker 2011:288). Code-switching and translanguaging are used in the same contexts, and have somewhat overlapping meanings. However, translanguaging focuses on the sociolinguistic aspect of situations, and can be considered a broader term which includes code-switching but is not limited to it. Translanguaging also has more positive associations to flexible language use, while code-switching is associated with language separation (Lewis 2012). Research and contextualization on translanguaging have mostly been executed in a classroom, but the term might hold value outside of it as well. It is, however, still in its early days with terminology and theoretical background, and mostly been studied within the classroom, making it less relevant for the present study.

### **3 THE PRESENT STUDY**

#### **3.1 Research aim and questions**

The aim of my study is to find out when and why code-switching occurs in a video game streaming environment. The first research question is answered through my examination of the transcribed data collected from the stream. When it comes to answering the second question, data from the interview with the streamer is also taken into consideration. Due to previous code-switching research in video game contexts (Kärnä 2015; Myllärinen 2014), the data is assumed to contain a large amount of single-word code-switching instances.

1. In what context does code-switching occur in the data?
2. What is (according to the streamer) the reason for code-switching in these instances?

#### **3.2 Data**

The data for this study was collected from recordings of streaming sessions on a website called Twitch ([www.twitch.tv](http://www.twitch.tv)). A single session lasting one hour and thirty minutes, which was streamed on 1 September 2016, was chosen, and parts of it were transcribed. After transcribing the code-switching instances in the streaming session, I divided the types of code-switching into four categories based both on the form of the code-switched phrase and the reason behind the switch. In addition to this, a 20-minute-long interview with the streamer was conducted on 21 September 2016. The interview was in English, and included questions relevant to both her language skills and gaming experience, along with relevant personal information. The interview questions can be found in the Appendices.

Twitch is a live streaming video platform, which focuses primarily on video gaming. The act of video game streaming has grown hugely popular in the past decade, hand in hand with the growth of the e-sports market. In 2013, Twitch had over 43 million viewers monthly and was the fourth largest source of internet traffic behind Netflix, Google and Apple (<https://www.twitch.tv/p/about>).



The term streamer refers to a person who via a platform (such as Twitch) delivers live content to users over the internet. This content usually includes a screen capture of the video game, audio feed, and sometimes video feed of the streamer. Streaming as a practice brings the audience close to the gamer/performer, as the audience are presented with the streamer's reactions to gaming situations, thus giving them something to relate to. Video game streaming is in many ways similar to gaming videos (on YouTube for example), but it also introduces an aspect of unpredictability, as everything happens live. Streamers are also known for interacting with their viewers through chat and different events such as viewer games and giveaways. For some, following a stream is like joining a community where the streamer's skills and personality are celebrated.

The streamer chosen for this study is a Finnish female born in 1993. At the time of the interview, she was 23 years old and had been streaming for about one year, but had played video games actively for around four years. She was born in Australia, and went to several English-speaking schools when she was a child. She therefore considers herself to be almost bilingual, as she stated in her interview: "I find it hard to decide which language is the stronger one for me. My family is Finnish so I use that language with them, but I went to school in English for so long that school stuff is easier in English."

In the streaming session chosen for analysis, the streamer plays two games: Overwatch and League of Legends. Overwatch (OW) is a multiplayer first-person shooter (FPS) game, while League of Legends (LoL) is a multiplayer online battle arena (MOBA) game. In both of these games, the player controls a character and tries to reach objectives together with his/her team. The regular team sizes in these games are six people in OW and five people in LoL. The relatively large team size makes communication a key element in both games, and most of the time, to support their communication, the players use internal or external voice communication applications in addition to typing.

### **3.3 Methods of analysis**

The data was analyzed using a qualitative linguistic analysis to determine the instances of code-switching in the transcribed version of the stream. Only parts of the stream where code-switching occurs were transcribed, as there are long periods of monolingual speech included in the stream, which were not in the focus of the present study. In the transcription process, the code-switching

instances were analyzed preliminarily in order to determine how much of the surrounding conversation was relevant to the code-switch. In general, one or two lines of speech or relevant in-game events before the code-switch, and one line after the code-switch were transcribed in addition to the code-switched phrase. This was necessary to determine what triggered the code-switches, e.g. to answer the second research question.

I began analyzing the code-switched words and phrases by looking at their form. By separating single-word code-switches from longer phrases, I created the first category for the data, game- or tech-related single word insertions. After that, I analyzed the remaining code-switched phrases based on their function, in other words, based on what purpose the code-switch had in the sentence. The second category, talking as an in-game character, emerged from the data because of the function the code-switch served: a cue for swapping between characters. In the both of the final two categories, the purpose of the code-switch was humor, but a clear distinction between them could be made based on further examination. In the third category, repeating in-game lines, code-switching was used to comment on in-game events, characters and voice lines, while in the fourth category, thrash talk/bragging, the code-switch could be seen as an expression of identity and humor as well as a way of distancing oneself from what is actually being said. After all the code-switches were categorized, I chose relevant examples from each category.

In the interview with the streamer, I presented her with the examples I had chosen from the data and asked her to comment on them. Specifically, I asked her to think of the reasons that could have led her into code-switching. I transcribed her answers and included some of her comments in the Analysis chapter, wherever relevant. The streamer's own opinions turned out to be very helpful when it came to answering the second research question.

## 4 ANALYSIS

In this chapter, I introduce four categories which were created for the purpose of the analysis: game- or tech-related single word insertions, talking as an in-game character, repeating in-game lines, and trash talk/bragging. I begin each section with a brief introduction of the category, and then show examples of my data. I chose examples which best represent each category. The code-switched phrase within each example was marked in italics, after which the whole example was translated to English. The streamer was labelled as X in each example, and the other player she interacts with as Y. After each example I first explain the situation around the code-switch, so that the reader gets a better understanding of the context in which the code-switch occurs. After this, I analyze the code-switched phrase itself, and finally conclude each section by investigating the reasons behind the switch. At the end of each section, I also apply the answers the streamer gave to my interview questions in order to explore the reasons behind the code-switch. Her answers will demonstrate whether she could herself speculate on what sparked her to switch to English, or whether she was even able to recognize the example as her own speech.

### 4.1 Game- or tech-related single word insertions

Game- or technology-related single word insertions were by far the most common type of code-switch found in the data. While single word insertions can in theory include any word translated to English in the middle of a Finnish sentence, in this data practically all single word insertions were related to gaming or the technology used in gaming. In a different context, words from any field might occur in a code-switched form. However, one aspect would most likely stay the same: as Gardner-Chloros (2009) states, insertions are most often *nouns*. This is also evident in the data, although some other word classes, namely verbs, can be found. These two word classes are also evident in Example 1, which displays a short conversation between the streamer and another player.

#### Example 1

X: mm (3.0) oota, mä *disbandaan* tän *groupin*  
 Y: joo  
 X: eiku enn *d-disbandaakaa*

\*\*\*

- X: mm (3.0) wait, I'll *disband* this *group*  
 Y: yeah  
 X: actually no I won't *d-disband* it

There are three code-switches within Example 1, *disbandaan*, *groupin* and *en disbandaakaan*. *Disbandaan* and *en disbandaakaan* are inflections of the same word. All the code-switched phrases are single word anglicisms, since they have been modified by the speaker according to Finnish grammar. The word *group* has been modified with the affix *-in*, which is used in this case to indicate that *group* is the object of the sentence. In the first case of the word *disband*, it has been inflected in the Finnish first person singular form with the affix *-aan*. In the second use of the same word, the streamer negates her first statement, in which case the first person singular negative *en* is added before the word, in addition to the affix *-kaan* to the end of the word, to indicate the negating of a previous statement. The affix *-kaan* attached to a verb translates roughly to English as *actually* or *on second thought*.

The code-switched words in question translate to English as *disband* and *group*. To *disband a group* in a video game environment means to break up the current gaming party you are currently in. In this case, the streamer intends to break this party so that she and the other player can then join a larger group. Groups cannot be merged as they are, so this action of *disbanding* needs to be done if the players want to be invited to the new group. In the end, the streamer decides not to break up the current party after all, since she receives a message stating the other group leader has already disbanded his group, and thus the group merge can proceed by inviting those players to the current party individually.

A simple reason can be found for the code-switches in Example 1. As the streamer herself described it, “some words like *res* (resurrect) just don't exist in Finnish”. While this might not actually be the case with all the game- and tech-related words, most of the time it is much simpler to use the English equivalent instead of trying to translate it. Especially with game-related terms, using the English term comes naturally since it might be visible or audible in the game itself.

In Example 2, several single word insertions occur evenly throughout a longer flow of speech. The example is from a conversation where the streamer describes a technical problem she experienced a few nights before.

## Example 2

X: oli kiva eile yö! eiku öö toiss. sayöna ku mäa *striimasi* (0.5) ni mun kone alko iha oikeesti niinku *bugaa* ↑iha helvetisti se tai siis oo bee ässä katkes tyylii minuuti välein sillee ↑*stoppas striimin* kokonaa (0.5) [laitto päälle]

Y: [aijaa]  
(0.5)

X: että sitte oli sillee katottii mmitkä lämmöt on nii sit se näytti et emolevy ois ollu satakaksyt astetta vaikka se olis siinä vaiheessa sulanu jo (1.0) ja kaikki muut oli neljääkyt astetta vähän sillee mmitä

\*\*\*

X: it was nice last night (.) no wait the night bee. fore when I was *streaming* (0.5) and my pc seriously started *bugging* ↑like hell it I mean O B S broke down like every minute like *stopped the stream* fully (0.5) [turned it on]

Y: [oh really]  
(0.5)

X: so then we like looked at wwhat the temperatures were so it showed that the motherboard would have been a hundred twenty degrees even though it would have already melted (1.0) and all of the others were fourty degrees like wwhat

What is most interesting in Example 2 is the fact that most of the code-switched words are verbs, not nouns. In fact, two tech-related nouns, pc (personal computer) and motherboard, are both expressed in this speech act in their Finnish forms *kone* and *emolevy*. When asked about this example in the interview, the streamer could not point out a single reason for this. However, she noted that *kone* and *emolevy* are both very simple and short words in Finnish, and she uses them frequently in everyday speech as well as in her streams. Looking at the tech-related code-switched verbs, on the other hand, she could not easily translate them to Finnish. In any case, the word *stream* and all of its inflections are always used in English, since there is no Finnish word that would describe the act of streaming accurately. A similar case can be made for the word *bug*, as it is a very convenient and short way of describing one's computer problems without knowing the exact nature of the issue.

## 4.2 Talking as an in-game character

A linguistically interesting part of gaming is that in most games, each player controls a character. While most of the time players talk from their own perspective, they can also use code-switching as a cue for entering the role of the character. So, with every speech act, a player takes the role of either I-as-the-player-talking-about-the-game, or I-as-the-game-character-talking-in-the-game (Leppänen 2007). This is displayed in Example 3, where the streamer comments on events in the game both with her own voice and with the voice of the characters. Code-switching works as a cue between these two roles.

### Example 3

X: Onks ne nyt yksitellen siellä sillee *I will conte:::st*

\*\*\*

X: Are they there now one by one like *I will conte:::st*

Contesting a point in a video game environment is a defensive action that is performed when one wishes to stop the enemy team from capturing that point. In order to capture a point, one or more members of the attacking team must stand within the limited area around the point for a certain period of time, until control of the point switches (which is indicated by a meter and eventually a switch in colour). However, as long as any member of the defending team stays within that same area, the point cannot be captured. The action of staying within the borders of the capture point area in order to prevent capturing is called contesting.

In this case, the code-switched phrase clearly represents something a character from the game would say. Contesting is an in-game action, and there is no easy way to translate it into Finnish. It would, therefore, most often be used in English (as stated in section 4.1) even if the streamer was not trying to indicate that she is speaking as a character in the game. What makes this switch different from the examples in section 4.1 is that the code-switched phrase is a full sentence instead of just single words inserted into Finnish. Moreover, the streamer indicates with her wording before the code-switched phrase that she is about to say something the characters in-game would say. The “like” immediately before the code-switched phrase serves as a cue for the beginning of someone else’s speech act.

### 4.3 Repeating in-game lines

There are several in-game situations where text appears on screen or a character speaks out. Occasionally one might repeat these lines to signal a switch into the role of the character (section 4.2). However, other reasons for repetition of in-game lines can also be observed. Sometimes a player might comment on aspects of the game through repeating the dialogue, while other times it might be used for comic relief. Example 4 displays a code-switched phrase which is a direct quote from the character the streamer is playing. Code-switching indicates the switch between repeating lines and the streamer's own commentary.

Example 4

((streamer's character in game gets attacked, shouts *They're all over me!*))

(2.0)

X: *They're all over me* ku. yks ampuu

\*\*\*

((streamer's character in game gets attacked, shouts *They're all over me!*))

(2.0)

X: *They're all over me* when. just one shoots

As noted above, the character the streamer is controlling shouts this line in-game, and immediately after that the streamer repeats it. However, unlike the examples in section 4.2, this code-switch does not indicate that the streamer wishes to speak as the character. She is merely repeating the words her character spoke before, while also adding her commentary afterwards. In this case, the streamer feels the character line is out of place, since only one enemy is targeting her character when the pre-written line "*They're all over me*" triggers in the game. So, besides using code-switching as a cue for swapping between herself and the role of her character, it can also be used to comment on different aspects or features of the game. The reason for repeating this line is to criticize it, or rather some situations where it occurs. When asked about this example in the interview, the streamer commented as follows: "I remember many situations where I've commented on the in-game lines because they were so out of place. Mercy (name of the character) especially shouts so often even if everything is fine."

#### 4.4 Trash-talk / Bragging

It is not uncommon for players or streamers of video games to use harsh language while communicating with each other and expressing their identities as *gamers*. According to Auer (1998), code-switching can be used as a way of displaying group membership. By using a certain kind of language, a gamer can show not only that they are familiar with the terminology of the game, but also that their sense of humor is in line with other players. Wright et al. (2002) describes gamers as a youth subculture, and states that the video game context offers a place to exercise “behaviors that would not be tolerated in the “real” world of everyday life“, such as trash talk (Wright et al. 2002). Furthermore, by code-switching while trash talking, one can distance oneself from what is being said: in everyday life, such language would appear much more aggressive and offensive than in a video game context.

By code-switching to English in the following example, the streamer emphasizes the fact that she would not express herself in the same way in Finnish and outside the game. Bragging in general is not a part of the Finnish culture, while in a video game context it is a very common practice. Thus, it might feel more natural to brag using the English language. In Example 5, the streamer uses code-switching to distance herself from what is being said. The code-switched phrase displays a very different kind of language from what she uses in everyday life.

##### Example 5

X: vittu me ollaa hyviä *snarettajia*  
(2.5)

X: *we da bomb*

\*\*\*

X: fuck we are good *snarers*  
(2.5)

X: *we da bomb*

The code-switching begins from a single word insertion of the word *snarettajia*. The word is again modified according to Finnish grammar: the original noun, a spell called *snare*, is made into a verb by the affix *-ttaa*, the verb *snarettaa* is modified into an actor by the affix *-ja*, and the actor *snarettaja* is made into a plural with the inclusion of the plural *-i-*. So the final version of the word,



*snarettajia*, means several people who do the act of using the spell called *snare*. In English, *snarettajia* could be translated to *snarers*.

A *snare* in a video game is a spell which has to be aimed at an enemy, and if it hits, the enemy is stuck in place for a short time. Thus, a person can be a good or a bad snarer based on the percentage of snares he or she is able to hit. In this situation the streamer comments on her and another player's combined abilities as snarers, and emphasizes her point with the phrase *we da bomb*. This phrase translates into everyday English roughly as *we are the best*. The phrase is not only code-switched into English but also expressed in slang, which is even more distant from the language the streamer would use in everyday life. When asked about Example 5 in the interview, the streamer said: "I don't remember saying this. It sounds weird because I wouldn't use this kind of language when speaking with most people, it would be so out of place in a normal life situation."

## 5 CONCLUSION

The aim of the present study was to analyze the language use of a Finnish video game streamer and to point out reasons for code-switching into the English language. For the purposes of this study, one streaming session with code-switching instances was chosen and transcribed. In addition to this, an interview was conducted with the streamer to find out her opinion on the reasons behind her code-switching.

The data was divided into four different categories, game- or tech-related single word insertions, talking as an in-game character, repeating in-game lines and trash talk/bragging. Some of them emerged clearly from the data: single-word insertions were the most dominant category by far. The last category, Trash talk, was adopted from Myllärinen (2014), who had in turn followed the definition of Wright et al. (2002). Examples were chosen to illustrate each category.

It was presupposed due to previous research in Finnish in similar contexts (Kärnä 2015; Myllärinen 2014) that the data would contain many code-switching instances, and that a large amount of them would be single-word *anglicisms*. This was confirmed in the study, as single-word switches turned out to be the most frequent type of code-switch. In addition to this, most of them were nouns, which is the most common word class for single-word insertions (Gardner-Chloros 2009). The aim of this

thesis was to continue the line of research on code-switching in video-game contexts and introduce a different setting, the live stream. The real-time aspect differentiates streaming from a regular gaming video (Kärnä 2015), while addressing the audience separates it from merely gaming with a group of friends (Myllärinen 2014).

As this thesis is only a case study which focuses on a single streamer, more research is needed to determine whether these findings correctly represent the use of English in all Finnish video game streams. Moreover, this thesis focused on a very limited amount of data, so it is not advisable to make general assumptions about video game streaming based on this study.

When it comes to code-switching in a video game context, this study contributes to future studies by helping to categorize the most common types of code-switching instances in a video gaming environment. It should be noted that all the single-word insertions found in the data were related to gaming or the technology surrounding it. Therefore, it can be suggested that in the case of online streaming, it is very rare for common, everyday words to exist in a code-switched form in the middle of Finnish speech. Code-switched insertions are more likely to be words from a specific field, in this case, the video gaming industry.

Linguistic research in the context of video game streaming is still in its early stages, because the practice has only become popular in the past few years. I hope that this thesis will provide some useful remarks for someone who wishes to explore this new, versatile and live content.

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## APPENDICES

### Appendix 1

#### Transcription conventions

.	falling intonation (at the end of a unit, but not necessarily end of turn)
,	level intonation
?	rising intonation (not necessarily a question)
-	marked rise in pitch (marked before the syllable where the rise occurs)
ˉ	marked fall in pitch (marked before the syllable where the fall occurs)
:	lengthening of sound (the more colons, the longer the sound, e.g. lo::::ng)
ye-	cut-off speech (“self-interruption”)
yes	stress or emphasis (via pitch and/or amplitude)
°yes°	soft speech
YES	loud speech (the louder, the more letters in upper case)
>talking<	compressed talk; talk that is faster than surrounding talk
<talking>	talk that is slower than surrounding talk
.hh	inbreath
hhh	aspiration (breathing, laughter); (the more h’s, the more aspiration)
heh hhh	laughter
\$word\$	laughing voice
#word#	creaky voice
@word@	animated voice

## Appendix 2

### Interview questions

1. How long have you been streaming for? How about gaming?
2. What is your relationship with the English language:
  - a. at what age did you start learning it
  - b. do you like speaking it
  - c. does it feel like a second language to you?
3. Can you point out any situations in which you deliberately code-switch to English from Finnish?
4. Examples 1-5: Can you recognize the code-switch? Can you point out any reasons for it?