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**The negative influence of English on the Czech language in the environment  
of video games  
Bakalářská práce**

Vedoucí práce: Mgr. Jana Kořínková, Ph.D.

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Prohlášení:

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Podpis

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Annotation

## Abstract

For my bachelor thesis, I chose the theme: Negative influence of English on the Czech language in the environment of video games. I decided to deal with this topic in order to demonstrate that in an environment strongly influenced by English, such as the environment of video games, the English language can have a negative and intrusive impact on the Czech language, to be more specific on the Czech grammar.

## Introduction

This bachelor thesis deals with the influence of English on the Czech language in the environment of video games to demonstrate the negative effects English has had in this heavily English-influenced environment. The whole thesis is divided into the theoretical and the practical part.

In the theoretical part, the first thing covered are the assimilation processes of English words into the Czech language to demonstrate the ways how Czech can deal with English words. Secondly, I present examples from a number of areas of the Czech culture that all use English vocabulary to demonstrate its wide spread in the Czech society. The next chapter in the theoretical part characterises some documented negative impacts of English on Czech. The fourth chapter brings a description of the environment and language of video games. The fifth chapter characterises video game genres to give a better understanding of some of the expressions used in this thesis. The sixth chapter gives practical examples of expressions that are used in a variety of video games and the following chapter gives on the contrary examples of expressions that are unique and bound to specific games only. This is done in order to demonstrate the very strong influence of English on the environment of video games. The eighth chapter demonstrates features of discussion forums, because this is the area from which the analyzed material in the practical part comes from.

In the practical part, comments in articles found on the Czech video game website [games.cz](http://games.cz) were analyzed in order to demonstrate grammar patterns formed after an English model that have forced aside established Czech grammar patterns. The practical part then lists and describes the statistically relevant patterns that have been identified as intrusive and of negative influence on the Czech grammar.

# 1. Assimilating English words into the Czech language

Svobodová (2007) describes the following forms of assimilation of English words into the Czech vocabulary:

1) Words that retain their original English pronunciation and also their orthographical form (the English phonemes are replaced with the closest Czech equivalents). To this category there are 2 subgroups:

a) Words that are not afflicted by the Czech flexion and also word formation and stay in their original form at all times. Examples include the words *fair play* or *science fiction*.

b) Words that are subjected to the Czech flexion and word formation and can produce forms that are different from their original form. Examples are *hardware* – the possessive form of *hardware* is realized as *hardwaru* with the Czech suffix –u. Other examples: *cartridge*, *house*, *office*. Word formation in this subgroup is realized for instance with the Czech suffix –ový by which the original English forms *golf*, *funk*, *internet*, *laser*, *underground* become the Czech adjectives *golfový*, *funkový*, *internetový*, *laserový* and *undergroundový*.

2) Words that have the original English pronunciation, but their orthographical form realized through the Czech orthography. For example: *byznys* (derived from *business*), *džem* (derived from *jam*), *džentlmen* (derived from *gentleman*) or *sprej* (derived from *spray*). Czech flexion and word formation is possible in this group.

3) Groups of words that are a combination of the above mentioned possibilities; the first group are words that have an English pronunciation as well as an English orthography; the second group are words with an English pronunciation, their orthographical form however, is Czech. These words come in pairs that are interchangeable between each other; these pairs are a representation of two rivalling forms of words. Examples include the pairs *byte* / *bajt* [bajt] or *skate* / *skejt* [skejt]. Czech flexion and word formation is possible in this group.

4) Words with an English orthography; this orthography is completely copied as the Czech orthography; the English orthography, not the pronunciation becomes the pattern for the Czech pronunciation. For example: *basketball* [basketbal], *radar* [radar]. Czech flexion and word formation is possible in this group.

5) Words with a Czech pronunciation of the Czech orthography; the orthography being taken from the English orthography (and not the pronunciation). As Nekula (2005) notes, in this case the orthography is not directly copied from the English orthography but is only incompletely imitated. For example: *volejbal*. Nekula (2005) gives the examples *žokej* and *grejfrujt*. Czech flexion and word formation is possible in this group.

6) Svobodová (2007) also presents another form of assimilating English words into the Czech vocabulary. At first sight, this form of assimilation does not appear to have anything to do with the English vocabulary. This assimilation is realized through calques i.e. word for word translations. Svobodová (2007) states three groups of calques:

a) calques realized through either the direct translation of one word as a whole or the direct translation of the individual components of the word; in this way for example *compute-r* became *počíta-č*, *time-r* became *čas-ovač* and *surf-er* became *surf-ař*. Czech flexion and word formation is possible in this group.

b) calques in the form of compound words; e.g. *zaknihovat letenku* (translated from *book air ticket*), *měkký úvěr* (translated from *soft loan*) and *uživatelsky přívětivé prostředí* (translated from *user friendly environment*). Czech flexion and word formation is possible in this group.

c) semantic calques; these are realized in the way that a word in the target language receives another meaning from the foreign language e.g. *myš* (originally a word for a kind of rodent) received the meaning: device used for controlling the computer through the translation of the English word *mouse*, which carries both meanings. Another example of this process is the word *tráva* (originally only a word for the green surface that forms a lawn), which received the meaning of the English slang word for marihuana – *grass*. Czech flexion and word formation is possible in this group.

The adoptions of English words also include the assimilation and incorporation of English phonemes into the Czech system as has been hinted above. As this thesis deals with the language from the environment of video games only in the form of an analysis of written replies within discussions on the Internet, I feel that it would be counterproductive to provide an in-depth summary of how Czech deals with the English phonetic system, because the only examples of the language in question are available only in their written form and because of that no real phonetic material is available to me. Therefore I have decided to omit a chapter dealing with the assimilation of English phonetics into the Czech language. Such a chapter would definitely enrich the description of the system of assimilation of English structures into Czech, but in this case I do not want to stray away into a form of off-topic, because the practical part of this thesis cannot and does not provide much information about how players of video games deal with English phonetics.



## 2. Areas of the Czech word-stock influenced by English

The English vocabulary has affected a number of areas in the Czech culture and society. Many words that originated in English have found their usage also in the Czech language. Therefore by presenting the examples below I try to demonstrate the strong influence of English on Czech; in this chapter I show the influence on vocabulary, in later chapters I show the influence on grammar.

Nekula (2005) gives among others the following examples (in cases where the word is not presented in its original English spelling I also note down the original form).

**In the economy sector:** *broker, byznys* (original form: business), *dealer, job, holding, joint venture, know-how, monitorovat* (from the English verb to monitor), *boom, marketing, teamwork, workshop, management, manažer* (original form: manager), *trust, logo, lobby, rating*

**In the banking sector:** *cheque, credit card, cash, homebanking, prime rate, PIN, hot money*

**In the Sales sector and the Services sector:** *music shop, second hand, supermarket, hypermarket, made in, leasing, dumping, sales manager*

**In the environment of cars and transport:** *airbag, ABS, spoiler, air-conditioning, džíp* (original form: jeep), *off-road, on-road, pick-up, truck, crash test, tankovat* (this is a verb derived from the verb to tank), *airbus, tanker*

**In the environment of fashion and cosmetics:** *džíny* (original form: jeans), *svetr* (original form: sweater), *šortky* (original form: shorts), *body, top, legíny* (original form: leggings), *blazer, bomber; outfit, piercing, tattoo, aftershave, conditioner, herbalife, styling, hairpainting, make-up, peeling, roll-on deodorant, shampoo, spray*

**In the environment of food:** *Big Mac, cheeseburger, coca-cola light, cornflakes, popcorn, whisky, steak, ketchup, ice-tea, hot dog, hamburger, fast food, drink, dressing, toastovač* (original form: toaster), *pub, bar, snack bar, club*

**In the environment of telecommunication, the Internet and computer technologies and games:** *SMS, mobil* (original form: mobile phone), *displej* (original form: display), *paging, server, provider, computer, no-name, internet, hacker, kurzor* (original form: cursor), *reset, joystick, trackball, tower, monitor, nabootovat* (original form: to boot up), *doména* (original form: domain), *drive, hard disk, klikat* (original form: to click), *homepage, laptop, notebook, on-line, scanner, software, hardware, freeware, modem, laserjet, toner, chip, chat, CD-ROM, RAM, bit, byte, setup, surfovat* (original form: to surf), *samplovat* (original form: to sample), *deletovat*

(original form: to delete), *implementovat* (original form: to implement), *konvertovat* (original form: to convert), *patching, firewall, file, driver*

**In the environment of journalism and politics:** *leader, summit, briefing* (original form: briefing), *round table, peacekeeping, editorial, news room, boom, timing, feature, copywriter*

**In the environment of advertising:** *poster, teleshopping, billboard, storyboard, ideamaker, imagemaker, public relations, promotion, spot*

**In the environment of film, television and media:** *action, casting, clip, sitcom, peplemeter, western, remake, talk show, jackpot, spíkr* (original form: speaker), *mítink* (original form: meeting), *soap opera*

**In the environment of music:** *blues, country, cover version, DJ, elpíčko* (original form: LP), *evergreen, fan club, front man, hitmaker, folk, gospel, soul, sound, hard rock, mainstream, pop-music, pop-star, showbyznys* (original form: showbusiness), *showman, playback, jam session, muzikál* (original form: musical), *punk, heavy metal, hip hop, jazz, rock and roll, song, feeling, remix, singl* (original form: single), *klip* (original form: clip), *soundtrack, sampl* (original form: sample), *oldies, promoter, reggae, rap, raver, break dance, keyboard, comeback*

**In the environment of literature and arts:** *bestseller, ghost-writer, copyright, paperback, story, horror, science fiction, thriller, fantasy; pop art, body-designer, painting, airbrush, performance, happening, festival*

**In the environment of social occurrences and social groups:** *establishment, greenpeace, hippies, teenager, yuppie, squatter, graffiti, tagger, gambler, rowdies, hooligans, homeless, babysitting, workoholik* (original form: workaholic), *freak, new age, beatlmanie* (original form: Beatlemania)

**In the environment of drugs and drug addiction:** *clean, trip, dealer, extáze* (original form: ecstasy), *joint, speed, crack*

**In the environment of sports:** *sponzor* (original form: sponsor), *manažer* (original form: manager), *fotbal* (original form: football), *gól* (original form: goal), *hatrick, ofsajd* (original form: offside), *aerobic, baseball, breakball, bowling, bungee jumping, parasailing, jogging, in-line skater, skateboard, strečink* (original form: stretching), *paintball, streetball, squash, paragliding, rafting, wrestling, windsurfing, curling, rugby, puk* (original form: puck), *NHL, play-off, power-play, trekking, timing*

### 3. Negative influences of English on the Czech language

As has been shown in previous chapters, English as a language has had a great influence on the Czech language. As Truksová (2009) states, English has had an impact on the Czech vocabulary, in some cases it has incorporated also new structures into the Czech grammar. As has been documented by Nekula (2005) one of the patterns English has carried over with it, was also the English way of creating attributes in the form of nouns. This has brought into Czech expressions like *fax papír* (original form: *fax paper*). The form of this attribute might seem unusual to a speaker of Czech, because of the process of conversion which occurred when creating the expression *fax paper* and which was carried over into the expression *fax papír*. Conversion is a process where a chosen word from one word class becomes a member of another word class without changing its original graphical form. As Svobodová (2007) notes, conversion is much less prevalent in the Czech language as opposed to English where one word (in the form of a homonym) can stand for several word classes e.g. *break* is a verb as well as noun or *rain* which can be a noun, an adjective or a verb. Truksová (2009) further argues that the grammar English has brought with it into Czech can sometimes collide with the Czech system and create forms of words that with regard to the Czech grammar are on the verge of incorrectness. Examples of such curious words are *Starmopramen atrakce* (a more common Czech form would be *atrakce Staropramenu*), *Hamé hlídky* (instead of the more usual *hlídky Hamé*), *Gambrinus den* (instead of the form *den s Gambrinem*), *v Kika* (instead of *v Kice*), *v Ikea* (instead of *v Ikee*) or *Sazka Aréna* (instead of *Aréna Sazky*). Another pattern that Truksová (2009) sees as a negative influence of English on Czech is the ability of English to transform a dependent clause into a series of nouns, thereby dissolving the dependent clause. Such a way of changing the dependent clause is most unusual in the Czech language. An example of this process is the sentence: *Možnost pojištění schopnosti splácení půjčky*. A more usual and proper way of expressing this sentence in Czech would be: *Možnost pojistit si schopnost splácet půjčku*. Another negative impact of English on the Czech grammar presented by Truksová (2009) is the overuse of the passive voice. An example of this overuse is the sentence: *Zákazníková potřeba kvalitního výrobku je naplněna*. A more proper way of writing the sentence would be: *Zákazník získává kvalitní výrobek, který potřebuje*.

## 4. A description of the language used by players of video games

In her article in *Naše řeč*, Hoffmannová (1998) presents a short description of the language and the environment of players of video games. She states that this social group has a very large base of members and it has its own distinctive language. The author emphasizes that the knowledge of English is essential for understanding the expressions from this environment. One of the features of the language is a relatively unbound form of assimilating English words into its vocabulary; there are no given rules how to assimilate the original English words. This leads to a variety of word forms (all however seem to have a decipherable relation to each other) that all describe one entity (e.g. *real-timeovky*, *rts hry* and *real-time* all describe one entity). The author's article also shows that many from the processes of assimilating English words into Czech from Chapter 1 are present in the language environment of video gamers, for example words that retain their original English spelling and are not afflicted by Czech flexion are used as attributes (*adventure část hry*) or words that have carried over their original spelling with an addition of Czech affixes (*doomovka*). Hoffmannová (1998) also presents a wide variety of expressions that are connected to various different genres of video games and she notes that the demonstrated expressions have a lexical usefulness and their system is quite structured and logic. The author also hints that besides the familiarity with English one also requires a level of insight into the video gamer community and also some knowledge of the field of computer technology (software as well as hardware) to fully understand the language of this social group. Hoffmannová (1998) also notes that not only the language of video games takes a lot from English, but video games themselves most often have an English name (e.g. *Dungeon Keeper*, *Dungeons and Dragons*, *Tomb Raider*), even the ones that were produced by Czech or Slovak companies (e.g. *Colony 28*, *Lurid Land*).

## 5. A description of video game genres

For a better understanding of the area of video games and subsequently also some of the information written in this thesis I would like to present a description of the various genres that video games are divided into. This should illustrate the background of the specialized expressions that can be found in this thesis.

Databaze-her.cz (2008) lists the following genres:

1) Action games – these are usually games that are focused on violence and adrenalin. The player of such a game is required to have a quick response time and great accuracy.

Databaze-her.cz (2008) further divides action games into the following:

a) First-person action games – games that are viewed from a character's own eyes – therefore they are watched from the first person. This category consists mainly of FPS – first person shooters – games where firearms are used to combat an enemy. An example of such games is *Half-Life*.

b) Third-person action games – games where the player watches the environment from the third person and views the character he controls from the back (the player looks over the shoulder of the character he controls). The most prevalent kind of games in this group are TPS – third-person shooters. In these games, firearms are also used to fight against adversaries. Because the player views his character from a distance he has a better overview of the surroundings. In comparison with first-person shooters this kind of games is usually more focused on a storyline. Examples of such games are the *Max Payne* series or the Czech game *Mafia: The City of Lost Heaven*.

c) Arcade games – games that usually have a very simple structure and their main focus is most often the repetition of one task that becomes gradually more and more difficult. An example from this group is the game *Arkanoid*.

d) Fighting games – games that are centred around various martial arts. An example of such games is the game series *Mortal Kombat* (spelled with a K instead of a C on purpose).

e) Platform games – games that require their player to overcome various environmental obstacles, for example jumping on platforms or over abysses. These games are one of the oldest representatives of the action genre in games. An example of a platform game is the game *Rayman 2: The Great Escape*.

f) Stealth action games – these games are focused on a stealthy approach to the tasks that are given to the player by the game. The keys to success in such games are deception and the ability to move through the game undetected by the enemy. Stealth action games are usually more centred on rich story-telling. They also mostly use a *third-person* view. Representatives of this kind of video games are the game series *Thief* or *Metal Gear Solid*.

g) Tactical action games – games whose model is the same as in a first-person shooter game, but unlike first-person shooters, cooperation and a tactical approach play the central role here. An example from this group is the game *Operation Flashpoint: Cold War Crisis* or the game *SWAT 4*.

## 2) Adventure games

Databaze-her.cz (2008) divides them into the following sub-groups:

a) 2D adventure games – these adventure games are usually controlled only with a mouse and therefore present a controlling system known as Point and Click. These games also feature a specific form of graphic style – a great number of them graphically resemble cartoons. A representative of this area of video games is the game *The Curse of Monkey Island*.

b) 3D adventure games – these games are the successors of 2D adventures and use a 3D environment instead of a 2D environment. The prevalent means of controlling such games is by using only a keyboard or a combination of a mouse and a keyboard. One of the games from this group is for example *Dreamfall: The Longest Journey*.

c) Action adventures – these are prevalently games that are a combination of 3D adventure games and third-person action games. Such games display a balance of features of both these groups. It is mostly agreed that the originator of this sub-genre was the game *Tomb Raider*.

d) Interactive movies – a very marginal sub-genre of adventure games that usually presents real life actors as characters that a player can control. The style of the plot resembles a movie. An example of such games is *Fahrenheit*.

e) Text adventures – the oldest sub-genre of adventure games; one of its most prominent features is an almost complete lack of any graphical interface. The whole environment and structure of such a game is presented only by a descriptive text. Using this text-based interface is also the only way how to interact with the game.

f) Visual novels – this sub-genre of adventure games is prevalent in Japan. It is a novel presented in the form of a video game. This untraditional form is able to present the content of a novel in a more immersive way by adding for example music or extensive graphical illustrations. Also, the player of a visual novel can sometimes make a choice within the presentation of the novel and thereby decide how the plot will evolve.

3) Strategy games – video games that are the equivalent of classical tabletop strategy games like chess or draughts.

Databaze-her.cz (2008) lists 4 sub-genres:

- a) City-building strategies – here the player becomes the administrator of large human structures and systems, for example large cities or a traffic network. A representative of this group is the game series *SimCity*.
  - b) Turn-based strategies – in these strategies players take turns and are given large amounts of time for the planning of their next move. An example of such games is the game series *Civilization*.
  - c) Real-time strategies – in this kind of strategy the player must quickly decide about his next move because his opponent is able to make his move freely, the players do not take turn as opposed to turn-based strategies. Because of this, real-time strategies have a faster pace and offer less room for advanced planning. A representative of this sub-genre is the game series *Age of Empires*.
  - d) Social strategies- these games are derived from city-building strategies and they focus on the administration of social groups. The originator of this sub-genre is the game series *The Sims*.
- 
- 4) Role-playing games (in short: RPGs) – games that have their origins in tabletop games; they are one of the oldest genre of video games. A typical feature of these games is the presence of a player character that can go through the process of evolvement – over time the player can strengthen his character by perfecting for example his attributes or his skills. Another typical feature of this genre is a relative freedom of choice of how the plot or dialogues in the game will progress. An example of an RPG is the game *The Elder Scrolls: Arena*.
  - 5) Logical games – games where the player has to demonstrate his wittiness and perception, in some cases also quick reflexes. An example of such games is *Portal*.
  - 6) Online games – these are all games that can be played over the Internet by groups of people who cooperate. An example from this group is the game *Ultima Online* or the game *World of Warcraft*.
  - 7) Simulators – this genre consists of games that present an environment that tries to be very authentic, the player can experience the portrayal of situation that are nearly lifelike. Such games can for example imitate situations like piloting a plane or steering a ship. A representative of this genre is for example the game *IL-2 Sturmovik*.

8) Sports games – the video game equivalent of real-life sports. Games from this genre offer the player a variety of sports to choose from, for instance football, ice-hockey or basketball. An example from this group is the game series *FIFA*.

9) Games for small children – this group consists of various non-violent games, for example games that are focused on logic. An example from this group is the game *Croc: Legend of the Gobbos*.



## 6. Video game language – expressions shared by similar video games

The area of video games which is the main scope of the practical part of this thesis is divided into many genres; each of these genres using a form of terminology connected with the particular games. On one hand one can find very unique expressions originating in the uniqueness of the system of a particular video game, on the other hand one can also find games that share certain features with other video games, resulting in a resemblance between video games and thus explaining the possibility of a similarity between the nomenclature of different games.

In this part of the thesis I will present certain examples of a terminology that is shared between a number of video games; to be exact the examples given are part of the area of online games.

Albrechtová (2005) presents these examples of common words used by gamers in her article in the video game magazine *GameStar*:

*AFK* – Away From Keyboard; this expression describes a situation when a player is logged into a communications channel or a server that are part of the game (i.e. the player is virtually present in the game), but is currently personally absent from the computer and it can be presumed that he will return shortly.

*ASAP* – As Soon As Possible; a prompt of one player to another to hurry up.

*BG* – Bad Game; an expression of grief written mostly at the end of a match within the game that had a bad outcome. Albrechtová (2005) also adds that this expression does not always have to come from the loser of the match, but also an unhappy victor.

*Bot* – a character within a game that is controlled by the computer (i.e. the artificial intelligence of the game), often used for shooting practice or other practices within the game. This word is sometimes also used for a very good player.

*Botit* – to play very well.

*Camper* – a word expressing scorn towards a player; a player who hides in a safe location away from other players – he camps (hence the expression) and chooses to eliminate his enemies from a far. It is a word describing a player that does not deserve respect.

*CU* – see you; the meaning in this case: parting words.

*GG* – Good Game; as with *BG*, most often written at the end of a match in a game, the opposite of *BG*; an expression of thanking the other team for a pleasant match.

*GL&HF* – Good Luck and Have Fun – a wish towards players to have a joyful time in the game.

*Cheater* – a player that uses cheats (i.e. exploits the system of a game by prohibited methods giving him tremendous advantages over regular players); an abuser of the weak spots of a game.

*IRL* – In Real Life.

*J/K* – Just Kidding; used to demonstrate that something that has occurred in the player's previous utterance is not to be taken seriously, the player wants to indicate that he was joking while writing the utterance in question.

*Lager* – someone whose internet connection runs badly and therefore results in bad conditions for playing an online game.

*Lamer* – an acronym of lame user; a condescending expression; a player that either does not perform well in a game, or someone who is new to the game and still unfamiliar with the environment. It is also used to describe someone who intentionally ruins the game for other players.

*Loser* – someone who loses very often while playing a game either because he does not want to get better in the game on purpose or simply does not have the necessary requirements to become better.

*LOL* – Laughing Out Loud; an expression of great amusement.

*M8* – mate; a synonym of friend.

*Nice* – an expression of praise.

*Rulez, Ownz* – an expression of the utmost respect for something.

*Sucker* – an insult oriented towards a hated player.

*Thx* – thanks.

*Wrk* – work; the player wants to indicate that he is busy.

Albrechtová (2005) also writes in her article about terminology that is used very often in specialized player groups – so called clans:

*Aim* – an expression used for a player's accuracy (in games where firearms are used).

*CL* – Clan Leader; the person who is in charge of a clan.

*CW* – Clan War; an official match between two clans.

*Frag* – a point gained or lost for performing various tasks while playing certain games (players gain points to increase their score in order to determine the winner of the match).

*Nick* – a name a player wants to use while playing a game over the Internet.

*Ping* – a number describing the latency (i.e. the smoothness) of an online game.

*WA* – War Arranger; a skilled player within the clan; the commander of the clan when playing a match against other clans.

Here are some additional examples of expressions used by players of similarly-themed videogames presented by Erlich (2008):

*AKA* – also known as.

*BRB* – be right back – an announcement made by a player stating that he will return after a brief moment.

*Flame* – an argument.

*GJ* – good job; an expression of praise.

*Haxzor* – a word which is used to mock *a cheater*.

*Idlovat* – to be in the state of inactivity.

*Lajna* – one variety of an Internet connection.

*Ownage* – an expression used for the situation when a player is doing particularly well in a game.

*Respawn* – the place where a player comes back to life after being killed.

*Spam* – continuous shooting without having selected a target.

*Spec* – a player who has joined a game session only as a spectator, he cannot actively participate in the game session.

*Straf* – an evasive manoeuvre.

Denizz.estranky.cz (2007) presents the following expressions:

*Aimbot* – a computer program that helps a player to aim accurately at the enemy.

*Ban* – a restriction of access into the game; it is most often issued when a player violates the rules of the server where he was playing.

*Faker* – an impostor playing the game under the *nick* of another person.

*FPS* – Frames per second – a value that determines how fast and stable the game runs (in this case I use the word game in the sense of the computer program itself).

*Noclip* – a cheat that allows its user to go through walls.

*Wallhack* – a computer program allowing its user to see his opponents through walls.

As it has been presented in Chapter 4 by Hoffmannová (1998) and also as Albrechtová (2005) states in the conclusion to her article in *GameStar* players of certain games can be users of very specific vocabulary connected with the unique environment of a specific game. Therefore in the next chapter I would like to present examples of terminology that is used in the environment of one game.

## 7. Video game language – examples from the environment of one game

The following examples are from the game World of Warcraft. It is an online role-playing game. Before I present the examples of expressions from this game, I would like to add that I sometimes expand the description that is given by the source in order to make the meaning more apparent. (I am somewhat familiar with the game World of Warcraft as I have actively played it for about 2 years).

Němec (2009) gives the following examples of expressions (mostly abbreviations) from the game:

*AC* – armor class – the kind of armor a character in the game wears; there are 4 classes – cloth, leather, mail and plate.

*Aggro* – the aggression level of an *NPC* (see below); used to indicate who of the players has the enemy *NPC*'s current attention.

*AoE* – Area of Effect – a description of one quality that spells can have in this game.

*AH* – Auction House – a word mostly used when trading in the game's chat; a place in the game where players might obtain or sell goods.

*AR* – Armor: one of the statistics that a player character can have; this statistic reduces the amount of physical damage inflicted to the player.

*AP* – Attack Power – another statistic a character can have; this statistic affects the strength of melee and ranged fighters who use physical damage.

*BG* – Battleground – a place where players from the two opposite factions in the game, the Alliance and the Horde, fight against each other.

*Buff* – a spell with a positive effect that can be cast on a friendly target – one of the effects is for instance the raise of the target character's attributes (for example Agility).

*CC* – Crowd Control – a kind of spell that briefly prevents the enemy from attacking the player's character; it is used in order to be able to fight another enemy, so the player does not get overwhelmed by the enemy's strength.

*CD* – Cooldown – a set mandatory time that has to elapse before a spell can be cast again.

*COD* – Cash on Delivery – one of the possibilities how to receive or post mail in the mail system in the game; the receiver of *COD* has to pay a certain amount determined by the sender of the mail to be able to open it.

*DD* – Direct damage – one of the types of damage that can be inflicted in the game, damage that fully affects its target immediately; it is the opposite of *DoT* (see below).

*DoT* – Damage over time – another type of damage in the game, it is damage that takes a certain amount of time to fully affect its target.

*EE* – Eagle Eye – one of the spells in the game available to players; it allows its user to see into great distances.

*FH* – Full health – an indication that a player's character has a fully regenerated life-force.

*FT* – Friendly territory – a type of territory in the game where a player cannot be attacked by a player from the opposing faction.

*FvF* – Faction versus Faction – the fight between two factions.

*GM* – Game master – an overseer in the game, he helps players who encounter technical difficulties.

*GoTW* – Gift of The Wild: a multi-target spell available to players.

*HP* – Hit points or Health points – points indicating a player character's overall stoutness.

*Imba* – Imbalanced – an expression describing something in the game (for example a player character or spell) that is too powerful.

*LFG* – Looking for group – the expression used when a player searches for a group of players he would like to join and play with.

*Loot* – to take into your possession the belongings of a dead enemy.

*MC* – Mind Control – a spell available to players in the game, it takes control of the targeted enemy.

*Mob* – short for Mobile; the most usual word for enemy.

*NPC* – non-player character – a character that cannot be controlled by a player, it is controlled by a script (i.e. the artificial intelligence of the game).

*PL* – Powerleveling – the situation when a player reaches a high level of his player character in a very short time.

*Rlg* – Relog – to disconnect from the game and immediately after reconnect to the game again.

*SL/SL* – Soul Link / Siphon Life – an expression used for one specialization a player character can have.

*Sta* – Stamina – another attribute in the game; it raises a player character's *health points*.

*W* – Whisper – one kind of chat available in the game; it is used to privately communicate with one selected player.

Worldofwarcraft.cz (2005) provides additional expressions from the game:

*Farm* – the expression used when an area in the game is cleared out repeatedly.

*Grind* – to repeatedly kill one type of monster in order to gain experience, money or equipment in the game.

*Guild* – a team of players who cooperate and help each other.

*Ninja-looter* – a player that acts greedy or even becomes a thief when distributing items gained in a group of fellow players.

*Twink* – a low-level player character that gets significantly strengthened by equipment received from a character of a high level in order to level up faster (player characters in this game are able to reach higher levels, hence the expression to level up, and become more powerful because of that).

Wowczone.net (2006) presents further examples that demonstrate the richness of specialized expressions in this game:

*Addon* – a modification (a computer program) that brings new components to the user interface in the game.

*Clothes* – a word used for all *classes* (i.e. what kind of player character the user chooses) that use only cloth *armor* – namely Mages, Priests and Warlocks.

*Feral* – a word used for one specialization a player character can have.

*Healer* – a player character that has the ability to heal others – in this game they are usually the following *classes*: Priests, Paladins, Druids or Shamans.

*Mana* – an entity used to be able to perform spells.

*Pull* – an attack purposely oriented on only one foe from a group in order not to attract the attention of the whole group of enemies.

*Wipe* – a word used for the situation when the whole party of players dies.

## 8. Features of a discussion forum

As it has been noted above, the practical part of this thesis deals with the analysis of utterances from discussion forums. Because of that, I would like to present some features of this environment.

Jandová (2006) describes the following signs of a discussion forum:

**A greater level of thought in the content of the utterance:** the author of a contribution to a discussion gives more thought into what exactly he wants to express, what he wants to write down into the discussion, users in a discussion also care about the form of the text they want to submit into the discussion; their formulations have a logical outline and flow. Jandová (2006) talks about one example where brackets were used to give the text a more structured layout; in another example she describes the use of capital letters to stress the importance of one word within the text.

**Formal relationships between the users in a discussion:** discussionists on a forum tend to have rather formal bonds between each other; the level of informality tends to be low, there is less room to create an informal atmosphere among the contributors.

**The choice of the main topic:** on a discussion board the main theme of conversation is clearly stated, users who join this board then voluntarily discuss the selected main theme, they do not question the selection.

**The solidness of utterances:** within a discussion forum the statements of users are archived for a certain amount of time, therefore the thoughts expressed by users prevails a longer time, can be reflected upon, can also serve as evidence of previous exchanges of opinions between users. Also, because of their archived state, individual discussions are tied to the place where they took place on the Internet.

**Subjectivity as well as objectivity:** on one hand, users on discussion boards present their subjective feelings and opinions connected with the chosen theme, on the other hand users also tend to express an objective approach towards the topic of conversation.

**Involvement of emotions in the utterances of users:** the presence of an emotional undertone in statements is expressed for example through the use of emoticons or the use of the diminutive form.

**Continuity of text:** the utterance on a forum is much more coherent, because as noted above, such an utterance has a logical and structured form and it stays focused only on the chosen main topic of discussion.

**Addressing one or multiple users:** the authors of the individual utterances in a discussion devote their contributions either to all the other users or only one specific user. It is often the case that the first utterance of a user is meant for all the users on the forum and afterwards the discussion very often splits into dialogues between two participants.

**The time elapsed between the writing of an utterance and the reception of it by the addressee:** in the environment of a discussion forum this amount of time can range from a short while up to a period of weeks or even months.

**Grammatically correct utterances:** users of discussion forums try to follow the rules of grammatically correct language, because they deem their expression in the discussion equal to an expression in public.

As a summary of the presented features of discussion forums, Jandová (2006) states that the form of utterances on a discussion board is greatly tied to the features of producing written language (and not spoken language as it is sometimes the case when communicating on the Internet); the author also argues that participants in this kind of communication express their opinions knowing that their written down thoughts are going to be archived for a certain amount of time as well as publically accessible. Because of this, the text on a discussion forum tends to resemble the form of official written texts. Signs of written texts are present all through this area of talking.



## 9. Analyzed material – methods and criteria

The practical part of this thesis analyses discussions that can be found at articles published on the website *games.cz*; one of the most established video game websites in the Czech Republic that presents news, previews, reviews and other articles from the environment of video games. Most of the articles presented at this webpage have a discussion board tied to them where readers of the article can exchange opinions on the subject of the article. The majority of the comments in the discussions are from Czech readers, some of them from Slovak readers.

Chapters 4, 6 and 7 of the theoretical part of this thesis have presented the area of video games as heavily influenced by the English language. This part of the thesis tries to demonstrate that the influence of English on this environment has been so strong that it has forced aside some of the patterns of the Czech grammar system and caused the Czech speakers in this environment to use English patterns of grammar instead of Czech patterns when creating sentences.

The source materials for this language analysis are comments from the discussions connected with articles published by authors of the website *games.cz* in November 2011 – the comments taken into account are only those that were submitted by users in November 2011 as well. Also, only messages from Czech users were taken as relevant data. A total of 14837 comments from 125 different articles were inspected.

A requirement for me when analyzing the data was to present in this part of the thesis only those language patterns that can be analytically and with proof traced back to their English origin – so I always describe also the original English pattern that has been copied into the grammar of Czech speakers.

Another requirement set for the analysis was that the collected patterns that came from English had to appear in the comments enough times that it could be rejected that their occurrence might have been only random and a coincidence.

While presenting the intrusive English grammar patterns I describe the kind of pattern first and then I accompany it by a number of analyzed examples. I comment on the context of the utterance in the examples if it is necessary. I also note how the utterance in the example would look if a Czech grammar pattern had been used instead while creating it.

## 10. Expressions that consist of nouns with one of the nouns acting as an attribute to the rest

The first major find while analyzing the collected data was an abundant use of expressions that consist of nouns with one of the nouns acting as an attribute to the rest. Something that is found very often in English but cannot be fully applied with ease onto the Czech language where this approach collides with the system of the Czech word formation and flexion that are part of the process of creating an attribute in Czech. Therefore I classify these expressions shown in the examples as intrusive towards the Czech grammar.

To illustrate the situation described above I will now present 14 examples of such intrusive expressions (the intrusive expressions are the underlined ones written in bold):

1) *kampan je nejhorsi cast hry u poslednich par dilu cod. pribeh muze byt sebevic zajimavy, ale kdyz ve hre to pak stejne vypada jako tupec co zabiji nekonecne respawnujici se dementy, kteri mu nabihaji ze vseh smeru pred musku, tak toto nezachrani opravdu nic. velka skoda, ze nejde samostane koupit **multiplayer klic**, aby clovek nemusel kupovat neco co nechce.*

The expression *multiplayer klic* (intended as multiplayer klíč) is a word formed by the English attribute *multiplayer*; an adjective created by English conversion from the noun *multiplayer*; and the Czech word *klíč*. The pattern for creating this word form was taken from English by copying the form of the attribute and also the form of the whole word itself – from the English word *multiplayer key*. A Czech-based and non-intrusive approach to the structure of the compound would be to depict it as *klíč k multiplayeru*.

2) **Instinkt mod** a podobný voloviny.....*jakoby nebyly pač kdo nechce, nemusí to vůbec používat.*

Here in this excerpt one user comments on the fact that players are not bound to use one feature presented in the game *Hitman: Absolution* and that actually it is up to them whether they use it or not.

The word *Instinkt mod* consists of the Czech word *instinkt* and the English word *mod*. There is actually an error in this expression, because the author wanted to write *mode*, not *mod* (*mod* denotes another entity in world of computer games – a modification). Once again, English word

formation inspired the order of words in this utterance. The original English form – *Instinct mode* is nearly the same as the final version written in the comment. A Czech-based approach to the expression *Instinkt mod* would have been *mod Instinkt*.

Taken from the same discussion of an article as the expression above is also this:

3) *Jde o to, že v **Hitman hře** by taková možnost vůbec neměla být.*

In this example as well the process of word formation was inspired by an English model. It was the words *Hitman game* – a combination of a noun and another noun whose order of words is acceptable in English, but in Czech it seems rather odd. If a Czech approach to creating the word had been chosen it would have been for example the form *hře ze série Hitman*.

Similar to the previous example is the following one:

4) *btw kdo tady vyvysuje rFactor (a jine) nad **Simbin hry...** mel by se asi podivat co je vsechny pohani za spolecny engine*

The form of the expression in question – ***Simbin hry*** takes its process of word formation visibly once again from English; namely from the word *Simbin games* where a translation into Czech was used for the second part of the word (*hry* – games). *Simbin* symbolizes the origin of the games – they were produced by a company called *Simbin*. This combination of two nouns is permitted and widespread in English, but a Czech-based word formation would create it in a different way – for example *hry od Simbinu*.

5) *Zkusím to demonstrovat na příkladě, že CoD jsou jakoby **Transformers filmy** - spousta lidí na ně chodí, vychází často a taky je to celý jeden velkej výbuch.*

Also in the case of this expression its process of word formation was taken over from an English model – the words *Transformers movies* with an added translation of the second word into Czech. A Czech-abiding process of creating this utterance would have been quite simple in this case – *filmy Transformers*.

6) *jinak já jsem velký **battlefield fanda** a RO hraju hodně rád...je to něco jinýho...nechápu, proč by měli hned na ni kvůli Battlovi zanevřít*

7) *Jak již řekl kolega... Pravý **Gothic fanda** ví*

8) *Řekl bych, že se můžu považovat za pravého **Gothic fundu** (za Gothic tedy počítám I až III + datadisk Noc havrana). Svět Gothica mám prolezlý naprosto do posledního pixelu.*

The three examples above all share a common theme – expressing the admiration for a game; in the first example it is a game called Battlefield and in the other two examples it is a game called Gothic.

In these expressions the order of the words was taken from an English model as well. It was from the expressions *Battlefield fan* and *Gothic fan* with an added translation of the second word. The examples show a combination of two nouns whose word order is not of unusual nature in English, but in Czech this form seems a bit odd, considering the fact that an utterance acceptable for the Czech grammar would have been quite easy to produce and would have had almost the same graphical appearance – in the form of *fanda Battlefieldu* / *fanda Gothicu* / *fandu Gothicu*.

9) *Tato skupinka lidí, co "napadla" **steam fora** jsou naprosto zoufalci a chudacci. Navíc autor není vůbec v obraze, co se týče zabezpečení na steamu. I kdyby měl uživatel stejný nick a heslo, tak hacker nemůže hacknout **steam ucet**.*

In this excerpt there is once again the combination of two nouns forming one unit, however there is an exception to this here, the word steam is not used here in the manner and sense as it is for example in the words steam pipe, steam locomotive or steam turbine. The expression presented here denotes an online service called Steam. It is one of the most widespread services in the video game community. It can be used for example to purchase and afterwards download PC games from the Internet. Because the name of this service is expressed through a word in the sense of a noun and the noun functions as a proper name, I categorize the examples **steam fora** and **steam ucet** (which in a complete spelling would be *Steam fóra* and *Steam účet*) into the same bracket as another utterance already mentioned: *Hitman game* and *Simbin games*. Once again when writing down these utterances, the user was inspired by the English way of forming words that would describe a forum belonging to the service called Steam and an account that is

used when operating with this online service. A Czech-based approach would have been to write: *fora Steamu* and *účet u služby Steam*.

10) *To je jasný, bude to nějaká **facebook hra**, kdo nejdál dohodí chlápka někam. Hráči budou získávat achievmenty za zvlášť surové hody.*

The model for creating this combination of words was the English expression *Facebook game*. The author took the first part of this expression and added a translation of the second part. In the original form the word Facebook is used in an adjectival sense and serves as an attribute. Once again, the author of the underlined utterance took one rule from the English grammar and copied it into the Czech system. As with some of the previous examples it would not have taken much to create a Czech-based utterance – for instance *facebooková hra*.

11) *Jestli **BF3 singl** stál za prd, tak tohle se nedá ani kvalifikovat jako funkční celek. Člověk jen lítá po zeměkouli a vraždí rusy nebo rošťáky z kambodže. Blivajs a nic víc.*

This example presents something that has come up quite a lot of times in the analyzed source material – the use of abbreviations (it is the part *BF3* in this example). I would like to note that I classified as relevant only the abbreviations that stand for expressions which have a noun as the main part, so these pairings of abbreviations and nouns can be counted as a combination of nouns.

In the example there is once again a combination of nouns forming one structure; a combination that is allowed when looking at it from the point of view of English grammar, but an unusual combination when contrasting it with the rules of the Czech grammar system. The example is a combination of *BF3* – an English abbreviation that stands for Battlefield 3 (the name of one game) and the Czech word *singl*, which is derived from the English singleplayer. This utterance displays two elements, the first one English and the other Czech, so members of both vocabularies are present here. However, an English grammar pattern is dominant here, despite the fact that a Czech-based alternative also exists. It is an alternative that would have taken up the same amount of space as the English variation. Instead of ***BF3 singl*** the author could have written *singl BF3*.

12) *Mě je tak jedno co bude z těch novinek, jen aby se vrátili staré, dobré časy GTA serie, doufám že na obrazku je Tommy Vercetti, protože to byl nejlepší týpek z celé serie GTA, ani by neuškodila postava Claudea Speeda z GTA III, jsem rád, že se do GTA V vrátí staré možnosti ze SA (hydra, letadla, padák, BMX...) a to je super ne??*

The user in this example mentions an abbreviation used for one franchise from the video game environment. GTA stands for Grand Theft Auto; one of the most successful and well-known products among videogames. There have been 7 games of this franchise so far.

From a linguistic point of view this comment written by one user is interesting as it presents an example of an English-based grammar pattern as well as an example of a Czech-based grammar pattern by using the same words, only with a different word order. GTA serie and serie GTA are both influenced by an English model when it comes to the choice of words used, they are taken from the English expression *GTA series*. The first utterance (GTA serie) written by the user takes the word order of the original and adds a translation of its second element; *series* becomes *serie* (the complete Czech form would be *série* in both examples used by the user). The second utterance (serie GTA) displays the translation of *series* from the first example but it also has a word order that is based on Czech grammar.

13) *Jo, SWTOR už mám 2x předobjednaný v collector's edici. Jednu co, rozbalím a budu hrát a jednu, co si jen vystavím na policičku do své BioWare sbírky, které zatím kralují tři kusy Dragon Age 2.*

The author of this comment mentions two names of video games here: SWTOR stands for Star Wars: The Old Republic – an online game and Dragon Age 2 – a role playing game (or in short: RPG). He also mentions the word BioWare which is the name of the company that manufactured both games mentioned before.

Once again the example shows a pair of words from the English and the Czech vocabulary. But the process of word formation was chosen in favour of English by taking the word order of the English model *BioWare collection* (in this case it means that the author of the analyzed example owns some of the games that were produced by the company BioWare and therefore possesses a *collection*). Therefore the example shows an English word order, not a Czech one.

If the utterance in question was to be handled by Czech grammar it would have taken up a bit more space but it would express the same meaning. The utterance could have been for example realized as *sbírka her od BioWare*.

14) *Já osobně jsem u Minecraftu koupeného ještě v Alpha verzi, strávil daleko víc času než třeba u třech AAA her za plnou cenu*

In this example the part *v Alpha verzi* means that a game was released earlier than usual, the product has not yet reached its final stage and there are features and areas of the game that are still unfinished and will be finished at some point in the future. Such games often offer a kind of trade-off: the product is cheaper and is released faster, but the work on it is not finished and the product gets updated regularly over time. To make up for this, the player can play the game ahead of schedule and he can even offer some personal feedback and advice to the makers of the game in order to make it better. Players can thereby take on the role of testers of the game as well.

In this excerpt there is an English element used as the first part of the utterance (*Alpha*) and a Czech element as the second part (*verzi*). The original English model was quite easily distinguishable – it is the expression *Alpha version*. The author of the underlined utterance copied over the word formation process that produced *Alpha version* into his own utterance. In this case, an utterance based on the Czech grammar system would have looked very similar to what the user wrote: *ve verzi Alpha*.

### 10.1 A conclusion to this intrusive pattern

In the excerpts above I have tried to show examples of expressions that have taken the word formation process from English models and thereby copied a pattern from the English grammar. These expressions, realized as a combination of nouns, one of which acts as an attribute to the rest were counted in total 459 times out of the 14837 analyzed comments, which gives this situation a statistical occurrence of 3,1%. I categorize the form of all the 459 utterances as a negative influence of the English language on the Czech language. English grammar rules have in this case been used instead of Czech grammar rules and created negative and intrusive grammar patterns.

It should be also noted that expressions like *steam účet* and *multiplayer klíč* and their form are nothing new in the environment of video games. Svobodová (2007) states that these expressions with attributes in the shape of nouns are quite common in this area of language and she gives examples like *budget verze* or *fantasy svět*.

From analyzing the whole amount of collected findings I derived that all the intrusive expressions that have been created by copying an English word formation pattern into the Czech grammar can be divided into two categories:

1) expressions whose English word formation pattern can be shifted to a Czech word formation pattern without a change in spelling of the elements that form the expression or the need to add another word or more to the expression's elements.

This category consists of utterances like *battlefield série* (shifts to *série battlefield*), *ME série* (shifts to *série ME*; ME is an abbreviation of Mass Effect), *Cod fanoušek* (shifts to *fanoušek Cod*; Cod is an abbreviation of Call of Duty), *k fantasy žánru* (shifts to *k žánru fantasy*), *AC hráč* (shifts to *hráč AC*; AC is another abbreviation used in the video game genre, it stands for Assassin's Creed) and *Autoplay tlačítko* (shifts to *tlačítko Autoplay*).

Choosing to use the English pattern when forming these expressions has no advantage over using the Czech pattern. There is no real reason why the Czech word formation could not be used here, thereby avoiding intrusive English-based patterns.

2) expressions whose English word formation pattern can be shifted to a Czech word formation pattern only with a change of spelling or by adding another word or more to the elements that form the expression.

This category comprises utterances like *PS3 hry* (has to be shifted to *hry na PS3*; PS3 stands for Playstation 3, a popular console – gaming device), *valve hry* (has to be shifted to *hry od valve*; Valve is a company that produces video games), *Quake 3 styl* (has to be shifted to *styl Quaka 3*), *kinect hry* (has to be shifted to *hry pro kinect*; Kinect is a device used to control video games) and *Diablo klonech* (has to be shifted to *klonech hry Diablo*).

Choosing to use the English pattern when forming these expressions has an advantage over using the Czech pattern. The English-based expressions are shorter and therefore easier to produce. In this case using such expressions that are based on an English grammar pattern is partially justifiable.



## 11. The absence of flexion in nicknames

The other intrusive English grammar pattern that I found in the analyzed data was the absence of flexion in the nicknames of users in situations where normally flexion would occur. This is because of a collision between the English and Czech grammar where the systems of flexion are realized differently.

The flexion of English names is nothing that would be novel in the Czech language. As Svobodová (2007) hints, foreign words that have a similar form to Czech words can undergo the process of flexion very easily. The examples I present further below offer in my opinion the possibility to undergo flexion and produce forms that would be acceptable in Czech.

I present an example of an uninflected expression (all these are always underlined and written in bold) first and then I show how the expression would look if a flexion had occurred.

Most of these 10 examples and in fact most of the total number of such expressions found in the analyzed material show situations where one user is directly reacting to another user with the addressee's nickname. In Czech this implies the use of the vocative case. This comes into conflict with the realization of the vocative case in English where words do not change their form when they are in the vocative case but in Czech they very often do. In some of the examples it could be argued that the addressee could be a female, therefore the vocative case would be realized differently than with a user who is a male. However, I was able to identify all the users who are being addressed by their nickname as males, by looking at their profile on the website where the analysis was made, by reading some of their comments where Czech verb forms make it clear that they are male, or by the context and content of their comments that also indicate that they have been written by a male.

1) **Adam** *tak presne tebe bych tipoval na tech 10 podle tvych blbых kecu.*

In this example a flexion of the nickname, which in this case has the form of a normal Czech name, could have occurred without any problems. The resulting form would be *Adame*. This is an example where it seems rather strange to me why the user has not used the Czech vocative case.

2) **KING**: *Hochu... Ty nevíš.*

In this excerpt there is an English nickname, but a flexion could occur, the same as in for example another word from the excerpt: the word hoch would become hochu and parallel to that would be the flexion of KING to *KINGU*.

3) **Cahir**: *on i treba puvodni Deus Ex byl plny existencnich otazek a filozofie.*

This example shows a nickname that looks rather unusual but I think the Czech language could offer a flexion of this word here as well, similar for example to the word Caesar which would be changed to Caesare. Cahir would therefore be shifted to *Cahire*.

4) **Dethklok**: *Vis,co ? Kdyz jses Anticestinar tak,proc pises Cesky ?*

There is another nickname of an unusual form in this example but its ending offers in my opinion the possibility of an acceptable flexion. Dethklok could be shifted to *Dethkloku*, similar to the way mlok would get shifted to mloku.

5) *Já pozvánku dostal taky. **Vrook**? Jakej budeš mít nick? :) Můžem se třeba spojit a dát duel, jestli to půjde :D.*

This nickname could in my view also be subjected to the Czech flexion and produce an acceptable form. Vrook would be changed to *Vrooku*.

6) **Nemesus**: *Aha díky.*

In this short extract there is another untypical nickname. Nevertheless, an analogy of this nickname to another word could provide the model for an acceptable flexion of the nickname in Czech. For example the word Lucius which would be changed to Luciusi could serve as a pattern for an acceptable inflected form of the nickname *Nemesus*, which would be shifted to *Nemesusi*.

7) *Reakce na: **sonk***

This is one of the few examples that do not display the vocative case, but instead the accusative case. The nickname presented here is once again not a usual word, but it can in my opinion undergo flexion and produce a result that is understandable and acceptable in the Czech language. The word *sonk* could be shifted to *sonka* and be part of the original utterance which would still be understandable: *Reakce na: sonka*.

**8) Ezop:** *Jo tak to se omlouvám.*

In this example there is a nickname that was inspired by the name of an ancient-Greek writer. Because the word *Ezop* is well known in the Czech language and has been in the Czech word-stock for a long time, then in this case changing the word to the form of the vocative case would cause no problem and the result would look absolutely normal to Czech readers. *Ezop* would be simply shifted to *Ezope*. This is another example where I was wondering why the vocative case has not been used.

**9) Pardon.** *To byla reakce na Sarakat*

This is another example of an accusative case I found while analyzing the chosen data. The nickname that is shown here is again a non-typical word, but its ending offers a possibility for a flexion that would be acceptable to a Czech reader. The utterance *na Sarakat* would be shifted to *na Sarakata*.

**10) Labrador:** *Kdyby mi někdo nabídl třeba auto za 2 mil. zadarmo, taky bych to bral. Ty ne?*

In this extract I present a nickname that is inspired by a word that is also well-integrated into the Czech vocabulary and does not seem odd or unfamiliar. Therefore creating the vocative case form of this nickname would not be a problem. *Labrador* would simply be shifted to *Labradore*. One possible reason why the author of this extract has not produced such a form in the first place could be that the word *labrador* in its vocative case form is not used very often in practical language.

### *11.1 A conclusion to this intrusive pattern*

In the excerpts above I have shown examples of utterances where a resignation on flexion occurred in expressions that could have very well undergone the process of flexion, which would have produced forms that are acceptable and understandable to a Czech reader. This omission of flexion was counted in total 46 times out of the 14837 analyzed comments which gives this situation a statistic occurrence of only 0.3%. The final occurrence in comparison to the total amount of data is low but the omission of flexion has appeared enough times (46 times) that I can say with certainty that the structure of these intrusive forms is not a coincidence. I would also like to note that in discussions people may often react to comments of other people (which was the case with all the expressions that demonstrated no flexion in the analyzed data), but they do not always address the person they are talking to with their nickname. Such reactions are often demonstrated only by the graphical outline of the discussion, which also makes clear who reacted to a comment of another user. So the number of nicknames used when addressing someone could have been possibly higher, which could also have raised the number of nicknames where no flexion was used.

I categorize all the 46 cases where no flexion occurred in nicknames as a negative influence of the English language on the Czech language. English grammar patterns have been used to form expressions that could have been also created by Czech grammar patterns. The English language has also in this case brought into Czech a negative intrusive language pattern that is a rivalling form for a Czech grammar pattern.

## **12. A conclusion to the practical part**

The analysis of the environment of video games has shown two intrusive English grammar patterns that collide with the system of Czech grammar patterns:

1) The use of expressions that consist of nouns where one of the nouns acts as an attribute to the rest

2) The absence of flexion in nicknames

This number is not high, but these were the only patterns that I was able to clearly identify as English grammar patterns that have been copied into the Czech language and have forced aside the established Czech grammar patterns, thereby resulting in a negative influence of the English language on the Czech language.

## **Conclusion**

The main idea of this thesis was to demonstrate the negative influence of English on the environment of video games. The theoretical part of the thesis presents the environment of video games as strongly influenced by the English language. The theoretical part also demonstrates that English has brought into Czech intrusive grammar patterns that have forced aside Czech grammar patterns.

The practical part of the thesis demonstrates that the influence of English on the environment of video games was so strong that it has brought into this environment intrusive English grammar patterns that are used instead of Czech grammar patterns.

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## ANOTACE

<b>Jméno a příjmení:</b>	Rostislav Pech
<b>Katedra:</b>	Katedra anglického jazyka
<b>Vedoucí práce:</b>	Mgr. Jana Kořínková, Ph.D.
<b>Rok obhajoby:</b>	2013

<b>Název práce:</b>	Negativní vliv angličtiny na češtinu v prostředí počítačových her
<b>Název v angličtině:</b>	The negative influence of English on the Czech language in the environment of video games
<b>Anotace práce:</b>	Cílem bakalářské práce je ukázat negativní vliv angličtiny na češtinu v prostředí počítačových her. Pojednává o asimilaci anglických slov do češtiny, dává příklady společenských oblastí ovlivněných angličtinou, charakterizuje a dává příklady výrazů z prostředí počítačových her. Analyzuje diskuzní příspěvky na serveru, který se zabývá počítačovými hrami.
<b>Klíčová slova:</b>	Vliv angličtiny, negativní vliv, počítačové hry, český jazyk
<b>Anotace v angličtině:</b>	The aim of the bachelor thesis is to show the negative influence of English on Czech in the environment of video games. The thesis deals with assimilation of English words into Czech, gives examples of branches of society influenced by English, gives a characteristic and examples of expressions from the area of video games. It analyzes contributions to discussions on a server that deals with video games.
<b>Klíčová slova v angličtině:</b>	Influence of English, negative influence, video games, the Czech language



<b>Přílohy vázané v práci:</b>	
<b>Rozsah práce:</b>	39 s.
<b>Jazyk práce:</b>	anglický