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Abstract

The past few decades have seen a steady, and sometimes rapid rise in the production and consumption of Massively Multiple Online Games (MMOGs), spanning a global arena. Players from a wide variety of demographical, economic, geographical, cultural and linguistic backgrounds congregate under the banner of MMOGs and spend a considerable amount of time interacting and communicating with one another, in the context of playing and socializing through such playing. It is only logical then, to see such players become part of larger and extended socio-communal landscapes, wherein they may appropriate multiple roles in conjunction with their MMOG player roles, such as teachers, learners, family members and workplace cohorts. It is also equally logical for a curious mind to speculate the effects of the communication and language characteristics of such gamers on themselves, and the greater communities they may inhabit, investigate the realms of such possibilities, and appropriate knowledge garnered from such investigations to share. That is precisely what this study and paper is about. In this paper, I report the findings of an investigation of the communication and language characteristics of MMOG players, using 23 participants for interviews and journal writing, as well as multiple online documents. The findings suggest that MMOG players share some unique communication and language patterns, based on which they can be justifiably categorized as a sub culture with their own corpus. Additionally, researcher and practitioner implications are also discussed.

Keywords

MMOG, Video Games, Language, Linguistics, Multidisciplinary, Gamers, Communication

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Massively Multiplayer Online Gamers' Language: Argument for an M-Gamer Corpus

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The past few decades have seen a steady, and sometimes rapid rise in the production and consumption of Massively Multiple Online Games (MMOGs), spanning a global arena. Players from a wide variety of demographical, economic, geographical, cultural and linguistic backgrounds congregate under the banner of MMOGs and spend a considerable amount of time interacting and communicating with one another, in the context of playing and socializing through such playing. It is only logical then, to see such players become part of larger and extended socio-communal landscapes, wherein they may appropriate multiple roles in conjunction with their MMOG player roles, such as teachers, learners, family members and workplace cohorts. It is also equally logical for a curious mind to speculate the effects of the communication and language characteristics of such gamers on themselves, and the greater communities they may inhabit, investigate the realms of such possibilities, and appropriate knowledge garnered from such investigations to share. That is precisely what this study and paper is about. In this paper, I report the findings of an investigation of the communication and language characteristics of MMOG players, using 23 participants for interviews and journal writing, as well as multiple online documents. The findings suggest that MMOG players share some unique communication and language patterns, based on which they can be justifiably categorized as a sub culture with their own corpus. Additionally, researcher and practitioner implications are also discussed.

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Introduction

Overview

Ever since the birth of Massively Multiplayer Online Games or MMOGs, gamers who play such games (*who will be referred to as M-gamers from hereon*) have created unique communication styles using a game-specific language form, which is characterized by modifications of existing words to creation of new ones (Barry, 2013). Since there are literally millions of M-gamers worldwide (ESA, 2016), it is safe to assume that a large segment of the world's population is using this communication and language form extensively, in entertainment and social contexts, transforming it into a sub culture language (Gelder, 2007). In fact, several scholars over the years have explored the concept of assigning the MMOG players a sub culture status. Fine (2002) believed that the players of the MMOG Dungeons and Dragons constituted a sub culture, based on the criteria of avocation (occupation related) and engrossment (full commitment). Castranova (2006) discussed the concept of synthetic worlds and the role of MMOG players as parts of mass culture and sub culture. Whang and Chang (2004) studied the cult-like culture of Lineage, a well-known Korean online game, while

Marshall (2004) talked about how MMOG environments allow players to build their own culture.

As an M-gamer myself, I became interested in studying this sub-culture, and presumed that a corpus would exist for M-gamers. However, when investigating this, I was unable to find anything substantive or meaningful, that applied to this sub culture. Thus, in this study I examined and answered the following Research Questions (RQ):

What are the unique elements of communication styles and language of Massively Multiplayer Online Gamers? How does this uniqueness contribute to the development of a corpus for this sub-culture?

In this context, by corpus I am referring to two themes. First, the standardized definition of the word “corpus” as being “a collection or body of knowledge or evidence; especially: a collection of recorded utterances used as a basis for the descriptive analysis of a language” (Merriam-Webster, 2018) or “A collection of written or spoken material in machine-readable form, assembled for the purpose of linguistic research” (Oxford Dictionaries, 2018). Second, I am drawing from the scholarly definition of the term as “the study of language based on examples of ‘real-life’ language use” (McEnery & Wilson, 2001, p. 1).

Why is Having an M-Gamer Corpus Important

Educational value. Studying the M-gamer sub culture’s communication and language patterns serves to cast a wider research and practitioner- relevant net pertaining to multiple disciplines such as Linguistics, Cross-cultural Language studies, Ethnology and Learning Design and Curriculum Studies. Foundational scholar Sapir (1929) discusses how Linguistics applies to both primitive and modern language studies and how a culture is indexed in the language specific to it. In the context of the M-gamers, the sheer volume of residents within this sub culture, makes their language and communication characteristics an integral part of our society. To gain some perspective, according to ESA (2016) report, 63% of United States households have at least one player who plays video games, while there are 1.8 billion video gamers in the world (McKane, 2016). Of all types of video games played, most of the top selling video games are MMOGs (ESA, 2016).

Thus, the subject of M-gamer communication and language can be useful, applicable and add to the literature of several sub categories of Linguistics such as Sociolinguistics, which is the study of interaction between language and society (Holmes & Wilson, 2017) and Pragmatics or Applied Linguistics, which is the study of language use and its effects (Schmitt, 2013). Video game related language and communication is valuable to develop cross- cultural language proficiencies (Thorne, 2010). Communication elements within MMOGs creates synthetic immersive environments or SIEs, offering multifarious social and psychological interactions using language specific to the M-gamer community (Bodomo, 2010; Hult, 2010). Communication and language within MMOGs are also distinct in the use of simultaneous, multimodal means such as graphics, texts and audios, as well as multimodal usages (Simpson, Knottnerus, & Stern, 2018).

Ethnology seeks to compare and analyze culture, rather than merely describing them. Since M-gamers are also intrinsic parts of our societies and lives, and may be our brothers, sisters, parents, children, mentors or friends, this is seen as an important Ethnology area to focus on with respect to concerns, questions, and debates pertaining to MMOG playing. For instance, the topic of violence in MMOGs, and its influences have been speculated in the literature (Abanes, 2006; Kronenberger et al., 2005; Nguyen & Zagal, 2016). Yet, we are still short on compelling evidence and empirical studies on either side. Thus, it could be useful to investigate if, while communicating within their sub group, M-gamers are as cognizant of the

violence in the games and giving it as much thought or significance as outsiders, such as parents, may be giving it.

Understanding how M-gamers communicate and use specific language is valuable in the context of education, particularly with respect to game-based learning as a pedagogical approach. This is because, in many teaching and training situations, the learners will also be the end users and game players. Thus, having a deeper knowledge of the communication and language characteristic may become crucial to the successful design of instruction (van Eck, 2006). Understanding the communication styles and languages of students is critical to good teaching (De Jong & Harper, 2005; Yu & Zhu, 2011).

Socio-cultural benefits. It may be useful for non-gamers who have gamers in their family or friends to better understand why and how their loved ones are communicating within the game environments, and the true meaning or import of the gamers' language. This may assist them in knowing how such communications may or may not affect their worlds outside of the games. There is evidence in the literature regarding concerns expressed by non-gamers about MMOG players being "increasingly drawn into its realms (sometimes for very long periods of time)" (Gelder, 2007, p. 141). Castronova (2005) discusses the perceived bizarre nature of MMOGs: why they create panic and anti-gamer sentiments, and how anxiousness about negative repercussions such as game addiction can, and has, led to game banning by parents and legal ramifications against game play. Having a clearer understanding of M-gamers' communication and language usage may help deal with perceived issues with gameplay and create a more positive perception of the M-gamer sub culture, which is desired given its unique educational value and ecology. The value of the M-gamer sub culture is seen in its socio-cultural and global ecology, which is viewed as strong elements that define sub cultures (Blackman, 2014; Gelder, 2007). Rheingold (1995) talked about virtual environments, which many MMOGs possess, as being large enough to be a fulfilling media for rational communication with emotional attachment, as well as small, and intimate enough to emulate a cozy, extended family kind of world. The M-gamer sub culture nests within a global society, as within the games, players interact and communicate with one another across cities and countries. This makes the sub culture especially suited to the 21st century climates, in that its sustainability is dependent on human-technology interfacing and technology induced communication.

The Promise: What Is the Purpose and Goal of the Study

Given the significance of the M-gamer sub culture in multi-disciplinary contexts (Anderson, 2010; Coavoux, Boutet, & Zabban, 2016), this paper will attempt to add to the literature. The purpose of this study is to provide researchers and practitioners across disciplines with a useful resource for teaching, learning, and using as a future investigative tool. Since M-gamer communication and language usage takes place primarily in digital spaces such as in the video game, online chatrooms, blogs, and Twitch TV, an M-gamer corpus may be useful for Digital Humanities, which is the investigation, analysis and presentation of information available in electronic forms (Gold & Klein, 2016). As Sheridan (2016) points out, there is an increasingly important role being played by Digital Humanities research in multidisciplinary contexts. Thus, there is a growing need for instruments that engage and enable these investigations (Drucker & Nowvieskie, 2013).

Prior Studies on MMOG Language

Other researches investigating the language of MMOG users include Liu and Chu (2010) who examined motivation through the use of a digital game for English learning, Blake

(2011) who examined how games, including MMOGs, can be instrumental in Online Language Learning, Pearce (2016) who discussed how players of World of Warcraft use language to perform gender identities, Ibrahim (2016) who studied the way game-gamer interactions facilitate L2 acquisitions, and Sundqvist and Sylvén (2012) who investigated how World of Warcraft helped Swedish learners learn English.

Ensslin (2012) discussed the language of gaming (not just video gaming) and described how video games “constitute one of the most complex and multi-faceted media” (p. 5), and how there is a gap in the examination of “language as used in and about videogames” (p. 5), including studies on the linguistics aspects of videogames. Digital game worlds provide language learning environments via collaborative and entertaining communications through text-based chats (Pasfield-Neofitou, 2014; Thorne, 2010). This study focuses on examining such text-based chats. Having a more comprehensive understanding of the communication and language usage of this sub culture can open avenues for examining our society through multidimensional lenses.

Additionally, Thorne, Fischer, and Lu (2012) examines the semiotic ecology and linguistic complexity within World of Warcraft, a globally popular MMOG. It resonates with this study’s examination in that its focus is not to discuss second language learning, but rather to “formally and objectively assess the linguistic complexity of game-presented texts (or ‘quest texts’, the tasks that are given to players which structure their activity in the game) as well as game-external websites that are widely used by, and generally produced by, active gamers” (p. 281). Through their research Thorne, Fischer, and Lu (2012) sought to identify texts that players see as most important to the game play, in the context of both game-generated and outside the game sources like websites. The intent of this study was to complement and extend information provided by Thorne, Fischer, and Lu (2012) by looking at M-gamers’ perceptions and worldviews of communication and specific language usage, as well as determining key characteristics of the M-gamer language. However, a key difference in this study’s approach is to provide a more holistic and intuitive vision of M-gamers’ communication and language as representative of a sub culture, which is germane to deciphering the value and significance of the role MMOGs as well as M-gamers may play, not only linguistically, but possibly in multimodal, multi-disciplinary ways.

Methodological Approach and Methods: The Game Plan

Generic Qualitative Approach

The use of a Generic Qualitative Inquiry (GQI) was most appropriate for the study’s research questions pertaining to characteristics of communication and language of M-gamers. This is largely due to the nature of the data required to investigate and the essential principles of GQI. Percy, Kostere, and Kostere (2015) contend that GQI investigates peoples’ subjective opinions, attitudes, beliefs, or reflections of their experiences. Central to this investigation is the view that knowledge is created by the interactions of individuals within society, and meaning is constructed based on peoples’ perceptions. Thus, different people may construct meaning in different ways, even in relation to the same phenomenon (Schwandt, 2003; Young & Collin, 2004). In the context of this study, the meaning construction relates to the use and formulation of unique terminologies and phrases for communication, leading to an M-gamer corpus.

Kennedy (2016) discusses how GQI is suitable for situations where “the researcher knows his or her theoretical positioning, brings his or her truth/reality to the study, and is open to newly constructed knowledge as he/she interacts with the study participants and the data generated” (p. 1372). This matches the context of this study as discussed in the Introduction.

Additionally, GQI can be a pragmatic approach, inspired by the researchers' goal to bring change by relating knowledge to action (Goldkuhl, 2012). Thus, when collecting data from a pragmatic perspective a researcher must employ multiple methods of inquiry, such as different forms of interviewing, reviewing archived documents, and/or observing the participants in naturalistic settings (Kennedy, 2016).

As part of an alternative inquiry paradigm, GQI does not follow any strictly established set of philosophical assumptions or methodological guidelines, but instead allows researchers to "blend established methodological approaches in order to create something new or that they claim no formal methodological framework at all" (Kahlke, 2014, p. 39). Lim (2011), describes GQI studies to include rich, thick descriptions of the investigated phenomenon, and should necessarily be "highly inductive; the use of open codes, categories, and thematic analysis are most common" (Lim, 2011, p. 52).

Sampling and Setting

Based on GQI approach that it is best to use maximum variation sampling to gain a broader insight into the phenomenon (Kahlke, 2014), participants were purposefully selected based on a wide variation of their experience with MMOG playing. Thus, the sample of 23 participants has fully immersed MMOG players and novice gamers, with ages ranging from 22 to 63. There are 8 females, all of whom were novice, and 15 males, 9 of whom were veterans, and the balance novice. Due to the limitations of resources and time constraints, participants who were interested in the study's focus were selected. This technique was useful as I was looking to identify and select cases most rich in information (Creswell, 2014; Patton, 2015). After receiving approval from the Institutional review Board (IRB), a call out requesting participation was made to students and faculty from a large Mid-Western University campus, using emails and face to face contacts. This also included information about the study, its purpose and scope. Two faculty members and 5 students, who were veteran MMOG players, agreed to participate. The faculty members were then tasked with recruiting their own students for participation and provided 16 students, of which half were female players. Additionally, I also selected several online documents relating to M-gamers communication, which included blogs, transcripts of in-gaming dialogue, and glossaries of language used by MMOG players. This was necessary, given the paucity of literature on the topic, as depending on one source may not have been enough to establish validity and credibility. Participants were from different academic levels ranging from First year to Doctoral. The age range was 18 to 60, and the MMOG gaming experience was varied across users.

Instruments

A semi-structured interview of 5 gamers, additional unstructured, casual interviews over 6 months of 2 gamers from the 5, observations of gameplay including within the 2 faculty members' classes, journal entries from 16 freshman students, and 50 online documents were used to collect data. While the interviews targeted veteran M-gamers, the journal entries found answers to the same type of questions from the novice sample. The 8 semi-structured interview questions were open ended, focused on participants' gaming background and communication styles. The unstructured interview questions were done in casual settings, during lunch breaks or personal time spend with the participants and focused on delving into more intimate and intuitive details of participants' interactions within the MMOG environments. The journal entries asked participants to discuss how they communicated in the games and what specific language they used.

Also, given the focus of inquiry and the absence of meaningful literature on it, using documents was a legitimate choice, supported by literature that suggests the use of empirical research based on documents to incorporate a wide range of current data (Denscombe, 2014). Rubin and Rubin (2012) list documents that can be used for research purposes. These include speeches, transcripts of meetings, news items, blogs, diaries, and “just about anything that appears in written form” (p. 27). These documents are not scholarly literature, but rather “peoples’ interpretations” (p. 27) and as such, “are treated by qualitative researchers in a manner similar to transcripts” (p. 27).

The data gathered from them not only served to complement and supplement the themes emerging from the interviews and journals but also helped create new themes. Several online documents were initially examined, and after consideration based on emergent coding themes and patterns, some were discarded and some selected, to supplement and support the data gathered from other sources. The five-criteria list suggested by Beck (2004) was used for selecting the sites (Accuracy, Authority, Currency, Objectivity and Coverage).

General Analysis Approach

Keeping in mind the GQI frame, I drew from Kennedy’s (2016) VSAIEDC Analysis Template for Pragmatic Perspectives. Table 1 provides a synopsis, followed by the succeeding section that details how each instrument category was analyzed.

Table 1: Synopsis of Analysis Approach

Analysis Steps	Strategy	My Process
Variation	Scan the interviews/data for immediate perceptions of what is the same and what is different within the data	Analysis of individual scripts, then inductive and thematic segregation of similar items
Specification	Align data into predetermined categories (what fits-what doesn’t) or create categories which align with practical application of the research	First, developed categories based on variation analysis; then aligned specific words/phrases within these categories to create a M-gamer corpus
Abstraction	Identify words, descriptions, and phrases and evaluate them for resolvability and to assist in furthering the study’s purpose; transform the words and phrases to align with the study’s intent	Identified words and descriptions for corpus; transformed dialogues into narrative pieces
Internal verification	Negotiate with self in determining if the representations are logical and feasible; examine reasoning for personal bias	Used memos to self-negotiate, used various bias-dealing strategies
External verification	Findings are relevant to practitioner issues and have support in practice; relevance and rigor co-exist (Cho, Mounoud, & Rose, 2012) with precise defined published or created data and useful application	Findings supported via the practice of having specific corpus for cultural sub-genres; precise application (M-gamer corpus) for useful application created
Demonstration	Demonstration of the analysis of findings in a pragmatic approach reflect actionable circumstances in an attempt to resolve the research and practical problem; demonstrations may include charted or graphed demographic data, word frequency analysis, cooccurrence analysis, cross comparison analysis and explanatory analysis or modeling	Corpus document include word frequencies and concurrence; narratives include explanatory aspects
Conclusion	Evaluate the performed analysis and its result determine if analysis and findings are relevant and resolvable or if additional analysis or quantitative analysis is needed to support action steps	Implications, Limitations, conclusions

Interview and Journal Analysis

The interview questions and journal assignments were designed to probe in-depth the perceptions of the participants regarding their communication and language usage as M-gamers. After collection, the response from these two data sets were matched and synthesized. Inductive Analysis steps propounded by Percy, Kostere, and Kostere (2015) were used, wherein the researcher set aside all pre-understandings, and the data collected from each participant was analyzed individually. After the initial data analysis, I synthesized the repeating patterns or similarities to interpret implications of the research questions (RQ). After highlighting sentences, phrases, or paragraphs that appeared to be meaningful in the context of the RQs, I removed what was considered not as important. Thereafter, I coded the data and clustered it with similar or connected codes to develop patterns, which led to the development of themes. This was done for each participant's data, and finally combined to synthesize the data to include in the findings.

Document Analysis

Percy, Kostere, and Kostere (2015) discuss how to conduct Thematic Analysis with Constant Comparison (CC), which I used to analyze the documents. First, I analyzed data as they were collected, being cognizant that "Patterns and themes will change and grow as the analysis continues throughout the process" (Percy, Kostere, & Kostere, 2015, p. 83). Tentative themes were created from reviewing documents and noting information that related to the RQs. Then, as the emerging data from interview analysis were compared to the themes emerging from the documents, adjustments were made. Finally, documents were coded by the emerging themes, and subsequent pattern clusters.

Dealing with Bias

I examined the same phenomenon using multiple instruments to provide greater trustworthiness and credibility, as well as to highlight any differences that may exist between the way veteran and novice M-gamers communicate. Making this distinction was necessary given the maximum variation sampling used. Thus, while the interviews targeted veteran M-gamers, the journal entries found answers to the same type of questions from the novice sample. The interview and journal instruments were pilot tested for content and face validity. Two students pilot tested the journal assignment, and one faculty tested the interviews. Some modifications were made to the original based on suggestions given by the testers. The 8 semi-structured interview questions were open ended, focused on participants' gaming background and communication styles. The unstructured interview questions were done in casual settings, during lunch breaks or personal time spend with the participants and focused on delving into more intimate and intuitive details of participants' interactions within the MMOG environments. The gameplay observations were done in the participants' homes and classrooms, where I sat in the background and followed the chatter while they were playing. These rich discussions and observation notes were not transcribed in the presence of the participants, since I wanted the discussions to free flow, without participants feeling that they need to give a structured response, allowing for richer, more involved communication. However, I memoed them immediately after (Birks, Chapman, & Francis, 2008; Patel et al., 2015). Also, given the focus of inquiry and the absence of meaningful literature on it, using documents was a legitimate choice, as discussed prior. Finally, I shared the findings with the participants for member checking. No changes were recommended by them.

Findings: The Play of Words

Research Question 1: Communication Styles of M-Gamers

Given the extensive nature of the data and the massive amounts of text involved, I had to improvise. Even though the data gathered was analyzed in inductive, thematic ways, simply using conventional text excerpts to support the patterns did not seem enough to do justice to the richness of the data, so I started by creating a set of three short narratives based on identified themes to display data for RQ 1. In doing so I was inspired by scholars who have used diverse ways of re-presenting qualitative data through poetic or narrative, story-based approaches (Glesne, 1997; Sandelowski, 2000; Steyaert, 1997). Each story is a sample of the richest narratives that represents each of the three key themes of communication styles suggested by the data that I term as: *Worldly Serious*, *Worldly Casual*, and *Gamely*. The themes also highlight the wide array of affect generated from the communications. I used pseudonyms for the participant names. Although the participant dialogues and my questions are verbatim, from transcripts, I did indulge in some minor scripting to make it into a story form.

Theme 1: Worldly Serious

Theme 1 Story: *Worldly Serious*

As I watched Aaron walk towards me for our scheduled “coffee interview,” I noticed he seemed a bit off. We were supposed to talk about his recent “chat” ventures in *Elders Scroll 2*. “Hey, stranger, what’s up,” I asked in as cheerful a voice I could muster. “Hey you” Aaron said, “Not much.” “Why the long face dude?” I asked. “Weeel, its nothing really, but I am kinda sad after chatting with Charles today.” “Really, I thought you guys have fun while playing and hoping you had something good for me today,” I uttered, feeling stupidly selfish to push my agenda on Aaron, who was obviously upset. So, I immediately relented, “We don’t have to have the interview today, you know. Let’s have coffee and cookies and call it a day.” “Oh no,” Aaron muttered, “will be nice to talk to someone.” “OK! Let’s do it then,” I said, happy to act as a listening board AND collect data at the same time. “Talk to me about your chat with Charles.”

“Well, he is in trouble you see. When I was playing with him yesterday, I could hear his girlfriend as his game mic picks up background noise..., There seemed to be some issue with his girlfriend’s medication. He got a little upset, and so I asked him what was going on, then he just started talking about how he had a fight with his mom and who was going to move out... he was glad for it, because his mom had problems and took stuff from him. He had issues with his mom’s boyfriend who uses drugs and stole his girlfriend’s prescription and selling them,” Aaron stopped, coffee mug suspended, looking at me for a retort or question. “So, how did this make you feel,” I asked. “Not sure, I am sad and feel for him, but then, he is also very ...He talks about not having money and then talks about how to upgrade the PC. I told him that was stupid and that he should save his money for more serious things...he did not like it. He also feels uncomfortable when I disagree with him on anything. I cannot have a debate without him feeling insulted.” I closed my recorder for a while, trying to ease the awkward silence and sighs, as Aaron proceeded to dunk his scone in the coffee mug.

A few months later, I invited Aaron and Art at home for a lunch interview session, and we spend a good part of two hours talking. Art and Aaron have been playing for several years. In fact, they are high school buddies. “So, tell me a bit about what you guys talked about during your play time last night,” I asked. “Oh, Art talked about history and religion. He does not believe in god and feels that all religion is fake and created by people to control people,” Aaron said. “Really, Art, where did that come from, I asked. “Dunno,” Art said (he is a kid of less words) as Aaron chipped in, mouth full of pizza, “but I think similar to what he thinks. But his view on history is so not right...” Art retorted, “Not true.” Aaron continued, completely ignoring Art, “he likes to distill his view to try to see both sides of war as good and bad. He genuinely feels that the Germans were not solely bad and says that in the war Japanese were more brutal. He says at the end of the day the winners are the ones that write the history, so not all truth in history. Me, I differ: Germans tried to wipe out an entire race that had no reason behind it except hatred. Japanese were at least trying to expand its authority, so they were different than the Germans” Aaron stopped to take a breather. I could see that he was agitated by this conversation and it seems that Art was too. “Hey guys, chill. Let’s enjoy our lunch,” I said. Later that evening, I got a phone call from Aaron. He just wanted to clarify something. “I was OK with such conversations with Art. We just chatted, you know, as people, nothing to do with the game.”

As evident from the story one dialogues, M-gamers indulge in conversations that are Worldly Serious. I define Worldly Serious as conversations that are serious, personal, almost philosophical in texture and reveal the participants' inner thoughts and psyche. The value of this theme lies in its ability to demonstrate that game environments provide M-gamers' venues to communicate about important items that extend well beyond the realms of gaming, into their lives, persona, and social identities. The value of MMOGs as socializing venues, and tools to develop and study social identities, has been discussed and explained extensively in the literature (Dubbel, 2017; Kaye, Kowert, & Quinn, 2017; Milik, 2017). The findings of this study add to that explanation by demonstrating that the dimensions of this socialization may also extend to personal and emotional outlets.

According to the interviewees, such types of conversations were usual, though not frequent and depended on the spur of the moment. However, they all conceded that having communications while gaming was very helpful to them in multiple ways. For example, while answering the question whether communicating with other gamers helped and in what ways, Jerry explained "Yes, helps mentally since I'm keeping in touch with friends across the country, and helps with the game itself since we coordinate things and share info," while Sean responded, "Yes it does help me, both socially as a way to stay connected with friends and in the game itself our communication helps us to win/do better in our games." Aaron also indicated that he could see trends and patterns in conversations that helped him keep track of what was going on in the world. For example, he saw a rise in political conversations within his gaming communities. "More chatter about politics than there used to be. Before people used to actively avoid that and say please do not bring in politics here. But now, there is a rapid increase, and no one seems to resist it anymore. I believe that there used to be a point where gamers handled real world stuff in the real world. Now it is gotten to a point where they are uncomfortable talking about such stuff in the real world, so they look at games as an outlet to talk about these things in some safe environments."

Theme 2: Worldly Casual

Theme 2 Story: Worldly Casual.

"Yipee, dungeon time," Charles smacked his mental lips. He was looking forward to playing FF XIV with his buddies. He tried doing the dungeons with another group and that did not work out well. Lots of time and energy spent, and he got nothing. It was time now, and as soon as he logged in to the FF he was greeted by Art, Aaron, Sean and Jerry. Doug was missing. "Hey, Charles, heard you played with another gang yesterday. How did that go for you?" "Traitorrrr....you could not wait one day!" Charles threw his hands in the air and retorted, "Aww come on,,really, like I have been asking you guys to do this like forever now, so please...lets start already." "Hold on I need to take a dump, be right back." "Hey, you guys, the dungeon's open...grab your gear." "I m a newb, I don't try to hide it. Just gearing my character, so bear with me a few" Charles said. "Hope we get plenty of deaths today," Sean quipped. "Yeah, that's why we made you boss,,BOSS," Charles said. Meanwhile Art, addressing Aaron said, "Hey, I watched the WoW dvd last night...kinda cool, but not really WoW." "Guys, can we concentrate here please." "Dude, Jerry is not back from his dump yet...oh here he is." "Great, let's get started shall we," "not happy we have to go back to Haukke Manor....Thanks Charles for not helping us level up," Aaron laughed. Charles and his gang started working the dungeon. After four failed attempts to kill Lady Amandine, Sean burst out "Oww snap...where the hell is Doug... we needed him." "But only four can be a gang," Charles said. "Yes, dummy, but you are getting us all killed..." Art snapped, "Some days I just want to smack you over the head and yell, "respond to the group moves, you idiot." "Come ONNNN.... You cannot say that, I killed Manor Claviger ..you were always in the red circle, YOU dummy!," Charles snorted. "Wo guys,.. we got to have a strategy," Sean said. "I hate all that backstory.. why can't they give us some things that have real play value.. reminds me of school. Mean, how many classes we have taken actually helped," Charles said. "Really, we are going to talk about school now? What have you been stoning on," Art interjected. Sean, got up from his couch saying, "You know what guys, not doing this till we all discuss a strategy...so who wants some soda...I am starving." The boys look at me and I smile. "Guess it is Pizza time hanh?" "Yeah baby, lets get meat lovers...love these ob sessions," Aaron says, as we get ready for a long night ahead.

The Worldly Casual theme can be defined as M-gamers' casual conversations, which may not strictly relate to the mechanics of gameplay. The value of this theme lies in demonstrating how the gaming environment provides a backdrop for informal, though not always easygoing, communications that may have positive *and* negative psychological impacts. There are several discussions in the literature regarding the positive and negative effects of MMOG playing and socializing. Bourgonjon, Vandermeersche, De Wever, Soetaert, and Valcke (2016) examined conversations within a meta gamers' blog, and found that bloggers attributed positive effects to gameplaying, and described their experiences as self-medicating for daily concerns and serious traumas. Kim and Kim (2017) discuss the positive effects of gaming on self-identity in the context of gaming and reduction of loneliness, increasing social capital both online and offline. Snodgrass et al. (2012) report that while playing to achieve may lead to distress, playing for social immersion leads to positive feelings. Thus, it is valuable to understand the parameters of game related communication in the context of positive and/or negative psychological reactions.

This study's findings reveal that the collaborative game environment mixes with socializing elements like friendly banter, laughter, fun and food, allowing players an escape zone where they can be free of worldly issues for some time. This was viewed by several participants as one of the key attractions of MMOG playing. When asked to give some reasons for their interest in gaming, Sean responded with, "it allows me to temporarily escape from my work life," Art with "It is an escape from reality," Jerry with, "Mostly just for entertainment. Storytelling, Music, socializing with friends in games," Sean with, "I play mainly as a social activity with friends and general enjoyment," and Aaron with, "I play because it is engaging and interactive entertainment, with a sense of accomplishment associated with finishing it (assuming it was a good game)."

Theme 3: Gamely

Theme 3 Story: Gamely

I was really quite tired after sleeping at 4 am, but jubilant that the gang finally defeated Lady Amandine and leveled up. I kept thinking of the animated and heated chats as the group got to the last battle and were finally victorious. I reached for my recorder, hit replay, and drowned in high octane voice of Sean, "OK, this is IT, this is now or never folks, we are all geared up now .. so lets kill this b," Sean. "Don't screw this over." "so let's think through this.... We must kill all the handmaidens first, avoid the "Dark Mist." "Yeah, I was terrored too many times" Charles said, "Yes, we gotta kill those suckers first." "Also, make sure to focus less on DPSing and more on disabling bombs and lanterns...handmaidens and imp servants are not that hard to kill, but they will do some damage, so the DPS needs to down the adds fast," Sean said, "Think you can handle that Art?." "Yep, I can," Art replied. "Are you sure," Charles asked, "You did mess it up several times...Mean you didn't down the adds fast enough and we were wiped." "Yeah, dummy, it was a bad gaming day for me, am better now," Art said. "Leave him alone, Charles," Aaron defended Art." Let's get gamin." I could listen to this over and over, and never cease to wonder if my mom was here, how much of this would she really understand. Probably none! I could imagine her looking at me as if I was crazy, her making a face with that slight lift of her left brow. But she is not here right now, so I can go back and chill with my gamer gang sometime soon. End of story!

The Gamely theme can be defined as the use of specific language, lingo, and jargon players use that distinguishes their conversations with common, mundane dialogues. This theme is significant as it highlights where the M-gamers' communication becomes one of a sub culture with distinct characteristics and linguistic essences, born out of the multiple ways in which different M-gamers prefer to modify the words and phrases. The data revealed that for the most part, when M-gamers indulged in Gamely communications, they naturally slip into game specific lingo and dialect, which may many times be distinct enough to be unintelligible to non-gamers. There was strong indication that the M-gamers communication in the context of Gamely was directly related to the gamers' personality and preferences. When asked about

the type of lingo used in the game, participants provided several ways in which M-gamer language is different from common usage even though they all used English. Sean described how he coined new ways to make sense when playing with his brother. “My brother and I came up with a word to describe the infusion process of making a gun in Destiny better by using a higher-grade gun as a ‘Gerber.’ Baby food to make a gun grow stronger.” Art explained how he used more play specific jargon. “I don’t use IM languages like afk, tpk. Phrases used a lot are situational to the game I am playing, but most common are warnings and callouts. For Example: 5 at objective A, or don’t go in that tunnel. I also say Aaron stop, a lot.” In contrast, Jerry was prone to using more abbreviations. “Usually just abbreviations for in game things, mostly only in WOW. Examples include DPS/deeps for damaging bosses, soaking for absorbing incoming damage. Random words representing boss abilities.” This was seconded by Sean who explained that “We use less lingo most of the time and more just short hand. As an example, if two opposing players are attacking down the left side of the game we are playing we might often just say “two on the left side” which the people we are playing with normally know that correlates to two opposing players attacking on that side.”

The interviewees agreed that using regular ways to communicate within the MMOGs could be detrimental to the game play. As Aaron pointed out that if using regular ways to converse, “players would be saying the whole phrase instead of abbreviating it. This could cause confusion and time consumption, in a situation where you have to react quickly.” Sean and Jerry also confirmed this. Sean said, “Playing in game would be different as time is of the essence in certain games and in the time, I would spend speaking in full sentences, it would often be too late to warn friendly players and take advantage of situations.” while Jerry explained, “It’d make communicating during time sensitive things very tough. Things happen fast in MMOs and you need shorthand to disperse info in a timely manner.”

Veterans and Novice M-Gamers’ Communication

Journal entries revealed that the novice gamers had a hard time getting accustomed to the game specific dialect/lingo and preferred to use plain English when communicating within the games. The goal was to play and ask for help, rather than to engage in worldly communications. For example, Tim explained, “I communicated with other players, such as if I needed advice or tips on a certain aspect of the game, I would ask for help.” Terry stated, “Words I will use is “negotiate” and “fight” when speaking to a province. The word negotiate is used when I give the province money, supplies, and tools. It is an easier way to communicate,” which was like what Brittany experienced, “If I negotiated, I was more likely to collect positive ramifications such as knowledge points, ranking points, and relics.” Ethan listed 5 words he used the most as “-bargain, fair offer, wanted goods, offered goods, wholesaler,” while Sarah mentioned phrases like, “we need to upgrade our stores; great job helping our neighbors out.” These terms were in sharp contrast to the game specific ones used by the veteran gamers such as DPS, tanking, healing, deeps for damaging bosses, soaking for absorbing incoming damage, and mana, to name a few.

One reason for this could be the time required to become familiar with the M-gaming dialect/lingo. As several of the veteran player participants pointed out, learning this form of communication depended on how long we have been using it and how much gaming we indulge in. As Art pointed out, “I have been using these words since a very early age, for games where teamwork was required. Early it was for airsoft, and paintball, now it is for multiplayer games. It was a gradual process.” Sean explained that “Most of this was picked up while playing with other players, however I have spent great deal of hours studying military and police tactics that also influence my speech while I play. This was all picked up and learned over multiple years’ worth of playing,” and Aaron seconded that “Lingos were learned overtime, as I interacted

more within an mmo environment.” Clearly, like any other dialect and lingo specific communication, M-gaming communication demanded long term association and interest to gain mastery.

Research Question 2: M-Gamer Language Characteristics for Corpus

For answering RQ 2, I “quantitized” the data, using term and phrase frequencies (Johnson & Christensen, 2014, p. 504). The data revealed some interesting characteristics of the M-gamer language. I found that the data collected using documents complemented some of the key findings from the interview transcripts. As all participants pointed out, the unique items of the M-gamer language are mostly acronymic contractions akin to IM (Instant Messaging), development of new words based on game play mechanics or lore, and modified meanings of existing English words. The primary purpose of this is to facilitate game play, as within an MMOG, time is supremely important to the success or failure of quests and completion of challenges put forth in the games’ environments. Other than that, M-gamers use regular English sentences and phrases when communicating within the game.

Sean explained that “I see it more as a cultural dialect. English is the primary language in the US.” Similarly, Art mentioned that the gaming lingo “is mostly derived from real life, specifically military language, and revolve mostly around abbreviation. Such as afk, away from keyboard, or dps, damage per second.” Jerry also pointed out that the gaming lingo is “typically pretty tied to games/genres as opposed to one unified lingo across all games.” Aaron gave examples of how the M-gamer language could differ from regular English usage. “such as the word tank. In an mmo tank is referred to a defensive character, that is meant to absorb damage and protect party members, while in the English language it describes an armored vehicle.”

After perusing several online sites that have sporadic lists of M-gamer words, I developed a comprehensive list of such words within four categories, based on the triangulated data: Acronymic Contractions, Modified Meanings, Newbies and Simple Contractions. Please see Table 3. This list contains words/phrases with explanations that relate mostly to general gameplay within MMOGs. I have excluded words/phrases specific to certain games like World of Warcraft and Everquest for now, as the idea is to begin with a more holistic list of all MMOGs. The word/phrase distribution shows Modified Meanings at 38%, Acronymic contractions at 34%, Newbies at 21%, and Simple Contractions at a mere 7%. This complements the data from the interviews indicating that for the most part, M-gamers use acronyms and modify English words. The Simple contractions category acts as an outlier with only 7% of the total word list. This could be because such contractions are more cumbersome to use when less words are required to type fast, which is why M-gamers prefer complete acronyms. Amongst the new words created there were instances of antonym sets, such as “Roxxors” for “it rocks” and “Suxxors” for “it sucks.” Additionally, there was evidence of synonyms, but spread across acronyms and words. For example, “PK” means player killing, but the phrase “Player Killing” is also used. This indicates that M-gamers have a certain amount of choice in selecting words and phrases, and that the language characteristics is not fully standardized. This emulates the rules of the English language, from which a majority of the M-gamer word bank is created. Finally, when it comes to modified meanings, it is quite likely that non-gamers, who are not privy to the M-gamer usage, will be very confused, given the enormous differences in the semantical and pragmatic meanings. For instance, the word “park” semantically means a large, public, and preferably green area or to bring a vehicle to a halt. However, M-gamers use this to indicate that a monster in the game has been immobilized!

Additionally, the data from the document suggested that English was used as the primary and preferred “base” language from which the contractions and mutations were developed. While perusing several of the MMORPG online forums, it was clear that M-gamers

preferred using English based gaming dialect/lingo., even though there are games out there in Korean and Japanese languages. One consistent reason for this, as displayed through the gaming forums, was the flexibility and user friendliness of English. For example, one forum participant argued that even though the Asian market like Korea and China, may have a larger gamer population base, English is preferred by developers because, “UI design is seldom done with the thought of how different languages are going to fit within said UI.” Rather, developers look at criteria like how much space will a language take when programming a game and English seems to score over other languages (The Pub, 2016). In a forum discussion generated by Royce (2015), there was an interesting divergence in participants’ perspectives. While some players indicated preferences for a multi-lingual gaming option and felt that using translation software was an easy way out of the language quagmire, other users were less tolerant of the idea of using another language to play an MMO. One participant responded, “I can’t ever imagine a scenario where I’d willingly attempt to play a game — an MMO, no less — in another language. Story and context is too important to me, and I would hate being frustrated by a lack of understanding key systems” (Royce, 2015, para. 11).

Broek (2009) refers to Matt Chandronait’s, the host for the gaming culture show “CO-OP,” view that words used in video games are “modern Internet colloquialisms.” (n.p). An interesting perspective offered by Broek (2009) is that several of the gaming language was born out of simple typos, due to the nature of gaming, where typing at super-fast speeds can make the difference between dying or killing your enemy in the game. Additionally, (2009) also substantiated what interviewees said in that new words are crafted from old words. Please see Appendix A for **M-gamer corpus terminologies in 4 categories**.

Discussions: The End Game

M-Gamers as a Discourse Community

Evidence of discourse community criteria were found in all three communication patterns (Worldly Serious, Worldly Casual and Gamely), as well as in the language patterns. The data revealed that M-gamers conversations had a wide focus, ranging from serious, worldly discussions of personal issues to extremely casual and fun game and no-game related friendly bantering. Additionally, M-gamers used very distinctive variations of the English language that created a special dialect/lingo base for their game play related communications. However, there were marked difference in the way veteran and novice M-gamers communicated and viewed the gameplay. Data suggests that the M-gamers’ communication is akin to that of a discourse community as posited by Swales (1990) who viewed such communities as:

Sociorhetorical networks that form to work towards sets of common goals. This sub culture meets all six criteria for what constitutes a discourse community: common goals, participatory mechanisms, information exchange, community specific genres, a highly specialized terminology and a high level of expertise. However, M-gamer communication cannot be a speech community who have “shared linguistic forms and shared regulative rules.” (Swales, 1990, p. 24)

Studies done by Kramer (2012) and Svoboda (2015) highlight several discourse community aspects of the M-gamers that align with evidence in my data, both interviews and documents, that M-gamers have common goals and shared interaction that can lead to sociocultural competence. For example, Palmer (2010) found that World of Warcraft provided players with pragmatic socializing venues, and Peterson (2012) found positive greetings, humor and small

talk to be hallmarks of this discourse community. Based on this study's interview transcripts and journals, all the participants resorted to such informal, humor based, conversations.

M-Gamer Communication and Language as Pragmatics

Data suggested that the specific and unique communication styles and language used by M-gamers are pragmatic, rather than semantical, as they are used from a more functional perspective. Thus, they can be analyzed mostly in the context of the words, phrases and sentences usage. Griffiths (2006) describes pragmatics as something that "deals with inferences that listeners and readers make, or that-when speaking or writing-they invite others to make" (p. xi). As is evident from the data, many words have specific contexts within the gameplay and cannot be read using their exact meanings. As pointed out by some of the interviewees, regular English words are conditioned or mutated, whether in meaning or via contractions. Thus, the word "own," becomes a description of gamers' gaming abilities, rather than the common usage of indicating possession. There is some limited evidence in the literature that supports the pragmatic element of M-gamer language (Godwin-Jones, 2014; Palmer, 2010; Swoboda, 2015; Thorne, Black, & Sykes, 2009). In this study there were several indications from the participants that the meaning changes and contractions were strictly from the pragmatic or practical usage perspective. There did not appear to be any other motivation or agenda.

Psychological Outlines in M-Gamer Communication

The data indicates that M-gamers indulge in multi-functional ways that I displayed as the three categories of Worldly Serious, Worldly Casual and Gamely. These appear to conform to the concept of interaction forms, which are manifestations of interaction occurring between multiple players, and between players and the game world. These forms are used to convey the actions of the player to oneself, as well as to others, and can be seen within MMOG communication in the context of instrumental, strategic, normatively regulated, dramaturgical, communicative and discursive (Manninen, 2003). While there is some precedence in the literature to discuss the socio-psychological ramifications of MMOG players' interaction forms (Bowman, et al., 2016; Fumhe & Naidoo, 2015; Kiyashko, Marin, & Vasilieva, 2015; Wohn, 2011; Zhang & Kaufman, 2016), the current study adds significantly to it by revealing how M-gamers can transcend game-playing and pragmatic communication patterns to indulge in higher level psychological and philosophical and/or in-depth and candid personal dialogues, that necessarily have nothing to do with the gaming process. Similar findings have been made in a study conducted by Bawa, Watson, and Watson (2017), wherein participants displayed higher levels of philosophical chatter that included drawing comparisons between gaming and incidents from the participants' lives in general, as well as didactic commentaries on the influences of gaming in the context of religion, society, education and psychology. Thus, the value of interaction forms within the M-gamers also lies in its ability to provide unconventional outlets for extensive self-actualization.

M-Gamer Language as Corpus

The details provided throughout this paper, creates a compelling argument for labeling the M-gamer language as a corpus on its own, though related to the larger corpus of English. the rise in end users of MMOGs makes it viable to be treated as its own corpus. However, given the magnitude of the process of designing a corpus, I admit that this will be a challenging and perhaps slow procedure, especially if due diligence is to be observed. In planning this process,

I looked to the suggestions made by Kennedy (1998) who argued that since research on a genre (like MMOGs are a game genre) would require texts that are not yet part of a corpus, “linguists may need to compile their own corpus” (p. 70). Additionally, Kennedy (1998) advises on being well cognizant of the kind of analysis the corpus will sustain and the structural constraints of such choices. Kendall (2011) discusses the analyses of corpora and suggests that because conventional and standardized corpora have little appeal to researchers, it is important to develop and make available to the public, more diverse samples of language through a broader range of “unconventional” corpora. There are instances in the literature of game related corpus studies, although most do not focus exclusively on sociolinguistics and MMOG users in general as a sub cultures’ corpus residents (O’Keeffe & McCarthy, 2017). For instance, Ensslin (2012) analyses a wide range of video gaming language, Truong, Van Leeuwen, and De Jong (2012) studied emotions in the context of vocal and facial expressions exhibited in video games using the TNO-Gaming Corpus, Lewis, Trinh, and Kirsh (2011) analyses game strategy corpus inside Starcraft, Olejniczak (2015) examined the user language of the gamer sponsored site called Twitch TV, while Carrillo Masso (2009) studied the corpus of the users of Diablo and World of Warcraft, two MMOGs, in the context of gender differences in these two games.

Implications: Getting Your Game On

As discussed in detail in the Introduction section, the study of M-gamers’ communication and language may have wide range of implications in the context of multidisciplinary studies and multi-subject focus within disciplines, as well as socio-cultural and familial climates. The M-gamers as a sub culture deserves its own corpus and research, as explained in the previous section/s. The members of this sub culture may also be residents in other greater communities and groups such as classrooms and offices, and it would thus, be interesting to examine how their interactions in the MMOG environment react with their interactions within the greater communities. Currently, there is a lot of speculation about the advantages and disadvantages of MMOG playing, and possible distrust of gaming environments due to lack of compelling data. For instance, in a meta-analysis using nine databases from 2002 to 2012 and key words, such as online gaming, internet gaming, psychosocial, and well-being, Scott and Porter-Armstrong (2013) concluded that due to the lack of comprehensive studies and data, we can make only tentative claims about the effects of MMOGs on players and associated stakeholders. Thus, they believed that there should be a continuum of multidisciplinary research incorporating different professional foci, pertaining to MMOG impacts. In this paper, I have attempted to provide a bird’s eye view of how M-gamers perceive their communication and language usage and how these may factor into their micro (in game) and macro (outside of the game) relationships and interactions, as is evident from the discussions of the concepts of Worldly Serious, Worldly Casual and Gamely, as well as the M-gamer corpus. Hopefully, this may provide a useful base for future researchers interested in this topic.

Regarding practitioner implications, I believe that the M-gamer corpus may prove to be useful for those interested in linguistics and other related disciplines and want to learn more about the socio-cultural and psychological essences of communications the M-gamers indulge in, and what influences such a climate may have on the M-gamers as well as the greater communities they interact with. The value of a corpus-based research lies in the empirical investigations that may shed new light on hitherto intractable questions (Biber, Conrad, & Reppen, 2012). For example, if someone were to investigate the use of certain words used by M-gamers as indicators of violence due to perceived aggression in the word, one can analyze the corpus using, perhaps, a collocation method (Biber, Conrad, & Reppen, 2012). Some good words to examine, in this context, would be “kill” or “dead.” Similar searches may be

conducted for words/phrases that may inspire violence, cooperation, comradery, and so on. Such an approach may also take care of some of the issues surrounding the pragmatics foci of M-gamers' language, by adding a semantic touch to it, since lexical collocations are based on the idea that words have distinctive semantic profile and that it is possible to quantify the strength of association between words (Stubbs, 1995). On a parting note, I wish to mention Oster (2010), who explored corpus-based analyses in the context of linguistic expression of emotion. According to Oster (2010), using a quantitative lens to analyze qualitative elements in linguistics can be especially useful as languages constantly grow and change, incorporating new features.

Limitations and Conclusions: The Game Freeze

Although some of the limitations are intentional and relate to the study's purpose, they do deserve mentioning. First, the sample population of interviewees and journal participants are limited and small scale, even though they represent a wide range of M-gamer communication and language usage, including veteran and novice perceptions of such usage. Thus, I intend to continue gathering data from a steadily increased sample for future reporting. Second, some might perceive the study's scope to be limited in that it only focuses on M-gamers, who are a part of the larger group of video game players that could include other game types like player versus player, single player, and augmented reality games. Again, as aforementioned, this was a deliberate selection, given the rise in the number of MMOG players and the role they might play in the greater ecology of disciplines and societies, given the magnitude of their numbers. This prompted me to delve deeper into the communication and language usage of this large group. Finally, the development of the paper prototype of the M-gamer corpus is in its infancy, and although I have taken considerable pains to collate the words/phrases into the four categories, I know there will be some I missed or many that will be added to the list in the future. Thus, the corpus is, and will continue to be, a work in progress. True to the nature of the gamers and the language the study represents; this is by no means "game over"! In fact, this is only the beginning, and like the gamer entering a game for the first time, the next level, the road ahead, is most certainly the way to go.

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Appendix A: M-Gamer Corpus Terminology in 4 Categories

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Acronymic Contractions (AC) (numeral, textual, special character)

A-H	I-P	Q-Z
<p>Numeral and Special Character</p> <ol style="list-style-type: none"> I33t: Elite, skilled at the game. Iv1: Two players competing against each other, akin to a duel ?: “what are you talking about?” “Please explain your inane non sequitur.” ???: “what the hell is that supposed to mean?” “where do you get off with a remark like that?” ?????: “who the hell do you think you are?” “take it back, right now.” “how dare you pass such an insulting, untrue, and completely uncalled for remark?” I shall now kill you. /duel challenge <p>Textual</p> <p>A</p> <ol style="list-style-type: none"> AFK: Away From Keyboard. Can include controllers or joysticks etc AA: Alternate Abilities. AGI: Agility 	<p>I</p> <ol style="list-style-type: none"> IIRC: “If I recall correctly” IAMF: It’s all my fault IDK: “I don’t know” IC: I see IAP: Abbreviation for “In-App Purchase.” Refers to micro-transactions in mobile games INT: A common stat that stands for intelligence. Often the primary attribute for spell casters, it usually relates to spell damage and/or mana pool. <p>J</p> <ol style="list-style-type: none"> JK: “just kidding” <p>K</p> <ol style="list-style-type: none"> KOS: Killed on Sight. If an Orc approaches a Human Guard, the Guard would try to kill on sight (aggro). Usually refers to characters who are disliked by a particular faction. E.g., “I killed too many guards, now I’m KoS in town!” <p>L</p> <ol style="list-style-type: none"> LFA: Looking for Adventure. 	<p>Q</p> <ol style="list-style-type: none"> QTE: Quick time event is a method of context-sensitive gameplay in which the player performs actions on the control device shortly after the appearance of an on-screen instruction/prompt. It allows for limited control of the game character during cut scenes or cinematic sequences in the game. QFT: “quoted for truth.” Used to express your agreement with another person’s statement, opinion, etc QL: Quality Level. Higher quality level means the items is more powerful. QQ: Represents a pair of tearing eyes. Often used as an insult towards a player who complains about a game feature or turn of events. Used in a sentence: “QQ more nub.”

<p>9. AI: Stands for Artificial Intelligence, refers to the programmed characters that the players interact with in the game</p> <p>10. AoE – “Area of Effect” an ability or attack which deals damage or a bonus over an area of ground, normally relatively large.</p> <p>11. AP: “ability power” or “attack points/power.”</p> <p>12. ASL: Age Sex Location</p> <p>13. ATM: “at the moment”</p> <p>14. AO: Anarchy online</p> <p>15. AC: Asheron’s Call. Armour Class. This is how much armour a character has. Armour helps to reduce the amount of damage taken.</p> <p>16. ATR: attack rating</p> <p>17. ATK: Attack power</p> <p>18. AH: A place where goods can be sold between players through an NPC automated merchant / auction system.</p>	<p>72. LD: Link dead: when a player is disconnected from the game, usually caused by lag or a faulty internet connection.</p> <p>73. LMAO: laugh my a** off.</p> <p>74. LOC: Short term for “location,” which will usually be represented in the game as an X,Y,Z coordinate for the area you are in, or as a Dot on a map. It usually is used to tell where you, yourself are, but can also be used in order to find a specific place</p> <p>75. LOM: for “low on mana,”</p> <p>76. LOP: for “low on power.”</p> <p>77. LOS: “line of sight.”</p> <p>78. LFG: “looking for group.” When looking for a group, it’s often helpful to let other people know what you’re looking to accomplish, as well as your character’s class and level. Example: “50 mage lfg for donut dunking quest.”</p> <p>79. LFM: Looking for more</p> <p>80. LFS: Looking for squad</p>	<p>R</p> <p>125. r: are</p> <p>126. RTS: a game where the player must think strategically, but the characters still attack nonetheless unless the game is paused. This is opposed to a turn-based strategy, where players can think more passively.</p> <p>127. RPG: Stands for “Role-Playing Game,” a genre of games that features statistical attributes & skills, leveling up (usually via experience points), & HP.</p> <p>128. Rgr: Roger/acknowledge</p> <p>129. rox: great/cool</p> <p>130. RTFM: Read the f***ing manual.</p> <p>131. RL: “real life”</p> <p>132. RL: Raid Leader</p> <p>133. RDY: Short for “ready”</p> <p>134. RFP: Ready for pull</p> <p>135. RvR: Realm versus Realm combat.</p> <p>136. RMT: (Real Money Trade): This is a category of online commerce that includes the buying and selling of game currency (gold, dil, influence, platinum, etc.), items, characters, powerlevelling services, etc. This is a highly controversial issue in the gaming world. Developers claim to be against it, and so do most players, and yet the market for RMT is over \$1 billion USD worldwide.</p>
<p>B</p> <p>19. B: buying</p> <p>20. BRB: be right back</p> <p>21. BIO: short for “biological”</p> <p>22. BTW: “by the way”</p> <p>23. BBL: “be back later”</p> <p>24. BoE: “bind on equip”: refers to loot drops that anyone can pick up to use, sell, or give away.</p> <p>25. BoP: “bind on pickup”: the moment you pick it up, it becomes bound (soulbound in WoW) to you. In groups, if you pick up a BoP item which you cannot personally use and without asking first, you will die and go to the deepest, coldest hell ever imagined by any gamer anywhere.</p> <p>26. BYOG: Bring Your Own Group. Sometimes used</p>	<p>M</p> <p>81. MA: Main Assist.</p> <p>82. MMO: Stands for Massive[ly] Multiplayer Online, & results in an online game where any number of player characters can be in a single cell.</p> <p>83. MMORPG: Massively Multiplayer Online Role-Playing Game. A game that has many, many players all playing an RPG against each other.</p> <p>84. MP: Magic points</p> <p>85. MPK: Mass Player Kill. To intentionally kill a large number of player controlled characters, usually by training several mobs and running to the players’ position.</p> <p>86. MOBA: Multiplayer Online Battle Arena.</p> <p>87. MUD: Multi User Domains / Dungeons. A Digital Realm</p>	<p>S</p>

<p>when describing something that will likely require you to come to a place with an already formed group (party) of players, as opposed to expecting to find co-adventurers directly in the area of action.</p> <p>27. BAF: “brought a friend”</p> <p>28. BH: Bounty Hunter.</p> <p>29. BBIAB: Be Back in a Bit</p> <p>30. BoU: Bind-on-use.</p> <p>C</p> <p>31. CS: counter strike; customer service</p> <p>32. CTF: capture the flag</p> <p>33. CC: Crowd Control</p> <p>34. CH: complete heal</p> <p>35. CHA: Charisma.</p> <p>36. CYA CU: See you later</p> <p>37. CR: Corpse Retrieval</p> <p>D</p> <p>38. DLC: downloadable content, is essentially an add-on for a current game. It enables the player to experience the same game in different ways, be this new missions, new characters, new weapons, or anything else.</p> <p>39. DPS: Damage per Second</p> <p>40. DR: Diminishing Returns. Used to describe something that reduces slowly over time on consecutive repetitions of the same action</p> <p>41. DOT: Damage over Time</p> <p>42. DD: Direct Damage</p> <p>43. DT: Death Touch</p> <p>44. DKP: Dragon kill points.</p> <p>E</p> <p>45. EXP: experience points</p> <p>F</p>	<p>where contains multiple players / people.</p> <p>88. MHIL: My health is low</p> <p>89. MT: Mistells occur frequently because of typing in the wrong name before sending a message. Also Main Tank</p> <p>N</p> <p>90. NPC: Stands for Non-Player Character, a character in the game that is AI-controlled.</p> <p>91. np: no problem</p> <p>92. nt: nice try</p> <p>93. NVM: “never mind”</p> <p>O</p> <p>94. OTG: A term used in fighting games, means off the ground.</p> <p>95. OMG: Oh my deity-of-choice</p> <p>96. OTT: Over the top. Something has exceeded the limit of sanity or protocol</p> <p>97. OP: overpowered</p> <p>98. OTW: “on the way”</p> <p>99. OOE: “out of endurance.” You must rest in order to perform the fighting styles inherent in your class. In some games, tanks and stealthers use a lot of “end” (endurance).</p> <p>100. OOP: “out of power.” Your healer or caster class teammate is tired and must sit down for a while.</p> <p>101. OOM: for “out of mana.”</p> <p>102. OOC: “out of concentration” Some classes require “concentration” to do their stuff, usually when it comes to buffing themselves or other characters. When a player says he or she is OOC, it means their concentration pool is all used up.</p> <p>103. OOR: Out of range Usually used to inform others that a PC or NPC is not within the designated range of a spell.</p> <p>104. OST: Original Sound Track. Refers to the game’s music.</p>	<p>137. SLI: Scalable Link Interface. An NVIDIA technology for combining the power of two graphics cards.</p> <p>138. SA: Secondary Assist.</p> <p>139. SPI: Spirit</p> <p>140. STR: Strength</p> <p>141. STA: Stamina.</p> <p>T</p> <p>142. TPS: Third Person Shooter. A game in which you will use a gun for the majority of the time and will hold a perspective away from the player you control. This perspective is usually somewhat behind the player.</p> <p>143. TA: Third Assist.</p> <p>144. TTYL: “talk to you later”</p> <p>145. TYT: “take your time”</p> <p>146. TY: “thank you”</p> <p>147. TYVM: “thank you very much”</p> <p>148. TP: “teleport” or, in some games “town portal.” In-game service, or player-provided service, for teleporting instantly, or quickly, from one area of the gaming world to another</p> <p>149. TNL: To next level, how many experience points are needed for a player to reach the next level.</p> <p>150. TK: Team killer</p> <p>U</p> <p>151. u: you</p> <p>152. UI: User interface. Refers to the controls, buttons and onscreen elements by which the</p>
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<p>46. FPS: First Person Shooter. A game in which you will use a gun for the majority of the time and will share the perspective of the gun's holder. Frames per Second. The rate at which the screen shows the next rendered image of the game.</p> <p>47. FFA: free for all, this means a game where it's "every man for himself." It's a game which usually has a number of players, but it's everyone against everyone else.</p> <p>48. F2P/FTP: Acronym for "Free to play." Refers to a game's business model where no up-front purchase is required. Free to play are games that do not require players to purchase anything to access and play the game.</p> <p>49. FTW!: "For the win." Acronym meaning "for the win." Refers to the act, ability or event that's responsible for a victory. For example, "Stun FTW!!" with stun being a skill or spell that temporarily immobilizes an opponent.</p> <p>50. FTL: Acronym meaning "for the lose." Similar to FTW but refers to a failure. For example, "afk FTL : (" meaning the player's afk status caused him or her to lose.</p> <p>51. F2W: Acronym for "free to win." Same meaning as free to play.</p> <p>52. FWIW: "for what it's worth"</p> <p>G</p> <p>53. Gj: good job</p> <p>54. GTG: "good to go" or "got to go"</p> <p>55. GG: good game</p> <p>56. GF: good fight</p> <p>57. GM: GM's are characters in an MMORPG who are used</p>	<p>"This game has great music, I want to buy the OST!" In MMOs, Games like <u>Ragnarok Online</u>, Granada Espada, World of Warcraft, and <u>ArcheAge</u> are known for their excellent soundtracks.</p> <p>P</p> <p>105. PvE: "Player Versus Environment" where the player faces AI opponents (normally in combat such as in missions, quests).</p> <p>106. PvP: "Player Versus Player" where the player faces other players in activities such as combat or market manipulation (usually only on MMOs such as EVE Online).</p> <p>107. PB: Point blank. Used to refer to a class of spells that originates in a radius around the caster</p> <p>108. PBAoE: Point Blank Area of Effect. This is an effect (often damage, but it could be a buffer debuff) that originates wherever the caster is standing and radiates outward from that spot.</p> <p>109. PD: permanent death</p> <p>110. PP: perfect play</p> <p>111. PP: people</p> <p>112. PK: Player Killing. Refers to a game server that allows this as opposed to just NPC killing.</p> <p>113. PUG: stands for "Pick-Up Group," which is a group of players who've gotten together (or been thrown together) in order to accomplish a goal, a quest, or whatever</p> <p>114. PK or PKer (Player Killer): While there's "honorable" PvP action to be had, many games leave room for the inevitable PKers, those people whose only joy in gaming seems to be in killing other players. As a rule, though PvP action is integral to many games, the term PKer is generally a negative one used to describe a person who kills players much lower level than he is or at a disadvantage for some other reason. Synonym: "griever": gives much grief to</p>	<p>player interacts with the game world</p> <p>W</p> <p>153. WB: "welcome back"</p> <p>154. WTF: What the f***?</p> <p>155. WASD: Conventional controls on a US/International keyboard, where W is up, A and D strafe, S goes backward, and most other keys are chosen at random.</p> <p>156. WTG: "way to go!"</p> <p>157. WTB: "want to buy"</p> <p>158. WTS "want to sell"</p> <p>159. WTT: "want to trade" Commerce and craft skills are an integral part of most every game.</p> <p>X</p> <p>160. XP: Short for experience points,</p> <p>161. xD. A face with the tongue sticking out. Usually used in informal conversations of comedic situations. Example: "We should mess around on our alts xD"</p>
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<p>by employees of the game’s creator company. They monitor the actions of the game world and answer the questions and complaints of the players. They have absolute control and power within the game. If the crime (breaking a law of the game, not the real world) committed is serious enough, they could even expel players permanently from the game.</p> <p>H</p> <p>58. HP: Can stand for Hit Points, Heart Points, or Health Points. It is a numerical measure of the health a character has.</p> <p>59. HUD: Stands for Heads-up Display, an object on the screen that features meters & gauges to give information relevant to the character.</p> <p>60. HF: Have fun</p> <p>61. HoT: Heal Over Time</p> <p>62. HTH: Hope that Helps.</p>	<p>lowbies just trying to level their chars.</p> <p>115. PKK/PKKeR (Player Killer Killer): The knight in shining armor who rushes to the rescue of lowbies throughout the lands, dashing from point to point to take out the griefers, restore order, and make those bullies run crying.</p> <p>116. PL: “power level.” When a higher level character groups with a lower level character for purposes of providing the lower level character with incredibly swift gains in xp</p> <p>117. Plz: Please</p> <p>118. PW: Most on-line games record actions of players, groups of players, or entire “realms” and change, accordingly, over time. These changing game worlds are called “persistent worlds.”</p> <p>119. PST: Please Send Tell. Indicates that the person speaking wants to receive communication via a tell</p> <p>120. POW: Persistent Online World. This is a more accurate, but less popular, term for MUDs or MMORPGs. It sounds great, it implies action and excitement, and it is very easy to say. It also focuses on three of the most important elements of an online game: Persistence, the fact that it is Online, and the fact that it is more than just a game, it is a World.</p>	
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Modified Meanings (MM)

A-H	I-P	Q-Z
<p>A</p> <p>1. AAA Game: Pronounced “Triple A Game” or “Triple A Title,” means an exceptional game that will likely be in the running for Game of the Year.</p> <p>2. Action Command: In RPGs with turn-based battles, an action command is the generic term for when you perform a function with the controller to increase the damage the character inflicts on enemies, or reduce the</p>	<p>I</p> <p>93. Instance is a special area, typically a dungeon, that generates a new copy of the location for each group, or for certain number of players, that enters the area</p> <p>94. Inventory: A storage mechanic designed to help players store the items and other valuables they receive during the course of the game.</p>	<p>Q</p> <p>137. Quest: The main goal in the game.</p> <p>R</p> <p>138. Racer: A form of driving game where the vehicles are racing one another.</p> <p>139. Raid: A mission type that is widely considered to be the maximum achievable activity in a game, and one that requires a large number</p>

<p>damage done when the enemies attack the character.</p> <p>3. Action game: A genre of gaming that revolves around action. Specifically, the player must think actively & usually involves AI-Controlled enemies.</p> <p>4. Action/Adventure: A game that puts an equal emphasis on the story & gameplay.</p> <p>5. Adventure game: A game that revolves around the story, rather than the gameplay.</p> <p>6. Alpha: A stage in game development where the game is playable, but has many glitches.</p> <p>7. Achievement: An in-game recognition of your ability, specifically your ability take a sense of pride in such things as playing 500 multiplayer games or collecting a hundred hats.</p> <p>8. Action: A niche genre defined by things happening, sometimes things involving movement.</p> <p>9. Adventure: A point and click-based genre involving wonderful worlds, often hilarious dialogue, epic tales, and mindbending puzzles.</p> <p>10. Alliance: This is a formal or informal group of guilds or clans that band together for a common purpose. Some games support alliances through code. On games that do not, guilds often form alliances and maintain them through web forums or mailing lists.</p> <p>11. Auction House: A place where goods can be sold between players through an NPC automated merchant / auction system.</p> <p>B</p> <p>12. Beat 'em up game: A genre that involves melee with many enemies. Unlike the similar hack 'n</p>	<p>K</p> <p>95. Kill: To deplete a character of all his or her health.</p> <p>96. Kite: To lure a mob or player around while attacking or allowing allies to attack. A player usually draws aggro by casting a mobility reduction spell on the target. The monster tries to follow the target but cannot catch up, leaving it open to attacks or the effects of DoT (damage over time) spells.</p> <p>L</p> <p>97. Lag: A drop in framerate that occurs due to slow Internet speed or hardware/software issues</p> <p>98. Lagging: The act of deliberately inducing lag into an online game as a method of cheating. Lagging is popular because it is difficult to prove that the lag is deliberate or honest.</p> <p>99. Leech: Stealing XP from some other person's/people's work without self-effort, usually without consent.</p> <p>100. Level: Can refer to a characters' experience or a stage/area in the game.</p> <p>101. Leveling: the act of players gaining experience points and increasing their level, to gain better attributes.</p> <p>102. Link: To link an item in a channel allowing others to see it's stats. Can be used in trade, party, guild, or tell channels.</p> <p>103. Lobby: This is an area where gamers can hang out, like a chat room, though usually in the vicinity of some hyperlinks that will load up a multiplayer game</p> <p>104. LOOT: To take the treasure from a monster</p>	<p>of other players to complete. Mostly, 8 or more players.</p> <p>140. Real-time: A type of gameplay where the action unfolds without pause or interruption, contrast turn-based.</p> <p>141. Real-time Strategy: a game where the player must think strategically, but the characters still attack nonetheless unless the game is paused. This is opposed to a turn-based strategy, where players can think more passively.</p> <p>142. Release: Usually referred to when a player goes back to the Graveyard instead of waiting around for a Rez, however, the player can still be resurrected after a release.</p> <p>143. Resource: Most MMO crafting systems require that you first gather resources, and then turn those resources into finish products. These resources can be wood, ore, hides, or any manner of base materials (mats).</p> <p>144. Resistance: Resistance generally refers to the ability to reduce the amount of incoming damage of a certain type. MMOs typically make use of resistances on a percentage-based scale. For example, if you have 10% fire resistance and you are hit with a 100-damage fire spell, you would take 90 damage.</p> <p>145. Resurrect: Resurrection is the ability of some players to bring a fallen player back to life. This is generally done so they do not have to respawn to some location far away. Sometimes resurrection carries a lighter penalty than if you respawn.</p> <p>146. Rollback: The full state of the game world is usually not saved permanently on the game servers continuously, but is done at intervals. To fix a big problem with a gaming world, the game may be rolled back to a previous state. Players possessions,</p>
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<p>slash, beat ‘em ups usually involve unarmed combat.</p> <p>13. Beta: A test phase version of a game that is not ready for public and/or commercial release</p> <p>14. Boss: A major enemy in the game, usually one whose death is required to progress in the game.</p> <p>15. Bot or Buffbot: A character created solely to support other characters, usually a healer who trails behind keeping the main character (or group) fully buffed and healed.</p> <p>16. Bodycount: Type of quest where you have to kill X monsters.</p> <p>17. Bind. Action of getting linked with a bindstone, where you respawn after death.</p> <p>18. Broken: When a Character, rule, or method of play is so powerful, it effectively “breaks” the video game.</p> <p>19. Buff: A beneficial effect placed on a character to make them stronger or shinier.</p> <p>20. Bug: A glitch.</p> <p>C</p> <p>21. Calming. The act of “calming” a mob so that it doesn’t attack.</p> <p>22. Caster: Any of the wide variety of magical spell-casting classes such as mages, wizards, cabalists, shamans, enchanters, etc. Casters have their very own set of expressions describing the important work they do.</p> <p>23. Camper: A gamer that stays in the same place and waits for a player to come along before attacking them</p> <p>24. Casual Game: A game that is designed to appeal to the mass audience.</p>	<p>that has been killed or from a chest.</p> <p>105. Loot System: Method of distributing any items received during play. There are multiple types.</p> <p>106. Lure: Pulling a caster then running beyond party members to draw caster closer</p> <p>M</p> <p>107. Main: Your most played, highest level, or first created character.</p> <p>108. Mats: Materials</p> <p>109. Matchmaking: a system which helps match players with other players, with the purpose of accomplishing a specific goal. Generally used when players do not meet the number count for certain game activities.</p> <p>110. Mana/manna: The power a player has to cast magical spells. Sometimes known as “Magic Points.”</p> <p>111. Maze game: A game that has the main character going through a maze.</p> <p>112. Mine, Farm, Pharm: To stay in one place, killing the same mob over and over and over again, for loot or xp.</p> <p>113. Mount: Mounts are any type of creator or object that a player can ride to increase his or her transportation speed through the game.</p> <p>114. Multiplayer: A type of gameplay that has multiple players.</p> <p>115. Music game: A game that revolves around music. A subgenre is the rhythm game, which requires the character to manipulate the controller to sync with the beat of the music</p> <p>116. Mule: A character made solely for storing items or</p>	<p>their whereabouts, their state, etc. will all be rolled back and appear to be in the same state as they were on that point in time.</p> <p>147. Round-based games: In round-based games when you die you have to wait for everybody to die (or the round to end some other way) before you can continue playing.</p> <p>148. Root: To trap a target in place/stuck using a “root” type spell</p> <p>149. Rogue: A common class archetype that relies on speed and stealth over brute force or spells. Variants of this class are found in all genres but in slightly different names such as; thief, agent, or assassin.</p> <p>150. Rubberbanding: This occurs in online gaming when latency is relatively high. Players (or yourself) will appear to move in one direction, and then suddenly be teleported back several feet where they once were a few seconds ago.</p> <p>151. Rushing: Being dragged through a part of the game by someone of much higher level than you with the specific purpose of exploiting xp reward loopholes</p> <p>S</p> <p>152. Sandbox: Describes a game where the player may explore the game world freely, doing virtually any activity available to them.</p> <p>153. Shard: Synonymous with server</p> <p>154. Shoot ‘em ups: Similar to beat ‘em ups, the main character has a firearm which it must use to kill many enemies.</p> <p>155. Shooter: A genre of games that emphasizes the use of firearms as a main weapon.</p>
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<p>25. Cell: An area in a game world that a character can explore without being interrupted by a load.</p> <p>26. Charming: The act turning a mob into a pet to help fight on your side.</p> <p>27. Challenge mode: A gameplay mode that challenges players, by going beyond the normal play mode, and adding more difficulty and complex mechanics.</p> <p>28. Character Class: A character archetype with different positive and negative attributes. Example: Warrior, Rouge, and Mage.</p> <p>29. Cheese: Any strategy that enables players to win in a manner unforeseen by the developers.</p> <p>30. Checkpoint: a point in a video game at which a player may restart if their character is killed or they lose the game.</p> <p>31. Clan — Most team-based games have clans, which are disparate groups of friends or strangers who come together to form a team. Clan matches are when two clans face off against each other</p> <p>32. Combo: When a player presses multiple buttons on the controller in quick succession, resulting in the main character performing a special move unique to that combination. Said move is referred to as a combo move.</p> <p>33. Co-Op: Means a mode of multiplayer where everyone is on the same side, battling the AI.</p> <p>34. Core Gamer: A gamer who is serious about his or her hobby, but <i>not</i> as serious as a hardcore gamer.</p> <p>35. Cover me: Protect the player by killing enemies that go for said player. Can also mean provide covering from enemy fire</p>	<p>to gain profanely in crafting skills to “backup” the players main character</p> <p>N</p> <p>117. Named: A special monster that is usually stronger than surrounding monsters with possible special abilities and item drops.</p> <p>118. Ninja: To loot something very quickly before anyone else can take it</p> <p>O</p> <p>119. Own: means to defeat an enemy (whether AI or human) very quickly & decisively, often inducing embarrassment.</p> <p>120. Owned: Killed in battle</p> <p>121. Overpowered: In top condition</p> <p>P</p> <p>122. Patch: A program that is released by a game’s developers, often through the Internet, to modify a game’s code. This is often done to remove glitches.</p> <p>123. Park: To cause a monster to be immobile.</p> <p>124. Party: A group of players fighting together</p> <p>125. Perks: special bonuses that are unlocked, either by completing certain activities or by gaining experience and leveling up.</p> <p>126. Persistent World: The game goes on whether you’re there to do things or not, though probably doesn’t actually change all that much unless you’re gone for years.</p> <p>127. Peeps: People</p> <p>128. Platform Game: Often called a Platformer, a genre of games that revolves around jumping (usually onto platforms,</p>	<p>156. Soulbound: An item-control mechanic where an item cannot be traded. In other words, only one person can own the object and it cannot be traded. See also BoE and BoP.</p> <p>157. Side quest: Additional goals that a player can complete but are not required to complete the main quest.</p> <p>158. Skill Tree: A character development mechanic, which lets players specialize their characters in specific ways. Example: A player can specialize his rouge to be a master of stealth, or a master of long-range combat.</p> <p>159. Social: Referring to an enemy that brings allies when you attack it</p> <p>160. Spawn: A place where an NPC or MOB appears in the game world.</p> <p>161. Spawning/Respawning: The instance of entering the game and beginning play. Respawning refers to coming back alive to continue playing.</p> <p>162. Spawn-camper: This is the name for a gamer that stays in the same place and waits for a player to spawn before attacking them while they are helpless.</p> <p>163. Spectacle Fighter: A game that sacrifices challenging enemies for a larger quantity of weak ones & focusing on scoring as much as possible rather than just attempting to beat them.</p> <p>164. Speed-run: The art of using in-depth knowledge of games and glitches to win faster. Sometimes assisted by tools and scripts, other times mastered by players for whom hitting a button at the correct eighth of a second is no big deal.</p> <p>165. Sports game: A game that attempts to replicate an established sport. For those who hated doing P.E or Gym.</p>
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<p>36. Cooldown: The minimum length of time that the player needs to wait after using an ability before they can use it again.</p> <p>37. Crafting: Game mechanic where players are allowed to choose a profession, that is designed to “craft” items of various value. Example: Weavers will be able to craft light armor, or silk clothes.</p> <p>38. Crash: When software stops working. It can be either a game crash or an online server crash.</p> <p>39. Creep: Monster</p> <p>40. Crit: “To crit” refers to landing a critical hit either with melee or spells. Effective damage is usually increased from a base of 150% to upwards of 250% with extra talents/skills/buffs.</p> <p>41. Critters: Monsters that don’t attack back, like a bunny or deer.</p> <p>42. Crowd Control: Abilities that allow players to control fights by confusing or incapacitating individual, or groups of enemies.</p> <p>43. Cutting edge: Newest equipment</p> <p>D</p> <p>44. Damage Per Second: A metric used to measure a player’s attack, or offensive strength</p> <p>45. Damage Over Time: An ability effect that causes a condition on the target, which damages the target over the course of a specified time period, such as one minute.</p> <p>46. Deathmatch: A game that requires the player to kill as many of his or her opponents as possible without being killed themselves</p> <p>47. Dex: An important stat for rogues and archers. Dex</p>	<p>hence the name), climbing, & other actions that relate to physical exercise.</p> <p>129. Proc: Process on action. An item that has proc will perform some extra ability randomly.</p> <p>130. Prolly: Probably</p> <p>131. Provide covering fire: Protect the player by taking pot shots at areas where enemies may be concealed. The enemy will not be able to take aim at the protected player due to the heavy fire s/he is coming under</p> <p>132. Powerleveling: Having a player kill an enemy much much too high for them while a high-level character keeps them alive, to quickly gain levels.</p> <p>133. Pure: A game that has only one genre, with absolutely no traces of other genres. Examples of pure titles include Tetris & Super Mario Bros. Also can mean pure [character] where the player can only effectively do one type of task e.g. Manufacturing, Combat.</p> <p>134. Puzzle Game: A game that focuses primarily on the player solving puzzles. Many other genres include puzzles, but are not considered puzzle games. True puzzle games usually have no main character, & almost never have a plot. Famous examples of pure puzzle games include Tetris, Polarium, & Lumines.</p> <p>135. Puller: Person who pulls monsters for the party.</p> <p>136. Pulling Pull: One of the players in a party heads out and leads one or more of the monsters back to the party so that the party can attack the monsters. The idea is to prevent too</p>	<p>166. Stack: A number of identical items placed in a single inventory slot, to conserve space. Only certain items can be stacked.</p> <p>167. Stealth: Certain character types have the ability to “hide in shadows” or enter a “stealth mode.” In MMORPGs, this is usually a type of invisibility that lets stealth characters sneak up on others for large critical strikes or for scouting. Implementation of stealth varies enormously from MMO to MMO. Some stealth powers are pure toggles. Others are cast and have a limited duration.</p> <p>168. Slug: A large, non-self-propelled projectile.</p> <p>169. Server: A specific game place. A server is a computer that your computer will link to in order to play the game</p> <p>170. Snare: Refers to spells and abilities that slow down or completely stop a target’s movement.</p> <p>171. Spammer: Primarily used in online shooters to refer to people who keep their finger pressed down on the trigger button at all time. Any kills they make are more as a result of luck than skill.</p> <p>172. Support class: A class that can’t really fight on his own, mainly used to assist groups.</p> <p>T</p> <p>173. Tactics: Small-scale decisions, such as jumping, lying down in mid-air, landing on your stomach, and shooting someone in the head in one motion</p> <p>174. Tank: One of the heavily armored fighting classes, usually without magical ability or with limited magical ability, such as armsmen, paladins, warriors, champions, heroes, etc. The tanks’ motto: “hold the agro.”</p>
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<p>usually relates to attack speed, dodge rate, and/or defense.</p> <p>48. Ditch: To abandon a game (usually an online game) suddenly & without notice.</p> <p>49. Driving Game: A game genre where the player operates a vehicle.</p> <p>50. Drop: Treasure, money or items carried by NPCs. Players can take these items when those NPCs are killed.</p> <p>51. Dungeon: A sprawling world of monsters and treasure and occasionally a cell. It is a stage or area in a game that usually requires multiple, players to collaborate to play. Winners get loot.</p> <p>52. Dupe: Illegal copies of a particular items obtained while using an exploit or bug</p> <p>E</p> <p>53. Easter Egg: An object in the game that is irrelevant to the main part of the game. Easter eggs usually make references to pop culture, other games, or things about the developers (for example, the first easter egg was found in the Atari 2600 game Adventure, & featured his name in a special room, allegedly done to fight the fact that Atari did not give developers credit for their work).</p> <p>54. Eating Grass: Slang for dead. Most corpses lie on the ground when killed face down.</p> <p>55. Early Access: A way to get access to your future favorite games long before they are released. Players usually pay more for the privilege.</p> <p>56. Epic: Describing the extreme rarity of a piece of equipment (“epic shield.” “epic armor”), or the extreme difficulty of an encounter or quest.</p>	<p>many monsters from attacking at once.</p>	<p>175. Tanking: This is the class role that involves holding aggro and absorbing damage so other team members can deliver DPS, debuffs, crowd control, and so forth to take down opponents. Tanking is mainly about two things: threat/aggro generation (holding the attention of a foe) and damage absorption/mitigation. It is a sad trend in modern online games that tanks are often very weak at dealing damage. This makes tank characters very group oriented as solo or small group play is frustrating since it takes them forever to kill things. This is, in my opinion, a flawed and anti-fun way to design “tanks.”</p> <p>176. Taunt: Related to Aggro. An ability that allows a player to pull the attention of a monster off of another player and onto him- or herself.</p> <p>177. Team multiplayer: A multiplayer mode where multiple players are put onto two or more teams & fight the opposing team(s). This is not to be confused with co-op. In Team mode, the enemies are also players. Like forming a posse but without the lynching!</p> <p>178. Tell, Send, or Whisper: Private communication from one player to another.</p> <p>179. Train: To lead monsters into another player.</p> <p>180. Twisting. To rapidly change from one type of ability to another where the abilities overlap momentarily. In DAOC a bard sings a song that gives a buff. By rapidly changing the song several songs will overlap due to the duration of the songs continuing for a short period of time.</p> <p>181. Third-person: Used to describe a game where the camera is located away from the character, & usually shows the main character.</p>
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<p>57. Episodic: is a shorter length game that is commercially released as an installment to a continuous and larger series.</p> <p>58. Emergent: Action coming from the interplay of systems rather than being scripted, though quite often with nudging behind the scenes to make cool stuff happen; is the concept of placing tools around the player and encouraged them to explore creative strategies or interactions and exploit them toward victory or goal achievement.</p> <p>59. Escort mission: The art of making any game suddenly excruciating by putting the player's success in the hands of an uncontrollable, useless, usually suicidal AI.</p> <p>60. Exclusive: Game that only a select few have access to due to being limited to one platform</p> <p>61. Exploit: A bug found in the game that can be utilized by players to ensure victory</p> <p>62. End Game: Gameplay stage, that occurs after players have finished progressing to the final level, or the end of the story.</p> <p>F</p> <p>63. Farming: Repeating gameplay mechanics to gain more experience or rare items.</p> <p>64. Faction: Many games represent how groups of Mobs and NPCs feel about your character through a value representing your "faction standing" with that group. There are often ways to alter your faction standing either positively (such as completing quests for members of that faction or killing members of opposing factions) or negatively (such as killing members of the faction or completing quests for opposing factions).</p>		<p>182. Turn-based: A system of gameplay where the players may think passively about their next move, & have an infinite amount of time to decide.</p> <p>183. Turn-based Strategy: A game that requires the player to think strategically in order to proceed in the game. Unlike a real-time strategy, the gameplay is turn-based, allowing the player to think more passively. For the chess players in all of us.</p> <p>U</p> <p>184. Underpowered: Refers to items, characters, or tactics that are too weak to accomplish the goal, or be balanced.</p> <p>W</p> <p>185. World: Generally, refers to the entire game environment, comprised of multiple zones.</p> <p>Z</p> <p>186. Zones: Parts of the world that are categorized into different areas. Example: in World of Warcraft, one continent is the alliance zone, and one continent is the horde zone.</p>
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<p>65. Fast Travel: Method by which players can instantaneously, travel between two points in the game environment.</p> <p>66. Fall damage: A game situation in which the players fall from heights and can cause instant death; also falling debris</p> <p>67. Field of view: is the extent of the observable game world that is seen on the display at any given moment; typically measured as angle, although whether this angle is the horizontal, vertical, or diagonal component of the field of view varies from game to game.</p> <p>68. Frame Rate: A metric used to gauge rendering speed. Low frame rates can result in slow and sluggish gameplay.</p> <p>69. Freeze: A spell that “freezes” the recipient, making them unmoving or majorly slowed and at times completely unable to defend themselves. In some games, “root” is a similar type spell.</p> <p>70. Fighting game: A game that revolves around combat. A heavy emphasis is put on combos.</p> <p>71. Final Boss: The final enemy in the game, often the main antagonist. Killing the final boss often leads to the end of the game.</p> <p>72. First Person: A phrase used to describe a game where the camera is situated in the main character’s eyes, creating the illusion that it is the player in the game, rather than the main character.</p> <p>73. Free-for-all: A mode of multiplayer where there are many players, & it is every player for himself.</p> <p>74. Flak: debris from an explosion</p> <p>75. Flame: Incessantly insulting another gamer after they’ve made a mistake.</p>		
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<p>76. Flash Bang: A military term for the grenade that will emit bright light and loud noise to blind and deafen enemies.</p> <p>77. Fog of war: The unseen battlefield/world, even in games that let you play with futuristic units and satellite systems.</p> <p>G</p> <p>78. Gamer: A person who plays video games.</p> <p>79. Gate: Usually a term for a self only teleport back to ones Bind Point.</p> <p>80. God Game: A game where the player is a deity, & controls the game world. There is usually no game over, but the game can become so disorganized that it is rendered unplayable.</p> <p>81. Gold: A game that is in its final form.</p> <p>82. Going Gold: Is the act of mass producing a game so that it may be released.</p> <p>83. Graphics: A measure of how good the game looks.</p> <p>84. Grind: To perform mindlessly repetitive tasks in order to level up or proceed in the game.</p> <p>85. Glitch: A bug that does not appear often or is hard to recreate.</p> <p>H</p> <p>86. Hack: An unsolicited mod. The discovery of the usage of a hack usually leads to the user being banned from the game and/or prosecuted.</p> <p>87. Hack ‘n’ Slasher: A genre of games that involves the use of a bladed object, such as a sword or knife, to kill many enemies.</p> <p>88. Headshot: When a character lands a direct blow to the head. It can be either a bullet</p>		
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<p>(in a shooter) or a melee strike.</p> <p>89. Hate: A mechanic that is used to determine what players non-player characters will attack first.</p> <p>90. Health/hit points: A metric that determines how much damage a player or npc can take, before being considered “dead.”</p> <p>91. Hitbox: The physical zone that describes exactly where the player hits will register</p> <p>92. Hot Coffee: An infamous hack in the video game Grand Theft Auto: San Andreas that depicted explicit sexual activity between two characters in the game.</p>		
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Newbies (Ne)

A-H	I-P	Q-Z
<p>A</p> <p>1. Abandonware: A term for games no longer sold and thus deemed fair to download for free</p> <p>2. Aimbot: A cheat that cheaters use to have the computer aim for them, the cheats.</p> <p>3. Avatar: A player character, usually customizable.</p> <p>4. Aggro: Aggression/hate</p> <p>5. Aggro Radius: The radius around the monsters where they will “wake up” and attack you.</p> <p>6. Alts Alters: Characters controlled by a player but are not the players’ main character. Only possible in Multi Character Servers</p> <p>B</p> <p>7. Bank Sitter: Someone that stays near highly populated areas (like bank, vault keeper) to show off his good equipment.</p> <p>8. Beastuary: A list of AI-controlled characters in the</p>	<p>I</p> <p>40. Instancing Instance: This is a dungeon where you will load into your OWN copy of the dungeon with your group. Only you and your group will be in your copy of the dungeon. Another group that enters the same area will enter their own copy of the dungeon.</p> <p>K</p> <p>41. Kiting: A maneuver that is used by the player with the most aggro, to lure the targets into a more advantageous spot for the players. Used in group play.</p> <p>42. Kill Stealing: the act where one player steals the kill of another player, by getting the “last hit,” or by getting higher aggro on the target; the practice of obtaining credit for killing an enemy, when another player has put more effort into the kill.</p> <p>43. Kill Ratio: Most online shooters rank players according to their kill ratio. You’d be ranked higher for ending a game with 6 kills and 0 deaths than you would for 10 kills and 6 deaths.</p>	<p>Q</p> <p>72. Quick time event: is a method of context-sensitive gameplay in which the player performs actions on the control device shortly after the appearance of an on-screen instruction/prompt. It allows for limited control of the game character during cut scenes or cinematic sequences in the game.</p> <p>R</p> <p>73. Rage Quit: When a player quits a game in an act of anger. Generally, coincides with players quitting and abandoning their group mid activity.</p> <p>74. Respec: At certain high levels in some games, you are given the chance to revive your character. When you respec, you recreate your character from level 1 until the present level in terms</p>

<p>game that are animalistic. Beastiaries often describe the animals' strengths, weaknesses, stats (in an RPG), etc.</p> <p>9. Bot: An NPC that takes the place of a player character in a multiplayer match.</p> <p>10. Bullet hell: Games and mechanics that involve filling the screen with dangerous projectiles.</p> <p>11. Balance: Aspects of gameplay mechanics that are targeted to make games fair for all players. Higher Balance means fairer gameplay.</p> <p>C</p> <p>12. Carebear: Player that prefers to help other players attack monsters rather than attack other players in player vs. player combat.</p> <p>13. Cel Shading: A style of graphics that emphasizes bright colors. It is often referred to as "cartoony graphics," because of its resemblance to cartoons</p> <p>14. Crouch jump: A height-giving move</p> <p>15. Cutscene: A mini movie within the game that is designed to forwarding the story.</p> <p>16. Cover System: A gameplay mechanics which allows the player to use walls or other features of the game's environment to take cover from oncoming ranged attacks. Many cover systems also allow the character to use range attacks in return while in cover although with an accuracy penalty</p> <p>17. Corpse Camping: Not so nice tactic used by PCs in PvP to kill a player as they respawn from death</p> <p>18. Corpse Run: Running back to your corpse after you die</p> <p>19. Crit: Critical hit</p>	<p>L</p> <p>44. Lagger: A gamer who engages in lagging.</p> <p>45. Lagspike: When participating in internet activities such as games or chat and your internet connection suddenly lags very badly for a brief amount of time. The spike part comes from how sudden the lag is and how high it gets in such a short time.</p> <p>46. Lamer: Someone who does something which disrupts someone else's gaming experience, usually to gain something (Like exp).</p> <p>47. Leet. Slang for "elite" Ex: "I'm leet"</p> <p>M</p> <p>48. Mana sink: Someone who requires undue amounts of healing.</p> <p>49. Med/Medding: Resting to get your mana back.</p> <p>50. Middleware: for games is a piece of software that is integrated into a game engine to handle some specialized aspect of it, such as graphics or networking</p> <p>51. Min-Maxing: When players attempt to create their characters as powerful as they can be by crunching statistics, planning their future routes, and any other methods in order to make their characters the statistically best character possible. Optimization</p> <p>52. Microtransactions: This business model is commonly found in free to play games that offer additional goods or services that can be purchased for an additional fee. Generally, the customer purchases credits or units of token currency in large chunks which are then spent in smaller amounts on optional features, content, items, etc.</p> <p>53. Mouselook: A way of using the mouse to scan the environment while moving and shooting that</p>	<p>of skills/powers/abilities/ etc</p> <p>75. Respecing: The act of a player refunding his "ability points," which are received upon the act of leveling up, to try a new strategy.</p> <p>76. Regen: Short for regeneration of health, mana, or other attributes. Also a common healing spell.</p> <p>77. Rekt: Slang for "Wrecked": as in someone got completely destroyed. "You got REKT so hard, noob"</p> <p>78. Relog: To log off then log back in, often done to fix bugs.</p> <p>79. Rezzers: Those classes with the ability to rez (resurrect) the dead.</p> <p>80. Re-Spawn: A monster that has been killed has spawned (been created) again</p> <p>81. Roxxors . An expletive meaning, "It rocks!"</p> <p>S</p> <p>82. Scalable Link Interface: An NVIDIA technology for combining the power of two graphics cards.</p> <p>83. Stealther: Any of a class that can become literally invisible. Assassins sneak up on the foe and slice their throats with a single stroke. Rogues, assassins, archers, and minstrels/bards often have the ability to stealth.</p> <p>84. Suxxors: An expletive meaning, "It sucks!"</p>
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<p>D</p> <p>20. Debuff: an ability condition that when applied to the target will lower attributes, such as strength or dexterity.</p> <p>21. Ding: You've achieved a new level in your game</p> <p>22. Dirt Nap: Slang for dead. Most corpses lie on the ground when killed.</p> <p>23. duma**: idiot</p> <p>24. Doing a Leroy: to do something so wild that it will be talked about for months because it was insane</p> <p>25. Dood: dude</p> <p>E</p> <p>26. Emotes: Way of expressing how you feel in the game thru commands that create text or animated reactions from your character.</p> <p>F</p> <p>27. Floaty: Loose controls. Disjointed feeling control. Lag between input and onscreen action. Over or under compensation for movement & action input.</p> <p>28. Frag: To throw an explosive (usually a frag grenade, hence the name) at a character.</p> <p>29. Fragged: killed in battle</p> <p>30. Freemium: A term that is the combination of FREE + PREMIUM. Games of this type are free to play but provide premium services or content at an extra, optional fee.</p> <p>G</p> <p>31. Gank: Where several players (normally of a higher level) team up & attack an enemy without warning. In most cases the player being ganked has little or no chance of survival.</p> <p>32. Game Master: GM's are characters in an MMORPG who are used by employees of</p>	<p>seems like the easiest thing in the world until you watch your parents try and do it.</p> <p>54. MOB: a dangerous monster.</p> <p>N</p> <p>55. Noob: Also spelled N00b and nub, a term used to describe an unskillful person, or perhaps a person who is disliked in general.</p> <p>56. No Drop: Describes a quality of certain objects that prevent characters from dropping or trading them after they have picked them up.</p> <p>57. Nerfed: To complain about a bug/exploit found in the game which can seriously ruin the game play experience of others.</p> <p>58. Nerf: a change to a game that reduces the power of a weapon or skill.</p> <p>59. Newbie Zone: Area around starting cities where newbies first start killing mobs.</p> <p>60. Ninja Looting: grabbing loot from a slain monster, chest, etc., that you don't have a right to grab, or that you didn't earn, or that you don't need. Ninja looting is very, very bad form, and: if you do it consistently: can get you labeled by other players as a "ninja looter." Which is a sure way to get yourself black-listed from groups, guilds, and/or raiding parties. Ninja looters often become very lonely players</p> <p>61. Nuke: To shower a target with damage spells</p> <p>62. Nuker: Spellcaster who throws a lot of damage spells on a target.</p> <p>O</p> <p>63. Ownage: Cool/great/fantastic/rocks</p> <p>P</p> <p>64. Permadeath: (or permanent death) is a gameplay mechanic in which <u>player characters</u> that die remain permanently dead and removed from the game</p>	<p>T</p> <p>85. Text Adventure: An adventure game that has little to no graphics, & instead tells the player what is going on via words, while the player types in commands. For example, the computer may say "You see a door," so the player may type in "Go through door," & the computer will spit out "You're in the courtyard.!"</p> <p>86. Team Killer: A player that kills people on his own team, whether for fun or out of malice.</p> <p>87. Teh: The</p> <p>88. Theorycraft: is the attempt to mathematically analyze game mechanics in order to gain a better understanding of the inner workings of the game</p> <p>89. Twink: A low level character who has been made more powerful by higher level characters, usually by getting stronger armor and weapons than the character would normally have at such a low level</p> <p>90. Twinking: Handing down high-level gear to low level characters to help them along their journey</p> <p>W</p> <p>91. Walkthrough: A guide that players can use to understand gameplay mechanics and learn strategies from other players.</p> <p>92. Wallhack: A common cheat that allows one player to see enemies through walls, or</p>
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<p>the game’s creator company. They monitor the actions of the game world and answer the questions and complaints of the players. They have absolute control and power within the game. If the crime (breaking a law of the game, not the real world) committed is serious enough, they could even expel players permanently from the game.</p> <p>33. Gib: A piece of debodied human flesh lying around in the game for the purpose of providing gore. For example, in the MMO: Dead Space</p> <p>34. Gimp: A character who doesn’t live up to his full potential, often using low level equipment or focusing on poor skill combinations</p> <p>35. God Mode: A popular cheat that gives the character unlimited health. Other things may be optional, but infinite health is what makes the cheat known as “God Mode.”</p> <p>36. Griever: Players that continually harass other plyers. Generally, occurs when a high level player continues to harass lower level players, or when a group of high level players target individual or smaller group of players</p> <p>H</p> <p>37. h@: hat</p> <p>38. h8: hate</p> <p>39. HotFix: If something goes really wrong in game or a quest chain is not behaving itself then a “HotFix” is used to correct the problem.</p>	<p>and may no longer be used to play</p> <p>65. Persistent Online World: This is a more accurate, but less popular, term for MUDs or MMORPGs. It sounds great, it implies action and excitement, and it is very easy to say. It also focuses on three of the most important elements of an online game: Persistence, the fact that it is Online, and the fact that it is more than just a game, it is a World.</p> <p>66. Pixelbitching: Having to sweep the screen in search of the one hidden or obscure item that will allow progress</p> <p>67. Ping: In online gaming your ping is the time (in milliseconds) it takes for information to travel to the server and back. The lower the ping the better.</p> <p>68. Pwn: means to defeat an enemy (whether AI or human) very quickly & decisively, often inducing embarrassment.</p> <p>69. Pwnage: Rocks; is cool, is great/fantastic</p> <p>70. phat lewtz: nice gear</p> <p>71. Pre-Made Group: A planned, balanced group of who have gathered to accomplish a specific goal.</p>	<p>sometimes shoot/attack through them without warning</p> <p>93. Woot!: Gee, that went well</p> <p>Y</p> <p>94. Ygdrassil. The <u>tree of life</u> found in many RPGs from Nordic mythology. Ragnarok Online in particular has many references to this magic tree.</p> <p>Z</p> <p>95. Zerg. A combat strategy where a large group of players rush in at the target. Seen as a simple-minded strategy that requires no skill. Popularized by Starcraft’s “zerg” race, which specialized in quick attacks.</p>
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Simple Contractions (SC) (numeral and textual)

A-H	I-P	Q-Z
<p>Numeral</p> <p>1. 2: for to, too or two, depending on the context.</p> <p>Textual</p> <p>A</p>	<p>I</p> <p>10. INC – short for “incoming”; the dangerous monster, group of monsters, or group of enemy players is “incoming”</p> <p>K</p> <p>11. K: Okay</p>	<p>R</p> <p>20. rez (resurrect) the dead</p> <p>S</p> <p>21. Sim: Short for Simulation, a game that attempts</p>

<p>2. Alt: Alternate character. Characters you have created in addition to your “main”</p> <p>C</p> <p>3. Cheal: Complete Heal</p> <p>4. Con: Consider. Command used to assess the strength of an opponent</p> <p>D</p> <p>5. Dorf: Short for dwarf</p> <p>E</p> <p>6. Em: them</p> <p>G</p> <p>7. Gimme: give me</p> <p>8. GRATZ: a contraction of “Congratulations.”</p> <p>H</p> <p>9. Hume: Short for human.</p>	<p>M</p> <p>12. Mats: Materials</p> <p>13. Mod: Short for modification, it is a change in the game’s programming, usually by a third entity.</p> <p>14. Mezz: Short for “mesmerize.” to be mezzed is to be made helpless, confused, and unmoving while the tanks move in and kill you. You can’t run, you can’t hide. You are dead, dead, dead.</p> <p>N</p> <p>15. Nade; Grenade</p> <p>P</p> <p>16. Pat: short for “patrol,” a wandering mob or group of mobs. Best to wait till they’re gone before starting the pull or a wipe may be the result. (pull = attacking the targeted mob, often from a distance. wipe = everyone dies.)</p> <p>17. POP: Contraction of “Repopulation,” often used as a shortened term for the re-spawn of monsters.</p> <p>18. Port: Short for teleport.</p> <p>19. Proc: Abbreviation of “programmed random occurrence,” refers to the benefits of added damage or other buffing enhancement that occurs randomly when an item strikes or is used.</p>	<p>to reenact an actual event in a realistic manner, the game attempts to simulate real-life experiences.</p> <p>22. sry/srry/soz: abbreviated versions of “sorry”</p>
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Author Note

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