



Translation and Localization: Analyzing Localization of Computer Games in Persian Translation Versions

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Abstract

The present study explored localization of computer games in Persian translation versions. Also, it investigated the applied strategies by Iranian translators in localization of computer games. Also, it found the shortcomings of the translation regarding localization. The corpus was composed of five computer games. First, the data of this project were collected and evaluated based on Tomaszkiwicz's (1993) model. After that, all the data were collected by the researcher and processed through SPSS software. This study indicated that there was a very significant difference between the frequencies of the applied strategies. That is to say, the most frequently used strategy was "literal translation", while the least frequent ones identified as "omission" and "borrowing". However, "Replacement of the cultural term with deictic" avoided transactions of the games since it cannot make a natural and acceptable translation.

Keywords: Audiovisual Translation; Computer Games; Game's Localization; Localization in translation

INTRODUCTION

Translation scholars hold different views on the role and essence of translation. Scholars in the

field of translation mentioned that translation is a comprehensive notion that can be understood as a product, a process, or as an act of transferring the written texts (Shuttleworth & Cowie, 2004; Hatim

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and Munday, 2004). In Some scholars views, translation is an expression of what has been said in SL into TL by preserving semantic and stylistic equivalence (Hatim and Munday, 2004; Larson, 2008; Catford, 2006). Moreover, translation has been considered as a multi-faceted phenomenon by many scholars. Larson (2008) noted that translation contains not only the text, but also the cultural context. Due to its complexity and multi-facetedness, various definitions have been presented for translation. Some scholars defined translation as a process of substituting or replacing a textual material in Source Language (SL) by a textual equivalent in Target Language (TL) (Nida & Taber, 2004; House 2001; Newmark, 1988).

The evolution of computer games has run in parallel with the progress of new technology and the availability of electronic appliances for the wide audience (Bernal, 2006). Similarly, the concept of computer games has evolved regarding not only technical issues, such as graphic and audio components, but also as long as the own story lines of the computer games are concerned. The introduction of more complex narrative techniques has allowed for the creation of more compelling and thought-provoking plots. Currently, computer games are one of the most common forms of entertainment for millions of users around the world. Moreover, the game industry has enlarged the horizon by addressing more and more different types of players: the profile of the games has changed and the new features included in the games -together with well-planned marketing campaigns- has allowed to reach new targets and markets. The localization of computer games is in most cases more complex than localization of other software or merchandise. This

is because games, not only have texts but also have animations, voice over, sounds, more graphics etc. that needs to be localized. Localization of a game is often done for a number of different platforms and technologies at the same time (Gustafsson, 2007).

A big part of the localization process, i.e. translation and testing, is done outside the studio by experts in their respective area. The kind of knowledge that is not in the studio is being outsourced and done by the publisher. In most cases the studio only has to do the integration of the localized assets and correct the bugs reported by the testers. Testing of computer games is more thorough than testing of regular software because the tolerance for bugs is much lower (Dymek & Rehn, 2004). According to Pym (2010), the concept of "localization" is based on the adaptation of both source and target language and culture. Since localization process in audiovisual translation is based on the language and culture, Diaz Cintas (2009) mentioned that language indicates the culture and culture is indicated through the language as well. Therefore, in the audiovisual translation process, the translators are placed between language and culture which are both considered important for localization process. The advanced technology and the introduction of more multimedia features like cut-scenes and spoken dialogues make computer games an appealing area for translation (Bernal, 2006; Mangiron & O'Hagan, 2006) and include them in the framework of constrained translation (Mayoral et al., 1988). On the other hand, the manifold cultural references and technical challenges to be faced also suggest that games have to be on the radar screen of localization. Besides, providing

more appealing products, the addition of new features to the games has contributed to achieve more creative and well-developed plots that improve the game experience and promote the involvement of players in the story they are interacting with. The starting premise is that different types of games require different translation strategies (Bernal 2007). To this regard, this study focused on the different translations that can be observed in the adaptation of computer games. In other words, the present study intended to analyze different translations that seem to be more reliable from a scientific point of view. In order to shed some light on this issue, several games belonging to different genres have been analyzed and examples were provided to explain the main translation strategies used in the localization of computer games.

To localize a game is not always an option; it is sometimes the only way to be able to release it. In France there are laws that stop games from being released if they are not translated. The Toubon Law from 1994 makes it illegal to release a game in France that is not localized to French. If there is English words in the game the publisher may be sued for thousands of euros (Esselink, 2000). This goes for both audio and text so a full localization of the game is the only way to be able to release it in France. A full localization means that everything from voice over to text is translated. This however only applies to English text and voice over. So, if it is a game about World War II and there are German soldiers speaking German it is ok to leave it in German, but the American soldiers must speak French in the

French version of the game. The main reason to localize a product, no matter if it is a computer game or a book, is to be able to sell it in territories where it otherwise would not be as profitable. Even though people understand English in many parts of the world, they still want to communicate in their mother tongue. This makes the consumer more prone to buy a product that communicates in his or her native tongue. Unlike other forms of storytelling, however, computer games' nature as a multimedia product makes creating this suspension of disbelief harder because of the increased room for error. Between the visuals, sounds, music, and gameplay, a variety of offenses can disrupt the player's suspension of disbelief, as one scholar wrote [immersion] may suffer because of bad translation, confusing instructions, unclear menus, poor voice acting and a long list of localization. Errors such as typos or grammatical mistakes can destroy the experience and make the game less enjoyable, although these are not always completely under the translator's control due to technological difficulties.

Therefore, inconsistencies in the game world can also ruin a player's immersion, such as when a character in a medieval setting refers to a modern concept or uses modern slang. Of course, depending on the intention of the game writer or translator, such disorienting language could also be used as a technique to enhance the narrative in some way and the goal of the translation should always be kept in mind. For computer games, extra attention may have to be given to foreign elements, because players are supposed to identify with the character(s) they

control and may find it hard to empathize with distinctly foreign characters or situations. This can make it hard for translators to decide how to approach the issue of culture.

LITERATURE REVIEW

Erbil (2016) has conducted a study on video game localization factors and impacts on digital purchasing behavior. To do this, the questionnaires with various moderators are used to Turkish gamers for understanding their intentions as a whole and change under various localization circumstances, and different variations of multiple regression analysis was done for the statistical analyses and comparisons. The results indicated that there may an impact of localization in some parts of digital purchasing intention of a video game, but not as remarkable as being a moderating variable itself. Moreover, findings highlighted that Turkish gamers roughly has a consensus on the better gaming experience both performance-oriented or content-oriented makes them closer to buying the video game. In addition, even getting value for money spent has less than one of three effect of sum of in-game experience related expressions. Other study has done by Šiaučiūnė and Liubiniene (2015) on Video Game Localization to analysis of In-game texts. The study indicated that the extent of video game localization might be considered poor as there are no separate localization departments that could employ both professional translators and qualified programmers who could create projects of high quality. The process of game localization is

limited to bare translation usually did by professional or non-professional translators or game lovers themselves. The results also revealed that the translation might be regarded unprofessional.

Some inaccurate and misleading examples and the accurate ones showed that the translation was carried out by two different translators who rendered a various view to the task. Overall investigation of the in-game lexis translation is of low quality and in most cases misleading, so it should be reevaluated and amendments should be employed. Within the Iranian context, Touiserkani and Afzali (2014) investigated norms of localization in translating Persian multimodal texts focused on Tomaszek's (1993) model and Bastin's (2005) adaptation model. A corpus of 33 videogame demos and their Persian translations were selected and analyzed. Next, the likely constraints of translating videogame demos were specified. Results displayed that situational and cultural adequacy and creation in Bastin's (2005) model are two norms most frequently used by translators. In addition to the Bastin's (2005) model of translation strategies, two other norms as colloquial language and euphemism were recognized in translating videogame demos. The study also concluded that since the videogames have been designed for fun, they have been translated colloquially. Continuing on the study of localization, Pelletier-Gagnon (2011) analyzed localization and circulation of Japanese video games in North America. That is to say, the study explored how transnational circulation of Japanese video games from Japan to North

America influences the definition of Japanese-ness in this media as well as a binary and culturally determined interpretation of the video game global culture of circulation. It also emphasized on the dynamics that drive various localization processes from both the industry and fan communities. Moreover, this work examined the conflicts that occur when certain translated titles do not blend in their new media environment or are rejected by certain fan communities. The outcomes showed that both those localization processes and reception conflicts shape the video game culture of circulation in a binary fashion, opposing notions of Japanese and Western video games.

The following research questions were designed to be explored in the present study;

1) What types of strategies have been used in Persian translation versions of computer games regarding localization following Tomaszekiewicz's model?

2) What is the frequency of each strategy in Persian translation versions of computer games?

3) What are the shortcomings of the translations regarding localization of computer games?

METHODS

Corpus of the Study

The corpus of the study was five well-known English computer games and their Persian

translations available on the internet and in the videogame markets to be compared with their Persian translations. The reason for selecting these games is that they are among the most popular and available ones among games. The selected games were as follows: 1) GTA5, 2) Life is Strange, 3) Sherlock Holmes, 4) Resident Evil, and 5) Uncharted which are appropriate for teenagers. It should be noted that all the selected games present intermediate English level.

Procedure

The data collection procedure along with the data analysis procedure both were done manually in the course of current research. It is important to note that the first episode of all the selected games considered for analyzing and the unit of analysis ranged from a single word to a probably long phrase or even a sentence. The data required to achieve the purpose of study were gathered and analyzed according to the following steps: The first step comprised of viewing the selected games and identification of Persian translations and their English equivalents. Then, the data collected i.e. the equivalent Persian and English versions were analyzed according to Tomaszekiewicz's (1993) model to find out which strategy the translator used to consider localization. After that, the numeral volume and percentage of each strategy application were identified and tabulated to see which strategy was the most frequent and which one was the least frequent strategy used by Persian translators. Finally, the data were analyzed and interpreted by the

researcher. The collected data were interpreted based on the proposed model, and following are the eight strategies presented by

Tomaszkiewicz in operation in film/game subtitling.

Table 1

Theoretical Framework (Tomaszkiewicz, 1993)

N	Strategies	Explanation
1	Omission	The cultural reference is omitted altogether
2	Literal Translation	The solution in the target text matches the original as closely as possible
3	Borrowing	Original terms from the source text are used in the target text
4	Equivalence	Translation has a similar meaning and function in the target culture
5	Adaptation	The translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original. Strictly speaking this can be considered a form of equivalence
6	Replacement of the cultural term with deictic	Particularly when supported by an on-screen gesture or a visual clue.
7	Generalization	Neutralization of the original
8	Explication	A paraphrase to explain the cultural term

Design

This research fell under the category of corpus-based descriptive translation Studies. To identify the strategies and techniques used by

Iranian translators to evaluate the localization of computer games in Persian translation versions, Tomasziewicz's (1993) model of strategies in operation in film/game subtitling was applied. The strategies of the mentioned model consist of omission, literal translation, borrowing, equivalence, adaptation, replacement of the cultural term with deictic, generalization, and explication. The collected data were tabulated. In every table, the applied strategies by the translator were written in a separate column. In the next phase, descriptive statistics, including frequency and percentage of each strategy were measured by SPSS software version 24. Moreover, the related figures provided for tables. Finally, all the tables and figures were analyzed, and the achieved results were discussed in details.

DATA ANALYSIS AND RESULTS

Analysis of Data Focused on Tomasziewicz's Model

In the First place, the corpus of the study includes the games and their subtitle were examined in the unit from a single word to a probably long phrase or even a sentence. After that, the Persian translations were compared with their English counterparts. Some cases of localization divided in some parts, are justified and presented below:

Localization in Game Subtitling

Omission

This strategy is used when the cultural reference is omitted altogether.

ST: Why do you have his car piece of turd?

TT: چرا این ماشین دسینه؟

In the above example, the translator omitted (piece of turd) i.e. piece of shit, maybe because it was an abuse word which has some bad effect on the children playing the game.

Literal Translation

In this strategy, the translator used the original text as closely as possible and just transferred the meaning of it.

ST: I didn't fall asleep.

TT: خوابم زبرده بود.

Here, while a text translated correctly, the overall meaning of the original text is quite word by word.

Borrowing

In this strategy, the selected part is not translated and original terms from the source text are used in the target text.

ST: Now you're totally stuck in the Retro Zone.

TT: حال حسابی نوی رزنرو زوون گیر افتادی.

The word of Retro Zone is not translated and just transfer in the original form in the translated text.

Equivalence

Equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience.

ST: Victoria doesn't waste a second kissing ass

TT: ویکتوریا نه نازیه هم دست از چابوسی بر زمبداره

In this part, the translation tried to find similar meaning and function in Persian culture.

Adaptation

Adaptation involves changing the cultural reference when a situation in the source culture does not exist in the target.

ST: For crying out

TT: تورو خدا نگاه کن

As you can see, the translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original.

Replacement of the cultural term with deictic

This strategy is relating to or characteristic of a word whose reference depends on the circumstances of its use particularly when supported by an on-screen gesture or a visual

clue. Unfortunately, the researcher cannot find any cases for this strategy in these selected subtitles.

Generalization

Generalization occurs when a word or phrase in the source text is translated into a broader and more general term in the target text.

ST: There's the lighthouse.

TT: اونجا نه نازوسه

In this example, while the translator could use the worlds such as of pharos or the bright house, he/she decided to use of a general word which is acceptable in this situation.

Explication

The idea and practice of explicate or explication is rooted in the verb to explicate, which concerns the process of “unfolding” and of “making clear” the meaning of things.

ST: Three actually

TT: در واقع سه نفرس

In the selected example, the translator tried to explain the word of three which referred to three persons and the meaning is implicit.

The first analyzed game is “GTA5”, and the results are present in the following tables and figure.

Table 2**Translation Strategies (GTA 5)**

N	Source text	Target text	Selected strategies
1	Why do you have his car piece of turd?	چرا این ماشین دستت؟	Omission
2	No wonder people are stabbing him in the back	عجیبی نداره مردم از پشتت ب هوش خنجر میزنن	Adaptation
3	Cheap bastard	حرومزاده	Equivalence
4	you know I really don't know why you mess around with people like that Mike	تعجب میکنم چرا تو با همچیزین آدمایی میگردی؟	Literal Translation
5	It's a fucking question	جواب سوال لعنتیمو بده	Generalization
6	And he kind of got a little angry.	او هم یکم عصبانی شد	Literal Translation
7	What kind of fucking animal do you take me for	نکدر میکنی من چچور حیوانی هستم	Equivalence
8	What the fuck did you do?	چه گوهی خوردی؟	Adaptation
9	he just told you what I just did	الان گفتم چکار کردم	Literal Translation
10	I know a nice little place we can hang out	یه جای نیکو سرراغ دارم که بمونیم	Literal Translation

Table 3**Frequency of Translation Strategies (GTA 5)**

Localization	Frequency of Strategies	Percentage
Omission	1	10%
Literal Translation	4	40%
Borrowing	0	0%
Equivalence	2	20%
Adaptation	2	20%
Replacement of the cultural term with deictic	0	0%
Generalization	1	10%
Explication	0	0%

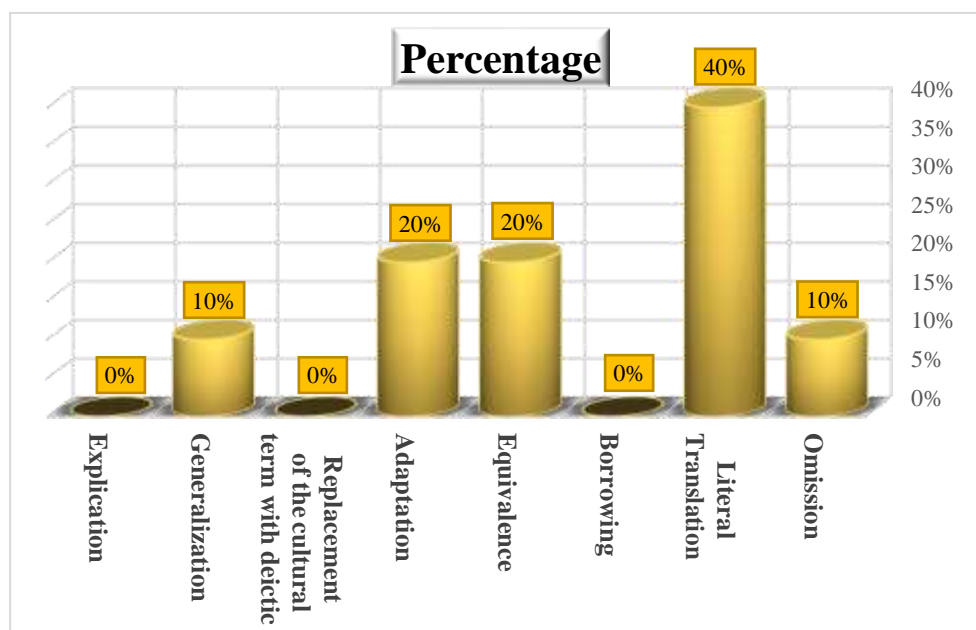


Figure 1. Frequency of Translation Strategies (GTA 5)

As the table 3 show, “literal translation” received the most percentage than other

strategies (40%). Moreover, “equivalence” and “adaptation” came in the second rank with the same percentage (20%). Also “omission” and “generalization” placed in the third rank with

the same percentage (10%). The other strategies as “borrowing”, “explication”, and “replacement of the cultural term with deictic” did not apply in the translation of GTA5. The second analyzed version is “Life is Strange “. The findings are shown by the following tables and figure.

Table 4

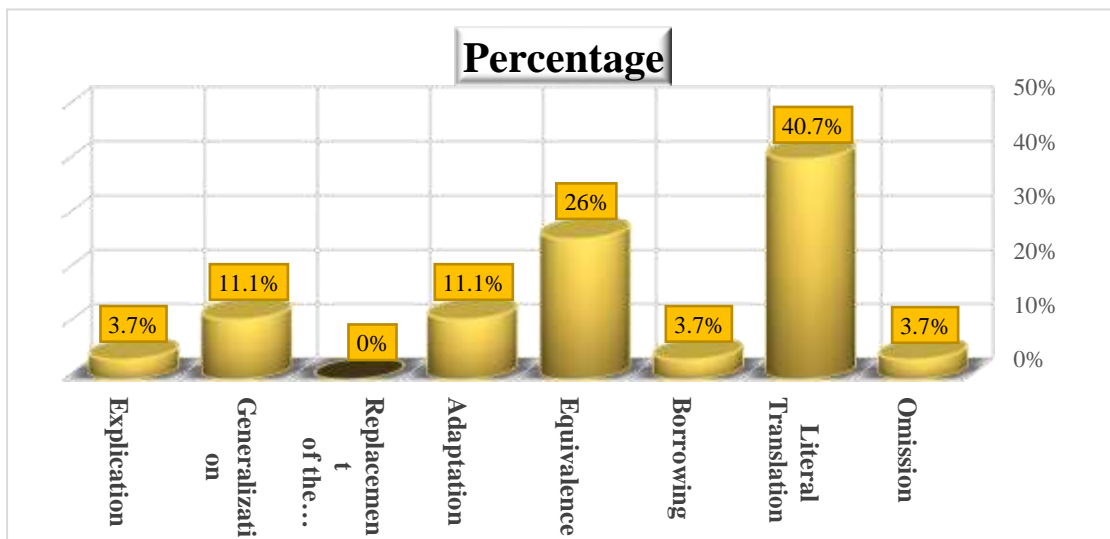
Translation Strategies (Life is Strange)

N	Source text	Target text	Selected Strategies
11	I’m trapped in a storm	نوی طوفان گنیر اننادم	Literal translation
12	There’s the lighthouse	اونجا به نازوسه	Generalization
13	I’ll be safe if I can make it there	اگه بشوزم اونجا برم ، اونجا جام امزه	Explication
14	Holy shit	لعنتی	Adaptation
15	That was so surreal	این خزلی غرطبیعی بود	Equivalence
16	Everything’s cool	همه چی مرئبه	Adaptation
17	I didn’t fall asleep	خوابم زبرده بود	Literal translation

18	There you go	درس نه	Adaptation
19	You feel like, totally haunted by the eyes of those sad mothers and children.	کامل حس میکنی که نوسط چشم های اون مادرها و بچه های غمگین شکار شدی	Literal translation
20	It's bullshit	مزخرنه	Equivalence
21	keep that to yourself	بیش خودتون نگه دارید	Literal translation
22	She had a brilliant eye	او چشم بااسعدادی داشت	Literal translation
23	Bu I'm kind of forgot	ولی به جورائی فراموش کردم	Equivalence
24	Now you're totally stuck in the Retro Zone.	حالا حسابی نوی ریزرو زوون گیر اننادی	Borrowing
25	And yes Max, I see you pretending not to see me	مت میدوزم وانمود میکنی که منو نمی بینی	Literal translation
26	. So Stella and Alyssa, get it together	بس اسنال و آلیسا آماده باشین	Generalization
27	and it can kick start a career in photography	و میبوزنه شروعی برای یک دوره جدید نوی عکاسی باشه	Omission
28	Victoria doesn't waste a second kissing ass	ویکتوریا به نازنه هم دست از چاپلوسی بر نمیداره	Equivalence
29	Now I know it's a drag to hear some old dude lecture you...	میدوزم که شنیدن حرفای پیرمردی سخنه	Equivalence
30	but life won't wait for you to play catch-up	اما زندگی منظر نمیبوزنه که تو به بازیت برسی	Literal translation
31	You're young, the world is yours, blob blob blob, right?	تو جووزی ، دنیا مال توئه بال بال بال	Generalization
32	But you do have a gift,	ولی تو به اسنعداد داری	Literal translation
33	you have the fever to take images	واسه عکس گرفتن عطش داری	Equivalence
34	That's what separates the artist, from the amateur.	این چیزیه که به هنرمندو از به آماتور جدا میکنه	Literal translation
35	I need a serious time out in the bathroom. Splash water on my face and make sure I don't look like a total loser."	جدا الزمه به مدت برم دسشویی به ابی به صورتم بزنم و مطمئن بشم که شیده به بازنده ی واقعی به نظر نمیام	Literal translation
36	When God causes to window opens,	وئی خدا به درو میبیزده ، به پنجره باز میکنه،	Literal translation
37	or something like that	یا به چیزی تو همین ماهه	Equivalence

Table 5**Frequency of Translation Strategies (Life is Strange)**

Localization	Frequency of Strategies	Percentage
Omission	1	3.7%
Literal Translation	11	40.7%
Borrowing	1	3.7%
Equivalence	7	26%
Adaptation	3	11.1%
Replacement of the cultural term with deictic	0	0%
Generalization	3	11.1%
Explication	1	3.7%

**Figure 2. Frequency of Translation Strategies (Life is Strange)**

According to the careful analysis of “Life is Strange” game, “literal translation” received the first rank with the highest percentage (40.7%), followed by “equivalence” in the second rank (26%). Then, “adaptation” and “generalization” came in the third rank

(11.1%). Surprisingly, other strategies as “omission”, “borrowing”, “explication” placed in the last rank with the same percentage (3.7%). Also, “replacement of the cultural term with deictic” did not used in the translation of the second game (Life is strange). The next

analyzed game refers to “Sherlouk Holma”.
The following tables and figure analyzed the

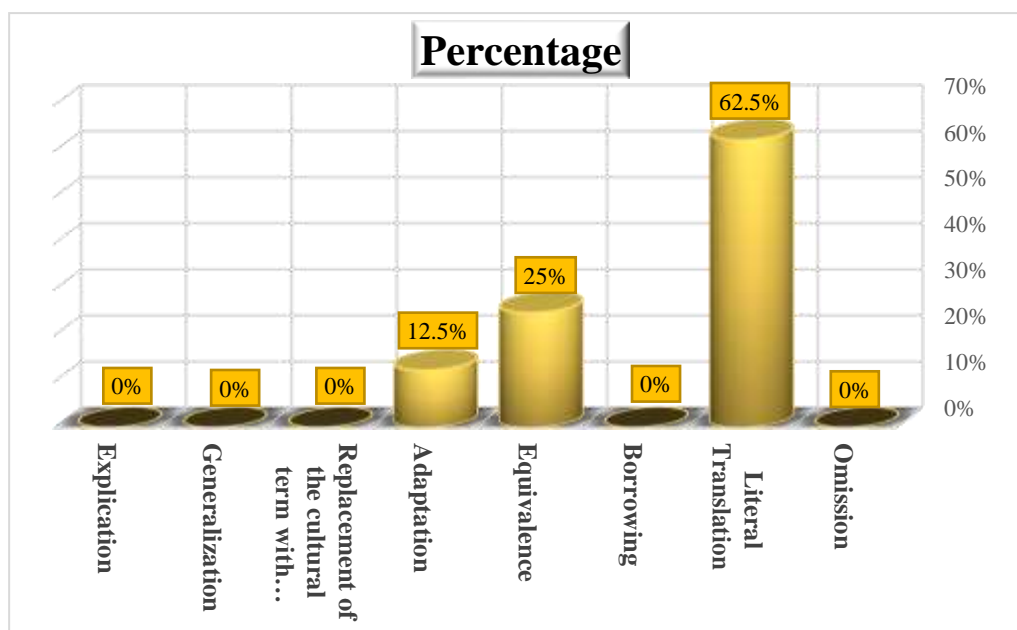
applied strategies in the translation of it, and the
results are indicated here.

Table 6
Translation Strategies (Sherlouk Holmez)

N	Source text	Target text	Selected Strategies
38	Oh I do apologize Am I disturbing you	اوه معذرت می‌خواهم ، مزاحنون شدم	Literal translation
39	No. Please	نه خواهش می‌کنم	Equivalence
40	No I didn't have the pleasure to.	من انداخار زداشتم که	Equivalence
41	She is not the concern	کری که کار داره ، اون رئیس	Literal translation
42	Get rid of him Watson	از شرش خالص شو وانسرون	Adaptation
43	For crying out	نورو خدا زنگاه کن	Adaptation
44	You are starting to worry me	دارین زگرانم می‌کنین	Literal translation
45	this must stay between us	البته بین خودمون بموزه	Literal translation
46	If he refuses this one then his condition will worsen.	البته اگر این رو هم رد کنه، شرایطش بدتر هم می‌شه	Literal translation
47	They say he's just abandoned me	اونا می‌گن او فقط ترکم کرده	Literal translation
48	He's very good to you	خیلی به نکرته	Equivalence
49	he often takes no jobs for the day because that's all he can find	او هم‌یشه کارای غیرعادی روزانه رو می‌گیره	Literal translation
50	I think something went wrong	نکر کنم اتفاقی افتاده	Equivalence
51	Every day I thought he would show up anyway	هر روز فکر می‌کردم ممکنه بپداهش بشه	Literal translation
52	he'll throw me out in the street	جزو می‌دازه بیرون نوی خیابون	Literal translation
53	case seems to be the very medicine I need	ظاهره پروزده نو همون دارویی که من الزم دارم	Literal translation

Table 7**Frequency of Translation Strategies (Sherlouk Holmez)**

Localization	Frequency of Strategies	Percentage
Omission	0	0%
Literal Translation	10	62.5%
Borrowing	0	0%
Equivalence	4	25%
Adaptation	2	12.5%
Replacement of the cultural term with deictic	0	0%
Generalization	0	0%
Explication	0	0%

**Figure 3. Frequency of Translation Strategies (Sherlouk Holmez)**

Based on the analysis of the third game, once again, “literal translation” received the first rank with a great percentage (62.5%). After that, “equivalence” and “adaptation” placed in the second and third rank (25% & 12.5%). Surprisingly, other strategies as “omission”, “borrowing”, “replacement of the cultural term

with deictic”, “generalization”, and “explication”, did not employed in the translation of the third game (Sherlouk Holmez). The following tables and figure represented the other game “Resident Evil “, and the results are shown here.

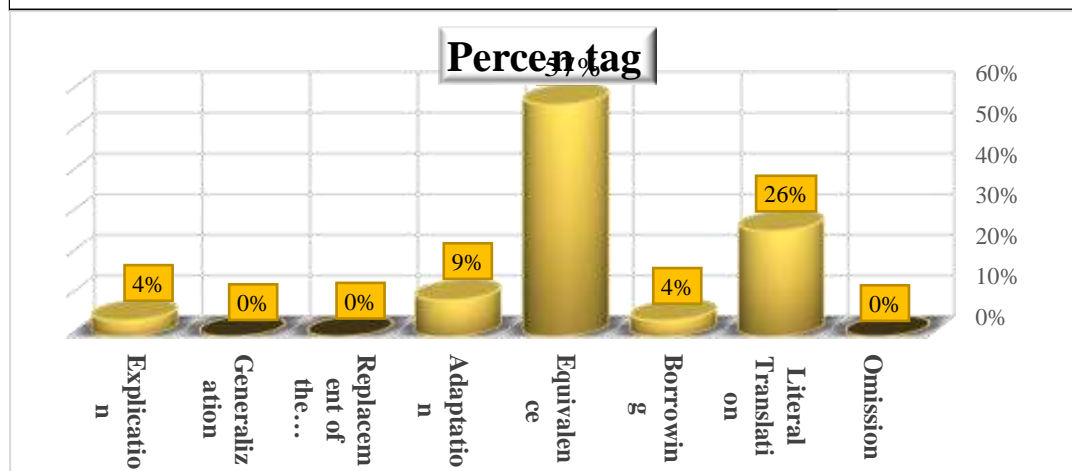
Table 8
Translation Strategies (Resident Evil)

N	Source text	Target text	Selected Strategies
54	I can't believe Firewalk is playing a show at the old mill	به ناپرواک نوانین کارگاه قدیمی برزاهه داره	Borrowing
55	Fucky yes	ایول	Adaptation
56	Ohh shit	لعنتی	Adaptation
57	This place is awesome	اینجا معرکس	Equivalence
58	Nothing says bad ass like a nice floral print.	هیچی خفن تر از یک طرح گل گلی نمیشه	Equivalence
59	This band shreds so hard	این گروه ترکونده	Equivalence
60	You gotta let me check in	باید بزاری برم داخل	Explication
61	It's not a bad fake kid	بد جعل زکردی بچه	Literal translation
62	but you're in over your head here	ولی اینجا سرنو بر باد مهدی	Equivalence
63	Do yourself a favor and scam	به خودت لطف کن و جیم شو	Equivalence
64	Can't let him push me around	نمیتونم بزارم مزو دک کنه	Equivalence
65	Should I go back and stand up to him	باید برگردم تو روش دربیام؟	Equivalence
66	Is that all	همین بود؟	Literal translation
67	I have to convince this doorstep	باید این دربندو قانع کنم	Literal translation
68	I'm not giving up	من بوخوال نمیشم.	Equivalence
69	Isn't it past your bedtime	وقت خوابت نگذشت؟	Literal translation
70	Real cute	خوبی ملوسی	Equivalence
71	I'm going to kick your ass	منخوام دهنو جر بدم	Equivalence
72	You're Tough	گردن کلفتی	Equivalence
73	A girl like you with pretty flowers on her bicycle	دختری مثل تو با گلهای قشنگ قشنگ روی موتورش	Literal translation
74	You're not accepting no for an answer	تو اصلال زه حالوت نمیشه	Equivalence

75	Nope	نچ	Equivalence
76	Give up	نسرلوم شدم	Literal translation

Table 9**Frequency of Translation Strategies (Resident Evil)**

Localization	Frequency of Strategies	Percentage
Omission	0	0%
Literal Translation	6	26%
Borrowing	1	4%
Equivalence	13	57%
Adaptation	2	9%
Replacement of the cultural term with deictic	0	0%
Generalization	0	0%
Explication	1	4%

**Figure 4. Frequency of Translation Strategies (Resident Evil)**

Additionally, analysis of another well-known game is illustrated by this study. Unlike the previous games, “equivalence” received the first rank with the highest percentage (57%). After that, “literal translation” came in the second rank (26%). Then, “adaptation” place in

the third rank (9%), followed by two other strategies as “borrowing”, “explication”, “generalization” (4%). The rest ones as “omission”, “generalization” and “replacement of the cultural term with deictic” did not used in the translation of this game. The last game

which analyzed and interpreted by this study was (Uncharted). In the following tables and figure the results are presented.

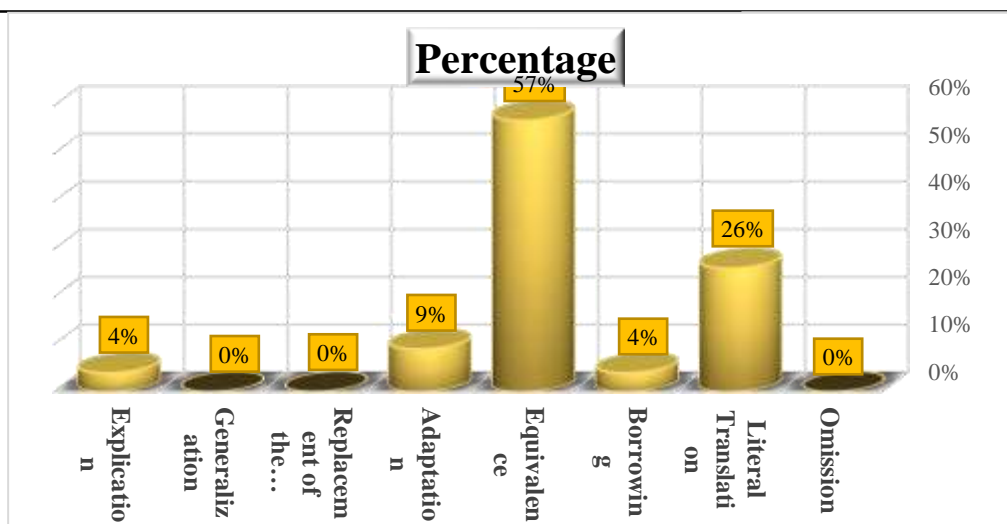
Table 10
Translation Strategies (Uncharted)

N	Source text	Target text	Selected strategies
78	What hell are you doing here?	انجا چه غلطی می کنی؟	Equivalence
79	Maybe a bit of both	احتمالاً یکم از مردوش	Literal translation
80	I've got a job for us	یه کار واسمون دارم	Literal translation
81	if we acquire a certain object for him	اگه بهش اطمینان بدیم ، چیزی رو که میخواد براش جور میکنیم	Equivalence
82	You're not gonna like this	از این خوشیت زمیزاد	Literal translation
83	No you're out of your mind	نه. زده به سرت؟	Equivalence
84	trying to lift something out of this place	سعی میکندن یه چیزی از اونجا بلند کنن	Literal translation
85	Yep barely	آره به سختی	Literal translation
86	it's a two-person job	این یه کار دوزنفرس	Literal translation
87	Three actually	در واقع سه نفرس	Explication
88	Speak of the devil	چه حال زاده هم هست	Adaptation
89	I've got it all figured out	من حساب همه چیزو کردم	Equivalence
90	Loving it so far	نا این جاشو خوشم اومد	Literal translation
91	what is worth all this trouble	چی ارزش این همه دردسرو داره؟	Literal translation
92	But go ahead	اما ادامه بده	Literal translation
93	An oil lamp	یه چراغ نفتی	Literal translation
94	I don't get it	زمیزادم	Equivalence
95	Well it sounds like you're working for a nutcase	خب ظاهراً شما دارین واسه یه خل و چل کار میکنین	Literal translation
96	Where'd you get this	اینو از کجا آوردین؟	Literal translation
97	Unfortunately, the rest of it is nonsense	متأسفانه بقیهش چرت و پرت و بره	Equivalence

98	Someone want to fill me in?	کسی می‌خواهد روشم کند؟	Equivalence
99	Is what your client is after	این همون چیزی که مشتری شما دنبالشه	Explication
100	We're taking this guy out right	پس نارو رو می‌بندیم	Equivalence

Table 11**Frequency of Translation Strategies (Uncharted)**

Localization	Frequency of Strategies	Percentage
Omission	0	0%
Literal Translation	12	26%
Borrowing	0	4%
Equivalence	8	57%
Adaptation	1	9%
Replacement of the cultural term with deictic	0	0%
Generalization	0	0%
Explication	2	4%

**Figure 5. Frequency of Translation Strategies (Uncharted)**

Eventually, analysis of the last game is shown by the related tables and figure. The results of this game are exactly as the previous game. Once more, “equivalence” strategy received the first rank with the highest

percentage (57%). After that, “literal translation” came in the second rank (26%).

Then, “adaptation” place in the third rank (9%), followed by two other strategies as “borrowing”, “explication” (4%). The rest ones

as “omission”, “generalization”, and “replacement of the cultural term with deictic”

did not applied in the translation of the last game.

Comparative Analysis

This part showed the frequency of each strategy of “Localization” in the translations of the five

games, and results are indicated in table 12 and figure 6.

Table 12

Frequency of Strategies for Localization

Localization	Frequency of Strategies	Percentage
Omission	2	2%
Literal Translation	44	44%
Borrowing	2	2%
Equivalence	34	34%
Adaptation	11	11%
Replacement of the cultural term with deictic	0	0%
Generalization	4	4%
Explication	4	4%

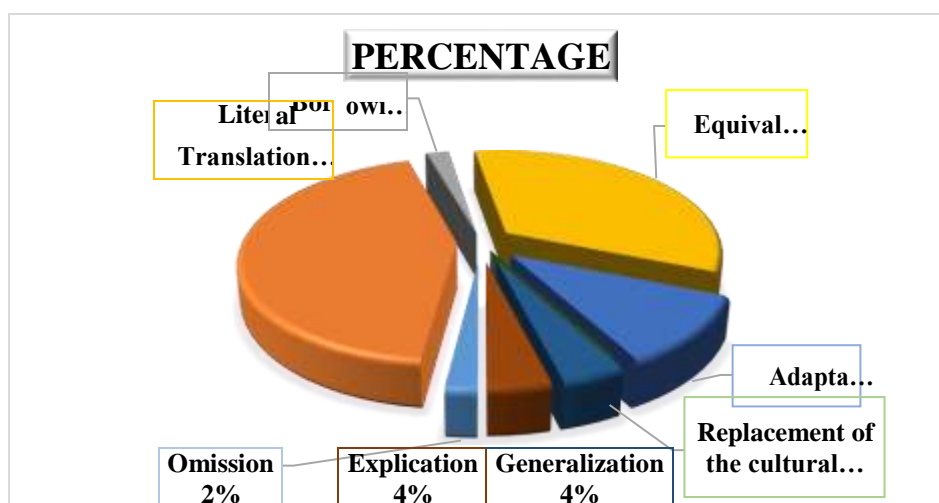


Figure 6. Frequency of Strategies for Localization

According to the above table (12) and figure(6), 44 out of 100 cases of the translations belonged to the application of “Literal translation” strategy (44%). This strategy is the most frequent strategy in the selected subtitles. “Replacement of the cultural term with deictic” was not used and it is the least frequent strategies. There are 34 cases in which the translator used equivalence strategy (34%), and 11 cases in which the translator used adaptation strategy under the localization category (11%). “Generalization”, “Explication”, “borrowing”, and “omission” were used in 4, 4, 2, and 2 cases respectively (4%, 4%, 2%, and 2%).

DISCUSSIONS

The results of “GTA5” showed that “literal translation” received the most frequency and percentage than other strategies, followed by

“equivalence”, “adaptation”, and “omission” and “generalization”. The other strategies as “borrowing”, “explication”, and “replacement of the cultural term with deictic” did not apply in the translation of the mentioned game. “Life is Strange” was the other analyzed game which “literal translation” received the first rank, followed by “equivalence”, “adaptation” and “generalization”. Other strategies as “omission”, “borrowing”, “explication” placed in the last rank, and “replacement of the cultural term with deictic” did not used. The analysis of “Sherloulk Holms” revealed that “literal translation” frequently used. Then, “equivalence” and “adaptation” placed in the second and third rank, and other strategies as “omission”, “borrowing”, “replacement of the cultural term with deictic”, “generalization”, and “explication”, did not employed. Findings of “Resident Evil highlighted that

"equivalence" received the highest percentage followed by "literal translation", "adaptation", "borrowing", "explication" and "generalization". The rest as "omission", "generalization", and "replacement of the cultural term with deictic" did not used. Eventually, analysis of "Uncharted" illustrated that "equivalence" received the first rank followed by "literal translation", "adaptation", "borrowing" and "explication". Others as "omission", "generalization" and "replacement of the cultural term with deictic" did not applied. Some weak points were observed in the translated games as follows. Some items were not translated and some are meaningless in target language. Moreover, subtitle translation can enable people to communicate their messages in to any language cost-effectively. That is to say, online subtitle translator tools can quickly translate subtitles from one language to another. Therefore, the quality of the translation which just paid attention to source language and maintained the exact source message in the target text is lower than the target language-oriented translations. Other shortcoming refers to some of the sentences that have been changed and make some questions to emphasis on the meaning of the sentence. Moreover, some idioms are ambiguous and above all, the most important shortcoming of subtitles translation refers to censorship. In most parts of the games, some of the phrases were removed and had not been translated. Totally, most of the selected translation tried to find suitable equivalences to be closer to target language. The idiomatic and vague sentences are translated according to

target culture by the general equivalences or idiomatic translations to be acceptable for readers.

CONCLUSION

Qualitative analysis of data revealed that "Replacement of the cultural term with deictic" strategy has not been used at all by translators for the reason of finding an on-screen gesture or a visual clue. Also, it should be noted that, the most frequent strategy in translating computer games was "literal translation" which seemed to be applied due to finding the solution in the target text that matches the original as closely as possible. However, the least frequent one was "omission" and "borrowing" which has been used for the reason of using exactly original terms from the source text in to the target text, and also the cultural reference is omitted altogether. Therefore, when translator attempts to translate computer games with regard to localization, he/she has to try to find the best correspondences in order to create a translation as acceptable, natural, and familiar as the source text. The findings of the current study are in line with what Jalili (2015) has done in translating subtitles of two Iranian films, "Hmoon" by Dariush Mehrjui and "The Verdict" by Masoud Kimiai. She found that "literal translation" received the most frequent strategy among the others in translating subtitles of the mentioned Iranian films. Despite the difficulty in accessing computer games subtitled by official translators such as companies, these companies, as well as amateur subtitlers have moved this practice forward in

recent years, thus making it easier to have access to both foreign and domestic games with English and Persian subtitles in the official marketplace. Highlighting some of the most well-known translation theories has clarified the role of cultural differences and difficulties in translation. To achieve proficiency in this field, it is necessary to have a minimum level of knowledge about how media texts are made as well as to be equipped with the required skills for audio-visual translation in order to use the appropriate translation strategy. Since there have only been a limited number of studies done on audio-visual translation in Iran, especially on localization, this work may hopefully have helpful pedagogical implications for translators whose aim it is to pursue their studies in a related field. Although this research is linguistically descriptive and is not pedagogically oriented, it may have pedagogical implications for foreign language teachers, students, translators, text book writers, test makers and syllabus designers as well as lexicographers. That is to say, theoretical contrastive analysis has pedagogical implications that can be useful for teachers and learners of foreign languages as well as for translators and syllabus designers. Teachers of foreign languages should receive intensive training on how to use and how to teach audiovisual translation. Students of foreign languages, and interpreters should also be intensively trained on how to translate audiovisual programs. Moreover, syllabus designers should take localization into consideration through proposing suitable materials and programmers for teaching in

community college and universities. Finally, intensive studies for localization phenomenon in L1 and L2 should come into existence. Trying to come up with reliable criteria upon which translation quality can be assessed and evaluated, scholars and translation theorists should suggest various standards and principles in translation, each based on or inspired by a certain translation theory.

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