

Maltseva A. O.

*National Aerospace University "Kharkiv Aviation
Institute" Scientific supervisor I. N. Korshunova, senior
lecturer of the Department of Applied Linguistics*

FEATURES OF LOCALIZATION OF COMPUTER GAMES, TAKING INTO ACCOUNT THE SPECIFICS OF THIS TYPE OF TRANSLATION

The term "computer game" was first mentioned in a book by Ted Nelson published in 1974. There, Ted Nelson does not define a computer game in isolation, but in general, in his opinion, it is a form of entertainment that will be possible thanks to a fast and powerful calculation of the result when using a computer [6, p. 37].

Localization is the process of adapting movies, programs, websites, or games for use in a particular language and cultural market. This is a new, dynamically developed direction in translation, which emerged in the 90s and is becoming increasingly widespread in connection with the development of Information Technologies, the development of various software, websites, computer games and the need for their translation [4]. This includes translating text elements into the selected language, adapting date, time, and currency formatting to meet local standards, and taking into account cultural differences in graphic material, colors, abbreviations, etc. the goal of localization is to make the product as accessible and understandable as possible for consumers in the target country and increase its commercial success in global markets.

The biggest **problem of localisation**, which is almost always the root of all other problems, is ignorance of the context and lack of communication within the localizer team. The game developers adhere to the policy of non-distribution of the content of their game, so, fearing leaks, they keep it in the strictest confidence, even from the localizer team. All the localizer gets is a set of phrases that it must adapt and interpret as it sees fit. Here is an example of localization from the game "Watch Dogs". This is what the original phrase looks like in English:

(Wrench) "Do you trust Ray? He might have cut a deal.

*" (Markus) "No man, **no way!**"*

But this is how the localizers decided to translate this dialog:

(Ренч) «*Ти довіряєш Рею? Рантом продався?*»

(Маркус) «*Ні, немає шляху!*»

Obviously, two different localizers worked on this dialog, since it is obvious from the context that we are not talking about the possibility of going anywhere.

Direct translation in computer games is absolutely undesirable. Instead, one need to use lexical and grammatical transformations to adapt the original text to the translation language. Using this approach will allow you to translate the text efficiently and accurately.

Translation transformations are changes that the translator makes to the original text to create the target text in another language [3, p. 52]. These may include selecting words and phrases, changing word order, reformulating sentences, adding or removing information, and using various grammatical and lexical constructions. Such transformations are necessary in order to transfer the semantic load of the source text to another language, while maintaining its style and integrity.

Among all the categories, there are two major ones: **grammatical** and **lexical transformations**.

Lexical transformations are the selection of a suitable vocabulary element for a certain lexical unit of the original language, in cases where the direct equivalent in the target language does not exist due to the peculiarities of its application, as well as the culture and traditions of the people for whom localization is carried out. Lexical transformations are traditionally divided into transcription and transliteration, calculation, modulation, concretization, generalization and modulation [3, p. 53].

Grammatical transformation involves changing the syntax of a sentence or phrase, while maintaining the semantic load. This may include a complete or partial rearrangement of the sentence, as well as substitution of parts of speech and other elements of the sentence components. Grammatical transformations are divided into literal translation, grammatical substitutions, combining or dividing sentences, compensation, and antonym translation.

In the game vocabulary, proper names play an important role, creating images of unique objects and characters in the artistic space of the text.

Frequently used lexical units in Game vocabulary are anthroponyms, mythonyms, and toponyms. Chrononyms and chrematonyms are also used [5, p. 104].

Here are some examples from the game The Elder Scrolls V: Skyrim:

1) anthroponyms: *The Ash King* (*Король попелу*), *Nerevar* (*Неревар*);

2) mythonyms: *Azura* (*Азура*), *Mehrunes Dagon* (*Мерунес Дагон*);

3) Place Names: *Solitude* (*Солім'юд*), *Tamriel* (*Тамріель*), *Atmora* (*Аммора*);

4) chrononyms: *The Mythic Era* (*Міфічна епоха*);

5) chrematonyms: most often, the names of legendary armor and weapons - are *Wraith Mail (Фантомна кольчуга)*, *Sender (Відправник)*;

With the help of lexical transformation of calculus, The Witcher 3 localizers coped with the localization of many names in the game.

Plotka (польск.) – Roach (англ.) – Плотва (укр.)

Wojsilek (польск.) – Scorpion (англ.) – Васильок (укр.)

Jaskier (польск.) – Dandelion (англ.) – Лютик (укр.)

For the first time, the concepts of "adequacy" and "equivalence" were distinguished in the "Skopos theory" proposed by German translation scientists and scientists K. Rice and G. farmer. The main requirement for an adequate translation is compliance with certain communicative goals of the original. Equivalence it is important to accurately preserve the syntax and morphology of the original language, repeat all idioms using calculus, and provide a translation commentary to explain deviations from the lexical meaning.

Let's look at some examples from the game Mass Effect.

- *In exchange for a cut of the profits, we let them store packages in our sheds.*

- *What kind of packages?*

- *В обмін на частину виручки, ми дозволяли зберігати їм тут товар.*

- *Які саме пакети?*

This translation option is unequivalent and inadequate, since one of the main principles of localization – compliance with a single terminology-was not observed.

- *Join us and we can find you a place*

- *Enough talk!*

- *Приєднуйся і ми зможемо знайти Тобі місце.*

- *Досить нити!*

This translation is also unequivalent and inadequate, since the previous remark does not correspond to the subsequent one, and even more so it is not a whining.

Grammatical difficulties in translation are difficulties associated with the correct use of grammar when translating text from one language to another. This can be caused by differences in grammatical constructions, word order, forms of verbs, nouns and other parts of speech, as well as the use of different tenses [2, p. 94].

Let's look at the example, which was borrowed from the computer game The Elder Scrolls V: Skyrim:

*If they **hadn't been looking** for you, I **could've stolen** that horse and been halfway to Hammerfell.*

Якби вони вас не шукали, я б зараз вкрав он того коня, і рвонув в Хаммерфелл.

This translation has lost both its equivalence and its adequacy, since this remark in the game has completely ceased to make sense. It is spoken by the hero,

who is in custody at the time of the speech in the cart, and could not "steal that horse right now", because a guard is riding on a horse.

Lexical difficulties in translation occur when the translator encounters unfamiliar or polysemous words that may have different translations depending on the context. This may be due to differences in language systems, cultural features, as well as changes in the meaning of the word over time [2, p. 96].

In Mass Effect II, developers were faced with a translation of one word that was in the game script without any context, namely the word "credits". Since the localizers had no idea in what context the expression was used, they translated it into the most common and logical equivalent: «*mumpu*». However, it turned out that "credits" is also an in-game currency. As a result, the player received «*mumpu*» for completing tasks throughout the game.

Separately, I would like to discuss the problem of translating such a simple English word as "you". The problem of translating it is very similar to the problem of translating words that depend on the context. First, in English, "you" does not convey any information about the gender of the noun or its number, which makes it extremely difficult to translate. Let's look at some examples of localization in which critical mistakes were made when translating this word, causing misunderstanding or destroying the atmosphere of the game and common sense in it.

In the game Mass Effect, this problem caused all the characters to say «*you (polite)*» to each other, even when it was not necessary, which led to absurd situations in the game. For example, consider localizing the following dialog:

(Wrex) You. Human. Are you the one called Shepard?

(Shepard) Who wants to know?

(Wrex) My name's Wrex. The Shadow Broker paid me a lot of money to get rid of Fist. But you got there first.

(Shepard) That's not my fault that you're slow on the draw.

(Kaiden) I don't like it.

(Рекс) Доброго дня Вам. Це Вас звать Шепард?

(Шепард) Хто питає?

(Рекс) Мене звать Рекс. Тіньовий Брокер заплатив мені купу грошей, щоб я першим позбувся його. Але Ви дісталися туди першим.

(Шепард) Це не моя вина, що Ви такий повільний.

(Кайден) Мені не подобається, до чого Ви хилите.

It can be summed up that the main problem of localization of computer games is still the lack of context in localizers, as well as some lexical and grammatical aspects of a particular language. In most cases, it is possible to solve this problem by correctly using lexical and grammatical transformations.

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