

A video game localization

LOCALIZATION OF MYSTERY OF THE ANCIENTS 8. NO ESCAPE COLLECTOR'S

EDITION: A VIDEO GAME ANNOTATED TRANSLATION

A Degree Project Presented By:

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COLLECTOR'S EDITION: A VIDEOGAME ANNOTATED TRANSLATION.

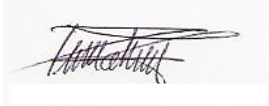
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To my parents, Hernando and Benilda, because without them this would not have been possible. Their relentless love and patience helped me get here. To Johan, whose love and support made me keep going. To my friends, who encouraged me to accomplish my dreams. Love you all.

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Abstract

The present work documents the localization process of the video game *Mystery of the Ancients 8: No Escape Collector's Edition*, as well as the translation problems that stymied such a task. To carry this out, a thorough procedure was followed, which included: video game selection, decompilation, assets extraction, assets preparation, translation, desktop publishing, quality assurance (Q.A.), analysis, and the final written report. Nord's approach (1997) was also used to classify several types of translation problems encountered throughout the process. Pragmatic, cultural, linguistic, and text-specific translation problems, as well as translation difficulties, were evidenced during the localization of the video game. Functional translation techniques were applied to respond to said issues. This work enabled us to emphasize the significance of translation strategies and how they influence functional translation practices. Therefore, there is an invitation to encourage research related to the field and prepare professionals adequately.

Keywords: localization, video games, technology, culture

Resumen

El presente trabajo documenta el proceso de localización del videojuego *Mystery of the Ancients 8: No Escape Collector's Edition*, así como los problemas de traducción que obstaculizaron dicha tarea. Para llevar esto a cabo, se siguió un minucioso procedimiento que incluyó la selección del videojuego, decompilación, extracción de recursos, preparación de recursos, traducción, maquetación, control de calidad (Q.A.), análisis e informe escrito final. El enfoque de Nord (1997) se utilizó para clasificar los diferentes tipos de problemas de traducción encontrados a lo largo del proceso. Durante la localización del videojuego se evidenciaron problemas de traducción de tipo pragmático, cultural, lingüístico y específicos de texto, así como dificultades de traducción. Se aplicaron técnicas de traducción funcional para responder a dichos problemas de traducción. Este trabajo nos permitió enfatizar la importancia de las estrategias de traducción y cómo influyen en las prácticas de traducción funcional. Por lo tanto, se invita a fomentar la investigación relacionada con el campo y a preparar adecuadamente a los profesionales.

Palabras clave: localización, videojuegos, tecnología, cultura

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Acronyms

| Acronym | Use in English |
|----------------|--|
| ALPAC | Automatic Language Processing Advisory Committee |
| AVT | Audiovisual Translation |
| CAT | Computer-Aided Translation |
| ESA | Entertainment Software Association |
| G11N | Globalization |
| GILT | Globalization, Internationalization, Localization, Translation |
| HOPA | Hidden Object Puzzle Adventure |
| I18N | Internationalization |
| IT | Information Technology |
| L10N | Localization |
| MT | Machine Translation |
| OST | On-screen Text |
| PCRE | Perl Compatible Regular Expression |
| SL | Source Language |
| ST | Source Text |
| T8N | Translation |
| TL | Target Language |
| TM | Translation Memory |
| TT | Target Text |
| UI | User Interface |
| VO | Voice overs |

1. Introduction

Translation plays a fundamental role in the entertainment industry. Movies, books, and video games are some of the products that people consume the most when it comes to leisure and recreation. However, due to the massive variety of languages and cultures around the globe, it became necessary to adapt such products in order to internationalize them. Localization, a translation domain, is the one in charge of making that possible.

As an act of communication, translation may be considered an essential pillar in a globalized world. Hand in hand with the great array of technological advances currently developed, the objective of translation is to overcome language barriers and keep contributing to social interaction.

The principal motivation behind this project was of personal interest. Being a translator requires more than knowing a language. Skills such as working under pressure, literate knowledge, and time management, to name a few, are a must. When I first heard about localization and all it takes to successfully work in this domain, my interest was even bigger due to the challenge it represented. I decided to explore the field and became an enthusiast about it. It is interesting how video games are immersed in people's culture, acting less as a technological artifact and more as a cultural product (O'Hagan & Mangiron, 2013, p. 19).

Working on this project was a constant exploration of my capabilities and what I needed to acquire to become a successful translator. This journey provided me with tools to overcome difficult situations not only in the specific field of localization but also in my professional career and personal life.

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Although localization imposes a challenge, it is rewarding to contribute to breaking down language barriers, and to unifying different societies not only by the language but also by experiences.

2. Rationale

Video games are currently one of the most appealing means of entertainment worldwide. In this context, the interest in video game localization is relevant to the ongoing circumstances of innovation and continuous technological advances. Considering the global nature of the industry (O'Hagan & Mangiron, 2013, p. 13), localization is a necessary element in order to internationalize these entertainment products.

In this regard, the present project aimed to document the partial localization process of the video game *Mystery of the Ancients 8: No Escape Collector's Edition* from English into Spanish. As mentioned, a partial localization will be performed, which according to O'Hagan and Mangiron (2013, p. 9), focuses on in-game text translation only, meaning that voiceover files and music are not adapted. This work also intended to expose all the problems that somehow stymied the said process. Even though game localization is a pivotal industry in the current entertainment world, many experts state that, compared to other fields, it is a relatively young domain and it lacks resources, especially documentation. Therefore, this project was carried out to contribute to the already existing translation data related to possible ways to face translational problems when rendering a Source Text (ST) into a Target Text (TT). Furthermore, the solutions given to the problems encountered throughout the localization process were also thoroughly explained.

The execution of this video game localization might work as a reference point for future in-training translators who seek learning experiences and want to become qualified professionals. Apprentices might also contribute to enhancing documentation related to the field as it is limited, and the scarcity problem may start to be solved.

3. Objectives

3.1. General Objective

To analyze and localize the video game *Mystery of the Ancients 8: No Escape Collector's Edition* from English into Spanish.

3.2. Specific Objectives

- To perform an annotated translation based on the partial localization of the video game *Mystery of the Ancients 8: No Escape Collector's Edition*.
- To register translation problems and solutions, given to said problems, during the process of localization.
- To apply translation strategies in order to deal with translation problems during the localization process.

4. Theoretical Framework

When translators face a translation problem, they study and consider every possible option that would solve such a problem. Analyzing all these potential solutions, and eventually choosing one of them would lead the translator to think what translation is and what entails to translate adequately. According to Pym (2010), this is called theorizing, and translators do it all the time. Additionally, Pym claims that theorizing is part of the process of the translation practice, thus making them indispensable to each other (2010).

Bearing this in mind, it is paramount to itemize relevant concepts that will finally lead us to comprehend translational phenomena and the emergence of the problems posed in this work.

4.1. Brief Introduction to Translation

According to Nord (1997), translation is “any translational action where a source text is transferred into a target culture and language” (p. 141). Language is not the only element transferred from one language to another: style and cultural nuances should also be taken into account (Esselink, 2000).

According to Bassnett (2013), in the early days of translation, it used to be considered as a marginal activity and there was little interest in its studies. However, she also pointed out that in the late 1980s and the early 1990s, the world went through several changes that had a significant effect on society’s development. Bassnett added that multiculturalism and multilingualism grew greatly and the world had to adapt to the new circumstances; alongside the rise of new technologies, translation finally started to be

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consolidated as a fundamental pillar in human interaction around the globe, facilitating and boosting globalization.

Since several fields have emerged from translation throughout time, it may be considered an interdisciplinary activity (Bassnett, 2013). It is beyond the scope of the present work to define every field, however, some of the most predominant ones are Literary Translation, Legal Translation, Scientific Translation, Audiovisual Translation (AVT), Technical Translation, among others.

4.2.Types of translation according to Jakobson

Roman Jakobson (1959) distinguished three types of translation:

1. Intralingual translation or rewording: an interpretation of verbal signs by means of other signs in the same language.
2. Interlingual translation or translation proper: an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or transmutation: an interpretation of verbal signs by means of signs of nonverbal sign systems.

An example of intralingual translation is when a surgeon explains to his/her patient, in simple words and using the same language as the listener, the procedure s/he is going to undergo. This type of translation is highly common even if we do not notice we are applying it. In this regard, Hoffmann (1998) shows the role of language for a special purpose (LSP) in the intralingual translation whereby the intralingual equivalence is

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ensured. LSP deals with the comparison of general language with the special language of a knowledge field whose link is the syntactic synonymy found in both LGP and LSP. In the example above, the LSP terminology and register are adjusted to the LGP. It is to say, the surgeon uses words that the patient can understand. It is a communication between a specialist with a layperson.

For the second type of translation, a suitable example might be the translation of a book from Russian into English. The transfer of meaning is given from a language to another.

Thirdly, with intersemiotic translation, we can think of how people interpret traffic signs when they are driving or walking. They receive a message through non-verbal communication and interpret the said message. That is how this type of translation functions.

4.3. Translation Technology

As stated by Chan (2015), “[t]he advent of translation technology has totally globalized translation and drastically changed the way we process, teach, and study translation” (p. 27). Even though the role technology plays in translation is essential, there are a few theoretical discussions regarding technology in the field, often being separated from translation and not treated as a duo (O'Hagan & Mangiron, 2013).

According to Craciunescu, Gerding-Salas, and Stringer-O'Keeffe (2004), the connection between translation and technology is traced back to the beginning of the Cold War. Due to confrontations between the Soviet Union and the United States, important documents were required to be translated, especially from English into Russian and vice

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versa. However, human translation was found insufficient because of the extension of the documents and the specialized knowledge needed to translate such documents. Therefore, researchers started to show interest in an alternative idea that would boost translators' work using only computers: Machine Translation (MT). Several projects regarding machine translation were carried out for almost a decade until the Automatic Language Processing Advisory Committee (ALPAC) report was exposed. Experts came to the conclusion that machine translation was not meeting the expectations since it was expensive and the translations lacked quality. This gave rise to the existence of Computer-Aided Translation (CAT) tools (Chan, 2015), which is the use of software to assist translators' work. Based on that, human intervention is still necessary for translation processes.

4.4. Localization

As Lako (2012) indicated, “*l*ocalization (*L10n*) is a process that cannot be done without going through the globalization and internationalization processes first” (p. 205). Therefore, to encompass what localization is about, it is inevitable to start defining globalization and internationalization as they are closely linked to localization; hence, the term GILT (Globalization, Internationalization, Localization, Translation). However, as translation was already covered, we will proceed with the other terms.

4.4.1. Globalization (G11N)

This would be the first aspect to consider if a company intends its products to go global. It is also the factor that introduces all the other processes such as internationalization, localization, and translation.

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Seljan and Katalinić (2017) affirmed globalization “is related with sales and marketing activities in order to present the product at international market”. Budget setting target countries to localize for, investment, among others, are the type of aspects that globalization deals with (Lako, 2012).

4.4.2. Internationalization (I18N)

De Troyer and Casteleyn (2004) thoroughly explained internationalization as follows:

Internationalization consists of all preparatory tasks that will facilitate subsequent localization. The purpose of internationalization is to make localization easier, faster, of higher quality and more cost-effective. It may include: creating illustrations in which the text can easily be changed; allowing space for translation into languages that require more space; abstracting content from markup; identification and isolation of culturally specific items (p. 548).

Internationalization allows products to be localized without being redesigned since all translatable material, including texts, images, graphs, and others, are separated from the programming codes of the software. The internationalization process is usually carried out during the development of the software. Thus, as long as the product is correctly internationalized, localization will proceed to be smooth and easy (O'Hagan & Mangiron, 2013).

4.4.3. Localization (L10N)

Lastly, localization is addressed by Dunne (2014) as “an umbrella term that refers to the processes whereby digital content and products developed in one locale are adapted for sale and use in one or more other locales” (p. 550). When adapting the content of a product, the target locale and its cultural specifications are taken into consideration. Localization goes beyond translating merely texts: images, cultural references, conventions, social and political aspects, among others, are also considered when localizing a product.

O'Hagan and Mangiron (2013) claimed that localization started as a need for the growing Information Technology (IT) industry in the late 1980s. As also noted by them, most of the products were American-English centered due to the emergence of the market in the United States, meaning the global interests and needs were forgotten for a while. However, the importance of reaching out more globally prevailed and localization started to be considered as a crucial step in the globalization process (O'Hagan & Mangiron, 2013).

Localization may be classified into several sub-domains. Among the most predominant are website localization, software localization and, video game localization. Nonetheless, defining each concept would divert us from video game localization, which is our focal point and will be addressed next.

4.4.3.1. Video Game Localization

Before discussing video game localization, it is a must to start outlining video games themselves. According to Bernal-Merino (2006), “video games are an interactive multimedia form of entertainment, powered by computer electronics, controlled by a keyboard or a mouse (or other peripherals like game controllers or steering wheels), and displayed on some kind of screen” (p. 26). Bernal-Merino’s annotation does not refer solely to games being played on computers, but it also includes other types of devices and platforms used with such purpose, including consoles, handhelds, cellphones, among others.

Technological improvements benefit modern video game development. O’Hagan and Mangiron (2013) pointed out that the use of technology boosts the player’s engagement towards the game, providing innovation and stimuli to the user. Additionally, they asserted that such stimuli and constant interaction is pivotal when differentiating video games from more passive entertainment media such as watching TV shows or listening to music. Interaction is a key concept that O’Hagan and Mangiron continued to emphasize as follows:

“Games rely on the active participation of the player... Without the player’s tangible physical action executed at a prompt through the game’s interface, the video game world cannot unfold and thus the player is a necessary actor who sets off the subsequent sequences and drives the game in a certain direction by making deliberate choices within predetermined parameters” (2013, p. 76).

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One of the reasons why video games need to be taken seriously is due to the size of their marketplace (Newman, 2013). The popularity that video games have reached throughout time is in constant growth. According to a statistical study conducted by the Entertainment Software Association (ESA) (2019), “[o]ver 164 million adults in the United States play video games, and three-quarters of all Americans have at least one gamer in their household”. Additionally, History.com (2017) stated that video games make \$100 billion globally, consolidating the industry as one of the most influential digital entertainment businesses currently. The economic contributions of the industry of video games are impressive (See Table 1).

Adaptability and innovation are fundamental characteristics of the industry. Therefore, game developers and companies prioritize people’s needs and usually adapt their products to fulfill cultural specifications. For instance, O’Hagan and Mangiron (2013) commented on anecdotal evidence where online game developers in a Chinese market, considering the great number of smoker players, customized some of the functionality of their products to rely mostly on the mouse instead of the keyboard. The idea was to provide the users with the opportunity to have a free hand to smoke. However, the authors pointed out the possible functionality problems that constant adaptation could bring to the products (2013).

O’Hagan (2019) remarked that video game localization developed on a basis of trial and error in the 1980s and 1990s, and interestingly, constant mistranslations did not affect sales much. She also noted that the first invented video games, such as *Tennis for Two*, *Spacewar*, *Pong*, among others, contained none to very few words to translate compared to current digital games (2019). As technology advancements continued to rise,

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cinematic techniques are now being used in video games (O'Hagan & Mangiron, 2013) and a whole story may be told through character personification, music, scenery, and other features.

When it comes to localizers' competencies, naturalness in translation is an important skill. As posed by Fry (2003), a game should have "the look and feel of the locally-made products". The firm intention that users do not sense that the product they are using is localized content is a priority. Therefore, professionals in localization tend to allow themselves a freer and original translation.

In its early days, game localization was not taken seriously since it was thought that any person was able to perform this task. Eventually, it was acknowledged that the required competencies of a localizer were very specific, and only professionals trained in the field should carry it out. According to some scholars, creativity is localizers' major skill, but it is certainly not the only one. Several authors, such as Chandler (2008), Mangiron (2006), and Dietz (2007), have studied such competencies (See Table 2).

Sometimes video game localization is performed during the development of the product, meaning the game is still not finished. Text de-contextualization is common in the field and translators are exposed to it, representing a challenge for the professional, finding the task time-consuming and demanding. Additionally, this could also mean constant changes in the content of the product as its development is still in course (O'Hagan & Mangiron, 2013).

In such an innovative world, translators have the challenging task of constantly reinventing themselves to catch up with new technology the industry demands. For this

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reason, game localizers should understand that the essence of game localization is certainly dynamic and is in constant evolution (Mangiron & O'Hagan, 2006).

The great significance video game localization has is clear and it might as well be considered a necessity due to the global nature of the industry. Therefore, it is a must to promote research-related interests and encourage university programs to include them in their curricula.

5. Methodology

This chapter provides a thorough outline of the steps that were taken into consideration to carry out the localization of the video game *Mystery of the Ancients 8: No Escape Collector's Edition*. It also includes the tools, documentation, and strategies used to achieve the objectives proposed in the present work.

5.1. Video game selection

The first aspect was the selection of the video game to be localized. Even though there are uncountable types of games, the one required needed to have some specifications, such as the following:

- A PC game was selected for the project as the tools used in the process of decompilation and asset extraction are developed for Windows.
- One of the specific objectives of the present work is to document the translation problems encountered when localizing the game. Therefore, it was necessary to find a video game that had enough text to translate and to work with.
- The game should not have a Spanish version since it would have been pointless to localize it.

Mystery of the Ancients 8: No Escape Collector's Edition was selected as it fulfilled the mentioned characteristics. Additionally, the game was very entertaining and pleasant to

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play. This was not a mandatory requirement when selecting the game, but it was certainly a better option than localizing a boring game. The fact that the game is a “point-and-click” type, demands more attention from the player compared to other game types.

5.2. Decompilation

To extract the translatable assets from the game, it was necessary to download it from its distributing platform first, which is Big Fish Games. Once the video game was downloaded, the following steps were performed to extract the assets to be localized.

a) The first step was to carry out a structure detection to define the tool to be used to disassemble the video game. This detection was done with the Detect It Easy (DIE)¹ program, which is a tool that allows determining the types of files that a software (video game) was built with.

b) The following step was to disassemble the video game to be able to extract its assets (videos, audios, images, texts, etc.). After analyzing the executable file, it was determined that its architecture could be handled with the disassembling tool of PE Explorer².

c) After obtaining all the resources, the dialogue strings (scripts of dialogues) were extracted.

d). Then, the images to be localized were put apart for desktop publishing (DTP).

e). Finally, the menu strings were extracted to localize the user interface (UI).

¹ Detect It Easy (DIE): <https://github.com/horsicq/Detect-It-Easy>

² PE Explorer: <http://pe-explorer.com>

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5.3. Asset extraction

Some of the translatable assets of the game included: dialogues, a walkthrough guide, and images. They were found in several folders in the file previously decompiled. Decompilation and asset extraction facilitated the translation process considerably.

5.4. Script asset preparation for translation

After extracting the assets needed to start the translation process, it was relevant to first prepare them to handle dialogue merely. Thanks to the internationalization process, all translatable material from the game was separated from programming codes. However, through the Notepad++³ tool, it was possible to “clean up” such strings to avoid damaging the game by ruining the codes. The tool already mentioned has specific functions such as Perl Compatible Regular Expression (PCRE⁴), which made it possible to prepare the scripts of dialogues before their translation through the SDL Trados Studio 2019⁵ tool.

5.5. Translation

When the previous process was completed, the script was ready to be translated from the Source Language (SL), into the Target Language (TL). The text to be translated included On-screen Text (OST), guidelines, menu, and game options. Images that contained text were also adapted, but that will be further discussed in the next part. It was essential to be extremely careful to avoid mistranslations and other errors that could interfere with the gameplay experience. Regarding OST, O’Hagan & Mangiron (2013)

³ Notepad++: https://portableapps.com/apps/development/notepadpp_portable

⁴ PCRE: Notepad++ application.

⁵ SDL Trados Studio 2019: <https://www.sdltrados.com/es/sdl-trados-studio/free-trial.html>

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recommended avoiding using abbreviations and unclear language (p. 122). After the translation was finished, a careful revision had to be performed since it was important to make sure the texts were accurate and coherent.

5.6.Desktop Publishing

When localizing a game, besides text translation, more elements need to be taken into consideration. Assets such as “graphics and images, such as maps, signs, and notices that include text in the original version and must be adapted for the localized versions” (O'Hagan & Mangiron, 2013, p. 124).

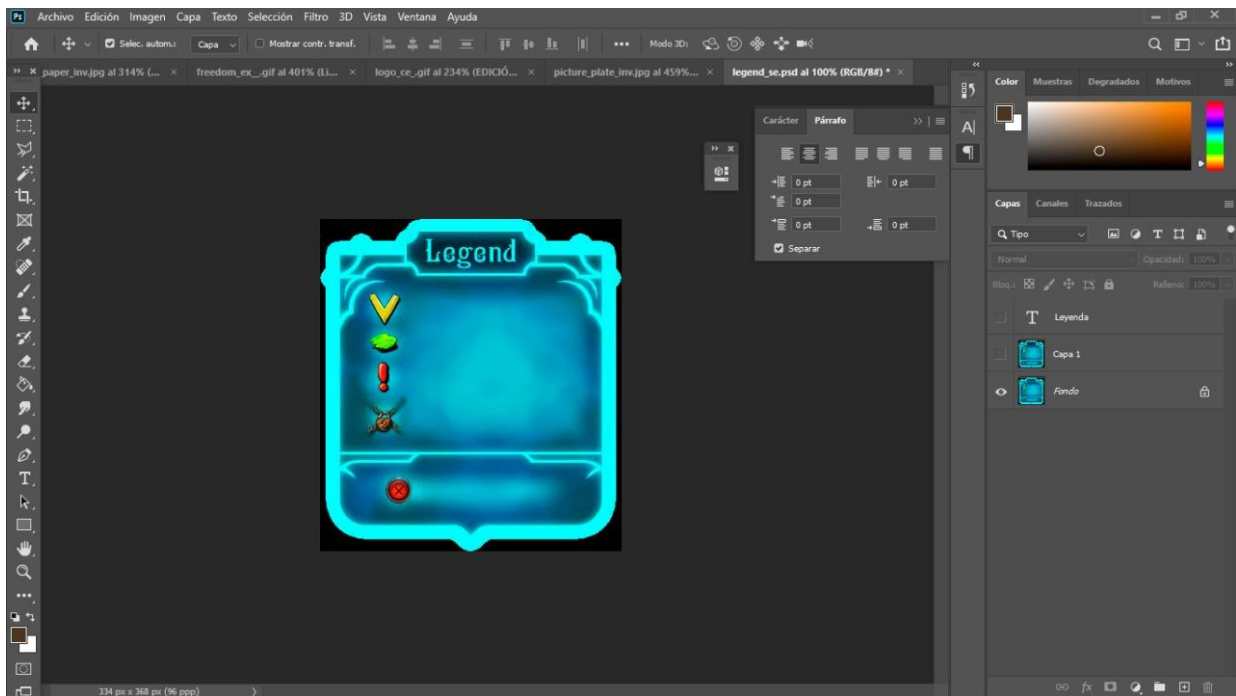


Figure 1: Desktop publishing through Adobe Photoshop CS6.

Therefore, the images found in the selected game that contained text in the SL were adapted and re-inserted in the game alongside the translated text through the software

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Adobe Photoshop® CS6⁶ (See Figure 1). The previous step of decompilation and asset extraction facilitated access to the folders whereby the images were contained within the video game.

5.7. Quality Assurance (Q.A.)

Having text and images properly translated, adapted, and integrated into the game, the process of quality assurance took place. After the translation process, the first detailed revision was performed. Subsequently, a thorough search for possible errors was needed to be certain of the quality of the localized version of the game. Several error types were identified and corrected during the revision process, such as mistranslations in the texts, desktop publishing-related errors, and some others, which will be explained in detail later. After finishing a complete revision for both text and images of the localized version, it was then pertinent to proceed with the following stage.

5.8. Analysis and Report

Lastly, a careful and constant analysis was performed which required a note-taking exercise since it was indispensable to document all the observed situations during the localization process. After the analysis, a report was written to present comments and views of the task performed.

⁶ Adobe Photoshop® CS6: <https://adobe-photoshop-cs6-update.softonic.com/descargar>

6. Localization of *Mystery of the Ancients 8: No Escape Collector's Edition*

This chapter homes in on providing detailed information concerning the selected video game and its characterization for further contextualization. A walkthrough of the entire localization process and important aspects will be presented. Additionally, the translation problems encountered will be addressed, as well as how such problems were solved and why some decisions were made.

6.1. About the game

Mystery of the Ancients 8: No Escape Collector's Edition is part eight from the well-received *Mystery of the Ancients* series made by the developer company Mariaglorum and distributed by Big Fish Games. This video game is classified as a Hidden Object Puzzle Adventure (HOPA) game, which is described by the blog *Shiny Gamer*⁷ as a game that “has hidden object scenes, puzzles, an inventory, and a story. When you play a HOPA game, you must find hidden objects, solve puzzles, and use items in the inventory to progress through the game”.

The video game tells the story of a woman desperately looking for her friends: Sarah and Bob. She receives a strange call and decides to go to a mysterious house whereby her friends are held captive. The house is haunted and also very dangerous. Furthermore, there is a small robot that tries to help the protagonist to find a way out, but she is not completely sure of the trustworthiness of such a character. She faces a lot of challenges to save her friends and herself. The game has received positive reviews from

⁷ Shiny Gamer URL: <https://shinygamer.com/what-is-a-hopa-game/>

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several fandom websites, and other aspects of the game such as visuals, audio, originality, fun factor, among others, have been well rated as well.

The game was originally developed in the Russian language, and the standard edition was later released in English, which might be considered as the pivot version. The Collector's Edition was launched on February 21st, 2019. The standard edition counts with several innovative features such as interactive jump-map, voice overs (VO), 3 difficulties and custom mode, widescreen support, to name a few.

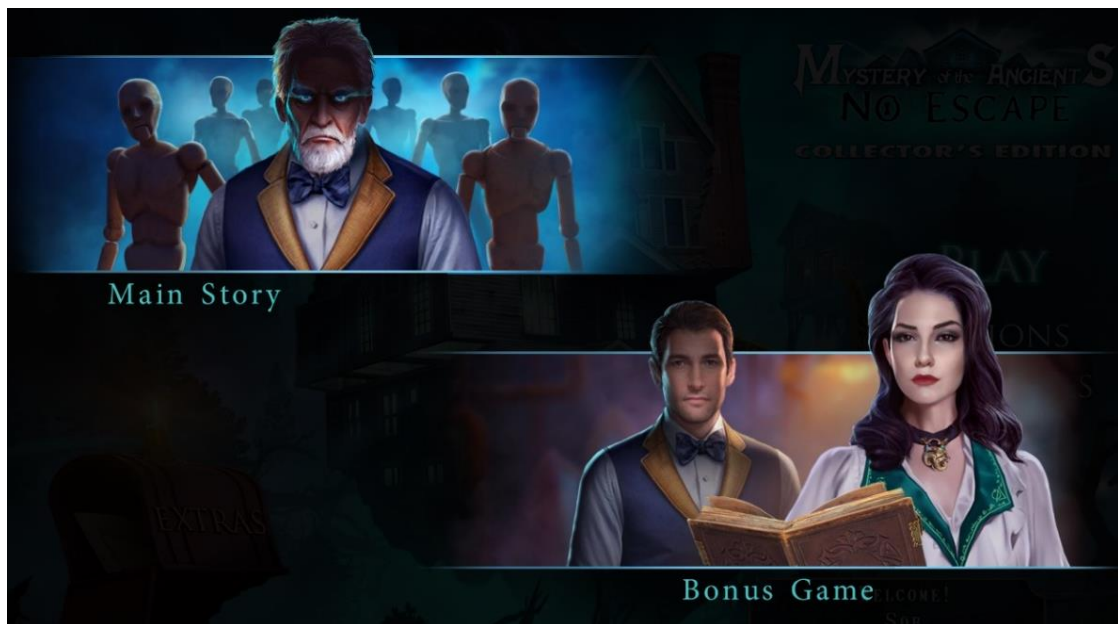


Figure 2: Game's main and bonus stories in its English version.

The Collector's Edition, even though it is more expensive, presents some variations and perks; for instance, it includes an exclusive bonus chapter, wallpapers, soundtracks, concept art, achievements, replayable puzzles, among other characteristics. The story of the Collector's Edition focuses on how the main story began and what led the characters to that

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point. Usually, games' Collector's Editions stories portray how the story started or what happened after the main story.

O'Hagan and Mangiron (2013) encompassed cut-scenes, which is also a relevant aspect included in the game. "These cut-scenes are cinematic sequences inserted in a game for a number of reasons, including showcasing the technology as well as for functional purposes" (pp. 58-59). This type of cinematic video game trait has been growing and becoming popular, although it is a non-interactive part of the game. Unlike other games, the cut-scenes contained in this game can be skipped and users may find it positive since they are not forced to watch the scenes.



Figure 3: Game's cut-scene.

Even though video game localization has some differences with AVT, they are also very related. Díaz Cintas asserted (2009) that subtitling, dubbing, and VO are the most

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common translation modes of AVT. Both VO and subtitling are used in the game; the latter may be evidenced in Figure 3, where the dialogues held between the characters of the story are subtitled. It is important to differentiate said dialogues from simple instructions of the game. A way to do so is by identifying if the scene allows the player to interact or not.



Figure 4: Translated cut-scene.

Cut-scenes are mostly non-interactive parts of the game. Subtitles are (sometimes translated) transcriptions of the content's dialogues. They are used in movies, videos, games, or any other type of visual content due to several reasons, namely:

- 1) to provide people with hearing impairment accessibility,
- 2) for non-native speakers' comprehension,
- 3) for people who cannot or do not choose to use sound while watching the content,

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and

4) to help people who choose subtitled videos to learn.

to name some of them.

The above-mentioned elements are classified by Díaz Cintas and Remael (2014) as Intralingual and Interlingual subtitle types; however, it is beyond the scope of this work to emphasize that. Even though subtitles were not mandatory to use in this video game, it indeed boosts engagement from the player towards the game and its story.

The average length of a HOPA game ranges from 3 to 6 hours, and this game is not any different. The main story of *Mystery of the Ancients 8: No Escape Collector's Edition* may be completed within 3-4 hours. The bonus chapter takes less time as it is shorter, it could take an hour or so. Besides, the game provides the user with a walkthrough menu that has been localized as well.

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Figure 5: Walkthrough menu images with OST in the SL.

It includes images and step-by-step guidance that would help the user in case s/he needs it to complete the game. However, it is important to highlight that even though the guide was localized from English into Spanish, it was still a partial localization. For instance, the walkthrough guide includes images that illustrate the instructions given. In several images, some OST from the SL could be seen (See Figure 5). It was considered unnecessary to localize such images since they were barely in sight. Therefore, they were kept in the SL.

The video game starts by showing the official logos of Big Fish Games and Mariaglorum, the developing and distributing companies of the game. Right after, the first cut-scenes are displayed. The story of the game is then introduced; although it can be skipped, it is important to watch it to understand the plot. Later, the main menu of the game

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can be detailed in the User Interface (UI) (See Figure 6). The options of the said menu will be explained as follows:

- Play: this option allows the user to start playing the video game. As the game has the main story and a bonus chapter, the player has to choose which part s/he wants to play. However, if the main story has not been played, the bonus game will not be available yet.
- Options: among the options that may be encountered here are music, sound, ambient, gamma, full screen, and pointers. The credits of the game could be encountered here as well. In this part, the player is allowed to customize the game experience s/he wants to have.
- Our games: if the user clicks on this option, s/he will be directed to a webpage where more games from the same developing company can be found. These are not only HOPA games, but there is also a variety of genres and game stories.
- Exit: to exit the game, the user should click on this option.
- Change player: on the lower right side, the user may click to choose or change a player's name. Additionally, the player can "select", "delete" or create a "new" profile.

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Figure 6: Game's main menu in its English version.


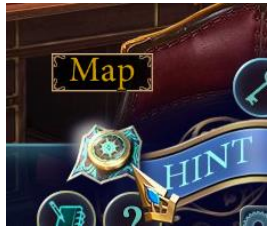

On the lower left side of Figure 6, the option “Extras” can be observed. This button contains new features that were added in the Collector’s Edition (See Figure 7). Some of the said features include music, videos, concept art, among others.

When the user starts to play the game, some more options may be observed on the screen's lower right side. Said options assist the player’s game experience and are important to complete the game. They will be explained and shown in the chart that follows, as well as what the player sees when these options are clicked on.




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Figure 7: Game's extras.

| Options | Description | Images |
|--------------|--|---|
| Collectibles | The collectibles are the places unlocked by the player. When the user clicks on this option, all the game locations are shown (See Figure 8). Gamers can click on a specific location and go to this place, although no more actions can be performed. |  |
| Map | The map shows the player the locations available on the chapter being played. There are some conventions as well, which are used in the said map (See Figure 9). |  |
| Tasks | Players have tasks to complete at every level or chapter of the game. They are briefly described in this option (See Figure 10). |  |
| | | |

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| | | |
|-------|--|---|
| Guide | <p>As shown before, the game counts with a walkthrough guide that explains step by step how to complete the game. It includes images as well (See Figure 11).</p> |  A screenshot of a game menu with a dark blue background. A gold-bordered button labeled 'Guide' is highlighted. Other visible icons include a question mark, a key, and a gear. |
| Hint | <p>This is one of the options that help the player when s/he is stuck during the game. The hint option is represented in glints that point out the correct move to make (See Figure 12).</p> |  A screenshot of a game menu with a dark blue background. A gold-bordered button labeled 'Hint' is highlighted. Other visible icons include a question mark, a key, and a gear. |
| Menu | <p>This button provides the user with more options such as resume, achievements, difficulty, among others, which will be explained as well (See Figure 13).</p> |  A screenshot of a game menu with a dark blue background. A gold-bordered button labeled 'Menu' is highlighted. Other visible icons include a question mark, a key, and a gear. |

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➤ Collectibles



Figure 8: Game's collectibles.

➤ Map

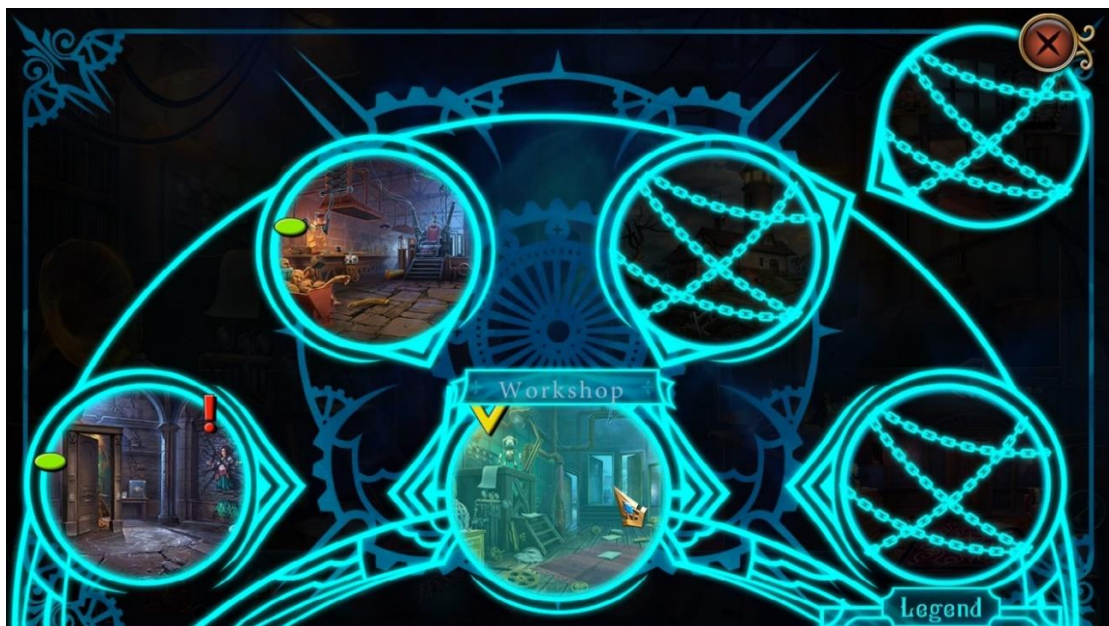


Figure 9: Game's map.

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➤ Tasks



Figure 10: Game's task.

➤ Guide



Figure 11: Game's guide.

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➤ Hint



Figure 12: Game's hint option.

➤ Menu



Figure 13: Game's menu.

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Figure 13 illustrates an additional menu that appears when the game is paused. In case the player wants to continue playing the game, all s/he has to do is click on “resume”. “Options” has been explained before since it is the same button the main menu shows (Figure 6). “Achievements” is where the player can encounter all the mini-challenges the game has (See Figure 14). “Difficulty” allows the player to choose the level of difficulty s/he wants in the game. Among the options are casual, advanced, expert, and custom mode, alongside some other options such as “hint time”, “skip time”, and others (see Figure 15). “The main menu” redirects the player to the principal menu previously addressed in this work.



Figure 14: Game's achievements.



Figure 15: Game's difficulty.

To perform the translation task of the text found in the video game, a CAT tool was used. SDL Trados Studio 2019 was chosen due to its variety of features and functional options, facilitating the translation process (See Figure 16).

First of all, it was necessary to create a new project and add a translation memory (TM) to the said project. The TM may be obtained using an MT platform that would provide a first translation draft of the texts. After adding the TM to the project, the option Batch Tasks in Home was clicked on, and a list of options was displayed from it. To apply the changes, the Pseudo-translate button was pressed, and it generated the first version of the translation.

The TM previously added assisted and hastened the translation process since it predicted similar segments (or translation units) and saved the translator time and effort.

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As observed in Figure 16, the CAT tool presents both original and translated texts, separating them into segments, facilitating the task. There were 6,208 segments in total (See Figure 18); however, it is important to mention that not all the segments required translation since some of them were Russian segments, which were left the same to avoid any file corruption in the game.

Since some segments were similar but not the same, they needed to be carefully revised and corrected if necessary. In the lower right side of its UI, Trados shows the percentage of the translation progress to the translator. When the translation was finished, a .txt text had to be generated to be able to keep revising the translation. Therefore, in the same Batch Tasks option, the button Generate Target Translations had to be clicked on to obtain the resulting translation in a separate folder. Said text was found and continuously looked over through the Notepad ++ tool (See Figure 17).

It was essential to be careful when using the Notepad++ tool since it contained many programming codes. If one of those codes were erased, that would have caused a problem in the video game's functionality. After finishing with the texts' translation, the original XML file with the game's strings was replaced with the revised and translated one. Once this had been done, the video game was ready to be played in its Spanish version.

However, as the objective of the present work suggests, it is relevant to mention all the essential aspects found during the localization process. Not only the problems encountered, but also particular situations will be thoroughly described next. Before that, it is relevant to define some concepts that would cement the foundations of this project.

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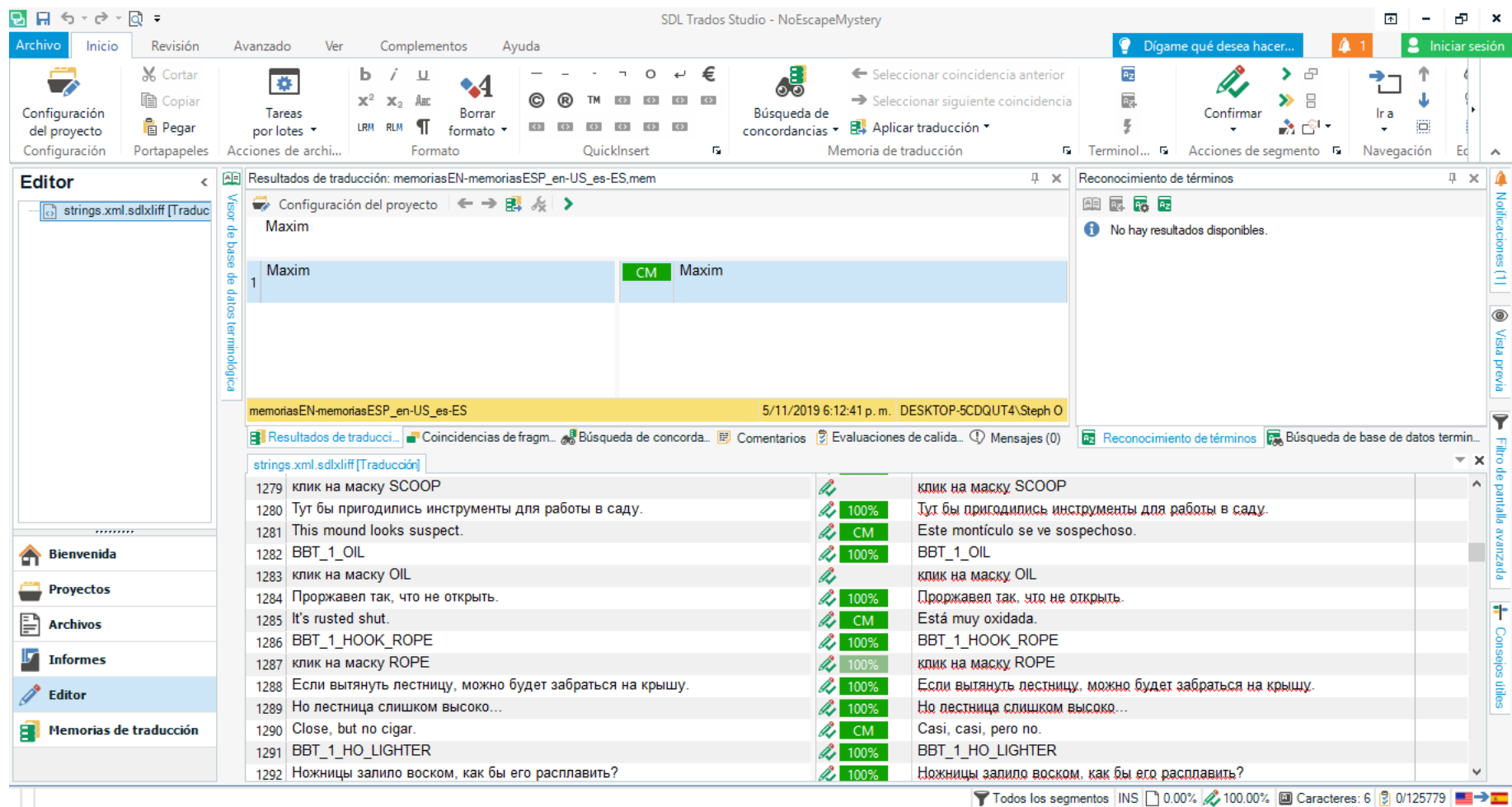
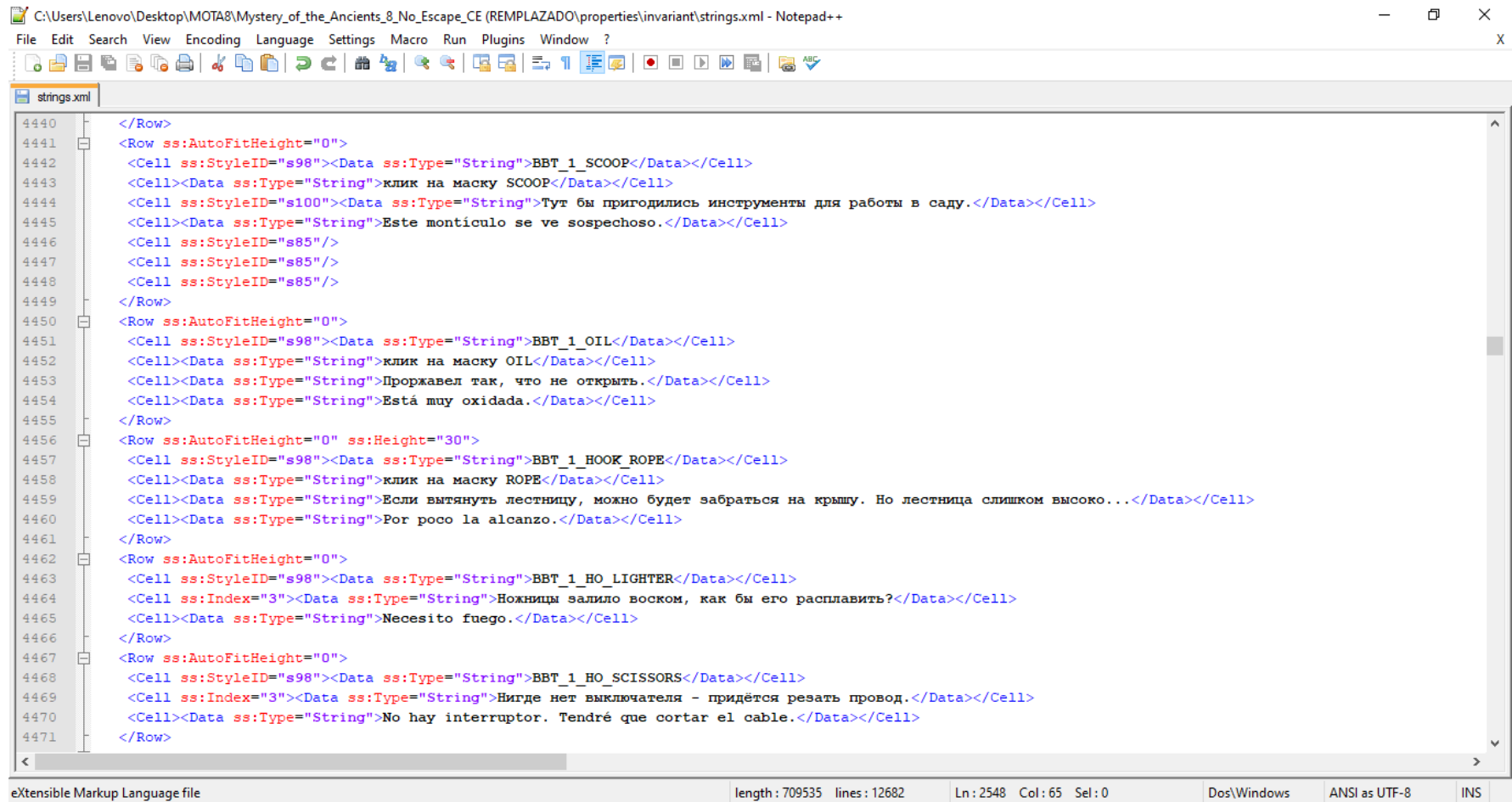


Figure 16: CAT tool used to translate the game.

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```
4440 </Row>
4441 <Row ss:AutoFitHeight="0">
4442 <Cell ss:StyleID="s98"><Data ss:Type="String">BBT_1_SCOOP</Data></Cell>
4443 <Cell><Data ss:Type="String">клик на маску SCOOP</Data></Cell>
4444 <Cell ss:StyleID="s100"><Data ss:Type="String">Тут бы пригодились инструменты для работы в саду.</Data></Cell>
4445 <Cell><Data ss:Type="String">Este monticulo se ve sospechoso.</Data></Cell>
4446 <Cell ss:StyleID="s85"/>
4447 <Cell ss:StyleID="s85"/>
4448 <Cell ss:StyleID="s85"/>
4449 </Row>
4450 <Row ss:AutoFitHeight="0">
4451 <Cell ss:StyleID="s98"><Data ss:Type="String">BBT_1_OIL</Data></Cell>
4452 <Cell><Data ss:Type="String">клик на маску OIL</Data></Cell>
4453 <Cell><Data ss:Type="String">Проржавел так, что не открыть.</Data></Cell>
4454 <Cell><Data ss:Type="String">Está muy oxidada.</Data></Cell>
4455 </Row>
4456 <Row ss:AutoFitHeight="0" ss:Height="30">
4457 <Cell ss:StyleID="s98"><Data ss:Type="String">BBT_1_HOOK_ROPE</Data></Cell>
4458 <Cell><Data ss:Type="String">клик на маску ROPE</Data></Cell>
4459 <Cell><Data ss:Type="String">Если вытянуть лестницу, можно будет забраться на крышу. Но лестница слишком высоко...</Data></Cell>
4460 <Cell><Data ss:Type="String">Por poco la alcanzo.</Data></Cell>
4461 </Row>
4462 <Row ss:AutoFitHeight="0">
4463 <Cell ss:StyleID="s98"><Data ss:Type="String">BBT_1_HO_LIGHTER</Data></Cell>
4464 <Cell ss:Index="3"><Data ss:Type="String">Ножницы залило воском, как бы его расплавить?</Data></Cell>
4465 <Cell><Data ss:Type="String">Necesito fuego.</Data></Cell>
4466 </Row>
4467 <Row ss:AutoFitHeight="0">
4468 <Cell ss:StyleID="s98"><Data ss:Type="String">BBT_1_HO_SCISSORS</Data></Cell>
4469 <Cell ss:Index="3"><Data ss:Type="String">Нигде нет выключателя - придётся резать провод.</Data></Cell>
4470 <Cell><Data ss:Type="String">No hay interruptor. Tendré que cortar el cable.</Data></Cell>
4471 </Row>
```

eXtensible Markup Language file length: 709535 lines: 12682 Ln: 2548 Col: 65 Sel: 0 Dos\Windows ANSI as UTF-8 INS

Figure 17: Notepad++ tool used to look over the translation

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SDL Trados Studio - NoEscapeMystery

File Home View Add-Ins Help

Project Settings Configuration Print Print Preview Page Setup Report Save As Delete

Tell me what you want to do... 1 Sign In

Reports

Group by languages

- Spanish (Spain, International)
 - Pre-translate Files
 - Pre-translate Files
 - Analyze Files
 - Pre-translate Files

Group by

Languages

Report types

Welcome

Projects

Files

Reports

Editor

Translation Memories

Lock Context Matches: No

Enable match repair: No

Use machine translation to repair matches: No

Use termbases to repair matches: No

Totals

| Total | Type | Segments | Words | Characters | Percent | Recognized Tokens | Repaired words | Tags |
|---------|--------------------|-------------|--------------|---------------|-------------|-------------------|----------------|----------|
| Files:1 | Translated | 68 | 272 | 1127 | 1.30% | 68 | 0 | 0 |
| | Updated | 0 | 0 | 0 | 0.00% | 0 | 0 | 0 |
| | Copy Source | 0 | 0 | 0 | 0.00% | 0 | 0 | 0 |
| | Unchanged | 6140 | 20709 | 124652 | 98.70% | 2276 | 0 | 0 |
| | Total | 6208 | 20981 | 125779 | 100% | 2344 | 0 | 0 |

File Details

| File | Type | Segments | Words | Characters | Percent | Recognized Tokens | Repaired words | Tags |
|----------------------|--------------------|-------------|--------------|---------------|-------------|-------------------|----------------|----------|
| strings.xml.sdlxliff | Translated | 68 | 272 | 1127 | 1.30% | 68 | 0 | 0 |
| | Updated | 0 | 0 | 0 | 0.00% | 0 | 0 | 0 |
| | Copy Source | 0 | 0 | 0 | 0.00% | 0 | 0 | 0 |
| | Unchanged | 6140 | 20709 | 124652 | 98.70% | 2276 | 0 | 0 |
| | Total | 6208 | 20981 | 125779 | 100% | 2344 | 0 | 0 |

Figure 18: Information on the translated segments.

6.2. What is a problem?

To encompass the problems found during the translation process, it is necessary to comprehend what a problem is in general terms. Collins dictionary (2020) defines it as “a situation that is unsatisfactory and causes difficulties for people”. Similarly, Cambridge Dictionary (2020) describes it as “something that causes difficulty or that is hard to deal with”.

6.2.1. What is a translation problem?

Continuing with translation problems, Nord (1997) outlined them as situations that “have to be solved by the translator in the translation process in order to produce a functionally adequate target text and which can be verified objectively or at least intersubjectively” (p. 141). Nord also differentiated translation problems from translation difficulties (issues found by individual translators who usually have linguistic deficiencies).

6.3. Documentary or instrumental translation

As stated by Nord (1997), before starting with the translation process, it is essential to select a translation function (documentary or instrumental) to follow a systematic approach. She explains documentary translation as a translation being acknowledged as such, where the target text is usually a loyal version of the original. On the other hand, instrumental translation consists of an adaptation of the product, where the ST is preserved in the TT but allowing translators to obtain a freer outcome (p. 47). After deciding on this critical aspect, it will be easier for the translator to solve any translation problem that s/he

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may encounter by applying the technique that corresponds. That being said, it is relevant to mention that the approach used in the translation process of the game was mainly instrumental, which is common in video game localization. Due to the variety of problems found, a variety of translation techniques were applied.

Nord (1997) classifies translation problems as follows: 1) *pragmatic translation problems*, which arise from the differences between the source text and target texts situations and can be identified by checking on the extratextual factors (sender, receiver, medium, time, place, motive, text function); 2) *cultural translation problems*, where non-verbal behavior, conventions, and norms are taken into account in both cultures; 3) *linguistic translation problems* refer to structural differences, such as vocabulary and syntactic structures, between the two languages in question; and 4) *text-specific problems*, whereby puns, wordplays or metaphors are used in one of the languages.

As previously mentioned, the problems that somehow stymied the localization process's workflow will be thoroughly explained and classified according to Nord's approach. The way such problems were solved is going to be described as well. It is important to mention that some of the problems did not fit into any of the categories previously explained; therefore, they were classified as *general translation problems*. Additionally, there were situations that even though they were not any problems, it remains essential to register and mention.

6.3.1. Translation decisions

- First off, since the main menu is one of the first things players would see in the game, it was crucial to translate it accurately and adequately. As game menus are

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usually generic and almost the same, it was very simple to translate the main menu options. All of them had an exact equivalent in the TL. For instance, words like “Play”, “Options,” and “Exit” were automatically translated to their exact equivalents in Spanish: *Jugar*, *Opciones*, and *Salir*. However, there was a small change in one of the options. In the original English version of the game, the main menu includes the option “Our games”. This button directs the user to a webpage that advertises many other games of the same developing company. Although its literal translation was *Nuestros Juegos*, it was found appropriate to translate it in a more impersonal way. Therefore, *Nuestros* (Our) was changed to “More”, resulting in *Más Juegos* (More games) as the final translation in Spanish. Furthermore, as it was shorter, it would not affect the metrics and aesthetics of the menu.

- The options located on the lower right side of the screen have been addressed before in this work. As these options are almost always in users’ sight, it was essential to translate them and avoid any possible error properly. Since they are one-word options and tend to be the same in most games, they were translated effortlessly.


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Figure 19: Translated game's main menu.

| English version | Translation |
|-----------------|--|
| Collectibles |  |
| Map |  |
| | |

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| | |
|-------|--|
| Tasks |  A screenshot of a game menu. The word "Tareas" is highlighted in a gold-bordered box. Below it are two circular icons: one with a magnifying glass and another with a question mark. A blue banner with the word "Pista" is visible in the background. |
| Guide |  A screenshot of a game menu. The word "Guía" is highlighted in a gold-bordered box. Below it are three circular icons: one with a magnifying glass, one with a question mark, and one with a gear. A blue banner with the word "Pista" is visible in the background. |
| Hint |  A screenshot of a game menu. The word "Pista" is highlighted in a gold-bordered box. Below it are three circular icons: one with a magnifying glass, one with a question mark, and one with a key. A blue banner with the word "Pista" is visible in the background. |
| Menu |  A screenshot of a game menu. The word "Menú" is highlighted in a gold-bordered box. Below it are two circular icons: one with a question mark and one with a gear. A blue banner with the word "Pista" is visible in the background. |

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- Coleccionables



Figure 20: Translated game's collectibles.

- Mapa



Figure 21: Translated game's map.

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- Tareas



Figure 22: Translated game's task.

- Guía



Figure 23: Translated game's guide.

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- Pista

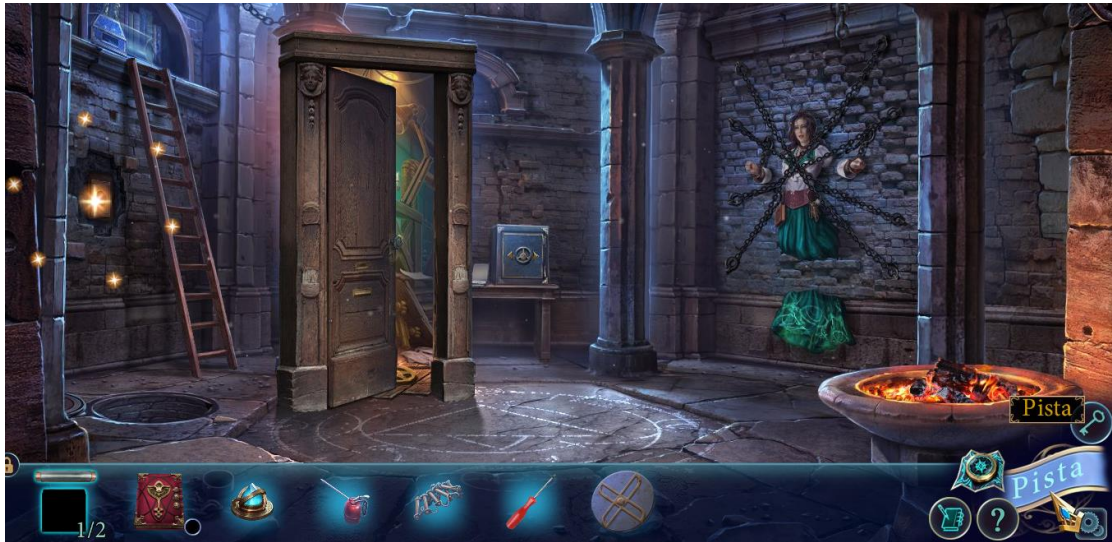


Figure 24: Game's hint option.

- Menú



Figure 25: Translated game's menu.

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- Even though the following did not represent a problem, it is considered important to explain why some decisions were made during the translation process. In segment 2927, the word “deface” appears to refer to a painting that has been vandalized. However, it was decided to change this word for the verb in Spanish *dañar* (damage or ruin) since it was found to be more natural. This decision was made to provide the user with a more enjoyable game experience with the help of a natural localized video game.
- In chapter 2: The Hospital, some x-rays needed to be found as part of the inventory. These x-rays also required a developing process to get some information and be able to continue with the game. In segment 1768, the text “Let’s see what develops”, refers to such x-rays about to be developed after finding all the materials needed to carry out this process. The first translation option was *Veamos qué se revela*, which shows a literal translation strategy. Even though this Spanish sentence means the same as in the English version, it did not sound right or natural. Therefore, it was decided to apply the paraphrase strategy, which is a freer approximate translation of the source text (Chesterman, 1997). Hence, it was changed to *Veamos qué tenemos aquí...* (Let’s see what we got here...). As mentioned earlier, video game localizers have the autonomy to make adaptations when they see it necessary, as long as their decisions are well defended.
- Naturalness, when localizing a video game, is one of the priorities of the professional. Therefore, in segment 2136, it was decided to change the sentence

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structure since the text's translation did not sound like something a Spanish-speaking person would say. The English version text was “This fish hook is electrifying”, which would translate *Este anzuelo es electrizante*. However, *Este anzuelo está que echa chispas*, was found more suitable for the Latin-American audience.

6.3.2. General translation problems

- The following, even though it is not a translation problem, it is essential to mention. The game's main menu has the option of “Extras”, which was added to the Collector's Edition. This button leads the player to a set of game benefits, such as music, videos, wallpapers, to name a few. Among those perks, there is a “Collection”.



Figure 26: Game's collection.

It can also be evidenced that the characters have a nameplate below. It is important to recall that proper names were decided to be left the same as in the English version; therefore, not much would change. However, there is a character called “Captain”, which translates *Capitán* in Spanish. Although this word was found as text and translated, the word stayed the same. It is still unknown why the changes did not apply to the word. It was later considered that such a word might be an image and would need adaption through Photoshop, but it was never found.

- In segment 2093, the text to translate was “Bob is understandably distressed”. The last part, “understandably distressed”, was searched on the internet to check if it was an already established term. *Comprensiblemente angustiado* was found, and it is the literal translation of the text. Even though it was close to the English sentence, it is uncommon. Thus, the segment was ultimately translated as *La angustia de Bob es comprensible*. The translation was found suitable and natural in the Spanish language.

6.3.3. Pragmatic Translation Problems

- As mentioned before, sometimes video games’ instructions are decided to be left vague to maintain the game’s mystery. Segment 1970 was an example of that with the text “This must be the star of the show”.



Figure 27: Translated expression.

The sentence refers to a star-shaped item that needed to be found as part of the game's inventory. Having to translate this segment without the context would lead to misunderstanding the message. Fortunately, having images and the complete game story, helped to understand what the intention was. This specific segment did not intend to be obvious; however, it was essential to analyze if the target audience would comprehend this intention. Hence, any translation option must be evaluated, considering how the receivers would react to translation decisions. Ultimately, a more obvious translation was chosen, which led to obtaining *Aquí parece ir algo en forma de estrella* (A star-shaped object seems to fit here). This decision was made since it would avoid possible confusion and ambiguity in the text.

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- In the game, the names of the characters were constantly in sight. In video game localization, substitution is often used with proper names when the intention is to apply a domestication technique. With this game, such changes were unnecessary and would not make a difference in the target product. Therefore, it was decided to keep the same names as in the English version. This may be considered a type of foreignization, where some aspects of the localized product are left the same.

6.3.4. Cultural Translation Problems

- Tools were also some of the articles from the game's inventory. They were especially challenging to translate into Spanish since Latin American countries tend to call tools differently from one country to another. As this Spanish version is targeted to these countries, it is important to be as neutral as possible to avoid confusing the player.



Figure 28: Boltcutter.

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In segment 379, “bolt cutter” had three possible options for translation in Spanish: *cortapernos*, *cortacadenas*, and *napoleon*. Even though *cortacadenas* (chain cutter) was a possible option, it sounded too specific. The bolt cutter in the game cut not only chains but also wires and other things. Therefore, between *cortapernos* and *napoleón*, the former was chosen since it is more generic and suitable for the context.

- When translating segment 477, a culture-bound situation was found and needed to be revised. In the game's inventory, there was an item called “Shell Button”, and the closest rendering in Spanish was *Botón de concha*. However, the option was immediately discarded since the word *concha* (shell) has several connotations depending on the Latin American country it is used. For instance, in countries such as Argentina, Bolivia, Ecuador, and Peru, the word to female genital organs and, in some cases, is used to curse or insult others. In Ecuador, Costa Rica, and Colombia, it could also mean being impertinent. It was then decided to specify the context of the word to provide a suitable translation. Therefore, it was translated as *Botón de concha marina*, where the word *marina* clarifies that the item is referring to the sea. This strategy was defined by Chesterman (1997) as Explicitness change or “Explicitation”, where extra information may be added towards explicitness. Additionally, the extension of the translation was not a problem since there were no space constraints nor limitations.

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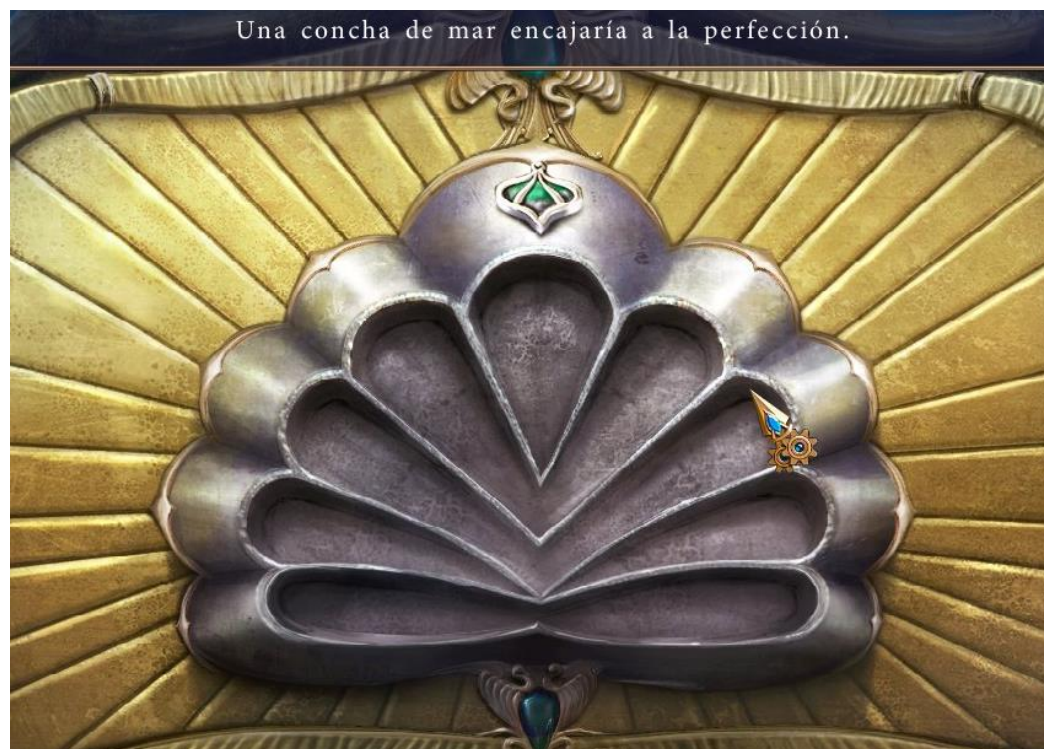


Figure 29: Seashell.



Figure 30: Seashell emblem.

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- There was a coherence problem found in the game. An important item was required to be found, which was a book called the Black Book. The whole gameplay led to finding such a book to end with the curse and save everyone from the haunted house.



Figure 31: Translated “Black Book”.

However, the book was observed to be red, not black, as its name suggests. It was necessary to check the original strings of the game to see if it was part of a wrong decision. Surprisingly, it was found that the item was also called Black Book (Чёрной Книги) in the Russian strings of the game. It was concluded that the decision was intentional, although it is still not completely clear why the book was left red. Color psychology might have to do with the issue since colors can be a cultural reference for countries. It was decided to completely adapt the name of the book to *Libro de Hechizos* (Book of Spells). This translation decision aimed to

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avoid any possible cultural discomfort; additionally, as sorcery has been a known aspect in the oral tradition of Latin American countries, this domestication strategy is considered appropriate for the context.

- It has been mentioned before how difficult it was to translate tool names since countries sometimes name them differently. In segment 2857, there was a slightly similar problem when the word “pipe” appeared, and it was too broad for the Spanish language.



Figure 32: Pipe.

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After researching about it, it was decided *tubo de desagüe* as the closest translation possible. Since the equivalent for “pipe” in Spanish was not found suitable, *tubo de desagüe* is more like an explanation of the type of pipe the game refers to. This is common to see in the Spanish language. While English tends to be more concise, Spanish is likely to have more explanatory phrases.

- The house of the game was not a regular place. It was haunted and would transform into several places, like a hospital, a dark forest, an aircraft, and a castle, among others. However, in the eyes of the prisoners, it was first a motel. In English speaking countries, “motels” refer to cheap places that are usually close to main routes, where people on long road trips stay during the night to rest. However, in many Latin American countries, motels refer to something different. They are discreet places, usually located in the outskirts of towns or cities, where people meet to have sexual encounters. Therefore, the word “motel” found in segment 3020 should not be translated as *motel* in the Spanish edition. This may be considered a cultural translation problem, which could be solved by following Vinay and Darbelnet's (1958) oblique translating method: adaptation. It was rendered as *hotel* even though it does not refer to “motel” strictly, but it was the closest translation found and the most suitable as well.
- Before starting the translation process, one of the main aspects taken into consideration was register. It may be classified as formal or informal. According to the situation, it is essential to select the right register to interact appropriately,

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whether it is in writing or speaking communication. Throughout the game, a mostly informal register could be observed. Contractions, slang, and jokes are presented. Informal register in video games is usually utilized in order “to bring the game closer to the target audience” (O'Hagan & Mangiron, 2013, p. 250). However, in segment 3267, a robot nurse is interacting with the main character of the game.



Figure 33: Interaction between the nurse and the main character.

She says, “Hello, are you here for surgery?”. In hospitals, a slightly formal or neutral register is used when talking to patients. Therefore, when translating this segment into Spanish, it was decided: *Hola, ¿viene para cirugía?* Such formality may be easily observed in the Spanish language, not so much in English.

- Mini-games are a characteristic of HOPA games. There is a variety of them, including puzzles, hidden objects, and some others. In the video game, these mini-games received descriptive names and were expressive about the game’s dynamic.

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For instance, if the mini-game involved blocks that need to be organized, the name would be “Blocks puzzle” or something related.

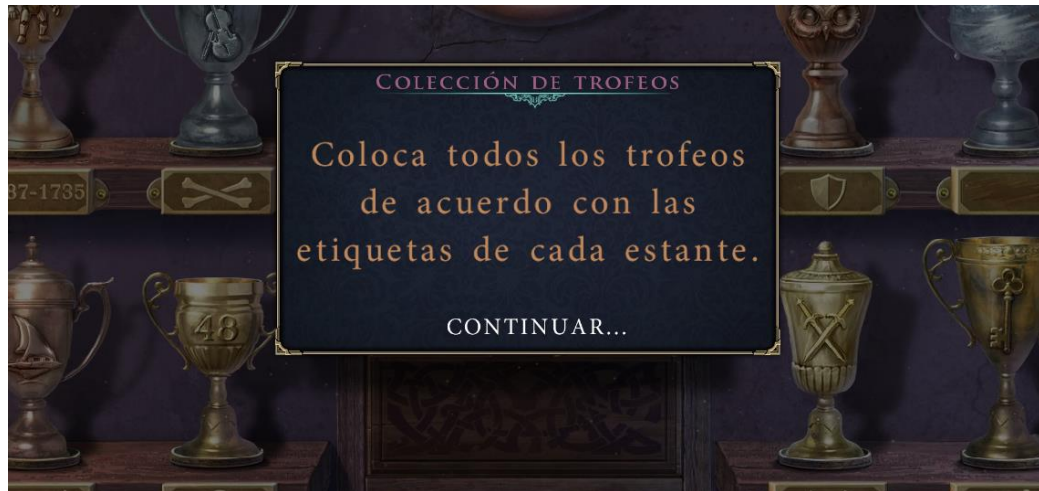


Figure 34: Translated minigame's instructions.

In segment 4182, the name of a mini-game was “Trophy case”. The mini-game consisted of organizing trophies from a collection according to the labels on a shelf. It was considered that the name of a mini-game should be more appealing to the users and also coherent with the game’s dynamic. Therefore, it was translated as *Colección de trofeos* (Trophies collection). Similarly, in segment 4193, the name of the mini-game was “Swap the colors”. It was changed to *Colores cambiantes*, which addresses the game’s dynamic and gives the user an idea of what s/he will have to do. This adaption strategy is one of the most common in the field, and it considers the possible impact these changes will bring to the target audience.

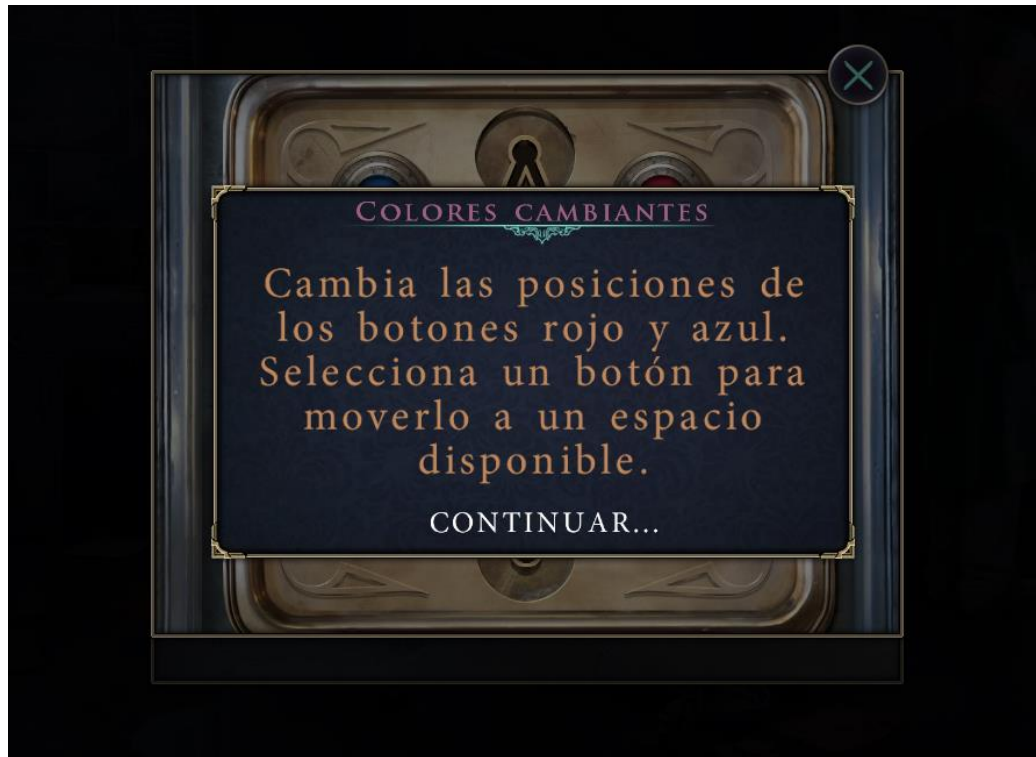


Figure 35: Translated minigame's instructions II.

6.3.5. Linguistic Translation Problems

- The option “Play” allows the user to choose between the main story and the bonus chapter. However, the bonus chapter will be locked if the user has not played the first part yet. As observed in Figure 35, there was a disparity situation in the translated texts. The English version of the game shows one-line sentences on both sides (See Figure 2). When translating them, the first text generates two sentences. The Spanish language tends to be more extensive than English, and the resulting texts are proof of that. It does not represent a significant problem per se, but it is indeed a difference in the game's metric.

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Figure 36: Translated main and bonus stories.

- Overlapping was the most common problem encountered in the video game localization (See Figure 39). There was an overlapping problem when translating one of the profile menu options. The instruction says “Player name” in its English version, where the player chooses her/his name for the main character. However, when translating it to Spanish as *Nombre del jugador*, the overlapping occurs (See Figure 37). This happens because prepositions tend to be more commonly used in the Spanish language, making sentences longer, as mentioned before. It was decided to omit part of the sentence to avoid overlapping. Therefore, it was simply translated as *Nombre* (Name), since players would understand the instruction anyway (See Figure 38). This omission does not change or affect the game’s functionality at all.

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Figure 37: Overlapping problem in the translation of the menu profile.



Figure 38: Translated menu profile.

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Figure 39: Example of overlap.

- As asserted by O'Hagan and Mangiron (2013), "[i]n order to achieve understanding by the target receiver, what seems an extreme yet common translation strategy often used in games is omission (p. 174). When translating, if a piece of information seems unnecessary, it should be omitted.



Figure 40: Stone blade.

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In segment 452, for instance, “stone blade” was referring to the blade of a sword made of stone. As there were other sharpened objects, it was necessary to specify that the blade belonged to a sword. The most obvious translation was *hoja de espada de piedra*; however, this option was unsuitable since it was too long. Additionally, it was unnecessary to specify the item's material as the game's images make it clear. Baker (1992, p. 49) addressed omission in her translation strategy taxonomy, which is usually used to avoid over-explanation. Hence, *hoja de espada* was chosen as the final translation.

- In segment 466, just as in the previous case, the omission strategy was applied to translate “stone sword” into Spanish. The resulting translation was *espada* (sword).



Figure 41: Stone sword.

- In segment 510, the text to translate was “stone hilt”, which literal translation in Spanish is *empuñadura de piedra*. However, instead of mentioning the material the

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hilt is made of, it was found better to mention the object such hilt belonged to, in this case, a sword. For that reason, it was decided that *empuñadura de espada* (sword hilt) was the best translation option since the video game images already show that this item is made of stone. Even though the omission strategy was used in this situation, there was compensation in the resulting translation.



Figure 42: Sword hilt.

- Segments 548, 564, and 573 presented the same situation as they were repetitive scripts. In these segments, “Costume reactor” was the descriptive name for three items, namely reactors that would fit into a costume to recharge it and make it function. However, as the game shows the costume closely, it was not considered mandatory to specify in the translation that these reactors were part of it. Thus, the

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omission was the selected strategy to translate these segments, which led to *reactor* as a definitive translation in Spanish.



Figure 43: Costume reactor.

- “Secret Stash Clue” was in segment 762. The problem here was length-related: *Pista secreta del escondite* in Spanish. As in previous segments, it was considered unnecessarily specific since the game shows where the clue belongs to. Hence, the selected translation was *Pista secreta*, omitting the location “stash”. One of the reasons why some text translations were shortened, besides aesthetics, was to avoid overlaps in the user’s interface (UI) that may disrupt the game experience.



Figure 44: Secret Stash Clue.

- Even though there were not space restrictions when translating, some overlaps were observed, especially in the menu. Some words would occupy the same area as other words or step outside of the lines of the game’s design. Therefore, it was necessary to modify translation decisions and shorten some words. For instance, in the English version, there was the “Hint time” option in the menu. This was the time that the hint option would take to recharge. Alongside this, there was a bar showing the time in seconds that could also be modified. When translated into Spanish as “Tiempo para <<pista>>”, there was an overlap, as shown in Figure 45. As the option of “seconds” was shown, it was decided that the word *Tiempo* (Time) was unnecessary since it was understandable. Hence, it was translated as <<*Pista*>>, as observed in Figure 46.



Figure 45: Overlapping problem.

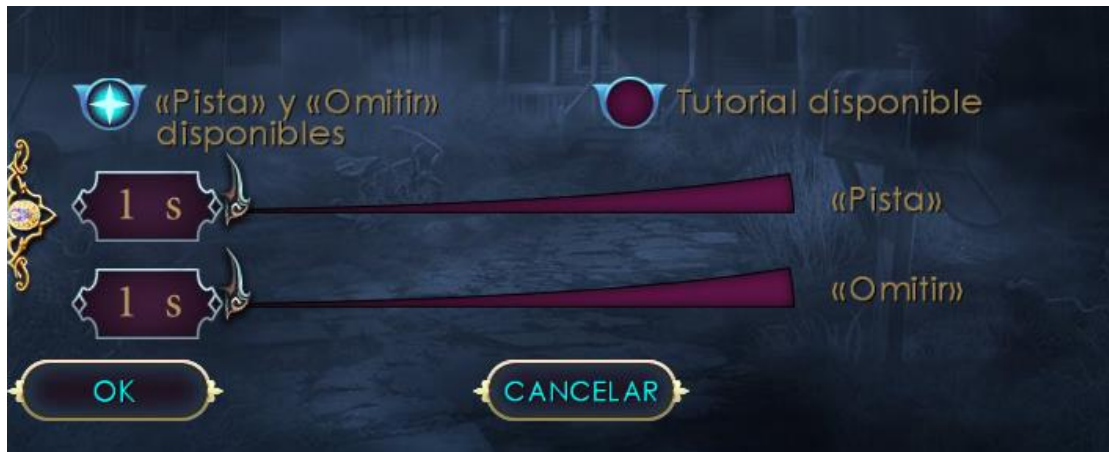


Figure 46: Overlapping problem solved.

6.3.6. Text-Specific Translation Problems

- In the English version of the game, there are several expressions that people use daily in English speaking countries. Even though some idioms have an equivalence in Spanish that represents the same intention, that is not always the case. In segment 1290, the idiom “Close but no cigar” was found. It has its origins in North America, and it was used to describe the main character's not being able to reach a rope ladder. As the target audience for this video game localization was

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Latin America, it was not possible to find a similar expression in the Spanish language that could be understood in all the countries. There are several translation options for this idiom, depending on the country it is used. In Argentina, for instance, an equivalent for this expression may be *Casi, pero no*. In Colombia, on the other hand, *Casi pero no cazó* is closer in meaning. Mexicans may use two different sentences referring to the same situation: *Por un pelo de rana calva* or *¡Lástima, Margarito!*



Figure 47: Translated expression.

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However, as mentioned before, all these options were not generic enough to be used and understood in Latin-American countries. Fernández Costales (2012) addressed this issue and explained that partial or total loss is common to find when translating games that involve puns or humor. He also proposed a compensation strategy, where a functional equivalent is given to face situations alike. Therefore, the translation for this expression resulted in *Por poco la alcanzo* (I almost reach it). Although it is not precisely the same, it maintains the original intention, which is a priority in video game localization.

- At the beginning of the game, when the main character is exploring the front part of the house and gets to the door, the lock suddenly disappears. The character reacts by saying, “That’s a first”, found in segment 1361. This expression is used when, before someone’s eyes, something is happening for the very first time. As it has been mentioned before, some expressions do not have a direct equivalent in the target language, as is the case. However, to express the same idea as in the English version, it was translated as *¡Eso sí que es extraño!* (Now, that is strange!). Dealing with the loss of meaning may challenge the translator to be creative since s/he has to provide a proper equivalent to solve the issue.



Figure 48: "That's a first" translated.

- Wordplays are common techniques whereby people use the language in a witty and clever way to convey a message. An example of wordplay was found in segment 1649, which was “Yet another cross to bear”. In the game, the sentence refers to a cross that belongs to a small chest and needed to be found to open the chest. The phrase "to bear" from the expression addresses the effort of searching and finding objects in the game. As mentioned before, translating wordplays from one language to another may be complex. Therefore, it was found necessary to change the sentence structure to point out the object that needed to be found. Initially, the translation was *Aquí va una cruz* (Here should be a cross). However, it was changed after analyzing the fact that games should not have such obvious instructions if the original version does not intend to. Sometimes, game designers deliberately provide vague information for “intentional confusion” to “preserve the secrets of the game”

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(Thayer & Kolko, 2004). As a result, *Otra cruz que llevar* was selected as the final translation, which is a closer equivalent to the English version and does not provide too obvious instructions.



Figure 49: "Yet another cross to bear".

- The expression “Something round should fit the bill” was found in segment 1716. This expression is attributed to a round object that was required to be found as part of the game’s inventory. It was found inadvisable to translate it literally since it would not mean the same in the TL; however, unlike other cases, there is an idiom in Spanish that was similar in meaning to the English sentence and worked as the best option. Thus, it was translated as *Algo redondo podría encajar como un guante* (Something round should fit like a glove). According to Nord (1997), this type of problem is considered text-specific, and “solutions to these problems cannot be

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generalized and applied to similar cases”. (p. 67). Therefore, she advises the translator to be creative when facing a similar problem (1997).

- During the translation, there were some terms found in the ST of the game which needed specific understanding to avoid mistranslations. An example of those terms is used in segment 1922: “I’m no geography expert, but I do believe some countries are missing in action”. The analyzed term was “...missing in action”.



Figure 50: "Missing in action" translated.

In the context of the game, the main character had to find some globe parts that were missing, namely five countries of such a globe. When she realized the globe was incomplete, she said the aforementioned sentence. Chiefly, “missing in action” indicates a certain casualty classification where a member of a military organization

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has not been found and is reported missing during combat. The prior definition did not correspond to the context of the game text; therefore, the option was discarded. On the other hand, the term can also mean absent or disappeared in a more general view. Even though “missing in action” is more commonly used in the military context, the other option was also valid. Hence, the text was simply translated as *No soy experta en geografía, pero creo que aquí faltan algunos países* (I'm no geography expert, but I believe some countries are missing here). Although it was not a literal translation, the resulting text was a close rendering. Since the term previously analyzed was not adding any different effect nor providing particular information, it was modified.

- An adage was found in segment 1998: “I'm not sure how these controls work - let's not mess with success”. The last part, “...let's not mess with success”, is the expression that will be addressed next. Even though it was not difficult to comprehend what this slang referred to, it was relevant to research about it and have reliable foundations. It was found that such expression was first used in the 1960s to explain that something should not be fixed if it is not broken. That is exactly what the sentence means in the context of the game. As mentioned before, translating puns, slangs, or expressions can be complex since this type of expression is usually cultural specifications and does not mean the same in every territory. According to Nord (1997), this may be considered a text-specific problem, which could be solved by applying an adaptation strategy. The resulting translation was *No estoy segura de cómo funcionan estos controles. Será mejor*

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que no los toque (I'm not sure how these controls work. I better do not touch them). Although the selected option is not slang, it may be considered as a close equivalent since it expresses the original intention.



Figure 51: Control panel being referred to.

- Anglicisms were also found in the ST. A clear example of one was in segment 2007, where it says, “I need to find us a set of walkie-talkies”. The items being referred to in this sentence, walkie-talkies, are usually used in the same way in Spanish since *La Real Academia de la Lengua Española (RAE)* has accepted its use. Therefore, the borrowing and literal translation strategies were used here, obtaining *Necesito encontrar un juego de walkie-talkies para nosotros* as a final translation in the TT. It should be used in italics as any other anglicism; however, the game's design did not make it possible.



Figure 52: Walkie-talkies. Anglicism.

- The following is an example of idiom usage in the game's text, which was solved with another TT idiom. However, it is relevant to highlight that the images of the game allowed said expression to be possible. In segment 2042, the text to be translated was "There's something fishy about this box". The main character says this sentence when she sees a small box missing an emblem which has the shape of a fish. The adjective "fishy" means suspicious, but it is also referring to the shape of the fish in the box. It was translated as Algo huele mal aquí (Something smells bad here) after considering possible options. The decision was made as this sentence in the Spanish language presents ambiguity: it may refer to a suspicious situation, as well as a bad smell. It is not common to find a translation solution for puns or humor similar to in the TT. However, as was the case, it is not impossible either.



Figure 53: Translated idiom.

- The text from segments 2087 and 2091 was “I suppose I could beat some fish over the head with this, but I should probably fix it instead”, which described a broken fishing rod that needed to be fixed. In the sentence, we find an idiom that is used when somebody is saying something unpleasant to hear for another person over and over again: “beat (someone) over the head with (something).”



Figure 54: Modified expression.

However, the way the game's character is using this idiom seems to be literal, not figurative. As she is talking about a broken fishing rod, she will not be able to catch any fish. Therefore, it was decided that maintaining the intention was the priority, even if that required changing the syntactic structure of the sentence in Spanish. Hence, the final translation was *Si la deajo así, probablemente no voy a poder pescar nada. Mejor la arreglo* (If I leave it like this, I will probably not be able to fish anything. I better fix it). The strategy used may be considered both an adaption and explanation, which is sometimes used according to the translation problem.

- Just like any other language, English uses some expressions figuratively or literally according to the context and the intention of the ones involved in the interaction. In segment 2094, the sentence "I should let him collect his thoughts" is a figurative

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idea. In Spanish, the most suitable translation for such expression was *Debería dejar que se calme y organice sus ideas*, which is what this expression refers to. Cambridge Dictionary (2020) defines “collect someone’s thoughts” as “to get control of your feelings and thoughts, especially after shock, surprise, or laughter”. Therefore, the selected option was found appropriate.

- Our next situation was given in segment 2169, where the game text said, “A new skull appears to be in order”. This segment describes a headless statue. The part “...to be in order” seemed confusing and required research due to the context. The most approximate meaning for the expression according to its context was seen on the digital dictionary Merriam-Webster, and it refers to something “appropriate or desirable”, in this case, the skull. The text intends to tell the player the required item to be found to continue with the game. The same was taken into account when translating it into Spanish, which resulted in the following translation: *Creo que alguien perdió la cabeza, y necesita una nueva* (I think somebody lost his head / lost his mind, and needs a new one). This translation was selected because it shows ambiguity, and it functions as wordplay for the TT. The part *...alguien perdió la cabeza* may be interpreted with a figurative and a literal meaning, which seems proper for the context.



Figure 55: Translated wordplay.

- In segment 2200, there is one more expression to add to the list of wordplays utilized in the game. The text in the segment was, “I won’t be magnifying anything without a new lens”. As expected, such wordplay does not work in the Spanish language as it does in English. The text refers to a broken magnifying glass that needs repairing. It was decided to change the original words for the Spanish version, aiming to maintain the intention rather than the same text structure. The translation resulted in *Sin una lente nueva, esta lupa no servirá de nada* (Without a new lens, this magnifying glass won’t work).



Figure 56: Translated expression.

- Continuing with expressions, another one was found in segment 2204, where the text in English said, “Looks like this is lights out for me”. The expression refers to a broken lamp that requires a new bulb to function; however, the situation is not addressed in an obvious way. Even though it was understandable, it was challenging to come up with a similar sentence in Spanish; the idea was to be clever and witty as well, just as in the English text. Therefore, it was decided to simply express the need for a bulb, *Necesito algo de luz, quizá una bombilla* (I need some light, perhaps a bulb). Even though the expression could not be maintained, the translation was found appropriate and understandable.

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- Segment 2208 shows wordplay usage as well. In the game, a robot had several gears in its chest; however, they were incomplete, meaning that there were gears to be found. The sentence in the ST said, “This really grinds my gears”, which is a popular idiom similar to “piss (someone) off”. “Grind my gears” refers, in this case, to both missing gears and the idiomatic expression.



Figure 57: Translated wordplay.

This slang is used daily in English-speaking countries to refer to a specific situation that makes a person upset. For instance, “Rachel said that people's spitting on the street grinds her gears, and to be honest, it pisses me off, too!” As in the previous segment, the first option here was to make it obvious and have the wordplay lost.

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However, after analyzing some other options, it was found that the following sentence may function as an idiom in Spanish, and it is also related to the context. The final translation resulted in *A éste le faltan unos tornillos, o más bien, unos engranajes*. In Spanish, the idiom *faltarle un tornillo a alguien* means the person is going crazy and s/he is not acting logically. However, *tornillos* translate “screws”, not “gears”. Therefore, it was necessary to add that last part, *o más bien, unos engranajes*, and make the sentence work.

- In segment 2504, the sentence to be translated was “This strange lock is a real head-scratcher”. This is an informal expression that works in English due to the context of such a sentence.



Figure 58: Lock being referred to.

“Head-scratcher”, in this situation, refers to two different things: 1) it addresses a lock that has the shape of a head, and 2) as an expression, something is called a

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head-scratcher when it is confusing and hard to understand. It was difficult to make it work in Spanish in the same way that it has been done in previous strings.

Therefore, to avoid complications, it was translated as *Esta cerradura sí que es extraña* (What a strange lock). Even though it does not include any idiomatic expression, the sentence still delivers the message the English version intends. Due to the meaning loss, a compensation strategy was used to respond to the problem.

- In chapter 5, the main character was being attacked by the cursed house, and she felt it was time to put a stop to it. She then said, “It’s time to go on the offensive”, which according to Collins Dictionary (2020), refers to taking action on something that has been attacking you. In Spanish, it was translated as *Tendré que tomar cartas en el asunto*, which is also an idiomatic expression that directs the same idea as in the English version.
- Besides being repeated, Segments 2592 and 2597 presented an idiomatic expression in the ST, which was “This telescope has seen better days”. After researching the idiom, it was clear that it should not be translated literally. Cambridge Dictionary confirmed that “have seen better days” means to be in bad condition or deteriorated. They led to the translation *Este telescopio se ve viejo y dañado* (This telescope looks old and damaged), where it can be evidenced that the slang could not be saved in the TT.

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Figure 59: Telescope.

- In segment 2602, there was an adaption from the phraseological unit “another day, another dollar”. The text found in the game was “another day, another corkscrew”, referring to the number of corkscrews found in the video game. According to The Phrase Finder, “another day, another dollar” is used when talking of an uneventful day of work, where the only incentive is the payment. However, this phrase does not exist in Spanish and led the translation to focus on the intention. Hence, it was translated as *Necesito un sacacorchos para esto* (I need a corkscrew for this).
- In segment 2900, a particular situation was found. The text was “Two birds of a feather belong here”, which is a saying in the English language. According to the Cambridge Dictionary, this expression refers to “people who are similar in

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character”. Alongside the sentence, the video game shows two swan tiles that are required to be found.



Figure 60: Swan figures.

This is particularly convenient for the Spanish language since there is a known saying that is similar to the one in the ST. Therefore, it was translated as *Si consigo las dos figuritas, mataría dos pájaros de un tiro*, referring to both swans portrayed in the game's images. Finding a saying in the TT to translate an expression in the ST is not easy to obtain, but it is possible, as evidenced in this example.

- One of the game's important locations is a lighthouse. In the lighthouse, a clock was keeping important items inside. To obtain these items, the player has to set the correct time in the clock. In segment 2952, the sentence, “When the time is right, this clock may still hold a secret”. It was decided to slightly explain what the user needed to do in this situation; otherwise, it may be confusing. As a result, the

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chosen translation was, *Si configuro correctamente la hora en este reloj, puede que revele sus secretos* (If I set the time correctly on this clock, it may reveal its secrets).



Figure 61: Clock being referred to.

- In segment 3466, the interjection of the exclamation “Shoot!” was found. This word can have several meanings, and it may function as a verb, noun, or interjection. Without context, inexperienced translators might have made a mistake. Fortunately, that was not the case. As the segment intends to exclaim about a situation, it was decided to be rendered as *¡Oh no!* in the Spanish version. It was considered one of the best options, although there were other good alternatives.

6.3.7. Translation difficulties

- Interestingly, the very first problem was faced before starting the localization process. Even though the game selection presumes to be the easiest step of the process, it was not. Finding a suitable video game that meets the criteria posed in the present work was challenging as game localization is expanding rapidly, and most games already have versions in several languages, including Spanish. This situation might as well continue to rise in the future since game companies are not the only ones in charge of localizing video games anymore. There is a common practice in the field where experienced gamers voluntarily localize games, usually without much experience in translation nor localization, and this has been defined as “crowdsourcing”. As some volunteers do not have professional training in the field, it may affect translation quality in video game localization as well as localizers' reliability.
- The following situation is completely worth mentioning as it is considered extremely common in the game localization field. Sometimes, game localizers have to work with an already manipulated product, meaning the localization game has already been localized from its original language. For instance, *Mystery of the Ancients 8: No Escape* was developed initially in Russian, and it was later localized into English. (See Figure 63). Even though translating from the English version of the game did not represent a problem itself, it was indeed interference in the translation process. The Merriam-Webster dictionary (2020) defines “interference” as an obstruction, which may influence the translation result. Accordingly, some

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game companies are trying their best to work directly from the original version to avoid such interference (O'Hagan & Mangiron, 2013, p. 177).

- Segment 337: Inventories are the main characteristic of HOPA games, and the game in question has an extensive one. One of the inventory items was a “wire”, which in Spanish can be translated as *cable* and *alambre*.



Figure 62: Taken from the YouTube channel V.O.R Bros.

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| | C | D | E |
|----|---|--|----|
| 1 | ru | en | fr |
| 46 | Ничего не понимаю, нужно найти моих друзей и выбираться отсюда как мож | Assemble the robot? What in the world is going on in this house!? | |
| 47 | | | |
| 48 | Этот волк явно необычен. Нужно найти способ его прогнать. | This is no ordinary wolf - things are really heating up. | |
| 49 | Если записка не врала, огонь прогонит это существо. | How can I deal with this terrifying beast? | |
| 50 | Сара внутри и она напугана. Нужно спешить. | Sarah's scared to death! I need to find out what's going on. | |
| 51 | Этот лес будто сошёл со страниц страшных сказок. | This forest resembles something straight out of a horror novel. | |
| 52 | Огонь! Он может отпугнуть волка. | Some fire should scare it away. | |
| 53 | Простые стрелы не будут долго гореть, нужно смазать их каким-то топливом. | Arrows won't burn for long without some fuel to keep them going. | |
| 54 | Я до туда не дотянусь, а вот мой маленький помощник сможет. | I'm not climbing that tree, but maybe this little guy can. | |
| 55 | Не могу вытащить голыми руками. | It's really stuck! | |
| 56 | Жаль я не кошка, могла бы видеть в темноте. | I'm not even going to think about reaching in there without any light. | |
| 57 | Да, с глазами он бы смотрелся получше. | This thing might look slightly less creepy with a new set of eyes. | |
| 58 | Нужен ещё один камень. | Just one more eye. | |
| 59 | Арбалет без стрел бесполезен. | An unloaded crossbow is nice to look at, but not good for much else... | |
| 60 | Осталось поджечь! | A little spark should turn these arrows into something really special. | |
| 61 | Заперто на два замка в виде букв. | What does 'SP' stand for? | |
| 62 | Осталась одна буква. | Just one more letter. | |
| 63 | Я должна найти способ прогнать волка. | I can't believe how big it is on the inside! Whoa, that wolf looks vicious - I should tread carefully. | |
| 64 | Отлично, нужно поспешить к Саре. | That was quite effective! Now to check on Sarah. | |
| 65 | | | |
| 66 | Нет, руками не повалить. | Chop, chop! | |
| 67 | Не дотянусь, но как-то выловить нужно. | I can't reach it, but surely there's a way to catch it. | |
| 68 | Наверное, я смогу перелить бензин, но нужно что-то вроде насоса. | If I had a pump, I could siphon some gas into this bucket. | |
| 69 | Этим можно смазать стрелы, чтобы лучше горели! | If I want to make something flammable, I've come to the right place. | |

Figure 63: Original Russian strings of the game.

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This was a common word in the game, but not referring to the same thing each time. It was difficult to remember the context of the words even after playing the game several times. Note-taking was not an option since it was a time-consuming task and may be distracting at times. The solution to this problem was YouTube videos (See Figure 62). There is a common practice where some gamers record themselves playing video games and upload the videos onto the internet to help other people complete a game. Using these videos, it was possible to rewind specific parts of the game and know the context. It was then possible to know if the segment was referring to *cable* or *alambre* in Spanish. In this specific case, the most suitable translation for “wire” was *alambre*.

- “Stone Cross Guard” in segment 475 was troublesome to translate since there was no prior knowledge related to sword parts, and there was little information about this on the internet.



Figure 64: Sword cross guard.



Figure 65: Translated cross guard.

A thorough search resulted useful as it was found that the best translation for “cross guard” was *guarda*, where the material of the article (stone) was again omitted.

Besides being unnecessary, adding “stone” (*de piedra* in Spanish) could have made the Spanish translation way too long. In contrast to the previous situations, in this case, it was found necessary to mention the item this cross guard belongs to since the sword parts in the video game were separated, and no context was given to these objects. Therefore, for better understanding, *guarda de espada* was chosen as the final translation.

7. Conclusion and Comments

The main purpose of this master's thesis was to localize the video game *Mystery of the Ancients 8: No Escape Collector's Edition* from English into Spanish, and based on that, to carry out an analysis for writing a further annotated translation by registering all the important events that could be found. It was also possible to document the problems that hinder the localization activity and the solutions applied to solve said problems.

Translation strategies made troubleshooting possible, and this led to a posterior analysis of the resulting translation decisions. In this regard, it is important to remark which strategies helped to deal functionally with translation problems during this project's development.

For instance, Baker's omission strategy, also addressed by O'Hagan and Mangiron, was applied and explained in several situations throughout the present work. The compensation strategy, proposed by Fernández Costales, was also used to solve partial or total-loss related issues in the translation process. Some other strategies, such as adaptation, borrowing, paraphrase, to name a few, were taken into consideration as well.

Nord's characterization of translation problems was the main structure of this work since it was the only one employed to classify the situations found when localizing the video game. By first identifying the nature of the translation problems in question, it was much easier to come with the best strategy to solve them.

A note-taking exercise was crucial for the posterior written report during the localization activity and facilitated the work considerably. Additionally, to give solid

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foundations to this master's thesis, scholars' articles and research regarding the discussed topics, studies, and others were included.

It would be interesting to see the research and analysis of phraseological units used in video games for future works. Due to time and focus matters, it was not possible to do it in this opportunity in great detail. However, there is no doubt of its importance, and it should be taken into consideration for upcoming investigations.

This dissertation intended to embark readers on a journey to the video game localization field to encourage enthusiasts and give the niche the acknowledgment it deserves. Even though video game localization has had a significant impact on today's society, it is considered an unexplored field compared to others in Translation Studies. The invitation is to continue encouraging research related to the field. It would aid in solving problems concerning lack of documentation and unprepared professionals in the niche.

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Tables

Table 1. Translation problems classification

| ST | TT | Problem type | Strategy used |
|--|---|--------------------------|--|
| This fish hook is electrifying | <i>Este anzuelo está que echa chispas</i> | Linguistic (phraseology) | Equivalence |
| Shell Button | <i>Botón de concha marina</i> | Cultural | Explicitness change or “Explicitation” |
| Black Book | <i>Libro de Hechizos</i> | Cultural | Adaptation |
| Pipe | <i>Tubo de desagüe</i> | Text-specific | Explanation |
| Motel | <i>Hotel</i> | Cultural | Adaptation |
| Hello, are you here for surgery? | <i>Hola, ¿viene para cirugía?</i> | Pragmatic | Adaptation |
| Trophy case | <i>Colección de trofeos</i> | Text-specific | Adaptation |
| Swap the colors | <i>Colores cambiantes</i> | Text-specific | Adaptation |
| Stone blade | <i>Hoja de espada</i> | Text-specific | Omission and compensation |
| Player Name | <i>Nombre</i> | Overlapping | Omission |
| Secret Stash Clue | <i>Pista secreta</i> | | Omission |
| Hint Time | <i>Pista</i> | Overlapping | Omission |
| Close but no cigar | <i>Por poco la alcanzo</i> | Partial loss | Compensation |
| That’s a first! | <i>¡Eso sí que es extraño!</i> | Text-specific | Equivalence |
| Something round should fit the bill | <i>Algo redondo podría encajar como un guante</i> | Text-specific | Equivalence |
| Let’s not mess with success | <i>Será mejor que no los toque</i> | Text-specific | Adaptation |
| I need to find us a set of walkie-talkies | <i>Necesito encontrar un juego de walkie-talkies para nosotros</i> | Text-specific | Borrowing |
| There’s something fishy about this box | <i>Algo huele mal aquí</i> | Linguistic (phraseology) | Equivalence |
| I suppose I could beat some fish over the head with this, but I should probably fix it instead | <i>Si la dejo así, probablemente no voy a poder pescar nada. Mejor la arreglo</i> | Linguistic (phraseology) | Adaption and explanation |

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| | | | |
|--|---|--------------------------|--------------------------|
| Looks like this is lights out for me | <i>Necesito algo de luz, quizá una bombilla</i> | Cultural | Adaptation |
| This really grinds my gears | <i>A éste le faltan unos tornillos, o más bien, unos engranajes</i> | Linguistic (phraseology) | Equivalence & adaptation |
| This strange lock is a real head-scratcher | <i>Esta cerradura sí que es extraña</i> | Linguistic (phraseology) | Adaptation |

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Table 2. Entertainment Software economic contributions.

| | ESTABLISHMENTS | RECEIPTS (000) |
|--|----------------|----------------|
| Entertainment Software Industry Product Line #35652 | 432 | \$3,903,938 |
| Total Application Software Publishing Product Line #35650 | 7,080 | \$46,747,671 |
| Total Software Publishing NAICS 511210 | 9,953 | \$103,505,848 |

Source: US Census Bureau, 2002 Economic Census, Information Survey, Table 1, Product Line by Kind of Business for The United States: 2002. This table reports the annual receipts of the entertainment software industry in 2002 in The United States.

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Table 3. Localizer's competencies.

| AUTHORS | Mangiron (2006) | Dietz (2007) | Chandler (2008) |
|--------------------|--|---------------------------|--|
| COMPETENCES | Familiarity with software terminology and game platform terminology. | Computer skills. | Knowledge of source and target cultures. |
| | Creativity. | Subject matter expertise. | Creativity. |
| | Cultural awareness. | Virtual teamwork. | Knowledge of popular culture. |
| | Mastering idiomatic language. | | Knowledge of the game industry. |

Note: Competencies addressed by the mentioned authors.