

FUN FOR ALL



6th INTERNATIONAL CONFERENCE ON VIDEO GAME TRANSLATION AND ACCESSIBILITY

Faculty of Translation and Interpreting
Universitat Autònoma de Barcelona
2nd and 3rd February, 2023



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Conference organizers:

- **TransMedia Catalonia Research Group**



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FOREWORD

The video game industry has become a worldwide phenomenon, generating millions in revenue every year. Video games are increasingly becoming more elaborate and sophisticated, with advanced graphics and intricate story lines, and developers and publishers need to reach the widest possible audience in order to maximise their return on investment. Translating games into other languages and designing games that can be played for a wide spectrum of players, regardless of their (dis)ability, are two obvious ways to contribute to increasing the audience for the game industry. In addition, games are increasingly being used for “serious” purposes beyond entertainment, such as education, and such games should also be designed inclusively, to facilitate access to them by all types of players.

Research on game translation, localization and accessibility has been gaining momentum in recent years. In particular, the number of studies analysing game translation and localisation from different perspectives has increased dramatically, while game accessibility remains a relatively unexplored topic. The Fun for All: 6th International Conference on Game Translation and Accessibility - Current Trends and Future Developments aims to bring together professionals, scholars, practitioners and other interested parties to explore game localisation and accessibility in theory and practice, to discuss the linguistic and cultural dimensions of game localisation, to investigate the relevance and application of translation theory for this very specific and rapidly expanding translational genre, and to analyse the challenges game accessibility poses to the industry and how to overcome them.

The successful previous editions of the Fun for All: International Conference on Translation and Accessibility in Video Games, held at the Universitat Autònoma de Barcelona in 2010, 2012, 2014, 2016 and 2018 have become a meeting point for academy and professionals working in the game industry and the game localisation industry, as well as students and translators interested in this field.

The sixth edition of the Fun for All Conference aims to continue fostering the interdisciplinary debate in these fields, to consolidate them as academic areas of research and to contribute to the development of best practices.

THE ORGANISING COMMITTEE

TransMedia Catalonia Research Group

Universitat Autònoma de Barcelona

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February, 2023

CONFERENCE PROGRAMME – Day 1

THURSDAY, 2nd FEBRUARY 2023

08:45 – 09:15	Registration
09:15 – 09:30	Opening proceedings by Olga Torres, Dean of the Faculty of Translation and Interpreting - Room 4
09:30 – 10:30	KEYNOTE LECTURE - Room 4 Paul Cairns, University of York: <i>Making Player Experiences Accessible</i>
10:30 – 11:30	PANEL 1A: Game accessibility I - Chair: Anna Matamala - Room 4 <ul style="list-style-type: none">– María Eugenia Larreina-Morales, Universitat Autònoma de Barcelona: <i>Current Trends in Game Accessibility – Features and Reviews</i>– Jared Téllez Quirós, Universitat Autònoma de Barcelona: <i>Accessibility in PC Action/Adventure Games</i>
10:30 – 11:30	PANEL 1B: Game localisation: Transmedia story-telling and creativity - Chair: Ester Torres - Room 5 <ul style="list-style-type: none">– Marco Pirrone, eCampus University (Italy): <i>“The Game of Thrones”: from novel to film and video game. A case study of game localization through narrative universes and nonlinear transmedia storytelling</i>– Jiaqi Liu, University of Manchester: <i>Seeing it happen: How ethnographic workplace research can help explore creativity in game localisation</i>
<i>Coffee Break (11:30 - 12:00)</i>	
12:00 – 13:00	PANEL 2A: Game accessibility II - Chair: Xiaochun Zhang - Room 4 <ul style="list-style-type: none">– Miguel Ángel Oliva-Zamora, Universitat Autònoma de Barcelona: <i>An Exploratory Data Analysis of Recommendations for Players with Cognitive Disabilities</i>– Hakim Boussejra, Université de Bourgogne: <i>Making video games for children based on literature: an accessibility problem</i>
12:00 – 13:30	PANEL 2B: Game localisation: Case studies and fan translation - Chair: Gokhan Dogru - Room 5 <ul style="list-style-type: none">– Mária Koscelníková, Constantine the Philosopher University in Nitra: <i>Invisibility of Video Game Translators on the Example of Slovak Video Games</i>– Marián Kabát, Comenius University in Bratislava: <i>Video Games in Times of Crisis: Play for Ukraine</i>– Amer Qobti, Kent State University: <i>Game Over: The rise and fall of fan translation of video game magazines</i>
<i>Lunch Break (13:30 - 14:30)</i>	
14:30 – 15:30	PANEL 3A: Game Accessibility III - Chair: Estel·la Oncins - Room 4 <ul style="list-style-type: none">– Mohammed Al-Batineh, United Arab Emirates University, & Razan Alawneh, Yarmouk University: <i>The Localization of non-verbal SDH in video games: the Arabic version of the Shadow of the Tomb Raider (2018) as a case study</i>– Aaliyah Charbenny, University of Edinburgh: <i>Interactive Game Sound in Translation: Accessible Games of Online Survivor Horror Game</i>

14:30 – 16:00	<p>PANEL 3B: Game localisation: Localisation of Chinese and Japanese Games - Chair: Pablo Muñoz - Room 5</p> <ul style="list-style-type: none"> – Jemma Louise Stafford, University of Leeds: <i>Jank or Agenda: Translator's attitudes and approaches to Chinese-English videogame translation</i> – Marcos Cardoso Benet, Universitat de València: <i>From Domestication to Foreignization. An analysis of the localization of cultural elements in Atlus' Persona 5 Royal from Japanese to English and Spanish</i> – Luis Damián Moreno García, Hong Kong Baptist University: <i>A preliminary exploration of the perceptions of Chinese to foreign language mobile game localizers: processes, trends and areas of improvement</i>
	<i>Coffee Break (16:00 - 16:30)</i>
16:30 – 17:30	<p>KEYNOTE LECTURE - Room 4</p> <p>José Ramón Calvo-Ferrer & José Belda-Medina, Univesitat d'Alacant: <i>What are the characteristics of a proficient video-game language tester?</i></p>
17:30 – 18:30	<p>PANEL 4A: Game localisation: Pivot translation and training - Chair: José Ramón Calvo-Ferrer - Room 4</p> <ul style="list-style-type: none"> – Xiaochun Zhang, University College London: <i>Pivot translation in Game Localisation</i> – Francesca Pezzoli & Riccardo Lausdei, Maneki Commando SRL: <i>A Bridge Over a Burning Issue</i>
	<i>Light dinner reception at the Japanese garden (18:30 - 19:30)</i>

CONFERENCE PROGRAMME – Day 2

FRIDAY, 3rd FEBRUARY 2023

09:00 – 10:30	<p>PANEL 1: Game localisation: Industry insights, machine translation and localisation into Basque - Chair: Pablo Muñoz - Room 4</p> <ul style="list-style-type: none"> – Cristina Guzmán & Omid Saheb, Alpha: <i>A practical insight on overcoming classic challenges in videogames localization</i> – David Cooper & Michele Passaro, Keywords Studios plc.: <i>KeywordsStudios – MTPE in Video Game Localization</i> – Itziar Zorrakin-Goikoetxea, LinguaVox & Maitane Junguitu Dronda, Independent researcher: <i>Video games in Basque. Who is behind the localisations?</i>
	<i>Coffee break (10:30 - 11:00)</i>
11:00 – 13:00	<p>PANEL 2: Game localisation: Terminology, Gamer Speak, Humour and Cultural Representation - Chair: Anna Matamala - Room 4</p> <ul style="list-style-type: none"> – Ugo Ellefsen, Concordia University: <i>Dungeons and Dragons as a source of video game terminology</i> – Nadine Michelle Ducca Deharbe, Universitat Autònoma de Barcelona: <i>Gamer Speak: A Case Study of Gaming Terminology in Spain</i> – Will Noonan, Université de Bourgogne Franche-Comté: <i>Localising point-and-click humour across generations: Return to Monkey Island and the problem of translating for both fans and their children</i> – Silvia Pettini, Roma Tre University: <i>Mario and Beyond: The representation and</i>

	<i>localization of Italianess in video games</i>
	<i>Lunch break (13:00 - 14:00)</i>
14:00 – 15:30	PANEL 3: Gender in game localisation - Chair: Estel·la Oncins - Room 4 <ul style="list-style-type: none"> – María Isabel Rivas Ginel, Université de Bourgogne Franché-Comté & Universidad de Valladolid: <i>Non-binary language use in video games and players' immersion, a study</i> – Natalia Jaen Diego, Universitat Autònoma de Barcelona: <i>The importance of gender characterisation during the localization process</i> – Mariazell Eugènia Bosch Fàbregas, University of Vic – Central University of Catalonia: <i>Sexual content in translation: Analyzing wordplay and the representation of female characters in "Family Guy: The Quest for Stuff"</i>
15:30 – 17:00	PANEL 4: Game localisation: Empirical research and reception studies - Room 4 <ul style="list-style-type: none"> – Laura Mejías-Climent, Universitat Jaume I: <i>Video game classifications and game situations: two tools for empirical research</i> – Mikołaj Deckert & Krzysztof Hejduk, University of Lodz: <i>Shaping player satisfaction through video game translation?</i> – Dominik Kudła, University of Warsaw: <i>How do gamers look at video game localization? An eye-tracking analysis of three language versions of "Shadow of the Tomb Raider"</i>
	<i>Coffee break (17:00 - 17:30)</i>
17:30 – 18:30	Game localisation Round Table Discussion - Room 4 <ul style="list-style-type: none"> – Miguel Sepúlveda, Associate Globalization Director at King – Núria Paillissé, Freelance Game Localiser – Manuela Ceccoli, Keywords International Barcelona
18:30	Closing remarks

VENUE

Faculty of Translation and Interpreting

Universitat Autònoma de Barcelona

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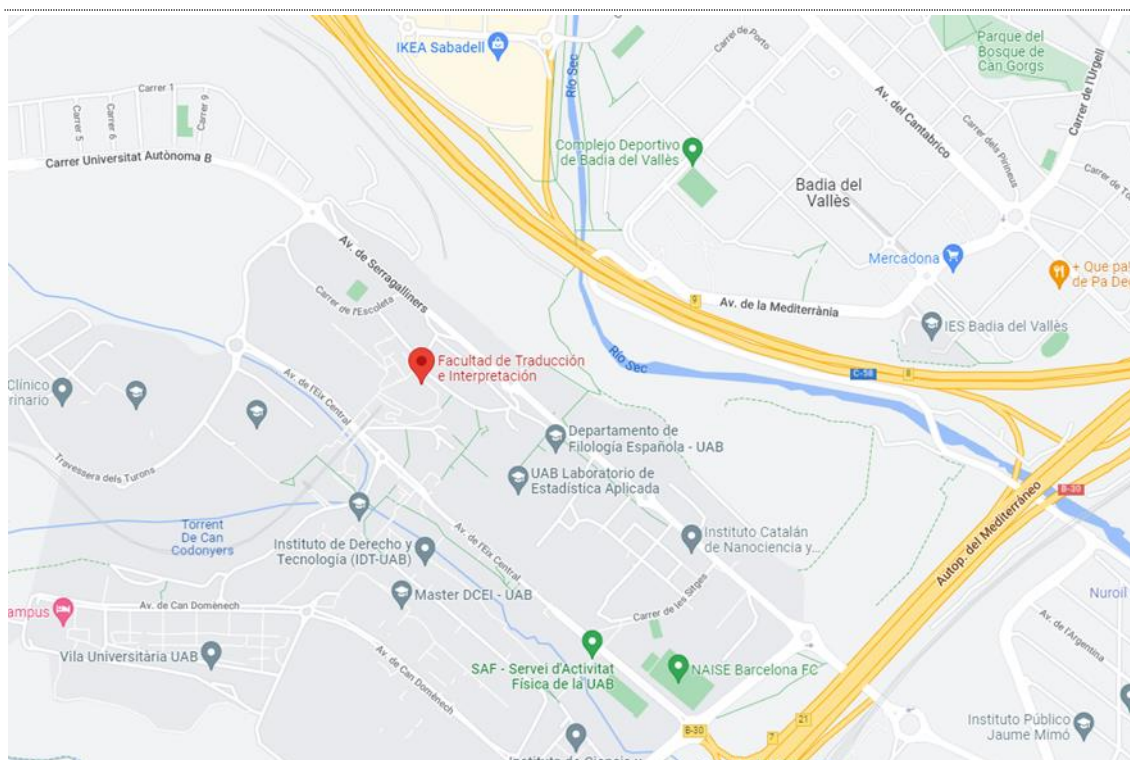
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KEYNOTE SPEAKER – Day 1

Paul Cairns

University of York

Making Player Experiences Accessible

Digital games are a huge part of modern culture. Although there are many digital games for education and others that encourage various types of real-world behaviours, the vast majority of digital games are made simply to provide an experience to players. But some games have barriers that mean players with certain capabilities cannot play them. Players are then disabled by the games and denied access to the experiences that they offer.

In this talk, I will discuss the challenge of making games accessible both in terms of what is needed to achieve accessibility but also how to make knowledge of accessibility available to developers. We have gathered substantial data not only on players with diverse needs and what they use to play but also on what game developers understand about accessibility. From this, our main approach has been to develop accessibility patterns, drawing on work in architecture and software engineering. The patterns are tools to support developers by providing the right knowledge, the right way. With these and other interventions, we believe it is possible to make player experiences accessible to the widest possible audience.

Paul Cairns is Professor of Human-Computer Interaction at the University of York and currently head of the Computer Science department there as well. Despite a doctorate in Mathematics, he has a long-standing research interest in understanding the experiences of people who play digital games. He has been involved in the development of several instruments for measuring player experiences including immersion, challenge, uncertainty and social play. This has led to him considering the experiences of players with disabilities, working with Dr Jen Beeston (also at York), Prof. Chris Power (UPEI) and The AbleGamers Foundation, a US-based charity that supports people with disabilities to enable them to play digital games. Alongside this, Paul is very keen on research methods for HCI and doing better statistics in HCI and textbooks with obvious titles.

Time slot: Thursday 09:30 - 10:30. Room 4

KEYNOTE SPEAKERS – Day 2

José Ramón Calvo-Ferrer & José Belda-Medina

University of Alicante

What are the characteristics of a proficient video-game language tester?

Video game language testing is the process of evaluating the quality of a video game's localisation in a specific language or region, and stands as an important part of the game development process, since it helps ensure that players in different regions can fully understand and enjoy the game. Language testers typically play the game and check for any issues with the translation, such as grammar mistakes, awkward phrasing, or incorrect translation of important game elements. They may also provide feedback on the overall localization quality and suggest improvements. Language testing is typically done in the later stages of game development, after the game has been translated and is ready for testing. It is usually performed by professional testers who are fluent in the target language and familiar with the local culture. The goal of language testing is to ensure that the game is fully localized and ready for release in the target market. Like proof-readers, competent language testers are assumed to have advanced cultural knowledge and knowledge skills, great attention to detail, topped with a degree of familiarity with the game they are testing. However, individuals with similar educational backgrounds appear to have surprisingly different performances when proof-reading a translation or language testing a video game, which leads to the question of what are the individual traits that favour this activity. Thus, this study aims to examine the different factors that may predict higher performance in video game language testing. To do so, students (N = 136) from the degree of Translation and Interpreting from different Spanish universities played the video game Subtitle Legends, in the menus of which the researchers had introduced a number of mistakes (N = 30) representing the most common errors in video game localisation, such as spelling, text overflow, blanks, untranslated text, appearing tags and variables, etc. The researchers analysed the different errors identified by the participants and confronted them with the different items of a questionnaire, grouped as variables, to test whether variables such as reading speed, technological affinity, punctiliousness, year of study and processing of written orders could predict the number of errors identified by the students in the video-game language testing activity.

Keywords: localisation, video games, testing, language testing, errors, proofreading

José Ramón Calvo-Ferrer holds a PhD in Translation and Interpreting from the Universidad de Alicante, where he teaches different modules on Translation, English and teacher training since 2008. His research interests lie in ICT in general and video games in particular for second language learning and translator training. He has published various papers on video games, multimodality and second language learning in specialised journals (Interactive Learning Environments, British Journal of Educational Technology, ReCALL, etc.) and is a Visiting Lecturer at the Department of Language of Linguistics of the University of Essex, where he delivers lectures and workshops on video games and translation.

Dr Jose Belda-Medina is an Associate Professor in the Department of English Studies at the University of Alicante (Spain) and director of the Digital Language

Learning (dL2) research group. His main research interests are Second and Foreign Language Learning, Technology and Education, CALL and MALL. He has participated in different international conferences (BAAL, TESOL, etc) and research projects, and published articles in scientific journals such as International Journal of Applied Linguistics and English Literature, Porta Linguarum, Target, Meta, Translation and Terminology, Babel, etc.

Time slot: Thursday 16:30 - 17:30. Room 4

ROUND TABLE – Day 2

Manuela Ceccoli

Keywords Studios Spain

Before starting my career in video game localization, I was an avid World of Warcraft player, something that my parents were not excited about. When my mother shouted at me, “Is this going to pay your bills?!” I decided that I would find a way to actually make gaming pay my bills. I just got my degree in Translation, and I found a job as an in-house reviewer of ENG to ITA video game translations – and so it started!

Sixteen years later, I am leading the team of twelve in-house linguists translating to French, Italian, German, and Spanish at Keywords Studios Barcelona. I dedicate myself to knowing my team, nurturing their talents, putting their skills to good use and motivating them. Moreover, I became an expert in quality processes, evaluating translations in dozens of languages; I also support PMs and clients with all the tools that ensure a good translation quality, like style guides and glossaries. Outside of the office, you are most likely to find me in the sea, diving or freediving in the blue.

Núria Paillissé

Freelance Translator

Núria Paillissé (Girona, 1994) studied Translation and Interpreting at Autonomous University of Barcelona. On 2018 she graduated from the official master’s degree in Tradumatics: Translation Technologies. After working for a while and discovering that her passion for Chinese language and Asian cultures could overcome everything, on 2019, to her surprise, she was granted with the Confucius Institute Scholarship to study in Shanghai Jiaotong Daxue. This very same year she was also granted with the ICO scholarship of the Spanish Ministry of Foreign Affairs to study one year and a half of a degree called Teaching Chinese as a Foreign Language (对外汉语本科) at Beijing Normal University. With the same scholarship she studied a course in Chinese language and culture at Beijing University. Nowadays she is working on the localization of videogames from Chinese to Spanish from the most surrealist city in Catalonia, Figueres. Her other working languages are Catalan, English and Portuguese, with a deep interest for the last one.

Miguel Sepúlveda

Associate Globalization Director at King

I started my journey in this exciting Localisation world in 1995. I worked for Microsoft as a Spanish QA Specialist for a few projects such as Microsoft Project, Microsoft Windows, and Microsoft Office. In the first part of my career, I worked at the vendor side working for Lionbridge as Localization QA Manager for different clients.

In 2007 I had the opportunity to enter the gaming industry thanks to Electronic Arts where I was responsible for setting up the technical team to provide Automated Localization QA services. This second part of my career, I’ve been at the buyer side and this gave me the opportunity to complete my vision of how localization industry works from both sides, as the client buying language services and as a language service provider. In 2014 I joined the King sweet

world where my role is to lead the Globalization efforts of a very talented team in a very talented company!

When I'm not busy working you might find me playing sports with my lovely 2 kids or riding my bike. Or... thinking/writing articles in my blog <http://www.yolocalizo.com> where I like to express my thoughts about this vibrant localization community.

Time slot: Friday 17:30 - 18:30. Room 4

SPEAKERS

Mohammed Al-Batineh & Razan Alawneh

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United Arab Emirates University

Yarmouk University

The Localization of non-verbal SDH in video games: the Arabic version of the Shadow of the Tomb Raider (2018) as a case study

The present paper focuses on the notion of video game accessibility and discusses this practice in Arabic video game localization, a topic that has been rarely discussed in video game localization. To this end, the researchers analyze the Arabic translation of the English original non-verbal Subtitles for Deaf and Hard-of-Hearing (SDH) in the Arabic localized version of Shadow of the Tomb Raider (2018). Non-verbal SDH include music and sound effects and are used in video games to immerse the gamers in the game world and to add realistic gaming experience. The collected data is analyzed from a multidisciplinary perspective blending theories from film studies, Audiovisual Translation (AVT), media accessibility and video games localization to investigate the function of the original non-verbal SDH and to reveal the extent to which their function has been rendered into Arabic. It also investigates the type of translation strategies adopted by the localizers to render the game's non-verbal SDH into Arabic and whether they were successful in rendering the function of the SDH in the Arabic version. This paper is hoped to provide input to video game localization researchers and practitioners in particular and to establish such practice and scholarly discussion in Arabic AVT in general.

Mohammed Al-Batineh is an associate professor of translation at the United Arab Emirates University, UAE and Yarmouk University, Jordan. Mohammed has worked extensively in the area of translator and interpreter training. He has worked as content expert for online translation courses for several institutions in the US, Europe and the Arab World. Mohammed obtained his PhD in Translation Studies from Kent State University, USA. His research interests include translation technologies, video game and software localization.

Razan Alawneh has a master's degree in Arabic-English translation from Yarmouk University, Jordan. She has been a freelance subtitler and video game localizer since 2016. Her working languages are Arabic and English. Razan's main research interests include video game localization, audiovisual translation and accessibility.

Time slot: Thursday 14:30 - 15:30. Room 4

Mariazell Eugènia Bosch Fábregas

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University of Vic - Central University of Catalonia

Sexual content in translation: Analyzing wordplay and the representation of female characters in “Family Guy: The Quest for Stuff”

“Family Guy: The Quest for Stuff” is a freemium city-building video game based on the American animated series Family Guy (1999 –). It was developed by TinyCo and it was released by Fox Digital Entertainment and Jam City in 2014. Its gameplay is in English by default, but the game can be played in Spanish (“Family Guy: En búsqueda de cosas”). This version, however, cannot be fully enjoyed in Spanish: while it is the main language onscreen, Spanish tends to be mixed with English in speech bubbles, characters' tasks, pop-ups, and notifications. The characters' voices and sounds, nevertheless, are heard in English only.

The game starts with all citizens of fictional city of Quahog gathered. FOX needs to give an explanation on why Family Guy has been cancelled, but it is revealed that Peter Griffin's archenemy, Ernie the Giant Chicken, is responsible. Peter challenges him to a fight, which results in a complete destruction of Quahog. After being razed to the ground, Peter must restore it and reunite with all his family, friends, and neighbors. In this sense, the player's objective is to rebuild districts, collect characters, make them perform tasks, complete quests, and gain level achievements. In doing so, new characters, places and missions unlock, and players will enjoy characters and alternative universes in exclusive, seasonal and short-term events.

This game mixes visual animation with speech balloon dialogues. Characters either interact with each other or address the player directly to explain a situation, give further instructions or make jokes. The base of the videogame is humor, which surfaces through explicit sexually charged content in the messages that can be read onscreen and in the visual support that accompanies them. Sexual content in the videogame can be mainly found in wordplay and in the representation of animated female characters. As for sexual wordplay, players will encounter jokes, such as in the use of “cock” or “seaman” as homonyms. In these and many other cases, sexual connotations cannot function without their visual counterparts.

Sexual content is also displayed by means of the male gaze (Mulvey 1975), which shapes the representation of female characters. For example, Lois and Bonnie tend to be portrayed sexually in the versions to be collected (e.g., ‘Stripper Bonnie’, ‘S&M Lois’) and the list of actions that they can perform (e.g., ‘flirt’, ‘do a lap dance’, ‘twerk’).

This study aims at analyzing how sexual content in “Family Guy: The Quest for Stuff” has been translated into the Spanish version of the game. In doing so, both speech dialogues and character actions will be studied to check the extent to which Spanish conveys the same sexual connotations in wordplay and in the representation of female characters. Bearing in mind the tight connection between text and image, together with linguistic constraints and limitations (Zabalbeascoa 1996), especially in wordplay translation (Delabastita 1994), is it possible that automated translation identifies double meanings and sexual nuances in context and offer versions in which sexual content is transferred? And above all, can the relationship between text and image be maintained in translation?

Marizell Eugènia Bosch Fábregas is a final-year PhD researcher at University of Vic. Her thesis focuses on dehumanization through metaphorical animalization and sexual objectification in *Family Guy*. She holds a bachelor's degree in English Studies (University of Barcelona) and a master's degree in Translation Studies (Pompeu Fabra University). She was a former visiting scholar and member of the Center for Energy and Environmental Research (CEER) at Altınbaş University (Istanbul). She is now a member of TRACTE (Traducció Audiovisual, Comunicació i Territori) research group. Her research areas are gender, literary translation, and audiovisual translation. She has participated in four international congresses and in three doctoral conferences. Her most recent publications include a book chapter on censorship (Comares 2018), on rape joking (Comares 2020) and on animalization (Publicacions URV 2021) in *Family Guy*. Currently, she is an associate lecturer at University of Lleida, where she teaches English and translation, and supervises final degree projects.

Time slot: Friday 14.00 - 15.30. Room 4

Hakim Boussejra

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Université de Bourgogne

Making video games for children based on literature: an accessibility problem

Video games for children are nothing new, as are games based on literature. Nintendo, among others, has created many games that appeal a lot to a younger audience (take the Mario Bros or Pokémon series, for example), but these are not based on literary texts. What kind of text could be worth working with in our case? Things that quickly come to mind are classic folk and fairy tales and other works of children's literature. Many have been adapted into games, American McGee's *Alice* (2000) and *Grimm* (2008), respectively based on Lewis Carroll's *Alice's Adventures in Wonderland* and the Grimm Brothers' tales; or *The Wolf Among Us* (2014), derived from the comic book series *Fables* by Bill Willingham, itself based on many elements and characters from classic fairy tales. However, these games are not designed for children. They seem to be going back to the more gruesome aspects of the original texts.

That is one of the main problems when working with folk and fairy tales and aiming to produce something for children. The originals are not, however one wants to see it, adapted to children from the 21st century (or any children whatsoever). They became part of the canon and the global consciousness as products for children mainly thanks to the adapted Disney movies, among others. In this communication, which aligns with my PhD project in which I have to adapt classic tales in video game form for young children, I will be using *Sinbad the Sailor* from *Arabian Nights* as source material.

If we consider that such tales are among the first works of art that children encounter at a very young age, and thus serve an educational purpose regarding literature and reading, how are we going to make them readable and playable, through both translation and game design, for young children? Inspiring myself from questions of user experience and design as developed by Hodent (2020, 2021), research on accessibility in video games by Mangiron (2013) and Grammenos (2013), joined with works on fairy tale cultures (Basu, 2020), my

purpose here is to suggest ideas and guidelines to help create games for children based on literature.

Many problems arise: We'll discuss how to translate the violence of the text for children. What to do with the fact that one of the first things Sinbad does with his newfound riches is buying slaves? Or with the fact that he regularly murders people for his own survival? There are also issues regarding the vocabulary used, which is too complex for a child to fully grasp it and needs to be translated into a language adapted to children that first encounter these classic tales, some of whom may not yet know how to properly read. Other questions in interface design and interactions with the game will need to be treated: How to clearly arrange information on screen to make it understandable, how to simplify the controls to make it playable, and how to make it appealing, engaging, and finally, fun.

Hakim Boussejra: I am currently working on a PhD at the University of Burgundy, Dijon, France. My main focus is on folk and fairy tales, with the objective of adapting them into video games for young children, for educational purposes involving culture and literacy. While I only recently started this project, so many challenges have already arisen for which I am trying to find solutions while working on translation and accessibility issues to adapt these games to a young audience.

During my studies, I've been interested in research and works on adaptation within the fields of literature, music and video games, which are my main artistic areas of expertise. Outside of research, regularly working with children made it obvious that there is a need to give them classic texts in an easier to grasp and funny form: video games, which has sown the seeds of my PhD project.

Time slot: Thursday 12.00 - 13.00. Room 4

Marcos Cardoso Benet

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Universitat de Valencia

From Domestication to Foreignization. An analysis of the localization of cultural elements in Atlus' Persona 5 Royal from Japanese to English and Spanish.

Video games have been gaining traction since the first projects were developed over sixty years ago. What started with Tennis for Two (1958) is now a multibillion-dollar industry present globally with Japan, the United States and Europe being its leading markets thanks, in part, to the localization and internationalization practices. The cultural differences present in products from these markets make the process of adaptation and translation a necessity in order for the industry to keep growing. One of the objectives of the present paper is to analyse the localization practices present in the video game industry. To do this, I will analyse how the localization of video games has evolved through the years and how globalization has played a role in the techniques used in the last decades. Based on Hurtado and Molina's (2002) proposal for translation techniques and Mangiron's (2012) localization strategies, a corpus of forty references containing cultural elements from the video game Persona 5

Royal (2019) will be analysed. In doing so, I aimed at establishing whether Atlus' model of localization evolved from a domesticating to a foreignizing approach.

Marcos Cardoso Benet is a PhD candidate from Universitat de València. His research focuses on game localization of cultural references in the Japanese context, particularly examining video games such as Persona 5 Royal, the Pokémon series and the Final Fantasy games.

Time slot: Thursday 14:30 - 16:00. Room 5

Aaliyah Charbenny

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University of Edinburgh

Interactive Game Sound in Translation: Accessible Games of Online Survivor Horror Game

Gameplay mechanics are crucial in video games. They guide and assist players in devising strategies for completing and winning games. Some gameplay mechanics involve the relationship between sounds, images, and actions forming interactive game sounds. In particular, gameplay mechanics of interactive game sounds, game cooperation, and devising strategies can be challenging for deaf and hard-of-hearing players, mainly when gameplay mechanics involve the interaction between modalities, audio, visual, and haptics. In this presentation, I make a case for interactive game sounds as unique instances of meaning transfer for assumed DHH players. I devise an interdisciplinary theoretical and methodological framework for studying gameplay mechanics of interactive game sound. The framework describes the behavior of interactive sounds and their potential impact on DHH players in the context of multimodal audiovisual translation. The main aim is to explore different instances of meaning transfer. This study adds to our understanding of DHH player culture and contributes to a better understanding of game accessibility for DHH players.

Aaliyah Charbenny is a PhD student in translation Studies at the University of Edinburgh. Her research interests are multimodality and game accessibility with strong emphasis on game sounds and interactivity

Time slot: Thursday 14:30 - 15:30. Room 4

David Cooper & Michele Passaro

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Keywords Studios plc

Keywords Studios - MTPE in Video Game Localization

Machine Translation (MT) has made its way into virtually every industry in localization, and video games are no longer an exception, thus marking the beginning of a new era. As the leading videogame service provider company, Keywords Studios is pioneering the introduction of MT in the industry, creating and managing MT engines all customized towards the videogaming domain. Keywords Studios can also customize these even further towards a specific game, genre or IP. We are well aware of the challenges ahead, and in this presentation, we aim to share with the audience what's hot (and what's not) about MT and how to get the most out of it without sacrificing quality.

Keywords Studios uses Neural Machine Translation (NMT), a much more reliable and robust solution compared to Statistical Machine Translation (SMT). While SMT translates using vast amounts of aligned bilingual data and a phrase table, NMT uses neural networks and deep learning to create more fluent and accurate translations. This makes NMT much more useful than SMT and, with sufficient learning, delivers high-quality results much faster.

While MT works fine in many industries, videogame localization can be a more challenging field. Creativity plays an integral role in bringing games to life, especially when it comes to translation. Can a machine be creative? Does it understand cultural nuance? Not yet. And that means that MT currently lacks the creative element that sometimes makes the whole game shine.

Keywords Studios strongly believes that even if current output from MT still needs a certain degree of post-editing (PE), there is much that can be done in order to achieve a better output. From the time an engine is created, we continuously monitor, train and improve the MT engines and their output, all thanks to human involvement and effort, our “expert in the loop” approach. MT is a very powerful tool, but the linguist’s contribution is essential for bridging what we call the “MT Gap”, the distance between engine and human-level quality. Delivering quality to our clients is always our main focus.

Being able to do so in an effective and highly productive manner, even more so. We are aware that introducing MT in as an assisted translation tool for video game content is extremely complex and that although we are able to build sophisticated engines for translation, the added value of human localization can never be replaced.

We will first look at the approach of using MT with video game content. Its challenges and complexities and how some of these can be overcome from a technology perspective. Then we will explore the need for the language professional to augment the workflow, how to Post Edit for video game content from a practical and cognitive point of view and continue to deliver to our client’s needs.

David Cooper is the Machine Translation Manager at Keywords Studios. David has over 22 years’ experience in the localization industry in a variety of fields such as Text, Audio, QA, DTP and Production. The last 15 years have been specifically within video game localization. Recognizing the importance of the influence of machine translation in localization and always looking to be a part of change and growth, it was a natural reaction to ensure Keywords Studios

remained a pioneer in the evolution of services to the gaming industry. David is also an avid gamer, loves music and good wine.

Michele Passaro is the Machine Translation Language Specialist at Keywords Studios. A passionate professional with over 8 years' experience in the localization industry. Michele works in a team dedicated to the deployment of Machine Translation in the Keywords Studios Localization Production chain. Always looking to be a part of change and growth, Michele collaborates with David to ensure Keywords Studios remains a pioneer in the gaming industry. Michele is also an avid gamer, loves hiking and good food.

Time slot: Friday 09.00 - 10.30. Room 4

Mikołaj Deckert & Krzysztof Hejduk

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University of Lodz

Shaping player satisfaction through video game translation?

As video games are globally distributed across cultural and linguistic boundaries, it is striking that the convergence of game translation and user experience (UX) is still very much under-explored, remaining a “burning issue” (Mangiron 2018). Capturing the multiple dimensions of UX and the many factors that shape it is a useful endeavour if we desire to “bring the localisation closer to the ideal felicitous semiosis in all versions” (Bernal-Merino 2016: 247-248). This is naturally advised, as a title’s playability is variously (a)symmetrical across locales (ibid.: 247). The game’s progression itself may hinge on the player’s ability to retrieve correct information from the game’s subtitles in the target version. To that end, the agency or relative control which translators hold over the interactions between the player and the game software is also successfully captured in O’Hagan & Mangiron’s (e.g., 2013: 107-108) concept of transcreation. With it, the creative role of the translator presupposes the ability to reshape UX, thus requiring artful deliberation and responsibility to “induce affective responses in the end game player so that a similar user gameplay experience could be transferred to the locale” (ibid.: 109) and not distort the pragma-semiotic setup governing the player-machine relations, e.g., through translation introduced mistakes, syntactic errors, typos, etc. (ibid.: 245; Bernal-Merino 2016: 247-248).

Drawing on a reception experiment (N=201), we aim to shed light on one of the key facets of player experience, that of satisfaction. The talk examines the (in)stability of player satisfaction as possibly shaped by interlingual translation. We operationalise the concept of satisfaction with the use of the Game User Experience Satisfaction Scale (GUESS-18; Keebler et al. 2020) which comprises nine experiential sub-constructs ranging from Usability/Playability and Enjoyment to Personal Gratification and Social Connectivity. The experiment involved two groups playing the game *Distraint: Deluxe Edition* (Makkonen 2017) either with or without typographic spelling errors (e.g., Kreiner et al. 2002) introduced into the Polish translation of in-game texts. Spelling errors therefore served as our independent variable, being one of the delimitable aspects of the target text. The findings on the malleability of UX are then contextualised against the results on whether our participants consciously registered typos as they played the game.

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Mikołaj Deckert is associate professor at the University of Łódź, Institute of English Studies, in Poland. His research is primarily in interlingual translation, with emphasis on audiovisual translation and media accessibility, but also more broadly deals with language in a cognitive perspective. He serves as peer-review editor for the *Journal of Specialised Translation (JoSTrans)*. His recent publications include “The Palgrave Handbook of Audiovisual Translation and Media Accessibility” (2020, co-edited with Łukasz Bogucki) and “On-Screen Language in Video Games: A Translation Perspective” (2022, coauthored with Krzysztof Hejduk).

Krzysztof Hejduk, a doctoral student at the University of Łódź, has graduated from the UŁ with both a distinguished BA and MA theses in linguistics. Awarded by the Polish Minister of Education & Science as well as the Rector of the UŁ. He is member of the Polish Cognitive Linguistics Association (PCLA) and has worked for the Common Language Resources and Technology Infrastructure projects (CLARIN). He presented the results of his research into AVT/MA as well as game localisation at international conferences and co-authored the monograph “On-Screen Language in Video Games: A Translation Perspective” (CUP, 2022, with Mikołaj Deckert).

Time slot: **Friday 15.30 - 17.00. Room 4**

Nadine Michelle Ducca Deharbe

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Universitat Autònoma de Barcelona

Gamer Speak: A Case Study of Gaming Terminology in Spain

The globalization of video games has opened myriad investigation pathways for Translation Studies. However, while the processes of internationalization and

video game localization are receiving much academic attention, few efforts have focused on the real-life gaming terminology Spanish gamers create and use when playing. It is here where there seems to be a disconnect between both worlds: professional localizers strive to translate video games into Spanish and offer a linguistically immersive experience, while it seems gamers have concurrently established a lingo comprised of English-based gaming terms, even when Spanish options are made available to them through localized games. Commonly used examples which illustrate this phenomenon are terms such as “craftear” instead of “fabricar”, “dropear” instead of “dejar caer”, “raidear” instead of “asaltar”, and “lootear” instead of “saquear”.

In order to bring awareness to Spanish gamer speak—the real-world gaming lingo used by Spanish players—the influence of English on their lexicon requires in-depth research. This study analyzes how gamers who stream on YouTube or Twitch communicate gameplay with their viewers and how English influences their choice of vocabulary. Through the analysis of a corpus comprised of dozens of hours of gameplay including a selection of gamers and video games, this study attempts to describe the influence English exerts on the world of video games in Spain, as well as the sociolinguistic mechanisms involved in creating the terms that form gamer speak.

Due to the complexity of the object of study, a multidisciplinary approach is followed in order to properly highlight all fields which impact gamer speak, mainly: video game localization, sociolinguistics, lexicology, and neology.

The main objective of this study is to shed more light onto this topic, with the hope that further studies may be performed to understand the sociolinguistic phenomena at play and perhaps find a middle ground between terms used in professional localization and what is used in the real gaming world.

Nadine Ducca is a freelance translator with a master’s degree in Audiovisual Translation and another in Medical Translation. She specializes in subtitling and SDH, and has worked on series for platforms such as Netflix, HBO, and Amazon Prime. As well as translating, Nadine works at the Universitat Oberta de Catalunya (UOC) as a lecturer for English as a second language. She also collaborates at the Universitat Autònoma de Barcelona (UAB) coordinating internships for two master’s degrees at the Faculty of Translation and Interpreting. She is currently studying her PhD in Audiovisual Translation at the UAB. Her doctoral research focuses on collecting and analyzing gaming terminology and neologisms used by Spanish gamers in order to provide a description of Spanish gamer speak. She is particularly passionate about word usage and the creation of neologisms, particularly English-based neologisms that are commonly used in gamer-speak.

Time slot: Friday 11.00 - 13.00. Room 4

Ugo Ellefsen

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Concordia University

Dungeons and Dragons as a source of video game terminology

With its predicted revenues of 197 billion US dollars in 2022 (Statista, 2022), the video game industry is dubbed the “ideal commodity of the 21st century”,

because within video game development and consumption converge “[...] a series of the most important production techniques, marketing strategies, and cultural practices of an era” (Kline et al, 2003: 24). Because of the economic importance and ubiquity of the medium, the influence of video games has permeated language. The words used to describe and develop video games have evolved with the industry and its productions, creating new terminology to address the constant need for novelty in a field that is impacted by constant technological innovation. While there is a case to be made regarding video game terminology as requiring new words to describe new concepts, I assert that video games and the language that defines them are not the product of isolated technical and historical events; that they cannot be disentangled from other commodities and processes that have evolved in parallel and intersected with this digital medium.

Through corpus analysis and Descriptive Translation Studies (DTS) I argue that it is possible to investigate video game terminology by studying an ur-text, an original and seminal work that can be used as a point of comparison. In fact, the usage and the translation of some video-game-specific terms predate their use in video games themselves, as they have been translated in analogue games, by professional translators and hobbyists alike, before being adopted in digital format. The ur-text that I have identified is the Dungeons and Dragons (D&D) role-playing game franchise (1974 to today) over the course of its five main editions. I hypothesise that because D&D has been dubbed “fantasy fiction through actuarial science” (Macris, 2011 in Zagal and Deterding, 2018: 235), its mechanical framework, and the associated terminology, can be imported easily in video games, considering that digital game systems rely on similar probabilistic models to simulate interaction between specific machine states and humans.

Following an introduction to my theoretical framework, this communication will present a parallel history of D&D and video games along with some pivotal points between the analogue world of Table-Top Role-Playing Games and video games. Then, by comparing the English original and the French translations of D&D-based terminology and their evolution, I will discuss three examples of terms and their definitions that have been widely adopted in video games in both languages but that have originated and evolved through the five editions of D&D. My conclusion will return on the theoretical framework first established to reposition D&D as an ur-text for translated video game terminology.

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Ugo Ellefsen is a PhD student in the interdisciplinary Humanities program at Concordia University. He has completed a Master of Arts in Audiovisual Translation at the University of Roehampton and holds a bachelor's degree in specialized translation from Concordia University. He has worked as a translator and project manager, both in-house and as a freelancer, in companies of varying sizes for video games, audiovisual and technological content. His research has been published in the Journal of Internationalization and Localization, and Circuit, the journal of the Ordre des Traducteurs,

Terminologues et Interprètes Agréés du Québec. As a researcher in Translation Studies and Game Studies, he is interested in the history of game localization and the linguistic connections between different semiotic systems such as analogue games and video games

Time slot: **Friday 11.00 - 13.00. Room 4**

Cristina Guzmán Torres & Omid Saheb

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Alpha

A practical insight on overcoming classic challenges in videogames localization

Tight deadlines, lack of context, not enough reference material, confidentiality... These are a few of the classic challenges translators and agencies face within the process of video game localization. They are no secret, especially after the higher increase of video games releases during COVID times.

Companies are progressively considering localization processes a must even in early stages of production. Helping these understand that collaboration can lead towards quality is the main goal of our presentation.

As Alpha Games representatives, we will debrief lightly these issues and provide some tips on how to overcome them from the point of view of a Project Manager and a Translator working for an agency.

First, we will go over these recurrent problems by providing some practical examples of difficulties we usually face on a daily basis. Then, we will suggest some possible solutions for them with which potential mistakes could be avoided and that could also serve as a time-saving measure for both the client and the localization agency. Finally, we will analyze some of the consequences these solutions may have in the long run.

Cristina Guzmán is an audiovisual translator from English and Japanese to Spanish who started fan translating video games 13 years ago and currently is the Lead Spanish Linguist for Alpha Games.

Omid Saheb is a translator and interpreter with more than 10 years of experience in many fields, but mainly focused on videogames. Project manager with more than 7 years of experience. Joined Alpha Games in 2020 and has managed projects for several clients on tabletop and mobile games.

Time slot: **Friday 09.00 - 10.30. Room 4**

Natalia Jaen Diego

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Universitat Autònoma de Barcelona

The importance of gender characterisation during the localisation process

The analysis in this presentation is a part of a Ph.D. thesis. Our hypothesis is that there are multiple markers and mannerisms in the speech of a character that make them “themselves” and the proper translation of those markers and mannerisms is an important part of the localisation process to maintain the character consistent among the different language adaptations of the character. This presentation focuses on Goro Majima, a male character in the video game *Yakuza Kiwami* (2019).

We analyse Majima’s speech pattern as a male member of the Yakuza and compare it with Goromi, a “female” character (Goro Majima himself in disguise) that works as a host (an entertainer of the adult industry in Japan). Majima changes his speech and mannerisms depending on whether he's Goro or Goromi and who he's speaking to: an underling, his boss, or his antagonist (the game protagonist Kiryu).

The objective of the analysis is to compare the speech in Japanese (the original version of the game) with the English translation of the game, focusing on the gender speech markers and how they have been localised. Specifically, comparing conversations between Goro and Kiryu and Goromi and Kiryu, which will allow us to have a very clear comparison of what is considered a “manly” way of speaking versus a more “feminine” take on the “same” personality (Goro Majima). The conclusions of that analysis are what we would be presenting.

Natalia Jaen Diego is currently working on her Ph.D. at the UAB while working in the video game industry in London. Originally from the beautiful Canary Islands, she studied her degree and master's in this same university and has been living in the UK for the last 3 years and plans on moving to Japan in the near future. The differences in speech patterns based in gender and sexuality have been an interest of Natalia since her time as an undergraduate.

Time slot: Friday 14.00 - 15.30. Room 4

Marián Kabát

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Comenius University in Bratislava

Video Games in Times of Crisis: Play for Ukraine

It is a well-known fact that video games can have a positive impact on the lives of players (for an overview see Adachi & Willoughby 2017). But how can video games be used in times of war? The presentation will explore the *Play for Ukraine (2022)* project that was organized by several Slovak video game development companies. The first step of the project was to organize a Game Jam where participants from Slovakia developed educational anti-war themed video games in Slovak as their native language. The video games were then localized into English by two students from Comenius University in Bratislava, Slovakia. The main purpose of the project was to raise awareness and money through donations.

The aim of the presentation will be to explore the created video games, their genres, and themes, but also issues that came up during localization, as most of

them were caused either by the language used in the source versions, or by the fact that most of the Game Jam participants had little prior experience with localization. In other words, the presentation will be a case study on localization problems that can occur when small development teams work under time pressure.

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Marián Kabát is an assistant professor at Comenius University in Bratislava, Slovakia. He teaches courses on literary and specialized translation. In 2020 he started teaching the first courses focused on software localization in Slovakia. His research focuses on localization, machine translation, and technologies used in translation. Marián was awarded the GALA Rising Star Scholarship in 2020. Other than that, he is a practicing translator and localizer, having most recently worked on the video game *Way of the Hunter* by Nine Rocks Games, and on English localizations of Slovak video games from the late 1980s period for the Slovak Design Center.

Time slot: **Thursday 12.00 - 13.30. Room 5**

Mária Koscelníková

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Constantine the Philosopher University in Nitra

Invisibility of Video Game Translators on the Example of Slovak Video Games

Video game development and production is a complex process that takes a great amount of time and effort. To reach a wider audience, studios publish their works in various languages, with FIGS and Japanese and several other languages as the usual standard of US-based publishers (Chandler and Deming, 2012). Depending on the type of video game, all the essential people participating in the creative process tend to be mentioned either in the credits or somewhere in the game, e.g. under the studio name. Considering localization, the practice is not uniform, and it is common not to mention video game translators at all, specifically when it comes to small video game productions. The individuality of the practice and the invisibility of a translator in video games shall be the topic of our interest in the proposed paper. Referring to the Venutian conception of a translator's invisibility (1995, 2008), where Venuti argues that "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (Venuti, 1, 2008), we try to approach this argument and apply it to the video game localization milieu. Invisibility can be considered advantageous to the translator's work, but disadvantageous to their person. Our paper aims to shed light on the issue of not mentioning translators of video games and their marginal role compared to the authors of video games. With the example of the

Slovak video game market, we illustrate the invisibility of a video game translator compared to other people involved in the localization process. We consider video games made for various platforms (computers, consoles, mobile phones) regardless of genre, but we exclude text-less video games. Our paper shall offer a probe into the adopted practices when it comes to mentioning the translator of a given video game in the case of a human translation, or the system used in the case of a machine translation, whether it concerns machine translation or a human translation, a necessary topic for debate, since it does not concern only the Slovak video game market.

References:

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Mgr. **Mária Koscelníková**, PhD. is a lecturer at Constantine the Philosopher University in Nitra, Slovakia. She obtained her PhD. title after a successful defense of her dissertation aimed at translation specifics of video games. She is also a deputy editor of a Slovak I10n journal, a promising new journal aimed at software localization with the first issues planned to be published before the end of 2022. Her main research topics involve video game localization in general, localization into less widely spoken languages or audiovisual translation. She is an active translator and localizer with more than 20 literary translations published. Several audiovisual works contain Slovak dialogues or subtitles she translated and edited. She also localizes video games from English to Slovak, and vice versa.

Time slot: Thursday 12.00 - 13.30. Room 5

Dominik Kudła

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University of Warsaw

How do gamers look at video game localization? An eye-tracking analysis of three language versions of “Shadow of the Tomb Raider”

Video game localization constitutes a wide range of processes aimed at creating language versions of a particular video game which are tailored for users representing a specific region (O'Hagan & Mangiron 2013; Bernal-Merino 2015). These processes have been a research subject for translation studies since the turn of the 21st century. Eye tracking, or analysing the eye movements of participants performing particular tasks, was more and more widely adopted as a translation studies' methodology at approximately the same time and it is also used extensively for research inside the video game industry (cf. Zammitto & Steiner 2014). However, to the best of the author's knowledge, there were no successful attempts at analysing specifically video game localization using the eye tracking methodology (Kudła 2020, cf. Mangiron 2016).

Consequently, the experiment described in this paper was aimed at analysing the visual attention at the area of dialogue subtitles, overlays and additional screens in the original language version of a video game and its localization. This study used a fragment of the full English language version of an action-adventure computer game “Shadow of the Tomb Raider” juxtaposed with its full Polish language version (full localization) as well as a version with English voice acting and Polish subtitles (partial localization). Each of the 39 participants of the experiment (Polish native speakers, with considerable gaming experience, studying applied linguistics with English as their language of study) was asked to complete one of the three versions of the game fragment (there were 13 participants playing each of the versions). The results of the eye tracking analysis of their visual activity recorded during the gameplay were juxtaposed with the answers provided by the experiment subjects in a questionnaire, where the participants expressed their opinion regarding the game fragment in general, as well as various aspects of a particular language version. Moreover, their perceptiveness of technical, linguistic and translation errors in the game linguistic elements was also assessed (each of the versions included several such flaws).

Subtitles have attracted the greatest visual attention among the analysed elements. There was no significant difference in gaze behaviour between participants playing the three language versions of the game. Slight correlation between the year of studies and the visual attention has been observed among undergraduate students.

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Dominik Kudła is an assistant professor at the Institute of Specialised and Intercultural Communication at the Faculty of Applied Linguistics, University of Warsaw (Poland). He received his PhD in applied linguistics at the same faculty in 2020. He conducts classes concerning various aspects of English as well as translation from and into Polish, English and Russian. His current research focuses mostly on video game localization and translator training. His other research interests include translation studies, eye tracking methodology and contact linguistics.

Time slot: Friday 15.30 - 17.00. Room 4

María Eugenia Larreina-Morales

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Universitat Autònoma de Barcelona

Current Trends in Game Accessibility – Features and Reviews

Video game accessibility has grown exponentially in the last few years. The release of Naughty Dog's "The Last of Us Part II" in 2020 marked the beginning of accessible mainstream games by including more than sixty customizable features to tailor the gaming experience to players' preferences and needs like control remapping, captions, and a screen reader. Other games have quickly followed suit, such as Playground Game's "Forza Horizon 5" (2021) and its sign language in cutscenes, or Supermassive Games' "The Quarry" (2020) and its dyslexia font.

Hardware for players with motor disabilities has also been developed, like Microsoft's Xbox Adaptive Controller, which allows to provide physical input through alternative controllers. Moreover, game accessibility resources for players and developers have been published, including the website Can I Play That, which posts game accessibility reviews by and for players with disabilities, and Able Gamer's Accessible Player Experiences, a toolkit for integrating accessibility in every step of the gaming experience.

A quantitative increase in game accessibility features is undoubtedly positive for including players with different needs. However, their lack of systematization across developers hinders comparison between games. Likewise, focusing on the (un)availability of features disregards the perceived quality by those who actually use them. Aiming to overcome these limitations, we have developed a game accessibility analysis tool in two steps – a quantitative checklist and a qualitative review of the opinions voiced by accessibility users.

In this presentation, we apply the analysis tool to five of the best-selling video games in Spain in the last two years: Rockstar Games' "Grand Theft Auto V" (2013), Electronic Art's "FIFA 20" (2019) and "FIFA 21" (2020), Naughty Dog's "The Last of Us Part II" (2020), and Nintendo's "Animal Crossing: New Horizons" (2020). Results show that "TLOU II" is the most accessible game of the sample and the best rated by accessibility users. On the other side of the spectrum, "GTA V" and "AC" provide few customization features and no official information about accessibility.

Besides requesting more accessibility features, users express the need for them to be available throughout the entirety of the game. For example, some missions in "GTA V" may be skipped after failing three times. This is useful for players who have difficulties accessing the visual and acoustic stimuli of the game, determining the response, or using an input device. However, as this is not possible for every mission, players may be unable to progress in the game after a certain point.

In short, game accessibility is key to ensure every person's access to entertainment and culture. This study aims to contribute to that goal by identifying current accessibility trends in video games through quantitative and qualitative data. The findings may serve as a starting point for improving game accessibility considering the availability of features and their quality according to users.

María Eugenia Larreina-Morales is a predoctoral researcher at the Universitat Autònoma de Barcelona (Spain) working on video game accessibility, particularly on the potential of game audio description for players with visual

disabilities. Supported by the FI grant from the Catalan Government, her research is linked to the Researching Audio Description: Translation, Delivery and New Scenarios (RAD) project. She is a member of the TransMedia Catalonia research group. Her research interests include media accessibility and audiovisual translation.

Time slot: **Thursday 10.30 - 11.30. Room 4**

Jiaqi Liu

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University of Manchester

Seeing it happen: How ethnographic workplace research can help explore creativity in game localisation

Previous scholarship identifies creativity as one of the main underpinnings of game localisation, reflected in three aspects. To begin with, creativity is closely related to the gaming industry's commercial imperative of maintaining the illusion of an unchanging product for users in the target locale (Bernal-Merino, 2018). In this respect, game localisation represents a form of user-centred translation that emphasises the consumer (Mangiron, 2017). This gives game translators more creative freedom, allowing for more modifications and adaptations (O'Hagan & Mangirón, 2013). Second, creative strategies are essential to maintain "intersemiotic cohesion" (Díaz Cintas & Remael, 2007). Games are multimodal products. To preserve intersemiotic cohesion, translators must creatively orchestrate the semiotic resources of various information channels to ensure that the essence of the game is communicated in the localised version (Mejías-Climent, 2021). Finally, creativity is essential for developing practical solutions to problems. Game localisation occurs in specific and concrete environments, subject to cultural, technological, and industrial constraints (O'Hagan & Mangirón, 2013). Practitioners must be creative when solving problems within such constraints.

While creativity is well articulated as a concept in game localisation research, as noted above, empirical research on creativity in game localisation practice is scarce. Furthermore, existing studies tend to focus on the product as the starting point rather than examining the conditions and processes whereby creativity occurs, which is beneficial but not sufficient.

Researching creativity as a process requires different approaches. This paper exemplifies such methodological exploration. In particular, it makes two arguments. 1) A socio-cognitive framework (Risku & Windhager, 2013) is productive for investigating the process of game localisation. By conceptualising creativity as a process by which practitioners exercise their agency under given conditions and in response to specific problems, it facilitates our mapping of particular decision-making processes and complements existing research methodologies on the topic in the paradigm of descriptive translation studies. 2) Research methods associated with ethnographic workplace research are instrumental in tracking, exploring, and understanding the creativity and agency of game localisation practitioners.

The presentation begins with a brief description of the socio-cognitive approach taken. I will then explain how ethnographic workplace research can facilitate focused, planned investigations into game localisation processes. Finally, I will conclude with several examples drawn from my recent research to illustrate

how such a methodology helps to make visible the application of creativity in translation decision-making in the context of game localisation.

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Jiaqi Liu is a PhD student in Translation and Intercultural Studies at the University of Manchester, UK. She holds an MA in Translating and Interpreting from Newcastle University, UK and a BA in English Language and Literature from Zhejiang University, China. Her main research interests include game localisation, multimodal translation, socio-cognitive research on translation, and the mediality and materiality of translation practice. Prior to studying for her PhD, she had years of experience as a professional interpreter and translator and had also worked in commercial game localisation contexts as well as in translation hacking groups.

Time slot: Thursday 10.30 - 11.30. Room 5

Laura Mejías-Climent

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Universitat Jaume I

Video game classifications and game situations: two tools for empirical research

Research in video games started flourishing at the beginning of the century, and the field of translation studies has paid special attention to game localization in the last decade. The main research trends in game localization have covered issues such as the characteristics of the medium, translation strategies and challenges, priorities and restrictions, the localization process, the agents involved, and the different localization models, to name but a few. Accessibility practices in game localization have also gained momentum in recent years. Methodologies have mainly consisted of empirical and, most frequently, qualitative methods, and typically, studies are based on the authors' first-hand experience as localizers themselves or on textual analyses and case studies focused on a particular phenomenon.

Despite this recent growth in research, a solid theoretical and methodological framework is still needed and further studies are essential to identify trends that

might lead to defining “norms” in game localization, following Toury’s descriptive approach (2012). To this respect, a practical classification of video games may contribute to systematizing and homogenizing empirical studies on different aspects of these interactive products. In addition, said analyzed aspects might be structured differently for each video game. Since video games are immersive in their nature—which adds a specificity to their localization process and a crucial difference with movies—, a second interesting tool for research is the characterization of the contents of a video game according to the different levels of interaction. In other words, game situations.

In this context, this presentation aims to propose, first, a particular video game taxonomy based in the sole criterion of the interactive genre (Wolf, 2005), with a view to suggesting its adoption not only at the research level, but also in the industry and the specialized press. This proposal is based on a theoretical analysis of previous classifications, especially, in the field of Game Studies and localization, although various industry and specialized press sources have also been consulted in order to maintain terminological consistency in all areas.

As a second objective, this presentation will discuss game situations as the basic research unit in which video games can be divided for analytical purposes. Game situations are derived from the interactive nature of video games and represent an obvious difference between games and movies; in the latter, any phenomena analyzed can be located using time codes, which will never happen in an interactive audiovisual product whose configuration changes according to the user's activity.

Both tools will be presented, discussed and exemplified drawing on the particular case of dubbing and the different types of synchrony (the phenomenon analyzed) that can be found in different game situations in some video games.

Laura Mejías-Climent holds a PhD in Translation from the Universitat Jaume I (UJI) and a Bachelor’s degree in Translation and Interpreting from the Universidad Pablo de Olavide (Seville). She works as an assistant professor and researcher at UJI and is a member of the research group TRAMA. She has taught at the Universidad Pablo de Olavide and the Instituto Superior de Estudios Lingüísticos y Traducción (ISTRAD). Furthermore, she has worked as translation project manager and professional translator. She has also taught in the USA thanks to a Fulbright scholarship. She holds a Master’s Degree in AVT from the Universidad de Cádiz/ISTRAD and a Master’s Degree in Translation and New Technologies from the UIMP/ISTRAD. Moreover, she studied the Master’s Degree in Secondary Education and Languages at the Universidad de Sevilla. Her lines of research focus on Descriptive Translation Studies, specifically, on translation for dubbing, video game localization and machine translation.

Time slot: Friday 15.30 - 17.00. Room 4

Luis Damián Moreno García

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Hong Kong Baptist University

A preliminary exploration of the perceptions of Chinese to foreign language mobile game localizers: processes, trends and areas of improvement

At this moment in time, China ranks as one of the top three video game exporters in the world. Such a success is inextricably linked to localization processes. Video game localizers, either as in-house translators or freelancers, are striving to transfer Chinese interactive experiences around the world. However, these actors at the core of such a key process remain greatly underresearched. In an effort to contribute to translation studies and video game localization, the present study attempts to provide a much-needed self-description of foreign localization specialists. Netnographical methods, including surveys and interviews, allowed online data collection. Through the eyes of professional localizers', the paper explores the rapid changes taking place inside the Chinese video game localization market and locates several existing types of localization processes. Possible areas of improvement are then extracted from respondents' verbatim data. Preliminary findings point towards a diverse workforce embedded in a rapidly evolving market, composed of diverse and complex practices. This piece of research strives to throw light on lesser-known localization processes and serves as a springboard to perform in-depth explorations of mobile game localizers' realities in future.

Luis Damián Moreno García is Assistant Professor at Hong Kong Baptist University. He holds a Bachelor's in Spanish-English Translation, a Master's in Multimedia Translation, a Master's in Teaching Spanish as a Foreign Language and a PhD in Audiovisual Translation. His research interests lie in the fields of localization and translation technologies in Chinese, English and Spanish.

Time slot: Thursday 14:30 - 16:00. Room 5

Will Noonan

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Université de Bourgogne Franche-Comté

Localising point-and-click humour across generations: Return to Monkey Island and the problem of translating for both fans and their children

The point-and-click adventure games of the 1980s and 1990s may well suck (Gilbert, 1990) and have spent much of the current millennium confined to retro-gaming and fan communities. A comeback seems to be afoot, however, with LucasArts' Maniac Mansion franchise (1988-) begetting Thimbleweed Park (Terrible Toybox, 2017), Sierra's pun-laden RPG-adventure series Quest For Glory (1990-) reimagined in the word of Hero-U (Transolar Games, 2018-), and the LucasArts Monkey Island franchise (1990-) recently revived by original developers Ron Gilbert and Steve Grossmann in Return to Monkey Island (Terrible Toybox, 2022). Arriving almost exactly a generation after their floppy-based originators, these new games share a strong tendency towards self-referential humour that operates on at least two levels: as a hallmark and continuation of the universes that spawned them, but also as a commentary on gameworlds, gameplay and implied players that include both forty-something fans of the original titles and their now-adolescent children. In a further

metafictional twist, the plots of all three recent games hinge (and play) in different ways on intergenerational relationships.

The putative comeback of point-and-click adventures has also coincided with a spike in critical interest in videogame humour, as humour researchers have gradually become more interested in concepts and findings from game studies (Stobbert and Evans, 2014; Dormann and Biddle, 2014; Kallio and Masoodian, 2018; Bonnelo Rutter Giappone, 2022) and where humorous point-and-click adventures seem to have attracted critical attention out of proportion to their relatively modest market share (Van de Mosselaer, 2022; Hessler, 2022).

While a comparison between the forms of inter-generational humour in the three gameworlds mentioned forms the basis of another paper currently in preparation, the present paper will focus on the problem of localising inter-generational humour in *Return to Monkey Island* (2022), concentrating primarily on the French localisation of a game whose narrative is framed as a series of reminiscences told by main player character Guybrush Threepwood to his son (and cameo player character) Boybrush, who is by turns spellbound by and sceptical about his father's storytelling. Beyond the issue of translating (what are, very literally) "dad jokes", localisation is complicated both by the gamut of issues encountered when translating humour in interactive multimodal texts (cf. Dore, 2019) and by the chronology of localisations of earlier (especially floppy-based) games in the series, which did not necessarily appear in the same order as in the source language. Successfully localising humour is indeed likely to require a functionalist approach rooted in the translator's cultural competence and ability to define an appropriate strategy for adaptation (Mangiron, 2012), though the complexity of jokes that can run across games published over a span of years and be played by more than one generation offer particular challenges and, perhaps, opportunities for both translators-localisers and players of all ages.

Will Noonan is a member of the TIL (Texte-Image-Langage) research centre at the Université de Bourgogne Franche-Comté in France, where he also coordinates the MA Multimedia Translation (T2M) program. A specialist in French and English humour, he is increasingly interested in the application of humour research to digital cultures, and in the challenges of humour for translation, localisation and digital accessibility.

Time slot: Friday 11.00 - 13.00. Room 4

Miguel Ángel Oliva-Zamora

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Universitat Autònoma de Barcelona

An Exploratory Data Analysis of Recommendations for Players with Cognitive Disabilities

Video games have become one of the most relevant audiovisual products in the last decades. Their accessibility is a social, ethical and even economic must [1]. In particular, there are three steps in which any gamer's performance might be compromised: receiving stimuli, determining a response and providing input [2]. Among these, people with cognitive disabilities struggle when responding to a video game's expectations. This kind of impairment is the least explored and

thus the one that would benefit the most from research [3]. This paper illustrates how cognitively disabled players are currently being addressed via an Exploratory Data Analysis of four of the major video game accessibility guidelines [4,5,6,7]. After describing the state of the art and discussing the suitability of the two most widely used models of disabilities: the medical and the social, we performed bivariate graphical analyses with two objectives in mind. The first one was to overcome the heterogeneity of the available recommendations (they have different goals and different wordings for similar concepts) by assigning a feature of accessible communication [8] to each one of them. The second one was to know exactly for what kind of cognitive disability the recommendations were designed, given the ambiguity of this term (it remains unclear what disorders or difficulties it includes), by assigning mental disorders from a well-known classification [9] to each one of them. We found that there is a lack of attention to the comprehensibility of the information compared to its retrievability, and that developers seem to completely disregard some mental disorders. These results lead us to suggest future lines of research, such as the implementation of the easy-to-understand language in order to tackle the former and the need for a good definition of the term “cognitive disability” in the area of video game accessibility to understand the latter.

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Miguel Ángel Oliva-Zamora holds a BA in Translation and Interpreting from the University of Granada (UGR) and a MA in Audiovisual Translation from the

Barcelona Autonomous University (UAB). Thanks to the PhD grant he has been awarded with, he is now able to research videogame accessibility and the implementation of easy-to-understand languages. Before joining the research team TransMedia Catalonia in UAB, he acquired some experience in the localization area as project manager and copywriter for the applications of SEAT vehicles' radio.

Time slot: **Thursday 12.00 - 13.00. Room 4**

Silvia Pettini

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Roma Tre University

Mario and Beyond: The representation and localization of Italianness in video games

In order to contribute to the debate on “linguistic variation” in multimedia interactive entertainment from the perspective of Game Localization (O’Hagan and Mangiron 2013: 165-167, 177), this paper diachronically explores the linguistic and cultural representation of Italianness as Otherness in the original games and in their Italian localizations from the early stage of gaming in the 1980s to the late 2010s. Despite the remarkable number of Italian characters in the history of video games, indeed, Italianness as Otherness is an underexplored research area and the very few studies on the use of Italian in video games focus on the addition of diatopic varieties, mainly from Central and Southern Italy, to clearly show humorous effects based on a sociocultural characterization which distorts the original one (Iaia 2014, 2015, 2016).

Against this background, through the analytical lenses of “representation” (Egenfeldt-Nielsen et al. 2016, 46), “localization”, of which translation is part (Munday 2016, 287-288), and “culturalization” (Edwards 2011, 2012, 2014), this paper presents a pilot qualitative study of some of the most emblematic Italian characters in the last forty years, and contextualizes it in the four stages of game localization history (Bernal-Merino 2015, 157-175; O’Hagan and Mangiron 2013, 46-63), to finally illustrate the influence technology has had on game design and, more importantly, on the localization, translation and culturalization of Italians for Italians.

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Silvia Pettini, PhD, is a Research Fellow in English Language and Translation Studies at Roma Tre University, Italy. Her main research interests include Game Localization, Audiovisual Translation, Contrastive Linguistics and Online Lexicography. Among her most recent publications are *The Translation of Realia and Irrealia in Game Localization: Culture-Specificity between Realism and Fictionality* (Routledge, 2022), papers in international journals such as *JoSTrans: The Journal of Specialised Translation*, *MediAzioni*, *Lingue e Linguaggi*, and *Status Quaestionis*, and book chapters in volumes like *Language for Specific Purposes: Research and Translation across Cultures and Media* (Cambridge Scholars Publishing, 2016), *Linguistic and Cultural Representation in Audiovisual Translation* (Routledge, 2018) and *The Routledge Handbook of Translation, Feminism and Gender* (Routledge, 2020).

Time slot: Friday 11.00 - 13.00. Room 4

Francesca Pezzoli & Riccardo Lausdei

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Maneki Commando SRL

A Bridge Over A Burning Issue

The still relatively young Localization Industry doesn't have an established academic tradition yet: specialized university courses are still quite uncommon and it's often hard to find expert practitioners who'd be able to share their knowledge and insight while still actively working in the field and being up-to-date with the most recent standards and best practices.

In 2018 Carme Mangiron remarked: "localisation practices have not evolved as fast as one would expect, and academic interest in game localisation has been slow to develop". This was one of the burning issues that were still mostly unaddressed when her paper "Game On! Burning Issues in Game Localisation" was published.

How has the situation unfolded in the last few years? Have there been any significant changes on this front? What's the current stand of GameLoc in the

broader field of Translation Studies and in European universities? And who shall train the new generation of localization experts?

In our case study, we'll analyze several university and post-grad courses, trying to identify some common traits and to delineate a potential normative approach in which specialized courses held by active practitioners with academic experience can allow future GameLoc specialists to hone their skills and seamlessly move the first steps into this industry, fully equipped with the necessary skillset to tackle the challenges posed by this constantly evolving industry.

Francesca Pezzoli (she/her) holds a PhD in Language Theories and Text Analysis, and an MD in German and English Language and Literature. She has been working in the videogame localisation industry since 2003 as translator, tester, reviewer and team leader. Co-founder and COO of Maneki Commando SRL. Lecturer at several Italian universities and post-grad courses (UNIBO, UNIPR, UniRoma3, SSLMIT Pisa, FUSP) since 2017 - GameLoc and CAT Tools.

Riccardo Lausdei (he/him) holds an MD in Music Business Marketing and has been working in the video game localization industry since 2007 as translator, reviewer and team manager. Co-founder and CSO of Maneki Commando SRL. Lecturer at several Italian universities and post-grad courses (UNIBO, UNIPR, UniRoma3, FUSP) since 2017 – GameLoc and Transcreation.

Time slot: **Thursday 17.30 - 18.30. Room 4**

Marco Pirrone

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eCampus University (Italy)

“The Game of Thrones”: from novel to film and video game. A case study of game localization through narrative universes and nonlinear transmedia storytelling

Transmedia storytelling is today a widespread and multifaceted phenomenon, but it was in the 90s that it emerged overwhelmingly: different media shapes, such as video games or comics, were launched to increase and strengthen the success of a peculiar story, usually belonging to a film or a book. In the video game field, some examples are games such as The Lion King and Aladdin, which were taken from Disney films. The average quality of licensed game productions was very high, especially thanks to skilled programmers and substantial funding coming from film companies.

Now the situation is different. After the 90s, a progressive decline in the quality of video game adaptations began, while at the same time there was the establishment of a process that made video games the independent phenomenon they are today; in fact, the video game license is no longer managed by the parent company (cinema, publisher, toys producer). The very concept of license has become multifaceted, and the same authorship has become even more complex and distinct in each individual case.

In this context, the case of “Game of Thrones - The videogame” (2014) is relevant; the video game, developed by Telltale, is inspired by the television

series created by David Benioff and D.B. Weiss, in turn an adaptation of the cycle of novels *A Song of Ice and Fire*, and aims to integrate an unpublished story within the narrative universe of the original television production. By observing the user playing in the shoes of the various and new characters, the study aims to analyze the gameplay trying to understand how much the video game experience alone can offer a correct vision of the narrative universe that refers (as it was in the intentions of the producers) to the fruition of the starting medium (the TV series) and finally to the original novels.

The way the video game was localized and how this affected the narration style will also be analyzed, even in relationship with the concepts of realism/fiction, as well as main issues and challenges proper of our time, characterized by video game integrations within pre-existing narrative universes. The study of this “Game of thrones case” will also be conducted by taking into account how the situation has evolved in the following years; in fact, the productions based on a film license had a huge response because they were real and successful marketing operations.

Finally, it will be observed how the video game was also the subject of fan-made modifications, in this specific case through the amateur localization phenomenon.

Marco Pirrone, graduated in “Technology and language teaching” at the University of Palermo, attends the doctoral course in “Medium and mediality” at the eCampus University, where he deals with digital storytelling, new media and linguistic-cultural adaptation of application software and video games. He has several postgraduate training courses on the area of technologies and methodologies for teaching. He is contract professor of didactic of literary text at eCampus and Link-campus Universities, teaching also English, Italian as foreign language and computer science in secondary school. He is also an expert in the management of digital platforms for distance learning.

Time slot: Thursday 10.30 - 11.30. Room 5

Amer Qobti

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Kent State University

Game Over: The rise and fall of fan translation of video game magazines

There has been growing interest in video games in Translation Studies, e.g. (Bernal-Merino, 2014; Mangiron, 2017; O’Hagan, 2018). However, video game magazines have received no scholarly attention. These magazines had huge success in the mid-1990s and early 2000s but are now out of print in many countries. In Saudi Arabia, this subgenre, which no longer exists, was introduced to the readership mainly through translation and was used as a language layer for the games. Although the gaming industry in the MENA region, in general, and Saudi Arabia in particular, is flourishing, academic research on Arabic video game localization is still scarce. The paper investigates how translation enabled this type of publication to come into being as a commercial venture in Saudi Arabia despite the absence of specialized translator training at that time. It explores the genesis and demise of translated video game magazines, who translated them, why and how, and the factors that impacted the magazines and their translations from a historical and socio-cultural

perspective. It also highlights an overlooked history of fan translations in the Arab world and illustrates patterns of fan translation practices. The data is collected from semi-structured interviews, analysis of primary and secondary data gathered from the magazines, published studies, and reports in English and Arabic.

Amer Qobti is a Ph.D. candidate at Kent State University, USA, doing his dissertation on video game localization. His research interest is in localization, curriculum design, and video games. He holds a Bachelor's degree in English (2016) from King Khalid University, Saudi Arabia, and a Master's degree in Translation Studies (2020) from Kent State University, USA. He also works as an Arabic translator and localization specialist for one of the top 10 Fortune 500 companies in the US.

Time slot: Thursday 12.00 - 13.30. Room 5

María Isabel Rivas Ginel

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Non-binary language use in video games and players' immersion, a study

The issue of non-binarity has been gathering momentum in the media in the past decades thanks to highly published events such as Facebook's decision to add 58 gender options when creating a profile (Richards, 2014). Furthermore, although still underrepresented, we can observe a steady increase in the number of non-binary characters in video games, films, series, etc. These changes raise the question of the necessity of revisiting the concept of inclusive writing in terms of the representation of individuals who do not conform to the traditional male and female paradigm. Consequently, this movement has been pushing since its origins towards the conception of new linguistic mechanisms and neologisms to represent this heterogeneous group. Whereas these changes might not impact greatly languages such as Chinese or Finnish which are naturally genderless and do not differentiate between "he" or "she" in terms of pronouns; they concern gendered languages and natural gender languages alike. These efforts are not new but have resulted in a wide range of new pronouns and words and have led "to internal conflicts and heated debates among trans and non-binary people about what words are best to use [...] because those debates are entirely decentralised" (Richards et al., p. 42, 2017).

In this context, the project All-inGMT (All-inclusive Games Machine translation) was launched in early 2022 with the purpose of creating a suite of inclusive neural machine translation (NMT) tools for video game localisation. These systems have been specifically designed to either translate from non-binary English into non-binary French, neutralise all references to gender using reformulation and paraphrasing techniques, and adapt "binary" French into its non-binary version. Firstly, this paper will succinctly discuss the different attempts that have been made by scholars in terms of nonbinary language in French and English as well as the rules retained to rewrite our corpora in order to train the NMT systems. Secondly, it will briefly describe the development process of the tools created for non-binary language and their performance. Finally, it will present the advances made in a project set to start by the end of

the year that aims at studying the impact of non-binary language on players' immersion using video games modified ad-hoc, surveys, and interviews.

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María Isabel Rivas Ginel is a PhD candidate in language science at the University of Burgundy and the University of Valladolid and teaches Spanish, English, and French translation. Her research interests lie in the area of video game localisation, multimedia translation, and accessibility.

Time slot: **Friday 14.00 - 15.30. Room 4**

Jemma Louise Stafford

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University of Leeds

Jank or Agenda: Translator's attitudes and approaches to Chinese-English videogame translation

In 2021, I undertook research for my Master's dissertation. The aim was determining the approaches, attitudes and intentions behind the translation and localisation of Chinese video games into English.

The experts working within the field would undoubtedly be best-placed to address this question, so a number were surveyed anonymously, shedding light on their methods of practice and reasons for their choices.

Existing literature was compared against the new data collected by the surveys to determine whether the following hypothesis was plausible: Chinese video games translated into English sometimes employ a stylistic use of English translation or localisation to deliberately identify as a Chinese-made artifact.

Whilst the results gathered were largely in disagreement with the hypothesis, generally expressing an overwhelmingly pro-Domestication approach, the results also highlighted further areas in need of closer examination - in particular, approaches taken by fan translators, unprofessional translators and indie game studios.

Jemma Louise Stafford graduated from SOAS University London in 2016 with a BA in Chinese and from University of Bristol in 2021 with an MA in Chinese-English Translation, and is now pursuing a PhD at the University of Leeds. Primary research interests are Chinese video games translated into English, the reception of Chinese-English video games and translation/localization approaches in the ZH-EN video game field.

Time slot: Thursday 14:30 - 16:00. Room 5

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Universitat Autònoma de Barcelona

Accessibility in PC Action/Adventure Games

According to the Convention on the Rights of People with Disabilities, Information and Communications Technologies (ICT) must be accessible. For this reason, the objective of this study was to discover the percentage of accessibility guidelines present in fifty PC action/adventure games released in the last twelve years (2010-2022). To this aim, a checklist of options and features was created by considering current guidelines, such as the Game Accessibility Guidelines (GAG) by Ellis et al. and Xbox Guidelines; laws, such as the Twenty-First Century Communications and Video Accessibility Act of 2010 from the United States; and standards, such as the European Accessibility requirements for ICT products and services (also known as EN 301 549). Moreover, the majority of these options in the checklist were assigned a rank from basic, intermediate, and advanced based on the categorization proposed in the GAG to determine which guideline levels the examined games are complying with. The games were selected based on availability, iterations, and popularity in the action/adventure genre. They were reviewed and played to verify if the accessibility features defined on the checklist were available. The results revealed that 44% of the titles include options that meet accessibility guidelines, 81% incorporate options for people with cognitive disabilities, 44% for motor and speech disabilities, 38% for auditory, and 25% for visual. With regards to guideline category (basic, intermediate, and advanced), most titles (73%) comply with basic-level guidelines, 43% with intermediate, and 14% with advanced. Further research lines include multiplatform accessibility assessments from different genres, publishers, and studios. More concretely, I intend to expand this investigation by researching video game accessibility in my PhD program from the point of view of other systems (including PC as well), such as virtual reality and the PlayStation 5, and genres, such as action RPG, sports/racing, first-person shooter (FPS), point and click, turn-based combat/tactics, and strategy games. Therefore, this work will investigate which accessibility solutions are available in other spaces and genres not previously studied and aims to use the gathered data to create an online database for public consultation.

Jared Tellez is a doctoral student at the Universitat Autònoma de Barcelona. His lines of research include video game accessibility and audiovisual translation. He is also a professional video game translator and has worked on video game localization projects that range from small indie productions to AAA franchises such as Call of Duty. His most recent academic work focuses on accessibility in PC action/adventure games published in the Digital Repository of Documents of the UAB. He has also published articles such as “The perception of Costa Ricans on a connection between video games and mass shootings,” published in Estudios.

Time slot: Thursday 10.30 - 11.30. Room 4

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Pivot Translation in Game Localisation

English has been used as a pivot language in video game localisation, particularly in the localisation of games developed in a language other than English (LOTE). This article investigates the impact of pivot language on the quality of game localisation compared to direct translation by discussing the findings of a case study on the Japanese game *Dark Souls 3* (FromSoftware, 2016). The analysis focuses on the mukokuseki approach adopted by the game developer, which promotes 'culturally odourless' as a globalisation strategy (Iwabuchi, 2002). The case study demonstrates the complexity of source text and target text in video games and suggests that the source text in games can be partial pivot translation which does not necessarily represent the source language and culture. Additionally, it explicates the intricacy of having game audio voiced-over in English only and including both direct and indirect translations in the localisation workflow.

Such a practice leads to greater complexity in evaluating localisation quality, particularly from players' perspectives. We conclude that pivot translation has certain advantages in streamlining the translation process and ensuring cohesiveness in game localisation from the standpoint of audiovisual translation and multimodality.

Dr Xiaochun Zhang is Senior Lecturer in Translation Studies at the University College London. Her research interests lie primarily in audiovisual translation with a specific interest in video game localisation and accessibility.

Time slot: **Thursday 17.30 - 18.30. Room 4**

Itziar Zorrakin-Goikoetxea & Maitane Junguitu Drona

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LinguaVox

Video games in Basque. Who is behind the localisations?

Localisation is often viewed as an inversion that needs to be economically efficient. This may be a disheartening prospect for minority languages featuring a situation of diglossia, such as Basque. Although we have lately seen an increase in the amount of video games available in Basque, little is known about their localisation process. This paper presents an exploratory analysis of video games in Basque and is divided in two self-complementary phases.

We have first created a catalogue based on the list offered by Game Erauntsia (a non-profit organisation that promotes the use of Basque in video games) which included 78 video games in June 2022. The catalogue shows that the number of games in Basque is increasing, that most of them can be played on a PC and that many of them have been developed by students of a video game development school based in the Basque Country. Two thirds of the games can be played in the official version, but the rest are only accessible through the

installation of mods or modified ROMs. By reaching out to some of the developers and some of the translators, we have been able to identify the type of localisation for each game.

We have differentiated between localisations managed by the developers, localisations opened to the community, localisations done by volunteers and approved by the developers, and un-official localisations done by volunteers.

To complement and complete the analysis of the catalogue, we have shared a survey with the developers of the video games officially available in Basque and published between 2017 and 2022. 30 out of 36 developers have participated in our study and provided information regarding their experience and motivation. We have learnt that living in the Basque country and wanting to promote the Basque language are the two main reasons to localise a game into Basque, followed by the fact that the localisation was offered for free. As stated in previous research about minority languages, fan translation and crowdsourcing represent an important percentage of localisations into Basque. Many other games are translated by one of the developers, leaving only a few to be translated by a professional translator. Only a few of all the translators were paid for their work, and many developers point out that the number of words in the game is decisive to consider the localisation.

The results of the research were shared with Game Erauntsia so that they could learn from our findings and take them into account while updating their website in October 2022, if desired. This research shows how the collaboration between the industry and academia can be beneficial for both parties. It also shows that Basque games depend, to some extent, on fan translation and self-translation. Fortunately, most developers who have a game in Basque would like their next game to be available in Basque too, which gives us some hope for the future of Basque in video games.

Itziar Zorrakin-Goikoetxea holds a Bachelor's degree in Translation and Interpreting, a Master's degree in Translation and New Technologies and a Ph. D. in which she studied video game localisation into Spanish to verify if decisions made during the localisation process affect the product and the reception (which they do). Her research interests include the collaboration with the gaming industry, Basque as a minority language, Spanish varieties, transcreation and any video game related topic. She has also worked full-time as a translation project manager for more than eight years, during which she has managed translation, interpreting, subtitling, and postediting projects into multiple languages, as well as translated about a variety of topics.

Dr Maitane Junguitu Dronda worked as a professor in the department of Art History and Music and as a researcher in the Audiovisual Communication and Advertisement department at the University of the Basque Country (UPV/EHU). Her research subject is the historical development of commercial animated cinema from the Basque Country. Her Ph. D. dissertation focuses on the features by Juanba Berasategi, including a narrative, formal, esthetic and thematic approach to the films. She also researches about Basque video games, focusing on content analysis and the reality of Basque language within interactive media. She is a member of the Society of Animation Studies.

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