Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

DOMESTICATION AND FOREIGNIZATION IN THE TURKISH TRANSLATION OF VIDEO GAMES

Arman ZAN

Master's Thesis

Ankara, 2018

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Arman ZAN tarafından hazırlanan "Domestication and Foreignization in the Turkish Translation of Video Games" başlıklı bu çalışma, 11/06/2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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o **Serbest Seçenek/Yazarın Seçimi**

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Arman ZAN

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ÖZET

ZAN, Arman. *Video Oyunlarının Türkçe Çevirilerinde Yerlileştirme ve Yabancılaştırma,* Yüksek Lisans Tezi, Ankara, 2018.

Video oyunlarının en önemli özelliklerinden biri, oyunu oynayan kişiye oyun dünyasının içinde olduğunu hissettirmesidir. Oyun geliştiricileri, bu hissi sağlamak için görsel ve işitsel öğelerin yanı sıra hikâye anlatımını da kullanırlar. Bu hikâyelerin oyuncuya aktarılması için oluşturulan oyun evreni, genellikle kendi tarihini, kültürünü ve bu kültüre ait unsurları da içinde barındırır. Bir video oyununda, oyun için özel olarak oluşturulmuş evrene ait kültürel unsurların yanı sıra, oyunu geliştiren kişilerin mensup olduğu, yani oyunun içinde geliştiği kültüre ait unsurlar da bulunur. Bu durum sonucunda ortaya çıkan oyunda, oyunu orijinal dilinde oynayan oyuncular, hem yabancı (oyun evrenine ait) hem de tanıdık (kendi kültürlerine ait) kültürel unsurlarla karşılaşırlar.

Bu çalışmanın amacı, Venuti'nin (1995) yerlileştirme ve yabancılaştırma, ve Aixela'nın (1996) değiştirme ve koruma kavramları çerçevesinde, video oyunlarında karşılaşılan kültürel unsurların Türkçeye nasıl çevrildiğini incelemektir. Bu amaçla, İngilizceden Türkçeye çevrilmiş on adet video oyunu analiz edilmiş; bu oyunlardaki kültürel unsurlar tespit edilmiş; bu unsurların hangi kültüre ait oldukları belirlenmiş ve Türkçe çevirilerinde kullanılan stratejiler incelenmiştir. Ayrıca, çevirmenin hangi stratejiyi neden kullandığı, ve çeviride kullanılan stratejiler sonucunda bu kültürel unsurların kaynak dil oyuncusunda oluşturduğu etkinin hedef dil oyuncusunda da oluşup oluşmadığı tartışılmıştır.

Bu çalışmanın sonucunda, oyun evrenine ait kültürel unsurların hedef metinde genellikle yabancılaştırıldığı, kaynak metin kültürüne ait unsurların ise yerlileştirildiği tespit edilmiştir. Bu yöntemin, incelenen tüm çeviri oyunlarda genel bir eğilim olarak gözlemlenmiş olması dikkat çekicidir. Bu tutumun sergilenmiş olmasının sebebinin, kaynak dil oyuncusuna hâlihazırda yabancı olan kavramların yabancılığının hedef dil oyuncusu için korunması, kaynak dil oyuncusunun aşina olduğu kültürel unsurların ise hedef dil oyuncusu için de tanıdık hale getirilmeye çalışılması olduğu düşünülebilir. Bu yöntem ile hedef dil oyuncusu, hem oyun evrenine özgü yabancı kavramlarla karşılaşmış, hem de oyun evrenine ait olmayan bağlamlarda kendisinin aşina olduğu kültürel öğelerin bulunduğu bir çevrede olduğunu hissetmiştir. Bu iki durumun da oyunun yaratmaya çalıştığı oyun evreninin içinde bulunma duygusunu oluşturmaya yardımcı olduğu düşünülebilir.

Anahtar Sözcükler

video oyunu çevirisi, kültürel unsurlar, yerlileştirme, yabancılaştırma, değiştirme ve koruma

ABSTRACT

One of the most important features of video games is their ability to immerse the player into the game universe. Video game developers use storytelling, along with visual and auditory elements, in order to create this immersion. The game universe that is created to convey the story to the player usually includes its own history, culture, and cultural elements. A video game also includes culture-specific items that belong to the culture that the video game is created in, i.e. the culture of the video game developers. As a result, players who play the game in its original language encounter both unfamiliar (game-universe specific) and familiar (their domestic culture) CSIs.

This study aims to research the Turkish translation of the CSIs that are encountered in video games in light of Venuti's (1995) domestication and foreignization, and Aixela's (1996) substitution and conservation concepts. To this end, ten video games that are translated from English into Turkish have been analyzed; the CSIs in these games have been located; the cultures that these CSIs belong to have been identified; and the strategies that are used in their Turkish translations have been studied. Furthermore, the translator's choices regarding these strategies and whether the translated CSIs can invoke the same feeling on the target player as the source player have also been discussed.

This study has revealed that the CSIs that belong to the game universe are generally foreignized in the target text, while the CSIs that belong to the culture of the source text are domesticated. It must be noted that this method can be observed as a general tendency in all of the analyzed translated games. It can be argued that the reason for the high prevalence of this approach may be the translators' effort to preserve the foreignness of the items that are already foreign for the source player, and to familiarize the items that are already familiar for the source player. This method enables the target language player to both encounter unfamiliar game-universe specific concepts, and to feel in an environment laden with familiar cultural items in contexts that do not belong to the game universe. Hence, it is reasonable to argue that both of these situations aid the video game in creating the immersion for the player.

Keywords

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LIST OF ABBREVIATIONS

Audiovisual Translation   :AVT

Compact Disc   :CD

Culture-Specific Item   :CSI

Digital Versatile Disc   :DVD

First Person Shooter   :FPS

Good Old Games   :G.O.G.

International Radiotelephony Spelling Alphabet   :IRSA

Joint Special Operations Command   :JSOC

Non-Playable Character   :NPC

North Atlantic Treaty Organization   :NATO

Personal Computer   :PC

PlayStation 4   :PS4

PlayStation Network   :PSN

Role Playing Game   :RPG

Third Person Shooter   :TPS

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INTRODUCTION

I. GENERAL REMARKS

The translation of video games is the most recent and the least researched field of study in translation (Bernal-Merino, 2015, p. 3), one of the longest endeavors of humankind. The first examples of video games are not older than a mere sixty years, while the translation of them is a much younger phenomenon. Video game translation includes new problems, and this requires the scholars to adopt new perspectives. The lack of studies in the field of video game translation is partly due to the novelty of the video game technology itself, and undeniably, partly to the perceived inferiority of the concept of video games and their translations in the academia. People who are not familiar with video games may still believe that they are "essentially trivial" and that they "have no particular merit as a subject of academic research" (Bernal-Merino, 2015, p. 3). Thus, video game translation "has been largely ignored by scholars" although the industry has "shadowed other art forms" such as cinema (Costales, 2012, p. 388).

However, recent studies show that video games provide unparalleled promises in child development (Shapiro, 2014, p. 1, Bowen, 2014, p. 1), and the number of the adults who get most of their daily entertainment from video games increase every year (*Marketing Charts*, 2008, p. 1). Besides, the video game industry is growing day by day, surpassing the film industry all over the world (Chatfield, 2009, p. 1). In light of these points, it is inevitable for the video games to enter the scope of academic studies. Although still few in number, the increase of research on both the video games themselves and their translations by academics such as James Paul Gee (2007) and Bernal-Merino (2015), is the result of the shift in the perception of video games.

Video games can be seen as an interactive combination of books and films with regard to their stories, their rich lores, especially in Role Playing Game (RPG)

titles, and their visual nature. Thus, the study of the translation of video games may take audiovisual translation (AVT) studies as a starting point; nevertheless, it requires a different and unique approach. This is necessary mainly because of the interactive nature of video games, an aspect which is absent in the other areas of AVT.

Video games are generally designed with entertainment in mind, and they aim to immerse the player in their own world (O'Hagan and Mangiron, 2013, p. 19). **Immersion** is the key term to understand how the interaction between the player and the game makes video games unique. The player is the main character in a video game, unlike in a book or a film. In the game, the player acts in the open-ended scenario of a video game that takes shape directly as a result of the player's choices. The creation of the suspension of disbelief for the player to feel immersed in the game world relies heavily on the language spoken in that world.

This is where the translation comes into play and gains the potential to aid a video game in doing what it does best, which is immersing the player in a world different from the one that he/she lives in.

The new world that the player enters, the virtual one, is a world that is filled with killers, detectives, medieval armies or even wizards, dragons or aliens and interstellar travel, depending on the type and the genre of the game in question. It is filled with concepts and objects that are necessarily **foreign** to the player. In this alien universe, the language that is used in the game and the translation of it is one of the most prominent factors that makes the player believe that he/she is immersed in this foreign world. Regarding this aspect of translation, Bernal-Merino states that:

> "One of the most important characteristics of video games is the way in which they engage with the users, immersing them in a virtual reality where the incredible is made not only possible, but also controllable. …As with any other software product, this is partly due to the functionality of the virtual machine although a considerable part of the immersion, and the empowerment originates from the way in which language is used." (Bernal-Merino, 2015, p. 138).

The abundance of the foreign elements in video games renders the game foreign even for the players who play the game in its original language. Hence, it is important to consider the translations of video games within the scope of Lawrence Venuti's (1995) (will be referred to as "Venuti" in this study) domestication and foreignization strategies.

In light of these points, it can be argued that a video game's main goal is to immerse and make the players feel that they are in a foreign world, and "this requires the skill and art of translation" (Bernal-Merino, 2015, p. 1). People who play video games mainly do so to experience the new universe the game that they are playing has to offer (Ryan, 2015, p. 1). Thus, the translated version of the video game would be expected to retain the foreignness of the original if it is to recreate a similar effect on the player.

A study of the video games that are translated into Turkish makes the researcher see that there are many terms, names and concepts that are specific to the respective universes of the analyzed video games, which are not familiar to the general population that plays them. Namely, the main antagonists of the video game series *Crysis* are called "ceph", an abbreviation of "cephalopods", and the term is translated into Turkish as "sef" (*Crysis*, 2007). Another example is the translation of the term "auxiliary barracks" from the strategy game series *Total War: Rome II* into Turkish as "oksilyer kışlası" (*Total War: Rome II*, 2013). Yet another example is from the science fiction series *Killzone: Shadowfall;* the term "OWL", a specific type of a drone, is retained in the Turkish translation (*Killzone: Shadowfall*, 2013).

One can see that the aforementioned terms are foreignized for the Turkish receivers. "Ceph" is orthographically adapted as "sef", "auxiliary" is ortographically adapted as "oksilyer" and "OWL" is repeated in the target text. To analyze such examples, this study will use Javier Franco Aixela's (will be referred to as "Aixela" in this study) translation strategies.

Aixela's strategies are, namely; repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratexual gloss under the

conservation category; and synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation under the substitution category (Aixela, 1996, p. 52–79).

Venuti (1995) strongly advocates the use of foreignizing strategies in translation in order to retain the source culture elements. He states that domesticating translation strategies may cause the assimilation of the difference of the source culture (1995, p. 308). In this context, it is possible to argue that the inherently foreign items that are located in the video game universe belong to the **culture** of the video game in question; therefore, they need to be retained in target text if the translation is to locate "the alien in a cultural other" (Venuti, 1995, p. 308) and recreate the original foreignness of the video game universe for the target audience.

A glimpse into the translated video games reveals that foreignization is often used in the translation of video games. The main reason for this might be the fact that people play video games to feel in a completely different world than the one we live in, to do something that is different from what they do every day, and to be someone else than they really are. Video games use sophisticated technology in order to visually and auditorily create different worlds to achieve those goals. Nevertheless, if the aim of translating a video game is to recreate such different worlds, it is necessary to foreignize the daily language that the players use in order to alienate them.

II. PROBLEM STATEMENT

Academic research on the translation of video games is near to non-existent (Costales, 2012, p. 386). Previous points made above prove that this field needs more research, since the video game industry grows day by day and the need for translation arises in the industry.

A global internet search of the academic studies on the translation of video games returns only a handful of results. A similar search on the Turkish Council

of Higher Education Thesis Center returns zero results. In other words, this study is the first one to be conducted on video game translation in Turkey, and it is possibly the first specific study on the application of foreignization and domestication strategies in video game translation in the world. The lack of research on the translation of video games, considering the scale of the industry, is a problem that should be addressed.

III. PURPOSE OF THIS STUDY

The main purpose of this thesis is to explore the application of foreignization and domestication strategies in the translation of video games. By exploring the instances of these strategies in the translated video games, this study aims to **(a)** find out whether the translators of video games favor the usage of foreignizing strategies over domesticating ones, or vice versa; **(b)** which of the strategies proposed by Aixela (1996, p. 52–79) are more frequently preferred by the translators; and, **(c)** why. This study also aims to explore the reasons behind the translators' choices regarding foreignization and domestication in light of Aixela's "explanatory variables" (1996, p. 65-70).

IV. RESEARCH QUESTIONS

The research questions of this thesis are as follows:

1. How is the immersion of the player in the game preserved in the Turkish translations of video games through the use of foreignization and domestication strategies?

2. How can the instances of domestication and foreignization in the Turkish translations of video games be categorized under the microstrategies proposed by Aixela (1996, p. 52–79); and what are their incidence and frequency?

3. How do different translators approach the translations of different types of culture-specific items (e.g. game universe item, e.g. source culture item) in the Turkish translations of video games; do they tend to foreignize the game universe by alienating the target language player or do they tend to create a familiar environment for the target language player by domesticating the game-universe-specific cultural items?

4. How can the reasons underlying the translators' choices regarding domestication and foreignization in the Turkish translations of video games be explained using Aixela's explanatory variables (1996, p. 65-70)?

V. METHODOLOGY

The design of this study is descriptive in nature. In the procedure of this study, the instances of foreignization and domestication that are encountered in the video games translated from English into Turkish will be analyzed in light of Aixela's microstrategies (1996, p. 52–79). These strategies are repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratexual gloss under the conservation category; and synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation under the substitution category (Aixela, 1996, p. 52–79).

The analyzed games, which are the data collecting material of this study, are listed in the alphabetical order as follows: *Crysis, Crysis 2, Crysis 3, Crysis: Warhead, Infamous: Second Son, Killzone: Shadowfall, The Last of Us, The Order: 1886, The Witcher 2* and *Total War: Rome II.* These video games are the prominent representatives of different genres, being AAA (high quality) video games that are translated into Turkish on both the PC (Personal Computer) and the PS4 (PlayStation 4).[1]

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[1] The term "AAA" will be further explained in Chapter 1 Section 1.

The incidence and frequency of these strategies in the translation of different types of CSIs that appear in the Turkish translations of the above-mentioned video games will also be discussed.

Furthermore, this study aims to explore the translators' choices in those instances of foreignization and domestication. To this end, Aixela's explanatory variables (1996, p. 65-70) will be employed in an effort to understand the underlying reasons of the translators' choices.

VI. LIMITATIONS

This study will be limited to the Turkish translations of the executable program-based AAA (high quality) video games which are marketed through the Internet as downloadable data files (via distribution networks such as Steam, G.O.G. and PSN), or as physical media (i.e. optical discs such as CD, DVD and Blu-Ray) for the PC and PS4 platforms. These platforms are chosen since they include the most abundant examples.

Video games that are released on other platforms, browser based video games, mobile video games and other types of video games are not included within the scope of this study, since they typically do not possess narrative elements that translation strategies such as foreignization and domestication can be employed on.[2]

The application of foreignization and domestication strategies in video game translation is the main focus of this study. These strategies are applied in the translation of video games, in other words, "linguistic game localization" (Bernal-Merino, 2015, p. 88). For this reason, only this area of software localization (excluding other areas such as technical and legal localization) will be involved within the scope of this study.[3]

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[2] Textual elements of video games are further explained in Chapter 1 Section 2.
[3] The difference between translation and localization will be explained in Chapter 2 Section 3.

VII. AN OUTLINE OF THIS STUDY

This thesis consists of three chapters. The focus of each chapter can be explained as follows:

- Chapter 1, **"Video Games and Related Text Types",** focuses on the video games in general and the different text types they include. This chapter gives general information on video games such as their definitions and properties, and presents a summary of the development timeline of the video games to the reader. This chapter also explores the different assets of video games, textual and non-textual, regarding the translation and differentiates between diegetic and non-diegetic elements.

- Chapter 2, **"A Brief Survey of Foreignizing and Domesticating Strategies and Video Game Translation",** focuses on foreignization and domestication strategies and their relation to video game translation. This chapter gives information on the concepts of foreignization and domestication and Venuti's ideas on those strategies. This chapter also explains Aixela's conservation and substitution strategies within the scope of foreignization and domestication in translation. Another subject of this chapter is the involvement of translation in the world of video games. It probes the phenomena such as fan translation and localization of video games. It also focuses on the general aspects of video game translation and the position of foreignization and domestication strategies in video game translation.

- Chapter 3, **"The Analysis of the Turkish Translations of the Video Games",** is the core chapter of this thesis. This chapter will give information on the analyzed video games and their translators, research the instances of foreignization and domestication strategies in the translated video games from English into Turkish, and present discussions on those instances in light of Aixela's relevant strategies.

Lastly, a **Conclusion** section will be presented to summarize the findings of this study. This section will attempt to reach an ultimate idea on the position and prevalence of foreignization and domestication strategies in the translation of video games.

CHAPTER 1: VIDEO GAMES AND RELATED TEXT TYPES

This chapter mainly focuses on the definition and nature of video games, and aims to provide a brief history of them. The genres and the types of video games and textual and non-textual elements of them will also be explored from the perspective of translation studies.

1.1.   WHAT IS A VIDEO GAME?

The relatively recent emergence of the concept of video game is the latest and largest still ongoing worldwide phenomenon in the domain of entertainment. It has engulfed the youth and then-young now-adults of almost all nations across the globe since gaining widespread popularity in the mid 90s.

In order to define a video game, the concept of games needs to be defined first. Johan Huizinga defines a game as follows:

> "A game is a free activity standing quite consciously outside "ordinary" life as being "not serious", but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means." (Huizinga, 1950, p. 15).

At a glance, it can be seen that video games have several points in common with the traditional games. For instance, they are "outside the ordinary life" (Huizinga, 1950, p. 15) as they explore areas and concepts that are impossible or improbable in one's life, yet they strive to immerse the player in the universe they create. Moreover, apart from those who compete in professional tournaments, players do not have material expectations from video games.

Another similarity between the video games and the traditional games is that video games also have their own boundaries, which are embodied in gameplay

mechanics and the rules of the game. In addition, the community of video game players call themselves "gamers", in accordance with the "social grouping" function of games as stated by Huizinga (1950, p. 15).

At this point, it is important to differentiate the video games from the traditional games. The Encyclopedia Britannica defines a video game as follows:

> "Electronic game, also called computer game or video game, any interactive game operated by computer circuitry. The machines, or "platforms," on which electronic games are played include general-purpose shared and personal computers, arcade consoles, video consoles connected to home television sets, handheld game machines, mobile devices such as cellular phones, and server-based networks. The term *video game* can be used to represent the totality of these formats, or it can refer more specifically only to games played on devices with video displays: television and arcade consoles." (*Video game*, n.d., p. 1)

Video games are also called electronic games, computer games or digital games with little or no semantic difference, and these names are usually used interchangeably (O'Hagan and Mangiron, 2013, p. 64). A more formal and generally official name for video games is Multimedia Interactive Entertainment Software or MIES.

The definition above is technically correct, and it succeeds in portraying the general idea of video games in the minds of the general public, which is usually based on the first examples of video games. Action-driven arcade pastimes, which include almost no story and character building, were abundant among those examples (comparable to today's mobile titles). However, this definition falls short of expressing the true nature and complexity of video games.

The dictionarial definitions of video games are inherently broad. They include any type of entertainment activity performed via an electronic medium, such as click mash games on smartphones which may be categorized as a mere test for the users' clicking speed, rather than a video game. Another example is the competitive shooter genre; multiplayer games in which the players try to kill each other over and over again in slightly changing maps. These are some of

the examples of video games with nonexistent player immersion and story shaping choices, and require next to none strategic thinking.

On the other hand, there are video games that include abundant diegetic elements (i.e. narrative elements that are located in the game universe), present choices that actually matter in the game world, and immerse the player in the game's universe.[4] This study focuses on the latter type of video games, which may be named **video game proper** or **AAA video game** (Steinberg, 2007), and these games require to be differentiated from the rest of the electronic entertainment. This difference is also stated by using the concepts of "casual" and "hardcore" video games, but with the primary emphasis on the difficulty and accessibility of the game (Poon, 2011, p. 1).

To elaborate on this difference, a comparative example between *The Elder Scrolls V: Skyrim* (2011) and *Flappy Bird* (2013) can be given. These two video games are fundamentally different, and they represent the two ends of the hypothetical hardcore-casual video game spectrum. It can be argued that the closer a video game is to the "hardcore" end, the more is the chance for the said video game to have more immersive aspects, to have a stronger storyline and a high level of player interaction. Thus, these video games stand closer to being a video game proper.

In *Skyrim*, the player enters Tamriel, a continent of the planet Nirn. One of the nine provinces of Tamriel is the northernmost and mountainous Skyrim. It is currently engulfed in a civil war between the Imperial forces controlling most of Tamriel along with Skyrim and the separatist Stormcloaks, formed by the Nords who are the local folk of the region.

Along with the civil war, Skyrim faces another threat; dragons, which were thought to be extinct as the last of which was seen hundreds of years ago, seem to be returning. It is also important to note that a dragon language is invented for the game, complete with its grammar, phonetics and an alphabet (Thumm) which is inspired by Futhark runes, akin to the other invented

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[4] Diegetic elements will be further explained in Section 2.

languages in fantasy worlds, such as that of Tolkien's. This dragon language is a good example of a game universe specific cultural item.

Figure 1: Dragon Alphabet of Skyrim[5]

The player is immersed in the game as the Last Dragonborn, a character capable of slaying dragons and absorbing their power. He/she is free to choose to start a quest to learn the dragon language and stop the dragon threat, take part in the civil war on the side of whom he/she wishes to, learn and practice magic at the Collage of Winterhold, become a master of swordfight or archery, become a thief or a bard or an assassin or do all of those things and a lot more in the game universe. The player may also choose to do none of those, live peacefully in her or his home in Solitude or Whiterun or any other city in the game world, the size of which is 40 km^2, farm vegetables and read books by the fireplace on any subject listed above or on the rich lore of the Elder Scrolls. The game has many in-game books on various subjects related to the lore, reaching a total of more than one thousand pages (Chapin, Duvall, Liesegang, Nanes, Shen, Daniels and Ellis, 2011).

Flappy Bird, on the other hand, consists of a bird, which flaps its wings. The sole gameplay mechanic requiring player interaction is the touch of the player on the screen of the mobile device in order to make the bird flap its wings and fly over and under the obstacles.

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[5] The image is from elderscrolls-wikia.com

It can be argued that, in the distinction above, the most important concept is the player immersion. The player has to believe that he/she is in the game universe for the choices they make to matter and for the game to be enjoyable. This is the main goal of video games (Bernal-Merino, 2015, p. 1), and a video game can be considered as good as how much it can achieve this.

The immersion aspect of video games is what puts them apart from the other elements in the entertainment world such as films and books. It puts the player in an active position, shaping and unraveling the game world with his/her choices, as opposed to the passive, story following position of the viewer of a film or the reader of a book. It can be observed that, while playing a video game, players "assume the persona of the characters they play" (Bernal-Merino, 2015, p. 39) and "inhabit the virtual body" of the said characters (Bernal-Merino, 2015, p. 39). Players even use the first person pronoun "I" to refer to their characters and the things they do in the game, unlike the third person pronoun that is used for the characters in a book or a film (Bernal-Merino, 2015, p. 39).

The most recent developments in the video game world, namely, the motion control enabled controllers of the three largest video game console producers, Sony, Microsoft and Nintendo, and the virtual reality headsets such as Oculus Rift, HTC Vive, Playstation VR and Samsung Gear VR, are all clearly aimed at improving the player's immersion in the game world. The most recent development that aims to provide immersion is Virtuix Omni, which is a treadmill-like locomotion simulator.

The comprehension of the visible strive to make video games more immersive is important, since it proves that some of the main aims of a video game is the immersion of the player in the unique and different game universe, and the creation of a continuous suspension of disbelief. The acquisition of both of those features can be facilitated through the language that is used in the game and especially in the translation by employing the foreignization strategies. This will be further explored in this study.

Figure 2: A man playing a video game using the locomotion simulator Virtuix Omni and the virtual reality headset Oculus Rift (right) and the game world as seen through his eyes (left).[6]

The advertisements of the products that are mentioned above clearly convey that they aim to improve the player immersion. Some examples include "Step into the ultimate virtual world" from Virtuix Omni, "Step into the Rift" from Oculus Rift, and "This is Real" from HTC Vive.

Another strong point of a proper video game is that, unlike other software such as business applications or aforementioned non-immersive video games, "the player feels emotionally attached to the outcome" (Juul, 2005, p. 23). The players, who invest in the gameplay experience with the choices they make and put their efforts to unfold the story, expect to receive the outcome of their choices and efforts.

It can be argued that readers of books and viewers of films are also "attached to the outcome" in the form of being emotionally connected to the characters and waiting to see the ending of the stories of said characters. However, video

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[6] The image is from www.virtuix.com

games immerse the player in the game world much more effectively compared to a book or a film. Besides, video games require considerably higher levels of interaction from the player for the story to progress. The video game world "cannot unfold" without the deliberate action from the "necessary actor", the player (O'Hagan and Mangiron, 2013, p. 76). This connection and the interdependency between the game and the player clearly show that the player of a video game is in much more attachment to the outcome and the ending of the story compared to a reader or a viewer.

In light of the information presented in this section, it can be argued that the concept of immersion is at the heart of the subject. The role of translation in the recreation of immersion in video games will be further discussed and explored in this study.

1.1.1. A Brief History of Video Games

While the older, primitive video game titles were basic pastimes, today they incorporate complex narratives, require strategizing and encourage co-operation (Bernal-Merino, 2015, p. 18). It is important to note that older video games did not have many elements that could be of interest from a translation standpoint since they did not possess strong narrative elements, if any (Bernal-Merino, 2015, p. 18). The improvement of technologies on data storage and graphics areas allowed video games to have rich stories that are conveyed in written form or by human voice. This rendered the video games an interesting area in the scope of translation.

Initial examples of video games were seen in as early as the 1950s. Those software required a dedicated hardware for each game, meaning a computer needed to be built specifically for only one game, and all of them were very simple in nature, as expected.

The very first computer game known to be written is a chess simulator named *Turochamp* (*Kasparov versus Turing*, 2012, p. 1), which was developed by Alan

Turing in 1948, who is known as the father of theoretical computer science and artificial intelligence. However, this game was never implemented on a computer. *Bertie the Brain* (Bateman, 2014, p. 1), a tic-tac-toe game developed by Josef Kates in 1950, is generally viewed as the first playable computer game.

With the implementation of technological advances of the Space Race in the 1950s and the 60s into our daily life, the 1970s saw huge developments in the video game industry with the rise of the arcade saloons and home video game consoles, which are game dedicated computers.

The second generation of consoles started in 1976 with the release of Fairchild Video Entertainment System (VES) (Fairchild Channel F, n.d., p. 1), which was the first console to support the use of cartridges. This meant that the video game consoles no longer had only one game programmed into them, instead the video games were programmed into the cartridges and those cartridges could be used on any console that supported them.

In 1983, Nintendo released the Family Computer (Famicom) (Famicom, n.d., p. 1), starting the third generation of video game consoles. The most widely known video game character in the world, Mario (Funk, 2010, p. 1), after 1981's *Donkey Kong*, finally had the chance to be in his own video game, *Super Mario Bros.*, which was released on this console.

The fifth generation was a turning point in the history of video games. CD-ROMs started to become the main type of medium in releasing the video games. Two of the three console systems, which still dominate the industry today, were released in this generation. Those are Sony's Playstation (PlayStation, n.d., p. 1), released in 1994 and Nintendo's Nintendo 64 (Nintendo 64, n.d., p. 1), released in 1996. Game Boy: Tetris, the handheld console that helped *Tetris* to become the most played game in the world, was also released in this generation (Sparkes, 2014, p. 1).

The eighth generation is the current generation of video game consoles. Technological advances such as the implementation of life-like graphics, the

standardization of motion capture technologies in the making of video games and professional voice acting are some of the features of this generation. The three consoles of this era are Nintendo Wii U (Ashcraft, 2011, p. 1), Microsoft XBOX One (Warren, 2013, p. 1) and Sony Playstation 4 (Johnson, 2013, p. 1), released in 2012, 2013 and 2013 respectively. This generation also saw the rise of online distribution thanks to the advances in technology and internet speeds. Those state of the art consoles represent the current pinnacle of video game technology along with the PC, the development timeline of which is not divided into generations, but is parallel to that of the consoles regarding the video game technology.

1.2. TYPES OF TEXTUAL ELEMENTS IN VIDEO GAMES AND THEIR TRANSLATION : DIEGETIC OR NON-DIEGETIC

A video game, thanks to its multichannel nature, houses many different types of textual and non-textual elements (O'Hagan, 2009, p. 149). These elements require different translation strategies, and a significant portion of them is included in a video game translator's job description.

This section focuses on the textual elements of video games within the scope of translation and differentiates between diegetic and non-diegetic elements, since it is important to make this distinction for the purpose of this research, which is to study foreignization and domestication strategies in the translation of video games. Foreignization and domestication strategies are almost completely confined to the diegetic elements of video games and are not employed in non-diegetic textual elements of video games, such as technical ones, which aim to be as clear and neutral as possible.

At this point, it is important to make the distinction between diegetic and non-diegetic elements clear. At its simplest definition, a diegetic element is an element that exists in the fictional world and contributes to the story, such as the speech of a character from a novel, a dialogue from a film or a legend told by a character from a video game (Van Oers, 2014, p. 130). For instance, a dialogue

between the player and another character in the game is a diegetic element since it is located in the "in-game world" (O'Hagan and Mangiron, 2013, p. 153), while the menu of the video game software is non-diegetic since it is located outside the game universe.

Diegetic elements are interesting research material from a translation standpoint since they contain a narrative (Van Oers, 2014, p. 130). Translation strategies such as foreignization and domestication are employed on diegetic texts as opposed to technical texts such as user interfaces or menus since the latter type of texts are generally translated through predefined guidelines (Van Oers, 2014, p. 130).

In light of this information, it is necessary to make an analysis of the textual elements in video games. The following section is an analysis of different types of texts that are encountered in video games within the scope of translation. The text types are also categorized as informative, expressive and operative according to Reiss's classification (2004, p. 168-179). The analysis is based on that of Bernal-Merino's (2015, p. 110-138), with some minor modifications.

1.2.1. User Interfaces and Technical Texts

User interfaces and technical texts are written in order to facilitate the gameplay experience of the user. They are located in the computer environment and outside the video game program, except for the in-game user interface. The texts in this category are non-diegetic; they are located outside the game universe.

From a translation perspective, these types of texts are generally informative. Translations of these text types require basic computer knowledge, expertise in technical translation and general information on the technical aspects of the video game in question.

Text types of video games in this category can be listed as follows:

- **System messages** are informative texts that are located outside the video game program, and they include messages such as error messages. For example; if the user tries to run the game *Skyrim* (2011) without inserting the game media in the computer, he/she will get the following message; "TESV.exe - No Disk: There is no disk in the drive. Please insert a disk into drive G:."

- **In-game user interfaces** are informative texts that are located in the video game program, and they allow the user to input the commands such as "Start Game", "Save Game" or "Settings". They also allow the video game program to give messages to the user such as the information on where to go in the game world, what the mission of the player is or how much ammunition the player has remaining on the selected weapon.

Figure 3: An example of a user interface, Advanced Graphics Options screen from *Crysis 3* (2013).

- **ReadMe files** are informative texts that are located outside the video game program and they contain basic information on the video game they

belong to, such as the system requirements. The following example is the "Contents" section of the ReadMe file from *Midnight Club II* (2003):

"CONTENTS
_____

1) SYSTEM REQUIREMENTS
2) INSTALLATION
3) GENERAL INFORMATION
4) CONFIGURATION
5) PC SPECIFIC EXTRAS
6) NETWORKING
7) KNOWN ISSUES
8) DRIVERS
9) CONTACT INFORMATION"

- **Game installers** are small programs that help the player install the video game and they are located outside the video game program. They are composed of informative texts.
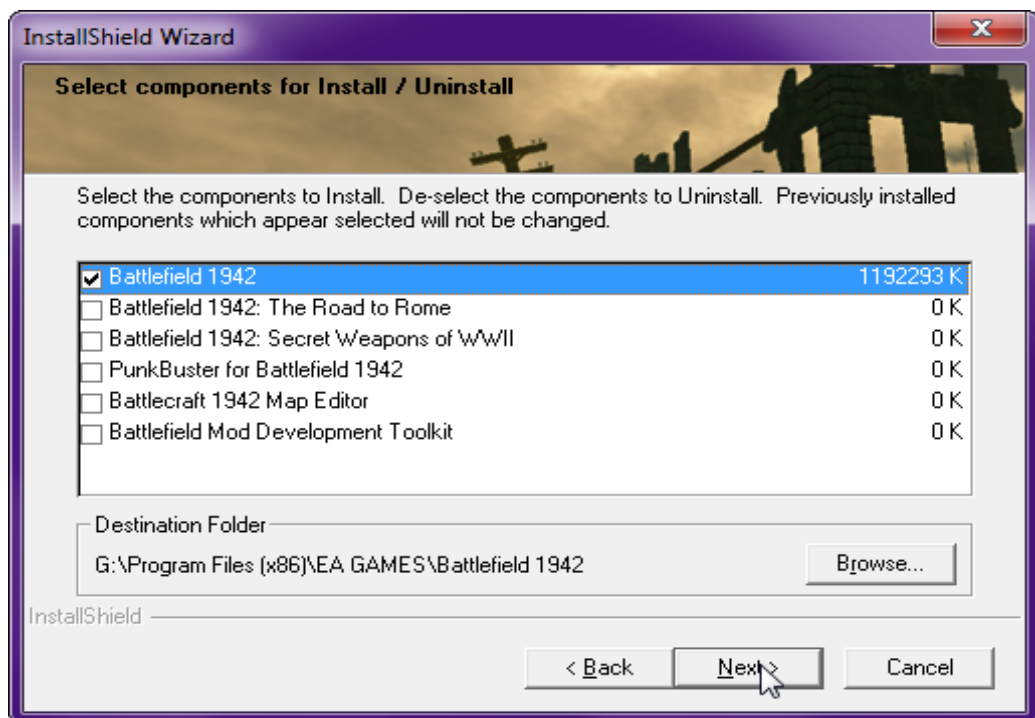
Figure 4: The install screen of *Battlefield 1942* (2002)*.*

1.2.2. Narrative and Artistic Texts

Narrative and artistic texts compose the text types that are written in order to build the video game universe, and they convey the story to the player. All of them are located in the video game program, as well as the video game universe. These texts are not only diegetic themselves; they also form the bulk of diegetic elements a video game possesses.

From a translation perspective, these types of texts are generally expressive and informative. The translation of these texts requires creativity and expertise in literary translation. The translation strategies such as foreignization and domestication are applied on this type of texts, which are narrative in nature.

Texts of video games in this category can be listed as follows:

- **Texts for voiceover and subtitles** are expressive texts that are written for the voice actors to voice the video game characters and subtitling the dialogues in video games. They are inherently diegetic and are also the strongest assets of a video game for storytelling. The following example is a monologue of Kellogg, a character from *Fallout 4*:

> "The thing about happiness is that you only know you had it when it's gone. I mean, you may think to yourself that you're happy. But you don't really believe it. You focus on the petty bullshit, or the next job, or whatever. It's only looking back by comparison with what comes after that you really understand, that's what happiness felt like." (Fallout 4, 2015).

It can be observed from this example that this type of texts are located in the game universe (such as this monologue from this character) and they are narrative in nature.

- **In-game lore** is composed of all the written or spoken material belonging to the game world, such as the in-game books or a folk legend on the history of the game world. In-game lore is always diegetic. They are expressive texts. The following is an excerpt from the Hearth Fire 2920, vol. 09, an in-game book from *Skyrim*:

> "The strange blue glow of the will o' the wisps, a combination, so she'd be told, of swamp gas and spiritual energy, had always frightened Tavia as she looked out her window. Now it seemed strangely comforting. Beyond the bog lay the city of Gideon. It was funny, she thought, that she had never stepped foot in its streets, though she had watched it every day for seventeen years." (Skyrim, 2011).

This type of texts are also located in the game universe and they are narrative as well. In this example, the text is not a dialogue between characters but it is still located in the game universe and it is considered to be diegetic.

- **In-game art** is all of the artistic elements that are created for the game world, such as a painting, a sculpture or a novel. Although they are mostly graphical in nature, some of them may contain textual elements. The textual elements they contain are generally expressive texts. An in-game novel, for example, can also be considered in the category of in-game lore depending on its content. A painting of Lisa from *Resident Evil* (2002), which had to be shone the correct light on to solve the puzzle and continue in the game, is an example of in-game art.

- **Glossaries and databases** are informative written materials that give the player information on various subjects related to the game. They are generally for in-game concepts only and do not contain technical information. They may be located inside or outside the game universe; thus, they may be diegetic or non-diegetic. The following is an excerpt from the description of Armoured Legionaries, from the *Total War: Rome II* Encyclopaedia:

> "The military reforms of Gaius Marius in 104BC transformed the Roman army into a professional fighting force. Recruits were no longer required to own land in order to be soldiers: Roman citizenship was enough. Without farms to return to, men were willing to make the army their career, fighting lengthy campaigns in return for the pay, glory and retirement benefits." (Total War: Rome II, 2013)

This example is from a strategy game that aims for high historical accuracy and it provides information on the Armoured Legionaries unit.

This glossary entry is located outside the game universe; thus, it is non-diegetic.

1.2.3. Legal and Promotional Texts

Legal and promotional texts are written in order to inform the user of their legal rights and obligations and to promote the video game, respectively. They are located outside the video game universe, and are generally non-diegetic. They are also usually located outside the digital environment, being in hard copies unless the video game in question is a digitally downloaded one.

From a translation perspective, these types of texts are generally operative and informative. Translations of these text types require expertise in legal translation and creativity, respectively. Texts of video games in this category can be listed as follows:

- **Game manuals** are informative written materials that give the player information on how to use the video game product. They are generally presented as hard copies and are non-diegetic. The following is the Table of Contents from *Call of Duty: Modern Warfare 3* (2011) User Manual:

"TABLE OF CONTENTS
Game Controls 3
Main Menu 4
Heads-Up Display (HUD) 5
Health System 6
Pause/Objectives Screen 6
Multiplayer Objectives Screen 6
Options 6
Stats 6
Credits 7
Software License Agreement 19
Customer Support . . . . .21"

- **EULAs (End User License Agreement) and warranties** are informative legal documents that the user must agree in order to have the license to play the video game. They are written in a formal language and are inherently non-diegetic. The following is an excerpt from the Rockstar Games EULA:

"Subject to this Agreement and its terms and conditions, Licensor hereby grants you a nonexclusive, non-transferable, limited, and revocable right and license to use one copy of the Software for your personal, non-commercial use for gameplay on a single Game Platform (e.g. computer, mobile device, or gaming console) unless otherwise expressly specified in the Software documentation. Your license rights are subject to your compliance with this Agreement." (*Rockstar Games*, 2013)

- **Official Websites** are promotional websites that are specifically designed for the video game in question and they may contain diegetic elements as well as non-diegetic ones and legal information. They contain informative, expressive and operative texts. An example of those websites is https://www.fallout4.com/, the official website of *Fallout 4*.

- **Posters and flyers** are hard copy materials that aim to promote a specific video game. They usually do not include any written material besides the video game's name, but the ones they do contain operative texts and require creativity on the translator's part.

As clearly conveyed through the categorization above, video games include different types of texts with different aims and foci, requiring different translation strategies. However, as Annelies Van Oers also states (2014, p. 130), not all of those texts are equally interesting within the scope of Translation Studies. Foreignization and domestication in the translation of video games are being analyzed in this thesis and they are employed on diegetic elements of video games. Therefore, diegetic elements of video games, which require creativity and a wide array of strategies to be translated, are in the focus of this study.

CHAPTER 2: A BRIEF SURVEY OF FOREIGNIZING AND DOMESTICATING STRATEGIES AND VIDEO GAME TRANSLATION

This chapter mainly focuses on the macro translation strategies of foreignization and domestication. The application of these strategies in video game translation will also be explored in this chapter.

2.1. FOREIGNIZATION AND DOMESTICATION AS MACROSTRATEGIES

Foreignization and domestication are the two opposite strategies that are termed by Lawrence Venuti in his influential work *The Translator's Invisibility* (1995). They represent two different approaches to translation: whether the translator should be visible and render the translation to read and sound foreign to the target reader, challenging the cultural and literary norms of the target language; or the translator should be invisible and render the translation to read and sound familiar to the target reader, conforming to the cultural and literary norms of the target language.

Foreignization and domestication strategies may be comparable to one of the oldest and most debated questions in Translation Studies, whether the translation should be source oriented or target oriented, in other words, a literal translation or a free translation; and Venuti predominantly discusses them from a cultural viewpoint rather than a purely linguistic perspective.

One of the earliest prominent scholars who discussed foreignization and domestication (without naming them so) is Schleiermacher. According to Venuti, "Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an

ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (Venuti, 1995, p. 20).

Along with presenting those two options to the translator, Schleiermacher favored foreignising translation. He stated that "translations from different languages into German should read and sound different: the reader should be able to guess the Spanish behind a translation from Spanish, and the Greek behind a translation from Greek" (Yang, 2010, p. 78). He claimed that if all translations were to read and sound similar, the "identity of the source text" would be lost in the target culture. (Yang, 2010, p. 78).

During the 1980s, Translation Studies experienced a "cultural turn". This trend has heavily influenced Translation Studies in the 1990s and onward, and it can be considered one of the main current paradigms in the field. The idea of a "cultural turn" and the cultural approach to Translation Studies were first described in *Translation, History and Culture,* co-published by Susan Bassnett and Andre Lefevere in 1990.

With the cultural turn, the status of culture became the prominent point of interest in Translation Studies. The translation came to be treated "as independent literature but not the mere copy of original texts" (Yan, Huang, 2014, p. 490). Cultural approach differed from the paradigms that preceded it as linguistic and functionalist approaches "aimed at convey of message or function, cultural approach put translation into the wide cultural environment, focusing on the cultural contexts, history and the norms" (Zeng, 2006, p. 45).

In 1995, while the cultural turn reigned supreme in Translation Studies, Lawrence Venuti published his influential work *The Translator's Invisibility.* In his work, Venuti introduces two main translation strategies, namely, domestication and foreignization. According to Venuti, the domesticating method is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" and the foreignizing method is "an ethnodeviant pressure on those [target-language cultural] values to register

the linguistic and cultural difference of the foreign text, sending the reader abroad" (1995, p. 20).

In other words, domestication provides a fluent translation that aims to minimize the strangeness of the foreign text, while foreignization purposely breaks target language conventions by preserving the foreignness of the source text (Yang, 2010, p. 1).

In domesticating translation, a fluent and natural target text is prioritized. The translation is expected to be as indistinguishable as possible from a text that is originally written in the target language (Myskja, 2013, p. 3). Myskja further elaborates on this as "a central contention of Venuti's is that prioritization of "naturalness" in this context will tend to limit linguistic and cultural choices in the translation process to the dominant discourse in the target culture, while choices that would be associated with marginalized groups tend to be avoided" (Myskja, 2013, p. 3).

In foreignizing translation, the translator "intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts" (Myskja, 2013, p. 3). Venuti explains this as "discontinuities at the level of syntax, diction, or discourse allow the translation to be read as a translation … showing where it departs from target language cultural values, domesticating a foreignizing translation by showing where it depends on them" (Venuti, 2010, p. 75). These discontinuities can be created by utilizing precisely those marginal and minority forms within the target language that are excluded by the expectation of fluency (Myskja, 2013, p. 3). It is important to note that, "foreignization produces something that cannot be confused with either the source-language text or a text written originally in the target language" (Yang, 2010, p. 78).

Venuti fiercely criticizes the traditional role of the translator as an *invisible,* loyal servant of the author who has to regard the source text above all (Yan, Huang, 2014, p. 493). He prefers a foreignizing approach to a domesticating one. He believes that a foreignizing translation is "highly desirable" (Venuti, 1995, p. 20)

"as it seeks to resist the dominant target-language cultural values and signify the linguistic and cultural difference of the foreign text instead of eliminating them" (Wang, 2013, p. 176). He argues that foreignizing translation can be a form of "resistance against ethnocentrism and racism, cultural narcissism and imperialism" (Venuti, 1995, p. 20) for translations into the English language.

Venuti advocates a resistant translation strategy since it "locates the alien in a cultural other and pursues cultural diversity" (Wang, 2013, p. 176). He argues that translation should never intent to remove the dissimilarities between the languages and cultures (Wang, 2013, p. 176). Instead, he claims that the translated text should provide a glimpse of the cultural other to the target reader (Wang, 2013, p. 176).

Venuti sees the use of language as a "site of power relationships" where "a major form [is] holding sway over minor variables" and he names those "minor variables" as "the remainder" (1998, p. 10). The remainder is "a foreign element within the target cultures which can be used to mark the foreignness of a translated text" which, when activated, "will disrupt fluency and create its opposite: a resistant translation" (Myskja, 2013, p. 4).

Venuti also claims that the foreignness of the foreign text can be signaled not only by using a "discursive strategy that deviates from the prevailing hierarchy of domestic discourses" but also "by choosing to translate a text that challenges the contemporary canon of foreign literature in the target language" (Venuti, 1995, p. 148).

In Venuti's sense, the distinction between foreignization and domestication is a cultural and political one rather than just a linguistic one (Wang, 2002, p. 24). Yang (2010, p. 77) argues that we cannot talk about domestication and foreignization if there are no differences in cultural connotations between source text and the target text.

Another important part of Venuti's notion of foreignization and domestication is the possibility of their reversal. Schleiermacher, for instance, regards domestication and foreignization as binary opposites that should not be mixed,

since mixing them would produce unreliable results, and the author and the reader would completely "miss" each other (Schmidt, 2013, p. 538). Venuti, on the other hand, states that "domestication and foreignization are heuristic concepts designed to promote thinking and research rather than binary opposites: the meaning of domestication or foreignization is relative to the specific cultural setting, and the terms may change meaning across time and location" (Munday, 2008, p. 145). For example, "in a culture where 'foreignization' is the default strategy, 'domestication' would be a form of resistance, and there is a reversal of terms" (Schmidt, 2013, p. 539).

While Venuti lays the groundwork for domestication and foreignization, he does not list any microstrategies that specify how to apply them. The next section will focus on the microstrategies listed by Aixela as regards how domestication and foreignization strategies can be used.

2.2.   AIXELA'S TRANSLATION MICROSTRATEGIES

Aixela, in his paper named Culture-Specific Items in Translation, which is published in 1996 as a part of *Translation, Power, Subversion* edited by Roman Alvarez and M. Carmen-Africa Vidal, defines Culture-Specific Items (CSI) through the following remarks:

> "[CSI's are] Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text." (Aixela, 1996, p. 58)

In the same work, he proposes two subsets of translation microstrategies that are used by the translators in "manipulating" (Aixela, 1996, p. 60) them. He groups those strategies into the categories of Conservation and Substitution. Conservation and Substitution correspond to Foreignization and Domestication, respectively. The following table is a categorized representation of Aixela's strategies:

	Repetition	
Lesser degree of intercultural manipulation	Orthographic Adaptation	Conservation (Foreignization)
	Linguistic (Non-cultural) Translation	
	Extratextual Gloss	
	Intratextual Gloss	
	Synonymy	Substitution (Domestication)
	Limited universalization	
	Absolute Universalization	
	Naturalization	
Greater degree of intercultural manipulation	Deletion	
	Autonomous Creation	

Table 1: Manipulation of Culture-Specific Items in Translation (Aixela, 1996, p. 60-65)

Before further explaining the strategies above, it is important to note that Aixela proposes three more potential strategies but claims that "the methodological usefulness of including these strategies in the scale will have to be determined by further study of real texts" (Aixela, 1996, p. 64). Those strategies are *compensation*, which is done by applying deletion and later autonomous creation in the text, *dislocation*, which is done by "displacement in the text of the same reference" (Aixela, 1996, p. 64) and *attenuation*, which may be explained as "softening" an item which is considered ideologically "too strong" for the target culture (Aixela, 1996, p. 64).

The scale above goes from a lesser to a greater degree of "intercultural manipulation" (Aixela, 1996, p. 64). By this definition, the least manipulating, hence the most conservative method, is repetition, which takes place in the conservation category. The following definitions and examples are based on Aixela's explanation of the strategies (1996, p. 60-65).

2.2.1. Aixela's Strategies on Manipulation of Culture-Specific Items

2.2.1.1. Conservation Strategies

a) Repetition:

Repetition is the strategy in which the original item is retained as much as possible. It is usually used in the translation of toponyms and proper names. This strategy increases the exotic character of the CSI and the translation is perceived as alien by the target language reader because of the CSI's linguistic and cultural distance. An example of this strategy is presented below:

Source Text	Target Text
Seattle	Seattle

(Aixela, 1996, p. 61)

In this example, the name of the American city of Seattle is repeated in translation; thus, the translator applies repetition.

b) Orthographic Adaptation:

This strategy involves using the procedures like transcription and transliteration. It is usually implemented in translations between source languages and target languages that use different alphabetical character sets. The following examples aim to explain this strategy:

Source Text	Target Text
Kemidov	Kenidof (Gancedo, 1933)
Jose	José (Calleja, 1969)

(Aixela, 1996, p. 61)

In the example above, the names "Kemidov" and "Jose" are orthographically adapted into Spanish in accordance with the Spanish pronunciation rules.

c) Linguistic (Non-cultural) Translation:

The translator performing this strategy chooses to replace the source language CSI with a very close target language version that is still perceived to belong to the source language system. Examples of this strategy are as follows:

Source Text	Target Text
Dollars	Dólares
Inch	Pulgada
Grand Jury	Gran Jurado (Big Jury)

(Aixela, 1996, p. 61)

In this example, "Dollars" is translated into Spanish as "Dólares", a Spanish word which shares the same roots with "Dollars", while "Inch" is translated as "Pulgada", which is not a measurement unit used in Spain; thus, they are perceived to belong to a foreign culture. "Grand Jury" is translated as "Gran Jurado", a term that only makes sense in Spanish in the context of the American culture, as there is no jury system in the Spanish courts. The translator applies linguistic translation in all of those examples.

d) Extratextual Gloss:

If translators use one of the aforementioned strategies but still feel that further explanation of the CSI is necessary, they may use methods such as footnotes, endnotes or glossaries, which enable further clarification without interfering with the text. The following is an example of this strategy:

Source Text	Target Text
Arnold Rothstein	Arnold Rothstein* * Célebre gangster de los años 1920. (N. del T.) *(Famous gangster of the years 1920. (Translator's Note))

(Aixela, 1996, p. 62)

It can be seen in the example above that the identity of Arnold Rothstein is explained for the Spanish readers through a Translator's Note. The translator applies extratextual gloss in this example.

e) Intratextual Gloss:

If extra explanation is necessary as is in the case of extratextual gloss, but the explanation needs to be given as an indistinct part of the text, the translator uses intratextual gloss. The following examples explain this strategy:

Source Text	Target Text
Five feet eight	Cinco pies con ocho pulgadas (five feet with eight inches)
St. Mark	Hotel St. Mark

(Aixela, 1996, p. 62)

"Five feet eight" is explained by the translator as "cinco pies con ocho pulgadas" in the example above. Similarly, "St. Mark" is explained as "Hotel St. Mark" in the text. Those are both examples of intratextual gloss.

2.2.1.2. Substitution Strategies

a) Synonymy:

The translator applying the synonymy strategy avoids the repetition of the recurring CSI and uses a synonym or a parallel reference from the target language. The following examples explain this strategy:

Source Text	Target Text
Spade	*Repeated, Omitted*, Samuel, el mefistofélico rubio (the mephistophelian blond) (Gancedo, 1933)
Bacardi	*Repeated*, ron (rum), sabroso aguardiente de caña (the delicious liquor of sugar cane) (ibid.)

(Aixela, 1996, p. 63)

In the example above, the CSI "Spade" is, in different cases, repeated, omitted, translated as "Samuel" (the character's Christian name instead of his surname) and translated as "el mefistofélico rubio" in the target text.

Similarly, "Bacardi" is repeated, translated as "ron" and translated as "sabroso aguardiente de caña" in the target text.

Both of these instances are examples of the application of synonymy strategy by the translator.

b) Limited Universalization:

If the translators feel the CSI to be too obscure for the readers, they may choose to replace it with a more familiar one to the target culture, but still belonging to the source culture. Examples of this strategy follow below:

Source Text	Target Text
Five grand	Cinco mil dólares (five thousand dollars)

An American football	Un balón de rugby (a ball of rugby)

<div align="right">(Aixela, 1996, p. 63)</div>

"Five grand" is partially universalized for the Spanish audience as "cinco mil dólares" in the example above. "An American football" is also partially universalized by the translator as "un balón de rugby". These are examples of limited universalization.

c) Absolute Universalization:

If the basic situation is the same as limited universalization, but the translators cannot find a better known CSI or choose to remove any foreign connotations, they use absolute universalization. Two examples of this strategy are given below:

Source Text	Target Text
Corned beef	Lonchas de jamón (slices of ham)
A Chesterfield	Un sofá (a sofa)

<div align="right">(Aixela, 1996, p. 63)</div>

It can be observed that in the example above "Corned beef" is stripped of its foreign connotations and translated as "lonchas de jamón" for the Spanish readers. Similarly, "a Chesterfield" is universalized as "un sofá". These two instances are examples of absolute universalization.

d) Naturalization:

This is the strategy in which the translators choose to replace the CSI with a one that feels natural for the target reader and bring the CSI into the intertextual

corpus that is felt as specific by the target language culture. Examples of this strategy are presented below:

Source Text	Target Text
Dollar	Duro
Brigid	Brígida

<div align="right">(Aixela, 1996, p. 63)</div>

"Dollar" is translated as "Duro" (a currency which was still in use in Spain when Aixela presented the example) (1996, p. 63), while "Brigid" is translated as "Brígida" in this example. These are both CSIs that are felt as specific to the Spanish culture by Spanish people; thus, the translator applies naturalization.

e) Deletion:

Translators use deletion if they consider the CSI to be ideologically or stylistically unacceptable, not relevant enough for the effort to help the readers to comprehend it or too obscure for the readers and the translators do not prefer to further explain it. Two examples of this strategy are presented below:

Source Text	Target Text
Dark Cadillac Sedan	Cadillac oscuro (dark Cadillac)
Casper Gutman, Esquire	Casper Gutman

<div align="right">(Aixela, 1996, p. 64)</div>

It can be observed that in the example above "dark Cadillac Sedan" is translated as "Cadillac oscuro", and the type of the car is omitted. Similarly, "Casper Gutman, Esquire" is translated as "Casper Gutman", deleting the title of the person. These are both examples of deletion.

f) Autonomous Creation:

This is the strategy in which the translators introduce a target culture reference that is non-existent in the source text. This strategy is most frequently used in film title translations. Examples of this strategy are below:

Source Text	Target Text
The Maltese Falcon	El halcón del rey de España (The Falcon of the King of Spain)
Shall we stand here and shed tears and call each other names? Or shall we - he paused and his smile was a cherub's - go to Constantinople?	¿ Que nos quedemos aquí derramando lágrimas como Magdalenas o que vayamos a Constantinopla en busca del verdadero halcón del rey de España (Shall we stay here shedding tears like Magdalens or shall we go to Constantinople in search of the real falcon of the king of Spain?)

(Aixela, 1996, p. 64)

In this example, "The Maltese Falcon" is translated as "El halcón del rey de España", adding a cultural reference to Spain for the Spanish reader. In the same way, in the second example, the cultural reference "Magdalenas" is added by the translator, who applies autonomous creation in both examples.

2.2.2. Explanatory Variables of Translator's Choices

Aixela also proposes several possible reasons that may lie behind the translator's choices regarding the aforementioned strategies (Aixela, 1996, p. 65); and he groups them under four categories, namely, **supratextual parameter, textual parameter, the nature of the CSI, and intratextual parameter**. The following definitions are based on that of Aixela's (1996, p. 65-70).

Variables under **Supratextual parameter** category can be listed as follows:

- **Degree of linguistic prescriptivism** is the variable depending on whether the target language has a governing body or not; as a governing body would have the ability to affect the language used by the translators.

- **Nature and expectations of potential readers** is the variable regarding the potential receiving group, and their preferences and expectations from the translation.

- **Nature and aims of the initiators** is the variable depending on the initiator's (e.g. the publisher) desires regarding the outcome of the translation.

- **Working conditions, training and social status of the translator** are the environmental variables that may have an effect on the translator.

Variables under **Textual parameter** category can be listed as follows:

- **Material textual constraints** is the variable regarding the physical medium of the translated text (e.g. subtitles) as those constraints would affect the translator's choices.

- **Previous translations** is the variable regarding the effects that the previous translations of the same genre have on the translated text.

- **Canonization** is the variable depending on whether the translated text is considered a classic and how this constrains the translator.

Variables under **The nature of the CSI** category can be listed as follows:

- **Pre-established translations** is the variable regarding whether the CSI in question already has a widely accepted translation in the target language or not.

- **Transparency of the CSI** is the variable regarding the different renderings of the same CSI in the target text, depending on the context.

- **Ideological status** is the variable regarding the different social values of the same CSI between similar cultures.

- **References to third parties** is the variable regarding the CSIs that belong to the third cultures, which are not the source or the target culture.

Variables under **Intratextual parameter** category can be listed as follows:

- **Cultural consideration within the source text** is the variable regarding the CSIs that are also specific in the source text, such as a CSI from a specific jargon.

- **Relevance** is the variable regarding the textual centrality of the CSI, in other words, the CSI's importance for the general comprehension of the text by the reader.

- **Recurrence** is the variable regarding the frequency of the CSI's occurrence. It is related to the relevance of the CSI since a frequently occurring CSI can be considered to be central for the text.

- **Coherence of the target text** is the variable regarding the previous usages of the CSI in the same text.

2.3. THE TRANSLATION OF VIDEO GAMES

The translation of video games is the latest field of study in Translation Studies. It has come into the scope of the academia in the early 2000s, very recently, considering the long history of translation (Bernal-Merino, 2015, p. 45). Video

game translation started as fan translation in the late 1980s and the early 1990s (Szczepaniak, 2006, p. 102). First translators of video games were bilingual people who play them, with no professional training or specialization, translating with the aim of playing video games in their native languages or helping their family and friends, who do not speak the language, play them (Szczepaniak, 2006, p. 102).

Fan translation is now a big part of the video game community, still going on to this day for the video games that are not officially localized, in a much more organized fashion than its early days thanks to the technological improvements in the area of communication, especially the internet; with amateur players and professional translators both offering their help with no material gains (Oyun Çeviri, n.d.).

It is important to note that video games, like a great portion of computer software, are generally only localized into what the industry names EFIGS, which stands for English, French, Italian, German and Spanish (Bernal-Merino, 2015, p. 9). This practice is one of the prominent factors that gave birth to the fan translation. However, with the growth in the video game industry, digital distribution, and the increased sells of non-pirated, official copies of video games in the peripheral countries of the video game industry such as Turkey, this practice is gradually changing, with the first officially localized video game in Turkey, *Crysis*, released in 2007, being followed by an influx of officially localized video games from the industry leaders such as Sony (Oyunlar, n.d.).

Nevertheless, fan translation, while important for the video game community, will not be in the scope of this study. This is because, unlike fan translations of other media such as films or TV shows, translating a video game is far too cumbersome a work for one person to undertake and it requires a group of anonymous people to work together. Due to this, fan translations of video games include more inconsistencies than that could be considered negligible. Thus, they are nearly impossible to objectively analyze.

An interesting example from the early attempts at video game localization is that of famous *Pac-Man*. The game was originally released as "Puck-Man" in Japan, but the name was changed to "Pac-Man" for the American release upon worries that the "P" could be changed to "F" as an act of vandalism (Kent, 2001, p. 142).

The interest of the academia on video game translation grew by the development of professional localization of video games and with the emergence of translation and localization companies specializing on video game translation.

At this point, it is important to make a clear distinction between localization and translation. Esselink's definition of localization is "the translation and adaptation of software or a web product" (Esselink, 2000, p. 3). Munday, on the other hand, makes a distinction between translation and localization stating that, "[the distinction] is blurred, but generally localization is seen by industry as a superordinate term that encompasses translation" (Munday, 2008, p. 191).

On the subject, Bernal-Merino states that using the term localization to refer only to text translation would be inaccurate, since localization also includes non-linguistic activities (Bernal-Merino, 2015, p. 88). He argues that the correct term to refer to video game translation would either be "linguistic game localization" or simply "translation" (Bernal-Merino, 2015, p. 88)

In light of the opinions conveyed above, the distinction between localization and translation becomes clear. To summarize, the term localization includes all of the aspects of the work to modify a product for the target locale, such as legal, technical and commercial ones (O'Hagan and Mangiron, 2013, p. 19). Translation, on the other hand, can be described as the localization of the linguistic aspects of the product, and it can be applied independently or as a part of a larger scale localization process. This study focuses on the application of foreignization and domestication strategies in video game translation, which is directly related to the linguistic aspect of video game localization. Thus, the other areas of localization such as technical and legal localization will not be within the scope of this study.

There are different levels of localization in the video game industry. On one end of the spectrum, a video game can be fully localized for a country, including complete audio dubbing, box art localization and even (although very rare) graphical localization (e.g. the removal of Hitler's iconic mustache and the swastikas from the German version of *Wolfenstein II: The New Colossus* [2017]). On the other extreme, the localization of the game does not interfere with the game itself. Only the legal documents and the game manual are localized in this approach. Video game distributers generally take a road in between, favoring box art localization and subtitling, especially for non-AAA titles. The decision of the developers regarding the level of localization is generally based on the projected sales of the game in a locale and whether the sales justify the costs of the localization or not (Bernal-Merino, 2015, p. 72).

In the field of video game translation, there are numerous significant points that put the process apart from the other fields of translation. For example, translators of video games need to be proficient at translating different types of texts, since technical and diegetic texts are usually intertwined in video games (Bernal-Merino, 2015, p. 2).[7] Furthermore, translating a video game does not always mean translating on a Word file. The translator should be able to extract and implant the files that house the textual assets from the program files of video games, if the need arises (Bernal-Merino, 2015, p. 2).

Since video games form a prominent part of the popular culture, they often have their roots in other media belonging to the area. This means that there are many video games that are adaptations of popular books and films. If such a video game is to be translated, the translator needs to be careful with the translations of terms that are specific to the universe in question, especially if the said term is already introduced to the target language through a film or a book. The translator also needs to research the previously used style and the terminology. If the work that the video game is based on is not introduced to the target language, the translator will have to find creative translatorial solutions for the new terms (Bernal-Merino, 2015, p. 27).

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[7] See Chapter 1: Section 2.

It has been stated before that the main aim of video games is to present an alternative universe for the players to experience. The immersion of the player in this universe is one of the key elements in building this experience, and this immersion needs to be supported by the use of the language.

Video games, due to their interactive nature, use variables abundantly. A variable is a piece of text, presentation of which changes depending on the player's choices. For example, in the sentence "[x] (the player) is not here anymore.", [x] is the variable and it can be presented to the user as [she], if the player has chosen a female character, or [he] if the player has chosen a male one. Variables such as this one present significant challenges to the translators of video games. There are two main challenges concerning the translation of variables; the first one is that they should be correctly translated in spite of the grammatical differences of the languages. The second challange is that it is necessary for the translator to find the variable text in a piece of the programming code that is incomprehensible to people who are not trained in computer programming. The translator then needs to translate the variable without changing the rest of the code in order not to break the programming.

Bernal-Merino argues that a mistake in the translation of a variable would disrupt the suspension of disbelief and risk defeating the video game's main objective, which is providing an immersive experience (Bernal-Merino, 2015, p. 39). Thus, it is reasonable to argue that it is a video game translator's duty to preserve and enhance the immersion the game aims to create.

As explored in this section, there is a distinction between the translation and the localization of video games, the translation of video games has its characteristic challenges that differentiate it from the other areas of translation. It should also be noted that fan translation, while difficult to analyze within the scope of Translation Studies, is an important part of the video game community.

2.3.1. Foreignness of the Game Universe and Translation

Video games are multichannel "pieces of art that combine video, audio and narrative techniques", which enable the player to take active part in the development of the story of the game (Costales, 2012, p. 390). They are usually set in fantasy universes that are alien to the player, and "translation is the driving force that allows to represent an original atmosphere in a foreign culture" (Costales, 2012, p. 390).

Video games are localized for various countries around the world. However, this localization does not necessarily mean domestication in Venuti's sense (O'Hagan and Mangiron, 2013, p. 36). O'Hagan argues that video game localization is "less amenable to standardization" compared to business software, since the application of foreignization and domestication in video games differ among different game genres and publishers (O'Hagan, 2009, p. 152).

At this point, it is important to emphasize that once a fantasy universe is created, its culture necessarily departs from the culture of the language in which it is created. This departure does not happen to the same degree in every fantasy work. This degree can be roughly measured by the terms "high fantasy" and "low fantasy" (Stableford, 2005, p. 198). High fantasy can be described as a work that takes place in a fictional universe with its own setting and rules, while low fantasy can be described as a work that involves "nonrational happenings that are without causality or rationality because they occur in the rational world where such things are not supposed to occur" (Stableford, 2005, p. 256).

Especially in high fantasy works, a unique universe is created for the story to unfold in. This universe includes its own characters, history, maybe kingdoms, realms and galactic empires and even its own language and culture. Thus, in terms of translation, a CSI that is found in a video game has three possible origins:

a) it can be a CSI that belongs to the language that the work is created in (e.g. an English idiom in an English video game),

b) it can be a CSI that belongs to a third real world culture (e.g. a Spanish exclamation in an English video game),

c) it can be a CSI that only exists in the universe that is specific to the video game in question (e.g. the name of a fictional guerilla organization that is formed by non-humans against human oppression).

It is important to note that a CSI that is specific to the video game universe is inherently foreign not only for the target language player, but it is also foreign to the player in the source language the work is created in. For this reason, translators of high fantasy games tend to foreignize the CSIs that belong to the game universe in order to retain the original work's alienness. This means that the translators of a fantasy setting need not only to be familiar with the culture of the language that the work is created in, they also need to familiarize themselves with the culture of the fantasy setting itself.

A good example of a unique video game universe would be that of *The Elder Scrolls* series. The series takes place on the planet of Nirn (sometimes poetically called Mundus), on a continent named Tamriel. The people of Tamriel have their own different religions, languages and cultures. There are multiple constructed languages in the game world (both extensive and limited) such as Thumm, Aldmeri and Ehlnofex. An extensive fictional history is created for the game universe by the developers. This history includes events such as a civil war, various religious disputes among the followers of different Et'Ada such as Aedra ("our ancestors" in the Aldmeri language) and Deadra ("not our ancestors" in the Aldmeri language) and many more. These cultural items are frequently referred to throughout the games. It is impossible to delve into the lore of *The Elder Scrolls* in this study, but the examples above should demonstrate the inherent foreignness of the universe that is created for the series.

It should also be noted that the foreignness of a video game's universe is not similar to the literary concept known as *estrangement* (also known as *Verfremdungseffect* or the *V-effekt*). Estrangement aims to distance the

audience from the characters and the setting in order to enable them to notice that what they are witnessing is not in fact the real life (Popescu, 2010, p. 2). Thus, the audience would be empowered to consciously observe and analyze the characters and the actions without emotional attachment (Popescu, 2010, p. 2). Video games, on the other hand, aim to immerse the player in the game's world and provide a suspension of disbelief. The player is encouraged to be attached to the protagonist (or even to become the protagonist, since many games allow character customization) and experience the foreign world of the video game first hand.

The translators of video games sometimes prefer to apply domesticating strategies in order to please their audience; however, there are some fan-bases that explicitly prefer a foreignizing translation (Bernal-Merino, 2015, p. 86). Bernal-Merino also states that since some readers may favor an alien reading that "retains something of its foreignness" (Bernal-Merino, 2015, p. 244), producing a text that provides an alienating experience can very well be a possible *skopos* (Bernal-Merino, 2015, p. 244).

CHAPTER 3: THE ANALYSIS OF THE TURKISH TRANSLATIONS OF THE VIDEO GAMES

This chapter seeks to give information on the video games to be analyzed and the translators of those video games, and explore the instances of foreignization and domestication strategies in the translated video games in light of Aixela's strategies.

3.1. INFORMATION ON THE ANALYZED VIDEO GAMES

This section provides information on the analyzed video games. Analyzed games are, in alphabetical order; *Crysis, Crysis 2, Crysis 3, Crysis: Warhead, Infamous: Second Son, Killzone: Shadowfall, The Last of Us, The Order: 1886, The Witcher 2* and *Total War: Rome II.* These video games are the prominent representatives of different genres, being AAA video games that are translated into Turkish on both PC and PS4.

3.1.1. Crysis

Crysis Box Art

Crysis is a FPS (First Person Shooter) science fiction video game released in 2007. It was developed by Crytek and published by Electronic Arts. It was critically acclaimed, and it has won several awards. The game was especially praised for its highly advanced graphics for its time (Best of 2007: Genre Awards, 2017). It is also the first AAA video game title that is officially translated into Turkish (Kumaş, 2013, p. 3) (note that it is not the first video game produced in the Turkish language, but that falls beyond the scope of this study).

The game takes place in the 2020s and its plot revolves around the protagonist U.S. Army Delta Force operative Jake Dunn, referred to by his call sign in the game, Nomad, and his team being dispatched into North Korea to respond to a distress call sent by an American civilian archeologist group. The team quickly discovers that the threat does not come from the North Koreans, but from unknown entities that are believed to be extraterrestrial in nature. The team

then proceeds to investigate the source and the intentions of the said entities which they colloquially dub "cephs", the shortened version of "cephalopods", using their semi-futuristic weaponry when needed, especially the nanosuit, an advanced form of exo-skeletons that can provide shields, superhuman strength or temporary invisibility.

Due to its futuristic nature and highly fictional plot elements, along with its use of a military setting, *Crysis* contains abundant examples of both the game universe specific CSIs and the CSIs which belong to the American culture. A portion of those examples will be analyzed in the following section. The game is translated by Sibel Sel and İnanç Şanver. The protagonist Nomad is voiced by Ali Ekber Diribaş (Gence, 2008, p. 1).

3.1.2. Crysis 2
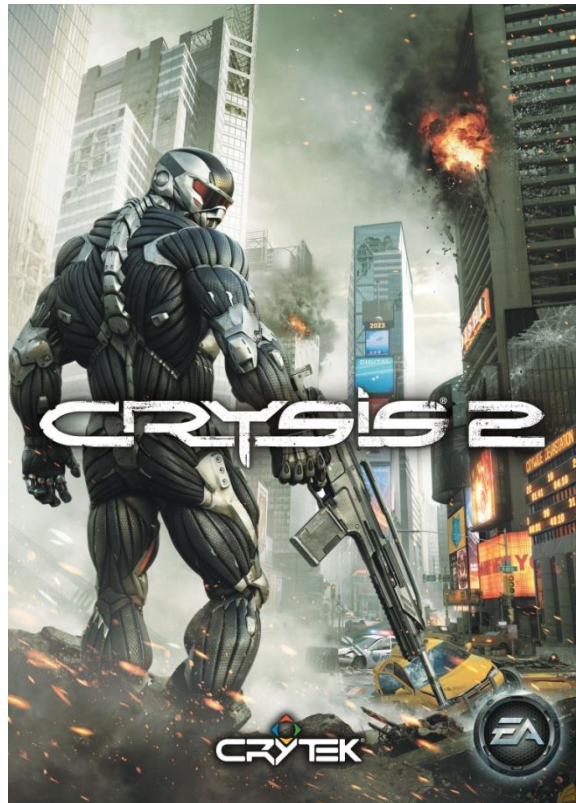
Crysis 2 Box Art

Crysis 2 is a FPS science fiction video game released in 2011. It is the third installment in the *Crysis* series and a direct sequel to *Crysis*. It was developed by Crytek and published by Electronic Arts. It received positive reviews and it holds a score of 86% on review score aggregating website Metacritic (Crysis 2 PC, n.d., p. 1).

The game is set 3 years after the events of the first game, in Manhattan, which is now on the verge of collapse as a result of the extraterrestrial assault and the new Manhattan Virus. A private military company contracted by the U.S. Department of Defense, C.E.L.L. (Crynet Enforcement & Local Logistics), is seemingly trying to maintain the order in the city. The game's plot revolves around the protagonist U.S. Marine Corps soldier James Rodriguez, nicknamed Alcatraz, who tries to discover C.E.L.L.'s true intentions and find a cure for the Manhattan Virus, after being saved from a helicopter crash and given a Nanosuit 2.0 by the team leader from the first game, Prophet.

For the same reasons as the first game, *Crysis 2* also contains both game universe specific CSIs and CSIs that belong to the American culture. The game is translated by a translator team led by Serhat Bekdemir, former General Manager of Crytek İstanbul. The protagonist Prophet (nanosuit voice) is voiced by Bora Sivri (Gence, 2008, p. 1).

3.1.3. Crysis 3

Crysis 3 Box Art

Crysis 3 is a FPS science fiction video game released in 2013. It is the fourth installment in the *Crysis* series and a direct sequel to *Crysis 2*. It was developed by Crytek and published by Electronic Arts. It received generally positive reviews and it holds a score of 76% on review score aggregating website Metacritic (Crysis 3 PC, n.d., p. 1).

The game is set 24 years after the events of the second game. New York City is now covered by the gigantic "liberty dome", an energy harnessing structure built by the C.E.L.L which is now working with the extraterrestrial invaders. The protagonist of the game is Alcatraz, who now has fully acquired the personality of Prophet due to the extended use of his nanosuit's neural link. The quest of

the Alcatraz-bodied and Prophet-minded protagonist is to find and eliminate the leader of the extraterrestrial invaders, the Alpha Ceph, with the help of Psycho, another member of the original Delta Force team from the first game.

For the same reasons as the first and second games, *Crysis 3* also contains both game universe specific CSIs and CSIs that belong to the American culture. The protagonist Prophet is voiced by Bora Sivri (Gence, 2008, p. 1).

3.1.4. Crysis: Warhead
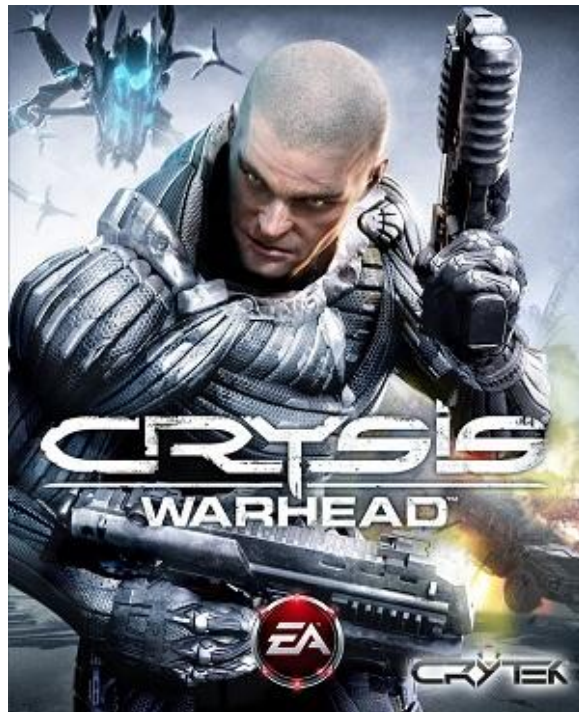
Crysis: Warhead Box Art

Crysis: Warhead is a FPS science fiction video game released in 2008. It is the second installment in the *Crysis* series and a standalone expansion pack of *Crysis.* It was developed by Crytek and published by Electronic Arts. It received positive reviews and it holds a score of 84% on review score aggregating website Metacritic (Crysis: Warhead PC, n.d., p. 1).

The game takes place during the events of the original *Crysis* game, but from the perspective of the protagonist Psycho, another member of the original Delta Force team from the first game, on his own mission to deactivate a North Korean nuclear warhead.

For the same reasons as the other games in the series, *Crysis: Warhead* also contains both game universe specific CSIs and CSIs that belong to the American culture. The protagonist Psycho is voiced by Bahtiyar Engin (Gence, 2008, p. 1).

3.1.5. Infamous: Second Son

Infamous: Second Son Box Art

Infamous: Second Son is an open world action-adventure video game released in 2014. It was developed by Sucker Punch Productions and published by Sony Computer Entertainment. It received positive reviews and it holds a score of 80% on review score aggregating website Metacritic (Infamous: Second Son PS4, n.d., p. 1).

The story takes place in 2016 and the plot follows the protagonist Delsin Rowe. Rowe is a "conduit", a person described as having the power to bend and channel certain elements such as electricity, fire, earth or neon lights. In the game universe, the D.U.P. (Department of Unified Protection) is a government organization whose duty is to capture and control the conduits, as they are regarded as bio-terrorists. Rowe and his fellow conduits try to disrupt the D.U.P.'s plans throughout the game.

The game contains CSIs that belong to the game universe and the source culture, and it is translated by 23 Studios and the protagonist Rowe is voiced by Sercan Gidişoğlu (Infamous: Second Son, n.d., p. 1).

3.1.6. Killzone: Shadowfall

Killzone: Shadowfall Box Art

Killzone: Shadowfall is a FPS video game released in 2013. It was developed by Guerilla Games and published by Sony Computer Entertainment. It received

generally positive reviews and it holds a score of 74% on review score aggregating website Metacritic (Killzone: Shadowfall PS4, n.d., p. 1).

The events of the game take place on 2370. The plot revolves around the protagonist Shadow Marshall Lucas Kellan, a special operative of the ISA (Interplanetary Strategic Alliance), an organization protecting the colonies of UCN (United Colonial Nations). The quest of the main character is to stop the terrorist organization Black Hand. The game contains CSIs that belong to the game universe and it is translated by 23 Studios.

3.1.7. The Last of Us

The Last of Us Box Art

The Last of Us is an action-adventure survival-horror video game released in 2013. It was developed by Naughty Dog and published by Sony Computer

Entertainment. It was critically acclaimed, and it holds a score of 95% on review score aggregating website Metacritic (The Last of Us PS3, n.d., p. 1).

The events of the game take place in 2013's to the 2030s' United States. In the video game's universe, society has virtually collapsed due to the widespread infection of humans by a fungus species named "cordyceps". The infected people turn into mindless, aggressive creatures much like a typical zombie. Survivors live in secured zones and as nomadic groups. The plot revolves around Joel, a grown man who lost his daughter and Ellie, a teenage girl without a family and their struggle to survive.

The game contains both types of CSIs; those belonging to the game universe and others that belong to the American culture, and it is translated by 23 Studios.

3.1.8. The Order: 1886
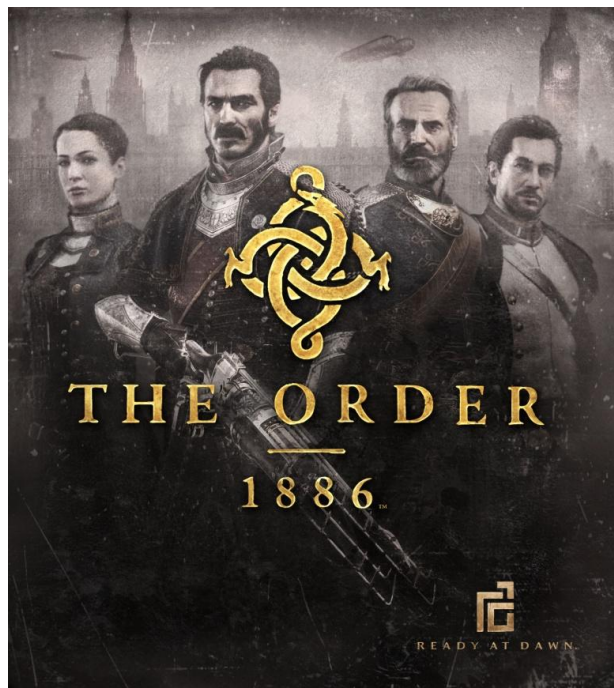
The Order: 1886 Box Art

The Order: 1886 is a TPS (Third Person Shooter) action-adventure video game released in 2015. It was developed by Ready at Dawn Studios and published by Sony Computer Entertainment. It received mixed review scores mostly due to its rather short length and it holds a score of 63% on review score aggregating website Metacritic (The Order: 1886 PS4, n.d., p. 1).

The game is set in an alternate history version of 1886's London. The protagonist is Sir Galahad, a member of the Knights of the Round Table that comes back from the legends as an order to protect humanity from half-breed monsters, a human-wolf hybrid that has existed since the 7. Century according to the game universe. The main character's quest in the game is to stop the resurfacing half-breeds and prove his innocence on a crime he did not commit. The player meets historical characters such as Nikola Tesla who provides newly invented weapons to the Knights Order and Jack the Ripper who is actually a vampire under the name of Lord Hastings according to the game universe. The game contains both types of CSIs; those belonging to the game universe and others that belong to the British culture, and it is translated by 23 Studios.

3.1.9. The Witcher 2

The Witcher 2 Box Art

The Witcher 2 is an action-fantasy RPG (Role Playing Game) released in 2011. It was developed and published by CD Projekt Studios. It received positive review scores and it holds a score of 88% on review score aggregating website Metacritic (The Witcher 2 PC, n.d., p. 1).

The game is set in a fantasy world named "The Continent". Due to an event known as "the conjunction of the spheres" in the game universe, monsters and evil entities have poured into The Continent from another plane of existence. The protagonist of the game is Geralt of Rivia, one of the last members of the witchers, professional monster-hunters for hire. The overarching main quest of the game is finding an assassin who killed the king Foltest of Temeria. The game also offers various side quests in which the player is hired by NPCs (Non-Playable Character) to eliminate assorted beings such as ogres, vampires, ghouls and djinns. The game contains CSIs that belong to the game universe and the source culture, and it is translated by Oyun Çeviri translator team.

3.1.10.   Total War: Rome II
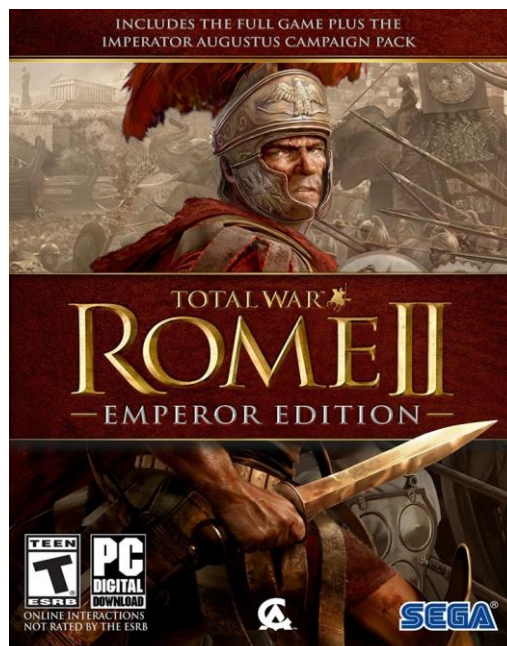
Total War: Rome II Box Art

Total War: Rome II is a grand strategy / real time strategy video game released in 2013. It was developed by The Creative Assembly and published by SEGA. It received generally positive review scores and it holds a score of 76% on review score aggregating website Metacritic (Total War: Rome II, n.d., p. 1).

The game, as all Total War games, combines grand strategy and real-time strategy genres and allows the players to rule the nation they choose on the world map and command their armies on the real-time battle map. In this game, the players are able to choose any nation that existed between 272 BC and 28 AD and manage its cities, resources, income, expenditure, development and armies and conduct diplomacy with other nations. On the battle map, the players take direct control of the armies and employ military strategies to defeat their opponents.

The game aims to be as historically accurate as possible; thus, it does not contain any game universe specific CSIs. However, CSIs that belong to the nations of the era are abundant in the game. The game is translated by 23 Studios.

3.2. INFORMATION ON TRANSLATORS

This section provides information on the translators of the video games involved in this thesis. There are two localization companies, one translator team and one translator that have worked on those games: 23 Studios, Oyun Çeviri, Serhat Bekdemir's translatorial team and Sibel Sel.

3.2.1. 23 Studios

23 Studios is a Turkish video game localization company that was founded by Semih Sancar in 2009. The company specializes in video game localization and is associated with prominent video game developers and publishers such as SEGA, Creative Assembly, Ubisoft and Electronic Arts. The company's portfolio comprises of games such as *Uncharted 4*, *Total War: Rome II* and *The Last of Us*.

3.2.2. Oyun Çeviri

Oyun Çeviri was an organization that was active on oyunceviri.com, which was a meeting point and a community portal for volunteering video game translators in Turkey. The community's success in the amateur translations of video games led to them being contacted by the Polish video game developer CD Projekt Red in 2012 for the official Turkish localization of their next highly anticipated AAA title *The Witcher 2* (Canpolat, 2012, p. 1). This community of ex-volunteers now works with professionals and has come to successfully undertake the official localization of many more video games since then, some of those video games being older titles that are translated via patches.

3.2.3. Serhat Bekdemir's team

Serhat Bekdemir is the former General Manager of Crytek İstanbul, and an in-house translator team under his lead has translated *Crysis* 2 in co-operation with prominent voice actors such as Ali Ekber Diribaş and Bora Sivri.

3.2.4. Sibel Sel and İnanç Şanver

Sibel Sel is a literary translator who has translated works such as *Hıristiyanlık Tarihi* and *Peygambelerin Bütün Söyledikleri* (Sibel Sel, n.d., p. 1). İnanç

Şanver has aided Sibel Sel in the translation of *Crysis* regarding the translation of the military terms and game-specific concepts (Ölek, 2007, p. 40)

3.3. INSTANCES OF FOREIGNIZATION AND DOMESTICATION STRATEGIES IN THE VIDEO GAMES TRANSLATED FROM ENGLISH INTO TURKISH

Instances of foreignization and domestication that are found in the translations of the video games will be examined in this section. This categorization will be based on Aixela's aforementioned strategies on translating CSIs.

It is important to note that, due to the interactive nature of video games, it is not possible to pinpoint the exact moment on which the studied instance occurs. Therefore, it is impossible to refer to a page number or a timestamp as one would do while studying a book or a film. Thus, when applicable, this study will refer to the chapter, level or the relevant interface element of the video game while examining the translations.

It must also be noted that case study below does not cover all of the examples that are encountered in the translations. The case study involves the examples which are representative of the rest of the translated video game examples.

3.3.1. Examples of Conservation

Conservation is the category that corresponds to foreignization in Aixela's categorization. The strategies under this category are repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss.

3.3.1.1. Examples of Repetition

The following examples are some of the instances of repetition in the analyzed translations:

<u>**Example 1**</u>

Game: *Crysis, Crysis: Warhead, Crysis 2, Crysis 3*

Context: This example is comprised of some of the proper names that are encountered in *Crysis* series.

Source Text	Target Text
Nomad	Nomad
Psycho	Psycho
Prophet	Prophet
Raptor	Raptor
Jester	Jester
Aztec	Aztec
Skychief	Skychief
USS Constitution	USS Constitution
Cell	Cell
Prism	Prism

It can be observed that the proper names are **repeated** in the translation. However, it is important to note that some of those proper names are the code names of the characters in the video game, and they are "loaded names" that are specifically chosen by the author to convey a message, as opposed to the "conventional names" (Hermans, 1988, p. 11). As examples from *Crysis* series, Nomad is a special operative who complains that he has to work all around the world and can never stay at his home. Psycho is the borderline crazy and brave member of the team. Prophet is the calm and wise team leader. Skychief is the CAS (close air support) vehicle, and so on. It can be discerned from these examples that the translator has opted to reinforce the foreignness of the game

universe for the Turkish players and lost the underlying meanings in the proper names.

Possible explanatory variables of the translator's choice in Example 1:

➢ *Nature and expectations of potential readers:* The special operations unit in the game, which the protagonist Nomad is a member of, is an American one. Thus, it can be argued that the player would expect the code names of the members of this unit to be in English.

➢ *Coherence of the target text:* Since the translator also repeats the conventional names in the target text (such as Emerson, O'Neill and Michael), domesticating the loaded names would create a degree of incoherence in the translation. The translator applies repetition strategy in the translation of loaded names as well, in order to prevent this incoherence.

Example 2

Game: *Killzone: Shadow Fall* – Chapter 1

Context: The protagonist Lucas joins the Shadow Marshall Academy 8 years after losing his father. His new commander Thomas Sinclair talks to him.

Source Text	Target Text
Sinclair: Well done, Lucas. You're the youngest cadet ever to be admitted to the ***Shadow Marshall Academy***. You should be proud. I know if your father was here he'd feel the same way.	**Sinclair:** Tebrikler Lucas. ***Shadow Marshall Akademisi***'ne kabul edilen en genç öğrencisin. Gurur duymalısın. Baban burada olsaydı o da böyle hissederdi.

It can be seen that the term **"Shadow Marshall"** is **repeated** in the example above. A Shadow Marshall is a special operative of the Interplanetary Strategic Alliance in the game universe. It is a term that is solely used in this video game, which does not have a counterpart in the real world. Thus, it can be argued that it is a CSI that belongs to the universe of *Killzone: Shadow Fall*.

Possible explanatory variables of the translator's choice in Example 2:

➢ ***Nature and expectations of potential readers:*** *Killzone: Shadow Fall* takes place in the far future, namely the 2300s. Interstellar travel is possible in the game and there are a number of different alien races, futuristic technologies and science fiction concepts that the player can interact with. In light of this information, it can be perceived that the people who play *Killzone: Shadow Fall* would expect to be in a foreign world and encounter foreign concepts. The translator fulfills this expectation in this example by foreignizing a game universe specific CSI for the target player.

➢ ***Cultural consideration within the source text:*** "Shadow Marshall" is already a foreign concept for the players in the source language (Anglo-American audience), since it is a term that only has a meaning in the universe of *Killzone: Shadow Fall*. Therefore, it can be claimed that the translator might have aimed to preserve the foreignness of the term for the target player.

Example 3

Game: *Killzone: Shadow Fall* – Chapter 6

Context: Lucas tries to infiltrate an enemy base to steal an enemy air vehicle, with sniper Maya Visari providing overwatch.

Source Text	Target Text
Visari: You're clear of the **ATAC**s. But guards just moved into the tower in front of you. Deal with them and then push up.	**Visari: ATAC**'ler geçti. Ama muhafızlar önündeki kuleye geldiler. İcaplarına bak ve ilerle.

It can be observed that the acronym **"ATAC"** is **repeated** in the target text. "ATAC" stands for "Agile Tactical Air Component", a combat aircraft capable of engaging infantry and light armored targets. This unit is used by the Helgast faction in the game. While having real world counterparts as to its functions, this specific aircraft is futuristic looking, and it is armed with science fiction armaments and technologies, effectively making it a part of this video game's universe.

Possible explanatory variables of the translator's choice in Example 3:

➢ *Nature and expectations of potential readers:* This example is similar to the previous one, **Example 2,** as it is also a game universe specific CSI that belongs to *Killzone: Shadow Fall.* It can be seen that the translator applies the same strategy to translate a similar CSI. This choice of the translator can also be explained by the potential players' expectation to encounter foreign concepts.

➢ *Cultural consideration within the source text:* As stated above, this example is similar to **Example 2**. Thus, since "ATAC" is also a foreign concept for the Anglo-American audience, the translator aims to preserve the foreignness of the term for the target player.

Example 4

Game: *Crysis* – Chapter 1: Contact

Context: Aztec, a Mexican member of the Raptor team, faces an unknown entity, an encounter that will end in Aztec's demise. The conversation is heard over the radio and ends with Aztec's last words.

Source Text	Target Text
Prophet: Have you been compromised?	**Prophet:** Yerini tespit ettiler mi?
Aztec: Negative... but they're close. Wait. Something's…	**Aztec:** Olumsuz... Ama yakındalar. Bekle. Orada bir şey…
Prophet: Aztec! Talk to me!	**Prophet:** Aztec! Cevap ver!
Aztec: Madre Santisima!	**Aztec: Madre Santisima!**
Prophet: Aztec! Sound off now!	**Prophet:** Aztec! Cevap ver! Hemen!
Aztec: **I will fear no evil,** I will fear no evil, I will fear no evil, I will… Prophet! Help me!	**Aztec**: **Şeytandan korkmuyorum!** Şeytandan korkmuyorum! Şeytandan korkmuyorum! Prophet! Yardım et!

It can be observed that the exclamation "**Madre Santisima**!" is **repeated** in the Turkish translation. "Madre Santisima" means "Holy Mother" in Spanish and it is used as a religious exclamation in reference to Virgin Mary, Jesus of Nazareth's mother in Christian faith (Spanish Words and Phrases, n.d., p. 1). In the game, Aztec continues with an excerpt from Psalm 23:4 of The Bible after this exclamation (Psalm 23:4, n.d., p. 1).

In the video game, Aztec is a member of an American special operations team; thus, he speaks English. When he encounters an unknown entity, he stops using proper radio communication protocols out of shock and fear and exclaims in his mother language. The translator might have repeated this exclamation in the Turkish translation in order to convey this effect.

Aztec, after he encounters the unknown entity, starts repeating an excerpt from The Bible. On this instance, the translator renders **"I will fear no evil"** as **"Şeytandan korkmuyorum"** in order to maintain the religious connotation of the repeated prayer, which would otherwise be lost in the Turkish translation. This choice of the translator also supports the reception of the exclamation "Madre Santisima!" in a religious context. Those CSIs belong neither to the

video game universe, nor to the culture the video game is created in. They belong to Spanish, a third party culture.

Possible explanatory variables of the translator's choice in Example 4:

➢ *Cultural consideration within the source text:* The exclamation in this example is already a foreign one in the source text. Furthermore, its foreignness serves a purpose as explained above, it conveys the fear and shock that the character experiences with an utterance in the character's mother language. Thus, it can be argued that the translator aims to retain the effect this exclamation attempts to invoke by repeating it in the Turkish translation.

➢ *References to third parties:* The video game is translated from English into Turkish, but the exclamation in question is in Spanish. Since the exclamation is already in a foreign language in the source text, the translator seems to have opted to preserve it in its original language.

Example 5

Game: *Crysis* – Chapter 1: Contact

Context: Nomad and Jester locate Aztec's body and report to Prophet over the radio.

Source Text	Target Text
Jester: What about Aztec, sir? We just gonna leave him hanging here? **Prophet:** Negative. I'm gonna vaporize. We can't allow the Koreans to get their hands on that suit. Stand back. **Jester:** Damn. I never get used to that. **Adios, amigo.**	**Jester:** Aztec ne olacak peki? Onu burada böyle asılı mı bırakacağız? **Prophet:** Olumsuz. Onu buharlaştıracağım. Korelilerin giysiyi ele geçirmelerine izin veremeyiz. Geri çekilin. **Jester:** Lanet olsun. Buna bir türlü alışamıyorum. **Adios, amigo.**

It can be observed that the expression **"Adios, amigo."** is **repeated** in the Turkish translation. "Adios, amigo." means "Goodbye, friend" in Spanish and as a catch phrase popularized by Hollywood films, it is widely used all around the world (Adios Amigo, n.d., p. 1).

In the game, Aztec's corpse has to be remotely vaporized along with his suit to prevent the experimental technology from falling into enemy hands. Jester, in grief, chooses to say goodbye to his fellow team member in his mother language. The translator might have repeated this expression in the Turkish translation in order to convey this effect. This CSI belongs neither to the video game universe, nor to the culture the video game is created in. It belongs to Spanish, a third party culture.

Possible explanatory variables of the translator's choice in Example 5:

➢ *Cultural consideration within the source text:* In a similar way to **Example 4**, the CSI "Adios, amigo." in this example is a foreign one in the source text and it aims to convey the feelings of the character that utters it. In this example, the translator uses the same strategy to translate a similar CSI and repeats the CSI in order to preserve its effect.

➢ *References to third parties:* Similar to **Example 4**, this CSI is in a third language, which is neither the source nor the target language. Again, the translator repeats the third party CSI.

<u>**Example 6**</u>

Game: *Crysis: Warhead* – Mission 6: From Hell's Heart

Context: Psycho, along with elements of the U.S. Marines, takes control of a North Korean train loaded with a nuclear warhead container. They intend to

take the train to the shipyard and transfer the container to the U.S. Navy; however, they come under attack from KPA (Korean People's Army) forces.

Source Text	Target Text
O'Neill: I think the train is slowing down. **Psycho:** What are they up to? **Emerson:** It's an automated system. It's stopping at the next station. See if you can hold the train there. I'm arranging a heavy **VTOL** for extraction, but it's going to take some time.	**O'Neill:** Sanırım tren yavaşlıyor. **Psycho:** Ne yapmaya çalışıyorlar? **Emerson:** Bu otomatik bir sistem. Bir sonraki istasyonda duracak. Treni orada durdurmaya çalış. Sizi çıkarmak için bir **VTOL** ayarlamaya çalışıyorum ama bu zaman alacak.

It can be observed that the acronym **"VTOL"** is **repeated** in the Turkish translation. "VTOL" stands for "Vertical Take-off and Landing" and it is an acronym that is used for aircrafts that has vertical take-off and landing capabilities that do not need a runway, such as tiltjets (VTOL, n.d., p. 1).

"VTOL" is not a concept that is specific to the video game in question, having multiple examples in real life such as the Harrier aircraft family. "VTOL" is a NATO (North Atlantic Treaty Organization) acronym that is in use in all of the NATO member states, including Turkey (VTOL, n.d., p. 1). Thus, the translator repeats the acronym since it is already in use in the Turkish language.

Possible explanatory variables of the translator's choice in Example 6:

> ➢ *Pre-established translations:* "VTOL" is a military acronym that is already in use in the Turkish language, especially in the military jargon. Since it is used in a military context in the game, i.e. in a conversation between two soldiers regarding a military operation, the translator repeats it in the target text.

Example 7

Game: *The Witcher 2* – Prologue

Context: The setting of the game is being narrated to the player through a series of texts.

Source Text	Target Text
Famine and disease reign in all of the North. **Elves** and dwarves inhabit ghettos. In ever increasing numbers, they flee to the forests to join Scoia'tael units.	Açlık ve hastalık tüm Kuzey'de hüküm sürmekteydi. **Elfler** ve cüceler varoşlarda yaşamakta, her geçen gün daha fazlası ormanlara kaçıp Scoia'tael birliklerine katılmaktaydı.

It can be seen that the word **"Elves"** is translated into Turkish as **"Elfler"**, resulting in the **repetition** of the root "Elf". An Elf is a mythical creature that has its roots in the Germanic and Scandinavian folklore (Chowdhury, n.d., p. 1). They have been reimagined in a number of universes in fantasy literature, most notably, Tolkien's Middle Earth.

Elves have been portrayed differently in various fantasy works, to different extends. While the original folkloric Elves are small, mischievous creatures, Tolkien's Elves are graceful, godlike beings. Similarly, while Elves in the fantasy work *Warhammer 40.000: Dawn of War III* (2017) are powerful warriors using high technology; Elves of *The Witcher 2* (2011) universe are oppressed outcasts.

In light of this information, it can be discerned that the concept of Elves cannot be treated as the same concept across the entirety of fantasy literature. It can be claimed that Elves become a unique part of the universe in most of the works they are portrayed in.

Possible explanatory variables of the translator's choice in Example 7:

➤ *Previous translations:* The concepts of "Elves" and "Elven race" are widely used in numerous works of fantasy literature, including *The Lord of the Rings* (2012) and *The Broken Sword* (2014). These concepts are used even more abundantly in fantasy video games such as *Warhammer 40.000*, *The Elder Scrolls* and *The Witcher* series. In most of these works, the term "Elf" is repeated in the Turkish translations, mainly due to recognizability of the term in the Turkish language thanks to the translation of Tolkien's *The Lord of the Rings* and its popularity. The translator repeats the term in this translation of a fantasy work since it is a recognizable CSI for the target audience.

Example 8

Game: *The Witcher 2* – Prologue

Context: The setting of the game is being narrated to the player through a series of texts.

Source Text	Target Text
Famine and disease reign in all of the North. Elves and dwarves inhabit ghettos. In ever increasing numbers, they flee to the forests to join **Scoia'tael** units.	Açlık ve hastalık tüm Kuzey'de hüküm sürmekteydi. Elfler ve cüceler varoşlarda yaşamakta, her geçen gün daha fazlası ormanlara kaçıp **Scoia'tael** birliklerine katılmaktaydı.

It can be seen that the term **"Scoia'tael"** is **repeated** in the Turkish translation. In the game, Scoia'tael is the name of a guerilla organization, which is formed by Elves and dwarves against the oppression of humans. It means "squirrels' in the Elven language that is invented for the game. Thus, "Scoia'tael" is an item that is specific to the universe of this game, and it is also foreign to the people who play *The Witcher 2* in its original language.

Possible explanatory variables of the translator's choice in Example 8:

➢ *Nature and expectations of potential readers:* It can be argued that the people who play *The Witcher 2* would expect to encounter foreign items since the video game takes place in a fantasy universe that houses imaginary creatures and concepts. It is possible that the translator's choice to repeat this term aims to fulfill this expectation.

➢ *Cultural consideration within the source text:* "Scoia'tael" is a term that belongs to a language that is specifically created for this video game. It has no meaning outside of this video game and its context. Therefore, it is a foreign item even for the people who play the game in its original language. The translator may have preferred to preserve this foreignness.

Example 9

Game: *Killzone: Shadow Fall* – Chapter 2

Context: Lucas is trying to infiltrate an enemy base while Sinclair gives instructions over the radio.

Source Text	Target Text
Lucas: Pulsar, this is Shadow 1-8, I'm inside the facility. **Sinclair:** Good job 1-8, locate and secure your **OWL** and weapons package.	**Lucas:** Pulsar, ben Shadow 1-8, tesisin içindeyim. **Sinclair:** İyi iş 1-8, yerlerini belirleyip **OWL** ve silah paketini ele geçir.

It can be observed that the term **"OWL"** is **repeated** in the Turkish translation. An "OWL", in the universe of *Killzone: Shadow Fall,* is a multipurpose semi-autonomous armed drone that can be used offensively or defensively. It is one of the signature gadgets of Shadow Marshalls in the game, and it can be used only by them. The characters in the video game believe that the word itself is an

acronym, however, the full name of the gadget is never revealed in the game. The device itself does not resemble an actual owl in appearance.

Although there are similar gadgets not only in other video games but also in the real world, specific features of the "OWL" such as the fact that it can only be used by a Shadow Marshall and some of its game specific abilities effectively render it a specific part of *Killzone: Shadow Fall.* In the light of this information, it can be discerned that this term is specific to *Killzone: Shadow Fall* universe; thus, a foreign concept even for the players who play the game in its original language.

Possible explanatory variables of the translator's choice in Example 9:

➢ ***Nature and expectations of potential readers:*** Players of *Killzone: Shadow Fall* would expect to encounter futuristic technologies that are specific to the setting of this game that they are not familiar with. The translator may have repeated this term with regards to this expectation.

➢ ***Cultural consideration within the source text:*** The term "OWL" belongs to the universe of *Killzone: Shadow Fall* and it only has a meaning in the video game's context. This means that although it is a familiar word for the English-speaking players, the meaning of the word as a term exists only in the video game and it is not familiar to the source culture audience. The translator preserves this foreignness for the target player.

Example 10

Game: *The Witcher 2* – Interface element

Context: This example is located in the game as a Witcher Contract. The Witcher Contracts are optional side quests that the player can undertake in order to gain experience and in-game money.

Source Text	Target Text
Endrega Contract	**Endrega Kontratı**

Faced with the insolence and bestial menace of the creatures known as **endregas**, and concerned for the people, Commandant Bernard Loredo has decided to post a bounty for the extermination of these creatures. The brave soul who permanently rids the area of this filth will receive a generous reward from the hands of Louis Merse and will be listed in the town chronicles as a true hero of Flotsam.
 	
        Louis Merse, Town Chancellor
	Endrega isimli mahlukların vahşiliği ve arz ettikleri tehdidin farkına varınca, halkı için endişelenen Komutan Bernard Loredo bu yaratıkları ortadan kaldırana bir ödül vermeye karar vermiştir. Bölgemizi bu iğrenç mahluklardan kurtaracak olan cesur kişi Louis Merse'in ellerinden cömert bir ödül alacak ve şehrin tarihçesinde gerçek bir Flotsam kahramanı olarak yerini alacaktır.
	
	        Louis Merse, Şehir Şansölyesi

It can be observed that the term **"endrega"** is **repeated** in the Turkish translation. "Endrega" is a neologism that is specifically created for *The Witcher* universe. In *The Witcher* universe, an endrega is an arachnid that hatches from eggs. They are divided into casts such as warriors, guards and queens. They are territorial monsters which can colonise large parts of forests.

Possible explanatory variables of the translator's choice in Example 10:

➢ *Nature and expectations of potential readers:* The universe of *The Witcher 2* is a fantasy universe in which the players would expect to find unfamiliar fantasy concepts. The translator fulfills this expectation by repeating and foreignizing this term.

> ***Cultural consideration within the source text:*** "Endrega" is already a foreign concept for players in the source language and the translator preserves this foreignness in translation.

Example 11

Game: *Killzone: Shadowfall* – Interface Element

Context: This example is comprised of some of the vehicle names encountered in *Killzone: Shadowfall*.

Source Text	Target Text
ISA Hovercraft	ISA Hovercraft
Helghast Light Hovertank	Helghast Hafif Hovertank

It can be seen that the terms **"Hovercraft"** and **"Hovertank"** are **repeated** in the Turkish translation. A hovercraft is an amphibious vehicle that can be used both on land and at sea, thanks to the air cushion the vehicle uses to hover. While this vehicle concept was first imagined in science fiction works, there are multiple examples of this type of vehicles used in the real world today. This term belongs to the English language, the language of the source culture.

The light hovertank is the heavier version of the hovercraft in the game, which is capable of firing a 152mm M81 smoothbore gun. It is more agile and maneuverable compared to the heavy hovertank, but its armor is lighter.

Possible explanatory variables of the translator's choice in Example 11:

> ***Pre-established translations:*** The term "hovercraft" and its orthographically adapted form, "hoverkraft", are already used in the Turkish language both in the science fiction works and in the military terminology. Thus, the translator uses the already existing translation in this example.

3.3.1.2. Examples of Orthographic Adaptation

The following examples are some of the instances of orthographic adaptation in the analyzed translations:

Example 1

Game: *Infamous: Second Son* – Prologue

Context: The setting of the game is being narrated to the player through a series of texts.

Source Text	Target Text
Seven years ago, a small group of humans called **"Conduits"** emerged – each with the ability to manipulate and even weaponize a unique form of matter.	Yedi sene önce **"Konduitler"** denen ufak bir grup insan, silah olarak kullanabilecekleri bazı doğa elementlerinin kontrolünü kendiliğinden kazanmıştı.

It can be observed that the term **"Conduit"** is **orthographically adapted** into Turkish as **"Konduit"**. In the game, a Conduit is a person who can manipulate certain elements to their will. It can be seen that the meaning of the word conduit is semantically extended to denote this ability of the characters, an ability that exists only in the game universe. Thus, it can be argued that the concept of Conduit in *Infamous: Second Son* is specific to this video game's universe.

Possible explanatory variables of the translator's choice in Example 1:

➢ *Cultural consideration within the source text:* Although the term "conduit" is familiar to the English-speaking source language players, its meaning is semantically extended in this video game to denote the abilities of the video game characters to control and channel certain

elements. This new meaning the term gains in the video game is unfamiliar for the source language players; thus, the term becomes a CSI that is specific to this video game's universe. The translator conveys this newly gained foreignness of the term to the target player by orthographically adapting the word in the Turkish translation.

Example 2

Game: *Killzone: Shadow Fall* – Prologue

Context: The setting of the game is being narrated to the player through a series of texts.

Source Text	Target Text
The war between the Vektans and the Helghast ended in seconds. They call it The Terracide... A billion lives lost in the **petrusite** fires that swept Helghan's surface, reducing it to nothing more than a lifeless rock.	Helghast ve Vektalılar arasındaki savaş saniyeler içinde sona erdi. Buna Dünyakırım dediler. Helghan'ın yüzeyini yok eden **petrusit** ateşleri milyarlarca canı alarak ardında ölü bir kayadan başka bir şey bırakmadı.

It can be observed that the term **"petrusite"** is **orthographically adapted** into Turkish as **"petrusit"**. Petrusite is a concept that is invented for this game's universe specifically, and in the game, it is a powerful element obtained from a unique form of Higgs Boson molecules that is only found on planet Helghan. It is used in many forms in the game, such as petrusite missiles, petrusite cannons and petrusite capacitors, all of which specifically belong in the game universe.

Possible explanatory variables of the translator's choice in Example 2:

> ➢ *Nature and expectations of potential readers:* It can be argued that the players of this game, which takes place in the far future, would expect to encounter unfamiliar concepts that are specific to this video game. That concept, in this example, is a newly discovered element, namely "petrusite". The translator orthographically adapts this term in the Turkish translation in order to denote the foreignness or the term.

> ➢ *Cultural consideration within the source text:* The term "petrusite" belongs specifically to this video game's universe and it is not a familiar concept for the source language players. The translator foreignizes this term for the target player too.

Example 3

Game: *The Witcher 2* – Interface element

Context: This example is comprised of some of the item names that are encountered in *The Witcher 2*.

Source Text	Target Text
Vitriol	Vitriyol
Vermilion	Vermiyon
Quebrith	Kubrit
Hydragenum	Hidragenum
Rune	Rün

It can be observed that the item names above are **orthographically adapted** into Turkish.

Vitriol is an alchemical substance in the game and its name comes from the Latin word "vitreolum", meaning "glassy", and is an archaic name for sulfate. It

is not explained in the game whether the Vitriol of the Witcher universe is a type of sulfate (Vitriol, n.d., p. 1).

Vermilion follows its roots to Latin word "vermis", meaning "worm", specifically "Kermes vermilio", a type of insect that is used to make a crimson dye. It is also an alchemical substance in the game, perhaps named so because of its reddish orange appearance (Vermilion, n.d., p. 1).

Quebrith comes from the Arabic word "kibrit", meaning "sulfur" or "matchstick". It is also an alchemical substance in the game. Although appearing yellow in the game, it is not explained whether the Quebrith of the Witcher universe is a type of sulfur (Quebrith, n.d., p. 1). Hydragenum is another alchemical substance in the game.

It can be observed that in all of the examples above, the item in question gains a new meaning in the video game universe while retaining some aspects of its original meaning.

To a certain degree of deviation, Rune is the name given to the letters of various alphabets such as ancient Germanic and Old Norse, with a relatively modern connotation of magical signs (Rune, n.d., p. 1). In the game, a Rune is a special sign that has magical powers which is carved on a sword, a piece of armor, or a stone.

Possible explanatory variables of the translator's choice in Example 3:

> *Cultural consideration within the source text:* It can be argued that the terms in this example are in fact familiar to the source language player to a degree. However, they gain new meanings in the game through the game universe specific functions of the concepts that they represent. For example, vitriol is needed in the game to craft a potion named "Superior Swallow" which replenishes the player's health when used. This game universe specific meaning of the term is unfamiliar to

the source player; thus, the translator preserves this foreignness in translation by orthographically adapting the word.

➢ ***Previous translations:*** The term "rune" is already used in a number of translated fantasy works in the Turkish language as "rün" with the meaning of "magical signs" or "magic words". The translator uses this meaning of the term and orthographically adapts the word.

➢ ***Pre-established translations:*** "Rün" or "Rünik" is a word that is used in reference to the letters of some foreign alphabets in the Turkish language. This usage of the term aids the player to perceive the eccentric meaning of the word in the sense of "magic spells".

Example 4

Game: *Total War: Rome II* – Interface element

Context: This example is comprised of some of the unit names that are encountered in *Total War* series.

Source Text	Target Text
Scriptorium	Skriptoryum
Legionary Cohorts	Lejyon Kohortları
Auxiliary barracks	Oksilyer kışlası
Roman Ballista	Roma Balistası

It can be observed that the unit names above are **orthographically adapted** into Turkish. Those unit names belong to the Roman culture.

Scriptorium, from Latin, means "a place for writing" and it is a type of library where scripts are written and kept (*Total War: Rome II*, 2013). In the game, it is a City Center type of building which provides 24% more research rate to the owner faction.

Legionary Cohorts are professional Roman soldiers who are Roman citizens (*Total War: Rome II*, 2013). In the game, they are disciplined troops, which can attack in formation and hide in forested areas.

Auxiliary barracks is the type of barracks in which the non-Roman units are trained to become auxiliary units (*Total War: Rome II*, 2013). In the game, non-Roman units such as Celtic and Arabian ones can be trained in this type of barracks.

Roman Ballista is a type of ballista that can fire a solid shot or bolts as far as 500 meters (*Total War: Rome II*, 2013). In the game, it is a field artillery piece that has high accuracy and long range.

It can be seen the units in the game have real life counterparts which have similar specifications, which is to be expected since the Total War series aim for high historical accuracy.

Possible explanatory variables of the translator's choice in Example 4:

➢ *Pre-established translations:* Names of the Roman military units and war contraptions are already used in the Turkish language, especially in studies of History, and they are generally orthographically adapted (Özüsağlam-Mutlu, 2014). The translator uses the already existing translations of those terms.

<u>Example 5</u>

Game: *Crysis 3* – Chapter 8: Gods and Monsters

Context: Prophet remembers Claire's remarks on how his Nanosuit works, and proceeds to defeat the main antagonist of the game.

Source Text	Target Text
Claire: The **nanites** in your suit are free.	**Claire:** Giysindeki **nanitler** serbest. Bu,

That means they can transform into anything – any form imaginable.	her şeye, akla gelebilecek her forma dönüşebilecekleri anlamına geliyor.

It can be observed that the term **"nanite"** is **orthographically adapted** into Turkish as **"nanit"**. A nanite is a microscopic robot that forms the base of many nanotechnological applications. The term is used in the game in the same sense that it is used as a scientific term. This term belongs to the culture the video game is created in.

Possible explanatory variables of the translator's choice in Example 5:

➢ *Pre-established translations:* The term "nanite" is already orthographically adapted into Turkish as "nanit" in various science fiction works and scientific research, preserving its original meaning as microscopic robots. The translator conforms to this translation in this example.

Example 6

Game: *Crysis 2* – Chapter 13: Terminus

Context: Colonel Barclay gives commands over the radio regarding the evacuation of New York City in response to the extraterrestrial assault.

Source Text	Target Text
Barclay: This is Barclay, to all Terminus fireteams. Evacuation will begin from the lower level platforms immediately. Medical teams, report there right away. Leave your equipment where it is, bring only the living with you. **Bravo** company to assist. I want armored escort detail for	**Barclay:** Tüm Merkez İstasyon saldırı ekipleri, Barclay konuşuyor. Tahliye alt seviye platformlarından hemen başlatılacaktır. Sıhhiye ekipleri, derhal oraya gidin. Ekipmanlarınızı bırakın, yanınıza sadece yaşayanları alın. **Bravo** bölüğü size destek olacak. Her tren için

| each train. **Alpha** and **Echo** companies, you will hold the upper levels and station perimeter until primary evacuation is complete. Smooth and fast gentlemen, we leave no one behind. | zırhlı eskort istiyorum. **Alfa** ve **Eko** bölükleri, birinci tahliye tamamlanana kadar yukarıdaki seviyeleri ve istasyonun etrafını koruyacak. Beyler, hatasız ve hızlı olun. Kimseyi arkada bırakmayın. |

It can be observed that the company names are **repeated** and **orthographically adapted** into Turkish. It must be noted that, in fact, code names of the companies are respectively B, A, and E. Bravo, Alpha and Echo are spellings of those letters in IRSA (International Radiotelephony Spelling Alphabet), also known as NATO Phonetic Alphabet (Radiotelephony Alphabet, n.d., p. 1). These CSIs belong to the culture the video game is created in, namely, the Anglo-American culture.

Possible explanatory variables of the translator's choice in Example 6:

➢ *Pre-established translations:* Turkey is a NATO member state and the NATO Phonetic Alphabet is in use in Turkish Armed Forces, especially while conducting joint NATO operations. It is also used in aviation in Turkish. Besides, IRSA spelling (Alpha, Bravo, Charlie…) is recognizable for most of the Turkish audience thanks to the popularity of Hollywood films. In this example, the translator employs orthographical adaptation since it is a widely used strategy in the translation of these CSIs.

Example 7

Game: *Crysis 2* – Chapter 8: Seat of Power

Context: Prophet discovers that a special type of cephs attaches to dead humans and dissolve them. Jacob Hargreave, the inventor of Nanosuits and current antagonist in *Crysis 2,* speaks to him over the radio.

Source Text	Target Text
Hargreave: Cleaning up - it's ingenious, isn't it. Think of the Argentine Cattle Crisis two years ago. Or the British BSE outbreak in the last century. The issue was not slaughtering the animals, that was easily done. The problem was disposal. What do you do with the millions of rotting corpses? Well, there you see the answer the **Ceph** have evolved. They wipe us out, they break us down, they reduce the environmental impact almost to zero. Exemplary.	**Hargreave:** Temizlik… Dahice, değil mi? İki yıl önce Arjantin'deki dana krizini düşün. Ya da geçtiğimiz yüzyılda İngiltere'deki deli dana salgınını. Sorun hayvanları öldürmek değil, bu iş kolayca halledilir. Asıl sorun atıkların ne yapılacağıydı. Milyonlarca çürüyen leşi ne yaparsın? İşte, **Sef'lerin** bu soruya bulduğu yanıtı görüyorsun. Bizi yok ediyorlar, parçalara ayırıp çevreye zararı neredeyse sıfıra indiriyorlar. Örnek alınması gerek.

It can be observed that the term **"Ceph"** is **orthographically adapted** into Turkish as **"Sef"**. "Ceph" is a colloquially shortened version of "cephalopod", which in turn comes from the Greek word "kephalopoda", meaning "head-feet". This word is used to refer to any member of molluscan class Cephalopoda such as squids or octopi (Wood, n.d., p. 1).

In the game, the alien race that invades the Earth is named "Cephalopods" by the scientists, due to their squid-like appearance and anatomies resembling those of Cephalopoda. However, the soldiers that are tasked with fighting Cephalopods colloquially call them "cephs". It can be seen that the term "ceph" gains a new and foreign meaning through its use in the game universe, becoming a CSI that is specific to the said universe.

Possible explanatory variables of the translator's choice in Example 7:

➢ *Nature and expectations of potential readers: Crysis* is a video game series that takes place in the near future and its setting is the Earth. However, it is not the Earth as we know it, since it is being invaded by an alien race in the video game. In light of this information, an inference

would be that the players would expect to encounter an unfamiliar alien race while playing this game. The translator orthographically adapts and foreignizes the name of the alien race to enhance the unfamiliarity of the item.

➢ ***Cultural consideration within the source text:*** The term "ceph" in this context is also unfamiliar to the source language players (Anglo-American audience). It is possible that this term is intentionally chosen in order to provide the same effect explained above for the source language players too. The translator retains this foreignness in the translation.

Example 8

Game: *Crysis 2* – Chapter 5: Lab Rat

Context: Prophet's suit is being recalibrated with the newly acquired alien tissue at Dr. Gould's Laboratory, while he is strapped to a special suit station. The nanosuit's computerized internal voice is speaking.

Source Text	Target Text
-Analyzing nanoform profile.	-Nanoform profili analiz ediliyor.
-Viral subroutines detected in sub layer protocols.	-Alt katman protokollerinde viral altrutinler algılandı.
-Alien tissue **vector** detected.	-Yabancı doku **vektörü** algılandı.
-Biological feedback function activated.	-Biyolojik geri bildirim fonksiyonu aktive edildi.
-Uncalibrated **nanoroutines** detected.	-Kalibre edilmemiş **nanorutinler** algılandı.
-Performing **nanocatalyst** compatibility evaluation.	-**Nanokatalist** uyumluluk değerlendirmesi uygulanıyor.

It can be observed that a number of terms are **orthographically adapted** into Turkish in this example, **"vector"** is translated as **"vektör"**, **"nanoroutine"** is translated as **"nanorutin"** and **"nanocatalyst"** is translated as **"nanokatalist"**.

It is important to note that the people who play this game in its original language are not expected to understand those concepts. In the game, this series of computerized messages are for Dr. Gould to understand. Their purpose is to make the player feel that they are not in complete control of the exoskeleton they are wearing. Thus, the translator successfully recreates this feeling by orthographically adapting the computer's speech.

Possible explanatory variables of the translator's choice in Example 8:

➤ *Pre-established translations:* The terms in this example are already used in the Turkish language in their orthographically adapted form, especially in scientific studies and science fiction works. The translator conforms to these translations in this example.

➤ *Cultural consideration within the source text:* As explained above, these terms in this example are presented under the pretense of being technical terms that the player is not expected to understand. They are foreign even for the players in the source language. In fact, not understanding those sentences contributes to the immersion and evokes the sense the game aims to create for the player. The translator may have aimed to preserve this function of the terms by orthographically adapting them.

Example 9

Game: *The Order: 1886* – Chapter 1: Always a Knight

Context: The protagonist Sir Galahad and two of his fellow knights are pursuing the lycans.

Source Text	Target Text
Igraine: What happened?	**Igraine:** Ne oldu?
Galahad: I slew most of them. The last one got away. Igraine, I need your **Arc Gun.** I'll head up to street level and keep after him. You two go that way and head him off.	**Galahad:** Çoğunu öldürdüm. Sonuncusu kaçtı. Igraine, **Ark Silahı**'na ihtiyacım var. Sokak seviyesine çıkıp peşinden gideceğim. Siz ikiniz şu taranftan gidip önünü kesin.
Igraine: Understood!	**Igraine**: Anlaşıldı!

It can be observed that the term **"arc"** is **orthographically adapted** into Turkish as **"ark"**. The "Arc Gun", formally the TS-21 Arc Induction Lance, is an experimental directed-energy weapon used by the Knights of the Round Table in *The Order: 1886.* In the game universe, the weapon is invented by Nikola Tesla and it uses a Tesla Coil system to release a stream of electricity, which has devastating effects on the lycans. This CSI belongs to the video game universe.

Possible explanatory variables of the translator's choice in Example 9:

➢ *Cultural consideration within the source text:* Since this weapon is specifically designed for this video game, the concept of an "Arc Gun" is an unfamiliar concept for the people who play this game in its original language. The translator preserves this foreignness for the target player by orthographically adapting the CSI.

3.3.1.3. Examples of Linguistic (non-cultural) Translation

The translator who performs this strategy chooses to replace the source language CSI with a very close, target language version that is still perceived to belong in the source language system.

No example of this strategy has been found in the analysis of the video games. As explained in Chapter 2 - Section 3, there are two main types of CSIs that are encountered in video games; those that belong to the video game universe, and those that belong to the culture the video game is created in. The reason behind the lack of usage of this strategy might be the fact that this strategy is under the category of conservation (foreignization) strategies, and the foreignized CSIs in video games are often the CSIs that belong to the game universe, rather than the culture of the source language, which is English in this study. This means that the CSI that is to be foreignized in translation comes from a culture that is specifically constructed for the video game in question. It is not a naturally formed real world culture. Thus, it is usually not possible to find a CSI in the target language system that is perceived to belong to the constructed video game culture.

3.3.1.4. Examples of Extratextual Gloss

If the translator feels that further explanation of the CSI is necessary, he/she may use methods such as footnotes, endnotes or glossaries, which enable further clarification without interfering with the text.

No example of this strategy has been found in the analyzed video games. The reason behind this might be the fact that adding a footnote, an endnote or a glossary into the video game would require the translator to alter the programming codes of the video game rather than the translatable textual parts. As explained in Chapter 2 - Section 3, translators are not allowed to alter the programming codes; they are even actively discouraged or sometimes forbidden to access them.

3.3.1.5. Examples of Intratextual Gloss

The following examples are some of the instances of intratextual gloss in the analyzed translations:

<u>**Example 1**</u>

Game: *Total War: Rome II* – Interface element

Context: This example is from the interface of the game, from the Rome glossary. The example is one of the buildings of Rome.

Source Text	Target Text
Thermae: … After the excavation of Pompeii, destroyed by the explosion of **Vesuvius** in AD79, many fountains were found preserved by ash…	**Ilıca:** …MS 79 yılında **Vezüv Yanardağı'**nın patlamasıyla yok olan Pompei şehrinde yapılan kazılarda, kül içerisinde korunmuş birçok fıskiye bulundu…

It can be seen that the word **"Vesuvius"** is **explained** as **"Vezüv Yanardağı"** in the Turkish translation. Vesuvius is a volcano located in Italy. This CSI belongs to the source culture. "Yanardağ" means "volcano" in Turkish. The translator might have felt that the Turkish audience may not be familiar with the term, and chose to convey that the CSI in question is in fact a volcano through **intratextual gloss**.

Possible explanatory variables of the translator's choice in Example 1:

> ➢ *Nature and expectations of potential readers:* The translator might have felt that the target players may not be familiar with the name "Vezüv" and that they would not be able to realize that it is a volcano, and chose to explain it as "Vezüv Yanardağı".

Example 2

Game: *Crysis 2* – Chapter 5: Gate Keepers

Context: Edward Newton, the host of Radio Free Manhattan in the game, is talking about the events happening in New York on his radio show.

Source Text	Target Text
Newton: People, you are not gonna believe what I gotta tell you now. That hot shit combat tech stalking our streets is not, I repeat, **is not property of Uncle Sam!**	**Newton**: Millet, şimdi söyleyeceğim şeye inanamayacaksınız! Şu sokaklarda dolaşan teknolojik şeyler var ya…**Sam Amca'nın değil! Tekrar ediyorum: Devlete ait değiller!**

It can be observed that the expression **"is not property of Uncle Sam"** is **explained** as **"Sam Amca'nın değil! Tekrar ediyorum: Devlete ait değiller!"** in the Turkish translation. "Uncle Sam", with the initials "U.S.", is a well-known traditional personification of the United States of America. It is a CSI that belongs to the American culture, not the video game universe. It is also recognized in Turkey as "Sam Amca" to a degree. However, the translator might have decided that everyone in Turkey may not be familiar with this expression, and explains it through **intratextual gloss** by adding "Devlete ait değiller!", meaning "They do not belong to the State" in English.

Possible explanatory variables of the translator's choice in Example 2:

➢ *Nature and expectations of potential readers:* Although the CSI "Sam Amca" is recognizable for a large portion of the Turkish audience, the translator might have felt that it may not be familiar some players and chose to explain that it refers to the United States government.

Example 3

Game: *Crysis* – Chapter 4: Assault

Context: The protagonist Nomad, Psycho and some elements of U.S. Army are being transported to engage North Korean forces.

Source Text	Target Text
Pilot: OK guys, we're entering combat zone. A lot of **SAM** activity down there. I'm gonna circle around and fire countermeasures before we land.	**Pilot:** Evet beyler, çatışma bölgesine giriyoruz. Aşağıdakilerin **SAM füzeleri** var. İnmeden once etraflarında uçup tedbir atışları yapacağım.

It can be seen that the term **"SAM"** is **explained** as **"SAM füzeleri"** in the Turkish translation. "SAM" is an acronym for "Surface to Air Missile", a type of ground missile used against air targets. This term belongs to the culture the video game is created in.

Although the word "SAM" is used in the Turkish language, especially in the military jargon, the translator might have felt that a significant portion of the receivers of the target text may not be familiar with the term and chose to explain it through **intratextual gloss**.

Possible explanatory variables of the translator's choice in Example 3:

➢ *Pre-established translations:* The term "SAM" is usually retained in the Turkish translations since it is a military term that is already in use in the Turkish language. The translator uses this already existing translation.

➢ *Nature and expectations of potential readers:* Since the word SAM is usually retained in the Turkish translations, the translator chooses to use this translation. Nevertheless, he/she might have deemed it necessary to explain the term for the players that may not be familiar with it.

3.3.2. Examples of Substitution

Substitution is the category that corresponds to domestication in Aixela's categorization. The strategies under Substitution category are synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation.

3.3.2.1. Examples of Synonymy

The following examples are some of the instances of synonymy in the analyzed translations:

Example 1

Game: *Total War: Rome II* – Interface Element

Context: This example is from the interface of the game, from the Rome glossary. The example is one of the Roman units.

Source Text	Target Text
Auxiliary **Longbow** Hunters: An arrow shot in Rome's service is always a good thing.	Oksilyer **Uzunyay** Avcıları: Roma'nın hizmetinde fırlatılan bir ok her zaman iyi bir şeydir.

Context: This example is from the interface of the game, from the Rome glossary. The example is one of the Roman units.

Source Text	Target Text
Auxiliary Dacian **Bowmen**: Bowmen will always find a use, no matter their quality.	Oksilyer Daçya **Okçuları**: Okçular, nitelikleri ne olursa olsun, daima bir kullanım bulacaktır.

It can be observed that the term **"bow"** is both translated as **"yay"** and **"ok"** in different instances. "Bow" in fact means "yay" in Turkish when it refers to the weapon that is used to shoot arrows. Therefore, "longbow" is translated as "uzunyay". However, a usage such as "bowmen" cannot be literally translated into Turkish since it is not a meaningful term in Turkish. The correct translation would be "okçu", which would literally mean "arrowman" in English. Thus, the translator applies **synonymy** in this example in order to render the translation meaningful.

Possible explanatory variables of the translator's choice in Example 1:

> ➤ *Pre-established translations:* The translator may have applied synonymy in this example due to the fact that the term "bow" had to be translated as both "yay" and "ok" in different instances in order for the translation to be meaningful.

Example 2

Game: *Crysis: Warhead* – Chapter 2: Shore Leave, *Crysis: Warhead* – Chapter 6: From Hell's Heart

Context: Psycho, along with elements of the U.S. Marines, tries to reach a North Korean train that is believed to be carrying a nuclear warhead.

Source Text	Target Text
O'Neill: Psycho! What's the plan? **Psycho:** Don't stop! Just keep moving until we find out what happened to our **VTOL**.	**O'Neill:** Psycho! Plan nedir? **Psycho:** Durmak yok! **Hava aracına** ne olduğunu öğrenene kadar yola devam edeceğiz.

Context: Psycho, along with elements of the U.S. Marines, takes control of a North Korean train loaded with a nuclear warhead container. They intend to

take the train to the shipyard and transfer the container to the U.S. Navy; however, they come under attack from KPA (Korean People's Army) forces.

Source Text	Target Text
O'Neill: I think the train is slowing down. **Psycho:** What are they up to? **Emerson:** It's an automated system. It's stopping at the next station. See if you can hold the train there. I'm arranging a heavy **VTOL** for extraction, but it's going to take some time.	**O'Neill:** Sanırım tren yavaşlıyor. **Psycho:** Ne yapmaya çalışıyorlar? **Emerson:** Bu otomatik bir sistem. Bir sonraki istasyonda duracak. Treni orada durdurmaya çalış. Sizi çıkarmak için bir **VTOL** ayarlamaya çalışıyorum ama bu zaman alacak.

It can be observed that **"VTOL"** is both translated as **"hava aracı"** and **repeated** in different instances. VTOL, as explained in another example, stands for "Vertical Take-off and Landing" and it is used in both the source language and Turkish. VTOL is not a concept that is specific to this video game. "Hava aracı" means "air vehicle" in Turkish and it can be used for any vehicle that is capable of controlled flight. The translator applies **synonymy** in this example.

Possible explanatory variables of the translator's choice in Example 2:

➢ ***Transparency of the CSI:*** The translator may have felt that using two different translations in this example could help with clarity, as two different VTOLs are referred to in the two examples above. The translator might have attempted to help the player differentiate between the two by using different translations, as there is a possibility that the player may mistake the term "VTOL" as the name of a specific aircraft.

Example 3

Game: *Total War: Rome II –* Interface element

Context: This example is from the interface of the game, from the Arverni glossary. The example is one of the Arverni units.

Source Text	Target Text
Celtic Onager: One of the simplest forms of one-armed **catapult**, the onager relied on twisted skeins of animal sinew which provided the power to hurl either rocks or shot…	**Kelt Onageri:** Tek kollu **katapultun** en basit biçimlerinden biri olan onager, kaya ya da mermi fırlatmak için gereken gücü ona veren, burkulmuş hayvan siniri düğümlerini kullanırdı…

Context: This example is from the interface of the game, from the Athens glossary. The example is one of the Athenian units.

Source Text	Target Text
Greek Onager: Named after the wild ass with a dangerous kick, the onager **catapult** had a mighty kick all of its own, as crews quickly discovered.	**Yunan Onageri:** Adını, tehlikeli bir tekmesi olan bir yaban eşeğinden alan onager **mancınığının**, mürettebat hızlıca ortaya çıkarttığında tamamen kendisine ait olan kudretli bir tekmesi vardı.

It can be seen that **"catapult"** is both translated as **"mancınık"** and orthographically adapted as **"katapult"** in two different instances. They share the same meaning in Turkish; one of them is a loanword and the other is Turkish. The translator applies **synonymy** in this example. This item does not belong to the video game universe specifically.

Possible explanatory variables of the translator's choice in Example 3:

  ➢ *Pre-established translations:* Since the term in question has both a Turkish equivalent and a loanword in Turkish, the translator might have felt free to use both of them interchangeably.

3.3.2.2. Examples of Limited Universalization

The following examples are some of the instances of limited universalization in the analyzed translations:

Example 1

Game: *The Last of Us* – Chapter 7: Tommy's Dam

Context: Two engineers are trying to get the power plant back online.

Source Text	Target Text
Tommy: These two geniuses are gonna bring this plant back to normal.	**Tommy:** Bu iki dahi santrali tekrar çalışır hale getirecekler.
Engineer 1: We think we got it this time.	**Mühendis 1:** Bu sefer hallettik sanıyoruz.
Tommy: (laughs)	**Tommy:** (gülme)
Engineer 2: You don't believe us?.	**Mühendis 2:** Bize inanmıyor musun?
Tommy: I didn't say that.	**Tommy:** Öyle demedim.
Engineer 2: I'll bet you **a million bucks** it works.	**Mühendis 2: Bir milyon dolarına** bahse girerim ki çalışacak.

It can be observed that "**a million bucks**" is translated into Turkish as "**bir milyon dolar**". "Bucks" is a word in American English that is used to colloquially refer to money and it is a CSI that belongs to the culture the video game is created in. "Dolar" or "Amerikan doları" is the Turkish name for official currency of the United States with no colloquialism or connotations, which is still perceived to belong to the American culture. It can be seen that the translator has applied **limited universalization** in this translation.

Possible explanatory variables of the translator's choice in Example 1:

- ➢ *Nature and expectations of potential readers:* The colloquial CSI "buck" is unrecognizable for the Turkish players; thus, the translator

applies limited universalization and uses the term "dolar", another CSI that belongs to the source culture that feels more familiar to the target audience.

<u>**Example 2**</u>

Game: *Infamous: Second Son* – Chapter 1: Powers

Context: Delsin and Reggie argue on how to proceed on their quest to stop the D.U.P.

Source Text	Target Text
Reggie: I have a few connections in Seattle, right? Some, in the police force. If we get them to help us… **Delsin:** No, no, no! This is not the point where Reggie swoops in and makes everything alright. This is not your problem to fix, it is mine. **Voice of a woman:** Hello, somebody there? Can you hear me? **Delsin:** There, perfect! You wanna go help somebody? Go save **damsel-in-distress.**	**Reggie:** Seattle'da tanıdığım birkaç kişi var, tamam mı? Bazıları emniyette görevli. Eğer yardım ederlerse… **Delsin:** Hayır, hayır, hayır! Bu sefer Reggie olaya el atıp her şeyi düzeltmeyecek. Bunu düzeltmesi gereken kişi sen değilsin, benim. **Kadın sesi:** Merhaba, kimse var mı? Sesimi duyan var mı? **Delsin:** Al işte, harika! Yardım mı etmek istiyorsun? Gidip **zavallı prensesi** kurtar.

It can be observed that "**damsel-in-distress**" is translated into Turkish as "**zavallı prenses**". "Damsel-in-distress" is a common trope in various fictional works. It involves a beautiful woman in danger and a male hero that saves her. "Zavallı prenses" means "poor princess" in Turkish and it is a reference to this trope, in which the prince saves the princess. The translator applies **limited universalization** in this example since both concepts (the damsel-in-distress and the princess) belong to the source culture, while the term princess is more recognizable for the Turkish audience. The concept of princess is perceived by

the Turkish audience to belong to the source culture since it is a term that belongs to the western monarchies. The royal titles of prince and princess are non-existent in the Turkish history.

Possible explanatory variables of the translator's choice in Example 2:

> ➤ *Nature and expectations of potential readers:* It can be argued that in this example the translator might have felt that the term "damsel-in-distress" is not recognizable for the Turkish audience. Thus, he/she uses the term "zavallı prenses" in translation, which is a recognizable term for the Turkish audience, which possesses a similar meaning and connotations to the former term.

Example 3

Game: *Infamous: Second Son* – Chapter 1: Powers

Context: Reggie, the sheriff of the town, arrests his brother Delsin for drawing graffiti.

Source Text	Target Text
Reggie: Is this how you want to leave your mark on the world, huh? You think this would make our parents proud? **"Misdemeanor Vandalism"?**	**Reggie:** Dünyaya böyle bir iz mi bırakmak istiyorsun? Ailemizi bu şekilde mi gururlandıracaksın? **Vandallık** yaparak mı?

It can be seen that **"Misdemeanor Vandalism"** is translated into Turkish as "**vandallık**". "Misdemeanor" is a "lesser" crime in some legal systems and "Misdemeanor Vandalism" is a sub-type of it (Misdemeneanor, n.d., p. 1). It is a CSI that belongs to the source culture. It is translated into Turkish as "vandallık", which literally means "vandalism", but does not denote a specific criminal act. Since it is a term that is used in Turkish, but it originates from

Western languages, it can be argued that the translator applies **limited universalization** in this example.

Possible explanatory variables of the translator's choice in Example 3:

➢ ***Nature and expectations of potential readers:*** It is possible that in this example the translator deems that a CSI which denotes a specific criminal action in the U.S. laws would be unfamiliar to Turkish players and replaces it with a less specific term which conveys the nature of the action and still belongs to the source culture, applying limited universalization.

3.3.2.3. Examples of Absolute Universalization

The following examples are some of the instances of absolute universalization in the analyzed translations:

Example 1

Game: *The Order: 1886* – Chapter 1: Always a Knight

Context: Sir Galahad and Lady Igraine, two members of the Knights of the Round Table, are sent to investigate a disturbance in the United India House.

Source Text	Target Text
Sir Galahad: Who are the marks? **Lady Igraine: Bedlamites** running amok. Perceval thinks it could be a rebel subterfuge. Let's hope you haven't lost your edge.	**Sir Galahad:** Hedefler kim? **Lady Igraine:** Zincirlerini koparmış **deliler**. Perceval bunun bir asi dümeni olabileceğini düşünüyor. Umarım hünerlerini kaybetmemişsindir.

It can be seen that "**bedlamites**" is translated into Turkish as "**deliler**". "Bedlamite" is a British English word meaning "an insane person" or "a lunatic". The word is used in reference to the Hospital of Saint Mary of Bethlehem, colloquially referred to as Bedlam, an old mental asylum in London (Bedlamite, n.d., p. 1). It is a CSI that belongs to the British culture.

Deliler, on the other hand, is a Turkish word simply meaning "mad men" or "lunatics" with no colloquialism or connotations. It can be observed that the translator has applied **absolute universalization** in this translation.

Possible explanatory variables of the translator's choice in Example 1:

➢ ***Nature and expectations of potential readers:*** As explained above, "bedlamite" is a CSI that belongs to the British culture and it would not be recognizable for the Turkish audience. Thus, the translator applies absolute universalization and uses the literal translation of the term that the source language CSI refers to.

Example 2

Game: *Infamous: Second Son* – Chapter 1: Powers

Context: Delsin notices that his brother is approaching while he is drawing graffiti and plans his escape.

Source Text	Target Text
Delsin: Ah, party at the **longhouse**. Just gotta get there, mingle, establish an alibi. I'm a goddamn criminal mastermind.	**Delsin: Kulübede** parti varmış. Oraya gidip aralarına karışırım, bir mazeret uydururum. Tam suç dehasıyım anasını satayım.

It can be observed that "**longhouse**" is translated into Turkish as "**kulübe**". A longhouse is a type of central building in a town or settlement, which is

observed in several cultures since ancient times (Longhouse, n.d., p. 1). In this context, it refers to a Native American longhouse, more specifically, a longhouse of the Akomish, which is Delsin's fictional tribe in the game. This CSI belongs to the source (American) culture. "Kulübe" is a Turkish word meaning "cabin" or "hut". It has no connotations or a specific meaning as a term. The translator applies **absolute universalization** in this translation.

Possible explanatory variables of the translator's choice in Example 2:

➢ *Nature and expectations of potential readers:* The Native American culture is a foreign one to Turkish people and the Turkish language does not have words for specific Native American dwellings; thus, the translator chooses to apply absolute universalization to convey the function of the term that the source language CSI refers to.

Example 3

Game: *The Last of Us* – Washington D.C.

Context: Joel finds out that he needs to take Ellie to a group of people he does not know as a "cargo".

Source Text	Target Text
Tess: Look, just take her to the north tunnel and wait for me there. **Joel: Jesus Christ.** **Tess**: She's just cargo, Joel.	**Tess**: Bak, onu kuzeydeki tünele götür ve beni bekle yeter. **Joel: Yüce tanrım.** **Tess**: O sadece bir kargo, Joel.

It can be observed that "**Jesus Christ**" is translated into Turkish as "**yüce tanrım**". "Jesus Christ" is a widely used English exclamation that can denote a range of expressions such as surprise, anger or displeasure. It refers to Jesus of Nazareth, the central figure in Christianity who is believed to be "God in the

Flesh" by some believers (Butler, n.d., p. 1). This CSI belongs to the source (Anglo-American) culture. It is translated into Turkish as "yüce tanrım", which can mean "good god" or "oh my god". However, it does not refer to a specific god and it can be used to refer to any deity in any religion. The translator removes the Christian reference in this example and applies **absolute universalization**.

Possible explanatory variables of the translator's choice in Example 3:

> ➤ *Nature and expectations of potential readers:* Since the majority of the Turkish population believes in Islam, the translator may have chosen to remove the Christian reference for the expression to sound more familiar to the Turkish audience.

Example 4

Game: *The Last of Us* – Washington D.C.

Context: Joel finds out that he needs to take Ellie to a group of people he does not know as a "cargo".

Source Text	Target Text
Joel: Hey, we're smuggling her?	**Joel**: Hey, kızı mı kaçırıyoruz?
Marlene: There's a crew of Fireflies that'll meet you at the **Capitol Building**.	**Marlene:** Sizinle **Hükümet Binası'nda** buluşlacak bir Ateş Böcekleri tayfası olacak.

It can be seen that "**Capitol Building**" is translated into Turkish as "**Hükümet Binası**". The Capitol Building is the building that the "United States Senate and the House of Representatives come together to discuss, debate and deliberate national policy; develop consensus; and craft the country's laws" (U.S. Capitol Building, 2015, p. 1). It is the home of American legislation. This term is an

American CSI. It is translated into Turkish as "Hükümet Binası", which means "government building" in Turkish. There is not a "Hükümet Binası" in the Turkish legislative system and it can be considered to be a general term. Thus, the translator applies **absolute universalization** in this example.

Possible explanatory variables of the translator's choice in Example 4:

➢ *Relevance:* In this example, the term "Capitol Building" is not crucial to convey the context and it is only used as a location in the game. Therefore, the translator may have deemed that the absolute universalization strategy would be suitable in the translation of this CSI.

Example 5

Game: *Killzone: Shadowfall* – Chapter 5

Context: Kellan's commander Sinclair congragulates him for achieving the goal of the operation.

Source Text	Target Text
Kellan: Pulsar 1-8, Tyran's dead. Repeat, Tyran is dead. **Sinclair:** Copy that 1-8, **I knew I could count on you.** Get yourself to the extraction site, now.	**Kellan:** Pulsar 1-8, Tyran öldü. Tekrar ediyorum, Tyran öldü. **Sinclair:** Anlaşıldı 1-8, **başaracağını biliyordum**. Tahliye bölgesine ilerle.

It can be observed that the sentence "**I knew I could count on you**" is translated into Turkish as "**Başaracağını biliyordum**". To "count on someone", in informal speech, means to "have faith or trust in someone to do something". It is a CSI that belongs to the American culture.

The translation of the sentence, "Başaracağını biliyordum", simply means "I knew that you would succeed" in the Turkish language, without any informality. The translator applies **absolute universalization** in this translation.

Possible explanatory variables of the translator's choice in Example 5:

➢ ***Nature and expectations of potential readers:*** The translator removes the colloquialism from this example by employing the absolute universalization strategy; thus, he/she translates the sentence in a way that would feel more familiar for the Turkish audience.

3.3.2.4. Examples of Naturalization

The following examples are some of the instances of naturalization in the analyzed translations:

Example 1

Game: *Crysis* – Chapter 1: Contact

Context: The team members discuss their mission in freefall, while waiting for the signal to open their parachutes.

Source Text	Target Text
Aztec: So, **JSOC**'s got us chasing archeologists now? This'll be a cakewalk. **Jester:** I've heard of this guy. He must have found something big to buy all this heat.	**Aztec:** Eee, **Genelkurmay** şimdi de bize arkeolog arayın mı dedi? Bu çocuk oyuncağı olacak. **Jester:** Bu herifin adını duymuştum. Bu kadar ilgi çektiğine gore harbi büyük bir şey buldu.

It can be observed that "**JSOC**" is translated as "**Genelkurmay**" into Turkish. JSOC (Joint Special Operations Command) is a military command component of the United States Department of Defense (JSOC, n.d., p. 1). It is responsible of planning and conducting special operations for the United States. It is a CSI that belongs to the culture the video game is created in.

Genelkurmay is the Turkish name for the general staff or military high command. It can be seen that the translator has applied **naturalization** in this translation.

Possible explanatory variables of the translator's choice in Example 1:

➢ *Pre-established translations:* Since the term in question does not have direct counterpart in the Turkish Armed Forces and it is still a part of the United States military command structure, the translator prefers to use a rough Turkish equivalent.

➢ *Nature and expectations of potential readers:* It can be argued that the players of this game would not expect a foreignized term to be used instead of the Turkish word for the military high command; thus, the translator chooses to apply naturalization in this example.

Example 2

Game: *The Last of Us* – Pittsburgh

Context: In a post-apocalyptic Pennsylvania, Joel and Ellie overhear some survivors talking to each other.

Source Text	Target Text
Survivor 1: Ten?	**Survivor 1**: On?
Survivor 2: Keep going.	**Survivor 2**: Devam et.
Survivor 1: I don't know. Twenty?	**Survivor 1**: Bilmiyorum. Yirmi mi?

Survivor 2: Try twenty-five.	Survivor 2: Yirmi beş.
Survivor 1: You have twenty-five cans of **bacon**?	Survivor 1: Yirmi beş paket **pastırman** mı var?
Survivor 2: Well, twenty-four. I just finished one.	Survivor 2: Aslında yirmi dört. Birini az once bitirdim.

It can be seen that "**bacon**" is translated into Turkish as "**pastırma**". Bacon is a cured and smoked meat that is usually dried and it is exclusively made from side pork (Filippone, 2017, p. 1). Pastırma, on the other hand, is a similar seasoned, cured and dried meat but it is made from beef (Yıldırım, 2015, p. 1). Bacon is a CSI that belongs to the culture in which the video game is created.

Since the majority of the population in Turkey believes in Islam, and Islam prohibits the consumption of pork, the popularity and familiarity of food items made from pork, including bacon, are very low in Turkey. Thus, in this example, the translator chooses to replace "bacon" with a similar but culturally more familiar food item, "pastırma", applying **naturalization**.

Possible explanatory variables of the translator's choice in Example 2:

➤ *Cultural consideration within the source text:* Bacon is a familiar and common food item in the source culture, and it is possible that this fact is the reason for the item to be used in the game as an accessible and non-perishable food item even in a post-apocalyptic world. Thus, it can be argued that the translator may have aimed to replace it with a target culture item that shares similar characteristics.

Example 3

Game: *Total War: Rome II* – Interface element

Context: This example is comprised of some of the army names that are encountered in *Total War* series.

Source Text	Target Text
Believers of Voltumna	Voltumna'nın Müminleri
Brothers of Xenophon	Xenophon'un Biraderleri

It can be observed that the term "**believers**" is translated as "**müminler**", and the term "**brothers**" is translated as "**biraderler**" in the example above. These CSIs do not belong to the video game universe, they belong to the source culture.

Traditionally, Roman armies were given numerals as names such as "Legio I" or "Legio II". Distinguished armies, however, received nicknames to both reflect their glory and frighten their enemies (*Total War: Rome II*, 2013). This is reflected in the Turkish translation of the game in the examples such as "Legio I Victrix" and "Legio II Celeris".

Some of the names of the other cultures' armies in the game are naturalized for the Turkish audience. For instance, the name of the Etruscan army "Believers of Voltumna" is translated as "Voltumna'nın Müminleri" into Turkish. "Mümin" means "believer" or "someone who believes in something", but its Arabic roots and Islamic connotations render the term likely to be perceived as **naturalized** by the Turkish audience. Similarly, the name of the Sardian army "Brothers of Xenophon" is translated as "Xenophon'un Biraderleri" into Turkish. "Birader" means "brother" in Turkish but it has a stronger connotation of fraternity rather than siblingship. Thus, it can be argued that the translator applies **naturalization** in this example.

Possible explanatory variables of the translator's choice in Example 3:

➢ ***Nature and expectations of potential readers:*** Total War video game series is known for its emphasis on historical accuracy and realism. This

fact, combined with the fact that the game takes place in our world instead of a fictional one leads the potential players to expect to encounter realistic historical terms and concepts in the game. Thus, the translator uses naturalization to help the specific terms to sound familiar to Turkish players.

Example 4

Game: *Total War: Rome II* – Interface element

Context: This example is from the interface of the game, from the Sparta glossary. The example is one of the faction bonuses of Sparta.

Source Text	Target Text
Laconic Austerity: -10% wealth from industrial and commerce buildings.	**Muhtasar Tasarruf:** Sanayi ve ticaret binalarından -%10 zenginlik.

It can be observed that the term "**Laconic Austerity**" is translated as "**Muhtasar Tasarruf**". Laconism is described as the state of being brief, especially referring to a statement, as seen in the usage of "laconic phrase". The term comes from the Laconia region of Greece, which was the capital of Sparta. Athenians perceived Spartans to be brief and concise in their speech; thus, the adjective of "laconic" came into use (Laconic, n.d., p. 1). This CSI belongs to the culture the video game is created in, which is English in this example.

"Muhtasar" means "brief" or "shortened" in Arabic (Muhtasar, n.d., p. 1). It was also used in the Ottoman Turkish; however, it survives almost solely in the Turkish tax legislation today, as seen in the phrase "muhtasar beyanname", Turkish for "summary declaration". The translator applies **naturalization** in this translation.

Possible explanatory variables of the translator's choice in Example 4:

➢ *Nature and expectations of potential readers:* For similar reasons to those of **Example 3**, it can again be argued that the players of this game would expect to encounter familiar, realistic terms. The translator may have considered this expectation and naturalized this CSI in translation. The connotations of "muhtasar" regarding taxation also aid the player in its reception as a term relating to industrial and commercial buildings and their income in the game.

Example 5

Game: *Total War: Rome II* – Interface element

Context: This example is from the interface of the game, from the Suebi glossary. The example is one of the units of Suebi.

Source Text	Target Text
Berserkers: Blood-mad, gripped by shield-biter's rage, and utterly uncaring of danger, they are terrifying warriors.	**Cinnetkârlar:** Kalkan ısıranın hiddetiyle kan delisi ve tehlikeyi hiç umursamayan bu adamlar, korkunç savaşçılardır.

It can be observed that **"Berserkers"** is translated as **"Cinnetkârlar"**. Berserkers were groups of irregular units in the Suebian army. They were the first units to engage the enemy on the battlefield. The Berserkers embellished themselves with the furs and bones of the wild animals that they have killed and shouted their war cries while running into battle. They are believed to have been drugged to help them neglect fear and pain. Their main functions in the army were to frighten the enemy and lower their morale (*Total War: Rome II*, 2013). This CSI belongs to the Suebian culture.

"Cinnetkâr" can be considered to be a neologism that uses the term "cinnet", meaning "insanity" or "frenzy", and "kâr", a Persian originated suffix that means "someone who does something" in Turkish. The term "cinnetkâr" is used in

various video game translations as a translation of "berserker", such as *Baldur's Gate: Enhanced Edition* (2013) and *League of Angels II* (2016).

The use of the term "cinnetkâr" may be a reference to the term "deliler" in this context. "Deliler" literally means "mad-men" or "crazy ones" in Turkish. They were also groups of irregular units in the Ottoman army. They were originally implemented to fulfill the scouting and border guard roles in the army. However, their first contact abilities and courage caused the public to refer to them as "Deliler" (Kaya, 2005, p. 12). They also wore furs and skins of wild animals to alter their appearance (Kaya, 2005, p. 12). It can be observed that the translator has applied **naturalization** in this translation.

Possible explanatory variables of the translator's choice in Example 5:

➢ *Nature and expectations of potential readers:* As explained before, Total War games take place in the real world and they give particular importance to historical accuracy. In this example, the translator applies naturalization since the term in question already has a similar historically accurate counterpart in the Turkish language and the translator uses a term that refers to it.

➢ *Previous translations:* Since the term "cinnetkâr" is used in various video game translations as a translation of "berserker", the translator might have conformed to these previous translations.

Example 6

Game: *Total War: Rome II* – Interface element

Context: This example is from the interface of the game, from the Anartes glossary. The example is one of the units of Anartes.

Source Text	Target Text

Dignitary: I am not a man of the people, but I do try to be a man for the people.	Mevkidar: Bir halk adamı değilim, fakat insanlar için olmayı deneyebilirim.

It can be seen that **"Dignitary"** is translated as **"Mevkidar"**. A dignitary, both in the real meaning of the word and in the game, holds a higher social status than the general populace. In the game, the dignitary character is an agent who works for the faction he/she is allegiant to, and performs actions such as intrigue, propaganda and conspiracies against other factions. "Mevkidar" means "someone who holds and important position" in Turkish and can be used to convey a similar meaning as "dignitary". The translator applies **naturalization** in this translation.

Possible explanatory variables of the translator's choice in Example 6:

➢ ***Nature and expectations of potential readers:*** Similar to other examples from Total War series, the translator uses the same strategy for a similar CSI in translation and naturalizes it for the target player, possibly in an attempt to fulfill the players' expectation to encounter familiar concepts in the game.

3.3.2.5. Examples of Deletion

Translators use deletion if they consider that the CSI is ideologically or stylistically unacceptable in the target culture, or if it is not relevant enough for the effort to help the target readers to comprehend it, or too obscure for the readers, and the translators do not prefer to further explain it.

No example of this strategy has been found in the analyzed video games. The reason behind this might be the fact that video games are less ideologically dominated forms of entertainment compared to books or films (Quach, 2009, p. 1). Thus, translators do not encounter many ideologically unacceptable CSIs.

Another reason might be the frequent use of foreignization strategies due to the CSIs that belong to video game universes, as seen in Chapter 3 - Section 3, which greatly reduces the number of the untranslatable CSIs.

3.3.2.6. Examples of Autonomous Creation

This is the strategy in which the translators introduce a target culture reference that is non-existent in the source text. The instances of this strategy that are found in the video games are used almost exclusively in the translation of idioms. This is performed by deleting the source language idiom and replacing it with a Turkish one that carries a similar meaning. Some examples of this strategy can be explained by another potential strategy suggested by Aixela, compensation (deletion + autonomous creation). However, Aixela does not include compensation among his strategies and regards it only as a potential strategy (Aixela, 1996, p. 64). Thus, those examples will be explained under autonomous creation category. The following examples are some of the instances of autonomous creation in the analyzed translations:

<u>**Example 1**</u>

Game: *Crysis* – Chapter 1: Contact

Context: En route to North Korea on a transport helicopter, team leader Prophet briefs the team on their assignment.

Source Text	Target Text
Prophet: OK, listen up gentlemen. Intel reports a significant military presence on the island. We have the element of surprise, so let's use it. The North Koreans can't know we're here. **Psycho: They won't even know what hit 'em**!	**Prophet:** Pekala, dinleyin beyler. İstihbarat adada ciddi askeri faaliyetler olduğunu bildirdi. Şaşırtma taktikleri kullanarak tepelerine bineceğiz. Kuzey Koreliler burada olduğumuzu biliyor olamazlar. **Psycho: Kamyon çarpmışa dönecekler**!

Prophet: Can it Psycho! Pay attention! This is a covert operation.	**Prophet:** Kes şunu Psycho! Dikkatini topla. Bu gizli bir operasyon.

It can be observed that the phrase "**They won't even know what hit 'em**!" is translated into Turkish as "**Kamyon çarpmışa dönecekler**!" "Not know what has hit you" is an idiom that means "to be shocked and surprised because something unpleasant suddenly and unexpectedly happens to you" (Not know what has hit you, n.d., p. 1).

"Kamyon çarpmışa dönmek", literally "to feel like [someone] got hit by a truck", is a similar Turkish idiom meaning "to be shocked or surprised", especially after receiving bad news. This CSI is not specific to the video game universe, it is an English idiom; and the introduction a Turkish idiom into this sentence in translation is an **autonomous creation**.

Possible explanatory variables of the translator's choice in Example 1:

➢ ***Nature and expectations of potential readers:*** It can be argued that the players of this game would not expect to encounter a foreign sounding idiom in a daily conversation between two soldiers. Moreover, the introduction of a Turkish idiom in this sentence may strengthen the immersion of the players in the game by imitating a regular daily conversation in Turkish. The points above may have been contributive in the translator's choice to employ autonomous creation in this example and introduce a Turkish idiom into the sentence.

Example 2

Game: *Crysis* – Chapter 1: Contact

Context: While the team is parachuting to their landing zone, protagonist Nomad gets hit by an unknown object and his parachute fails.

Source Text	Target Text
Prophet: Chute's on my command… Go!	**Prophet:** Emrimle paraşüt açın… Şimdi!
Jester: What the hell…? You see that?	**Jester:** Bu ne ya…? Görüyor musunuz?
Psycho: Nomad's hit!	**Psycho:** Nomad vuruldu!
Jester: He lost his chute!	**Jester:** Paraşütü gitti!
Nomad: My chute's gone! **My damn chute is gone!** I've got no main, no reserve!	**Nomad:** Paraşütüm! **Allah kahretsin paraşütüm!** Yedek medek hiç bir şeyim yok!
Prophet: Keep it together, kid. You're over water. Your suit should absorb the impact.	**Prophet:** Sakin ol evlat, aşağısı su. Giysin çarpma etkisini hafifletecektir.

It can be observed that the phrase "**My damn chute is gone**!" is translated into Turkish as "**Allah kahretsin paraşütüm**!". "Allah kahretsin" is a Turkish expression, Allah being the proper name of the Islamic deity, literally meaning "May Allah curse it/him/her". It is used in a context that is similar to the English expression "God damn it". The introduction of the concept of Allah into this sentence in the Turkish translation is an **autonomous creation.**

Possible explanatory variables of the translator's choice in Example 2:

➢ *Nature and expectations of potential readers:* "Allah kahretsin" is a commonly used phrase in Turkish. Although it can also be used as "kahretsin", omitting the subject of the sentence, the former is much more common. The translator may have autonomously created the CSI "Allah" in this example to provide a more natural sounding sentence for Turkish players, providing immersion to strengthen the suspension of disbelief.

Example 3

Game: *Crysis* – Chapter 3: Relic

Context: The protagonist Nomad survives an encounter with Korean forces and reunites with his teammates.

Source Text	Target Text
Psycho: Alright, Nomad? **Livin' up to your name I see**! **Nomad:** You heard about Prophet? **Psycho:** I'm actually gonna miss the bastard…	**Psycho:** Vay, Nomad! **Bakıyorum kefeni yırtmışsın oğlum**! **Nomad:** Prophet'a olanı duydun mu? **Psycho:** Evet ya, o dallamayı özleyeceğim.

It can be seen that the phrase "**Livin' up to your name I see**!" is translated into Turkish as "**Bakıyorum kefeni yırtmışsın oğlum**!" "Live up to one's name" means to perform on par with the expectation, referring to Nomad's survival skills in this context. "Kefen" means shroud or burial robe in the Turkish language and "Kefeni yırtmak" is a Turkish expression, which literally means "to tear the shroud". It refers to a situation in which a person recovers from a serious illness or a dangerous situation. This CSI does not belong to the video game universe specifically; and the usage of a Turkish idiom in translation is an **autonomous creation.**

Possible explanatory variables of the translator's choice in Example 3:

- ➢ *Nature and expectations of potential readers:* For similar reasons to **Example 1**, the translator might have decided that using a Turkish CSI in the translation may be more immersive for the players since the context this CSI is located in does not belong to the video game's universe, but it belongs to the Anglo-American culture the video game is created in. Thus, the CSI does not create immersion by using foreign concepts in a foreign world; it tries to create it by imitating daily conversation.

Example 4

Game: *Witcher 2* – Prologue: Blood of His Blood

Context: Geralt of Rivia and Vernon Roche are discussing about the assassination of King Foltest.

Source Text	Target Text
Roche: Can you recognize him?	**Roche:** Onu tanıyabilir misin?
Geralt: No problem. A **mountain of meat**. Never seen anyone bigger.	**Geralt:** Sorun değil. Tam bir **çam yarması** – ondan irisini görmedim.

It can be observed that the phrase "**mountain of meat**" is translated into Turkish as "**çam yarması**". The phrase "mountain of meat" is used to emphasize the size of the mentioned character in this context. "Çam yarması" is a Turkish expression that is used to refer to a hefty person. This CSI belongs to the source culture. The translator uses a Turkish idiom in this sentence, applying **autonomous creation.**

Possible explanatory variables of the translator's choice in Example 4:

➢ *Nature and expectations of potential readers:* This is yet another example of a CSI that belongs to the culture the video game is created in, not the game universe, a context in which the players would expect to encounter familiar items. Thus, just as in the other idioms in this section it is used in a daily conversation in the video game. The translator re-creates a similar familiarity for the target player through autonomous creation.

Example 5

Game: *Witcher 2* – Prologue: At the Fore

Context: The witcher Geralt is sent as an envoy to negotiate Aryan La Valette's surrender.

Source Text	Target Text
Geralt: The King leads an army; you have but a few brave men and your honor. In a minute, you may lose even those. Choose! **La Valette:** Hear that, men? The King sends a witcher and we are to surrender, forgetting the very nature of honor and pride. We must choose – shame or a witcher's sword…	**Geralt:** Kral bir orduyu yönetiyor, seninse elinde birkaç cesur adam ve şerefin var. Bir dakika içinde bunları bile kaybedebilirsin. Seçimini yap! **La Valette:** Duydunuz değil mi, beyler? Kral teslim olmamız için bize bir **efsunger** gönderiyor, şeref ve gururumuzu bir kenara bırakacakmışız! Seçim yapmalıyız – utanç mı yoksa efsungerin kılıcı mı…

It can be seen that the term "**witcher**" is translated into Turkish as "**efsunger**". *The Witcher* video game series is an adaptation of the fantasy fiction series *Wiedźmin* (1990) by the Polish author Andrzej Sapkowski. The original Polish books were first adapted into a TV series and a film, which were released by the name of *The Hexer* in the English-speaking countries. However, the name was changed for the video game adaptation to *The Witcher* for commercial purposes (The Hexer, n.d., p. 1). This CSI is specifically created for *The Witcher* universe.

"Hex" means "a magic spell", "a curse" or "to bewitch". "Efsun" is a Turkish word for "magic" or "curse". "Witcher"[8] and "Efsunger" are both neologisms using the words "witch" and "efsun". "Wiedźmin" is also a neologism in Polish, it is a non-existent masculine equivalent of the feminine noun "wiedźma", meaning "witch" (Flash, 2008, p. 1). In this example, the translator uses a neologism as in the source language CSI, and applies **autonomous creation** by using the direct translation of another source language translation of the same CSI.

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[8] "Witcher" in this sense is not related to the obsolete use of the term referring to the act of dowsing.

Possible explanatory variables of the translator's choice in Example 5:

> ➤ ***Transparency of the CSI:*** The source language CSI "Witcher" is itself a translation from a third language CSI, "Wiedźmin", and there are multiple translations of it, one of them being "Hexer". In this example, the translator might have decided to use the meaning of "Hexer" and the forming method of "Witcher", which is neologism, and autonomously created the CSI "Efsunger".

Example 6

Game: *Crysis 2* – Chapter 10: Corporate Collapse

Context: The player reunites with his teammates after being attacked and being separated.

Source Text	Target Text
Chino: Alcatraz, hey, you're back!	**Chino:** Alcatraz, vay be celdun he?

This example is somewhat difficult to convey textually, since it is about different accents. In the game, Chino is a U.S. Marine who is originally from Texas, and he has a heavy Texas accent. In the Turkish version of the game, he is given a Karadeniz accent, the most readily recognizable accent in Turkish, which is specific to the Karadeniz region and predominantly spoken by the people of Laz ethnic origin. One of the most prominent characteristics of this accent is the use of "soft g" (/dʒ/, represented by the letter "c" in the Turkish alphabet) instead of "hard g" (/g/, represented by the letter "g" in the Turkish alphabet) as seen in the example above. Those accents belong to the source and target cultures respectively. The translator applies **autonomous creation** by changing the accent of a character to a local one in the translation.

Possible explanatory variables of the translator's choice in Example 6:

➢ ***Nature and expectations of potential readers:*** The Texas accent would be impossible to re-create in the Turkish translation and even if it were possible, it would mean little for the Turkish players who are not familiar with the accent. Considering those facts, it can be argued that the translator may have wished the preserve the authenticity of the character for the target player in order to strengthen the immersiveness of the video game through autonomous creation, by replacing the Texas accent with the more familiar Karadeniz accent for the Turkish audience.

3.4. DISCUSSION

This section seeks to categorize the CSIs that are found in the analyzed video games. The incidence of foreignizing and domesticating strategies and how they are used in the translation will also be discussed. The CSIs that are encountered in the analyzed video games can be grouped into four categories:

a) CSIs that belong to the universe of a specific video game,
b) CSIs that belong to the source culture,
c) CSIs that both belong to the source culture, and are used in Turkish,
d) CSIs that belong to "a third culture" (Aixela, 1996, p. 69).

These categories and the strategies that are employed in the translation of the CSIs that are categorized into them will be further discussed at the end of this section.
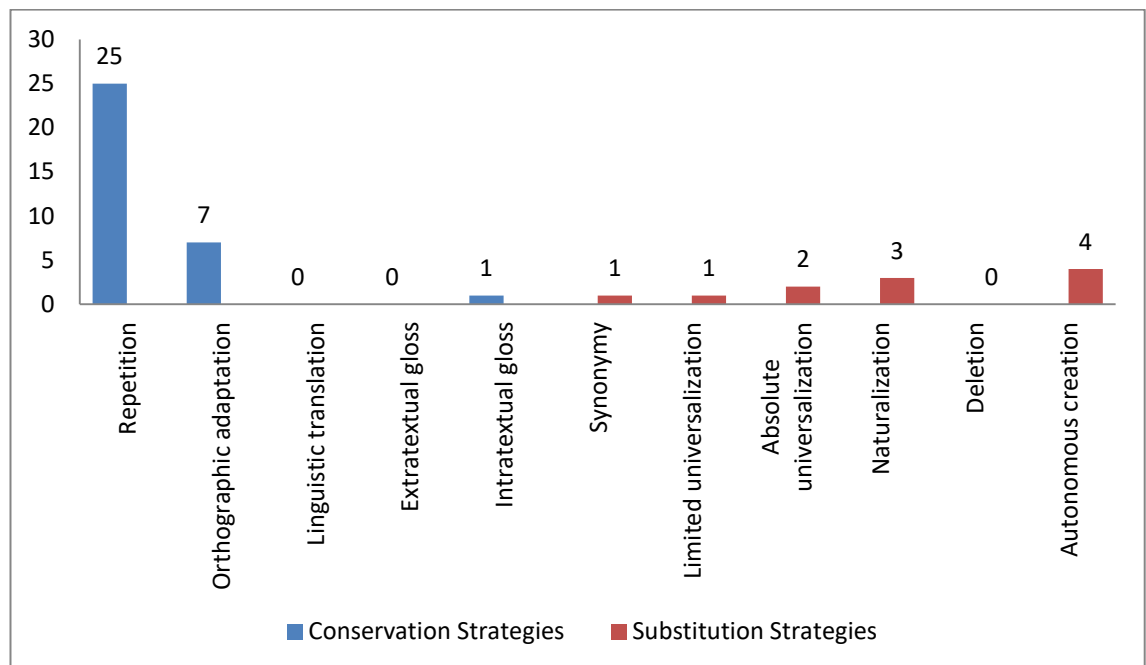
3.4.1 Crysis
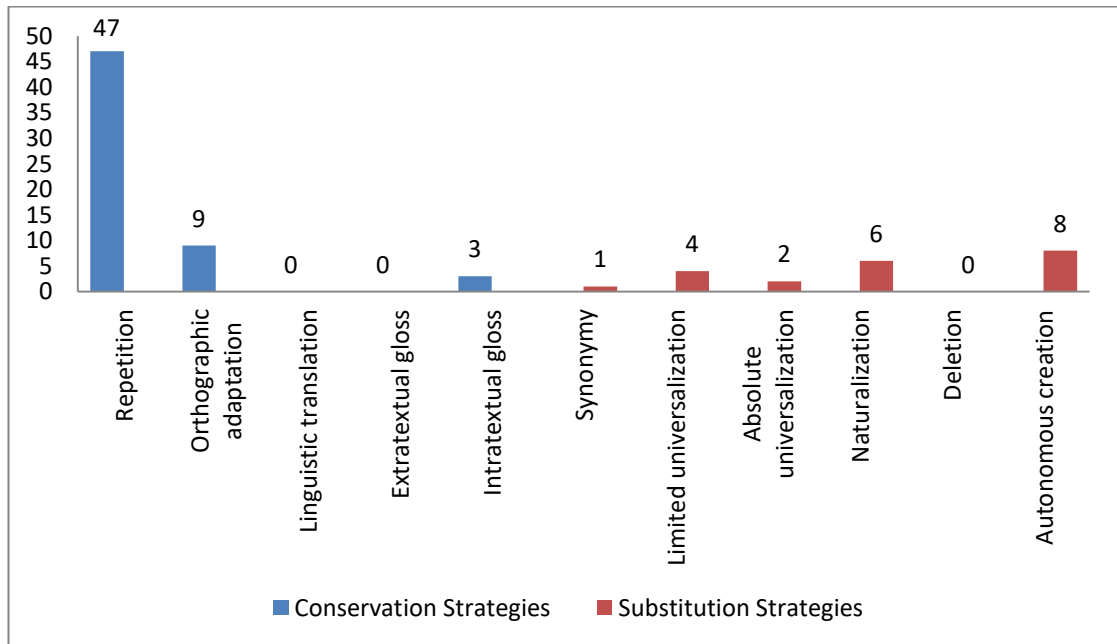
Table 2: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Crysis*.

A total of 80 CSIs have been found in *Crysis;* conservation strategies (repetition, orthographic adaptation and intratextual gloss) are used in the translation of 59 of them, while substitution strategies (synonymy, limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 21 CSIs.
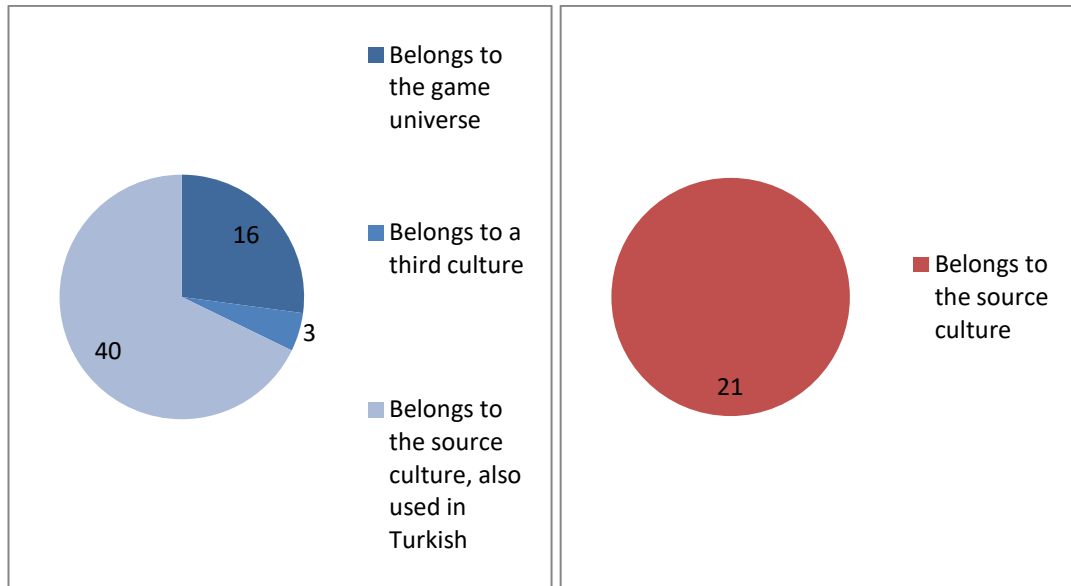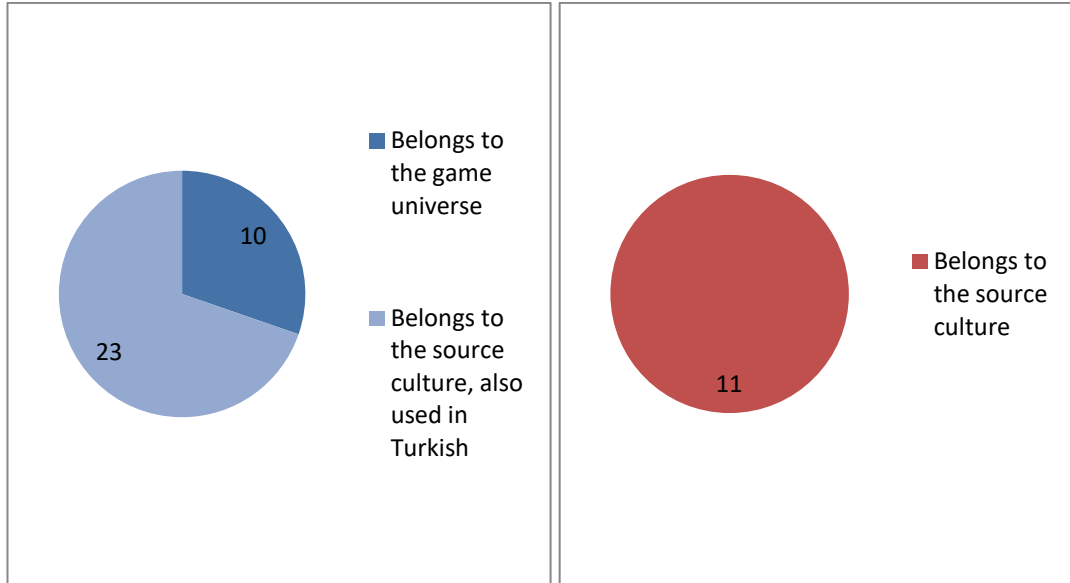
Table 3: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Crysis.*

Crysis is a video game that takes place in the near future and narrates a story about the invasion of the Earth by aliens. This creates a degree of deviation from our reality regarding the game's setting; thus, it contains some examples of game universe specific CSIs (e.g. ceph → sef). As shown in **Table 3**, all of the game universe specific CSIs are translated through conservation strategies; therefore, they are foreignized for the target player. The translator might have opted to use conservation strategies in the translation of game universe specific CSIs in order to preserve the inherent foreignness of those items which are also foreign for the English-speaking player. CSIs that belong to "third cultures" (as Aixela suggests [1996, p. 69]) (e.g. Madre Santisima (Spanish) → repetition) and those that are also used in the Turkish language (e.g. VTOL → repetition) are also translated through conservation strategies.

The game also contains CSIs that belong to the American culture, such as the military jargon, idioms and the like (e.g. JSOC → Genelkurmay). These CSIs are substituted in the translation of the game. The translator might have chosen to do this to provide a fluent translation for the target player. By translating source culture CSIs through substitution strategies, the translator also

strengthens the immersion of the player in the game by translating the daily conversations in a way that imitates the conversations in a Turkish-speaking environment. It may be discerned that this strategy is successful and that it has aided the game's positive reception, because the video game critic Tuğbek Ölek states that the Turkish translation of *Crysis* is "fluent and natural" (Ölek, 2007, p. 40).[9]

3.4.2 Crysis 2

Table 4: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Crysis 2*.

A total of 44 CSIs have been found in *Crysis 2;* conservation strategies (repetition, orthographic adaptation and intratextual gloss) are used in the translation of 33 of them, while substitution strategies (synonymy, limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 11 CSIs.
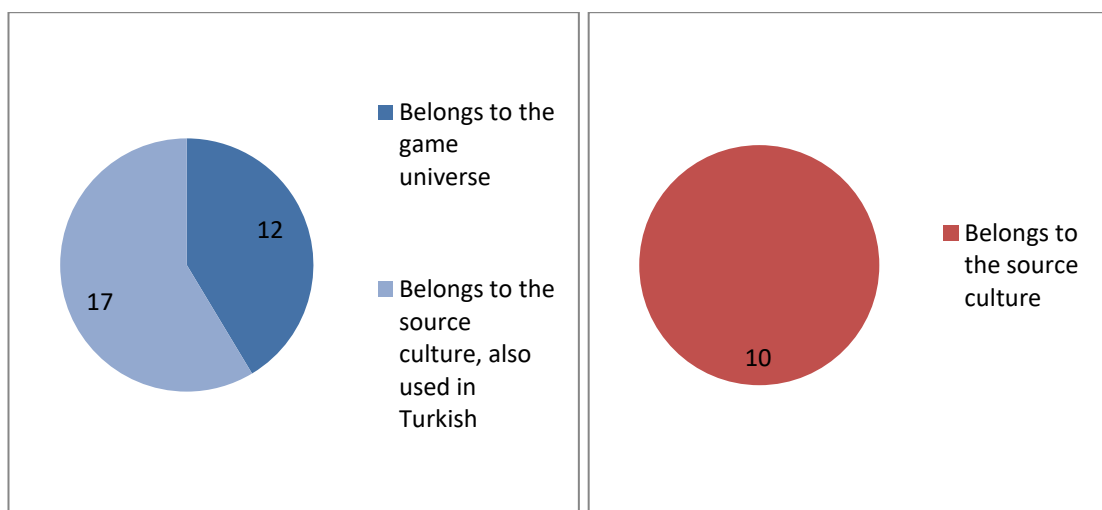
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[9] My translation.

Table 5: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Crysis 2*.

Crysis 2 is the third (after *Warhead*) installment in *Crysis* series and it shares similar characteristics with the first two games. It can be seen in **Table 5** that the CSIs that belong to game universe are foreignized while the CSIs that belong to the source culture, which is the American culture (e.g. "…is not property of Uncle Sam!" → "Sam Amca'nın değil! Tekrar ediyorum: Devlete ait değiller!), are domesticated. It can be argued that the translator's aim is to supplement immersion by maintaining the foreignness of the game universe CSIs and domesticating the American CSIs for the target player.
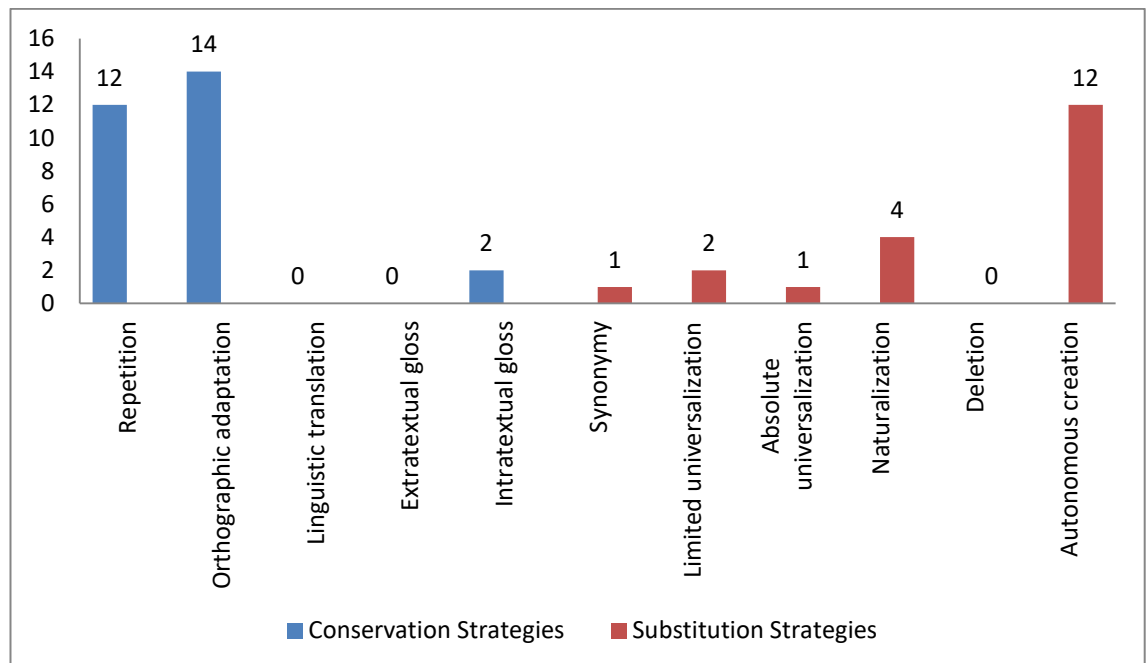
3.4.3 Crysis 3
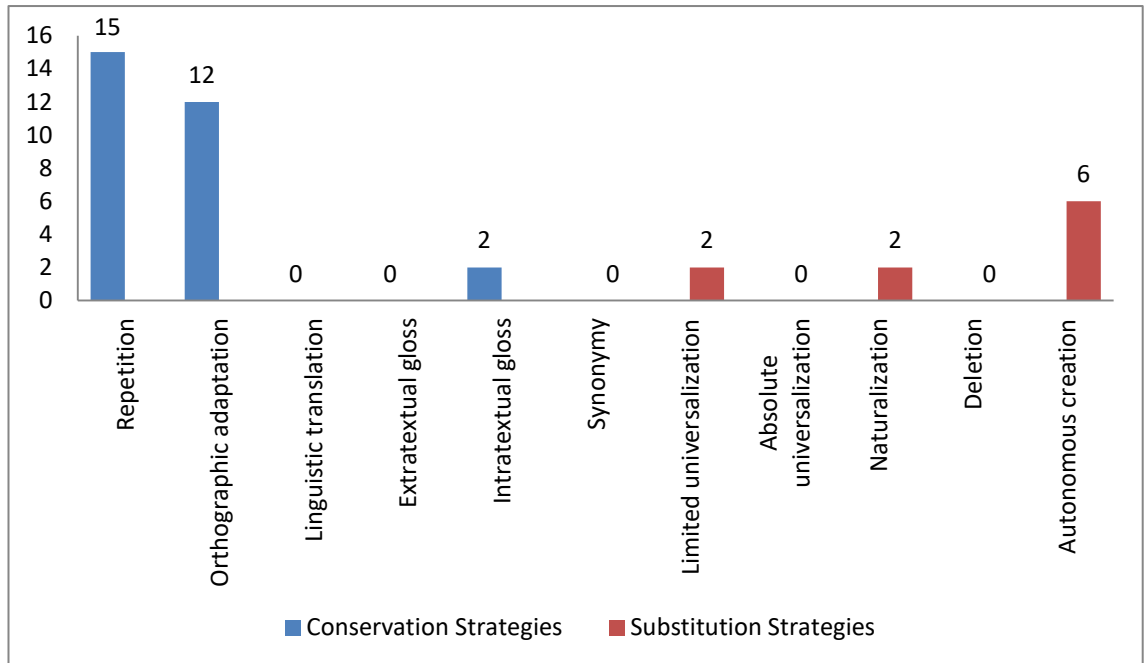
Table 6: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Crysis 3*.

A total of 39 CSIs have been found in *Crysis 3;* conservation strategies (repetition, orthographic adaptation and intratextual gloss) are used in the translation of 29 of them, while substitution strategies (limited universalization, naturalization and autonomous creation) are used in the translation of 10 CSIs.
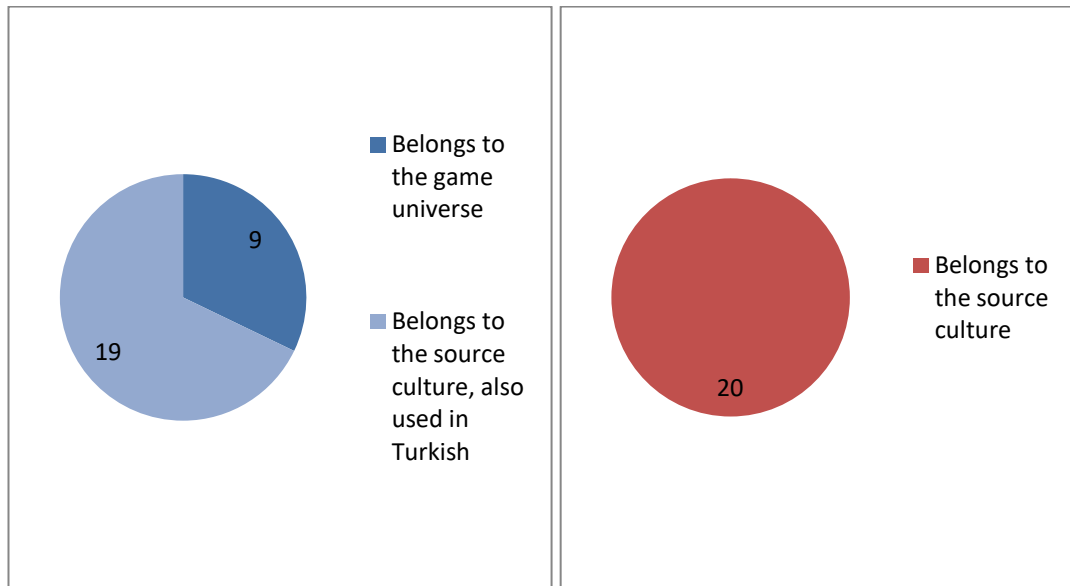
Table 7: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Crysis 3.*

Crysis 3 is the fourth installment in *Crysis* series and it shares similar characteristics with the first three games. It can be seen in **Table 7** that the same translating strategy that is used in the other games in the series is adopted by the translators; that is foreignizing the CSIs that belong to game universe while domesticating the CSIs that belong to the American culture. Again, this may demonstrate that the translator's aim is to strengthen immersion by maintaining the foreignness of the game universe CSIs and familiarizing the source culture CSIs for the target player.
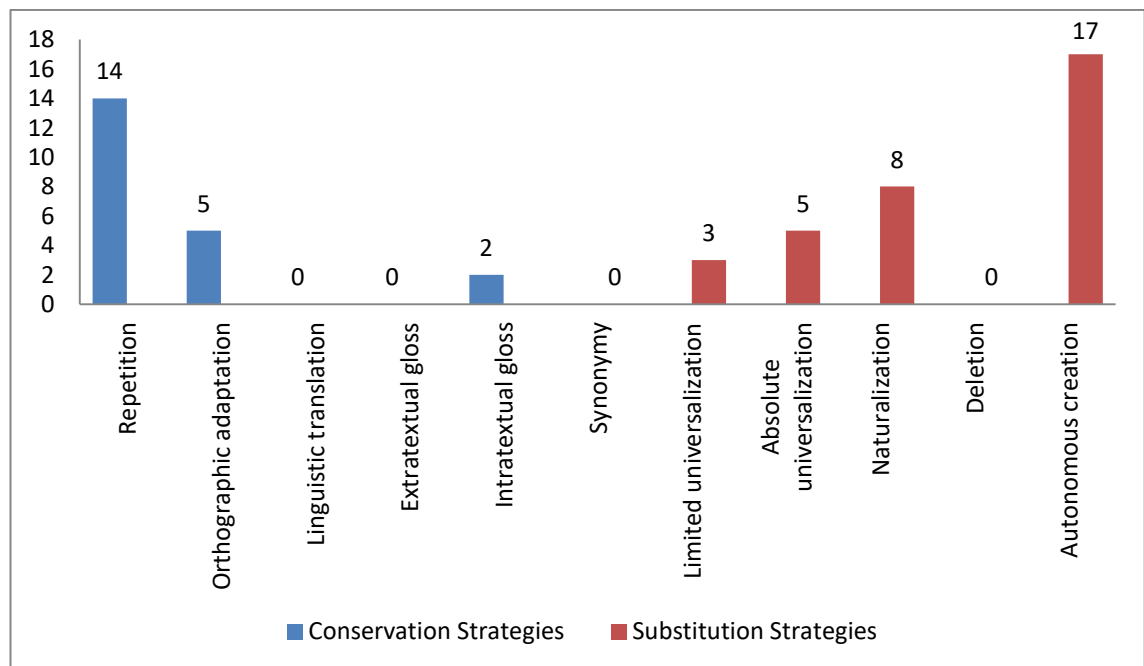
3.4.4 *Crysis: Warhead*

Table 8: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Crysis: Warhead.*

A total of 48 CSIs have been found in *Crysis: Warhead;* conservation strategies (repetition, orthographic adaptation and intratextual gloss) are used in the translation of 28 of them, while substitution strategies (synonymy, limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 20 CSIs.
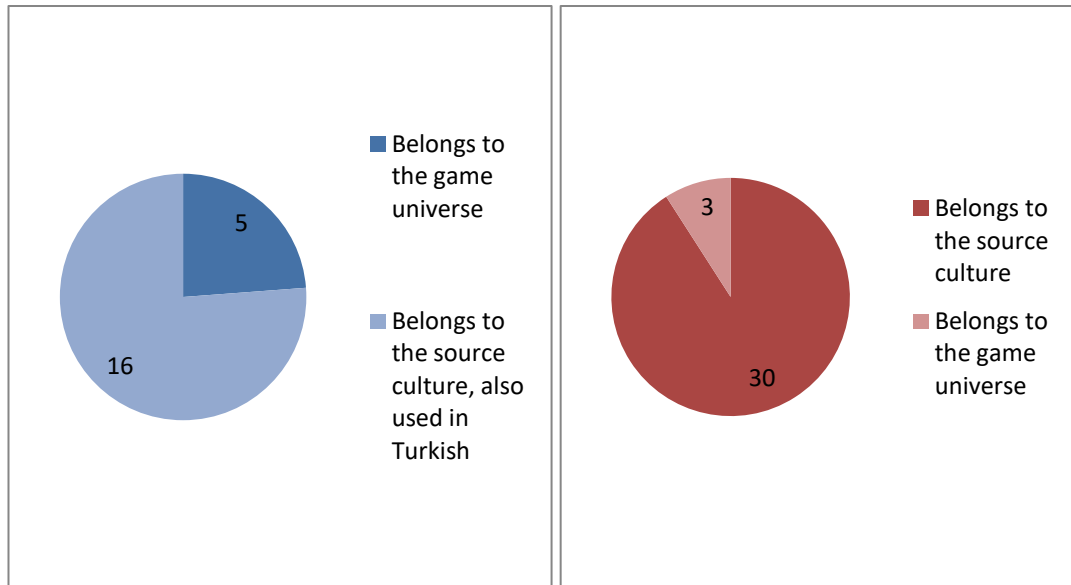

Table 9: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Crysis: Warhead*.

Crysis: Warhead is the second installment in *Crysis* series and it shares similar characteristics with the first game. It can be seen in **Table 9** that by employing a translation strategy that is similar to that of the first game in the series, the translator uses conservation strategies in the translation of game universe specific CSIs and preserves the foreignness of those items. Similarly, the translator uses substitution strategies to domesticate American CSIs, which is the source culture (e.g. VTOL → hava aracı). By employing this strategy, the translator contributes to the immersion of the player in the video game as explained above.

It must be mentioned that in *Crysis* and *Crysis: Warhead,* the player fights against both the invading aliens and North Korean troops in the different chapters of the game. In *Crysis 2* and *Crysis 3,* however, the aliens have completed the invasion of the planet, and the player conducts a form of resistance movement. This might explain the relatively high incidence of the substituting strategies in the former games as opposed the latter two, since the military jargon and casual conversation between the soldiers are generally translated through domestication, possibly in an effort to create a familiar environment for the player and preserve the suspension of disbelief.

3.4.5 *Infamous: Second Son*

Table 10: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Infamous: Second Son.*

A total of 54 CSIs have been found in *Infamous: Second Son;* conservation strategies (repetition, orthographic adaptation and intratextual gloss) are used in the translation of 21 of them, while substitution strategies (limited

universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 33 CSIs.

Table 11: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Infamous: Second Son*.

Infamous: Second Son is a game in which the protagonist Delsin is a type of mutant with powers to bend certain elements to his will, a condition that few people have in the game universe. Those people are considered criminals and are imprisoned in special facilities. Surprisingly, however, the main focus of the story is not this. The focus is on the relationship between Delsin and his older brother Reggie, who is the sheriff of the town they live in.

In the translation, few game universe specific CSIs are encountered and most of them are translated through conservation strategies (e.g. conduit → konduit). The majority of the CSIs encountered in this game were those belonging to the American culture (e.g. jokes and swearwords that are exchanged between the aforementioned brothers, e.g. misdemeanor vandalism → vandallık). As it can be seen in **Table 11,** those CSIs are familiarized for the target player. This seems to have helped the Turkish audience to perceive the translation to be natural and familiar. The video game critic Enis Kirazoğlu makes the following

remarks on the translation of the game: "The translation is on the spot, be it profanity or humor. You will agree with me as you occasionally laugh at a joke." (Kirazoğlu, 2014, p. 1).[10]
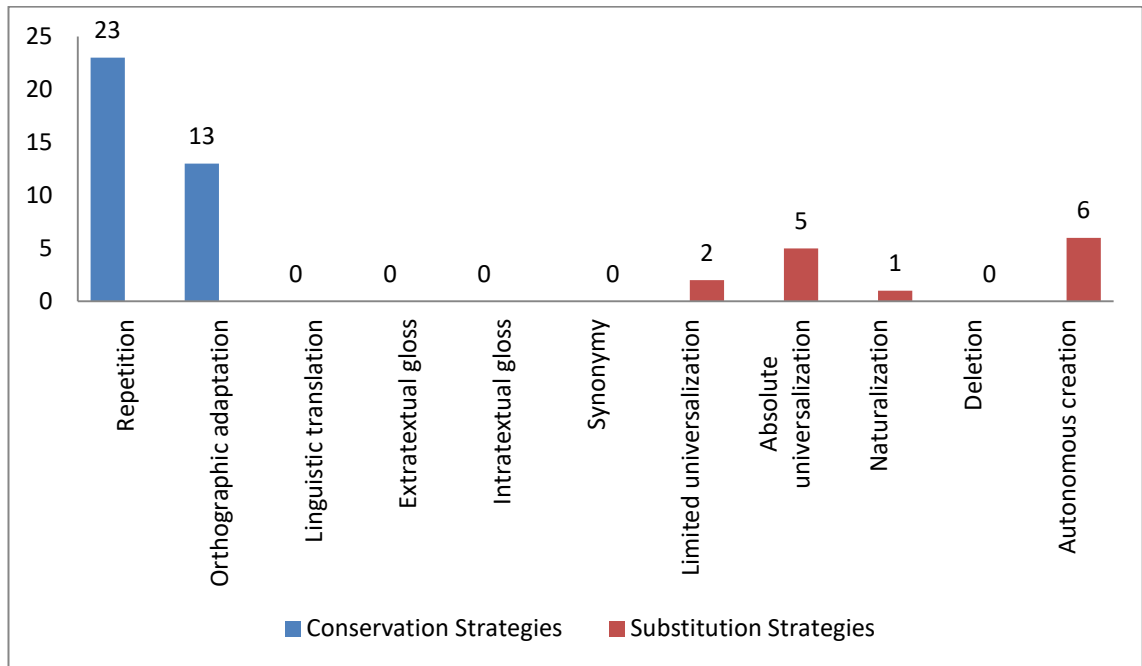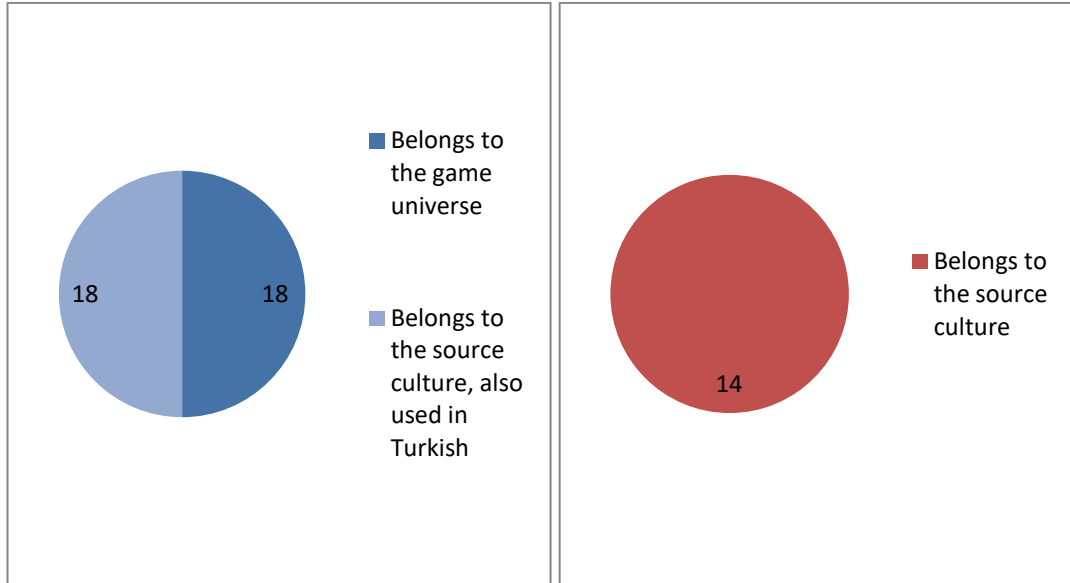
3.4.6 Killzone: Shadowfall

Table 12: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Killzone: Shadowfall.*

A total of 50 CSIs have been found in *Killzone: Shadowfall;* conservation strategies (repetition and orthographic adaptation) are used in the translation of 36 of them, while substitution strategies (limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 14 CSIs.

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[10] My translation.

Table 13: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Killzone: Shadowfall*.

Killzone: Shadowfall is a video game that takes place in the far future with a multitude of science fiction concepts both created for this game specifically and already existing in various science fiction works. Since the already existing science fiction concepts are generally also used in Turkish (e.g. hovercraft → repetition) those items are translated through conservation strategies.

The concepts that are specifically created for the *Killzone: Shadowfall* universe are also translated through conservation strategies (e.g. Shadow Marshall → repetition, e.g. petrusite missile → petrusit füzesi). This helps the player to encounter foreign concepts and explore them in the video game universe. It is important to remember that these game universe specific CSIs are also foreign for the players in the source language. These items aid the video game in performing one of its core functions, which is to simulate an alternate reality for the player to experience.

Source culture CSIs including the idioms (e.g. "I knew I could count on you!" → "Başaracağını biliyordum!") are translated through substitution strategies.
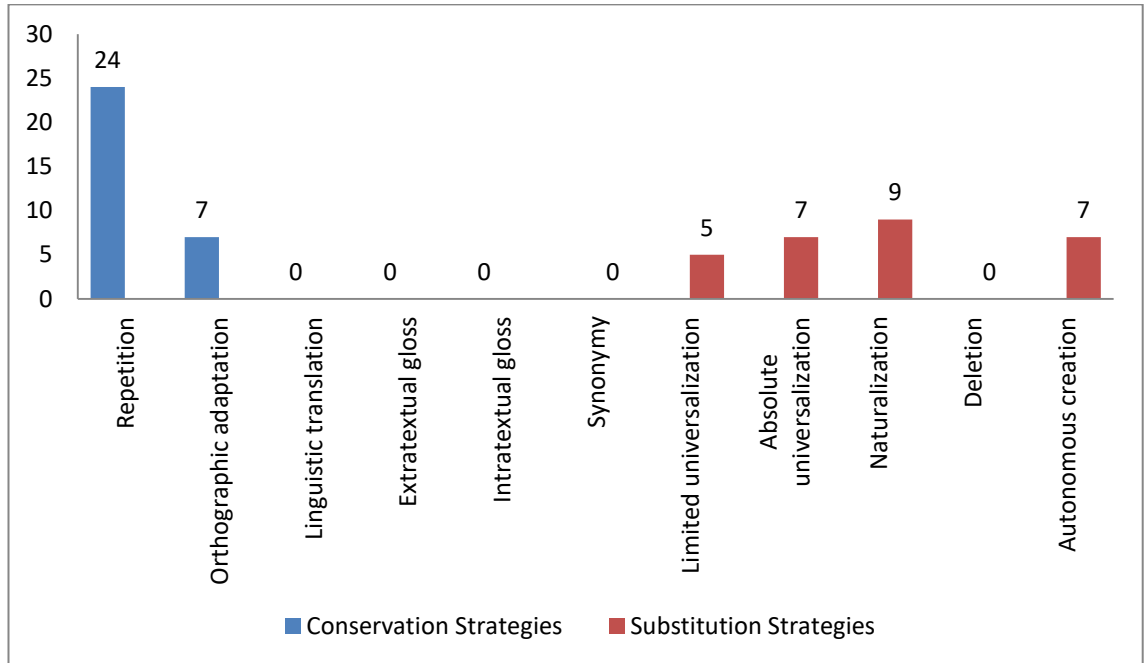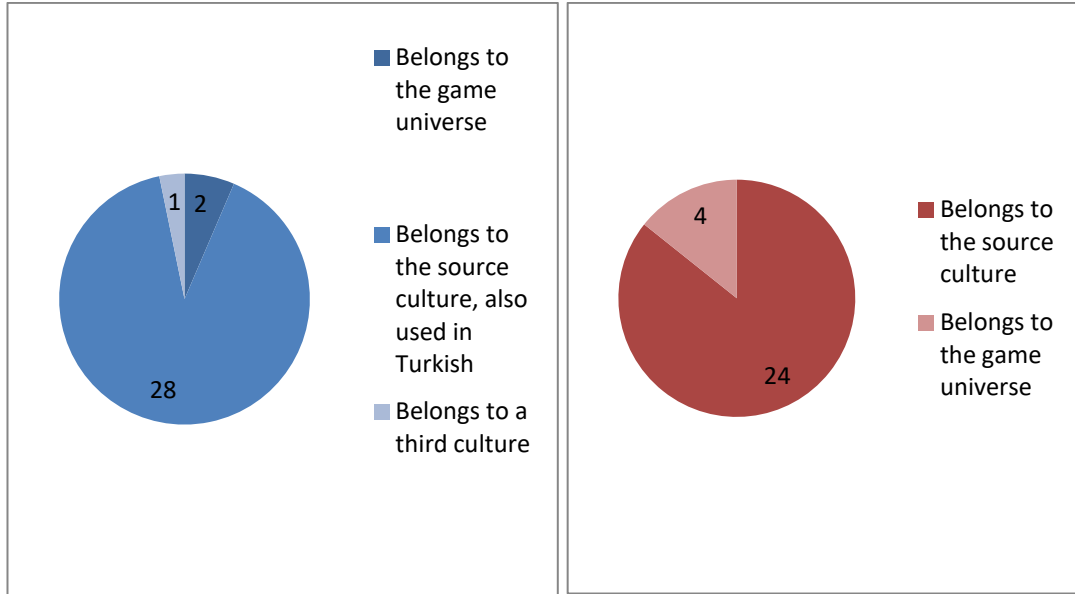
3.4.7 *The Last of Us*

A bar chart titled with the following categories along the x-axis: Repetition (24), Orthographic adaptation (7), Linguistic translation (0), Extratextual gloss (0), Intratextual gloss (0), Synonymy (0), Limited universalization (5), Absolute universalization (7), Naturalization (9), Deletion (0), Autonomous creation (7). Legend: Conservation Strategies (blue), Substitution Strategies (red).
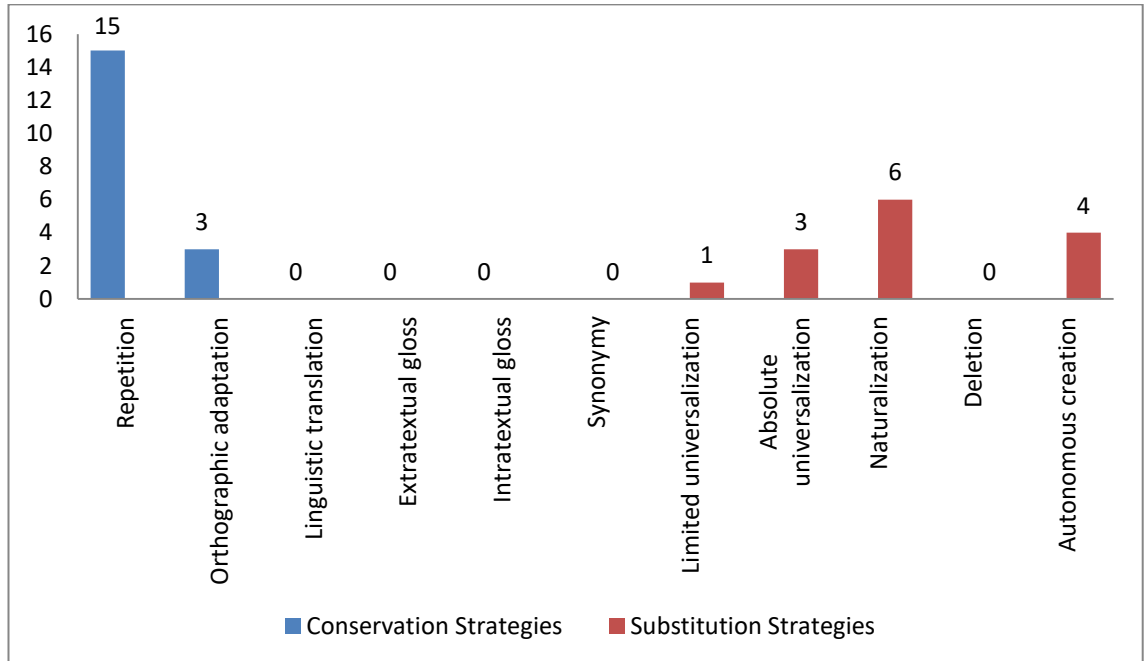
Table 14: Distribution of the strategies that are used in the Turkish translation of the CSIs in *The Last of Us.*

A total of 59 CSIs have been found in *The Last of Us;* conservation strategies (repetition and orthographic adaptation) are used in the translation of 31 of them, while substitution strategies (limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 28 CSIs.
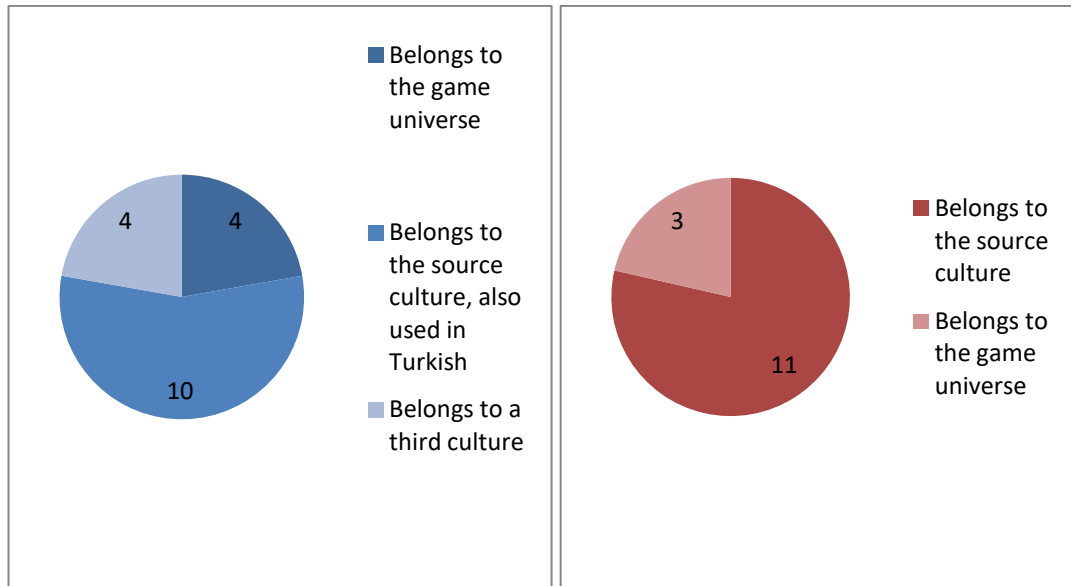
Table 15: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *The Last of Us.*

The Last of Us is a video game that takes place in today's United States, though in an altered timeline in which the majority of the world's population is infected with a species of fungi that causes them to become mindless wild creatures. There are very few CSIs that are specific to this video game's universe since it takes place in our time and our world. The factor that differentiates the game world from ours, the fungi that infects people, already exists in the real world. Those terms which are already familiar to the source language player (e.g. bacon → pastırma, e.g. "Jesus Christ!" → "Yüce tanrım!") are familiarized for the Turkish player in translation.

3.4.8 The Order: 1886

Table 16: Distribution of the strategies that are used in the Turkish translation of the CSIs in *The Order: 1886.*

A total of 32 CSIs have been found in *The Order: 1886;* conservation strategies (repetition and orthographic adaptation) are used in the translation of 18 of them, while substitution strategies (limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 14 CSIs.

Table 17: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *The Order: 1886.*

The Order: 1886 is set in an alternate history version of 1886's London. There are a few game universe specific CSIs in the game, such as the names of certain retrofuturistic gadgets (e.g. arc gun → ark silahı), which are translated through conservation strategies, but most of the CSIs in the game belong to the source culture. As in the other games analyzed in this study, those CSIs are translated through substitution strategies (e.g. bedlamites → deliler), presumably in order to preserve the suspension of disbelief for the Turkish speaking players by imitating a Turkish-speaking, familiar environment. This game is an exceptionally short one (with about 5 hours of playtime). This is the possible reason for the relatively low number of CSIs encountered in this game.
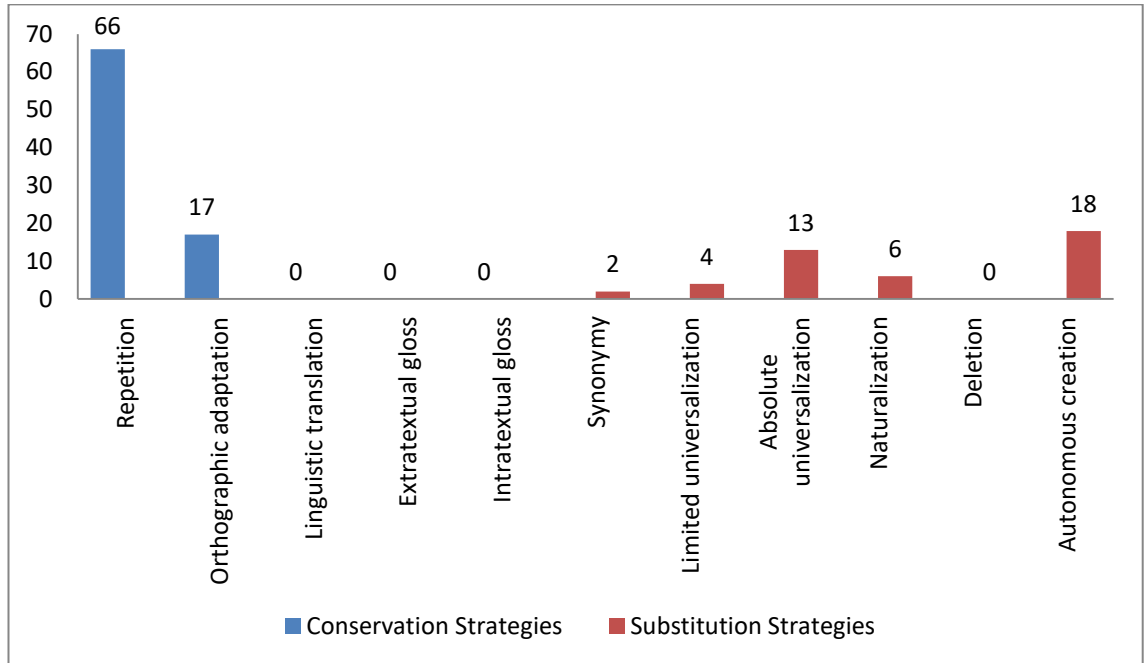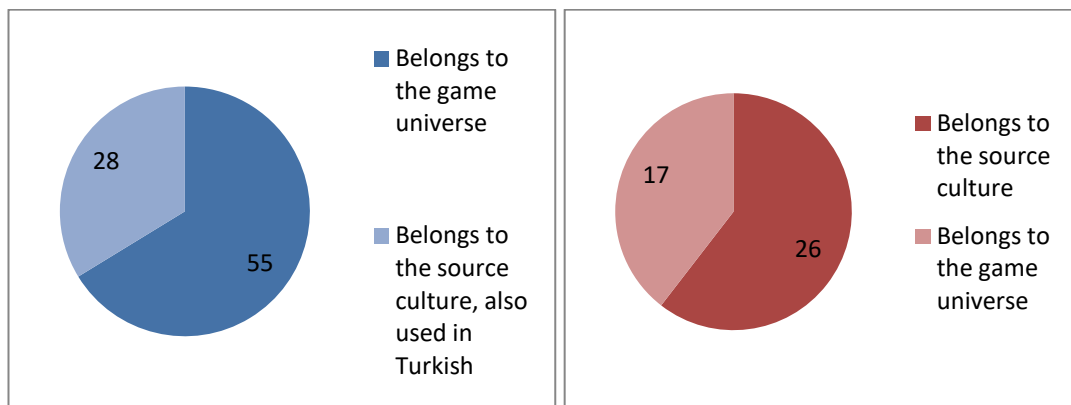
3.4.9 The Witcher 2

Table 18: Distribution of the strategies that are used in the Turkish translation of the CSIs in *The Witcher 2.*

A total of 126 CSIs have been found in *The Witcher 2;* conservation strategies (repetition and orthographic adaptation) are used in the translation of 83 of them, while substitution strategies (synonymy, limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 43 CSIs.

Table 19: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *The Witcher 2.*

The Witcher 2 is a fantasy RPG (Role Playing Game) which takes place in an alternate universe in which the characters use magic and creatures roam the world. The current era in the game universe is equivalent to that of the Earth's Middle Ages, since swords, shields and bows are the main types of weaponry. There are abundant elements which belong to the game universe since this is a fantasy title; and they are generally translated through conservation strategies (e.g. Endrega → repetition), as it can be seen in **Table 19**. The CSIs that belong to the source culture are translated through substitution strategies (e.g. mountain of meat → çam yarması). However, some CSIs that belong to the game universe are translated through substitution strategies in this game (e.g. Witcher → Efsunger).

It should be noted that since this game takes place in the pre-globalization era, i.e. the Middle Ages, the number of the loanwords in this game is in fact relatively low. 21 of the 28 CSIs that belong to the source culture which are also used in Turkish are proper names. This is because most of the concepts (e.g. swords, bows, shields and the like) in the game already have a counterpart in Turkish, unlike those in some of the other games that take place in the present day or the future (e.g. *Crysis*, e.g. *Killzone: Shadowfall*). In the latter type of games, some concepts such as the English names of modern technological devices are repeated (e.g. VTOL → repetition) or orthographically adapted (e.g. nanite → nanit) into Turkish.

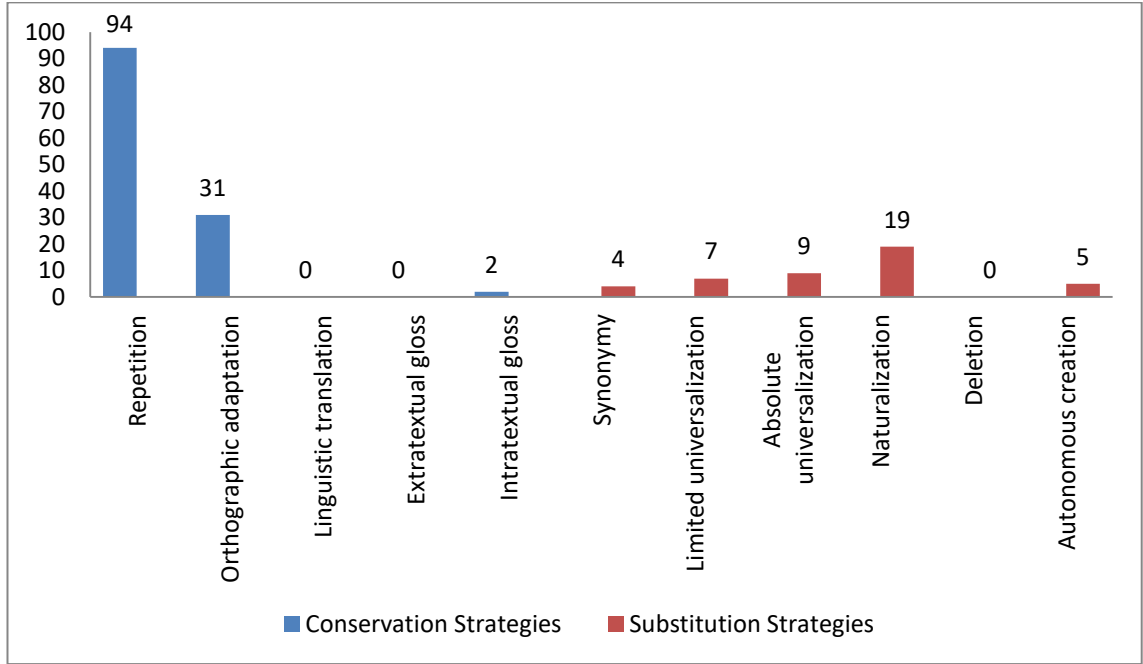### 3.4.10   *Total War: Rome II*

Table 20: Distribution of the strategies that are used in the Turkish translation of the CSIs in *Total War: Rome II.*

A total of 171 CSIs have been found in *Total War: Rome II;* conservation strategies (repetition, orthographic adaptation and intratextual gloss) are used in the translation of 127 of them, while substitution strategies (synonymy, limited universalization, absolute universalization, naturalization and autonomous creation) are used in the translation of 44 CSIs.
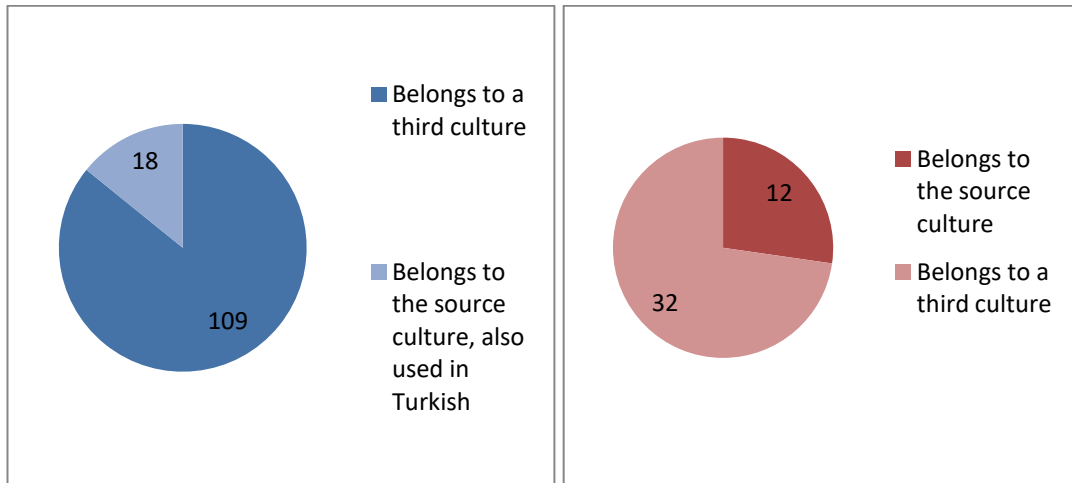
Table 21: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in *Total War: Rome II.*

Total War: Rome II is a strategy video game that takes place in the Roman Era. The game aims to be as historically accurate as possible; thus, it does not contain any CSIs that are created specifically for the game world. The player is free to choose any of the 32 factions from the Roman Era; and there are CSIs that belong to the most of these cultures in the game. This explains the relatively high number of the third culture CSIs in the game. These third culture CSIs belong to various cultures including the Roman, Spartan and Suebian cultures (e.g. legionary, e.g. laconic). In the Turkish translation of the game, the third culture CSIs are domesticated if an equivalent Turkish term is found (e.g. berserkers → cinnetkârlar), and foreignized if the concept is non-existent in the Turkish culture (e.g. legionary cohorts → lejyon kohortları).

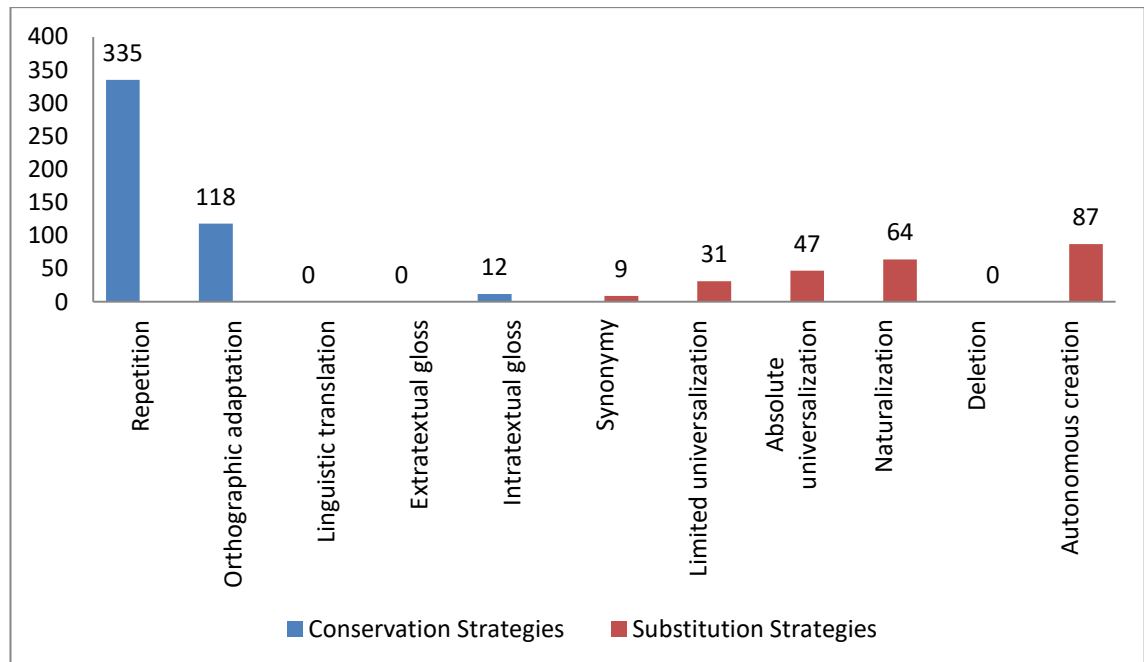### 3.4.11   General Results of the Analyzed Games

Table 22: Distribution of the strategies that are used in the Turkish translation of the CSIs in the analyzed video games.

10 video games that are translated from English into Turkish have been analyzed. A total of 703 CSIs have been found in those video games; 465 of them were translated through conservation strategies and 238 of them were translated through substitution strategies.
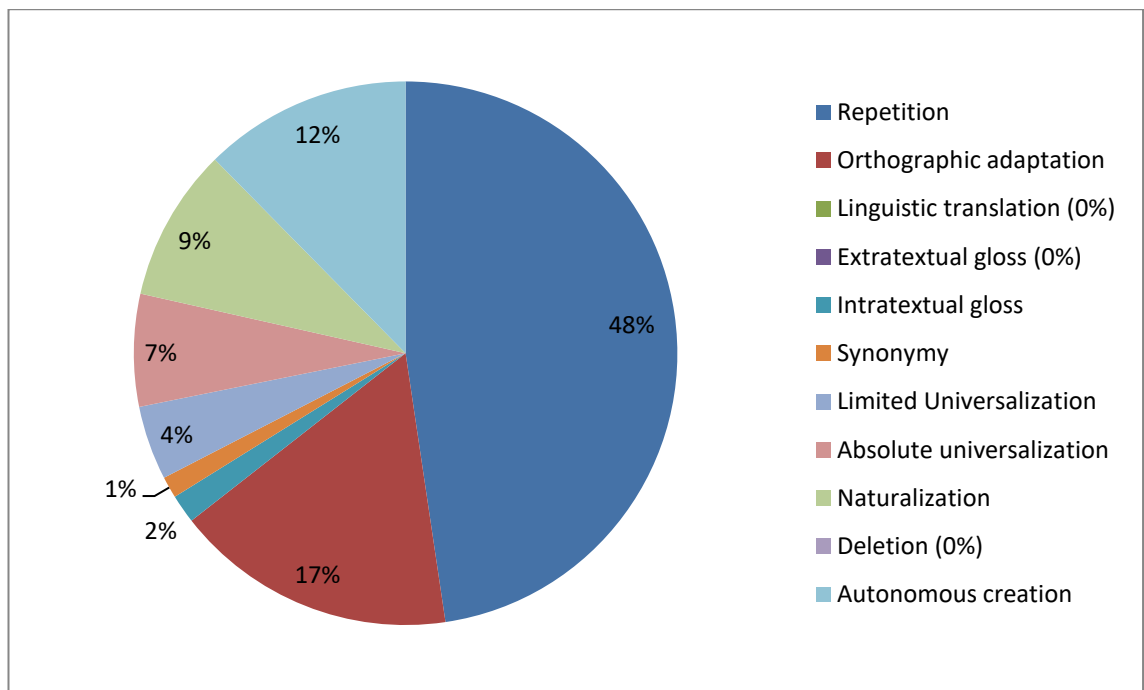

Table 23: Percentages of the strategies that are used in the Turkish translation of the CSIs in the analyzed video games.
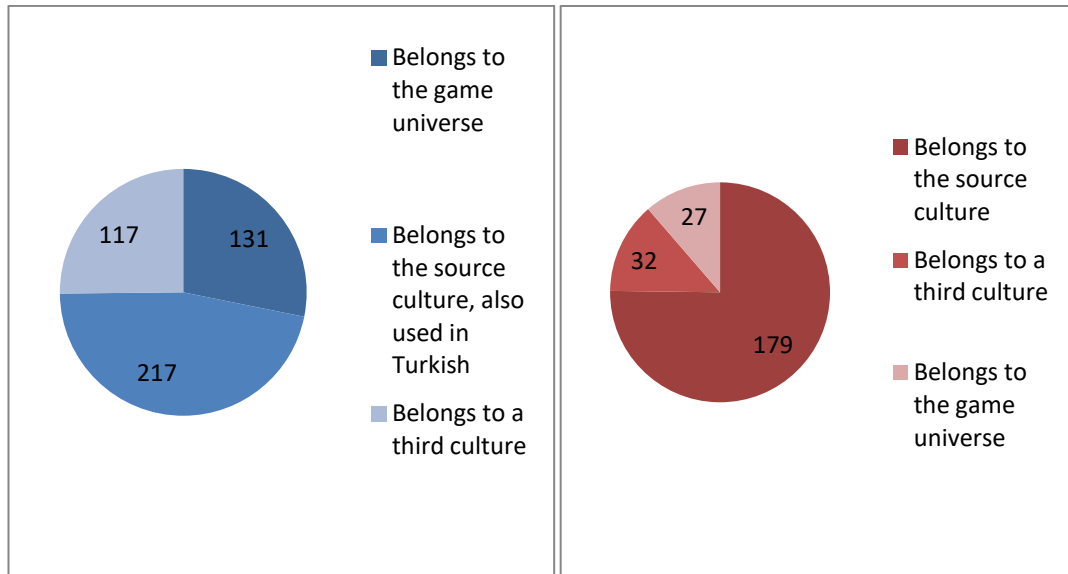
Table 24: Types of the CSIs that are translated through conservation strategies (left) and substitution strategies (right) in the analyzed video games.

In the analysis of the video games, four main types of CSIs are encountered. These are:

a) CSIs that belong to the universe of a specific video game,
b) CSIs that belong to the source culture,
c) CSIs that both belong to the source culture, and are used in Turkish,
d) CSIs that belong to "a third culture" (Aixela, 1996, p. 69).

The following conclusions regarding these CSI types can be drawn from the foregoing data:

a) CSIs that belong to the universe of a specific video game:

The CSIs in this category are specifically created for a video game (or different installations of a video game series), and they are exclusive to the culture of the said video game, which is constructed by the video game developers. They do not belong to the language of the source culture (in this study, English), the

language of the target culture (in this study, Turkish), or that of any other real-world culture (e.g. Spanish).

An example of this type of a CSI can be a neologism (e.g. Scoia'tael; the Elvish name of a rebel group in *The Witcher 2*) or a term that originally belongs to the source culture which gains the status of a CSI through its use and function (Aixela, 1996, p. 58) in the video game (e.g. conduit; mutants that can manipulate and channel certain elements in *Infamous: Second Son*)

A significant majority (83%) of the CSIs that are specifically created for the video game universe are translated through conservation strategies (e.g. Scoia'tael → repetition, e.g. petrusite → petrusit). In other words, they are foreignized for the target player. It is important to remember that those CSIs (e.g. Scoia'tael) are also foreign for the source language (Anglo-American) player; thus, the translators' choice to conserve those CSIs helps to re-create the innate foreignness of the items in the target text.

In light of the foregoing information, the translators' choice to employ conservation strategies in the **translation of game universe specific CSIs** can be generally explained by two of Aixela's explanatory variables (1996, p. 65-70):

Nature and expectations of potential readers: It has been previously established that one of the main functions of the video games is to simulate a foreign environment for the player to explore. It is reasonable to state that, in this foreign environment, players would expect to encounter foreign concepts. Thus, the translator helps the player to perceive the game universe as an alien environment by preserving these inherently foreign game universe specific concepts.

Cultural consideration within the source text: As previously stated, the game universe specific CSIs are also foreign to the people who play the game in its original language. It can be argued that one of the most effective methods of preserving the original foreignness of the CSI in the target text is to employ conservation strategies.

The examples of **game universe specific CSIs** in Section 3.3. are:

Example 1, 2, 3, 7, 8, 9 and **10** of **Repetition, Example 1, 2, 3, 7** and **9** of **Orthographic Adaptation** and **Example 5** of **Autonomous Creation.**

b) CSIs that belong to the source culture:

These CSIs such as idioms, jokes and profanity (e.g. mountain of meat) belong solely to the language of the source culture (in this study, English) and are not proper names or used as loanwords in Turkish. CSIs that belong to the source culture and which are not used in Turkish are translated exclusively through substitution strategies (e.g. million bucks → milyon dolar, e.g. bedlamites → deliler). The potential reason that lies behind the use of domestication can be the fact that they are familiar items to source language players and the translator aims to preserve the immersion of the player in the game by providing a familiar Turkish-speaking environment akin to that of the source text.

An interesting fact about source language CSIs is that in video games which are set in the future, the source language CSIs, especially idioms, are translated through certain substitution strategies that provide a lesser degree of intercultural manipulation such as limited or absolute universalization (Aixela, 1996, p. 61). This means that, for instance, players do not encounter idioms with heavy Turkish cultural influence in a science fiction environment, for example, while fighting aliens in a distant galaxy (e.g. "I knew I could count on you!" → "Başaracağını biliyordum!"). However, the said CSIs are usually heavily domesticated in video games that are set in the past or present day, usually through autonomous creation, the strategy with the greatest degree of intercultural manipulation according to Aixela (Aixela, 1996, p. 61). Turkish idioms, profanity and jokes can be encountered in the translations of those video games (e.g. "Livin' up to your name I see!" → "Bakıyorum kefeni yırtmışsın oğlum!"). Perhaps the reason for this is again the preservation of immersion. It can be argued that the player knows how Turkish speakers used the language in the past and present, and the influence of Turkish culture in

these environments strengthens the immersion. In the future, however, we do not know if the said idioms or sayings will survive or evolve; thus, the translators choose to universalize them.

The translators' choice to employ substitution strategies in the **translation of CSIs that belong to the source culture** can be generally explained by one of Aixela's explanatory variables (1996, p. 65-70):

Nature and expectations of potential readers: The CSIs in this category do not belong to the game universe. This means that they are not specifically created by the developers to be foreign to the player. Instead, they serve to immerse the player in the game and strengthen the suspension of disbelief by imitating real life conversations, as a daily conversation between two soldiers for example. Thus, the translator uses substitution strategies in the translation of them in order to create a similarly familiar environment for the Turkish players.

The examples of **CSIs that belong to the source culture** in Section 3.3. are:

Example 1 and **2** of **Intratextual Gloss, Example 1** and **3** of **Synonymy, Example 1, 2** and **3** of **Limited Universalization, Example 1, 2, 3, 4** and **5** of **Absolute Universalization, Example 1, 2, 4** and **6** of **Naturalization** and **Example 1, 2, 3, 4** and **6** of **Autonomous Creation.**

   c) CSIs that both belong to the source culture, and are used in Turkish:

There are some CSIs that are encountered in the analyzed video games which belong to the language of the source language (in this study, English), but are also used in Turkish. The CSIs in this category are either proper names (e.g. Joel → repetition, e.g. New York → repetition) or loanwords (e.g. VTOL → repetition, e.g. nanite → nanit). Most of the examples of these CSIs in the analyzed translations are proper names, along with some examples of

loanwords, especially from the military and scientific terminology. They are translated through conservation strategies.

The translators' choice to employ conservation strategies in the **translation of CSIs that belong to the source culture which are also used in Turkish** can be generally explained by two of Aixela's explanatory variables (1996, p. 65-70):

Previous translations: Loanwords from English military and scientific jargons are already used in the Turkish language in various scientific and science fiction works. The translator uses these previous translations.

Pre-established translations: Since the examples of these CSIs consist of proper names and loanwords, they are either repeated or they are already used in Turkish in an orthographically adapted form. The translator uses these pre-existing translations.

The examples of **CSIs that both belong to the source culture and are used in Turkish** in Section 3.3. are:

Example 6 and **11** of **Repetition, Example 5, 6** and **8** of **Orthographic Adaptation, Example 3** of **Intratextual Gloss** and **Example 2** of **Synonymy.**

 d) CSIs that belong to a third culture:

Some of the encountered CSIs in the analyzed video games belong to a third real world (not the game universe) culture that is neither the source culture nor the target one. The nature of the CSIs that are in this category varies widely; it can be an utterance from an American character of Mexican descent (e.g. "Madre Santisima!"), or the name of a Roman war contraption (e.g. Ballista). Because of this wide range, these CSIs are translated through both conservation and substitution strategies, depending on the type and the context of the CSI.

The underlying reasons behind the translators' choices in the **translation of CSIs that belong to a third culture** can be generally explained by three of Aixela's explanatory variables (1996, p. 65-70):

Cultural consideration within the source text: These third culture CSIs are as foreign to the source language players as they are to the target language players. The translator may wish to preserve its foreignness in order to create a specific effect (e.g. "Madre Santisima!")

References to third parties: These items belong to third cultures; thus, they may have different meanings for source and target cultures. The translator needs to consider this fact in translation.

Pre-established translations: Some third culture CSIs that are found in the source text can have pre-established translations in the target language (e.g. Legio → Lejyon).

The examples of **CSIs that belong to a third culture** in Section 3.3. are:

Example 4 and **5** of **Repetition, Example 4** of **Orthographic Adaptation,** and **Example 3** and **5** of **Naturalization.**

CONCLUSION

Inspired by the innately foreign world of video games and driven by the lack of the studies in the field, this thesis has sought to study the application of foreignization and domestication strategies in translation of the CSIs in video games. To this end, selected video games have been analyzed in light of Aixela's conservation and substitution strategies and the findings have been presented. This section will answer the research questions of this study. The following answers will be based on the findings presented in Chapter 3.

The first research question of this study aims to explore how the immersion of the player in the game is preserved in the Turkish translations of video games through the use of foreignization and domestication strategies. As has been previously stated in this study, video games usually offer foreign settings, which are different from our world. Furthermore, one of the main functions that a video game is expected to perform, is to invoke a suspension of disbelief and immerse the player in its own universe. To this end, video games use advanced technology to graphically and auditorially render their own foreign universe, but the said universe would be nothing but a realistic panorama without the lore and culture of this constructed universe. For this reason, video game developers construct a new culture for their universes and invent video game specific CSIs.

Those constructed cultures and invented CSIs, which are inherently foreign even for the people who play the video game in its source language, necessitate the use of foreignizing strategies in translation in order to preserve the original foreignness of the CSI in question. However, not all of the CSIs that are encountered in a video game belong to the culture that is specifically crafted for the video game universe. There are other CSIs that belong to the language of the culture in which the video game is created, which is English within the scope of this study. Since an English CSI would break the immersion for a Turkish player, those CSIs are domesticated for the players in the target language.

The fact that two aforementioned types of CSIs are encountered in video games necessitates the employment of both foreignizing and domesticating strategies in the translation of video games to certain degrees. It can be argued that the immersion of the player in the game is preserved in the translated video game by foreignizing the game universe CSIs and domesticating the source CSIs.

In the 10 video games that are analyzed in this study, 703 CSIs were encountered, and 465 CSIs were translated through conservation strategies while 238 CSIs were translated through substitution strategies.

The second research question seeks to categorize the instances of domestication and foreignization in the Turkish translations of video games and reveal their incidence and frequency. As can be seen in **Table 22** and **Table 23**, 335 CSIs were repeated (48%), 118 CSIs were orthographically adapted (17%) and 12 CSIs were explained by the translator through intratextual gloss (2%) strategy. Those CSIs are foreignized for the target player. On the other hand, 9 CSIs were translated through synonymy strategy (1%), 31 CSIs were translated through limited universalization (4%), 47 CSIs were translated through absolute universalization (7%), 64 CSIs were naturalized (9%) and 87 CSIs were autonomously created (12%) by the translators. These CSIs in the latter group are domesticated for the target player.

It can be observed that 66% of the CSIs that are encountered in the analyzed video games are foreignized. This arguably high percentage may be attributed to the relatively high frequency of the game-universe specific cultural items in video games.

The third research question seeks to reveal how the different translators approach the translation of the different types of CSIs. This study has found out that there are two main types of CSIs encountered in video games (excluding those that belong to third cultures and those that are used in both source and target cultures); those that belong to the game universe, in other words, that are specifically created for the video game in which they are encountered, and

those that belong to the language through which the video game is created - i.e., the language which the developers of the video game speak.

This study has revealed that the majority of the former type of CSIs, i.e. the ones that belong to the game universe, are translated through conservation strategies, locating the "alien in a cultural other" (Venuti, 1995, p. 308). On the other hand, the latter type, i.e. the ones that belong to the culture in which the video game is created, are translated exclusively through substitution strategies. In other words, the former type is foreignized and the latter type is domesticated in the Turkish translation. As it has been suggested before, this might be the result of the translators' aim to preserve the immersion of the video game, since the former type of CSIs are also already foreign for the source language players, while the latter type of CSIs are familiar for them. It appears that the translators aim to preserve the respective foreignness and familiarity of those CSIs for the target player.

An interesting point is that this formula is almost universally applied in the analyzed translations, regardless of the genre of the video game or the translator, as it can be seen in **Table 24** (p. 141 of this study). The CSIs that belong to third cultures or the ones that belong to the source culture, but which are already used in the target culture in some jargons see a degree of permeability in terms of foreignization and domestication. However, the CSIs that belong to the video game universe are almost always translated through conservation strategies and the CSIs that belong to the source culture (if they are not already used in the target culture) are always translated through substitution strategies.

The fourth research question aims to identify the underlying reasons of the translators' choices regarding the translations of the CSIs. Four types of CSIs have been encountered in the video game translations that have been explored in this study. Those are: **(a)** the CSIs that belong to the universe of a specific video game, **(b)** the CSIs that belong to the source culture, **(c)** the CSIs that both belong to source culture and are used in Turkish, and **(d)** the CSIs that belong to a third culture other than the source and target cultures.

The detailed analysis presented in Chapter 3 has revealed that:

The application of conservation strategies in the Turkish translation of CSIs that belong to the universe of a specific video game can be mainly explained through the **nature and expectations of potential readers** and the **cultural consideration within the source text** variables, since those CSIs are already foreign for the players in the source language; and thus the translator aims to preserve this foreignness for the target-culture player.

The application of substitution strategies in the Turkish translation of CSIs that belong to the source culture can be mainly explained through the **pre-established translations** and the **nature and expectations of potential readers** variables, since those CSIs are familiar to the players in the source language; and thus the translator aims to preserve this familiarity for the target-culture player.

The application of conservation strategies in the Turkish translation of CSIs that both belong to the source culture, and are used in Turkish can be mainly explained through the **previous translations** (the effects that the previous translations of the same genre have on the translated text) and the **pre-established translations** (whether the CSI in question already has a widely accepted translation in the target language or not) variables, since those CSIs already have accepted translations in the Turkish language.

The application of both conservation and substitution strategies in the Turkish translation of CSIs that belong to a third culture can be mainly explained through the **cultural consideration within the source text,** the **references to third parties,** or the **pre-established translations** variables, depending on the CSI in question.

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APPENDIX 1: ORIGINALITY REPORT

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 23/05/2018

Tez Başlığı : Video Oyunlarının Türkçe Çevirilerinde Yerlileştirme ve Yabancılaştırma

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 151 sayfalık kısmına ilişkin, 23/05/2018 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %6 'dır.

Uygulanan filtrelemeler:
1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Tarih ve İmza

Adı Soyadı:	Arman Zan	11.06.2018
Öğrenci No:	N12227505	
Anabilim Dalı:	İngilizce Mütercim Tercümanlık Anabilim Dalı	
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DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Hilal ERKAZANCI
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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETING

Date: 23/05/2018

Thesis Title : Domestication and Foreignization in the Turkish Translation of Video Games

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 23/05/2018 for the total of 151 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 6%.

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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

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Name Surname:	Arman Zan	17-06-2018
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Program:	English Translation and Interpreting Thesis Master Program	

ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Hilal ERKAZANCI
DURMUŞ

APPENDIX 2: ETHICS BOARD WAIVER FORM

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 23/05/2018

Tez Başlığı / Konusu: Video Oyunlarının Türkçe Çevirilerinde Yerlileştirme ve Yabancılaştırma

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Tarih ve İmza
17.06.2018

Adı Soyadı:	Arman Zan
Öğrenci No:	N12227505
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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETING

Date: 23/05/2018

Thesis Title / Topic: Domestication and Foreignization in the Turkish Translation of Video Games

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
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I respectfully submit this for approval.

Date and Signature

Name Surname:	Arman Zan
Student No:	N12227505
Department:	English Translation and Interpreting Department
Program:	English Translation and Interpreting Thesis Master Program
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

11.06.2018

ADVISER COMMENTS AND APPROVAL

Approved

Assist. Prof. Dr. Hilal ERKAZANCI
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