



Hacettepe University Graduate School of Social Sciences

Translation and Interpreting

English Translation and Interpreting

A Comparative Analysis of Video Game Localization: *The Last of Us Series*

Ömer Faruk ŞAHİN

Master's Thesis

Ankara, 2024

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ACCEPTANCE AND APPROVAL

The jury finds that Ömer Faruk ŞAHİN has on the date of 19.04.2024 successfully passed the defense examination and approves his/her Master's Thesis titled "A Comparative Analysis of Video Game Localization: *The Last of Us Series*".

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i

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr. Öğr. Üyesi Elif ERSÖZLÜ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

[İmza]

Ömer Faruk ŞAHİN

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ABSTRACT

ŞAHİN, Ömer Faruk. *A Comparative Analysis of Video Game Localization: The Last of Us Series*, Master's Thesis, Ankara, 2024

Video game translation or localization entails the process of translating or localizing all elements in a video game, including but not limited to the story, dialogues, cut scenes, in-game menus, explanatory elements, etc. Video game localization processes have started with the first video games that involve text-intensive content. Then, video games started to incorporate more texts and longer dialogues. This thesis study aims to analyze the translation strategies utilized in video game localization processes of two games: *The Last of Us* and *The Last of Us Part II*. The strategies that this study examines has been put forward by Alberto Fernández Costales in *Exploring Translation Strategies in Video Game Localisation* (Costales, 2012). The study aims to determine the most commonly utilized translation strategy and to compare these strategies in terms of their utilization within those video games. It also aims to determine the possible reasons behind the choices of the localizers. Data have been extracted from both games and selected samples have been analyzed in terms of the translation strategy utilized for each sample. It has been observed as a result that the most frequently utilized translation strategy was domestication in both games.

Keywords

video games, video game localization, *The Last of Us*, *The Last of Us Part II*.

ÖZET (Turkish Abstract)

ŞAHİN, Ömer Faruk ŞAHİN. *Karşılaştırmalı Video Oyunu Yerelleştirme Analizi: The Last of Us Serisi*, Yüksek Lisans Tezi, Ankara, 2024

Video oyunu çevirisi veya yerelleştirme, video oyunları içerisinde yer alan hikaye, diyaloglar, ara sahneler, oyun içi menüler, açıklayıcı metinler gibi öğelerin çevrilmesi veya yerleştirilmesi sürecine verilen isimdir. Video oyunu yerelleştirme süreçleri, metin tabanlı ilk video oyunlarının piyasaya sürülmesi ile başlamıştır. Sonrasında video oyunları giderek daha fazla metin ve diyaloga yer vermeye başlamıştır. Bu tez çalışması, *The Last of Us* ve *The Last of Us Part II* isimli video oyunlarında kullanılan çeviri stratejilerini incelemeyi amaçlamaktadır. Çalışma kapsamında incelenen çeviri stratejileri Alberto Fernández Costales'in *Exploring Translation Strategies in Video Game Localisation* başlıklı makalesinde yer alan stratejilerdir (Costales, 2012). Çalışmanın amacı en sık kullanılan çeviri stratejisini belirlemek ve bu stratejilerini iki video oyunu içerisindeki kullanımlarına göre karşılaştırmalı olarak incelemektir. Ayrıca oyunu yerleştiren kişilerin bu stratejileri kullanmalarının arkasında yatan muhtemel sebepleri incelemeyi amaçlamaktadır. Veriler bu iki oyundan elde edilmiş ve seçilen örnekler, kullanılan çeviri stratejileri bağlamında incelenmiştir. Sonuç olarak iki video oyununda en çok kullanılan çeviri stratejisinin yerleştirme (domestication) olduğu tespit edilmiştir.

Anahtar Sözcükler

video oyunları, video oyunu yerelleştirme, *The Last of Us*, *The Last of Us Part II*.

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ABBREVIATIONS

FEDRA: Federal Disaster Response Agency

FPS: First Person Shooter

NPC: Non Player Character

PC: Personal Computer

RPG: Role-playing Game

TLOU: The Last of Us

TLOU2: The Last of Us Part II

TPS: Third Person Shooter

WLF: Washington Liberation Front

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INTRODUCTION

Throughout human history, we always played games. Whether it is the games we played with each other, or ones with sticks and stones, or virtual reality goggles alongside people half a continent away, humankind always found new and innovative ways to play games. In a sense, playing games is embedded in our existence. In terms of video games, the video game industry has become one of the most popular within the entertainment industry recently. Every day, the number of people playing video games is increasing. Similarly, the devices on which we play video games are also increasing in numbers. Historically speaking, video games were among the heavy software that required advanced hardware. The graphical power as well as the processing power needed to run the video games were quite high. This made it practically impossible for ancient video games to run in devices utilized by the common public. However, technology has advanced over the decades. One of the most important developments that made video games popular was the Arcade. These “gaming bars” included many devices that can run one or more games. Players would purchase coins or tokens and use them to start the devices. Almost all games from that era were quite short in terms of gameplay duration. Therefore, the main goal was to reach a “High Score” in the game by shooting things or collecting things depending on the game’s theme. After computers have acquired the required hardware updates to run video games and have become common household items, a bigger proportion of the general public was introduced to the world of video games. This enabled video game developers to withdraw from producing games that only aimed to reach a high score. Newer games included complex gameplay mechanics, and some even included immersive storylines and plots.

The first ever video game with a real story has been developed for the Atari 2600 and launched in 1980. It was named *Adventure* and as the name suggest, there were instances of exploration and puzzles as part of the *adventure*, which also included narrative aspects. The main character in the game, The Hero, embarked on a quest in a castle-like structure where enemies and other obstacles were encountered. This was a turning point in video game history in that it made it clear that narration-oriented video games were feasible.

Even though *Adventure* was generally regarded as the first video game to include a real story, many video games of that era included some narrative elements. Players naturally wanted to play video games in their native languages. The most popular localization example in terms of video games is *Space Invaders*. It was developed by the Japanese video game developer Taito in 1978. It has been localized to North America later in the same year. It was an instant classic that defined the general template for its genre. Following the success of *Space Invaders*, many titles have been localized including but not limited to *Donkey Kong*, *Super Mario Bros.*, and *The Legend of Zelda*. Each of these games included more textual and narrative elements than their predecessors. This has brought upon the need for localization services.

This study examines video game localization strategies. One of the prominent definitions have been put forward by Minako O'Hagan and David Ashworth (2002), who defined localization in the glossary section of their study as “the process of adapting a product or service to a particular language, culture, and desired local ‘look-and-feel.’” (p. xix). Within the scope of translation studies, it entails a process in which a source text is adapted into a target language, with special attention towards the target culture and/or market. Localization aims to transfer what is in the source into the target while maintaining the target at its focal point and preserving the look-and-feel. Another scholar, Anthony Pym defines localization in his glossary as “In industry discourse, the process of internationalizing a product or text and then adapting it to target locales to some degree.” (Pym, 2023, p. xi). In this sense, Pym describes a two-step process where a source product is firstly internationalized, and then adapted to the target audience. He further states that “Localization is the preparation of a product for a new locale.” (p. 156). This entails that the source product is prepared specifically for the target.

Video game translation or localization refers to the process of translating or localizing every element in a video game, including the story, dialogues, in-game menus, explanatory elements, etc. This process comprises of several subprocesses like technical, linguistical, cultural, legal and marketing processes.

PURPOSE AND SCOPE OF THE STUDY

This is a descriptive study that aims to discover the localization strategies utilized in two specific video games, *The Last of Us* and *The Last of Us Part II*. It aims to analyze which

translation strategies have been utilized more commonly than other strategies in the video game translation processes of the selected video games. Another purpose of this study is to discuss the possible reasons behind the choices made by the localizers. The strategies that this study examines consist of the strategies mentioned in article written by Alberto Fernández Costales (2012) titled *Exploring Translation Strategies in Video Game Localisation*.

In the study, samples will be extracted from both games. These samples will then be screened, and remarkable samples will be selected. The selected samples will be analyzed in order to determine which translation strategy has been utilized for each sample. Afterwards, three translation studies graduates who are familiar with video games will examine these samples in order to confirm that each sample has been correctly categorized. Then, these samples will be categorized and added into charts in order to present the strategies. The results obtained from both games will be compared and the possible reasons behind the localizers' choices will be discussed.

LIMITATIONS

As mentioned earlier, all analyses regarding translation strategies utilized in the translation processes will be applied to only two video games, *The Last of Us (TLOU)* and *The Last of Us Part II (TLOU2)*. Both games have been developed and published by Naughty Dog operating under Sony Interactive Entertainment. The reasons for selecting these games include the fact that both games have been translated into Turkish by the developer company, as this is a recent change in the video game localization. Additionally, the strategies that this study examines have been put forward by Alberto Fernández Costales (2012), and are comprised of Domestication, Foreignization, No Translation, Transcreation, Literal Translation, Compensation, and Censorship.

RESEARCH QUESTIONS

This study will examine the translation strategies utilized in video games. The data obtained will be utilized to answer the following research questions:

Which translation strategy has been utilized most often in both games?

How can these games be compared in terms of the translation strategy they utilize more commonly?

What could be the possible reasons behind the choices of the localizers?

OUTLINE OF THE STUDY

This study starts with an introductory section regarding the aim, scope, limitations, research questions, and methodology of the study. Following that, Chapter 1 depicts the video game world and industry, setting the scene for video games, analyzing the success of video games, explaining necessary video game genres and types, and presents theories regarding translation, localization and video game localization. Afterwards, two games at hand, namely *The Last of Us* and *The Last of Us Part II*, will be presented in detail and analyzed in Chapter 2. Thereafter, Chapter 3 will include the methodology of the study, which includes data collection and analysis processes. Chapter 4 is allocated to the case of *The Last of Us* and *The Last of Us Part II*, presenting the obtained data regarding the translation and localization processes in these games. Chapter 5 will exhibit the results and discussions regarding the data obtained. Conclusion chapter will present the answers to the research questions of the study.

CHAPTER 1: LITERATURE REVIEW

Animals experience the world around them for the first time through games. A bear cub considers the mother's hunt for food as a game. Wolf pups learn how to sneak around their preys and effective parts of the body to attack via playing games with each other. *Homo sapiens*, the anatomically modern human beings, are members of the superfamily Hominoidea, colloquially known as Apes. Therefore, the modern human can be considered an extremely intelligent animal in its core. Thus, it can be concluded that humans also play games to interact with the world around them. Many games have different meanings for humans. A kid playing team sports learns the importance of being a part of a team, while another kid playing chess is taught the significance of tactics and strategy.

Dutch philosopher and historian Johan Huizinga expresses that all games include some rules within which the player of the game is free. He defines a game to be a voluntary act, rather than an obligatory situation despite its strict rules. The first element of a game is the setting in which the game is played (Huizinga, 2016). The game is completely cut off from the real world. He states that all games take place in temporary worlds. He also refers to the rules of the game as binding, which entails a sort of contract between the player and the game itself.

Recently, video games industry has become one of the most popular within the entertainment industry. Every day, the number of people playing video games is increasing. Due to the visual and technical capabilities, video games struggled to advance in the past. Video games developed in the 70s and the 80s were considered to be too similar to each other, causing an unwanted amount of 'copy-paste' war between video game developers. This had led video game industry to almost collapse. People did not want the games to be too similar. Therefore, video game purchases have plummeted in the mid 80s. The famous '1983 Video Game Crash' is thought to be caused by the catastrophic failure of the 1982 title *E.T. the Extra-Terrestrial*. It was supposed to be a great hit and loved by millions of players around the world. However, a vast majority of the players who purchased the game were not happy with the game and decided to return it to the developers. Atari, the developing company of the game, had so many physical

cartridges in their hands that they allegedly buried the excessive amount of the copies of the game in a landfill. A September 1983 news report expresses that numerous trucks filled with the *E.T. the Extra-Terrestrial* video game cartridges carried them to a landfill, buried them and covered with concrete. This resulted in a \$310.5 million loss for Atari¹. Nevertheless, this downfall spiral did not last. *Super Mario Bros.* developed by Nintendo in 1985 was an instant hit. That *hit* actually was *the thing* that saved the video game industry. The sales numbers were back on track for the developers, who seemed to learn from the mistakes of the past.

In today's world, that increase in popularity continues as video games are one of the biggest entertainment platforms. According to the research made by the Electronic Entertainment Design and Research in 2018, 67% of Americans (roughly 211 million people) play video games on at least one type of device, with more than half of those playing on multiple platforms (Crecente, 2018). Video games are everywhere. We can play games on many devices: ranging from our personal computers on our desks and smartphones in our pockets to the smart fridges² in our kitchens. Due to their widespread popularity, video games have been not only one of the most well-known popular media platforms, but they also are quite successful, commercially. Video game sector hosts many commercially successful products that are on par with those of a rival medium: movies. For instance, the most commercially successful movie of all time (without taking inflation into account) is the blockbuster movie *Avatar* with a record-breaking amount of \$2,923,706,026³ turnout. The highest-grossing video game of all time, in comparison, is *Grand Theft Auto V (GTA V)* which came out in 2013 for PC, PlayStation 3, and Xbox 360 platforms, and has later been ported into PlayStation 4, Xbox One, PlayStation 5, and many other platforms. *Avatar*'s \$2.92 billion turnout does not seem all that impressive compared to the astonishing revenue of *GTA V* in the amount of \$6 billion, which, as of 2018, makes *GTA V* the most profitable entertainment product of all time⁴. This astonishing success seems to be still advancing since the announcement of the newest edition in the series: *GTA VI*.

¹ The related article in New York Times website: <https://www.nytimes.com/1983/09/28/business/atari-parts-are-dumped.html>

² Richard Mallard (2020), a Twitch (an online streaming service) streamer by the nickname of "TwistedLootGoblin" managed to run the game titled DOOM Eternal on their smart fridge.

³ As of writing of this study, according to Box Office Mojo (Top Lifetime Grosses, 2020).

⁴ (Cherney, 2018).

If we look at franchises instead of singular products, the difference can be better understood. The highest-grossing movie franchise is *Marvel's Cinematic Universe*⁵ with a worldwide box office revenue of \$29.62 billion. In terms of video games, as of 2019, *Pokémon* video game franchise⁶ has recorded a turnover of over \$90 billion, which easily more than triples and nearly quadruples that of *Marvel's Cinematic Universe*, making *Pokémon* the highest-grossing media franchise in the world (Katz, 2019). Despite the fact that since 2019, The Pokémon Company no longer mentions on their website how much the franchise has earned, it is safe to assume that the number has increased, since there is nowhere for it to go but up.

The inflation issue mentioned above may cause some confusion. When adjusted for inflation, the highest-grossing movie of all time is the Oscar-winning title *Gone With The Wind*, starring Clarke Gable, which generally is considered to be the most successful movie, with inflation-adjusted revenue of \$3.44 billion⁷, which most certainly cannot compete with *GTA V*'s \$6 billion revenue⁸.

As exemplified above, video games sector is, in addition to being the most popular entertainment media platform, one of the most commercially successful branches of the entertainment sector as a whole.

1.1. VIDEO GAME GENRES

Similar to how the movies are categorized under different genres, e.g. horror, thriller, comedy, etc., video games can also be categorized despite the lack of an academic categorization. For instance, *Mortal Kombat* series is an example of fighting games genre, in which the player's character fights against the enemy character(s) in a two-dimensional space. Meanwhile, *Tomb Raider* series is an action-adventure video game series, which include action scenes that the player plays through such as chasing sequences, fighting with enemy characters, etc. as well as exploration sequences in which the player explores

⁵ A movie franchise whose first movie is Iron Man published in 2008 and the last movie is The Marvels in 2023 as of writing this thesis.

⁶ Created by Satoshi Tajiri in 1995. The rights of the whole franchise has later been purchased by Nintendo.

⁷ According to Guinness World Records as of 2014 (Guinness World Records, 2014).

⁸ (Batchelor, 2018)

some areas and discover useful items or points that helps them throughout the game. Horror-wise, *Resident Evil* and *Outlast* series are among the most popular horror games.

In addition to their thematic features, video games can also be categorized under their respective gameplay elements. For example, the above-mentioned *Outlast* is a first-person horror game series. First-person entails that the player experiences the game in the eyes of the character. *Outlast* also includes puzzles and the players can make progress in the game if they can solve the puzzles successfully. On the other hand, *Tomb Raider* is a TPS (third-person shooter) action-adventure game, which means the player's point of view is behind the character, as if there is a camera over the character's shoulder. Action-adventure genre entails that the game includes chasing sequences (main character chasing or being chased by other characters), combat, puzzles and discovering rewards; while 'shooter' means that the character utilizes various weapons in combat and the player can progress through the game depending on their success in those combats. Shooter games can be played from both first-person and third-person points of view. The famous war-themed video game series *Call of Duty* and *Battlefield* are FPS (first-person shooter) games, while *Gears of War* is a third-person shooter game. On the other hand, some video games adopt more than one perspective in terms of point of view for the players. For instance, *Deus Ex* series is a prime example of the stealth-action video game genre, in which the player tries to sneak past enemies or wipe them out stealthily instead of barging against them head on. *Deus Ex* is played predominantly in the first-person point of view; however, when the character in the game takes cover behind an object, the point of view turns into third-person in order to provide the player with a wider angle of the gameplay area because knowing one's surroundings is quite important to stay stealthy.

As exemplified above, there are no strict lines between video game genres. In addition to the thematic features, the inclusion of gameplay elements makes it nearly impossible to categorize them. Therefore, video game taxonomy can be quite blurry (Newman, 2004). While some role-playing games (in which the player decides the characters' choices and can alter the course of the game) like *Cyberpunk 2077* and *The Witcher* series include both points of view, some other RPGs (role-playing games) like *Baldur's Gate* series utilizes an isometric top-down view of the gameplay area where the player experiences the game as if the camera has been situated above the gameplay area, much like a surveillance camera.

1.2. GENERAL APPROACH TOWARDS VIDEO GAME LOCALIZATION

This study focuses on localization of video games. It tries to shed light on this mainly untouched area within translation studies and to expose the state of video game industry in terms of both financial and editorial success. This section will touch upon localization studies, followed by video game localization specifically, and provide an overview of the current situation of video game localization worldwide and also in Turkey.

1.2.1. Localization

In a broader sense, localization has been coined in 1980s and was predominantly used by software developers. It derives from the word *locale* and it refers to the process of adapting a certain software from the original source to the target market. By the same logic, localization in translation studies refers to the process of adapting a certain text from the original source to the target audience.

Another explanation of localization has been put forward by Christiane Nord (1997a) in her functionalist theory. In *Translating as a Purposeful Activity: Functionalist Approaches Explained*, Nord expresses there are two basic types of translation.

“In this regard, we find two basic types of translation processes. The first aims at producing in the target language a kind of document of (certain aspects of) a communicative interaction in which a source-culture sender communicates with a source-culture audience via the source text under source-culture conditions. The second aims at producing in the target language an instrument for a new communicative interaction between the source-culture sender and a target-culture audience, using (certain aspects of) the source text as a model. Accordingly, we may distinguish between ‘documentary’ and ‘instrumental’ translations.” (cf. Nord 1997b).

Documentary translation refers to the translation method in which the source-culture sender deliberately creates a documentation in order to communicate with the source-culture audience. In terms of documentary translation, every aspect is covered by and every role has been occupied by the source-culture. Both the sender and the receiver of

the message are among the source-culture. Instrumental translation, on the other hand, assumes the role of an instrument between the source and the target. This entails that translation creates a bridge-like structure in order to execute the interaction between the source-culture sender and the target-culture audience. This differs from the documentary translation in a sense that the receiver in instrumental translation is among the target-culture audience. (Nord, 1997a, p. 47). It can be deduced that localization, as a translation practice that aims to adapt the source material for the target audience, can be defined as an instrumental translation practice in terms of Nord's categorization.

In his book titled *Toward a Science of the Translation*, Eugene Nida (2003) describes two types of equivalence: formal and dynamic. Formal equivalence deals with the message within the text itself. It involves both form and content of the text. Within this context, formal equivalence focuses on the message in the source language rather than in the target language. The correspondences within formal equivalence should be "as poetry to poetry, sentence to sentence, and concept to concept" (Nida, 1964, p. 159). Nida expresses that a message in the target culture should have a corresponding message in the source culture, making it formally equivalent. Dynamic equivalence, in contrast, fixates on the receiver end of this exchange, focusing on the target language and culture. Dynamic equivalence aims to make the translation output as natural as possible for the target audience. According to Nida, the dynamic equivalence process does not deal with the effort of producing correspondences between the source and the target but rather tries to achieve the closest equivalent in the source language. Therefore, the relationship between the source message and the audience of that source message should be the same as the relationship between the target message and the audience of that target message. Dynamic equivalence has commonly been accepted as a standard for translators during translation and localization processes since the translators are able to produce more natural and efficient translation outputs when utilizing dynamic equivalence.

It can be inferred that Nord's instrumental translation and Nida's dynamic equivalence are similar. Both approaches attach importance to the target receivers as their main audience, and both are target-oriented translation practices.

These clear and relatively simple definitions notwithstanding, there are challenges in the realm of localization. In *An Adaptive Methodology to Overcome Localization Translation Challenges*, Abbas Brashi (2021) has expressed that there are quite challenges in this

sense (de la Cova, 2016; Alonso, 2016; Abdallah & Koskinen, 2007). He states that these challenges can be due to many reasons including “challenges given by the source text, by the lack of internationalization practices and nonadjustable translation tools, tight deadlines, conflict, lack of clarity and trust between translators and managers and potential customers, which is due to the high level of digitalization of the communication channels and of translation production networks.” (Brashi, 2021, p. 107).

1.2.2. Video Game Localization

Historically, the first video game *Spacewar* (developed by the Massachusetts Institute of Technology in 1960) included few lines of text; thus, creating minimal need for localization. Additionally, the system that could run the game was quite complicated and hard to obtain, making the target audience of the game quite small. Upon technological developments, video game industry has seen the creation of many types of video games, as exemplified above, which included intricate storylines and ever-lengthening lines of dialogue. This made it almost obligatory for video game developers to seek out localization since they wanted to reach a bigger audience for popularity and commercial causes. We can look at the example of the company CD Projekt Red.

The company has been founded in Poland as CD Projekt. They produced the Polish version of famous role-playing game *Baldur's Gate* developed by BioWare. In addition to their localization processes, they also ported different video games into PCs. CD Projekt was in cooperation with the company Interplay; however, after Interplay faced some financial problems, PC port of *Baldur's Gate: Dark Alliance* project had to be cancelled. CD Projekt did not want to waste the effort they put into the game; so, they decided to use the codes for the game, changed the company's name into CD Projekt Red, and started developing their own game. They acquired the video game rights to the book *Wiedźmin (The Witcher)*, written by Andrzej Sapkowski, and published their first game *The Witcher* in 2007. The game was an instant hit, gathering an astounding critical acclaim. Afterwards, they continued the series with *The Witcher 2: Assassins of Kings* and *The Witcher 3: Wild Hunt*. The latest project by the company was *Cyberpunk 2077*, which was received generally well despite some controversy after launch. This example

presents the success story of a localization company turning into a developer themselves and achieving great accomplishments.

Video game localization as a concept has emerged as a means to satisfy the need of expansion by video game developers. O'Hagan and Mangiron defined video game localization as "all the many and varied processes involved in transforming game software developed in one country into a form suitable for sale in target territories, according to a new set of user environments with specific linguistic, cultural, and technical implications" (O'Hagan & Mangiron 2013, p. 19). This entails that video game localization comprises of not only translating the written material in a video game but also keeping other aspects of the video games in mind during the process such as linguistics, culture, and technical implications.

There are different approaches to video game localization. Some researchers state that the concept of translation is the reiteration of the source language in the target language while preserving its semantic and stylistic properties (Hatim and Munday, 2019). Within this context, it is expressed that translation entails not only transporting the words and/or sentences in the source language but also the meaning and the physical aspects of the source language into the target language.

Similar to other fields of translation, video game localization also includes different strategies. In his article titled *Exploring Translation Strategies in Video Game Localisation*, Alberto Fernández Costales (2012) states that, through these strategies, the translators are able to achieve their functional goal: preserving the experience. Within this context, it is aimed to present the same experience to the target audience of the localized game as the target of the original version. Therefore, the main goal is to meet the expectations of the users.

Also, since video games include images, cutscenes, many gameplay elements with visuals, and verbal dialogues between characters, video game localization can be included in the field of audiovisual translation. Thus, as stated by Mayoral et al. (1988), the translator's task becomes complicated upon the inclusion of non-verbal elements such as images, music, and spoken words, and constrained by these elements. As audiovisual products, video games include voiceover, dubbing, subtitling and many other techniques during production. Scholars have uttered the possibility of video games being studied in audiovisual translation field. Costales stated that "the true potential of video games and

the possibilities they can pose for research in translation-related issues have not been fully approached yet: the relation between audiovisual translation and video games can be further studied.” (Costales, 2012, p. 388). He also argues that, since video games includes many cultural elements that may cause challenges and various technical issues that the translators may face during the translation process, games must be on the radar screens of localization processes.

Furthermore, many video games has their original soundtracks, which have been composed originally for the video game. The most well-known example is the famous soundtrack of *Super Mario Bros.* launched in 1985. Even people who are indifferent to video games have heard and also remember the soundtrack. That soundtrack was 8-Bit, meaning in short that it lacked in quality compared to today’s standards. Modern video games, however, include numerous soundtracks which are considered masterpieces. Unlike 8-Bit soundtracks, these modern pieces also include lyrics, which should be considered during the localization processes.

Moreover, video games like the aforementioned *Super Mario Bros.* did not include any spoken lines. The characters in that video game communicated with the player via texts. Then again, modern video games contain numerous lines of spoken utterances. These lines contribute to the effort of creating a realistic environment and world for the player to be immersed in. Some video games such as role-playing games even consider this as their core element. As defined in the previous chapters, role-playing games enable the player to make choices during the game and the game continues in line with the choices the player made. This progression changes the cutscenes, the cinematics and the gameplay elements in the game, making every game session a unique experience for every player. Therefore, the translation processes of role-playing games should incorporate different strategies and techniques in order to preserve the plot and the setting that the video game has created, so as to allow every player who plays the game (original or translated) to experience the game as the same.

Together with the lyrics in soundtracks and spoken dialogues that set the game from scratch, modern video games also provide the players with the option to play the game with subtitles. In addition to enabling the players with hearing disabilities to fully enjoy their gameplay through intralingual subtitles, video games also contain interlingual subtitles which assist the players who do not speak the original language of the game.

As Carmen Mangiron and Minako O'Hagan express in their research titled *Game Localisation: Unleashing Imagination with 'Restricted' Translation*, “the brief of the localiser is to produce a version that will allow the players to experience the game as if it were originally developed in their own language and to provide enjoyment equivalent to that felt by the players of the original version” (Mangiron & O'Hagan, 2006, pp. 14-15). The main goal for video game localization is to preserve the look and feel of the original game and transfer that into the localized version of the game. Within this context, translators are given the option to change, alter, and/or remove elements from the video game in the source language. These elements include but are not limited to any cultural references, jokes, profanities, references to historical events, since these may not function in the target language as they do in the source language. Therefore, the translators have been presented with the right to *bend* the source text to some degree so as to not lose the original meaning and effect of the original game. Within this context, translators utilize many methods and techniques to achieve the dynamic equivalent of any given element included in the video game in the source language.

Mangiron and O'Hagan further argues that “game localisers enjoy almost absolute freedom, and it may sound like a translator's dream come true. However, it comes with a condition: game localisation is constrained by severe space limitations.” (Mangiron and O'Hagan, 2006, p. 16). In fact, there are the numerous difficulties and challenges that video game translators experience and that cause space limitations for the translators.

In the article titled *Best Practices for Game Localization*, Jon Fung (2012) describes three aspects for video game localization, all of which are to be used in context. First of them is culturalization. Fung states that localization helps players comprehend the game via translation, while culturalization enables players to interact with the content within the game in a significant manner. Within this context, three levels of game culturalization are defined.

“Reactive culturalization: Make the content viable; i.e., avoid disruptive issues to allow a game to remain in the target market.

Localization & Internationalization: Make the content legible; i.e., perform “typical” localization to allow the game to be understood.

Proactive culturalization: Make the content meaningful; i.e., adapt and provide locale-specific options to allow the game to be locally relevant.”

(p. 1).

Different cultural aspects of different societies play an important role in culturalization. Fung expresses four cultural aspects within this context. The first aspect is history. Many societies around the world care deeply about their history, legacy, and origins. Therefore, any aberrations in the game will cause problems. Secondly, religions and belief systems of different societies and nations also differ. Game content must be sensitive to how different cultures exercise their religious and spiritual acts. After all, a society is built upon its sacred rules, and some of those rules derive from their religious beliefs.

The next aspect is ethnicity and cultural friction. There are many forms of disagreement and friction between the cultures of the world. Issues such as racism, sexism and gender can be included within this context. A game and its localization process must pay attention so as to not aggravate any player. Lastly, the fourth aspect is geopolitical imaginations. Many nations and governments around the world utilize digital media, including video games, in order to further their agenda regarding their worldview and extending their geographic sovereignty. As a political and international context, there is no room for any miscalculation.

In spite of having commercial success and being quite popular, video games have recently started to become included in academic studies. In his book titled *Video Games*, James Newman (2004) talks about two things that are quite shocking, even for video game “aficionados.” The first is that video games are not as new as we imagine them to be, which will be discussed in later chapters. The second is that such a trivial thing as video games should be taken quite seriously. Researchers like Henry Jenkins (2000), who defined video games as ‘an art form for the digital age’ make it gradually more possible to understand the real aspects of video games in terms of social, cultural and economic perspectives.

Within translation studies, it can be deduced that video games have not been sufficiently studied, even though “video games provide an interesting and trendy corpus of analysis for academia” (Costales, 2012, p. 388). The previous chapters have discussed the financial success and popularity of video games. It has been observed that some video

games have surpassed a rival medium: movies. However, James Newman (2004) states that despite the fact that video games have overtaken movies in terms of financial success and popularity among the masses, video games have been ignored by researchers. Newman bases this ignoring by scholars to video games being denigrated and considered as trivial.

Video game localization in Turkey hardly differs in this sense. There has not been sufficient amount of studies conducted in Turkey regarding video game localization. Semih Sarıgül and Jonathan Maurice Ross (2020) compare the academic studies in Turkey with those around the world, and they indicate that “Video games localized into Turkish have not attracted the attention they deserve from translation scholars in Turkey, whereas there are many studies on VGL in languages such as Czech, Dutch, Finnish, Japanese, Persian, Portuguese, and Spanish.” (p. 2).

Due to the recency in the industry, video games were not taken under analysis by scholars until recently, especially after technology giants like Microsoft and Sony entered the industry. The quality and reception of video games started to slowly but steadily increase in the 90s. James Newman’s *Videogames*⁹ book was published quite recently in 2004. *The Rough Guide to Videogames*¹⁰ was written by Geoff Howard Kate Berens in 2008. Evidently, the cornerstone works about video games have been created quite recently. Within Turkish context, it can be observed that there is a scarcity in academic studies about video games. For instance, there are recent studies conducted in the field of media (Akçay, 2020), education (Eroğlu, 2019), and some other fields regarding video games. In terms of translation studies, some studies can be given as examples for video game translation studies in Turkey. In their respective studies, Onar and Çatak (2022) analyzed the translation of *Uncharted 4: A Thief’s End* created by Sony, while Odacıoğlu and Köktürk (2015) focused on Bethesda’s *Wolfenstein: The Old Blood*. Apart from some other examples, video game localization seemed to have not been thoroughly discussed and analyzed within academic context, especially within the Turkish context.

⁹ (Newman, 2004)

¹⁰ (Berens and Howard, 2008)

1.2.3. Video Games and Language Support

The translation quality of video games is up for debate since, up until very recent years, the translation processes have generally been carried out by gamers and game enthusiasts rather than professional translators. One of the most infamous examples of this poor-quality translation is in the video game *Zero Wing*, a Japanese arcade game developed in 1989 by Toaplan. Arcade games are the type of games that are originally developed to be played in special systems called arcade machines. They were played in arcade saloons because they were quite big in size and did not fit in households.

After the game consoles and personal computers have made their way to people's homes, arcade machines became a relic and only used by arcade enthusiasts. Today, many arcade games are also ported into modern day consoles and PCs. *Zero Wing* was one of the games that have been ported to Sega Mega Drive, a popular video game console at that time. It has been launched in the US in 1990 and in Europe in 1991.

There were many badly translated sentences and phrases in the European version of the game. Phrases like "Somebody set us up the bomb!" or "You have no chance to survive make your time." reflect the quality of the game's translation. However, the most infamous example in the European version of the game was quite entertaining.

Basic Translation from the original Japanese version	European version
With the help of Federation government forces, CATS has taken all of your bases.	All your base are belong to us.



Figure 1: The infamous bad translation example from *Zero Wing* (Hathaway, 2016).

This line spread to many forums and websites of the day. Gamers started putting it on any image they find to make fun of its irrelevance. It became one of the hallmarks of internet humor and a classic ‘meme.’ This mistake and many others alongside it can be attributed to the challenges mentioned by Brashi (2021). The actual reason behind this mistake notwithstanding, this example exhibits the quality of video game translation and the effort the translators put into the translations of the video games back in the day.

Naughty Dog is a leading figure within this context in terms of official Turkish language support. Their parent company Sony has supported Turkish language in their games for years and is quite insistent in this matter. The *Uncharted* series published in 2011 was reworked and relaunched with full Turkish language support in 2015. In the following year, the fourth installment of the series *Uncharted 4: A Thief’s End* officially supported Turkish language at launch. This trend by Sony and Naughty Dog continued with *Days Gone* and *Death Stranding* in 2019 and *Ghost of Tsushima* in 2020, which are all Triple-A titles. This indicates the level of persistence Sony and Naughty Dog have for including full language support in their video games.

Some developers such as Nintendo, Sega and aforementioned Square Enix themselves localize their video games for the western audiences and these localization processes take quite a while. One example is the famous *Yakuza* series developed by Sega. The first game of the series, *Yakuza*, was released in Japan in December 2005, while North American, European, and Australian players had to wait until September 2006. The

following game, *Yakuza 2*, took even longer than its predecessor, staying under localization processes for almost two years, while it took three years and three days for *Yakuza 3* to be released worldwide. One of the quickest localization processes within *Yakuza* series is the latest installment *Yakuza: Like A Dragon*, which took almost 10 months to localize.

Some companies seemingly develop their games with localization processes in mind. Square Enix's *Final Fantasy VII* was one of the most popular and well-received games by gamers ever. While the original game that came out in 1997 took 8 months to be released in North America and Europe, the remake of the game *Final Fantasy VII Remake* has been released worldwide on the same day.

This delay in localization may be due to the fact that Japanese video game developers often develop complex games with lots of lines of dialogue and intricate gameplay elements. For instance, the aforementioned *Final Fantasy* series was originally a turn-based strategy game. This means that the player and the enemies take turns for making their offensive and defensive moves, much like how chess is played. Therefore, there is a lot of strategy that the player needs to put into the gameplay in order to succeed. This situation may make the video game complicated and relatively more difficult to localize. On the other hand, some video games of western origin are quicker to localize. For instance, the first-person shooter game series *Call of Duty* was originally developed by Infinity Ward, an American video game developer company. The game was released in the United States in November 2006, and next week in Europe. The second and third installments in the series also continued this trend of quick localization. All subsequent games in the series since the 11th game of the series, *Call of Duty: Advanced Warfare* in 2014, have been released on the same day worldwide.

1.2.4. Translatable Assets

In their book titled *Game Localization: Translating for the global digital entertainment industry*, O'Hagan and Mangiron categorized video game items as in-game texts, art assets, audio and cinematic assets, and printed materials, and the following section will summarize the relevant items described by O'Hagan and Mangiron (2013).

In-game texts

In-game texts are the texts that the player sees on the screen, also referred to as onscreen texts (OSTs). These texts are written on the menus, messages, tutorials, system warnings, etc. and are there for the player to be informed about the current situation of the game. They also include the texts in the narration and dialogues of the game.

Art assets

Art assets are the graphics and visuals that have been specially designed for the game. They include maps, signs, paintings, etc. These assets may also include text in the source language of the game, which in turn calls forth the need for localization processes. These art assets may have to be worked on and modified, even fully redesigned, as part of the localization processes, since they directly affect the experiences of the target language players.

Audio and cinematic assets

These assets consist of audio aspects of the game, including soundtracks, spoken dialogues and voiceovers. Modern video games include quite an abundance of them in their cutscenes or cinematic sequences. These cutscenes turn the player into a spectator while the game presents the story to the player.

Printed materials

Video games have been launched in many forms. The first video games to have arrived at households came included in the machines. However, this disabled the opportunity to load new games onto the system and play different games. Later on, video games were launched in the shape of game cartridges.



Figure 2: Channel F video game console (The Brown Box) created by Fairchild, and cartridges (yellow). (Edwards, 2015).

These cartridges enable the player to switch to a different game whenever they wanted. After a while, thanks to technological developments, video game developers made these cartridges gradually smaller in size, eventually using optical discs or compact discs (CD) as their medium to store the games in the 1980s. CDs had much more digital space available for the games in addition to being smaller in size than cartridges. Aside from the actual video game, the boxes in which the CDs came included many items that may be of interest to the players, such as a manual for the game, an instruction booklet, teasers of other video games developed by the same company, advertisements, etc. Some video games even had special collector's editions, which included art works among other exclusive items.

1.3. TRANSLATION STRATEGIES

The strategies that this study will investigate have been put forward by Alberto Fernandez Costales (2012), who describes some strategies for video game localization in his article titled *Exploring Translation Strategies in Video Game Localisation*. Costales categorizes these strategies in 7 groups. Those 7 groups of strategies will be the main strategies this study will investigate in terms of *TLOU* and *TLOU2*.

1.3.1. Domestication / Foreignization

Domestication and foreignization are two strategies that video game localization can clearly apply. In fact, these two are arguably the most significant and substantial difference to be considered among the strategies within the field. This is due to the fact that the use of either strategy directly affects the translation output. "Foreignization strategies are intended to keep the look and feel of the original game and transfer the atmosphere and the flavour of the source culture into the target locale." (Costales, 2012, p. 395). Meanwhile, domestication practice intends to move closer to the target audience. It aims to put the target audience and their experience of the product in the center and the translation process is carried out accordingly.

1.3.2. No translation

The second strategy Costales (2012) mentions in the article is no translation. It entails the non-translation of certain names, places, events, or colloquial expressions. One of the most well-known examples of no translation derive from the Japanese video game *Street Fighter*. In the game, the characters Ryu and Ken use a special move called 波動拳 (pronounced as Hadouken, IPA: [hado:kẽ⁺N], literally “wave motion fist” or “fist of surge”). The name of this move has been preserved as Hadouken in the game, and the gamer community has accepted it as is. Hadouken is among the most iconic and infamous moves within the *Street Fighter* series, even one of the most recognized phrases in video game industry.

1.3.3. Transcreation

Costales states that transcreation is utilized within video game translation by Mangiron and O’Hagan (2006). It allows the translators to be more creative and freer when conducting their translation processes, while enabling the aim to preserve the original game experience in the target audience. Transcreation, similar to the other strategies listed, can be applied to any video game type or product. However, Costales (2012) points out that transcreation can be better applied to a selection of video game genres, since it provides a sense of freedom to the translator in order to obtain a proper video game experience in the target locale and retain the look and feel of the original title. Within this context, Mangiron and O’Hagan (2006) state that video games with an abundance of narrative aspects may be relatively more suitable for this strategy to be applied. The argument is that the sheer amount of narration and the complexity of the plots and storylines in narrative-driven video games might turn this strategy into a golden opportunity for the translators because it enables the translators to be creative, encourages them to be gallant when needed, and provides them with a fair bit of flexibility for ensuring a better experience for the target audience of the video game.

1.3.4. Literal translation

Despite the extensive opportunities provided to the translators in the previous strategy, literal translation can be considered to be quite the opposite. Costales considers literal translation to be an acceptable approach in video games and states that “it may turn to be particularly effective in the case of sports titles, racing games or simulators, where there is a good amount of technical words and specific terminology.” (Costales, 2012, p. 400). In fact, the video game genres Costales mentions require pinpoint accuracy. Many sports video games like *FIFA* and *NBA 2K* series contain specific football and basketball terminology within their field: corner, shoot, dribbling, freekick, free throw, travel, foul, etc. Additionally, racing video games also make use of the correct automobile terminology in order to make the gameplay experience feel more natural and realistic. These video games include terms like gear, steering, wheel, tire, brake, clutch, lap, sprint, circuit, etc. Therefore, the translation processes of these games might benefit from literal translation.

Costales argues that “many simulators and sports games do not rely on complex storylines or plots and the narrative load is lower than in other genres such as adventure games or RPGs. Therefore, the degree of creativity of translators can be somehow reduced and literal translation seems to be a suitable and acceptable strategy.” (Costales, 2012, p. 400). It can be derived from Costales’ standpoint that, while sports or simulation video games do not require too much effort or energy, some other games like RPGS require more effort and energy for translation. These are the games that include an abundance of narrative elements.

1.3.5. Loss of meaning and compensation strategies

In some cases, things may get *lost in translation*. It might be near impossible for a translator to find a functional equivalent of a specific term or sentence. At this point, translators may consider engaging in compensation processes or even a partial rewriting process in order to eliminate, if possible, or minimize the loss in meaning. Some elements that may require compensation include humor and profanity. Translators may choose to compensate when possible in order to make up for a previous censorship.

1.3.6. Censorship

As Costales expresses, “the adaptation of a game to a different culture must take all legal issues into account. Some countries do have particular rules or regulations regarding video games showing an excessive violence or offensive language.” (Costales, 2012, p. 403). Therefore, some video game developers decide to utilize censorship in their games. An example for this is the seventh installment in the *Resident Evil* series developed by Capcom, *Resident Evil 7: Biohazard*. *Resident Evil* series is a horror game series, in which the developers present many horrific and brutal scenes. One of the notes in the game, which depicts a decapitated head, has been edited and replaced with a polaroid photo in the Japanese version, since Japanese censorship law compels video game developers against decapitations.

Costales concludes that “As multimodal and multidimensional products, video games are a concerning issue for audiovisual translation, and the growing importance of the game industry suggests that this sector will gain momentum in the short term.” (Costales, 2012, p. 404). He further argues that video game translation shares various steps with any localization process, but also includes many more challenges and difficulties that require special attention, similar to those which are experienced by translators during audiovisual translation.

CHAPTER 2: *THE LAST OF US* and *THE LAST OF US PART II*

This chapter of the thesis will shed a light on the two games in question, namely *The Last of Us* and *The Last of Us Part II*. In this chapter, it is aimed to explain why these games have been selected as the core premise of the study. Moreover, this chapter will provide background information about the games for the following analyses and discussions.

This study focuses on two video game titles in *The Last of Us* series developed and published by Naughty Dog under Sony Interactive Entertainment. *The Last of Us* (Naughty Dog, 2013), hereinafter referred to as *TLOU*, is a story-driven action-adventure game developed by Naughty Dog and published by Sony Interactive Entertainment for the PlayStation 3 console in 2013 and remastered for the PlayStation 4 console in 2014. The second installment in the series, *The Last of Us Part II* (Naughty Dog, 2020), hereinafter referred to as *TLOU2*, is also a story-driven action-adventure game developed by Naughty Dog and published by Sony Interactive Entertainment for the PlayStation 4 console in 2020. Both games were directed by Israeli American writer Neil Druckmann, who worked as creative director and writer in both games.

The reason behind the selection of these games is that these games have been published with official language support by the original developer company and therefore, it seems that the developers were the main decisionmakers during localization processes. Another reason for selecting these games is that both games rely heavily on their narrative aspects. Many video games in the video game industry choose “gameplay over narration” due to the fact that storytelling is a whole other profession, and it may cause an increase in the production costs of video games should the developers decide to include sizable dialogues and intricate plotlines. Nevertheless, developer companies under Sony Interactive Entertainment seem to do their due diligence in terms of storytelling and narration. Insomniac Games was praised for their successful storytelling in *Marvel’s Spider-Man* in 2018, while Santa Monica Studios horrified their competition thanks to the narrative excellence in *God of War*. Naughty Dog, the developers of *TLOU* and *TLOU2* does not fail to amaze their audience with the elaborate plotlines they incorporate into their video games. *Uncharted* and *The Last of Us* series have been their most substantial entries into the video game industry.

2.1. THEMES AND SETTINGS OF THE GAMES

The first game, *TLOU*, takes place in a world where a pandemic has radically transformed known civilization. Infected humans run amuck, and the survivors kill one another for sustenance and weapons - literally whatever they can get their hands on. The protagonist of *TLOU*, Joel, is a salty survivor who has been hired to smuggle a fourteen-year-old girl, Ellie, out of a rough military quarantine, a deal which Joel refuses at first but afterwards is persuaded to accept, and what begins as a simple job quickly turns into a brutal journey across the country that spans over four seasons.

Joel and Ellie are, for the lack of a better term, incompatible with each other throughout the first game, *TLOU*. They argue pretty much about any topic at hand at any time. They often question why they are there and express their dislike for each other.

[Joel enters the room and scoffs in disbelief. Ellie is sat slouched by the window, reading a girl's diary.]

Ellie: Is this really all they had to worry about? Boys. Movies. Deciding which shirt goes with which skirt. It's bizarre.

Joel: Get up, we're leaving. C'mon.

Ellie: And if I say no? [Sits properly.]

Joel: Do you even realize what your life means? Huh? Running off like that. Putting yourself at risk... it's pretty goddamn stupid.

Ellie: Well, I guess we're both disappointed with each other then.

Joel: [Walks closer.] What do you want from me?

Ellie: Admit that you wanted to get rid of me the whole time!

(The Last of Us Script, n.d.)

Their disagreement continues throughout the game, but it grows weaker, and they start to consider each other as family in the end, where Ellie is taken to a hospital controlled by the Fireflies (a group of survivors against whom Joel and Ellie fight during the game) to have her brain inspected post-mortem by a doctor, Jerry Anderson. Jerry is trying to understand what causes this mayhem in the world by examining the fungus species *Cordyceps* and he can create the vaccine in order to cure the ongoing pandemic. He tries to understand why Ellie is immune to the infection and he possesses the knowledge and

the expertise to create the vaccine. Jerry will dissect and examine Ellie's brain for the cure. Knowing that Ellie will die for creation of the vaccine, Joel storms into the hospital, killing any member of Fireflies that tries to stop him, rushes into the operating room, kills Jerry, and carries unconscious Ellie out of the hospital.

In the beginning of *TLOU2*, five years after the hospital incident, Ellie and Joel have settled down in Jackson, Wyoming. Living amongst a thriving community of survivors has allowed them peace and stability, despite the constant threat of the infected and other more desperate survivors, one of whom is Abby Anderson. Abby is the daughter of Doctor Jerry Anderson. She is looking for Joel, the man who killed her father. She eventually finds Joel and avenges her father's murder by killing him in front of Ellie. Afterwards, Ellie embarks on a relentless journey to carry out her justice and achieve closure for the murder of Joel, Ellie's *father* (figuratively speaking).

TLOU2 consists of two main story lines. The player controls Ellie in the first one, which tells her story in search for Abby, Joel's killer. With her girlfriend Dina by her side, Ellie goes through tough environments filled with dangerous infected creatures, in addition to the human enemies from survivor groups such as WLF (Washington Liberation Front) a militaristic-oriented group of survivors) and Seraphites (an adamantly religious cult). These two groups are in a war with each other for control over Seattle.

Both video games tell a journey story. In the first game, we experience the journey of Joel, who is trying to smuggle Ellie out of the city. The two characters are strangers to each other in the beginning, but they gradually start to get long. The second game depicts the stories of two young women who are on a hunt to find their respective *father's* killer.

2.2. ANALYSIS OF THE GAMES

Both games in *The Last of Us* series are third-person action-adventure games. Additionally, they both are story-driven video games, meaning that the main focus of the game relies rather heavier on the storyline and the events within the plotline than the gameplay elements. Therefore, it can be argued that transcreation is a relatively more applicable strategy within the context of *TLOU* and *TLOU2*. In fact, it can be said that both the story and the gameplay of the games are influenced by each other. Some

gameplay elements even contribute to the advancement of the storyline in the games. In one chapter of *TLOU2*, Ellie is in an abandoned building with Dina. The building is filled with what is known in the TLOU universe as spores. Along with a direct contact with an infected and being bitten by one of the infected, spores are one of the ways through which the Cordyceps fungus infect people in the game. These spores are released by the corpses of the infected laying around. Moments before the host is deceased, the Cordyceps fungus compels the body of the host to find a moist place to die in. even though the body of the host is no longer of use to the fungus, the corpse can still be utilized by the fungus to spread around aeriaily. Soon, the corpse begins growing fungi and some spores, which explode and cover the entire place it is in. Spores can quickly and directly cause infection since it is highly dangerous to breathe. After inhaling the spores, an individual experiences difficulty in breathing, exhaustion, weakness in limbs, unconsciousness, and finally turning into one of the infected, which is depicted as an inevitable cycle. The only character known to be immune to this infection is Ellie, as mentioned in a previous chapter. Everyone in the games uses special masks when entering a spore-filled environment in order to avoid the risk of infection. Despite her immunity, Ellie wears the same type of mask since wishes to keep her immunity a secret from everyone else, because the last time it was discovered by someone else, they tried to kill Ellie in order to find the cure for the Cordyceps fungus infection and save the world from this ongoing pandemic. Therefore, after what can only be described as an uphill battle against the infected in that abandoned building, Ellie and Dina achieve some kind of momentary safety, but Dina realized that Ellie's mask was broken. Shocked by the sight of a broken mask in an environment filled with spores, Dina offers to take her mask off and give it to Ellie, stating that both of them can share the same mask for a duration and pass it along. However, Ellie quickly stops Dina before she manages to take off her mask and reveals to her that she is immune to the infection.

In this scene, we can observe that a part of the storyline and a character feature (Ellie's immunity) directly affects the gameplay elements of the game. The first game, *TLOU*, where Joel could not access an area filled with spores if he did not have his mask with him because he was not immune to the infection. However, *TLOU2*'s Ellie can enter any building, cave, underground station, etc. without any fear of infection, thanks to her immunity. Therefore, *TLOU2* includes even more chapters which take place in confined

spaces, since there is no limitation to environments into which the players can or cannot enter. This shows that in story-driven and narrative-oriented video games, the gameplay elements are heavily influenced by the storylines and the plot of the game. Thus, this creativity, flexibility, and seemingly endless possibilities within the story of the game provides the same opportunities to the translators to be creative and flexible.

2.2.1. Representation in *TLOU* and *TLOU2*

Since its announcement, Neil Druckmann has been criticized for including *too many* non-binary gender elements in *TLOU2*. Many critics have expostulated Druckmann's efforts of including LGBTQ+ within the game, claiming that video games should not be advocates for "social justice warriors." On the other hand, some other critics, like the author of *The Queer Games Avant-Garde* Bo Ruberg (2020), praised the inclusivity and said that *TLOU2*'s queer representation is absolutely a good thing. Gamers within the LGBTQ+ community are feeling acknowledged thanks to characters like Lev, Ellie and Dina. It's shaking up what close-minded, toxic people think video games should look like – which helps us see how much we need this change (Chilton, 2020). The fact that certain gamers are opposing the game including LGBTQ+ characters shows just how important this kind of queer representation is.

This inclusivity within the game originates from *TLOU2*'s director and co-writer, Neil Druckmann. In an interview with game designer Cory Barlog (Hanson, 2015), Druckmann stated that his writing technique consists of creating 'simple stories, complex characters.' This effort can be observed in, for example, *Uncharted 4: A Thief's End*, another game developed by Naughty Dog and published by Sony Interactive Entertainment for PlayStation 4 console. The game tells the story of Nathan Drake, who is an adventurist treasure hunter. He resembles many characters in treasure-hunting movies, such as *Indiana Jones*. *Uncharted 4* has received praise thanks to its profound characters, meticulous plot and character arcs, gaining its place among modern classics. This supports Druckmann's statement for 'simple stories, complex characters' since the game takes a concept that is almost a cliché and presents a complex and intricate plotline. Neil Druckmann *chooses* to be, for the lack of a better term, *out of the ordinary* within

his stories, which is the reason why he opted to create a more inclusive game than any Triple-A¹¹ game title in the video game industry.

As it has been demonstrated, social and gender representation has been a controversial topic in terms of *TLOU* series. Therefore, this section of the study will discuss how video games depicted social and gender aspects in recent history. It will also describe how these depictions have changed over the years and then shed light upon various social and gender aspects included in *TLOU* and *TLOU2*.

2.2.2. Video Games In Terms of Representation

Retrospectively, video game sector has been a male-dominant subculture, similar to movies. Thus, despite some exceptions, video games have conventionally been designed for and to satisfy men, who constituted the vast majority of the gamer¹² community. In order to appeal to the gamers, video game developers have decided to create or adapt ‘strong’ male characters in their games. Superhero video game series such as *Superman* and *Batman*, war-themed video game series such as *Call of Duty* and *Battlefield* and fighting video game series such as *Mortal Kombat* have male characters in the driver’s seat. In addition to Superman and Batman (who are originally male movie characters), Captain Price, Soap and Ghost in *Call of Duty* series, Dabiel Recker and Henry Blackburn in *Battlefield* series, and SubZero, Liu Kang and Kung Lao in *Mortal Kombat* series are also male, which indicates the ‘strong male’ oriented approach adopted by video game developers.

In terms of female video game characters, one of the most notable examples is Lara Croft. Lara is the protagonist of the game series named *Tomb Raider*. She is also depicted in her famous solo movie *Tomb Raider* directed by Simon West and came out in 2001, in which Lara has been portrayed by Angelina Jolie. Despite being a ‘strong’ female character who can and does overcome any obstacles and challenges on her way, she was designed to draw attention to her sexuality in the early games of the series, as it can be observed in

¹¹ “Triple-A” or “AAA” is an informal classification of games. The terms generally refer to games that boast a large budget for both production and marketing. These games are expected to be of high quality and sell in a substantial number of copies, typically going into millions. AAA is the gaming industry’s equivalent of the word “blockbuster” in the movie business (“Best AAA games - Everything you should know about triple a,” 2020)

¹² A person who regularly plays computer or video games (Gamer, n.d.)

Figure 3 below. The developers, who originally sought for more popularity, commercial success and attention from the male-dominant gamer community, has receded from this line of thinking in the later games of the series.



Figure 3: Lara Croft's in-game character designs between 1996 (far left) and 2013 (far right). (Evans, 2018)

The abovementioned change has started with the series being purchased by the Japanese company Square Enix, who changed Lara's character design as well as her storyline. Lara is a young archeologist like her late father. She enters into dangerous and mysterious tombs and caves to hunt for treasures. The reboot of the series, developed by Crystal Dynamics under Square Enix, was published in 2013 and named *Tomb Raider*. This game goes to the very beginning of the tale of Lara Croft. Lara in this game is quite different from the earlier installments, which depicted Lara as a fierce character who did not care about anything on her way to her treasure. In contrast to the original game, Lara overcomes the challenges and complications with her wit and wisdom, which are character changes in addition to the visual changes depicted in Figure 3 above. The 2013 edition describes a more humane Lara who cared about people around her. Therefore, the video game sector was introduced to its one of the most prominent female characters as well as being the most commercially successful female video game character with 44.5 million units sold as of 2019 (Guinness World Records, 2019).

Another example is the popular fighting game series *Mortal Kombat*. The game, as it can be deduced from its name, depicts characters in a *mortal combat* against each other. However, some female characters have been depicted in gratuitously sexualized ways (see Figure 4 below).



Figure 4: Sonya Blade's in-game character designs throughout the series (Brockway, 2019)

For instance, *Mortal Kombat's* Sonya Blade has been re-designed over the years to accommodate for the changing current of the video game sector. She lost the gratuitous elements of sexualization without becoming a completely different character from the original design.

2.2.3. *TLOU* and *TLOU2* In Terms of Social and Gender Representation

These two stories (*TLOU* and *TLOU2*) are clearly not focused on the idea of gender equality. *TLOU* is a travelling story with all the cliché elements: two incompatible people, who particularly dislike each other, embarking on a journey to a certain place, during which they start to like each other, only to end up being like a family for one another. *TLOU2* is not so different in its core either. It also tells a journey story but is more focused on the concept of vengeance. Despite all of those, both games include elements of gender and social representation.

One of the most prominent female characters in both games is Ellie. Even though she was described and designed as a weak girl in the first game (a number of puzzle elements in the first game have the player fetching a plank in water because Ellie cannot swim), she is cunning and brave in *TLOU*. Her shining moment comes late in the game when she becomes a playable character in the Winter chapter, in which she defeats several waves of the infected in order to get back to a dying Joel with a bottle of antibiotics to save his

life. Winter chapter depicts a brave and strong woman, contributing to the effort to improve women's representation in video games.

Another example is Tess, Joel's companion and partner. She is helping Joel and Ellie get out of the city. She is not depicted as being dependent on Joel, in addition to being refreshingly capable and tastefully clothed, as it can be seen in Figure 5 below.



Figure 5: Joel and Tess in TLOU (Jane, 2013)

She is able to make decisions on her own when, for example, she and Joel are confronting Robert, an arms dealer who owed weapons to them but did not complete his part of the bargain.

Tess: Who. Has. Our guns?

Robert: [Pauses and breathes rapidly.] It's the Fireflies. I owed the Fireflies!

Tess: What?

Robert: Look. They're basically all dead. We could just... go in there... finish them off! We get the guns! What do ya say? [Joel and Tess look at each other and stand over Robert.] Come on! Fuck those Fireflies! Let's go get 'em!

Tess: [Pauses.] That is a stupid idea.

[Tess shoots Robert twice in the face, killing him.]

Joel: [Inhales sharply.] Well, now what?

Tess: We go get our merchandise back.

(The Last of Us Script, n.d.)

The relationship between Joel and Tess is more than a friendship. In fact, during the second chapter of *TLOU*, the American Army is going after Tess and Joel and has them cornered in an old building. Then, Tess reveals that she has been bitten, which gives her a limited time to stay alive before she turns into one of the infected. She tells them to run and reach Tommy, Joel's brother, and sacrifices her life by attacking the Army in an attempt to divert their attention from Ellie and Joel.

TLOU2 takes an even more inclusive approach in terms of gender representation in video games. In addition to carrying out the same "depicting-strong-characters" effort, *TLOU2* has characters that represent different gender identities, first of whom is the main protagonist: Ellie. She was depicted as a fourteen-year-old girl in *TLOU* but throughout *TLOU2*, she fights against everyone on her way to her archenemy, Abby, with the help of her girlfriend Dina. Ellie and Dina were close friends for a long time, both having mutual crushes on each other, yet never admitting it. Eventually, during a dance scene, Dina decides to kiss Ellie after which they are warned not to act in such a way during a family event.

Dina: Come on. Don't you start with me. Okay, I have a very serious question for you. How bad do I smell?

Ellie: (takes a sniff) Like a hot pile of garbage.

Dina: Oh! Okay. Ugh! How about that? (hugs her)

Ellie: Gross.

Dina: You love it.

Ellie: Every guy in this room is staring at you right now.

Dina: Maybe they're staring at you.

Ellie: They're not.

Dina: Maybe they're jealous of you.

Ellie: I'm... just a girl. Not a threat.

Dina: (fixing Ellie's hair) Oh, Ellie... I think they should be terrified of you.

[They kiss. Ellie smiles. Seth approaches them.]

Seth: This is a family event.

Ellie: (smiles) Sorry. Sorry!

[They are going away.]

("The last of us part II full transcript," 2020)

Additionally, it is revealed that Dina is of Jewish origin. She is wearing a hamsa bracelet, which are common throughout the Middle East and represent good luck or protection.

As we can later see in Ellie's notebook, she has dated another girl named Cat before she got together with Dina. Cat appears in the game only in a drawing and is said to be a talented tattoo artist. She created the iconic tattoo on Ellie's arm. Despite not being *physically* present in the game, it can be stated that another female character has been depicted in an independent way.

The other protagonist of the game, Abby, is a whole other story. In the beginning, she is depicted as a young girl who loves and respects her father, Jerry. Her character design (see Figure 6 below) does not include gratuitous sexualization elements. Her clothes do not reflect any gender stereotypes. She has been designed to wear standard (non-gendered) outfits in muted colors, which seems appropriate, considering the ongoing apocalyptic pandemic in the game.



Figure 6: Character design of younger Abby in *TLOU2* (Tzeng, 2020)

As the game progresses, she looks for avenging her father's death. In order to survive the dangerous environment and achieve her goal, she becomes stronger, and this change is

reflected in her character design as well (see Figure 6 below). Afterwards, she becomes one of the most important members of the Wolves and has to take care of many individuals within her survivor group; so, she remains a physically strong character.



Figure 7: Character design of Abby in *TLOU2* (Tzeng, 2020)

Another example is Yara and Lev in *TLOU2*. Since Abby is a member of the Wolves, she is the enemy of the Scars. When out in the woods, Abby is attacked by a group of Scars and captured. The Scars are planning to sacrifice her but two people come from the darkness of the woods and intercept the commotion: Yara and Lev.

Yara and her sister Lily is a member of the Seraphites Cult, despite not sharing their radical religious ideals. Lily wishes to be a soldier, just like her older sister Yara. However, Seraphites tradition forces her to marry an elder member of the Cult. Ready to do anything to prevent this from happening, Lily cuts her hair, changes her name into Lev and escapes the Cult's camp with Yara. After their escape, the Scars start hunting them down for their religious justice. Afterwards, Lev and Yara stumble upon Abby being executed, save her, and they run away together.

Within this context, as the players, we experience Lev's gender transformation. She originally wanted to be a soldier, but her religious cult traditions rejected this wish and forced her to be the wife of an elder member. *Him* cutting *his* hair and changing *his* name completes *his* ever-growing wish for changing *his* gender.



Figure 8: Lev in *TLOU2* ("Lev", n.d.).

Abby: How long have you two been on the run for?

Lev: Two days.

Abby: Where were you headed?

Lev: I dunno. Just... away.

Abby: What the hell did you do?

Lev: I shaved my head.

Abby: They want to kill a little boy because he shaved his head?

Lev: I wasn't allowed. It's a rule. I broke it.

Abby: Jeez. So, why'd you do it?

Lev: I dunno...

Abby: Pretty punk rock of you. Hmm.

Lev: Punk rock?

Abby: I get the impression you don't follow most rules.

Lev: Oh... I guess so...

("The last of us part II full transcript," 2020).

As exemplified above, Abby was not aware of Lev's transformation when she met her for the first time. In later scenes, Yara explains the situation to her.

Yara: Lev! Why's **he** doing this?

Abby: Hey, do you think that maybe he could convince your mom?

Yara: If she saw **him** like this, she'd strangle him with her bare hands. How much did **he** tell you?

Abby: Not much. I heard some of your people calling **him** Lily.

Yara: For a long time... I didn't understand why **he** was questioning the laws... the traditions. When **he** explained to me how **he** felt inside, I told him **he** had to keep it to **himself**. I was hoping **he**'d snap out of it. **He** seemed fine for a while. But then **he** shaved his head like one of the men. It was suicide.

Abby: Is that when you ran?

Yara: First I screamed at **him**. I hit **him**. I was so stupid.

Abby: Hey, I have an idea. Why don't we find something to cheer **him** up? C'mon. Why do you think **he** did it now? Shaved **his** head, I mean.

Yara: Last week **he** got assigned his role in the community. **He** wanted to be a soldier like me. But they decided **he** was to be a **wife** to one of the elders. It's... tradition.

Abby: Poor kid.

("The last of us part II full transcript," 2020).

We can see that Yara uses masculine 'He' when referring to Lev. At first, Yara could not comprehend Lev's transformation and warned Lev to keep this issue to himself. She hoped that this might be temporary, and that Lev could pull through. She even feels sorry and regretful for not believing in him earlier. We can observe that she loves Lev and cares about him.

Lev has many duties in the game as well. During the chapters in which we play as Abby, he uses his bow and arrow precisely to help the group and save Abby and Yara when they encounter dangerous situations. Especially after his sister's death, Lev becomes inseparable from Abby. This situation has been solidly depicted in the ending.

In the final chapter, Ellie and her girlfriend Dina has settled down in a farmhouse with their son, JJ, who is Dina and Jesse's (Dina's ex-boyfriend) son and has been adopted by Ellie and Dina. The happy couple lives happily as a family but soon, Ellie starts to feel uncomfortable. She feels incomplete. Joel has not been avenged properly. His killer, Abby, is still alive and out there. Dina is persistent and threatens her, saying that she will take JJ and leave if she goes after Abby, but Ellie's mind is set. Filled with hatred and revenge, Ellie leaves her family behind to put out the fire in her. She tracks Abby down and finds her. She has been captured by a slave merchant; tortured, weakened, broken down. Ellie releases her from the post she has been tied to. After Abby picks herself up, she immediately goes to check on Lev, whom she swore to protect. Abby picks Lev up and carries her to a nearby pier, where there are boats for them to escape. Ellie tells Abby she would not let her leave. She demands a fight for revenge. Abby, however, rejects Ellie, after which takes out her knife and puts it on Lev's neck, threatening to kill him if she rejects fighting. Abby accepts fighting Ellie, and the most epic fight of the game begins.

Here, we can observe the love Abby has for Lev. She risks her life to save Lev's. Additionally, this fight depicts Neil Druckmann's effort for 'strong characters' as two young women enter a deadly fight against each other. Ellie comes out victorious but at the last second spares Abby. Then, Abby and Lev get on a boat and sail away and Ellie returns home. Sadly, Dina and JJ are gone. They left after Ellie left them.

The circle of revenge started with Joel killing Jerry. Afterwards, Abby pursued Joel and killed him for her revenge. Then, Ellie went after Abby and fought Abby for revenge. However, Ellie decided not to kill Abby, breaking this seemingly never-ending circle.

In terms of social representation, we can also analyze Seraphites. As mentioned before, they are an adamantly religious cult. When Yara has been injured and needed urgent medical attention, Lev and Abby plan to smuggle into a hospital for supplies, but the hospital is under the control of Seraphites.

Abby: Can she handle two hours?

Mel: Probably, yeah

Abby: So, make the list.

Owen: Wait. Are you serious? These bridges are used by Scars.

Lev: They only send in small groups at a time.

Abby: You heard that? Small groups.

Owen: This isn't a joke.

Abby: Lev.

Yara: (to Lev) May **she** guide you.

Lev: May **she** protect you.

("The last of us part II full transcript," 2020)

In this scene, Lev and Yara share an intimate moment, praying to the Seraphite Prophet for each other's protection. They refer to the prophet as 'She', meaning that the prophet is a woman. In the following scenes, Abby and Lev discover what seems to be an altar, depicting the Prophet, as a goddess figure.

As it has been demonstrated, *TLOU* includes social and gender representation elements. "Chapter 2.1. Themes and Settings of the Games" explains that the game takes place in a futuristic and apocalyptic United States. The cordyceps outbreak takes place in 2013, the same year that the game has been launched, and the game depicts American citizens with diverse backgrounds. The protagonist, Joel Miller, has adopted a distinct southern American accent and is a single father living in Austin, Texas. Ellie Williams, on the other hand, is a 14-year old brave girl and the most prominent female character in the game. After the outbreak, she has been living with her mother's close friend Marlene. She is a black American citizen and the commander of the Fireflies, or The Queen Firefly as Joel calls her. Other prominent black American characters depicted in the game are Henry and Sam. In the game, there are many NPCs that sometimes help the protagonists but mostly try to hinder their progression throughout the game. Those NPCs also include both male and female characters of diverse origins.

TLOU2 is not any less inclusive than *TLOU*. The second entry in the series even surpasses its predecessor. *TLOU2* takes place after the events of the first game, nearly 5 years after it and 25 years after the cordyceps outbreak. The protagonists of the first game, Joel and Ellie, are now living rather contentedly in Jackson, Wyoming. Their characters are kept mostly the same, other than some normal aging. One of the other characters living with Joel and Ellie in Jackson is Dina. Dina is Ellie's girlfriend and her companion throughout her journey to find where Joel is at the beginning of the game. Afterwards, she also accompanies Ellie hunting down Abby, Joel's killer. In addition to being a prominent

female LGBTQ+ character, she also has Jewish origins, which she reveals while visiting a synagogue.

Another prominent character in *TLOU2* is Jesse. Jesse is an Asian American character living in Jackson. He is Dina's ex-boyfriend and the father of her child, whom she carries and then gives birth to in the final chapters of the game.

Among the many new characters introduced in *TLOU2*, probably the most prominent character is Abby Anderson. She is the second playable character in the main game after Ellie's sections. Abby was living among Fireflies in Salt Lake City, as her father was the main head surgeon of that group. After her father's death, she joins Washington Liberation Front. Abby's character depiction resembles a bodybuilder as she is depicted as a muscular person. She utilizes her strength to hunt down Joel, her father's killer.

Two siblings help Abby throughout her journey, namely Yara and Lev. They are former members of Seraphites, colloquially known as Scars. Seraphites are a religious group following the tenets of The Prophet. She is not present in the game, only appearing in visual depictions on some walls. Lev reveals that his former name was Lily back when he was a female member of Seraphites. When the elders forced Lily to marry an elder member of the group, Lily shaved her head, changed her name and escaped with Yara. The siblings are depicted as Asian American characters. Additionally, Lev is the among the LGBTQ+ characters of *TLOU2*.

There are many characters within Washington Liberation Front (WLF), colloquially known as Wolves. The leader of the Wolves is Isaac Nixon, who is a black American character. Throughout the game, he plays as the secondary antagonist of Abby. Among those Wolves, a special group is known as Salt Lake Crew, of which Abby is a member. The crew includes Manny, Mel, Owen (Abby's ex-boyfriend and father to Mel's unborn child), and Nora. Manny Alvarez is one of the Wolves that is also a close friend of Abby. A former Firefly like Abby, Manny grew up in Mexico. Therefore, he utilizes Spanish in his speech regularly.

CHAPTER 3: METHODOLOGY

As mentioned previously, this study focuses on translation strategies applied to the translations of both games, trying to find answers to the research questions “Which translation strategy has been utilized most often in both games? How can these games be compared in terms of the translation strategy they utilize more commonly? What could be the possible reasons behind the choices of the localizers?” This chapter presents the data collection and analysis aspects of the study.

3.1. DATA COLLECTION

For this study, it was required to select appropriate video games. I aimed to focus on video games or video game series that launched with full Turkish language support by the developers. This way, I would be able to distance the study from fan-made or amateurly localized video games, quite a lot of which exist in the video game industry. I also aimed to analyze video games or video game series that were launched relatively recently and critically successful within the video game industry. Considering these criteria, The Last of Us series was deemed appropriate, with its official Turkish language support, entries that launched in 2013 and 2020, and critical success¹³.

After selection of the video games for the study, both games have been examined in full. Afterwards, remarkable samples have been selected. These samples were observed to include the aforementioned translation strategies put forward by Costales (2012); thus, they were selected and added into the study. The study also presents which translation strategy has been applied to each sample. Analysis procedure included determining the translation strategy for each sample taken from the games. The samples have been extracted to an Excel table with corresponding translation strategy for each sample. Two Excel documents, one for each video game, have been presented in the appendices.

¹³ Metacritic is an online platform that rates video games. Two types of rating are present on the platform: Meta Score, which represents the scores given by professional video game critiques, and User Score, which represents the scores given by the players. TLOU had a Meta Score of 95/100 and a User Score of 9.2/10. Meanwhile, TLOU2 scored 93/100 and 5.8/10 in those categories, respectively.

Then, the data obtained have been presented to three translation studies graduates who are familiar with video games and *TLOU* series in particular. The samples have been examined by them in order to verify that the strategy categorizations have been made correctly. Thereafter, these samples have been categorized and presented in charts in order to exhibit the strategies. The results obtained from both games will be compared and the possible reasons behind the localizers' choices will be discussed in the following chapters.

3.2. DATA ANALYSIS

The data collected from *TLOU* and *TLOU2* have been analyzed in terms of their utilization of the translation strategies based on *Exploring Translation Strategies in Video Game Localisation* by Alberto Fernández Costales (2012). These strategies are comprised of Domestication, Foreignization, No Translation, Transcreation, Literal Translation, Compensation, and Censorship. As a result, a total of 522 samples from *TLOU* have been included in this study. Some of these samples consist of multiple phrases and utilize multiple strategies. The total number of sentences/phrases in *TLOU* is 620. Within the same context, *TLOU2* has yielded a total of 617 samples, which include 680 sentences/phrases in total.

The next chapter focuses on the analyses of the translation strategies and the possible reasons why they may have been applied. Additionally, some mistakes have been detected in the translations and these will also be mentioned and analyzed, along with possible corrections within context.

CHAPTER 4: THE CASE OF *TLOU* SERIES

This chapter presents the selected samples taken from *TLOU* and *TLOU2*. As mentioned in the previous chapter, a total of 522 samples from *TLOU* and 620 from *TLOU2* have been included in this study. Some of these samples consist of multiple phrases and multiple strategies. The total number of sentences/phrases in *TLOU* and *TLOU2* are 620 and 680, respectively. The following section of this chapter will present the translation strategies in terms of their frequency in the games. Some examples from each strategy will be presented in the analyses. The full

4.1. ANALYSIS OF THE FIRST GAME: *THE LAST OF US*

Samples have been selected from the first game: *The Last of Us*. The themes and settings have been explained in “Chapter 2.1. Themes and Settings of the Games.” This section will analyze the translations from the selected samples.

It has been observed that the most applied strategy in *TLOU* was Domestication. 251 out of the 620 total samples consisted of Domestication, which equals to 40.48% of the total strategies. Some examples of Domestication strategy have been given below.

Sample #1	
Source Text	Target Text
Tess: That's what I like to hear. Joel, give me a hand with this.	Bana bunlarla gelin işte. Joel, bir el atsana.

In Sample #1 above, Tess and Joel are going after a mission and finally reach the information they have been looking for. She uses colloquial phrase “That's what I like to hear.” and the translation utilizes the colloquial equivalent “Bana bunlarla gelin işte” instead of “Duymak istediğim buydu” as a literal translation option.

Sample #2	
Source Text	Target Text
Joel: Like a hawk.	Dört gözle bakarım.

Sample #2 above describes a situation where Ellie and Joel at Bill's place. Bill is not happy with their presence, thinking that they might uncover his post. He also suspects that Ellie is a little light-fingered and might be stealing from him. So, he asks Joel to keep an eye on her, to which Joel replies "Like a hawk." This phrase has been domesticated into Turkish using the phrase "Dört gözle bakmak" which captures the intended meaning of the source message and presents it in a target-oriented manner instead of "Onu kartal gibi gözlerim." which would be the literal translation option.

Sample #3	
Source Text	Target Text
Ellie: Holy moley . I guess this is what these buildings look like up close. They're so damn tall. So, what happened here?	Vay canına . Binalar yakından bakınca demek böyle görünüyormuş. Çok uzunlar. Peki burada ne olmuş?

In Sample #3, we can see another colloquially used phrase "Holey moley" in the source text. Since it is a made-up phrase that indicates being surprised or baffled, the Turkish translation "Vay canına" has been utilized in order to domesticate the phrase for Turkish players.

Sample #4	
Source Text	Target Text
Joel: Yeah, I had a sixty-foot yacht. Ellie: Really? Joel: No. Ellie: Sarcasm... Making progress?	Evet benim yaklaşık 20 metrelik teknem vardı. Harbi mi? Hayır. Alay ediyorsun ha... İlerleme kaydediyorsun.

In Sample #4, Joel and Ellie are having a casual conversation. Joel tells Ellie about his life before the outbreak and mentions that he had a "sixty-foot" yacht. Joel uses the imperial system as it is common in the US. Turkish translation converts this imperial system into metric and utilizes "20 metre" since it is the commonly used method of measurement in Turkey. Afterwards, Ellie is surprised that Joel had a quite big yacht and says "Really?"

Since it is a causal conversation between two characters, it is conceivable to domesticate it into “Harbi mi?” as it fits well into context.

Sample #5	
Source Text	Target Text
Joel: I believe his last words to me were "I don't ever want to see your god damned face again."	Sanırım bana söylediği son sözler, “ O beş para etmez suratını bir daha görmeyeyim.” olmuştü.

In Sample #5 above, Joel talks about his past encounters with another character who does not wish to see his “god damned” face again. The phrase could be literally translated into “Lanet suratını bir daha görmek istemiyorum” but the translators chose to domesticate it and use “O beş para etmez” instead of literal translation.

Sample #6	
Source Text	Target Text
Joel: Now, the safety's on. Do you know how to switch it off?	Şimdi, emniyet mandalı açık. Onu nasıl kapatacağımı biliyor musun?

In Sample #6 above, Joel and Ellie stumble upon some hunters who are coming after them. Joel kills them one by one with Ellie’s help. Afterwards, Joel seems impressed by Ellie’s skills and decides to give her a weapon. He takes the handgun of a dead hunter and gives it to Ellie. He also teaches her the basic function of the firearm. He says “Safety’s on.” which has been domesticated into Turkish as “Emniyet mandalı açık” since “Emniyet mandalı” is the Turkish correspondent of “Safety” in firearms.

The Sample #7 below depicts a scene where Ellie is trying to help wounded and unconscious Joel while members of another survivor group appear. Ellie feels threatened by their presence and acts accordingly. She is looking for medicine to give to Joel and asks them if they had any. David, one of the members of that group, says that they indeed have medicine and can give it to her if she follows them to their camp. Ellie refuses this offer because she suspects it might be a trap. She tells them that David will stay with Ellie

while the other member could go and fetch the medicine. She is trying to assert dominance on them in order to protect herself as well as Joel; so, she says to them “Any sudden moves and I put one right between your eyes.”

Sample #7	
Source Text	Target Text
Ellie: Any sudden moves and I put one right between your eyes . Ditto for buddy boy over there. What do you want?	Ani bir hareket yaparsan alnının ortasından mıhlaram seni . Şuradaki dostun için de aynısı geçerli. Ne istiyorsunuz?
Ellie: I'm not following you anywhere. Buddy boy can go get it. He comes back with what I need, the deer is all yours. Anyone else shows up— David: You put one right between my eyes .	Sizi takip falan etmiyorum. Dostun gidip getirebilir. İhtiyacım olan şeyle geri döner, geyik de sizin olur. Başka biri daha çıkarsa - Alnının orta yerinden mıhlarsın .

David accepts her offer and follows through with her proposition, acknowledging that she will “put one right between her eyes” if anyone else shows up and attacks Ellie and Joel. “Alnının ortasından mıhlamak” here is another example of Domestication strategy.

In a part of the story, Ellie finds a joke book in an abandoned building and throughout the game, she reads these jokes randomly. There is a total of 20 jokes, of which 16 have been domesticated and 4 have been translated literally. The literally translated examples will be given later on. Three Domestication examples among these jokes have been presented here. All 20 jokes have been included in the appended list.

Sample #8	
Source Text	Target Text
A book just fell on my head... I only have my shelf to blame.	Mağazada bir koltuk gördüm. Göz kumaştırıcıydı.
3.14% of sailors are Pi-Rates.	Askeri Okul mezunlarının %3,14'ü Pi-lot oluyormuş.

What did the mermaid wear to her math class? An algae bra.	Karda yürüyen adama ne denir? Karabasan
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It can be observed that the translators chose to preserve the context in some jokes, while completely altering it in others in order for the jokes to make sense. This helps the Turkish players to be more immersed in the game and feel part of the whole experience, as it aims to create the same experience that the original player obtains.

The next most commonly utilized strategy in *TLOU* is Censorship. It has been used 171 times, equaling up to 27.58%. Some examples of Censorship in *TLOU* have been presented below.

Sample #9	
Source Text	Target Text
Joel: That son of a bitch , he's smart.	O aşağılık herif zekidir.

In Sample #9 above, Joel is talking about Robert, a smuggler who stole something from Tess. The swearing phrase “son of a bitch” has been censored in the target text.

Sample #10	
Source Text	Target Text
Ellie: This is so stupid. We'd have more of a fucking chance if you'd let me help.	Bu çok aptalca. Yardım etmeme izin versen, daha fazla şansımız olurdu.

Similarly, in Sample #10 above, Ellie is angry at Joel for not giving her a weapon so that she could help the group fight the infected. Despite her young age in *TLOU*, Ellie is familiar with profanity and seems to never refrain from using swears in her daily language, which can be due to the fact that the world around her is an apocalyptic nightmare and everyone else is also fluent in profanity. In spite of frequent usage, translators chose to censor almost half of the profanity, exemplified above, and refrain from using proper swears in Turkish translations.

As mentioned above, almost half of the profanity has been censored. Below is an example of translators choosing not to censor profanity in the game.

Sample #11	
Source Text	Target Text
Robert: Oh shit! Get back! Get the fuck back!	Hassiktir! Geri çekilin. Geri çekilin amına koyayım!

During the scene where Joel and Tess confront Robert for the items he stole from Tess, Robert's reaction has been translated with the equivalent profanity in Turkish. This is a prime example of how the translators aimed to preserve the look and feel of the original game, as suggested by Mangiron and O'Hagan (2006). The original game includes a great quantity of profanity since it is quite common among the survivors of that world. Therefore, it is conceivable that the translation would also include profanity as well.

The third most commonly utilized strategy is Literal Translation, which refers to the translation practice that aims to translate the source text word-for-word into the target text. Literal Translation makes up 25.81% of all translation strategies, with 156 entries. Examples of Literal Translation have been given below.

Sample #12	
Source Text	Target Text
Clip: A group calling themselves the Fireflies have claimed responsibility for both attacks.	Kendilerine Ateş Böcekleri diye adlandıran bir grup tüm saldırıların sorumluluğunu Kabul etti.

Fireflies is the name of a survivor group in *TLOU*. They are quite significant as it has been later revealed that the doctor who can create a vaccine that could potentially end the outbreak is also a Firefly. The name of the group has been literally translated as "Ateş Böcekleri" all 44 times in *TLOU*, as exemplified above in Sample #12.

Sample #13

Source Text	Target Text
Bind up your wounds with a Health Kit . Using a Health Kit takes time. Make sure you're in a safe place.	Sağlık Çantası ile yaralarını sar. Sağlık Çantasını kullanmak zaman alır. Güvenli bir yerde olduğundan emin ol.

Another literal translation example, presented in Sample #13 above, is the “Health Kit” that Joel uses to heal himself. This is a part of the gameplay elements rather than the main story. The item has been translated literally as “Sağlık Çantası.”

As mentioned above, Ellie obtains a joke book at some point in *TLOU* and reads these jokes at random points throughout the game. Sample #13 below depicts some of these jokes that have been literally translated.

Sample #14	
Source Text	Target Text
What is the leading cause of divorce in long-term marriages? A stalemate.	Uzun Süren evlilikler neden boşanmayla sona erer? Açmaz'a Girdiklerinden
People are making apocalypse jokes like there's no tomorrow...	İnsanlar sanki yarın olmayacakmış gibi kıyamet esprileri yapıyor.... Fazla erken konuşmuşlar.
I used to be addicted to soap, but I'm clean now.	Eskiden sabun bağımlıydım. Ama artık temizim.
What did the green grape say to the purple grape? Breathe, you idiot!	Yeşim üzüm mor üzümüne ne demiş? Nefes alsana salak!

These jokes are significant in the source language and may lose their meaning when literally translated. As indicated in Sample #14, some jokes have lost their original meaning and humor due to being translated literally.

Following Literal Translation, Transcreation strategy is used when the translators need to be creative and free while translating in order to create the same experience as the

original. Transcreation strategy is the fourth most common strategy in *TLOU* with 15 entries (2.42%) and has been utilized in *TLOU* mainly for translations of the names of the creatures.

Sample #15	
Source Text	Target Text
Ellie: Clickers ?	Takırdayanlar mı?
Ellie: What the fuck is that? Bill: It's a goddamn bloater !	Bu ne lan böyle? Bu bir şişkin !

As exemplified above in Sample #15 above, the names of the creatures in *TLOU* are specific to the game and therefore require the translators to be creative in order to preserve the original experience.

Other translation strategies include 4 Foreignizations (0.65%), 4 No Translations (0.65%) and 1 Compensation (0.16%). The examples of those strategies are given below.

Sample #16	
Ellie: And if you clear the ten yards then you're back at...first down?	Eğer on yardı geçersen... ilk hakkı mı elde etmiş oluyorsun?

A term that utilized Foreignization strategy is the measurement term “ten yards” in Sample #14. Despite the fact that it has been previously converted into metric system, the phrase “ten yards” has translated as “on yard” in Sample #16, utilizing the Foreignization strategy.

The following Sample #17 presents the example for No Translation strategy, which refers to the translation act that keeps the original *as is* and transfers it without any change into the target text.

Sample #17

Tess: Well, make your shots count. Alright, Texas . Boost me up. You ready?	Isabetli atış yap o zaman. Pekala Texas , Kaldır beni. Hazır mısın?
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In this scene, we see Tess and Joel trying to get over an obstacle. Tess asks Joel for help and since they are close friends, she refers to him as “Texas” as a friendly (maybe flirtatious) way of addressing someone. This has been kept *as is* in the target text. This can be due to the fact that Joel used to reside in Austin, Texas, and Tess is making a reference to his hometown. Thus, the translators may have aimed to keep that message intact.

Last but not least, there have been some errors or mistakes observed in the translations of *TLOU*, 14 instances (2.26%), to be precise. Some examples among them are given below.

Sample #19	
Sarah: Drugs . I sell hardcore drugs .	İlaçlar . Ağır ilaçlar satıyorum.

In the opening sequences of the game, before the outbreak struck, Joel and his daughter Sarah are home, watching TV and casually chatting. Sarah gives Joel a birthday present. Seeing that it is an expensive watch, Joel asks Sarah where she got the money from, to which Sarah replies “Sarah: Drugs. I sell hardcore drugs.” As a joke, she refers to the illegal type of drugs. However, Turkish translation includes “İlaçlar” as an example of literal translation and causes the meaning to be lost in translation, as can be observed in Sample #15 above. A more appropriate translation would be “Uyuşturucu” instead of “İlaç.”

Sample #20	
Henry: Hey, flashlights out. Sam, stay—	Hey, fenerler çıksın. Sam, dur-

Sample #20 above depicts the scene where Joel and Ellie are with Henry and Sam, two brothers that the protagonists came across. Right before entering a dangerous place, Henry suggests that the group should turn off their flashlight so as to not be seen by enemy patrol. He says “Flashlights out” while the translation refers to the act as “Fenerler çıksın”

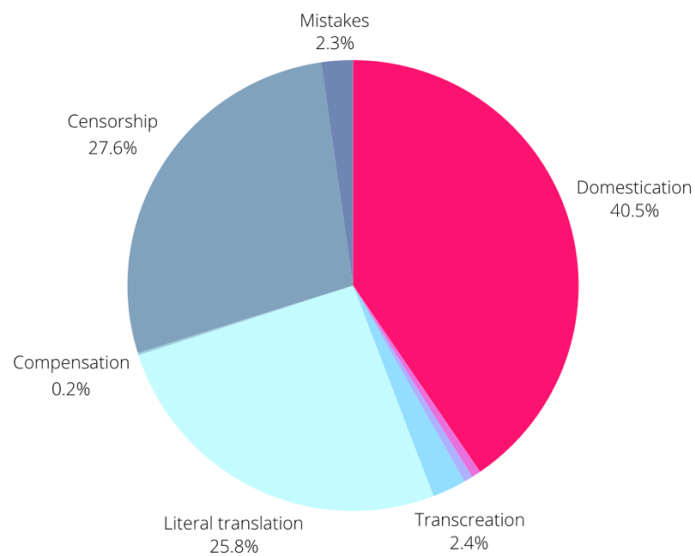
instead of more proper option “Fenerleri kapatın” and it causes confusion in Turkish players.

The last example of the mistakes made in translations of TLOU is given below in Sample #17.

Sample #21	
Voice: Gunshots! Search the floor!	Silah sesleri! Zemini arayın!

Here, the character orders their soldiers to search “the floor” for any trespassers. They are in a multistorey building and that is why they decide to search the environment floor by floor. Turkish translation, on the other hand, misses that bit of information and utilizes literal translation of the word “Floor” which causes an error. The translation should have used “Bu katı arayın” as a more appropriate option.

Translations Taken from *TLOU*



Graph 1: Percentages of samples taken from *TLOU*

4.2. ANALYSIS OF THE SECOND GAME: *THE LAST OF US PART II*

Samples have been selected from the second game: *The Last of Us Part II*. The themes and settings have been explained in “Chapter 2.1. Themes and Settings of the Games.” This section will analyze the translations from the selected samples.

The total number of samples from *TLOU2* included in this study was 617, while those samples included a total of 680 terms or phrases. It has been observed that similar to *TLOU*, the most common strategy was Domestication strategy in *TLOU2* with 318 entries, equaling up to 46.97%. Some examples of Domestication strategy have been given below.

Sample #22	
Ellie: Have you met you?	Hiç aynaya baktın mı?

As it can be seen in Sample #22 above, Ellie is with Dina, and they are chatting flirtingly. Dina makes a funny statement towards Ellie and Ellie reciprocates with “Have you met you?” which has been domesticated into Turkish as “Hiç aynaya baktın mı?” and this properly carries the intended message.

Sample #23	
Joel: Um... What is the downside to eating a clock? It's time consuming.	Kol satın düşerse sence ne olur? Vakit kaybedersin.

In Sample #23 above, Joel tries to make a joke since their relationship is rather cold since the ending of the first game where Joel saves Ellie and lies about the events that have transpired. Ellie suspects that some things are wrong, and therefore, keeps Joel at a distance. So, he makes a joke to break the ice. The joke has been translated using Domestication.

Moreover, it has been observed that the majority of samples that include one or more profanity have adopted Domestication strategy. Some examples have been given below.

Sample #24	

Dina: Fuck yeah! I mean frick . Don't tell your mom.	Sikerler! Yani severler . Annene söyleme.
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In the Sample #24 above, Ellie and Dina are playing snowball fight with some kids in Jackson City. Dina mistakenly swears and warns the children around not to snitch on her to their mother. The translation also utilizes Turkish profanity, creating the same experience and feel of the original game in the translated version.

Sample #25	
Mel: Fuck you , Owen...	Siktir git Owen.
Abby: Shit! Need to get them out of there before it's too late. What the hell am I doing? They're fucking Scars... Not falling. Okay.	Siktir! Onları çok geç olmadan çıkarmam gerek. Ben ne halt ediyorum burada? Onlar lanet Skarlar. Düşmek yok. Tamam.

Sample #25 above exemplifies some of the yelling and shrieking by characters. A great majority of those yelling and shrieking consists of profanity. The translators chose to utilize both Domestication and Censorship strategies depending on the context. The first line in Sample #25 involves Domestication strategy, while the second line involves Censorship in “Hell” translated as “Halt.”

The second most frequently used strategy in *TLOU2* has been observed to be Censorship. A total of 138 entries of Censorship has been documented, which equals to 20.29%.

Sample #26	
Abby: We can convince them. Right? I fucking knew I couldn't count on you.	Ama ikna edebiliriz. Değil mi? Sana güvenemeyeceğimi biliyordum.
Dina: I told you a real fucking story!	Sana gerçek bir hikaye anlattım!
Manny: Because I care about both of you... And I'm tired of all the bullshit .	Çünkü ikinizi de önemsiyorum. Ve bu saçmalık tan bıktım.

The third most frequently utilized translation strategy in *TLOU2* was Literal Translation, which makes up 14.71% with 100 entries in total. Samples #27, 28 and 29 present Literal Translation strategy used in *TLOU2*.

Sample #27	
Ellie: Definitely. Eugene's place. He was a Firefly ?	Kesinlikle Eugene'in mekanı. O Ateş Böceği miydi?

In the above Sample #27, Ellie and Dina are looking for a former member of the Fireflies, Eugene. The term “Firefly” has been translated as “Ateş Böceği” and utilized Literal Translation strategy, the same as in *TLOU*.

Sample #28	
Dina: In New Mexico, we had these guys called The Ravens . “Protectors of the Constitution,” they called themselves.	New Mexico'da Kuzgunlar diye bir grup vardı. Kendilerine "Anayasa Koruyucuları" diyorlardı.

Another Literal Translation example has been given in Sample #28. Ellie and Dina are having a conversation where Dina is telling Ellie about her life before they met. She is talking about a survivor group called “The Ravens” in New Mexico area. This name has been literally translated into target text.

The last example of Literal Translation in *TLOU2* has been given below in Sample #29.

Sample #29	
If I ever were to lose you	Seni kaybedecek olsaydım
Talking away	Susmadan konuşuyoruz
I don't know what	Ne diyeceğimi bilmiyorum
I'm to say I'll say it anyway	Ama yine de söyleyeceğim
Today's another day to find you	Seni tekrar bulacağım
Shying away	Uzaklaşıyorum
I'll be coming for your love, okay	Aşkınım peşine düşeceğim
Take on me	Bana bir şans ver

Take me on	Bana bir şans ver
I'll be gone	Bir iki güne...
In a day or two	Gidiyorum.
Needless to say	Söylememe gerek yok.
I'm odds and ends	Paramparçayım
But I'll be stumbling away	Sendeliyorum.
Slowly learning that life is okay	Her şeyin iyi olduğunu yavaşça öğreniyorum
Say after me	Benimle söyle
It's no better to be safe than sorry	Üzülmektense risk almak daha iyi değil
Take on me	Bana bir şans ver
Take me on	Bana bir şans ver
I'll be gone	Bir iki güne...
In a day or two	Gidiyorum.
In a day or two	Gidiyorum.

In this scene, Joel plays his guitar and sings a song to Ellie: Future Days by Pearl Jam. The lyrics to the original song have been literally translated into Turkish, as it can be observed above. This choice causes the rhymes in the original song to be lost in translation.

The next most frequently used translation strategy in *TLOU2* has been observed to be Foreignization. A total of 48 entries have been documented, equaling to 7.06% in terms of Foreignization. Some examples have been given below.

One of the terms that utilizes Foreignization strategy is the name of the group “Scars” as exemplified below in Sample #30.

Sample #30	
WLF Soldier: Spread out. We still could have Scars in the building. Watch each other!	Herkeste alsın. Binada hala Skarlar olabilir. Birbirinizi kollayın!

Scars is the colloquial name of the religious group known as Seraphites. The name “Scars” derives from the distinct scar across the members’ faces. Their name has

consistently been translated as “Skars” using the Foreignization strategy. It provides a consistency within the target text.

The next translation strategy is No Translation with 40 total entries (5.88%). Some examples of No Translation strategy in *TLOU2* have been given below.

Sample #31	
Ellie: Uhh.... Curtis and Viper 2 . That’s the one that’s been on my radar for a while.	Curtis and Viper 2 . Aslında bir süredir gözüm bu filmin üzerinde.

In the Sample #31 above, Ellie talks about a movie named Curtis and Viper 2. The movie exists solely in the game’s world and therefore, there is no equivalent for it in any language. Thus, it has been kept *as is* in the Turkish translation.

Sample #32	
Dina: What about those crazy cannibals you said you and Joel ran into? They came after you guys once... maybe these WLFs are connected to them.	Joel'la birlikte karşılaştığımız o deli yamyamlara ne diyorsun? Bir kez peşinizden geldiler. Belki bu WLF'ler de onlarla bağlantılıdır.
Ellie: Brought it on yourself, I guess. FEDRA soldiers. Check out that wall. They were executed.	FEDRA askerleri. Şu duvara bir bak. İnfaz edilmişler.

WLF stands for Washington Liberation Front, the militaristic group, of which Abby and her friends are also members. Their name is abbreviated as WLF throughout the game and the Turkish translation utilizes WLF as well, instead of “WKC” option, which might be the abbreviation for “Washington Kurtuluş Cephesi” Moreover, FEDRA stands for The Federal Disaster Response Agency, and it is also used in abbreviation throughout the game. The translations also include the abbreviated form of the organization, utilizing No Translation strategy.

Sample #33

Manny: ¡Gracias!	¡Gracias!
Manny: ¡Ahh, la verga! (Ahh, fuck!)	¡Ahh, la verga!
Manny: ¡Pinches Scars! ¡Hijos de puta!	¡Pinches Scars! ¡Hijos de puta!

Sample #33 above includes lines of Manny Alvarez, a Mexican character in *TLOU2*. He frequently uses Spanish sentences since it is his native language. The translations of those lines incorporate Spanish sayings and phrases *as is*, which indicates No Translation strategy.

Transcreation is the next translation strategy in terms of frequency. It makes up 2.94% of the total with 20 instances. Some examples regarding Transcreation strategy have been presented below.

Sample #34	
WLF Soldier: Quiet! Clickers . Watch yourselves.	Sessiz olun! Takırdayanlar. Dikkatli olun.
Ellie: Bloaters have acid spores... but that didn't sound like a bloater. Whatever the fuck they're fighting, we should let them kill each other.	Şişkinlerin aşıit sporları olur ama bu şişkin sesine benzemiyor. Her neyle savaşıyorlarsa, bırakalım birbirlerini öldürsünler.
WLF Soldier: Got another shambler ! Just get out of here! Sal, watch out!!	Bir aksak daha var! Hemen çıkın buradan! Sal, dikkat et!

Sample #34 above depicts Transcreation strategy being used in names of the creatures in the game. “Clickers” became “Takırdayanlar” while “Bloaters” are translated as “Şişkinler” and “Shamblers” turned into “Aksaklar” in the Turkish translation. These names are specific to this video game. *TLOU* and *TLOU2* include some of the same creatures, and their names have been translated using the same strategies.

The last translation strategy this study focuses on is Compensation. A total of 13 entries (1.91%) have been observed in *TLOU2* and some of these have been presented below.

Sample #35	
Dina: You'll probably die from hypothermia from wearing canvas sneakers in the show!	Karda kumaş spor ayakkabı giydiğin için hipotermiden nalları dikeceksin!

Sample #35 above depicts the scene where Dina and Ellie are in a cold environment, and she warns Ellie that she is in fact wearing improper clothing, which may cause her to “die” of cold. Instead of the common equivalent of “ölmek” the translation uses the phrase “nalları dikmek” which is a slang phrase and seems appropriate for the character to utter.

Sample #36	
Abby: Toss your weapon. Toss your weapon!	Silahını bırak. Silahını bırak ulan!

In Sample #36 above, Abby is threatening an enemy of hers and tells them to drop the weapon. However, even when Abby only repeats herself, the translation includes the word “Ulan” as Abby has used it before in the game. Therefore, it is conceivable that translators may have chosen to compensate for the censored portions of the translations.

It has been observed that there were 3 mistakes observed in *TLOU2*. Samples below depict those mistakes and possible corrections.

Sample #37	
Ellie: Where do we sign in?	Nereyi imzalıyoruz?

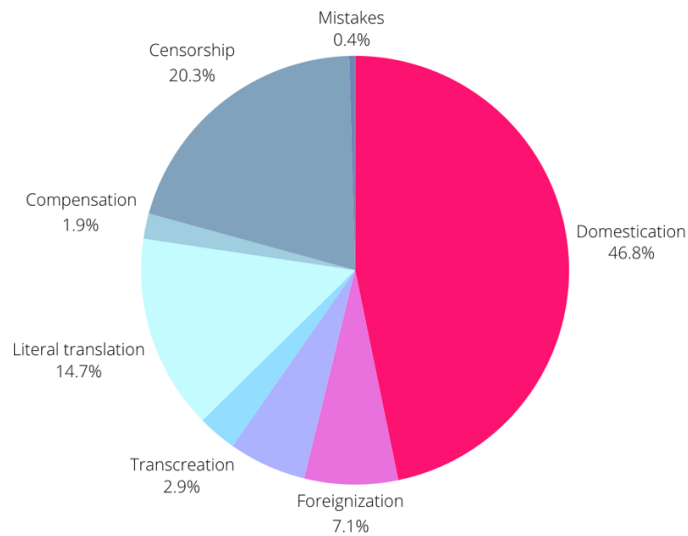
In this scene, Ellie and Dina are on a lookout mission. They reach the observation tower and are required to fill in a record book regarding their visit. Ellie asks “Where do we sign in?” as in “Where is the record book?” The Turkish translation utilized Literal Translation strategy, and this has caused a mistake in the translation. “Hangi defteri dolduruyoruz?” could be a more appropriate option for this mistake.

Sample #38	
Tommy: Got stragglers .	Serseriler var.

Tommy: Oh, just some stragglers . Ellie got to try out my scope .	Birkaç başiboş işte. Ellie silahımın dürbününü denedi.
---	--

Sample #38 above depicts two scenes that include the term “Stragglers” in reference to some stray creatures in an open environment. In the first instance, the translation uses “Serseriler”; however, it could be more appropriate to use “Başiboş” as it has been used later on in the game. After that translation, there seems to be another mistake. Tommy tells Joel about the walk he had with Ellie where Ellie used Tommy’s sniper rifle to shoot some creatures. Tommy says “Ellie got to try out my scope.” The translation uses “Dürbün” which literally means “scope.” However, the scope in question refers to the sniper rifle as a whole; therefore, a more appropriate translation could be “Dürbünlü silahımı denedi.”

Translations Taken from *TLOU2*



Graph 2: Percentages of samples taken from *TLOU2*

CHAPTER 5: RESULTS AND DISCUSSIONS

In this chapter, the above-presented data will be discussed and analyzed in terms of the methodology and theoretical background mentioned above, as well as the translation strategies. As mentioned in “Chapter 3.1. Data Collection”, a total of 522 samples from *TLOU* and 629 samples from *TLOU2* have been included in this study. Some samples include multiple sentences or phrases that utilize multiple strategies. Therefore, the total number of analyzed translations is 620 in *TLOU* and 690 in *TLOU2*.

5.1. TRANSTATION STRATEGIES

As mentioned above, the strategies that this study examines consist of Domestication, Foreignization, No Translation, Transcreation, Literal Translation, Compensation, and Censorship. This section will provide comparative analyses based on these translation strategies.

5.1.1. Domestication

The first strategy that this study focuses on is Domestication. This strategy entails that a selected sample has been translated with the target culture in mind, meaning that the foreign text has been translated with special attention paid to cultural values of the target culture. The reason why Domestication has been applied most frequently in both games can be that the translators aimed to present the same experience to the target players as the source players. This is within the same context of Mangiron and O’Hagan (2006), as mentioned before, who stated that “the brief of the localiser is to produce a version that will allow the players to experience the game as if it were originally developed in their own language and to provide enjoyment equivalent to that felt by the players of the original version” (pp. 14-15). The goal of the translators for these games seems to correlate with the idea of maintaining the experience and localizing the video games accordingly.

It has been observed that Domestication strategy was the most commonly utilized strategy in both games. *TLOU* utilized it 40.48% while *TLOU2* presented a slight increase, sitting

at 46.76%. There can be many reasons behind this increase. It can be due to the fact that the translators had more experience because *TLOU2* is the second entry in the series, and thus, they had more experience in *TLOU* universe when it came to the second game. Accordingly, they aimed to reflect their extended knowledge regarding the universe and intended to present a more domesticated localization so that the target players could have the same experience as the source players.

5.1.2. Foreignization

The second translation strategy in this study is Foreignization. It is the opposite of the previous strategy, Domestication, in that Foreignization focuses on alienating the target audience and presenting the source text in an estranging manner. In *TLOU*, Foreignization has been utilized 4 times, equaling to 0.65% and making it the fifth most frequent strategy. In terms of *TLOU2*, however, Foreignization makes up 7.06% of the total strategies with 48 entries. This increase can be explained with the fact that *TLOU2* is a much larger game in terms of content, and has more instances where Foreignization seems appropriate. The first game takes around 15-22 hours¹⁴ to complete depending on the player. *TLOU2*, on the other hand, is 24-42 hours long¹⁵, nearly twice as long as *TLOU*. The second game also has two main plotlines, compared to one in *TLOU*, and more survivor groups like Seraphites and WLF being more integrated in the game. Content-wise, this might have directed the translators to utilize Foreignization more frequently since the overall content of the second game is larger and there could be more opportunities to utilize it. One example is the name of the survivor group Seraphites. They are also known as Scars due to the scars they made on their own faces for religious reasons. The name has been translated as Skars using Foreignization strategy 38 times.

5.1.3. No Translation

The next translation strategy is No Translation. As the name suggests, it entails that the relevant term or sentence has not been translated and has been directly transferred *as is*

¹⁴ ("How long is the last of us?," n.d.)

¹⁵ ("How long is the last of us part II?," n.d.)

into the target text. No Translation strategy has also been utilized 4 times in *TLOU* (0.65%), and 40 times in *TLOU2* (5.88%). This increase can also be due to the gameplay length mentioned above. The inclusion of WLF and FEDRA as well as characters from more diverse backgrounds like Manny can be the reason why No Translation strategy has been utilized more frequently in *TLOU2* compared to *TLOU*.

5.1.4. Transcreation

Afterwards comes Transcreation. This strategy includes translations that include creative ways in the target text and is predominantly utilized when the source text includes text-specific items, which video games include many. Transcreation is the fourth most commonly utilized translation strategy in *TLOU*, while it is the fifth in *TLOU2*. Their percentages are also quite similar, 2.22% in *TLOU* and 2.46% in *TLOU2*. It has been observed to applied mostly to the names of the creatures that are specific to the games' universe. This decision can be due to the fact that the translators opted to create new terms in correlation with the new terms created by the developers.

5.1.5. Literal Translation

Literal Translation is the next translation strategy in this study. It entails that the source text has been translated quite *literally*, predominantly utilizing the first meaning of the terms. Literal Translation has been used 160 times in *TLOU* (25.81%) and 100 times in *TLOU2* (14.71%). When we look at both games, it can be observed that the term Firefly is the most frequent example of Literal Translation. Some slang terms like “Damn” or “Dammit” are also translated literally. Additionally, exclamations such as “Oh my god” and derivatives of it have also been observed to be literally translated. Literal translation is among the easier and faster applicable translation strategies since it does not require extensive research or extra effort like some of the other strategies. Therefore, one of the reasons why it has been utilized could be to save time during the localization process.

5.1.6. Compensation

Sometimes, translators feel the urge to make compensations and include some aspects in their translations that were not originally included in the source text. This strategy is named Compensation, and it has been utilized only once in *TLOU*, equaling to 0.16%. *TLOU2* included more examples of Compensation strategy. There were 13 instances observed (1.91%). It can be seen that many of the Compensation examples involve colloquial speech and/or profanity. This can mean that the translators aimed to preserve the tone of the source text and include more of them since the characters use them quite often.

5.1.7. Censorship

The last translation strategy in this section is Censorship. For many reasons, translators may choose to or be forced to censor their translations. Censorship has been utilized 171 times in *TLOU*, equaling to 27.58%, and 138 times in *TLOU2*, reaching 20.29%.

Entertainment Software Ratings Board (ESRB) is a non-profit organization based in the US, whose aim is to categorize video games into age groups in order to make it clear that some games may not be suitable for all audiences. Pan-European Game Information (PEGI) is another organization with the same goal for European releases of video games. ESRB has listed *TLOU* as a Mature video game product, while similarly, PEGI has listed *TLOU* as PEGI18. Both categorizations indicate that *TLOU* is appropriate for audiences older than 18 years of age. The reason for such categorization may be due to the fact that the game includes guns, combat, blood, and most importantly, profanity. The language used in *TLOU* is appropriate for mature audiences since it includes a large quantity of curse words, swearing and profanity. This strategy is used when the source text would include things that would be inappropriate for the target audience. Among the items that Censorship is commonly used in profanity. It has been observed that almost half of the profanity has been censored despite the fact that the game is listed as a mature video game. It has been further concluded that Censorship strategy has been utilized for profanity only, since all samples that utilized Censorship strategy include one or more profanity elements. The translators may have decided that the amount of profanity in both

games would be too much for the target culture and players. Therefore, they may have opted to apply Censorship to some extent.

5.2. COMPARISON OF TRANSLATIONS OF *TLOU* AND *TLOU2*

Comparatively speaking, the first three most frequently used strategies are the same in both games: Domestication, Censorship and Literal Translation. These three strategies make up 93.87% of the strategies in *TLOU*, and 81.76% in *TLOU2*. So, in comparison, *TLOU2* seems to be more diverse in terms of strategies it involves. Strategies other than the top three are more frequently applied in *TLOU2*.

When we look at these three strategies individually, it can be observed that Domestication was more prevalent in *TLOU2*. There was an approximately 6 point increase in terms of the percentage. This entails that *TLOU2* applies Domestication more frequently than *TLOU* does. One of the reasons for this increase is that some exclamations in *TLOU2* like “Jesus” have been domesticated in different forms (e.g. “İnanmıyorum” or “Aman be”).

The second most commonly utilized strategy in both games has been observed to be Censorship. *TLOU* utilized in 27.58% of the time while *TLOU2* demonstrated a modicum of decrease with 20.29% Censorship rate. Since Censorship strategy is utilized for profanity in both games, this decrease entails that the translators utilized other strategies more frequently when it comes to profanity in *TLOU2*. A similar trend can also be observed in percentages of Literal Translation strategy, which is the third most commonly utilized translation strategy in both games. *TLOU* used Literal Translation 25.81%, while that of *TLOU2* is 14.71%. Both strategies are less frequent in *TLOU2* compared to *TLOU*. Some portion of the decrease in Censorship in *TLOU2* can be explained with the fact that *TLOU2* utilized Domestication strategy for profanities more than *TLOU* did. The total amount of profanity (342 in *TLOU* and 353 in *TLOU2*) does not differ all that much between the games. However, the most common strategy utilized for profanities has drastically changed. The most common strategy for profanities in *TLOU* was Censorship at 50%. Out of 342 profanities, Censorship was used 171 times. Meanwhile, the same percentage in *TLOU2* was 39.09%. 353 total profanity words/phrases were translated using Censorship strategy a total of 138 times. Even though the amount of profanity has

increased in the second game, it can be deduced that more diverse strategies have been utilized for them.

An increase can be observed in No Translation strategy. *TLOU* utilized it 0.65% of the time, while *TLOU2* presented 5.88%, recording an increase of approximately 5 points. As mentioned before, this increase can be due to the longer gameplay and the inclusion of WLF and FEDRA as well as characters from more diverse backgrounds like Manny in *TLOU2*.

Additionally, it has been observed that there are less mistakes in *TLOU2* compared to *TLOU*. While there were 14 mistakes in *TLOU*, it has been observed to decrease approximately five-fold, sitting at 3 mistakes. On the contrary, Compensation strategy skyrocketed from only one in *TLOU* to 13 in *TLOU2*.

Both games include creatures that are special to this specific universe. The names of the creatures have been translated utilizing different strategies. For instance, Runners are in the first stage of infection. Therefore, they resemble humans more than the other creatures do. Despite the infection, they are quite fast; however, due to the infection, their attacks are sluggish and easy to run away from. Yet, they generally travel in hordes, increasing their chance of survival. As their name implies, Runners run after people and try hunting them down; thus, their translated name “Koşucular” depicts their nature. It can be observed that Literal Translation has been utilized here.

Stalkers are a more advanced type of the infected. They hide in the darkness, away from sight, and organize surprise attacks when they have the opportunity. They stalk their prey; therefore, their name has been translated as “İzciler” (literally translated as Scouts), which describes their nature and form of attack. It is possible to conclude that Transcreation has been used for this example.

Clickers, an even more advanced type of the infected, are naturally blind. Cordyceps had made them blind but more sensitive to sounds around them. They use echolocation, like bats, to hunt their prey. They produce a clicking-sound, as it can be deduced from their name. their translated name “Takırdayanlar” demonstrates their characteristic hunting rituals, which indicates that Transcreation strategy has once again been utilized.

Bloaters are quite strong. They often have a sort of protective armor made of fungus. Their body has been bloated; therefore, they are aptly named. “Şişkinler” (literally

translated as Swollen) depict their physical condition. Thus, it can be said that Transcreation strategy has been used for this example.

Shamblers are generally found in areas with large quantities of water. Their limbs are softer than the other infected, making them a little gawkish when moving around and fighting. Thus, “Aksaklar” (literally translated as Limping) describe their type of movement due to their inability, indicating the Transcreation strategy in use.

The last type of infected, The Rat King is a unique one. While Runners, Stalkers, Clickers, Bloaters, and Shamblers are quite common to stumble upon in the infected world of *The Last of Us*, The Rat King is one and only. Abby encounters this ghastly beast while she was looking for medical supplies in an abandoned ambulance. It is not mentioned in any part in the game’s script; therefore, it has not been translated into Turkish. Within this context, it can be seen that the names of the creatures in both games have been localized using different strategies.

CHAPTER 6

CONCLUSION

This is a descriptive study that focuses on two video games, namely *The Last of Us* and *The Last of Us Part II*. The study started with a general approach towards video games, describing the brief history and the current status of video games. It has been observed that video games had achieved successes both in the opinions of their audience and the commercial arena. There have been quite a lot of video games (like the ones that have been mentioned above like *Cyberpunk 2077*, *Call of Duty*, *Mortal Kombat*, *GTA V*, and of course the ones that have been studied here, *TLOU* and *TLOU2*) which have exhibited great accomplishments in terms of their perception among the gamer community and their sales figures. It has been determined that video games have been in their history and still continue to be one of the most successful and well-received divisions within entertainment industry, in addition to being an integral part of it.

I selected *TLOU* and *TLOU2* as the case study for this thesis because they were both officially localized by the developer company, they were relatively recent video games, and they were deemed critically successful video game titles. After selection, both games have been examined in full, and remarkable samples were selected. These samples included the translation strategies put forward by Costales (2012). Translation strategy for each sample has been determined and presented to three translation studies graduates who are familiar with both the video game industry and the two games in question. The obtained data were compiled in Excel documents, which are given in the appendices. There were 620 sentences/phrases extracted from *TLOU* and 680 from *TLOU2*. Each phrase has been categorized in terms of the corresponding translation strategy in it.

There were three research questions that this study aims to answer. The first of these questions was **“Which translation strategy has been utilized most often in both games?”** It has been observed that the answer to that question is Domestication, with 40.48% in *TLOU* and 46.76% in *TLOU2*.

The second question in this study was **“How can these games be compared in terms of the translation strategy they utilize more commonly?”** Quantitative data regarding other translation strategies have been presented and discussed in the previous chapter.

These data indicate that there are similarities between the most common strategies utilized in both games. In fact, the first three most commonly utilized strategies consist of Domestication, Censorship and Literal Translation in both games. These three strategies made up the vast majority of the strategies in both games.

The third research question in this study was **“What could be the possible reasons behind the choices of the localizers?”** As mentioned in the previous chapter, translators used different strategies for different reasons. Some may have been applied in order to save time, like Literal Translation; while some others may have been used in order to maintain the gameplay experience. Domestication being the most frequent strategy in both games entails that the main goal of the translators was to try to create the same video game experience in the target localized video game. In other words, it is conceivable that they aimed to preserve the look and feel of the original game by predominantly domesticating it into the target culture.

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SOSYAL BİLİMLER ENSTİTÜSÜ
..... **ANABİLİM DALI BAŞKANLIĞINA**

Tarih: .../.../.....

Tez Başlığı (Türkçe):.....

Tez Başlığı (Almanca/Fransızca)*:

Yukarıda başlığı verilen 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 veya ruh sağlığına müdahale içermemektedir.
4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
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Gereğini saygılarımla arz ederim.

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* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu <i>Form No.</i>	FRM-YL-09
		Yayın Tarihi <i>Date of Pub.</i>	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for Master's Thesis</i>	Revizyon No <i>Rev. No.</i>	02
		Revizyon Tarihi <i>Rev.Date</i>	25.01.2024

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- Does not perform experimentation on people or animals.
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- Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

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		Yayın Tarihi Date of Pub.	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu <i>Master's Thesis Dissertation Originality Report</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ
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The Last of Us								TOTAL	
Strategies	Domestication	Foreignization	No translation	Transcreation	Literal translation	Compensation	Censorship	Mistake	
Number	251	4	4	15	160	1	171	14	620
Percentage	40.48	0.65	0.65	2.42	25.81	0.16	27.58	2.26	100

Excerpt	Original	Turkish Translation	Related Term(s)	Translation(s)	Translation Strategy	Suggestion
1	Sarah: Oh crud. What time is it?	Saçma. Saat kaç ki?	Crud	Saçma	Literal translation	
2	Sarah: Drugs. I sell hardcore drugs.	İlaçlar. Ağır ilaçlar satıyorum.	Drugs	İlaç	Mistake	Uyusturucu. Uyusturucu satıyorum.
3	Admittance spikes at area hospitals! 300% increase due to mysterious infection. FDA expands the list of contaminated crops. Massive recalls anticipated. Police: Crazed husband killed husband, 3 others.	CIVAR HASTANELERE GİRİŞLER TAVAN YAPTI Gizemli iltihaplanmalardan dolayı %300 artış görüldü. Gıda ve İlaç Dairesi kirli mahsül listesini genişletti. Büyük çapta geri çekmeler bekleniyor. Polis: Cinnet geçiren kadın kocasıyla beraber 3 kişinin hayatına son Verdi.	FDA	Gıda ve İlaç Dairesi	Compensation	
4	Sarah: Where the heck are you?	Neredesin yahu?	Heck	-	Censorship	
5	Tommy: Where the hell you been?	Hangi cehennemdeydiniz?	Hell	Cehennem	Literal translation	
6	Tommy: Holy hell.	Vay canına.	Hell	Vay canına	Censorship	
7	Tommy: I hope that son of a bitch made it out.	Umarım başlamıştır.	Son of a bitch	-	Censorship	
8	Joel: What the hell do you think you're doin'? Keep drivin'.	Sen ne halt ettiğini sanyorsun? Sürmeye devam et.	Hell	Halt	Domestication	
9	Motorist: Hey, what the fuck, man? Let's go!	Hey, bu da ne lan?	Fuck	Lan	Domestication	
10	Tommy: Holy shit.	Hassiktir.	Shit	Hassiktir	Domestication	
11	Tommy: Holy shit.	Hassiktir.	Shit	Hassiktir	Domestication	
12	Joel: What the fuck just happened? Did you see that?	Az önce ne oldu lan öyle?	Fuck	Lan	Domestication	
13	Joel: Goddamn. Turn here. Turn here.	Lanet olsun be.	Goddamn	Lanet olsun	Literal translation	
14	Joel: Jesus.	İsa aşkına.	Jesus	İsa aşkına	Literal translation	
15	Joel: Oh, shit.	Hassiktir.	Shit	Hassiktir	Domestication	
16	Rations	İstihkaklar.	Rations	İstihkaklar.	Literal translation	
17	Clip: A group calling themselves the Fireflies have claimed responsibility for both attacks.	Kendilerine Ateş Böcekleri diye adlandıran bir grup tüm saldırıların sorumluluğunu Kabul etti.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
18	Clip: Their public charter calls for the return of all branches of government.	Hükümetin tüm şubeleri için çağrı yapıldı.	Public charter	Hükümetin şubeleri	Literal translation	
19	Clip: Demonstrations broke out following the execution of six more alleged Fireflies.	Ateş Böceklerinden olduğu iddia edilen altı kişinin infaz edilmesiyle birlikte gösteriler yapıldı.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
20	Clip: You can still rise with us. Remember, when you're lost in the darkness... look for the light. Believe in the Fireflies.	Bizimle halen yükselebilirsiniz. Unutmayın, karanlıkta kaybolduğumuzda yapmanız gereken ışığı aramaktır. Ateş Böcekleri'ne inanın.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
21	Joel: So, I'll take one guess. The whole deal went south, and the client made off with our pills. Is that about right?	Tüm anlaşma bozuldu ve müşteri ilaçlarımızla kaçtı. Tutturdum mu?	Went south	Bozuldu	Domestication	
22	Tess: Deal went off without a hitch. Enough ration cards to last us a couple of months -- easy.	Anlaşmada aksilik yaşanmadı. Bizi aylarca idare edecek kadar karne aldık -- kolay işti.	Ration cards	Karne	Literal translation	
23	Tess: I was on my way back here, and I got jumped by these two assholes, alright? Yeah, they got a few good hits in. But... Look, I managed.	Orada yoluma gidiyordum ve birden iki pislik üzerine altadı, tamam mı? Evet, sağlam birkaç tane vurdular. Ama hallettim.	Assholes	Pislik	Censorship	
24	Joel: Are these assholes still with us?	Şu pislikler hala bizimle mi?	Assholes	Pislikler	Censorship	
25	Tess: Yeah, look, they were a couple of nobodies -- they don't matter. What matters is that Robert fucking sent them.	Evet, bir grup gereksiz insan -- önemli değiller. Önemli olan Robert'ın onları göndermesi.	Fucking	-	Censorship	
26	Joel: That son of a bitch, he's smart.	O aşağılık herif zekidir.	Son of a bitch	Aşağılık herif	Censorship	
27	Joel: Like hell you do.	Hadi canım oradan.	Hell	Hadi canım oradan	Censorship	
28	Tess: Old warehouse in Area 5 -- can't say for how long, though.	5. bölgedeki eski depo. Ama ne zamana kadar bilemem.	Area 5	5. bölge	Literal translation	
29	Tess: The checkpoint's still open.	Kontrol noktası hala açık.	Checkpoint	Kontrol noktası	Literal translation	
30	Joel: Only got a few hours left until curfew.	Sokağa çıkma yasağına kadar sadece birkaç saatimiz var.	Curfew	Sokağa çıkma yasağı	Literal translation	
31	Loudspeaker: Attention. Citizens are required to carry a current ID at all times. Compliance with all city personnel is mandatory.	Dikkat. Vatandaşların her daim geçerli bir imlik taşımaları gerekmektedir. Bütün şehir personelinin uyması zorunludur.	City personnel	Şehir personeli	Literal translation	
32	Tess: Look at that. Ration line hasn't opened yet. Must be running low again.	Şuraya bak. Karne kuyruğu henüz başlamamış. Ellerindeki tekrar tükeniyor anlaşılıyor.	Ration	Karne	Literal translation	
33	Tess: Seems like more people are gettin' infected.	Hastalananların sayısı giderek artıyor anlaşılıyor.	Infected	Hastalananlar	Domestication	
34	Joel: That just means more people are sneakin' out.	Yani gizlice girenlerin sayısı da artıyor.	Sneak out	Gizlice girenler	Mistake	Yani gizlice kaçanların sayısı da artıyor.
35	Tess: Oh shit.	Hassiktir.	Shit	Hassiktir	Domestication	
36	Guard: Fireflies! Guard 2: Fuckin' shoot 'em!	Ateş Böcekleri. Vurun sunları.	Firefly(ies) Fuckin'	Ateş Böceği(kleri) -	Literal translation Censorship	
37	Guard: Goddamn Fireflies.	Koduğumun Ateş Böcekleri.	Goddamn Firefly(ies)	Koduğumun Ateş Böceği(kleri)	Domestication Literal translation	
38	Loudspeaker: Attention. Checkpoint 5 is now closed until further notice. All civilians must clear the surrounding area immediately.	Dikkat. Kontrol Noktası 5 ileriki bir hatırlatmaya kadar kapatılmıştır. Bütün sivililerin çevre mntıkları derhal boşaltmaları gerekmektedir.	Checkpoint	Kontrol noktası	Literal translation	
39	Tess: Fuck...so much for the easy route. Patch yourself up, alright?	Siktir... Kolay yolu seçmek için çok fazlalar.	Fuck So much for the easy route	Siktir Kolay yolu seçmek için çok fazlalar.	Domestication Mistake	Kolay yol buraya kadarmış.

40	Bind up your wounds with a Health Kit. Using a Health Kit takes time. Make sure you're in a safe place. Equip the Health Kit with (button) then HOLD (button) to start binding. Use (button) to select the Health Kit, hold (button) to use it.	Sağlık Çantası ne yaralarını sar. Sağlık Çantasını kullanmak zaman alır. Güvenli bir yerde olduğundan emin ol. Sağlık Çantasını (button) ile kuşan ve ardından sarmaya başlamak için (button) düğmesine BASILI TUT. (Button) kullanarak sağlık paketini seç, (button) düğmesine	Health Kit HOLD	Sağlık Çantası BASILI TUT	Literal translation Literal translation	
41	Tess: They're gonna close all the checkpoints. We're gonna have to go around the outside.	Bütün kontrol noktalarını kapatacaklar. Dışarıdan doluşmamız gerekecek.	Checkpoint	Kontrol noktası	Literal translation	
42	Man: Hey Tess, you see that shit?	Hey Tess. Şu zirvalığı gördün mü?	Shit	Zirvalık	Domestication	
43	Tess: Marlene? What do the Fireflies need with Robert?	Marlene mi? Ateş Böcekleri'nin Robert ile ne işi olur ki?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
44	Tess: Military's gonna be out in force soon.	Ordu yakında tüm gücüyle yüklenecek.	Military	Ordu	Literal translation	
45	Joel: I don't like it. We better find him before the Fireflies do.	Bundan hiç hoşlanmadım. Onu Ateş Böcekleri'nden evvel bulsak iyi olur.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
46	Tess: Shit's stirring up out there?	Dışarıda işler iyice kızıştı.	Shit	İşler	Censorship	
47	Tess: That's what I like to hear. Joel, give me a hand with this.	Bana bunlarla gelin işte. Joel, bir el atsana.	That's what I like to hear.	Bana bunlarla gelin işte.	Domestication	
48	Man: Y'all take it easy out there.	Kolay gelsin size.	Take it easy.	Kolay gelsin.	Domestication	
49	Tess: Agh, this place reeks. They need to watch what they throw away down here.	Agh, tanrım. Şuranın haline bak. Buraya ne attıklarına dikkat etmeleri lazım.	This place reeks.	Şuranın haline bak.	Domestication	
50	Tess: Let there be light. Let's grab our gear. Our backpacks are still here from last time.	Işık olsun. Eşyalarımızı alalım. Sırt çantalarımız hala burada.	Let there be light	Işık olsun	Literal translation	
51	Joel: Not a lot of ammo.	Pek mermim yok.	Ammo	Mermi	Literal translation	
52	Tess: Well, make your shots count. Alright, Texas. Boost me up. You ready?	İsabetli atış yap o zaman. Pekala Texas, Kaldır beni. Hazır mısın?	Texas	Texas	No translation	
53	Joel: Yes, ma'am.	Evet, bayan.	Ma'am	Bayan	Literal translation	
54	Joel: Ladies first. Tess: Lady? You must be thinking of someone else.	Bayanlar önden. Bayan mı? Başkasını kastettin sanırım.	Ladies Lady?	Bayanlar Bayan	Literal translation Literal translation	
55	Tess: Well, we're meeting Bill next month, more pills, lots of ammo, supposedly.	Pekala, gelecek ay Bill ile buluşacağız, dediğine göre biraz daha hap ve epeyce mermi alacakmışız.	Pills Ammo	Hap Mermi	Literal translation Literal translation	
56	Tess: Hold up. Spores.	Bekle, sporlar.	Spores	Sporlar	Foreignization	
57	Joel: Where the hell are all these comin' from? Place was clear last time.	Tüm bunlar nereden geliyor böyle? Geçen sefer buralar temizdi.	Hell	-	Censorship	
58	Joel: There's our culprit.	İste failimiz de burada.	Culprit	Fail	Literal translation	
59	Joel: We should be able to fit through here. Oh, shit.	Hassiktir.	Shit	Hassiktir	Domestication	
60	Joel: Yeah. Damn ceiling's falling apart. Be careful. This way. Easy...	Lanet tavan çöküyor. Dikkatli olun.	Damn	Lanet	Literal translation	
61	Tess: Poor bastard.	Fakir piçler.	Poor bastards	Fakir piçler	Literal translation	
62	Tess: Up ahead. You hear that?	Yukarıda. Bunu duydu mu?	Up ahead	Yukarı	Mistake	Bak orada/surada
63	Tess: Ahhh...some fresh air. That's the one thing I love about the outside. Fuckin' hate the smell of the city.	Şehrin kokusundan nefret ediyorum.	Fuckin'	-	Censorship	
64	Tess: Be a dear, would you?	Zahmet olmayacaksa eğer.	Be a dear, would you?	Zahmet olmayacaksa eğer.	Domestication	
65	Tess: Get your ass up here. Let's move.	Kaldır kıçını bakalım. Gidelim.	Ass	Kıç	Literal translation	
66	Tess: Shut it. Pick up that ammo. I'm sure we'll need it.	Şu mermiyi al.	Ammo	Mermi	Literal translation	
67	Terence: Okay. I can do that. Don't get all huffy-puffy about it.	Bu konuda uflayıp puflamasan.	Huffy-puffy	Uflayıp puflamak	Domestication	
68	Tess: An old headache. Don't ask.	Eski bir baş belası iste. Boş ver.	Headache	Baş belası	Domestication	
69	Goon: Turn the fuck around and leave now.	Arkanızdı döntün ve basın gidin.	Fuck	-	Censorship	
70	Goon: Bitch, I will bash your skull unless you turn around and get your dumb ass outta here.	Bak kaltak, arkamı döntüp gitmezsen o kalın kafanı ezip geçerim.	Bitch Dumb ass	Kaltak Kalın kafa	Domestication Domestication	
71	Tess: Fuck this.	Siktir et.	Fuck this	Siktir et	Literal translation	
72	Goon 3: I'm gonna fuckin' kill you!	Seni geberteceğim lan.	Fuckin'	Lan	Domestication	
73	Tess: Nicely done, Texas.	İyi iş çıkardın, Texas.	Texas	Texas	No translation	
74	Joel: You too. How the hell did he get all these guys?	Sen de. Tüm bu adamları nasıl yanına aldı acaba?	Hell	-	Censorship	
75	Tess: Shit.	Kahretsin.	Shit	Kahretsin	Censorship	
76	Joel: Shit, I see them.	Kahretsin, görüyorum.	Shit	Kahretsin	Censorship	
77	Sentry: Jesus, we shouldn't have taken this job.	Tanrım. Bu işi Kabul etmemeliydik.	Jesus	Tanrım	Domestication	
78	Guard 2: Fuck if I know. We'll check in with the others and come up with something.	Biliyorsam ne olayım. Diğerleri ile konuşup bir şeyler düşünelim.	Fuck	Ne olayım	Domestication	
79	SHIV A Shiv is a stealth-only weapon that allows you to take down enemies faster and quieter than strangling. Sneak up behind an enemy and grab them using (button) then press (button) again to use a Shiv. Shivs have limited uses. When their ability runs out, they break. Upgrade their durability by finding Training Manuals.	ÇAKI Çaki, boğmaya kıyasla bir düşmanı daha sessiz ve daha hızlı bir şekilde öldürmeni sağlar. Düşmanın arkasından gizlice yaklaş ve yakalamak için (button) ardından bacaklamak için yeniden (button) düğmesine bas. Çakıların kullanımı kısıtlıdır. Dayanıklılıkları bittiği zaman kırılırlar. Eğitim Rehberlerini bularak dayanıklılıklarını geliştirir.	Shiv	Çaki	Literal translation	
80	Tess: There's our boy. That cocky son of a bitch.	Kendini beğenmiş orospu çocuğu.	Cocky son of a bitch	Kendini beğenmiş orospu çocuğu.	Literal translation	
81	Sentry 2: Yeah, well we lost our contacts in the North, lost our contacts in the South. Shit. I don't know who's left out there to sell us stuff. Guess this is why we're taking shitty protection jobs.	Evet, kuzeyle irtibatı kaybettik, güneyle irtibatı kaybettik. Kahretsin. Bize eşya satacak kim kaldı bilmiyorum. Sanırım siktiriboktan koruma işleri yapmamızın sebebi de bu.	Shit Shitty	Kahretsin Siktiriboktan	Censorship Domestication	
82	Sentry: Fucking Robert. This rat better be good for it.	Kahrolası Robert. Şu hain, işi halleder umarım.	Fucking	Kahrolası	Censorship	
83	Robert: Oh shit! Get back! Get the fuck back!	Hassiktir! Geri çekilin. Geri çekilin amma koyayım!	Shit The fuck	Hassiktir Amma koyayım	Domestication Domestication	
84	Robert: We ain't go fuckin' nothin' to talk about.	Konuşacak bir şey yok.	Fuckin'	-	Censorship	
85	Robert: Go fuck yourself!	Siktirin gidin.	Fuck	Siktir	Domestication	
86	Robert: Screw you, Joel!	Siktir git Joel.	Screw you	Siktir git	Domestication	

87	Robert: Ahh...goddammit!	Ah... Lanet olsun!	Goddammit	Lanet olsun	Literal translation
88	Robert: Fuck... Ah, stop, stop, stop!	Siktir. Ah. Dur. Dur. Dur.	Fuck	Siktir	Domestication
89	Tess: You know, I might've done that if you hadn't tried to fucking kill me.	Biliyor musun, eğer beni öldürmeye kalkmasaydın bunu yapabiliirdim.	Fucking	-	Censorship
90	Robert: Fucking...	Siktimin...	Fucking	Siktimin	Domestication
91	Robert: It's the Fireflies. I owed the Fireflies.	Ateş Böceklerinde. Ateş Böceklerine borçluyum.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
92	Robert: Look, they're basically all dead. We can just-- Just go in there, finish 'em off. We get the guns. Whaddya say? C'mon. Fuck those Fireflies. Let's go get 'em.	Bak, esasen onların hepsi ölü. Biz sadece - Sadece oraya git ve işlerini bitir. Sıraları alırsız. Ne diyorsun? Hadi. Ateş Böceklerini siktir et. Hadi gidip haklayalım şunları.	Fuck Firefly(ies)	Siktir et Ateş Böceği(kleri)	Domestication Literal translation
93	Tess: We go get our merchandise back.	Malımızı almaya gidiyoruz.	Merchandise	Mal	Literal translation
94	Tess: I don't know. We explain it to them. Look, let's go find a Firefly.	Bak, hadi gidip bir Ateş Böceği bulalım.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
95	Joel: There you go: queen Firefly.	İşte - kraliçe Ateş Böceği.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
96	Marlene: Doesn't work like that, Tess. Tess: The hell it doesn't.	İşler o şekilde yürümez Tess. Öyle bir yürür ki.	The hell it doesn't	Öyle bir yürür ki.	Domestication
97	Marlene: I don't give a damn about ration cards. I need something smuggled out of the city. You do that...I'll give you your guns and then some.	Karneler zerre kadar umrumda değil. Şehirden gizlice dışarı çıkarman gereken bir şey var. Bunu yap - Ben de sana silahlarını ve daha fazlasını vereyim.	Damn	-	Censorship
98	Tess: Holy shit. Is that your people?	Lanet olsun. Bunlar sizinkiler miydi?	Shit	Lanet olsun	Censorship
99	Loudspeaker: Attention. Curfew is now in full effect. Anyone caught outside without the proper authorization will be arrested and prosecuted.	Dikkat. Sokağa çıkma yasağı tam olarak yürürlükte. İlgili yetkililer haricinde dışarda yakalananlar tutuklanacak ve haklarında işlem yapılacaktır.	Curfew	Sokağa çıkma yasağı	Literal translation
100	Tess: Shit. We need to hurry.	Kahretsin. Acele etmeliyiz.	Shit	Kahretsin	Censorship
101	Girl: Get the fuck away from her!	Ondan uzak dur.	Fuck	-	Censorship
102	Girl: Shit. What happened?	Siktir. Ne oldu?	Shit	Siktir	Domestication
103	Marlene: There's a crew of Fireflies that'll meet you at the Capitol Building.	Sizinle Hükümet Binası'nda buluşacak bir Ateş Böcekleri tayfası olacak.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
104	Tess: We're not smuggling shit until I see them.	Onları görene kadar hiçbir şey kaçırmam.	Shit	Hiçbir şey	Censorship
105	Ellie: Bullshit! I'm not going with him.	Saçmalık! Onunla gitmem ben.	Bullshit	Saçmalık	Censorship
106	Joel: Jesus Christ.	Yüce tanrım.	Jesus Christ	Yüce tanrım.	Domestication
107	Joel: The Fireflies. Same thing's gonna happen to us if we don't get off the street.	Ateş Böcekleri. Eğer caddeden ayrılmazsak aynı şey bize de olacak.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
108	Joel: Your friend, huh? You're friends with the leader of the Fireflies. What're you, like twelve?	Arkadaşınız demek ha? Ateş Böcekleri'nin lideriyle arkadaşınız yani. Sen on iki yaşında falan değil misin?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
109	Joel: Hm. So instead of just staying in school, you decide to run off and join the Fireflies. Is that it?	Hm. Sen de okulda kalmak yerine kaçıp Ateş Böcekleri'ne katılmaya karar verdin öyle mi?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
110	Joel: You wanna know the best thing about my job? I don't gotta know why. Be honest with you, I could give two shits about what you're up to.	İşimin en iyi tarafı ne biliyor musun? Nedenleri bilmem gerekmiyor. Sana karşı dürüst olayım, neyin peşinde olduğun umrumda bile değil.	Two shits	Umrumda değil	Censorship
111	Joel: What on earth do the Fireflies want with you?	Ateş Böcekleri senden ne istiyor olabilir?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
112	Tess: Hey. Sorry it took so long. Soldiers fuckin' everywhere.	Bu kadar uzun sürdüğü için üzgümdüm. Askerler her yerde.	Fuckin'	-	Censorship
113	Ellie: How's Marlene? Tess: She'll make it. I saw the merchandise. It's a lot. Wanna do this?	Marlene nasıl? Başaracak. Malı gördüm. Bir hayli çok. Bunu yapmak istiyor musun?	Merchandise	Mal	Literal translation
114	Tess: Marlene wanted to do it herself. We weren't the first choice, or the second for that matter. She's lost a lot of men. Beggars can't be choosers.	Marlene bunu kendisi yapmak istedi. Onların ilk tercihi değildik ya da bu durumda ikinci tercihi. Çok adamı var. Dilencinin seçme hakkı yoktur en nihayetinde.	Beggars can't be choosers	Dilencinin seçme hakkı yoktur en nihayetinde.	Literal translation
115	Tess: She said there's some fireflies that have traveled all the way from another city. Girl must be important. What is the deal with you? You some bigwig's daughter or something.	Bana bazı Ateş Böcekleri'nin başka bir şehirden buraya doğru seyahat ettiklerini söylemişti. Kız önemli olmalı. Seninle işi ne? Önemli birinin kızı falan mısın?	Firefly(ies) Bigwig	Ateş Böceği(kleri) Önemli biri	Literal translation Domestication
116	Ellie: Holy shit, I'm actually outside.	Vay canına... Şahiden dışarıdayım.	Shit	Vay canına	Censorship
117	Guard 2: Shut up. I'm getting tired of this shit.	Kapa çeneni. Sıkıldım bu durumdan.	Shit	Bu durum	Censorship
118	Ellie: Oh...oh fuck. I thought we were just gonna hold them up or something.	Ah... Siktir be. Onları tutacağımızı falan sanıyordum.	Fuck	Siktir	Domestication
119	Tess: Oh, shit. Look.	Siktir. Bak.	Shit	Siktir	Domestication
120	Joel: Jesus Christ. Marlene set us up? Why the hell are we smuggling an infected girl?	Yüce Tanrım. Marlene bizi sattı mı? Neden hastalıklı bir kızı kaçırıyoruz ki?	Infected	Hastalıklı	Domestication
121	Ellie: I'm not infected.	Ben hastalıklı değilim.	Infected	Hastalıklı	Domestication
122	Tess: No. Everyone turns within two days, so you stop bullshitting.	Hayır. Herkes iki günde dönişür. Bu yüzden saçmalamayın kes.	Bullshit	Saçmalama	Censorship
123	Ellie: Oh, shit.	Siktir.	Shit	Siktir	Domestication
124	Patrol: Holy shit.	Kahretsin.	Shit	Kahretsin	Censorship
125	Joel: Goddammit! They're everywhere.	Kahretsin. Her yerdedir.	Goddammit	Kahretsin	Literal translation
126	Guard 2: It's gotta be those fucking Fireflies retaliating.	Belli ki şu Ateş Böcekleri misilleme yapıyor.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
127	Guard: Fuck it. Let the clickers get 'em.	Siktir et. Bırakalım takirdayanlar'ı icaplarına baksın.	Fuck	Siktir	Domestication
128	Tess: Oh, shit. Another patrol. Everybody get down.	Siktir, bir devriye daha. Yere yatın.	Shit	Siktir	Domestication
129	Ellie: Oh shit, they're in here with us.	Siktir, yanbaşımızdalar.	Shit	Siktir	Domestication
130	Joel: Shit.	Siktir.	Shit	Siktir	Domestication
131	Joel: Shit, shit. I got more soldiers.	Siktir, siktir. Daha fazla asker var.	Shit	Siktir	Domestication
132	Tess: Look, what was the plan? Let's say that we deliver you to the Fireflies, what then?	Bak, plan neydi? Diyelim ki seni Ateş Böcekleri'ne götürdük, sonra ne olacak?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
133	Ellie: Marlene... She said that they have their own little quarantine zone. With doctors there, still trying to find a cure.	Marlene. Bana kendilerine ait küçük bir karantina bölgesi olduğunu söylemişti. Oradaki doktorlar hala bir tedavi bulmaya çalışıyorlar.	Quarantine zone	Karantina bölgesi	Literal translation
134	Joel: Oh, Jesus.	Tanrım.	Jesus	Tanrım	Domestication

135	Ellie: Hey, fuck you, man. I didn't ask for this.	Hey, siktir git be. Bunu isteyen ben değildim.	Fuck	Siktir	Domestication
136	Ellie: Holy moley. I guess this is what these outbreaks look like up close. They're so damn tall. So, what happened?	Vay canına. Binalar yakından bakınca demek böyle görünüyor. Çok uzunlar. Peki burada ne olmuş?	Holey moley	Vay canına	Domestication
137	Tess: They bombed the hell out of the surrounding areas to the quarantine zones, hoping to kill as much of the infected as possible.	Karantina bölgesine kadar çevredeki yer yer bombaladılar, mümkün olduğu kadar çok enfeksiyonlu öldürmeyi umut ettiler.	Hell Quarantine zone Infected	- Karantina bölgesi Enfeksiyonlu	Censorship Literal translation Literal translation
138	Ellie: Ahhh, what the hell was that?	Bu da neydi böyle?	Hell	-	Censorship
139	Joel: Shit.	Siktir.	Shit	Siktir	Domestication
140	Ellie: Damn. That's quite a drop.	Kahretsin. Sert bir iniş olacak.	Damn	Kahretsin	Literal translation
141	Tess: Another one. Shit.	Bir tane daha. Siktir.	Shit	Siktir	Domestication
142	Joel: Goddammit. Clicker.	Kahretsin. Tıkırdayan.	Goddammit Clicker	Kahretsin Tıkırdayan	Literal translation Transcreation
143	Ellie: Geez. What's wrong with its face?	Tanrım... yüzüne ne olmuş öyle?	Geez	Tanrım	Domestication
144	Ellie: Shit.	Hadi be.	Shit	Hadi be	Censorship
145	Ellie: Shit! Oh, that was so intense.	Hasiktir ya! Bu çok sıkıntılıydı.	Shit	Hasiktir	Domestication
146	Joel: C'mon. Let's get the hell outta here.	Hadi. Şu yerden defolup gidelim.	Hell	-	Censorship
147	Ellie: Clickers?	Tıkırdayanlar mı?	Clicker	Tıkırdayan	Transcreation
148	Tess: Oh, shit. Go, go, go.	Hasiktir, hadi hadi hadi.	Shit	Hasiktir	Domestication
149	Ellie: Other than shitting my pants...I'm fine.	Altıma yapmak dışında evet, iyiyim.	Shitting my pants	Altıma yapmak	Domestication
150	Tess: Runners.	Koşucular.	Runners	Koşucular	Literal translation
151	Tess: Look at his sleeve. Firefly.	Koluna bakın. Ateş Böceği.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
152	Joel: They're from the quarantine zone.	Karantina bölgesinden geldiler.	Quarantine zone	Karantina bölgesi	Literal translation
153	Tess: Shit. God, we're almost out. Okay, Joel, you take point. I'll watch the rear. Ellie, no matter what, you stay right on his heels.	Siktir. Tanrım neredeyse gidiyorduk. Tamam, Joel sen önden git. Ben arkayı kollarım. Ellie, ne olursa olsun ondan ayrılmama.	Shit	Siktir	Domestication
154	Ellie: Holy shit. We actually made it.	Vay canına be. Gerçekten başladık.	Holy shit	Vay canına be	Censorship
155	Joel: Oh, shit...	Hasiktir...	Shit	Hasiktir	Domestication
156	Ellie: Ow. Shit. Sorry, sorry. That was me.	Of. Siktir. Özür dilerim. Özür dilerim. O bendim.	Shit	Siktir	Domestication
157	Joel: Alright, watch your head. Hurry. Go, go, go. Shit...sonofa...	Pekala, başına dikkat et. Siktir. Şerefsiz.	Shit Sonofa	Siktir Şerefsiz	Domestication Domestication
158	Joel: Shit.	Siktir.	Shit	Siktir	Domestication
159	Joel: Shit.	Siktir.	Shit	Siktir	Domestication
160	Joel: That was too damn close.	Çok ucuz atlattık.	Damn	-	Censorship
161	Tess: Oh shit.	Ah, kahretsin.	Shit	Kahretsin	Censorship
162	Ellie: Jury's still out. But, man...you can't deny that view.	Henüz karar vermedim. Ama, vay be... şu manzaraya bir baksana.	Jury's still out	Henüz karar vermedim	Domestication
163	Ellie: Holy shit.	Kahretsin.	Shit	Hasiktir	Domestication
164	Joel: Oh, Christ.	Tanrım.	Christ	Tanrım	Literal translation
165	Tess: This was three weeks. I was bitten an hour ago and it's already worse. This is fucking real, Joel. You've got to get this girl to Tommy's. He used to run with this crew. He'll know where to go.	Bu üç hafta önce olmuştu. Bense bir saat önce ısırıldım ve şimdiden çok kötü durumda. Bu gerçek, Joel. Bu kız Tommy'nin yerine götürmek zorundasın. Eskiden bu grupta beraber kaçar, nereye gidileceğini o bilir.	Fucking	-	Censorship
166	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication
167	Tess: No, just go! Just fucking go.	Hayır, gidin işte. Gitsenize be.	Fucking	-	Censorship
168	Ellie: What the fuck! I can't believe we did that.	Bu da ne be? Bunu yaptığımızı inanmıyorum.	Fuck	-	Censorship
169	Ellie: Oh my god. Tess...	Aman tanrım. Tess.	Oh my god	Aman tanrım	Literal translation
170	Guard 2: Jesus. Well hey, after today this whole Firefly bullshit will be behind us.	Tanrım. Hey, bugünden sonra tüm bu Ateş Böceği saçmalığı geçmişte kalacak.	Jesus Firefly(ies) Bullshit	Tanrım Ateş Böceği(kleri) Saçmalık	Domestication Literal translation Censorship
171	Joel: Shit.	Siktir.	Shit	Siktir	Domestication
172	Joel: Goddammit.	Kahretsin.	Goddammit	Kahretsin	Literal translation
173	Joel: Well, shit.	Hay saçayım.	Shit	Saçayım	Domestication
174	Joel: Oh, shit. It's jammed from the other side.	Siktir. Diğer taraftan sıkıştırılmış.	Shit	Siktir	Domestication
175	Joel: And more importantly he was a Firefly. He'd know where to take you.	Ve daha da önemlisi bir Ateş Böceği'ydi. Seni nereye götüreceğini bilir.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
176	Joel: Where you think? Quarantine zone. See, some places got a head's up before the infection showed up. Most didn't.	Neresi olduğunu sanıyorsunuz? Karantina bölgesi işte. Bak, bazı yerler enfeksiyon ortaya çıkmadan önce uyarı aldılar. Bir çoğu ise almadı.	Quarantine zone Infection	Karantina bölgesi Enfeksiyon	Literal translation Literal translation
177	Joel: Jesus!	Tanrım.	Jesus	Tanrım	Domestication
178	Ellie: Whoa, Nelly. Wha--? What the hell was that?	Vay anasını. O-? Oneydi lan öyle?	Hell	Lan	Domestication
179	Ellie: Oh, shit, you're gonna go in there?	Siktir, oraya mı gireceksin?	Shit	Siktir	Domestication
180	Ellie: Geez. That thing scared the shit outta me.	Tanrım. Bu şey yüreğimi ağzıma getirdi.	Geez Shit	Tanrım -	Domestication Censorship
181	Joel: C'mon, let's get the hell outta here.	Hadi, defolup gidelim buradan.	Hell	-	Censorship
182	Joel: Shit. Look at this.	Siktir. Suna bak.	Shit	Siktir	Domestication
183	Ellie: Oh, shit. Those things are kinda awesome.	Siktir. Bu şeyler harika.	Shit	Siktir	Domestication
184	Joel: Oh, shit!	Ah siktir.	Shit	Siktir	Domestication
185	Joel: God...	Tanrım.	God	Tanrım	Literal translation
186	Joel: Goddammit, Bill...	Lanet olsun Bill.	Goddammit	Lanet olsun	Literal translation
187	Joel: Shit, here they come!	Saçayım, geliyorlar!	Shit	Saçayım	Domestication
188	Joel: Dammit...	Kahretsin.	Dammit	Kahretsin	Literal translation
189	Bill: Get off your ass and on your feet!	Kendini topla, ayağa kalk.	Ass	Kendini topla	Censorship
190	Bill: Ah, goddammit! Back! Get back!	Ah, lanet olsun. Geri! Geri!	Goddammit	Lanet olsun	Literal translation
191	Ellie: Oh, fuck!	Siktir.	Fuck	Siktir	Domestication
192	Bill: Where's that goddamn key?	Nerede bu kodüğümün anahtarını?	Goddamn	Kodüğümün	Domestication
193	Joel: Oh, shit.	Hasiktir.	Shit	Hasiktir	Domestication

194	Bill: Goddammit! They're coming from all over!	Lanet olsun, geliyorlar!	Goddammit	Lanet olsun	Literal translation
195	Joel: No, goddammit, I'm clean!	Hayır, kahretsin temizim ben!	Goddammit	Kahretsin	Literal translation
196	Bill: Son of a bitch!	Orospu çocuğu!	Son of a bitch	Orospu çocuğu	Literal translation
197	Bill: Who the fuck is this punk and what's she doing here?	Bu serseri de kim ve burada ne arıyor?	Fuck Punk	Serseri	Censorship Literal translation
198	Ellie: I am none of your goddamn business, and we're here because you owe Joel some favors.	Ben seni ilgilendirmiyorum ve sen Joel'e borçlusun diye buradayız.	Goddamn	-	Censorship
199	Bill: You listen to me, you little shit— Ellie: No, fuck you! You handcuffed me—	Dinle beni, seni küçük şerefsiz- Hayır, sikirt git. Beni kelepçeledin-	Shit Fuck	Siktir Siktir git	Domestication Domestication
200	Bill: Good. Follow me. Whole goddamn town's booby-trapped, best stay right on my ass.	Lanet olası kasabamın her yeri bubi tuzagi dolu, kaçımın dibinden avrılmayın.	Goddamn Ass	Lanet olası Kıç	Literal translation Literal translation
201	Bill: Can't believe you agreed to this bullshit, Bill. What you shoulda done was just left them back there.	Bu saçmalığı Kabul ettiğine inanamıyorum Bill. Tek yapman gereken onları orada bırakmaktı.	Bullshit	Saçmalık	Censorship
202	Bill: So what kind of trouble are you in? Where the hell's Tess?	Kendini nasıl bir belanın içine soktun sen böyle? Tess hançj cehennemde?	Hell	Cehennem	Literal translation
203	Bill: What are you delivering? That little brat? Ellie: Haha. Fuck you, too.	Taşdığın şey ne? Bu velet mi? Haha. Sen de siktir.	Brat Fuck	Velet Siktir	Domestication Domestication
204	Bill: Now, that side I don't ever go to 'cause it's filled with infected. So, we're gonna need more guns.	Şimdi, ben hiç o tarafa gitmem çünkü hastalıklılarla dolu. Bu yüzden, daha fazla silah ihtiyacımız var.	Infected	Hastalıklılar	Domestication
205	Ellie: Okay...don't be a dick.	Tamam... hyarlığını lüzumu yok.	Dick	Hyarlık	Domestication
206	Joel: Goddammit. Ellie: Infected!	Lanet olsun. Hastalıklı.	Goddammit Infected	Lanet olsun Hastalıklı	Domestication Domestication
207	Bill: You neglect the simple shit and now you're paying for it.	Ufak tefek şeyleri ihmal ettin, şimdi de bunun cezasını çekiyorsun.	Shit	Şeyler	Censorship
208	Joel: You picked a hell of a place to hole up, didn't ya?	Başta sığınacak yer keneme tınar or yer seçmişsin	Hell	-	Censorship
209	Bill: This goes on record as the worst fucking job you've ever taken.	Aldığın en boktan iş olma konusunda rekora gidiyor.	Fucking	Boktan	Domestication
210	Bill: How in the hell is Tess okay with this suicide mission?	Tess bu intihar görevini nasıl hazmediyor?	Hell	-	Censorship
211	Bill: Somebody I had to look after. And in this world that sort of shit's good for one thing: gettin' ya killed. So, you know what I did? I wisened the fuck up.	Göz kulak olmam gereken biriydi. Ve bu dünyada böyle şeyler tek bir halta yarar. Kendini öldürtmene. Bu yüzden, ne yaptım biliyor musun? Akıllandım.	Fuck	-	Censorship
212	Bill: Bullshit. It is just like that.	Hadi oradan. Aynen böyle.	Bullshit	Hadi oradan	Censorship
213	Bill: Goddammit. You keep babysitting long enough and eventually it's gonna blow up in your face.	Kahretsin. Eğer dahlığa devam edersen, sonunda eline yüzüne buluşturacaksın.	Goddammit	Kahretsin	Literal translation
214	Bill: New toy from the toy box. This...is a nail bomb.	Oyuncaak kutusundan yeni bir oyuncak. Bu bir... çivi bombası.	Nail bomb	Çivi bombası	Literal translation
215	Joel: So we got shotguns and bombs. What the hell are we doing with 'em?	Şimdi, pompalı tüfeklerimiz ve bombalarımız var. Ne halt edeceğiz ki bunlarla?	Hell	Halt	Domestication
216	Bill: Well, every few weeks this military caravan rides through town. I assume they're out looking for supplies. I mean, you'd be amazed at the shit they overlook. Anyway. Few months back, they were rolling through and they get overrun by this horde of infected. They were all over the truck. It plows right into the side of the high school. Still sitting there with the battery in it. Joel: So we take that battery and put it in another car. Bill: Bingo. I wanted to get it, but it seemed to dangerous with all the infected in that part of town. But, fuck it...Joel needs a car.	Birkaç haftada bir bu ordu karavana kasabadan geçer. Tahminimce erzak aramaya çıkıyorlar. Demek istediğim, gözden kaçırıldıkları zimbirtuları görsen şaşar kalırsın. Neyse. Birkaç ay evvel kamyonla ilerliyorlardı ve bu hastalıklı sürüsü tarafından etrafları sarıldı. Kamyonun etrafını sarmışlardı. Lisenin yan tarafına çarpmıştı. Hala aküsüyle beraber oradaydı. Yani o aküyü alıp başka bir arabaya takacağız. Bingo. Ona ulaşmak istedim, ancak kasabamın bu tarafındaki bütün hastalıklılar büyük tehlike arz ediyordu. Ama boş versene... Joel'un arabaya ihtiyacı var.	Shit Infected Bingo Fuck it	Zimbirtı Hastalıklı Bingo Boş versene	Domestication Domestication No translation Censorship
217	Ellie: Hey, man. I don't need any of your shit. Trust me.	Kardeşim, senin hiçbir şeyine ihtiyacım yok. Güven bana.	Shit	-	Censorship
218	Joel: Like a hawk.	Dört gözle bakarım.	Like a hawk	Dört gözle bakarım	Domestication
219	Ellie: If you guys would give me a gun, I could help you kill some of these fuckers!	Siz ikiniz bana bir silah verseydiniz o piçlerden bir iki tanesini öldürmenize yardım edebilirdim!	Fuckers	Piçler	Domestication
220	Ellie: Who the hell left this here? You got friends in town?	Bunu burada kim bıraktı? Kasabada arkadaşların mı var?	Hell	-	Censorship
221	Bill: Shit. You hear that? They're coming! Move it, kid! Alright, we're gonna get in quick. We're gonna get the battery. We're gonna get the hell outta here. Ellie: Oh, fuck. They're piling over this fence over here. It's not gonna hold!	Kahretsin. Bunu duyduzun mu? Geliyorlar. Hadi bakalım ufaklık. Pekala, hızla içeri gireceğiz. Aküyü alacağız. Sonra da geldiğimiz gibi basıp gideceğiz. Ah siktir. Şuradaki çite iyice yığıldı. Daha fazla dayanmayacak!	Shit Kid Hell Fuck	Kahretsin Ufaklık Basıp gideceğiz Siktir	Domestication Domestication Censorship Domestication
222	Joel: Shit.	Siktir.	Shit	Siktir	Domestication
223	Bill: It's fuckin' empty!	Boş amuna koyayım.	Fuckin'	Amuna koyayım	Domestication
224	Joel: Get ready to haul ass. C'mon.	Sıvışmaya hazır olun. Hadi.	Ass	-	Censorship
225	Bill: Shit. There's more on the way. Barricade the doors.	Siktir. Yolda dahası var. Kapılara engel koyun.	Shit	Siktir	Domestication
226	Ellie: What the fuck is that? Bill: It's a goddamn bloater!	Bu ne lan böyle? Bu bir şişkin!	Fuck Goddamn BLOATER	Lan - Şişkin	Domestication Censorship Transcreation
227	Ellie: Aw, geez...what was up with that big guy? Joel: He's been infected for a long time. We call them bloaters. Ellie: BLOATER... Okay, got it.	Hay anasını... o koca herifin nesi vardı böyle? Hastalığa uzun bir süre maruz kalmış. Onlara şişkin diyoruz. Şişkin... Pekala. Anladım.	Geez Infected BLOATER	Hay anasını Hastalığa maruz kalmak Şişkin	Domestication Domestication Transcreation
228	Joel: Son of a bitch!	Orospunun evladı!	Son of a bitch	Orospunun evladı	Domestication
229	Ellie: Oh, I fucking hate those things!	Ah, nefret ediyorum lan bu şeylerden!	Fucking	Lan	Domestication
230	Bill: This way! We're sittin' ducks here.	Burada kolay hedefiz.	Sittin' ducks	Kolay hedef	Domestication

231	Bill: Somebody had the same idea. They stole my shit. Joel: Then what the hell is plan B? Bill: You oughta be thankful you're still drawing breath. That was plan A, B, C, all the way to fucking Z. And furthermore, tell Tess that she can take this job—	Başkaları da aynı fikre sahipti. Benim mallarımı çaldılar. Öyleyse b planı nedir? Hala nefes aldığın için şükretmelisin. Bu a, b, c planıydı, z'ye kadar yolu var lan.	Shit Hell Fucking	Mallar - Lan	Censorship Censorship Domestication	
232	Joel: Jesus.	Tanrım.	Jesus	Tanrım	Domestication	
233	Joel: I reckon he didn't want to turn so he... Bill: Yeah. I guess not. Well fuck him.	Dönüşmek istemediğini zannediyorum, bu yüzden... Evet, öyle galiba. Siktir et şimdi onu.	Fuck	Siktir	Domestication	
234	Bill: That's my younger. That fuckin' asshole. Get out. Get out. Joel: ...	Bu benim akım. Amına koyduğumun puştı. Çık. Çık. Tamam be.	Fuckin' asshole	Amına koyduğumun puştı	Domestication	
235	Bill: Jesus...that's more of my stuff.	Tanrım... bunlar benim eşyalarım dan.	Jesus	Tanrım	Domestication	
236	Bill: Just keep your foot on the clutch and when we get to roll... Ellie: I know how to pop a clutch. Bill: How the hell do--? Y'know what, I don't care. Just don't fuck it up!	Ayağımı debriyajda tut yeter ve biz itmeye başladığımızda... Nasıl gazı yüklenileceğini biliyorum. Nereden biliyorsun lan se-? neyse, umrumda değil. İş bok etme yeter!	Hell Fuck it up	Lan Bok etmek	Domestication Domestication	
237	Bill: You have really fucked my day up, you know that, Joel, huh?	Gününün içine ettin, bunun farkındasın değil mi Joel?	Fuck	İçine etmek	Domestication	
238	Bill: Yeah, well it means the infected hear it, too. Let's get in the fucking truck. Go, go! Floor it!	Evet, demek ki hastalıklılar bunu duydu. Kamyona binin hemen. Hadi! Hadi! Kökle!	Infected Fucking	Hastalıklılar -	Domestication Censorship	
239	Then get the fuck outta my town.	Öyleyse kasabandan siktir olup gidin!	Fuck	Siktir	Domestication	
240	Ellie: "To be continued!" I hate cliffhangers.	"Devam edecek" Arkası yarınlardan nefret ederim.	Cliffhangers	Arkası yarınlar	Domestication	
241	Ellie: I'm just fucking with you. Bve-bve, dude.	Sadece seni kafaya alıyorum. Güle güle dostum.	Fucking	Kafaya almak	Censorship	
242	Joel: Screw it.	Boş ver.	Screw it	Boş ver	Censorship	
243	Ellie: Holy shit...	Hasiktir....	Shit	Hasiktir	Domestication	
244	Man: Oh, fuck! Go, go, go!	Ah, siktir. Hadi! Hadi! Hadi!	Fuck	Siktir	Domestication	
245	Joel: Shit! Ellie: Let go of me, you chickenshit! Joel!	Siktir. Burak beni seni zavallı!	Shit Chickenshit	Siktir Zavallı	Domestication Censorship	
246	Ellie: Motherfucker.	Orospu çocuğu.	Fuck	Orospu çocuğu	Domestication	
247	Joel: Shit! Stay down!	Siktir. Eğil!	Shit	Siktir	Domestication	
248	Joel: Good, 'cause we need to get the hell out of here.	Güzel, çünkü buradan gitmemiz gerekiyor.	Hell	-	Censorship	
249	Joel: Fucking hunters. See, this could've been us.	Kodüğümün avcılar. Bunların yerinde biz de olabilirdik.	Fucking	Kodüğümün	Domestication	
250	Joel: I knew I should've turned the damn truck around.	Kamyonu etrafın döndürmemiz gerektiğini biliyordum.	Damn	-	Censorship	
251	Ellie: I guess this is where the assholes sleep. I mean slept.	Sanırım o puştların uyudukları yer burası. Yani eskiden uyadukları.	Assholes	Puştlar	Domestication	
252	Ellie: Oh, I don't think these guys were infected.	Oh, bu adamların hastalık kapmış sanmıyorum.	Infected	Hastalık kapmak	Domestication	
253	Hunter 2: Man, screw you.	Off... lanet olsun.	Screw you	Lanet olsun	Censorship	
254	Hunter 3: Spot's a goldmine. Lucky bastards.	Nöbet tam bir maden. Şanslı piçler.	Lucky bastards	Şanslı piçler	Literal translation	
255	Ellie: Well, when I'm not running away from hunters or infected?	Vay be. Askersiz bir kontrol noktası görmek çok garip.	Checkpoint	Kontrol noktası	Literal translation	
256	Hunter: Oh...I'm so fucking tired. We were up all night chasing this tourist.	Ah... Acayip yorulmuş be. Bütün gece şu turisti kovalayıp durduk.	Fucking	-	Censorship	
257	Hunter: Yeah, this one chick, she would just not give up. I've never seen anyone with so much fuckin' energy. It took a couple of minutes to snuff everyone else and fucking five hours to hunt her ass down. Hunter 2: Jesus. Sometimes you gotta earn your keep.	Evet, bu seferki hatun acayip inatçı çıktı. Daha önce böyle enerji dolu birini görmemişim. Herkesi nefes nefese bırakması birkaç dakika, onu yakalamak ise resmen beş saat sürdü. Tanrım. Bazen ekmeğini eline almak zorunda kalırsın. (Deyim).	Chick Fuckin' Snuff Fucking Ass Jesus	Hatun - Nefes nefese bırakmak - - Tanrım	Domestication Censorship Mistake Censorship Censorship Domestication	Diğer herkesi indirmemiz birkaç dakika sürdü.
258	Hunter 2: Damn. Maybe you shoulda kept her. Y'know, made her one of us.	Kahretsin. Keşke onu rehlin alsaydın. Ne bileyim, bizden biri yapardık.	Damn	Kahretsin	Literal translation	
259	Hunter 4: New head honcho...same bullshit talk.	Yeni patron... aynı terane.	Honcho Bullshit	Patron Terane	Domestication Domestication	
260	Hunter 4: That shit ain't happening.	Hiç heveslenme.	Shit	-	Censorship	
261	Joel: That was too damn close.	Çok ucuz atlattık.	Damn	-	Censorship	
262	Ellie: Savage Starlight. That comic I've been reading? It's what the hero says after a big battle.	Hoyrat Yıldız Işığı. Şu okuduğum çizgi roman vardı ya? Kahramanın büyük savaşlardan sonra söylediği şey bu.	Savage Starlight	Hoyrat Yıldız Işığı	Literal translation	
263	Ellie: Well, when I'm not running away from hunters or infected?	İşin aslı, hastalıklılardan ve avcılardan kaçmadığım zamanlarda mı?	Infected	Hastalıklılar	Domestication	
264	Joel: The hell are you doin'?	Ne yapıyorsun sen be?	Hell	-	Censorship	
265	Joel: Oh shit. Get down, get down.	Kahretsin. Eğil, eğil.	Shit	Kahretsin	Censorship	
266	Hunter: Grr, this tourist put up a hell of a fight. It took two of us to put 'em down.	Grr, bu turist acayip mücadele etti. İcabına bakmak bize iki kişiye mal oldu.	Hell	Acayip	Censorship	
267	Hunter 2: Check for what? I ain't seen a clicker in weeks.	Ne kontrolü? Bir takırdayan görmeyeli hafta lar oldu.	Clicker	Takırdayan	Transcreation	
268	Joel: It ain't easy -- for many it was better than letting a clicker or hunter do it for 'em. Trust me. It ain't easy.	Kolay değil -- çoğu kişiye göre böylesi, bunu onlara bir takırdayanın ya da bir avcının yapmasından daha iyidir.	Clicker	Takırdayan	Transcreation	
269	Ellie: Oh shit! Joel! Joel!	Hasiktir.	Shit	Hasiktir	Domestication	
270	Ellie: No! You scared the shit outta me! I'm...I'm gonna climb down there, okay?	Hayır! Ödümü kopardın!	Shit	-	Censorship	
271	Joel: Goddammit. I don't think I tried over there yet.	Lanet olsun.	Goddammit	Lanet olsun	Literal translation	
272	Joel: Over there. I need to find a way around this gate. Well, maybe that doorway. Oh, damn it. Spores.	Ah, lanet olsun. Sporlar.	Damn Spores	Lanet olsun Sporlar	Literal translation Foreignization	
273	Joel: Oh shit.	Siktir.	Shit	Siktir	Domestication	
274	Joel: Goddammit!	Kahretsin.	Goddammit	Kahretsin	Literal translation	
275	Hunter: Not today. Alright...spread out and make sure we didn't miss any more of these fuckers.	Pekâlâ. Dağhın ve şu piçlerden tamamen kurtulduğumuza emin olun.	Fuckers	Piçler	Domestication	
276	Ellie: Man...I shot the hell outta that guy, huh?	Vay be... harbiden herifin canına okudum, ha?	Hell	Canına okudum	Domestication	

277	Joel: I'm glad I didn't get my head blown off by a goddamn kid.	Kafamın lanet bir velet tarafından patlatılmadığına memnunum.	Goddamn	Lanet	Literal translation	
278	Joel: I hate this crap.	Bu pislikten nefret ediyorum.	Crap	Pislik	Domestication	
279	Joel: Goddamn, this is heavier than I thought. Hey, how 'bout a hand?	Lanet olsun, bu düşündüğünden de ağırmiş.	Goddamn	Lanet olsun	Literal translation	
280	Joel: Oh, shit.	Hassiktir.	Shit	Hassiktir	Domestication	
281	Ellie: This is so stupid. We'd have more of a fucking chance if you'd let me help.	Bu çok aptalca. Yardım etmeye izin versen, daha fazla şansımız olurdu.	Fucking	-	Censorship	
282	Alright now, you're gonna wanna lean right into that stock, 'cause it's gonna kick a hell of a lot more than any BB rifle.	Pekala şimdi şu kundağa doğru yaslanmak isteyeceksiniz çünkü geri tepecektir. Havalı tüfeklerden epey fazla teper.	Hell	-	Censorship	
283	Hunter: Asshole should've known better. If you're gonna steal, you better make sure you get away with it.	Salak herif ne yaptığının farkında olmalydı. Eğer çalacaksan, kaçmayı da bileceksin. Değil mi?	Asshole	Salak herif	Censorship	
284	Hunter 3: They're all dead! They're all fucking dead! Hunter: The hell's he yappin' about? Take a breath. Who's dead? Hunter 3: The whole crew. The 76 lookout guys. Some fuckin' tourist killed 'em, killed all of 'em. Hunter: Shit. Have you talked to the boss? Hunter 3: Yeah. He wants everyone to hold their ground, watch the gate.	Hepsi ölmüş. Anasını sikeyim hepsi ölmüş! Ne anlatıyor bu böyle? Bir soluklan. Kim ölmüş? Tüm grup. 76 nöbetçinin hepsi. Sikiğimin turisti onları öldürmüş. Hepsini. Siktir. Patronal konuşun mu peki? Evet. Herkesin olduğu yerde kalıp kapıyı gözetlemesini istiyor.	Fucking Hell Fuckin' Shit	Anasını sikeyim - Sikiğimin Siktir	Domestication Censorship Domestication Domestication	
285	Hunter 4: Don't be an idiot. Military doesn't give a damn about this place. Look, if anything some tourists got lucky.	Aptallık etme. Ordunun burayı sikine taktığı yok. Bak, en basitinden birkaç şanslı turisttir.	Damn	Sikine takmak	Domestication	
286	Joel: Now, the safety's on. Do you know how to switch it off?	Şimdi, emniyet mandalı açık. Onu nasıl kapatacağımı biliyor musun?	Safety	Emniyet mandalı	Domestication	
287	Joel: Oh shit, get down, get down.	Hassiktir. Eğil. Eğil.	Shit	Hassiktir	Domestication	
288	Hunter 2: Whatever, man. Damn. No food, old pair of shoes. They got nothin'.	Her neyse Dostum. Lanet olsun. Yiyecek yok. Bir çift eski ayakkabı.	Damn	Lanet olsun	Literal translation	
289	Hunter: Now all we need to find is this fucking pickup truck duo.	Şimdi yapmamız gereken şu kamyonetli ikiliyi bulmak.	Fucking	-	Censorship	
290	Hunter 2: There better've been an army in that truck. How the fuck did they wipe out an entire crew over there?	O kamyonettekiler bir ordu olsa gerek. Nasıl olur da orada tüm grubu ortadan kaldırdılar?	Fuck	-	Censorship	
291	Ellie: I stayed at a place like this. Back in the Boston QZ.	Böyle bir mekanda kalmıştım. Boston KB'deyken.	QZ	KB	Literal translation	
292	Ellie: Agh, it's that fucking truck.	Ah, yine o kovduğumun kamyonu.	Fucking	Kovduğumun	Domestication	
293	Hunter: Bullshit.	Hadi be.	Bullshit	Hadi be	Censorship	
294	Hunter: How the hell do you have twenty-four cans of bacon?	Nasıl oluyor da yirmi beş kutu pastırma buluyorsun?	Hell	-	Censorship	
295	Hunter: And that shit's still good? When are you making some more?	Peki tadı güzel mi? Ne zaman biraz daha yapacaksın?	Shit	-	Censorship	
296	Hunter: Man...I saved your ass from that clicker last week.	Dostum... Geçen hafta senin kıcını takırdayanlardan ben kurtardım.	Ass Clicker	Kıç Takırdayan	Literal translation Transcreation	
297	Hunter: I shoulda let your ass die back there.	Keşke ölümüne terketsedyim seni.	Ass	-	Censorship	
298	Hunter 2: Oh, Jesus. I'll make you some if you quit bringing that up.	Ah tanrım. Şunu söylemeyi kersersen biraz hazırlarım sana.	Jesus	Tanrım	Domestication	
299	Ellie: What the fuck are they shooting at us with?	Bize ateş ettikleri şey de ne öyle?	Fuck	-	Censorship	
300	Ellie: Oh shit.	Siktir.	Shit	Siktir	Domestication	
301	Joel: Oh, shit.	Kahretsin.	Shit	Kahretsin	Censorship	
302	Man: What the fuck? Joel: Sonofa—	Ne oluyor be? Hay lanet—	Fuck Sonofa	- Lanet	Censorship Domestication	
303	Henry: Hey, we don't know that. There were a bunch of us. Someone had the brilliant idea of entering the city, look for supplies. Those fuckers -- they ambushed us. Scattered us. Now it's all about getting outta this shithole.	Hey. Bunu bilmiyoruz. Bizden çok kişi vardı. Birisinin şehre girmek gibi parlak fikri vardı. Erzak aramaya. Bu şerefsizler bizi pusuya düşürdüler. Perişan ettiler. Şimdi her şey bu bok deliğinden kurtulmakla ilgili.	Fuckers Shithole	Şerefsizler Bok deliği	Domestication Literal translation	
304	Henry: Man...that fuckin' truck. It's been hounding us ever since we got in this damn-- Sam, what are you doing?	Of... şu kodumun kamyonu. Bu kahrolası şeye geldik geli bizi takip ediyor.	Fuckin' Damn	Kodumun Kahrolası	Domestication Censorship	
305	Joel: Shit, Ellie, you watch our back.	Kahretsin. Ellie, arkamızı kola.	Shit	Kahretsin	Censorship	
306	Henry: Look at these sons of bitches. Everyday they congregate down there, guardin' that damn bridge.	Şu orospu çocuklarına bir bak. Her gün aşağıda toplanıyorlar. Kahrolası köprüyü savunuyorlar.	Sons of bitches Damn	Orospu çocukları Kahrolası	Literal translation Literal translation	
307	Henry: Heard the Fireflies are based out west somewhere. We're gonna join up with them.	Ateş Böcekleri'nin batıda bir yere yerleştiklerini duymuştum.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
308	Joel: Just seems like there's a lot of people putting their stock on the Fireflies these days.	Bu günlerde bir sürü insan Ateş Böcekleri'nin eline bakıyor.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
309	Joel: Easy. We're looking for the Fireflies too.	Sakin ol. Biz de Ateş Böcekleri'ni arıyoruz.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
310	Henry: Now, we're gonna be moving fast, okay? So no matter what, you stick to me like glue. Sam: Like glue. Got it.	Ne olursa olsun, bana kene gibi yapış. Kene gibi yapış. Tamamdır.	Like glue	Kene gibi	Domestication	
311	Hunter 2: Just trying to keep warm. How's it looking out there? Hunter: We put down some infected, but no sign of those tourists.	Isımmaya çalışıyorum. Oradan nasıl görünüyor? Birkaç hastalıklıyı öldürdük, fakat turistlerden ses yok.	Infected	Hastalıklar	Domestication	
312	Hunter: Hey, you hear that? Clicker. Hunter 2: Yeah, I hear it, but I don't see shit! Woo! Nailed it! Did you see that shit?	Hey, bunu duyuyor musun? Takırdayan. Evet duyuyorum, fakat hiçbir şey görmüyorum!	Clicker Shit	Takırdayan -	Transcreation Censorship	
313	Henry: Ah, shit. Go!	Hassiktir.	Shit	Hassiktir	Domestication	
314	Hunter 2: Move outta the fucking way! We gotta ram it!	Cekilin şu yoldan. Kapıyı kıracağız. Hadi!	Fucking	-	Censorship	
315	Ellie: What? This is bullshit!	Ne? Saçmalık bu.	Bullshit	Saçmalık	Censorship	
316	Ellie: What the fuck, Henry?	Ne oluyor be Henry?	Fuck	-	Censorship	

317	Joel: Oh shit.	Hassiktir.	Shit	Hassiktir	Domestication	
318	Ellie: Oh, fuck.	Siktir.	Fuck	Siktir	Domestication	
319	Ellie: Agh. How the fuck do we get outta here?	Ah. Nasıl çıkacağız buradan amina koyayım?	Fuck	Amina koyayım	Domestication	
320	Hunter: The hell is going on back there?	Neler oluyor orada?	Hell	-	Censorship	
321	Hunter: Fuckin' open it! Go! There! They're running to the bridge! Go, go, go!	Açın şunu be! Hadi!	Fuckin'	-	Censorship	
322	Joel: Oh, shit. Ellie: Oh, fuck.	Hassiktir. Siktir be.	Shit Fuck	Hassiktir Siktir be	Domestication	
323	Ellie: Oh, shit. Joel: Oh my god.	Hassiktir. Aman tanrım.	Shit	Hassiktir	Domestication	
324	Joel: Ellie! Ah, damn it!	Ellie! Kahretsin.	Damn	Kahretsin	Literal translation	
325	Henry: What the fuck's wrong with you?	Derdin ne senin be?	Fuck	-	Censorship	
326	Joel: Yeah, I had a sixty-foot yacht. Ellie: Really? Joel: No. Ellie: Sarcasm... Making progress?	Evet benim yaklaşık 20 metrelik teknem vardı. Harbi mi? Hayır. Alay ediyorsun ha... İlerleme kaydediyorsun.	Sixty-foot Really	20 metre Harbi	Domestication Domestication	
327	Henry: Hey, flashlights out. Sam, stay—	Hey, fenerler çıksın. Sam, dur-	Flashlights out	Fenerler çıksın	Mistake	Fenerleri kapatın.
328	Joel: Oh shit. Henry: Whoa, whoa, whoa.	Hassiktir. Hop, hop, hop.	Shit	Hassiktir	Domestication	
329	Joel: Seeing as how there was a clicker, they must've been gone for awhile.	Ortada bir takırdayan olduğuna göre, bir süre önce ölmüş olmaları.	Clicker	Takırdayan	Transcreation	
330	Joel: Oh shit. Get back!	Hassiktir. Geri çekil!	Shit	Hassiktir	Domestication	
331	Ellie: Clickers!	Takırdayanlar!	Clicker	Takırdayan	Transcreation	
332	Ellie: Henry, we gotta fucking move!	Henry, gitmemiz gerek!	Fucking	-	Censorship	
333	Joel: Son, I wish I knew. God knows they didn't deserve it. You think you can knock that ladder down?	Evlat keşke bilseydim. Tanrı bilir bunu hak etmemişlerdir.	God	Tanrı	Literal translation	
334	Ellie: Fucking thing!	Ağzına sıçtığım!	Fucking	Ağzına sıçtığım	Domestication	
335	Ellie: Oh thank god. We gotta keep running.	Tanrıya şükür.	Thank god	Tanrıya şükür	Literal translation	
336	Henry: Damn thing's stuck! Ellie: Gimme a boost! I can get through that window.	Lanet şey sıkışmış! Kaldır beni. Şu pencereden içeri girebilirim.	Damn	Lanet	Literal translation	
337	Henry: Fuck. Here we go!	Siktir. İşte gidiyoruz.	Fuck	Siktir	Domestication	
338	Graffiti: Warning. Infected inside. Do not open.	Dikkat içeride hastalıklı var SAKIN açmayın.	Infected	Hastalıklı	Domestication	
339	Ellie: Oh, are you fucking kidding me? Thanks for the warning on the other side, guys.	Ah benimle dalga mı geçiyorsun? Öbür taraftan yaptığımız uyarı için sağ olun beyler. Her zaman ki şüphe, değirmir. Henry ne oturkçeyken, birkaç Hastalıklıyı tek başıma öldürmüştüm. Gurur	Fucking	-	Censorship	
340	Ellie: Business as usual, right? When I was with Henry, I took out a couple of infected by myself. You'd be proud.	Bir arkadaşım, Marlene, beni Ateş Böcekleri'ne götürmesini istemiş. Üstesinden gelmiş gibi görünüyorsunuz. Evet, şey... Şimdi ona patronluk taslıyorum. Öyle değil mi Joel?	Infected	Hastalıklılar	Domestication	
341	Ellie: Oh...a friend of mine, Marlene, asked him to take me to the Fireflies. Sam: You seem to get along well. Ellie: Yeah, well...now I just boss him around. Isn't that right, Joel?	Bir arkadaşım, Marlene, beni Ateş Böcekleri'ne götürmesini istemiş. Üstesinden gelmiş gibi görünüyorsunuz. Evet, şey... Şimdi ona patronluk taslıyorum. Öyle değil mi Joel?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
342	Ellie: What was this place like without infected?	Burası Hastalıklılar olmadan neye benziyordu ki?	Infected	Hastalıklılar	Domestication	
343	Ellie: You're totally fucking with me.	Benimle kesinlikle taşak geçiyorsun.	Fucking	Taşak geçmek	Domestication	
344	Henry: Fireflies were here. Joel: Yeah, by the looks of it.	Ateş Böcekleri buradaymış. Evet, görüntüye bakılırsa öyle.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
345	Joel: I know a guy. My brother, actually. He was a Firefly. Last I heard he was in Wyoming. We get there, we find him. We find the Fireflies. Whaddya say, you in? Henry: Sounds like a good plan, man.	Birini tanıyorum. Aslında, erkek kardeşim. En son duyduğuma göre Wyoming'deymiş. Oraya gidiyoruz, onu buluyoruz. Ateş Böceklerini buluyoruz. Ne dersin, bizimle misin? İyi bir plana benziyor. Dostum.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
346	Joel: Oh shit! Get down. Ellie: Oh shit... Henry: Fuckin' sniper... Did you see where it came from? Joel: Somewhere down the street. Alright now...y'all stay here. Ellie: No. Joel: Before you start -- I need you guys to keep him busy. I'm gonna go around and see if I can't get the angle on him.	Hassiktir. Eğil! Siktir... Keskin nişancı. Nereden geldiğini görebildin mi? Sokağın aşığısında bir yerlerden. Pekala. Hepiniz burada bekleyin. Hayır. Başlamadan önce sizin onları oyalamanızı istiyorum. Etraftan dolaşıp adamı haklamak için uygun bir açı bulabileceek miyim bakacağım.	Shit Shit Fuckin' sniper	Hassiktir Siktir Keskin nişancı	Domestication Domestication Censorship	
347	Hunter: It's those damn tourists from the city.	Şehirdeki baş belası turistler bunlar.	Damn	Baş belası	Domestication	
348	Hunter: We're back, motherfucker!	Geri döndük, orospu çocuğu!	Fuck	Orospu çocuğu	Domestication	
349	Ellie: Shit! Oh, that was so intense!	Ha siktir ya! Bu çok sıkıntılıydı!	Shit	Siktir	Domestication	
350	Joel: Shit.	Siktir.	Shit	Siktir	Domestication	
351	Joel: Oh god...	Tanrım.	Oh god	Tanrım	Literal translation	
352	Henry: Shut the hell up.	Kapa çeneni be.	Hell	-	Censorship	
353	Ellie: Well, it's safe to say those two have officially bonded. What're you doin'? Sam: Taking stock of all the food we found today. Ellie: I see... And how are we doing on canned peaches? Sam: Did Henry send you? Ellie: No. Why would Henry send me? Sam: To make sure I'm not fucking up somehow.	İkisinin resmen bir bağı olduğunu söylemek yerinde olur. Ne yapıyorsunuz? Bugün bulduğumuz tüm yiyeceği alıyoruz. Anladım. Peki, şu şeffali konservelerini ne yapacağız? Seni Henry mi gönderdi? Hayır. Beni neden Henry gönderdin ki? İşi batırıp batırmadığımdan emin olmasın için.	Fucking up	-	Censorship	
354	Ellie: Damn. That smells good.	Vay. Güzel kokuyor.	Damn	Vay	Censorship	
355	Henry: Well if you want him to join us, you can go wake his ass up.	Eğer bize katılmasını istiyorsan, onun kıçını kaldırmaya gidebilirsin.	Ass	Kıç	Literal translation	
356	Joel: What the hell?	Ne oluyor be?	Hell	-	Censorship	

357	Joel: Shit! He's turnin'!	Siktir. Dönüşüyor!	Shit	Siktir	Domestication	
358	Henry: That's my fucking brother!	O benim kardeşim!	Fucking	-	Censorship	
359	Ellie: Oh, shit...	Siktir...	Shit	Siktir	Domestication	
360	Ellie: Uh-huh. Oh my god.	Hı-hı. Aman Tanrım.	Oh my god	Aman tanrım	Literal translation	
361	Ellie: Oh my god.	Aman Tanrım.	Oh my god	Aman tanrım	Literal translation	
362	Joel: Tommy saw the world one way, I saw it the other. Ellie: And that's why he joined the Fireflies?	Tommy'nin dünya görüşüyle benimki farklıydı. Ateş Böcekleri'ne katılmasının sebebi bu mu?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
363	Joel: I believe his last words to me were "I don't ever want to see your god damned face again."	Sanırım bana söylediği son sözler, "O beş para etmez suratını bir daha görmeyeyim." olmuştu.	God damned	Beş para etmez	Domestication	
364	Ellie: Geez. But he's gonna help us?	Tanrım. Ama bize yardım edecek, değil mi?	Geez	Tanrım	Domestication	
365	Ellie: I know, step on the fucking pallet.	Biliyorum, şu lanet sala adım atmamı istiyorsun.	Fucking	Lanet	Censorship	
366	Voice: I know him. Tommy: He's my goddamn brother. Joel: Tommy. Tommy: Holy shit.	Adamı tanıyorum. O benim kardeşim. Tommy. Vay canına.	Shit	Vay canına	Censorship	
367	Joel: How you doin', baby brother? Tommy: Goddamn.	Nasılsın küçük kardeşim? Oh en sonunda.	Goddamn	Oh en sonunda	Censorship	
368	Tommy: You got fucking old.	Yaşlanmıssın be.	Fucking	-	Censorship	
369	Joel: What the hell are you doin' here? I thought I'd find you in Jackson.	Ne işin var senin burada? Seni Jackson'da bulurum sanıyordum.	Hell	-	Censorship	
370	Joel: You still gotta deal with those infected though, right?	Ama hastalıkla da ilgilenmeniz gerekiyor, değil mi?	Infected	Hastalıklar	Domestication	
371	Man 3: Goddamn! We did it, boys!	Vay anasını. Başardık çocuklar!	Goddamn	Vay anasını	Domestication	
372	Joel: She's immune. Tommy: Immune to what? Oh, c'mon. Joel: See, I know...I've seen her breathe enough spores to take down a dozen men and nothing. I wouldn't have believed it neither, but I can show you. Tommy: Alright. I'll bite. Why bring her here? Joel: I was supposed to deliver her to the Fireflies... The way I figured it, they're your boys, you finish the job and collect the whole damn payment. Tommy: I haven't seen a Firefly in years.	Kız bağımsız. Neye bağımsız? Hadi ama be. Bak, biliyorum... Bir düzine insanı mahvedecek kadar mantar soluduğumu gördüm ama kıza hiçbir şey olmadı. Pekala. Söyle bakalım neymiş. Onu buraya neden getirdin? Onu Ateş Böceklerine götürmem gerekiyordu. Anladım ki onlar senin çocukların, işi bitirirsin, tüm ödemeği toplarsın. Yıllardır bir Ateş Böceği görmedim.	Spores Firefly(ies) Your boys Damn	Mantar Ateş Böceği(kleri) Senin çocukların -	Domestication Literal translation Mistake Censorship	Senin adamların
373	Joel: This isn't for me, Tommy. This is for your damn	Bu benim için değil, Tommy. Bu benim katırcısı tavarı	Damn	Kahrolası	Literal translation	
374	Joel: For all those goddamn years I took care of us.	Geçen onca yıl ikimizi de gözetken işi bendim.	Goddamn	-	Censorship	
375	Joel: The hell is that?	Bu da ne?	Hell	-	Censorship	
376	Man: Shit! Bandits!	Kahretsin, havdutlar!	Shit	Kahretsin	Censorship	
377	Tommy: Maria! Goddamn!	Maria? Lanet olsun.	Goddamn	Lanet olsun	Literal translation	
378	Man: That's all those sons of bitches!	Orospu çocuklarının hepsi bu kadar!	Sons of a bitches	Orospu çocukları	Literal translation	
379	Tommy: Goddamn! I need to talk to you.	Kahretsin. Seninle konuşmam gerek.	Goddamn	Kahretsin	Literal translation	
380	Maria: It takes one. One fuck up. One fuck up and then I turn into one of those widows, okay?	Bir kere yeter. Bir kere mahvetmen kafi. Tek bir dikkatsizliğinde ben de o dullardan biri olabiliyim. Anlıyor musun?	Fuck up Fuck up	Mahvetme Dikkatsizlik	Censorship Censorship	
381	Tommy: I'll take that girl of yours to the Fireflies. You don't have to worry about it.	Kızı Ateş Böcekleri'ne götüreceğim. Endişe etmene gerek yok.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
382	Tommy: That girl of yours, she took one of our horses and rode off. Joel: Damn it. Which way?	Şu senin kız atlarımızdan birini alıp kaçmış. Kahretsin. Hangi tarafa?	Damn	Kahretsin	Literal translation	
383	Joel: Too goddamn many.	Epey fazlalar.	Goddamn	-	Censorship	
384	Joel: Jesus Christ.	Tanrı aşkına.	Jesus Christ	Tanrı aşkına	Domestication	
385	Joel: Putting yourself at risk...it's pretty goddamn stupid.	Kendini tehlikeye atmak... aptalca hareketlerdi.	Goddamn	-	Censorship	
386	Ellie: Agh, fuck that.	Ah, başlatma ondan-	Fuck that	Başlatma	Censorship	
387	Ellie: Stop with the bullshit. What are you so afraid of? That I'm gonna end up like Sam? I can't get infected. I can take care of myself.	Şu saçmalığı kes artık. Seni bu kadar korkutan şey ne? Sonunun Sam gibi olması mı? Ben hastalığa yakalanamam. Başımın çaresine bakabilirim.2	Bullshit Infected	Saçmalık Hastalık	Censorship Domestication	
388	Ellie: Everyone I have cared for has either died or left me. Everyone fucking except for you. So don't tell me that I would be safer with someone else -- because the truth is I'd just be more scared. Joel: You're right... You're not my daughter, and I sure as hell ain't your dad. And we are going our separate ways.	Sevdiğim herkes ya öldü ya da beni terk etti. Sen hariç herkes. Bu yüzden bana sakın başkasıyla daha güvende olacağımı söyleme... çünkü gerek şu ki bu beni daha çok korkutacak. Haklısın... Sen kızım değilsin ve benim de senin baban olmadığım kesin. Yollarımızı ayıracağız.	Fucking Hell	- -	Censorship Censorship	
389	Joel: Go Big Horns. Ellie, get off your horse, give it on back to Tommy. I'm gonna hang onto this fella, if that's alright with you. Go on. Don't make me repeat myself.	Bastır Büyük Boynuz. Ellie, atından in. Tommy'ye geri ver. Eğer senin için sakıncası yoksa bu arkadaşın alacağım. Hadi. Beni tekrarlatacak mısın?	Go Big Horns	Bastır Büyük Boynuz	Literal translation	
390	Joel: Adios, little brother. C'mon.	Adios küçük kardeşim.	Adios	Adios	No translation	
391	Ellie: And if you clear the ten yards then you're back at...first down?	Eğer on yardı geçersen... ilk hakkı mı elde etmiş oluyorsun?	Ten yards	On yard	Foreignization	
392	Ellie: How many people you think are there? Fireflies, I mean.	Sence kaç kişilirdir? Ateş Böcekleri yani.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
393	Joel: Whoa, whoa, whoa, whoa...what is it, boy? Ellie: Sounds like runners.	Hop, hop, hop, hop... Ne oldu oğlum? Koşucular gibi.	Runners	Koşucular	Literal translation	
394	Ellie: Hey, look. Fireflies. Joel, look!	Hey, bak. Ateş Böcekleri. Joel, bak.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
395	Ellie: This is good. First sign of Fireflies.	Bu güzel. İlk Ateş Böcekleri işareti.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
396	Joel: You too. Oh, damn it. Spores.	Ah, lanet olsun. Sporlar.	Damn Spores	Lanet olsun Sporlar	Literal translation Foreignization	
397	Ellie: Those clickers -- you think they were Fireflies?	Şu takırdayanlar -- sence onlar Ateş Böcekleri miydi?	Clickers Firefly(ies)	Takırdayanlar Ateş Böceği(kleri)	Transcreation Literal translation	

398	Ellie: Why would they have infected so close to the lab?	Laboratuvara bu kadar yakinken neden hastalansınlar ki?	Infected	Hastalanmak	Mistake	Hastalıklıları laboratuvara bu kadar yakında neden barındırsınlar ki?
399	Ellie: Oh...were you married? Joel: For a while. Ellie: What happened? Joel: Okay. Ellie: Too much? Joel: Too much.	Ah... evil miydin? Bir süreliğine. Ne oldu? Tamam. Yürümedi mi? Yürümedi.	Too much? Too much.	Yürümedi mi? Yürümedi.	Mistake	Çok mu oldu? Çok oldu.
400	Ellie: Yooohoo! Fireflies? Cure for mankind over here! Anyone?	Heey! Ateş Böcekleri? İnsanlığın kurtuluşu burada! Kimse yok mu?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
401	Joel: Shit!	Kahretsin!	Shit	Kahretsin	Censorship	
402	Joel: Jesus. Well, at least it ain't clickers.	Tanrım. En azından takırdayan değilmiş.	Clicker Jesus	Takırdayan Tanrım	Transcreation Domestication	
403	Ellie: Yeah. No Fireflies either. Well, maybe in all that research they turned into fucking monkeys.	Ateş Böcekleri de değil. Belki şu deneyde hepsi maymuna dönüşmüştür.	Firefly(ies) Fucking	Ateş Böceği(kleri) -	Literal translation Censorship	
404	Voice: If you're looking for the Fireflies, they've all left. Ellie: Yeah, no shit. Voice: I'm dead...or I will be soon. Got me some time to reflect	Ateş Böcekleri'ni arıyorsan, hepsi ayrıldı. Evet, hadi canım. Ben öldüm. Ya da yakında öleceğim. Düşünüp taşınmam için bana zaman ver.	Firefly(ies) They've all left Shit Got me some time to reflect	Ateş Böceği(kleri) Hepsi ayrıldı Hadi canım Düşünüp taşınmam için bana zaman ver.	Literal translation Mistake Censorship Mistake	Hepsi gitti / Burayı terk etti. Düşünüp taşınmak için biraz zamanım vardı.
405	Voice: ...fucking thing was a giant waste of ti—	... bu soktuğumun şeyi koca bir zaman kayıbdı-	Fucking	Soktuğumun	Censorship	
406	Ellie: Fireflies?	Ateş Böcekleri mi?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
407	Ellie: Who the fuck are these guys? Joel: It don't matter. We know where to go, let's get the hell outta here.	Bu herifler de kim? Önemi yok. Gideceğimiz yeri biliyoruz zaten. Hadi gidelim buradan.	Fuck Hell	- -	Censorship Censorship	
408	Hunter: Got you, asshole.	Şimdi elimdesin pislik.	Asshole	Pislik	Censorship	
409	Ellie: Oh shit. Oh man...	Hassiktir. Of ya...	Shit	Hassiktir	Domestication	
410	Joel: Just get to the damn horse.	Şu lanet atı getir yeter.	Damn	Lanet	Literal translation	
411	Ellie: Jesus. Come on, move! Hunter: I see you! Ellie: Shit. Hunter: Come on, man. Ellie: Alright, just stay here. I'm gonna flank this asshole.	Tanrım. Hadi, kıpırda! Seni görüyorum! Kahretsin. Hadi Dostum. Pekala, sen burada dur. Şu puştı yandan saldıracam.	Jesus Shit Asshole	Tanrım Kahretsin Puşt	Domestication Censorship Domestication	
412	Hunter: Those were my friends you killed, asshole. Come on out. You want to do this the hard way?	Öldürdüklerin benim arkadaşlarımdı seni pislik. Çık dışarı. İşini daha da zorlaştırmak mı istiyorsun, ha?	Asshole	Pislik	Censorship	
413	Hunter: You little bitch.	Seni küçük kaltak.	Bitch	Kaltak	Domestication	
414	Joel: Shit. Ellie: Oh man, we gotta get you out of here.	Kahretsin. Ah, hadi be. Seni buradan çıkarmalıyız.	Shit	Kahretsin	Censorship	
415	Ellie: Then fucking walk. Come on. There's the exit. Just a little bit more, come on. Hey, hey! Joel!	Öyleyse yürüsene. Hadi. Çıkış şurada. Çok az kaldı, hadi. Hey, hey! Joel!	Fucking	-	Censorship	
416	Hunter: The kid's got a gun! Watch out! Hey! Ellie: Stay the fuck back!	Çocuğun silahı var. dikkat edin! Geride dur!	Kid Fuck	Çocuk -	Literal translation Censorship	
417	Ellie: Oh shit, oh shit. Hunter 2: You little shit!	Kahretsin, kahretsin. Seni küçük pislik!	Shit Shit	Kahretsin Pislik	Censorship	
418	Hunter: What the fuck? Ah, shit!	Bu da ne be? Hassiktir!	What the fuck? Shit	Bu da ne be? Hassiktir	Censorship Domestication	
419	Ellie: Ah, shit. Joel -- here. Get up, get up... You gotta tell me what to do. Come on... You gotta get up... Joel?	Ah, siktir. Joel -- işte. Kalk, kalk... Ne yapmam gerektiğini söylemelisin. Hadi... Kalkmalısın... Joel?	Shit	Siktir	Domestication	
420	Ellie: Any sudden moves and I put one right between your eyes. Ditto for buddy boy over there. What do you want?	Ani bir hareket yaparsan alnının ortasından mahlarım seni. Şuradaki dostun için de aynı geçerli. Ne istiyorsunuz?	Put one right between your eyes	Alnının ortasından mahlarım seni	Domestication	
421	Ellie: I'm not following you anywhere. Buddy boy can go get it. He comes back with what I need, the deer is all yours. Anyone else shows up— David: You put one right between my eyes.	Sizi takip falan etmiyorum. Dostun gidip getirebilir. İhtiyacım olan şeyle geri döner, geysik de sizim olur. Başka biri daha çıkarsa - Alnının orta verinden mahlarsın.	Put one right between my eyes	Alnının ortasından mahlarsın	Domestication	
422	Ellie: Oh shit.	Of, siktir.	Shit	Siktir	Domestication	
423	David: Alright, kid. This way. Ellie: Fucking infected.	Pekala ufaklık. Bu taraftan. Siktiğimin hastalıklıks.	Kid Fucking Infected	Ufaklık Siktiğimin Hastalıklık	Literal translation Domestication Domestication	
424	Ellie: Oh shit!	Hassiktir!	Shit	Hassiktir	Domestication	
425	David: More clickers. Get outta there!	Takırdayanlar. Git buradan!	Clicker	Takırdayan	Transcreation	
426	Ellie: Geez. Looks like someone already fought those things and lost.	Aman Tanrım. Belli ki birileri o şeylerle savaşıp ortadan kaybolmuş bile.	Geez	Aman Tanrım	Domestication	
427	David: Ah, Lord. I've been lookin' for these boys. Doesn't matter. Grab their gear. I'm gonna look for an exit. Keep your eyes open for anything we can use!	Tanrım. Bu çocukları arıyordum. Fark etmez. Üstündekileri al. Ben çıkış yoluna bakacağım.	Lord	Tanrım	Domestication	
428	David: That doesn't sound good. Ellie: It's a bloater! David: A what?! Ellie: One of those big fucking guys.	Bu ses hayra alamet değil. Bu bir şişkin. Bir ne?! Şu hayvan kadar olanlardan biri.	Sound good BLOATER Fucking	Hayra alamet Şişkin -	Domestication Transcreation Censorship	
429	Ellie: No infected.	Hastalıklı yok.	Infected	Hastalıklı	Domestication	
430	Ellie: Move the fuck out of the way.	Çekil şu yoldan.	Fuck	-	Censorship	
431	Ellie: Oh, fuck. They tracked me. I'm gonna draw them away from here. I'll come back for you.	Siktir. Beni izlemişler. Onları buradan uzaklaştıracam. Senin için geri geleceğim.	Fuck	Siktir	Domestication	
432	Hunter 2: Man, there were horse tracks down the fucking street. She's here.	Şu sokakta at izleri var. Kız buralarda.	Fucking	-	Censorship	
433	Hunter 3: Hey! I got her! Get your ass ov—	Hey, kız yakaladım! Kaldır içimi da-	Ass	Kıç	Literal translation	

434	Hunter 2: Fuck David. Shoot her now!	David'i siktir et. Hemen vur şu kıızı!	Fuck	Siktir	Domestication	
435	Hunter 7: Get your ass off that damn horse! Hunter 8: Shit! She's running!	In lan şu atın üzerinden. Siktir, kız kaçıyor!	Damn Ass Shit	- Lan Siktir	Censorship Domestication Domestication	
436	Hunter 10: Shoot the horse! Shoot the fucking horse!	Atı vurun. Amna koyduğumun atını vurun!	Fucking	Amna koyduğumun	Domestication	
437	Ellie: Oh man... No... Oh shit. Okay...	Of ya... Hayır... Hassiktir. Tamam...	Oh man Shit	Of ya Hassiktir	Domestication	
438	Hunter: Oh shit. I didn't know that was her. Screw David, then. I ain't taking a chance with this.	Hassiktir. Bunu yapanın o kız olduğunu bilmiyordum. David' i siktir et o zaman. Bunu sana bırakmayacağım.	Shit Screw	Hassiktir Siktir et	Domestication Domestication	
439	Hunter 2: I just want to finish up and go home. I'm freezing my ass off.	Sadece şu işi bitirip eve gitmek istiyorum. Burada götüm dondu be.	Ass	Göt	Literal translation	
440	Ellie: Don't fall in. Oh, shit... Okay.	Sakin düşünme. Oh, kahretsin... Tamam.	Shit	Kahretsin	Censorship	
441	Ellie: You're a fucking animal.	Hayvanın tekisin.	Fucking	-	Censorship	
442	Ellie: You're so full of shit.	Zıvalıklarla dotusun.	Shit	Zıvalık	Censorship	
443	Ellie: Oh, fuck...	Siktir...	Fuck	Siktir	Domestication	
444	Ellie: Tell them that...Ellie is the little girl that broke your fucking finger.	Onlara de ki... Ellie senin kahrolası parmağım kıran küçük kızdır.	Fucking	Kahrolası	Censorship	
445	Joel: Ellie? Ellie?! Where the hell are you?	Ellie? Ellie?! Hangi cehennemdesin?	Hell	-	Censorship	
446	Joel: Shit.	Siktir.	Shit	Siktir	Domestication	
447	Hunter: Gotcha, asshole. Finish him off!	Yakaladım seni göt herif.	Asshole	Göt herif	Domestication	
448	Hunter: Oh shit!	Hassiktir.	Shit	Hassiktir	Domestication	
449	Hunter: Son of a bitch!	Orospu çocuğu.	Son of a bitch	Orospu çocuğu	Literal translation	
450	Hunter 2: Let me go. I'll...fuck you up...	Bırak güdeyim. Senin işini bitireceğim.	Fuck you up	Senin işini bitireceğim	Censorship	
451	Hunter 2: What do you want? What the fuck?	Ne istiyorsun? Ne oluyor be?	Fuck	-	Censorship	
452	Hunter: Fuck...	Siktir...	Fuck	Siktir	Domestication	
453	Joel: Focus right here. Right here. Or I'll pop your goddamn knee off. The girl? Hunter: She's alive. She's David's newest pet.	Tam buraya odaklan. Tam buraya. Şimdi o kahrolası dizini havaya uçuracağım. Yaşiyor. David'in yeni evcil hayvanı.	Goddamn	Kahrolası	Literal translation	
454	Hunter 2: Fuck you, man. He told you what you wanted. I ain't telling you shit.	Siktir lan. Sana istediğini söyledi işte. Sana bir bok söylemem.	Fuck Shit	Siktir Bok	Domestication Literal translation	
455	Ellie: I'm infected! I'm infected!	Ben hastalıklıyım! Ben hastalıklıyım!	Infected	Hastalıklı	Domestication	
456	James: What the hell is that?	Bu da nesi böyle?	Hell	-	Censorship	
457	James: Looks pretty fucking real to me!	Bu bana baya gerçek görünüyor.	Fucking	-	Censorship	
458	Ellie: Okay. Shit. Oh man. What the fuck is wrong with these people?	Kahretsin. Ah, Dostum. Bu insanların derdi ne böyle?	Shit Oh man Fuck	Kahretsin Dostum -	Censorship Domestication Censorship	
459	David: Infected! Hunter: What? David: The girl. She's infected and she got out.	Hastalıklı! Ne? O hastalıklı ve dışarı çıktı.	Infected	Hastalıklı	Domestication	
460	Ellie: Oh fuck. Hunter: Tired of this shit. He's crossed the line this time.	Ah, siktir. Bu saçmalıkta bunaldım. Bu sefer çizgiyi aştı.	Fuck Shit	Siktir Saçmalık	Domestication Censorship	
461	Hunter: We've indulged him enough. This girl killed our men and now she's infected. Hunter 2: Let's clean this mess up...then we can have a town meeting. Put his leadership up to a vote.	Ona yeterince boyun eğdik. Bu kız adalarımızı öldürdü ve şimdi kız hastalık kaptı. Hadi şu pıslığı temizleyelim... ardından bir kasaba toplantısı yapabiliriz. Oy vererek onu liderliğe taşıyın.	Infected	Hastalıklı	Domestication Mistake	Liderliğini oylayabiliriz. Liderlik için tekrar oylama yapabiliriz.
462	Joel: Oh, Christ. I gotta find her. I gotta find her.	Ah, tanrım. Onu bulmalym. Onu bulmalym.	Christ	Tanrım	Domestication	
463	Joel: Holy shit. Ellie...	Kahretsin. Ellie...	Shit	Kahretsin	Censorship	
464	Ellie: Fuck you.	Siktir git be.	Fuck	Siktir	Domestication	
465	Ellie: No! Don't fucking touch me!	Sakin bana dokunayım deme!	Fucking	-	Censorship	
466	Joel: Look at that. Another city, another abandoned quarantine zone. There's that hospital the Firefly mentioned. C'mon, kiddo.	Bir başka şehir... ve bir başka terk edilmiş karantina bölgesi. İşte Ateş Böceği'nin bahsettiği hastane. Hadi evlat.	Firefly(ies) Quarantine zone Kiddo	Ateş Böceği(kleri) Karantina bölgesi Evlat	Literal translation Literal translation Literal translation	
467	Ellie: Right... Okay... Oh my god. Whoa.	Peki... Tamam... Aman Tanrım. Oha.	Oh my god	Aman tanrım	Literal translation	
468	Joel: What is it? I don't see anything. What the hell is--?	O ne? O ne lan öyle?	Hell	-	Censorship	
469	Joel: Go back to Tommy's. Just...be done with this whole damn thing.	Tommy'e geri dönmek. Bütün bu saçmalığı geride bırakalım.	Damn	Saçmalık	Censorship	
470	Joel: The whole damn world seemed to have turned upside-down in a blink.	Sanki lanet dünya göz açıp kapayıncaya dek alt üst olmuş gibiydi.	Damn	Lanet	Literal translation	
471	Ellie: They're gonna be there -- the Fireflies, I mean. I'm sure of it.	Orada olacaklar -- Ateş Böcekleri. Buna eminim.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
472	Joel: Oh, shit. Ellie: Holy shit!	Siktir. Hassiktir!	Shit Shit	Siktir Hassiktir	Domestication	
473	Ellie: Oh my god. There's so many of them.	Aman tanrım. Sayıları çok fazla.	Oh my god	Aman tanrım	Literal translation	
474	Joel: Oh shit.	Siktir.	Shit	Siktir	Domestication	
475	Joel: Damn ladder broke off the wall.	Lanet merdiven duvardan koptu.	Damn	Lanet	Literal translation	
476	Ellie: Let's get the hell off this thing.	Hadi şuradan kurtulalım.	Hell	-	Censorship	
477	Ellie: Oh shit! Joel: Ellie -- Ellie, move! Oh shit, I got it!	Hassiktir. Ellie -- Ellie, hareket et! Hassiktir! Yakaladım.	Shit Shit	Hassiktir Hassiktir	Domestication Domestication	
478	Joel: Son of a bitch! Aw, shit!	Orospu çocuğu! Hay sığayım!	Son of a bitch Shit	Orospu çocuğu Sığayım	Literal translation Domestication	
479	Ellie: I made it! I fucking made it! Okay! Open, you piece of shit!	Başardım. Başardım anasımı satayım! Pekala! Açıl seni boktan şey!	Fucking	Anasımı satayım	Domestication	
480	Ellie: Here we go! C'mon, let's get you-- Oh shit, oh shit. Joel!	Tamam şimdi! Hadi çık -- Hassiktir, siktir. Joel!	Shit	Hassiktir	Domestication	

481	Man: Hands in the air! Joel: C'mon. She's not breathing. Man: Hands in the fucking air!	Eller havaya. Nefes almıyor. Kaldır lan ellerini!	Fucking	Lan	Domestication	
482	Marlene: Welcome to the Fireflies. Sorry about the... They didn't know who you were.	Ateş Böcekleri'ne hoş geldin. Malum olayla ilgili üzgünüm... Senin kim olduğunu bilmiyorlardı.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
483	Joel: It was her. She fought like hell to get here. Maybe it was meant to be.	Kız başardı. Buraya gelebilme için canını dişine taktı.	Hell	-	Censorship	
484	Joel: The hell you mean, surgery?	Ameliyat derken?	Hell	-	Censorship	
485	Joel: Yeah...you keep telling yourself that bullshit.	Evet... Evet, bu saçmalıkları kendine söyleyip dur.	Bullshit	Saçmalık	Censorship	
486	Firefly: What the fuck you doin'? Keep walking. I said keep walking.	Sen ne halt ettiğini sanıyorsun? Yürümeye devam et. Sana yürümeye devam et dedim.	Fuck	Halt	Domestication	
487	Voice: Gunshots! Search the floor! Joel: Oh shit.	Silah sesleri! Zemini arayın! Hassiktir.	Shit Search the floor! Shit	Hassiktir Zemini arayın! Hassiktir	Domestication Mistake Domestication	Katı arayın!
488	Firefly: Oh shit. He killed Ethan. Firefly 2: What? Firefly: Ethan's dead. Firefly 2: We got a man down. The smuggler's escaped.	Ha siktir. Ethan'ı öldürdü. Ne? Ethan öldü. Bir adamımız öldü. Kaçakçı ise kaçtı.	Shit	Ha siktir	Domestication	
489	Firefly: What's going on down there? Did you hear what I-- Oh shit! He's over here!	Orada neler oluyor? Dediğimi duy- Ha siktir. Burada!	Shit	Ha siktir	Domestication	
490	Joel: Oh shit. There.	Hassiktir. İşte.	Shit	Hassiktir	Domestication	
491	Firefly 2: Who the hell is this guy?	Bu adam kimin nes?	Hell	Kimin nes?	Censorship	
492	Joel: Sweet Jesus.	Yüce tanrım.	Sweet Jesus	Yüce tanrım	Domestication	
493	Nurse: No! You fucking animal! Doctor 2: Kari, shut the hell up!	Hayır! Seni hayvan herif! Kari, kapa çeneni!	Fucking Hell	- -	Censorship Censorship	
494	Joel: Come on, baby girl. I gotcha... Oh shit. Get back! Firefly: He's carrying her towards pediatrics!	Hadi ufaklık. Buldum seni... Hassiktir. Geri çekil! Onu çocuk sağlığı bölümüne götürüyor. Buraya gelin. Hemen!	Shit Pediatrics	Hassiktir Çocuk sağlığı bölümü	Domestication Literal translation	
495	Joel: Shit.	Kahretsin.	Shit	Kahretsin	Censorship	
496	Joel: Come on. Goddamnit, which way?	Hadi. Kahretsin, ne tarafa?	Goddamnit	Kahretsin	Literal translation	
497	Joel: Oh god.	Tanrım.	Oh god	Tanrım	Literal translation	
498	Marlene: How long before she's torn to pieces by a pack of clickers?	Bir grup takırdayanın onu parçalara ayırması ne kadar sürer?	Clicker	Takırdayan	Transcreation	
499	Ellie: What the hell am I wearing?	Ne giyiyorum ben ya?	Hell	-	Censorship	
500	Joel: We found the Fireflies. Turns out there's a whole lot more like you, Ellie. People that are immune. It's dozens actually. Ain't done a damn bit of good either. They've actually st-- They've stopped looking for a cure. I'm taking us home. I'm sorry.	Ateş Böcekleri'ni bulduk. Anlaştın o ki orada senin gibi çok kişi var, Ellie. İnsanlar bağışıklı. Hem de düzinelerce. Ama hiçbir faydaları olmamış. Aslında onlar- Bir tedavi aramaktan vazgeçmişler. Bizi eve götürüyorum. Üzgünüm.	Firefly(ies) People that are immune. Damn	Ateş Böceği(kleri) İnsanlar bağışıklı. -	Literal translation Mistake Censorship	Bağışıklı insanlar var.
501	Joel: Wow. Look down there. Just a little bit further now. Shit. Here, I got you. Gimme your hand.	Kahretsin. Hadi, çıkarayım seni. Bana elini ver.	Shit	Kahretsin	Censorship	
502	Ellie: Swear to me. Swear to me that everything you said about the Fireflies is true. Joel: I swear. Ellie: Okay.	Bana yemin et. Bana Ateş Böcekleri ile ilgili söylediğin her şeyin doğru olduğuna yemin et. Yemin ederim. Tamam.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
503	It doesn't matter how much you push the envelope. It'll still be stationary.	Nereye Dönersen Dön hiç fark etmez. Sırtın Her Zaman arkadadır.	Joke	Joke	Domestication	
504	What did the Confederate soldiers use to eat off of? Civil ware...	İç savaş askerlerin en sevdiği yemek nedir? İçli Köfte	Joke	Joke	Domestication	
505	What did they use to drink with? Dixie Cups.	Peki ya lakapları nedir? İç Güveylisi	Joke	Joke	Domestication	
506	I walked into my sister's room and tripped on a bra - it was a booby-trap.	Kardeşimin Odasına girdim. Yerdeki ayakkabısına takıldım. Resmen bana ayakbağı oldu.	Joke	Joke	Domestication	
507	...I was just terror my new... I only have my sister to ...	Mağazada bir koltuk gördüm. Göz kumaştırcıydı.	Joke	Joke	Domestication	
508	What is the leading cause of divorce in long-term marriages? A stalemate.	Uzun Süren evlilikler neden boşanmayla sona erer? Açmaz'a Girdiklerinden	Joke	Joke	Literal translation	
509	Bakers trade bread recipes on a knead-to-know basis.	Fırıcının gizli tarifinde bolca ekmeç var. (EK-MEK)	Joke	Joke	Domestication	
510	A moon rock tastes better than an earth rock because it's meteor.	Trenler Arasında en lezzetli olan yer altından gidenlerdir. Çünkü onlar Metro	Joke	Joke	Domestication	
511	A backwards poet writes inverse.	Çarpık bacaklılar zikzak çizerek yürür.	Joke	Joke	Domestication	
512	I used to be addicted to soap, but I'm clean now.	Eskiden sabun bağımlıyım. Ama artık temizim.	Joke	Joke	Literal translation	
513	3.14% of sailors are Pi-Rates.	Askeri Okul mezunlarının %3.14'ü Pi-lot oluyormuş.	Joke	Joke	Domestication	
514	I stayed up all night wondering where the sun went. Then it dawned on me.	Oyun makinesinin neden çalışmadığını düşünüyordum. Sonradan Jeton düştü.	Joke	Joke	Domestication	
515	What did the mermaids wear to merman class? An angie	Karda yürüten adama ne denir? Karabasan	Joke	Joke	Domestication	
516	Why did the scarecrow get a promotion? Because he was outstanding in his field.	Bir Korkuluk,neden rahatsız edicidir? Çok göze batıyordur da ondan.	Joke	Joke	Domestication	
517	I tried to catch some fog earlier. I mist.	Adam görmemiş, duymamış o yüzden ona göz kulak oluyorlar.	Joke	Joke	Domestication	
518	Do you know what's not right? Left.	Bir Adam Sağ Değilse nedir? Sol	Joke	Joke	Domestication	
519	What does a pirate say while eating sushi? Ahoy! Pass me some soy!	Bir korsan sushi yerken ne der? Hurraa! Şuradan uzat bir soya	Joke	Joke	Domestication	
520	People are making apocalypse jokes like there's no tomorrow...	İnsanlar sanki yarın olmayacakmış gibi kıyamet esprileri yapıyor.... Fazla erken konuşmuşlar.	Joke	Joke	Literal translation	
521	You wanna hear a joke about pizza? Never mind, it was too cheesy.	Sana Pizza ile ilgili bir espri yapayım mı? Neyse Zaten çok bayattı	Joke	Joke	Domestication	

522	What did the green grape say to the purple grape? Breathe, you idiot!	Yeşim üzüm mor üzümüne ne demiş? Nefes alsana salak!	Joke	Joke	Literal translation	
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The Last of Us Part II									TOTAL
Strategies	Domestication	Foreignization	No translation	Transcreation	Literal translation	Compensation	Censorship	Mistake	
Number	318	48	40	20	100	13	138	4	681
Percentage	46,70	7,05	5,87	2,94	14,68	1,91	20,26	0,59	100

Excerpt	Original	Turkish Translation	Related Term(s)	Translation(s)	Translation Strategy	Suggestion
1	Joel: I was supposed to take her to the Fireflies and walk away	Onu Ateş Böcekleri'ne teslim edip ayrılacaktım.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
2	Joel: We found the Fireflies.	Ateş Böcekleri'ni bulduk.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
3	Joel: Sweet Jesus.	İnanmıyorum.	Jesus	İnanmıyorum	Domestication	
4	Tommy: Jesus Christ, Joel. What'd you do?	Aman be Joel. N'aptın sen?	Jesus	Aman be	Domestication	
5	Joel: Oh shit.	Hassiktir.	Shit	Hassiktir	Domestication	
6	Tommy: Goddamn. That's... That's a lot. What does Ellie know?	Hassiktir be. Yani... Aklım almıyor. Ellie ne biliyor?	Goddamn	Hassiktir	Compensation	
7	Ellie: Jesus. You almost gave me a heart attack.	Aman be. Neredeyse yüreğime indirecektin.	Jesus	Aman be	Domestication	
8	If I ever were to lose you I'd surely lose myself Everything I have found here I've not found by myself Try and sometimes you'll succeed To make this man of me All my stolen missing parts I've no need for anymore 'Cause I believe And I believe 'cause I can see Our future days Days of you and me.	Seni yitirecek olursam, Kendimi de yitiririm. Buradaki hiçbir şeyi, Tek başıma bulmadım. Dene, bazen başarılı olursun. Bendeki bu adamı yaratmak için. Çalınan kayıp parçalarım Artık ihtiyacım yok. Çünkü inanıyorum. İnanıyorum çünkü görebiliyorum. Gelecek günlerimizi. Seninle beraber.	Song	Song	Literal translation	
9	Joel: Um... What is the downside to eating a clock? It's time consuming.	Kol satın düşerse sence ne olur? Vakit kaybedersin.	Joke	Joke	Domestication	
10	Joel: Yeah. G'night, Kiddo.	Öyle. İyi geceler evlat.	Kiddo	Evlat	Literal translation	
11	Ellie: Oh, shit. Fuck.	Ah, aman be. Şıçayım.	Shit	Şıçayım	Domestication	
12	Jesse: We're broken up one week and you make a move on my girl?	Ayrılmış bir hafta oldu ve manitama mı yazıyorsun?	My girl	Manitama	Domestication	
13	Ellie: Oh, fuck, this is awkward.	Of be, çok tuhaf oldu.	Fuck	Of be	Censorship	
14	Jesse: It's kind of fucked up you did that.	Yine de vakıstramadım.	Fucked up	Yakıstramadım	Censorship	
15	Jesse: We got reports of infected out north.	Kuzeyde hastalıklı görülmüş.	Infected	Hastalıklı	Domestication	
16	Ellie: Where's your fucking loyalty?	İnsan arkadaşımın kolları ulan.	Fucking	-	Censorship	
17	Ellie: Fuck me.	İçine şıçayım ya.	Fuck me	İçine şıçayım ya	Domestication	
18	Maria: If you go up to the northwest Lookout, they're scheduled to arrive later today. Watch yourself. I mean, there's too many sightings of infected recently.	Kuzeybatı nöbet noktasına git, bugün orada olacaklar. Dikkatli ol. Yakın zamanda çok fazla hastalıklı ibbarı aldık.	Infected	Hastalıklı	Domestication	
19	Ellie: Oh my god. Hey, Dina! Can I talk to you?	Yok artık. Hey Dina! Konuşabilir miyiz?	Oh my god	Yok artık	Domestication	
20	Dina: What the fuck? Ellie: I'm not even playing! Kid: 'Cause you're a chicken? Ha ha! You're a chicken! Ellie: I hate this kid so much. Dina: You want to fuck him up?	Ne oluyor lan? Ben oynamıyorum bile! Korktuğun için mi? Ha ha! Korkak tavuk! Bu çocuk beni öldürüyor. Pataklayalım mı?	Fuck Fuck him up	Lan Pataklayalım mı?	Domestication Censorship	
21	Ellie: You better run, you little shits!	Kaçsanız iyi olur veletler!	Shit	Veletler	Censorship	
22	Kid: Holy shit, get to cover! Go, go!	Şimdi yandık, çabuk siper alın! Hadi, hadi!	Shit	Şimdi yandık	Censorship	
23	Dina: Fuck yeah! I mean frick. Don't tell your mom.	Sikerler! Yani severler. Annene söyleme.	Fuck yeah! I mean frick.	Sikerler! Yani severler.	Domestication	
24	Dina: Eat it, shrimps!	Alın size bütürler!	Shrimps	Bütürler	Domestication	
25	Man: Hey ladies! I'll bring 'em in.	Hey hanımlar! Ben getiririm.	Ladies	Hanımlar	Literal translation	
26	Ellie: (to her horse) Hey, Shimmer.	N'aber Shimmer?	Shimmer	Shimmer	No translation	
27	Jesse: All right. You all know the drill. Run your routes. Mark your logbooks. Clear any infected you see. You run into anything you can't handle, you come back. Be smart about it. All right, get goin'.	Pekala. Mevzuyu biliyorsunuz. Rotaları geçin. Kayıtları tutun. Hastalıklıları öldürün. Boyunuzu aşan bir şeye rastlarsanız geri dönün. Dikkatli olun. Pekala. Hadi başlayalım.	Infected	Hastalıklılar	Domestication	
28	Ellie: Hyah!	Deh!	Hyah	Deh	Domestication	
29	Woman: Shit!	Siktir!	Shit	Siktir	Domestication	
30	Abby: How about I work my foot up your ass?	Seni bir güzel dövsem nasıl olur?	Ass	-	Censorship	

31	Abby: Holy shit. It's a fucking city.	Yok artık. Şehir lan bu.	Shit Fucking	Yok artık Lan	Censorship Domestication	
32	Abby: We can convince them. Right? I fucking knew I couldn't count on you.	Ama ikna edebiliriz. Değil mi? Sana güvenemeyeceğimi biliyordum.	Fucking	-	Censorship	
33	Abby: Fuck it. I don't give a fuck... I'll do the whole thing on my own.	Sikerler. Umrumda değil. Her şeyi tek başıma yapacağım.	Fuck	Sikerler	Domestication	
34	Abby: Oof... He got Mel pregnant... Shit.	Of. Erife bak. Mel'i hamile bırakmış. Siktir.	Shit	Siktir	Domestication	
35	Abby: Oh shit! Move.	Hasiktir! Çekil.	Shit	Hasiktir	Domestication	
36	Abby: Ahh! No! Get off!	Hayır! Çekil lan!	Get off	Çekil lan	Compensation	
37	Abby: Fuck... my shoulder...	Siktir. Omzum.	Fuck	Siktir	Domestication	
38	Abby: Oh shit.	Hassiktir.	Shit	Hassiktir	Domestication	
39	Ellie: Oh, brother.	Aman be abi.	Oh, brother	Aman be abi	Domestication	
40	Ellie: Where do we sign in?	Nereyi imzalyoruz?	Sign in	İmzalyoruz	Mistake	Hangi defteri dolduruyoruz?
41	Ellie: (silently) Fuck.	Siktir.	Fuck	Siktir	Domestication	
42	Ellie: It's patrol, you know. We're here to kill infected, not to look fancy.	Farkındaysan devriyedeyiz. Hastalıklı öldüreceğiz, parti yapmıyoruz.	Infected	Hastalıklı	Domestication	
43	Dina: You're probably die from hypothermia from wearing canvas sneakers.	Karda kumaş spor ayakkabı giydiğin için hipotermiden nalları dükmeceksin!	Die	Nalları dükme	Compensation	
44	Dina: Just another evacuated neighborhood. Infected almost never make it out this far. We usually catch them on the outer perimeter. What are you doing tonight?	Tahliye edilmiş bir mahalle daha. Hastalıklılar buraya kadar gelemez. Onları genelde duvarın dışında yakalıyoruz.	Infected	Hastalıklılar	Domestication	
45	Ellie: Uhh... Curtis and Viper 2. That's the one that's been on my radar for a while.	Curtis and Viper 2. Aslında bir süredir gözüm bu film üzerinde.	Curtis and Viper 2	Curtis and Viper 2	No translation	
46	Dina: A trained ninja. And he's a complete badass.	Peki, genç olan. Yani Viper, eğitilmiş bir ninja. Ve gerçekten taşaklı bir adam.	Badass	Taşaklı	Domestication	
47	Ellie: Whoa, easy girl. Holy shit.	Ho, dur kızım. Olaya bak.	Shit	Olaya bak	Censorship	
48	Dina: What the fuck? Ugh, that smell.	hasiktir lan! Öf, leş gibi ya.	Fuck	Hasiktir lan	Domestication	
49	Ellie: Looks like infected did this.	Hastalıklıların işi gibi.	Infected	Hastalıklılar	Domestication	
50	Ellie: More than one. Where the hell are they?	Birden fazladır. Ne cehennemde bunlar?	Hell	Cehennem	Domestication	
51	Dina: Shit. I hear some inside. How the fuck did they get in there?	Siktir. İçeride bir ses var. Oraya girmeyi nasıl becermişler?	Shit	Siktir	Domestication	
52	Dina: This way. Runner.	Koşucu.	Runner	Koşucu	Literal translation	
53	Ellie: It's down.	Pert oldu.	It's down	Pert oldu	Compensation	
54	Ellie: Oh, shit!	Hay sıçayım!	Shit	Hay sıçayım	Domestication	
55	Dina: The way we came in was barricaded... How'd that runner get in there?	Geldiğimiz yolda barikat vardı. O koşucu buraya nasıl girdi?	Runner	Koşucu	Literal translation	
56	Dina: What's the most infected you've ever taken down on patrol?	Şimdiye kadar devriyede en fazla kaç hastalıklı indirdin?	Infected	Hastalıklı	Domestication	
57	Ellie: Fuck... Maybe we'll get you a new personal record today.	Oha! Belki bugün kendi rekorunu geliştirirsin.	Fuck	Oha	Domestication	
58	Ellie: More runners.	Yine koşucular.	Runner	Koşucu	Literal translation	
59	Dina: Please die of old age and not because you get infected. I really don't want to have to shoot you in the face.	Lütfen hastalıklıya dönüştürerek değil de, yaşlılıkta öl. Kafana sıkmayı gerçekten istemiyorum.	Infected	Hastalıklı	Domestication	
60	Dina: I see spores in there. Masks on.	İçeride spor var. Maskeni tak.	Spores	Spor	Foreignization	
61	Dina: Remember. I don't want to have to shoot you in the face.	Unutma. Kafana sıkamak istemiyorum.	Shoot you in the face	Kafana sıkamak	Domestication	
62	Ellie: Aw. That's so sweet. All these spores mean they've been here for a while. Keep your eyes peeled for older infected.	Çok düşüncelisin. Sporlara bakılırsa bir süredir buradalarmış. Eski hastalıklılara dikkat et.	Spores Infected	Sporlar Hastalıklılar	Foreignization Domestication	
63	Ellie: Oh, shit.	Hassiktir!	Shit	Hassiktir	Domestication	
64	Ellie: Holy fuck!	Amna koyayım!	Fuck	Amna koyayım	Domestication	
65	Ellie: Shh, shh. Fucking clickers.	Şşş, şşş. Lanet takırdayanlar.	Fucking Clickers	Lanet Takırdayanlar	Censorship Transcreation	
66	Ellie: Those blind motherfuckers make my skin crawl...	Şu kör piçler tüylerimi diken diken ediyor.	Motherfuckers	Piçler	Domestication	
67	Dina: Let's make sure the rest of the building's cleared out. And then get the fuck out of here.	Binanın geri kalanı temiz mi emin olalım. Sonra da buradan siktir olup gidelim.	Fuck	Siktir	Domestication	
68	Ellie: Speaking my language.	Aklımdan geçeni söyledin.	Speaking my language	Aklımdan geçeni söyledin	Domestication	
69	Dina: What do you think? Hit the runners first?	Ne diyorsun? Önce koşucular mı?	Runner	Koşucu	Literal translation	

70	Dina: Uh... nope. You know what? I'm impressed with us. Okay. Let's go to the next lookout and take a fucking break. We earned it.	Ah, hayır. Var ya, bugün çok iyi iş çıkardık. Tamam. Bir sonraki yere gidelim ve mola verelim artık. Bunu hak ettik.	Fucking	-	Censorship	
71	Ellie: I got it. Get over! Fuck yeah.	Hallediyorum. İşte bu lan.	Fuck	Lan	Domestication	
72	Ellie: Definitely. Eugene's place. He was a Firefly?	Kesinlikle Eugene'in mekanı. O Ateş Böceği miydi?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
73	Dina: Yeah. They got into some real dark shit.	Evet, bayağı karanlık işlere bulaşmışlar.	Shit	İşler	Censorship	
74	Dina: He said he blew up a checkpoint at Denver QZ. Killed three soldiers. And two civilians.	Denver'da bir kontrol noktasını havaya uçurmuş. Üç asker olmuş. İki tane de sivil.	QZ	Kontrol noktası	Mistake	Karantina bölgesi
75	Ellie: Jesus.	Yok artık.	Jesus	Yok artık	Domestication	
76	Dina: He also told me that he and Tommy slow-tortured some big FEDRA general? I dunno. I don't buy Tommy doing that, though.	Tommy ile birlikte önemli bir FEDRA generaline işkence yaptıklarını da söylemişti. Açıkçası Tommy'nin bunu yaptığını inanmam.	FEDRA	FEDRA	No translation	
77	Ellie: Oh my god... it's Tommy and Eugene. They look like babies here...	İnanamıyorum... Bunlar Tommy ve Eugene. Burada bebekler resmen.	Oh my god	İnanamıyorum	Domestication	
78	Ellie: Oh... oh my god. It's weed.	Oha... Yo kartık ya. Esrar bunlar.	Oh my god	Oha	Domestication	
79	Dina: It's a lot of dead weed. This explains a lot.	Bir sürü bozulmuş esrar. Bu pek çok şeyi açıklıyor.	Weed	Esrar	Censorship	
80	Dina: Does weed go bad?	Ot bozulur mu ki?	Weed	Ot	Domestication	
81	Ellie: No, I got it. Fuck.	Bana bırak. Siktir.	Fuck	Siktir	Domestication	
82	Dina: Fuck it.	Sikerler.	Fuck	Sikerler	Domestication	
83	Ellie: What the fuck is wrong with you?	Ne yapıyorsun, manyak mısın sen?	Fuck	-	Censorship	
84	Dina: Scale of one to ten. One being like absolute trash, and ten being life-altering... how would you rate our kiss from last night?	Birden ona kadar diyelim, en boktan olan bir puan olsa ve en süper olan da on olsa desek... Dün geceki öpüşmemize kaç puan verirdin?	Trash	Boktan	Compensation	
85	Ellie: Have you met you?	Hiç aynaya baktın mı?	Have you met you?	Hiç aynaya baktın mı?	Domestication	
86	Tommy: C'mon, this way! Through here! Ah, shit! Hold up!	Hadi, bu taraftan. Bu taraftan! Siktir! Bir dakika!	Shit	Siktir	Domestication	
87	Tommy: Where the hell'd they all come from?	Bunlar nereden çıktı böyle?	Hell	-	Censorship	
88	Tommy: God damn it! These sumbitches are everywhere!	Hay sokacağım! Bu pezevenkler her yerde!	Damn	Hay sokacağım	Domestication	
89	Joel: Hurry! God damn it!	Lanet olsun!	Damn	Lanet olsun	Literal translation	
90	Tommy: I'll get the gonorrhea to me window... You two keep those infected off!	Ben teleferiği pencereye iteceğim. İkiniz hastalıklıları uzak tutun!	Infected	Hastalıklılar	Domestication	
91	Tommy: Damn, this thing is heavy! C'mon, god damn it... Move...	Aman be, amma ağırmuş ya!	Damn	Aman be	Domestication	
92	Joel: There's a clicker!	Takırdayan geliyor!	Clicker	Takırdayanlar	Transcreation	
93	Tommy: God damn it! Get this thing offa me! Help me with this thing!	Lanet olsun! Çekin şunu üzerimden! Şuna bir el at!	Damn	Lanet olsun	Literal translation	
94	Tommy: Saved my hide there!	Orada kıçımı kurtardın!	My hide	Kıçım	Compensation	
95	Tommy: I got it! Just keep those infected away!	Bana bırak! O hastalıklıları uzak tut yeter!	Infected	Hastalıklılar	Domestication	
96	Ellie: Uhh... To cover a bite mark. Right here. I got jumped by an infected when I was fourteen. And turns out I'm... immune, so it healed with a ring of fucked up teeth marks and cysts and-- (Dina hits her in the shoulder) Ow!	Ah... İsrığı kapatmak için. Tam burada. On dört yaşındayken bana bir hastalıklı saldırdı. Sonra anladım ki bağışıklığım varmış. Ve sonra iyileşince diş izlerinden bir halka ve bir de kıst kaldı.	Infected Fucked up	Hastalıklı -	Domestication Censorship	
97	Dina: Fuck you.	Siktir git!	Fuck	Siktir	Domestication	
98	Dina: I told you a real fucking story!	Sana gerçek bir hikaye anlattım!	Fucking	-	Censorship	
99	Ellie: I did tell you a real fucking story!	Ben de gerçek bir hikaye anlattım!	Fucking	-	Censorship	
100	Jesse: Is that weed?	Ot mu bu?	Weed	Ot	Domestication	
101	Dina: Well, then why aren't you at the fucking lookout?	O zaman sen niye gözcülük yapmıyorsun?	Fucking	-	Censorship	
102	Owen: Where the fuck have you been? And who are these people?	Hangi cehennemdeydin? Ve bu herifler de kim?	Fuck	Cehennem	Censorship	
103	Man: ¡Put a madre!	¡Put a madre!	¡Put a madre!	¡Put a madre!	No translation	
104	Owen: Don't you fuckin' move.	Sakin kıpırdayayım deme!	Fuckin'	-	Censorship	
105	Joel: God damn it!	Lanet olsun!	Damn	Lanet olsun	Literal translation	
106	Ellie: Joel! Tommy! Oh, shit.	Joel! Tommy! Olamaz.	Shit	Olamaz	Censorship	
107	Ellie: Joel-- Shit.	Joel... Siktir.	Shit	Siktir	Domestication	

108	Ellie: Get the fuck off me!	Çekil lan üstümden!	Fuck	Lan	Domestication
109	Man: Bitch.	Orospu!	Bitch	Orospu	Literal translation
110	Ellie: You're gonna fucking die!	Hepinizin amna koyacağım!	Fucking	Amna koyacağım	Domestication
111	Ellie: Joel, get up. Joel, fucking get up. Please stop! Please don't do this... Joel, please get up!	Joel, kalk. Joeli ayağa kalk. Lütfen durun! Lütfen vurmayın. Hayır. Joel, ayağa kalk hadi!	Fucking	-	Censorship
112	Man: Burn in hell, pendejo.	Geberdin işte, pendejo.	Hell Pendejo	Geberdin Pendejo	Domestication No translation
113	Ellie: I'll fucking kill you... No!	Geberteceğim ulan sizi. Hayır!	Fucking	Geberteceğim ulan	Domestication
114	Ellie: No... I'll fucking kill you.	Hayır! Aminiza koyacağım.	Fucking	Aminiza koyacağım	Domestication
115	Ellie: "Washington Liberation Front". That's what you said was on those patches.	"Washington Kurtuluş Cephesi." Üstlerinde WLF yazdığını söyledin.	Washington Liberation Front	Washington Kurtuluş Cephesi	Literal translation
116	Tommy: What if the WLF moved?	WLF yer değiştirdiyse?	WLF	WLF	No translation
117	Ellie: Fucking Tommy.	Aman be Tommy.	Fucking	Aman be	Censorship
118	Ellie: He should've taken me with him. You should've given us a group to go after those fuckers!	Beni de götürmeliydi. Eğer adam verseydin piçlerin peşine düşerdik.	Fucker	Piçler	Domestication
119	Ellie: That's not gonna fucking happen.	Pardon da öyle bir dünya yok.	Fucking	-	Censorship
120	Ellie: Just, um, do me a favor and bring my dumbass husband home in one piece, please.	Yalnız, bana bir iyilik yapın, geri zekalı kocamı eve sağ salım getirin.	Dumbass	Geri zekalı	Domestication
121	Dina: Jeez... Were you scared?	Tanrım. Peki korktun mu?	Jeez	Tanrım	Domestication
122	Dina: We talking infected?	Bir hastalıklıyı mı yani?	Infected	Hastalıklı	Domestication
123	Ellie: Shit... You got me beat.	Siktir ya. Beni yendin bak.	Shit	Siktir	Domestication
124	Dina: Yeah, I'm a real badass.	Evet, taşaklıyım.	Badass	Taşaklı	Domestication
125	Dina: What about those crazy cannibals you said you and Joel ran into? They came after you guys once... maybe these WLFs are connected to them.	Joel'la birlikte karşılaştığımız o deli yamyamlara ne diyorsun? Bir kez peşinizden geldiler. Belki bu WLF'ler de onlarla bağlantılıdır.	WLF	WLF	No translation
126	Dina: I know... That's what scares me. Whoa. Is that the QZ?	Biliyorum. Ben ikorkutan da bu. Vay. Karantina bu mu?	QZ	Karantina	Literal translation
127	Ellie: These were soldiers from the QZ. See the FEDRA uniforms?	Bunlar karantina askerleriydi. Üniformaları gördün mü?	QZ FEDRA	Karantina FEDRA	Literal translation No translation
128	Dina: You think it was the WLF?	Sence WLF mi yaptı?	WLF	WLF	No translation
129	Dina: That's fucked up.	Orospu çocukları.	Fuck	Orospu çocukları	Domestication
130	Dina: "WLF. Trespassers killed on sight." That's friendly. At least we know we're in the right place.	WLF. İzinsiz girenler öldürülür!	WLF	WLF	No translation
131	Ellie: Oh, fuck.	Hassiktir!	Fuck	Hassiktir	Domestication
132	Ellie: Where are these fuckers?	Nerede bu şerefsizler?	Fucker	Şerefsizler	Domestication
133	Ellie: Ahh, shit! Okay.	Sikeyim ya! Pekala.	Shit	Sikeyim	Domestication
134	Ellie: Shit!	Siktir!	Shit	Siktir	Domestication
135	Ellie: I found a note back there... it had some codes on it. Oh shit, look! Serevena!	Hassiktir, baksana! Serevena Otel.	Shit	Hassiktir	Domestication
136	Dina: Okay. Let's find a way past this... uh... "Fuck" FEDRA gate.	Pekala. Geçmenin bir yolunu bulalım. "Sikeyim Fedra'yı" kapısı.	Fuck FEDRA	Sikeyim FEDRA	Domestication No translation
137	Dina: God damn it. Well, what do we do now?	İçine sıçayım ya. Şimdi ne yapacağız?	Damn	İçine sıçayım ya	Domestication
138	Ellie: Oh shit! The note!	Hassiktir! Not!	Shit	Hassiktir	Domestication
139	Ellie: I'm guessing the military bombed the shit out of this place.	Öyle sanıyorum ki ordu burayı fena bombalamış.	Shit	Fena	Censorship
140	Ellie: Well, they would sometimes destroy parts of the city that were... Lost to the infected. Or to rebels.	Şey, bazen şehirlerin bazı bölgelerini bombalarlardı. Hastalıklıları yani. Ya da asileri.	Infected	Hastalıklılar	Domestication
141	Dina: On the infected or the rebels?	Hastalıklılarda mı, asilerde mi?	Infected	Hastalıklılar	Domestication
142	Dina: Shit.	Siktir.	Shit	Siktir	Domestication
143	Ellie: Believe me, you're lucky you didn't grow up in a QZ.	İnan bana, karantinada büyümediğin için şanslısın.	QZ	Karantina	Literal translation
144	Dina: Oh shit! It's like that movie.	Hassiktir! Şu filmdeki gibi.	Shit	Hassiktir	Domestication
145	Dina: Over there. There's a runner. I think we're done with this place.	İleride. Koşucu. Bence burada işimiz bitti.	Runner	Koşucu	Literal translation
146	Dina: Dude.	Moruk.	Dude	Moruk	Domestication

147	If I ever were to lose you Talking away I don't know what I'm to say I'll say it anyway Today's another day to find you Shying away I'll be coming for your love, okay Take on me Take me on I'll be gone In a day or two Needless to say I'm odds and ends But I'll be stumbling away Slowly learning that life is okay Say after me It's no better to be safe than sorry Take on me Take me on I'll be gone In a day or two In a day or two	Seni kaybedecek olsaydım Susmadan konuşuyoruz Ne diyeceğimi bilmiyorum Ama yine de söyleyeceğim Seni tekrar bulacağım Uzaklaşıyorum Aşkının peşine düşeceğim Bana bir şans ver Bana bir şans ver Bir iki güne... Gidiyorum. Söylememe gerek yok. Paramparçayım Sendeliyorum. Her şeyin iyi olduğunu yavaşça öğreniyorum Benimle söyle Üzülme risk almak daha iyi değil Bana bir şans ver Bana bir şans ver Bir iki güne... Gidiyorum. Gidiyorum.	Song	Şarkı	Literal translation	
148	Dina: They got a bunch of records here. The Sleek Habit.	Burada birkaç albüm var. The Sleek Habit.	The Sleek Habit	The Sleek Habit	No translation	
149	Ellie: The SICK Habit.	The SICK Habit.	The SICK Habit	The SICK Habit	No translation	
150	Dina: I never got it. Taste nke... burm...	Bence saçma. Tadı yankı bok gibi.	Shit	Bok	Literal translation	
151	Ellie: Thank you. Acquired taste, my ass.	Ayven ya. Amma rafine zevki.	Ass	Amma	Censorship	
152	Ellie: Oh shit!	Hassiktir!	Shit	Hassiktir	Domestication	
153	Ellie: I don't know, but I hate that shit. Okay. I think we got what we need.	Bilmem ama nefret ediyorum.	Shit	-	Censorship	
154	Ellie: I hear it. Infected.	Evet, duydum. Hastalıklı.	Infected	Hastalıklı	Domestication	
155	Dina: Let's see what we got in here. The hell is this place?	Bakalım burada neler var? Burası da ne böyle?	Hell	-	Censorship	
156	Ellie: Some kind of WLF something...	Bir tür WLF mekanı falan sanırım.	WLF	WLF	No translation	
157	Ellie: WLF propaganda. Reminds me of the Fireflies in Boston.	WLF propagandası. Boston'daki Ateşböcekleri'ni hatırladım.	WLF Firefly(ies)	WLF Ateşböceği(leri)	No translation Literal translation	
158	Dina: In New Mexico, we had these guys called The Ravens. "Protectors of the Constitution," they called themselves.	New Mexico'da Kuzgunlar diye bir grup vardı. Kendilerine "Anayasa Koruyucuları" diyorlardı.	The Ravens	Kuzgunlar	Literal translation	
159	Dina: FEDRA secured the shit out of this place.	FEDRA burayı ne kadar iyi korumuş böyle?	FEDRA	FEDRA	No translation	
160	Dina: All right, I got you. Shit, infected!	Siktir, hastalıklı.	Shit Infected	Siktir Hastalıklı	Domestication Domestication	
161	Dina: Hey, Ellie... This place is a	Hey, Ellie. Burası bir sinagog.	Synagogue	Sinagog	Literal translation	
162	Dina: One, there are menorah decorations on the wall. It's a Jewish thing. Two, I didn't burst into flames just now.	Bir, duvarda menora süslemeleri var. Yahudi eşyası. Ve ikincisi, şu ana kadar çarpılmadım.	Menorah	Menora	Literal translation	
163	Ellie: Burst into flames?	Çarpılmak mı?	Burst into flames	Çarpılmak	Domestication	
164	Dina: You shut it. This place brings back a lot of memories. My sister used to drag me to a synagogue all the time.	Kapa çeneni. Buraya gelince anlamı canlandı. Kardeşim beni sürekli sinagoga götürürdü.	Synagogue	Sinagog	Literal translation	
165	Ellie: You mean after Outbreak Day?	Salgın Günü sonrasında mı yani?	Outbreak Day	Salgın Günü	Literal translation	
166	Dina: That... And the Inquisition... And the Holocaust... My family always made it out alive... Barely.	O da var. Bir de Engizisyon. Sonra Soykırım. Ailem hep hayatta kalmayı başardı. Zar zor.	Inquisition Holocaust	Engizisyon Soykırım	Literal translation Literal translation	
167	Ellie: Here we go. Ugh, god damn it.	Hadi bakalım. Ağzına sıçayım.	Damn it	Ağzına sıçayım	Compensation	
168	Dina: Hey! Language. House of worship here.	Hey! Küfür yok. İbadethanedeyiz.	Hey! Language.	Hey! Küfür yok.	Domestication	
169	Dina: No, doofus, that's a Hebrew calendar. For the new year, my sister used to give me an apple dipped in honey. Ugh, now I'm craving it.	Hayır salak, İbrani takvimi o. Kız kardeşim, her yeni yılın başında bana ballı elma verirdi. Canım çok çekti bak.	Doofus Hebrew calender	Salak İbrani takvimi	Literal translation Literal translation	
170	Dina: Oh, this is the Torah!	Tevrat bu!	Torah	Tevrat	Literal translation	
171	And so the wheel turns, and the cycle continues: tonight, my family has packed our belongings, and due to your kindness we will be leaving this city, escorted by your brave men.	Dünya dönüyor ve tarih tekrerr ediyor: Bu gece ailem eşyalarımızı topladı ve senin insanîyetin sayesinde ve cesur adamlarının eşliğinde bu şehri terk ediyoruz.	Wheel turns	Dünya dönüyor	Domestication	

172	Thank you for helping me preserve what we could of our shul. It is difficult to leave our home behind, but in the end, it is people - living people - that matter.	Sinagogumuzdan alabildiğimizi korumamıza yardımcı olduğun için teşekkürler. Evimizi geride bırakmak zor ancak işin sonunda asıl önemli olan şey insanlar. Yaşayan insanlar.	Synagogue	Sinagog	Literal translation
173	As the old saying goes, "it takes but one candle to dispel the darkness." May God watch over you always. Rabbi Zivah Saunders	Eski bir atasözü der ki, "karanlığı defetmek için tek bir mum yeterlidir." Tanrı seni her zaman korusun, kollasın. Haham Zivah Saunders	God	Tanrı	Literal translation
174	Ellie: It's weird being in a QZ and not hearing trucks. Or gunfire and explosions.	Karantinada olup kamyon sesi duymamak tuhaf. Ya da silah sesi ve patlama sesi.	QZ	Karantina	Literal translation
175	Dina: My sister always avoided QZs. That's probably why. She just got more and more paranoid... She'd sometimes wake up screaming in the middle of the night.	Kardeşim karantinadan hep kaçındı. Muhtemelen bu yüzden. Gıgide daha paranoyaklaştı. Bazen gecenin bir yarısında çığlıklar içinde uyanırdı.	QZ	Karantina	Literal translation
176	Dina: Some serious shit went down here.	Burada ciddi mevzu dönmüş.	Shit	Mevzu	Censorship
177	Ellie: Brought it on yourself, I guess. FEDRA soldiers. Check out that wall. They were executed.	FEDRA askerleri. Şu duvara bir bak. İnfaz edilmişler.	FEDRA	FEDRA	No translation
178	Dina: Jesus. They weren't just executed... They shot them to pieces.	Yok artık. Sadece infaz değil bu. Delik deşik edilmişler.	Jesus	Yok artık	Domestication
179	Ellie: This guy was a FEDRA Commander or something. They were losing to the WLF and trying to escape.	Adam bir FEDRA komutanı falanmış. WLF'ye yenik düşmüşler ve kaçıyorlarmış.	FEDRA WLF	FEDRA WLF	No translation No translation
180	Dina: Shit! Hey, I got one!	Siktir!	Shit	Siktir	Domestication
181	Ellie: Jesus. I think that's all of them.	Tanrım. Sanırım hepsi bu kadardı.	Jesus	Tanrım	Domestication
182	Dina: Those FEDRA guys never even made it out of the garage. Damn. Well, let's find that gas...	FEDRA'nın adamları garajdan çıkamamış bile. Kahretsin. Tamam, şu benzini bulalım.	FEDRA	FEDRA	No translation
183	Ellie: Don't you jinx us. The Fuck FEDRA gate is calling to us.	Sus, nazar degecek. Sikeyim FEDRA'yı kapısı bizi bekler.	Fuck FEDRA	Sikeyim FEDRA	Domestication No translation
184	Dina: Wolf. WLF. I get it.	Kurt. WLF Şimdi anladım.	Wolf WLF	Kurt WLF	Literal translation No translation
185	Dina: You see that? Infected just hopped that fence.	Gördün mü? Hastalıklı şu çitlen atladı.	Infected	Hastalıklı	Domestication
186	Dina: Ugh. This one's fresh. And he's got one of those wolf patches.	Ah. Bu ceset taze. Ve üzerinde kurt arması var.	Wolf	Kurt	Literal translation
187	Ellie: If those fuckers who killed Joel got taken out by some random infected...	Joel'u öldüren pezevenkleri sıradan bir hastalıklı öldürdüyse...	Infected	Hastalıklı	Domestication
188	Dina: Maybe someone else killed these guys... The infected just wandered in.	Belki bunları başkası öldürmüştür. Hastalıklıların sonradan girmiş.	Infected	Hastalıklılar	Domestication
189	Dina: Shit. The fuck happened here?	Siktir. N'olmuş lan burada?	Shit	Siktir	Domestication
190	Dina: Shit. There's another one over here.	Siktir. Burada biri daha var.	Shit	Siktir	Domestication
191	Dina: You fuck'em up.	Ağızlarına sıçyorsun.	Fuck'em up	Ağızlarına sıçyorsun	Domestication
192	Dina: I know you said Tommy had a rough past, but... Fuck.	Biliyorum Tommy zor bir hayat geçirmiş ama... Siktir.	Fuck	Siktir	Domestication
193	Ellie: Preferably with no infected. Or WLF.	Hastalıklıların olmadığı bir yer. Ya da WLF'nin.	Infected WLF	Hastalıklılar WLF	Domestication No translation
194	Dina: Wolves.	Kurtlar.	Wolves	Kurtlar	Literal translation
195	Ellie: I asked about a dude with a bitch scar across his face.	Yüzünde yara olan lanet bir herifi sorduğum.	Bitch	Lanet	Censorship
196	Man: Jordan! You're supposed to be out looking for the other one! What the fuck is this?	Jordan! Dışarı çıkıp diğerini araman gerekiyordu! Ne bok yiyorsun?	Fuck	Bok	Domestication
197	Jordan: They're coming after us. That's why Nick was fucked up like that. We gotta get her to Isaac, and we gotta tell him exactly what's going on.	Peşimizde geliyorlar. Nick'in ağzına sıçan da bunlardı. Ona Isaac'e götürelim ve neler olduğunu açıkça anlatalım.	Fuck	Ağızına sıçan	Domestication
198	Man: I don't give a fuck what she knows! You saw what she did to the others.	Ne bildiği sikimde bile değil! Diğerlerini yaptıklarını gördün.	Fuck	Sikimde değil	Domestication
199	Man: Jordan, get the fuck outta my way--	Jordan uzatma, çek artık önümden.	Fuck	-	Censorship
200	Jordan: Jesus. You shouldn't have come here.	Tanrım. Buraya gelmemeliydiniz.	Jesus	Tanrım	Domestication
201	Ellie: Don't you, momertucker. Are you...?	Seni orospu çocuğu.	Motherfucker	Orospu çocuğu	Domestication
202	Dina: I don't fuckin' know. Come on. Fuck, Ellie!	Ne bileyim ben ya. Hadisene. Kahretsin Ellie!	Fuckin' Fuck	- Kahretsin	Censorship Censorship

203	Dina: Enough. We gotta get the hell outta here.	Yeterince. Buradan çıkmamız gerekiyor.	Hell	-	Censorship
204	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication
205	WLF Soldier: Where'd the fuck those shots come from?	Şu lanet mermiler ne taraftan geldi?	Fuck	Lanet	Domestication
206	Ellie: Shut it. Fuck, there's a lot of them.	Sıcağım, çok kalabalıklar.	Fuck	Sıcağım	Domestication
207	WLF Soldier: Holy shit! I respasser s	Hay sıcağım! Kaçak serbest!	Shit	Hay sıcağım	Domestication
208	Dina: Well, fuck her then.	Hmm. Onun da amına koyayım.	Fuck	Amna koyayım	Domestication
209	Dina: "Jordan, Isaac's got us posted up on a two week at the TV station. Scars spotted in the area. Here's something to hold you over. Leah"	"Jordan, Isaac bizi iki haftalığına bir TV istasyonuna dikti. Bölgede Skarlar tespit edildi. İşte seni oyalayacak bir şey. Leah"	Scars	Skarlar	Foreignization
210	Ellie: Yeah. I thought I was fucked back there. Thanks for the save, by the way.	Orada boku yedim sandım. Bu arada, kurtardığın için sağ ol.	Fuck	Bok	Domestication
211	Ellie: So those are the Wolves... They're really armed.	Demek Kurtlar onlardı. Baştan aşağı silahlılar.	Wolves	Kurtlar	Literal translation
212	Dina: Shit. My heart's racing.	Siktir. Kalbim çarpıyor.	Shit	Siktir	Domestication
213	Ellie: The fuck is this? Some kind of bomb?	Bu da neyin nesı ya? Bir çeşit bomba mı o?	Fuck	-	Censorship
214	WLF Soldier: At least he made something other than fucking burritos every third day. I'm sick of it.	En azından üç günde bir burritodan başka bir şey de yapıyordu.. Gina geldi be.	Fucking	-	Censorship
215	Dina: Wolves.	Kurtlar.	Wolves	Kurtlar	Literal translation
216	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication
217	WLF Soldier: Ugh... where the fuck is this girl...	Hangi cehennemde şu kız?	Fuck	Cehennem	Censorship
218	WLF Soldier: And we're sure she ain't a Scar? She was riding a horse.	Skar olmadığına emin miyiz? Kız ata biniyordu.	Scar	Skar	Foreignization
219	WLF Soldier: I think it'd be a good opportunity. Beat up on those fuckers... get facetime with Isaac.	İyi bir fırsat olur diye düşündüm. O piç kurularını döverim, Isaac'le görüntürüm.	Fucker	Piç kuruları	Domestication
220	WLF Soldier: The shit he asks you to do to them, though. When they're fucking crying... it's... it's rough	Ama onlara yapmanı istediği şeyler... bir yanda onları ağlarken bu çok zor.	Shit Fucking	Şeyler -	Censorship Censorship
221	WLF Soldier: Depends on the Scar. Am I right? (chuckles)	Hepsi Skar'a bağlı. Haksız mıyım?	Scar	Skar	Foreignization
222	Dina: I never would've let you do this by yourself. What the fuck was that!	Bunu tek başına yapmana izin vermezdim. Hassiktir! O da neydi lan?	Fuck	Hassiktir	Domestication
223	Ellie: Oh shit!	Hassiktir!	Shit	Hassiktir	Domestication
224	Ellie: Fuck... C'mon!	Siktir. İyiyim. Hadi!	Fuck	Siktir	Domestication
225	Dina: This Leah chick... What if she's gone by the time we get there?	Leah denilen hatun... vardığımız çoktan gittiyse ne olacak?	Chick	Hatun	Domestication
226	Ellie: Boston didn't have a full-blown civil war. The Fireflies never put up this kind of resistance. You see the TV station?	Çünkü Boston'da böyle bir iç savaş yoktu. Ateşböcekleri bu tür bir direniş göstermedi.	Firefly(ies)	Ateşböceği(leri)	Literal translation
227	Dina: Huh. You think she's related to the Wolves?	Sence Kurtlar'la alakası var mıdır?	Wolves	Kurtlar	Literal translation
228	Dina: It's kinda fuckin' weird.	Bence biraz fazla tuhaf.	Fuckin'	-	Censorship
229	Ellie: Ugh. Need to get in there... There it is. Stay low. Fuck.	Öf. Şuraya girmem gerekiyor. İşte orada. Eğil. Siktir.	Fuck	Siktir	Domestication
230	Dina: Ellie, what about that? Holy...	Ellie, şuna ne dersin? Siktir.	Holy	Siktir	Domestication
231	Dina: Who the fuck did this?	Bunu kim yapmış?	Fuck	-	Censorship
232	Ellie: Look at their fucking smiles. (sees Abby's picture) That's her. That's the one who killed him.	Yüzlerindeki sırıtışa baksana. İşte bu. Joel'u öldüren kadim.	Fucking	-	Censorship
233	Dina: Shit.	Siktir.	Shit	Siktir	Domestication
234	Dina: Yeah. But she didn't hurt Joel. It would've been pretty fucked up to make her talk.	Evet. Ama Joel'a zarar vermedi. Onu zorla konuşurmak doğru olmazdı ki.	Fuck	-	Censorship
235	WLF Soldier: Christ. They're all dead! Fucking Scars killed 'em!	Tanrım. Hepsi öldü! Lanet Skarlar öldürdü!	Christ Fucking Scars	Tanrım Lanet Skarlar	Domestication Censorship Foreignization
236	WLF Soldier: spread out. we still could have Scars in the building. Watch each	Herkeste alsın. BİNADA hala Skarlar olabilir. Birbirimizi kollayın!	Scars	Skarlar	Foreignization
237	WLF Soldier: The fuck's cutting them down gonna do now? Go!	Aşağı indirsek ne boka yarayacak sanki? Yürü!	Fuck	Bok	Domestication
238	WLF Soldier: Oh shit! There!	Hassiktir! Orada!	Shit	Hassiktir	Domestication
239	Dina: Ellie! C'mon! Fuck! Ellie! Through this window! C'mon!	Ellie! Hadi! Sıcağım! Ellie! Bu pencereden! Hadi!	Fuck	Sıcağım	Domestication
240	Ellie: Oh fuck! Dina, we gotta run!	Hassiktir! Dina, kaçmamız lazım!	Fuck	Hassiktir	Domestication

241	WLF Soldier: Are they with the Scars?	Skarlar'la mı birlikteler?	Scars	Skarlar	Foreignization
242	WLF Soldier: I don't fucking know, just shoot 'em!	Ne bileyim ben, vur gitsin işte!	Fucking	-	Censorship
243	Ellie: Oh shit! All right.	Hassiktir! Tamam.	Shit	Hassiktir	Domestication
244	Dina: Spores ahead. Masks.	İleride spor var. Maske tak.	Spores	Spor	Foreignization
245	WLF Soldier: Where the hell'd they go?	Nereye kayboldu bunlar?	Hell	-	Censorship
246	Dina: I thought they had us.	Bir an sıçtık sandım.	I thought they had us.	Bir an sıçtık sandım.	Domestication
247	WLF Soldier: So which is it? Are they Scars or trespassers?	Peki hangisi? Skarlar mı, kaçaklar mı?	Scars	Skarlar	Foreignization
248	WLF Soldier: Quiet! Clickers. Watch yourselves.	Sessiz olun! Takırdayanlar. Dikkatli olun.	Clicker	Takırdayanlar	Transcreation
249	WLF Soldier: The fuck do these trespassers matter? Scars just lynched, that whole unit! We should just leave them down here for the infected to eat.	Kaçaklarla niye uğraşıyoruz ki? Scarlar o birliğin tamamını linç etti! Bence onları burada bırakalım da hastalıklılar yesin.	Infected	Hastalıklılar	Domestication
250	Dina: There's a clicker.	Takırdayan var.	Clicker	Takırdayanlar	Transcreation
251	WLF Soldier: No. Fuck.	Hassiktir.	Fuck	Hassiktir	Domestication
252	Dina: Fuckin' move it!	Çabuk içeri gir!	Fuckin'	-	Censorship
253	Ellie: Oof, shit!	Ulan be!	Shit	Ulan be	Domestication
254	Ellie: Scars?	Skarlar?	Scars	Skarlar	Foreignization
255	Ellie: And gutted all those Wolves.	Ve o Kurtlar'ı deşenler?	Wolves	Kurtlar	Literal translation
256	Dina: Everyone in this city is a fucking psycho.	Bu şehirdeki herkes kafayı yemiş lan.	Fucking	Lan	Domestication
257	Ellie: No shit.	Aynen öyle.	Shit	Aynen öyle	Censorship
258	WLF Soldier: Oh god!!	Tanrım!	God	Tanrım	Literal translation
259	Ellie: The fuck?	Nasıl lan?	Fuck	Lan	Domestication
260	Ellie: Jesus.	Tanrım.	Jesus	Tanrım	Domestication
261	Ellie: Bloaters have acid spores... but that didn't sound like a bloater. Whatever the fuck they're fighting, we should let them kill each other.	Şişkinlerin aşıt sporları olur ama bu şişkin sesine benzemiyor. Her neyle savaşıyorlarsa, bırakalım birbirlerini öldürsünler.	Bloaters Spores Fuck	Şişkinler Sporlar -	Transcreation Foreignization Censorship
262	WLF Soldier: Got another shambler! Just get out of here! Sal, watch out!!	Bir aksak daha var! Hemen çıkın buradan! Sal, dikkat et!	Shambler	Aksak	Transcreation
263	WLF Soldier: Shit!	Siktir!	Shit	Siktir	Domestication
264	WLF Soldier: Fuck, go, go!!	Siktir, yürü, yürü!	Fuck	Siktir	Domestication
265	Ellie: Holy fuck...	Yok artık ulan...	Fuck	Lan	Domestication
266	Ellie: Ugh, fuck these assholes! Did they get you?	Of, ağzına sıçtıklarım! Isırdılar mı?	Fuck these assholes	Ağzına sıçtıklarım	Domestication
267	Dina: No. I'm clean. Shamblers... Is that what they called them?	Hayır. Temizim. Aksaklar. Onlara öyle mi diyorlardı?	Shambler	Aksak	Transcreation
268	Ellie: Yeah... Where the hell do shamblers come from?	Evet. Bu aksaklar da nereden çıktı böyle?	Hell Shamblers	- Aksaklar	Censorship Transcreation
269	Dina: I don't fucking know... but they're disgusting.	Biliyorsam ne olayım. Ama iğrençler.	Fucking	-	Censorship
270	Ellie: Good. Shamblers? As if the others weren't bad enough.	Güzel. Ak aksaklar? Ötekiler yeterince kötü değilmiş gibi.	Shambler	Aksak	Transcreation
271	Ellie: Yeah, well, nature is an asshole.	Evet, doğa ana tam bir şerefsiz.	Asshole	Şerefsiz	Domestication
272	Ellie: Shit. Shamblers.	Siktir. Aksaklar.	Shit Shamblers	Siktir Aksaklar	Domestication Domestication
273	Ellie: What the hell happened here?	Burada ne olmuş böyle?	Hell	-	Censorship
274	Ellie: Thanks Sherlock. Jesus... I wonder how long they kept these running past Outbreak Day.	Sağ ol Sherlock. Tanrım. Acaba Salgın'dan sonra bunları ne kadar çalıştırdılar.	Jesus	Tanrım	Domestication
275	Ellie: Oh no! Fuck!	Olamaz! Hassiktir!	Fuck	Hassiktir	Domestication
276	Dina: Get... off! Ellie, your mask! Here, we can share mine.	Çekil pislik! Ellie, masken! Al hadi, benimkini paylaşalım.	Get off	Çekil pislik	Compensation
277	Ellie: Stop! I'm not infected! I'm immune. I'm not coughing, do you see? Fuck. Dina? Shit.	Dur! Hastalık bulaşmadı! Bağışıklığım var. Öksürüyorum, bak. Hassiktir. Dina? Siktir.	Infected Fuck Shit	Hastalık Hassiktir Siktir	Domestication Domestication Domestication
278	Ellie: Let's fucking go. Go!	Hadi gidelim o zaman. Çabuk!	Fucking	-	Censorship
279	Dina: This way, hurry! Fuck! Go right! Come on!	Buradan, çabuk! Siktir! Sağa git! Hadi!	Fuck	Siktir	Domestication
280	Dina: What's going on with me? I just saw you breathe spores.	Neyim mi var? Demin spor salonuğunu gördüm.	Spores	Spor	Foreignization
281	Dina: What the fuck are you talking about?	Neden bahsediyorsun sen?	Fuck	-	Censorship

282	Time: Maria and Tommy... and Joel are the only ones who know... Knew... Now you know. I can't... get you infected, if that's what you're worried about. I can't make you immune either. Can you say	Maria, Tommy... ve Joel'dan başka kimse bilmiyor. Bilmiyordu. Artık biliyorsun. Benden... hastalık bulaşmaz, endişelendiğim buysa. Sana bağışıklık da kazandırmam. Bir şey söyler misin?	Infected	Hastalık	Domestication	
283	Ellie: Are you fucking kidding me... How long have you known?	Taşak mı geçiyorsun? Ne zamandır biliyordun?	Fucking kidding me	Taşak mı geçiyorsun	Domestication	
284	Ellie: Pregnant... Fucking pregnant... How could you keep something like that?	Hamile. Uf, hamileymiş ya. Böyle bir şeyi nasıl saklayabilir ki?	Fucking	-	Censorship	
285	Ellie: Damn. You get fried? Guess you weren't much of an electrician. Got it..	Siktir. Yandın mı sen? Elektrik pek senlik değilmiş. Tamamdır.	Damn	Siktir	Compensation	
286	Ellie: Ugh, I suck.	Öf, bok gibiyim ya.	I suck	Bok gibiyim	Compensation	
287	Ellie: Oh, shit! I'm gonna start guessing.	Vay be! Tahmine başlıyorum.	Shit	Vay be	Censorship	
288	Ellie: Yeah, I got this. Is it... my 6th grade history teacher wanting to apologize for being a massive dick?	Tamam, hallederim. Yoksa... Hıyarlık ettiği için özür dilemek isteyen 6. sınıftaki tarih öğretmenin mi?	Dick	Hıyarlık	Domestication	
289	Ellie: My friend and I would argue whenever he called the Fireflies terrorists. We got a lot of detention.	Arkadaşım ne zaman Ateş Böcekleri'ne terörist dese tartışırdık. Bu yüzden çok ceza alırdık.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation	
290	Ellie: It's hard when they're dicks.	Onlar da hıyarlık etmesin.	Dicks	Hıyarlık	Domestication	
291	Ellie: Okay. Fuck it. I'm done guessing.	Pekala. Siktir et. Pes ettim.	Fuck	Siktir	Domestication	
292	Ellie: Holy shit, Joel.	Yok artık Joel.	Shit	Yok artık	Censorship	
293	Ellie: Oh my god, it is a dinosaur!	Aman tanrım, bu cidden bir dinozor!	Oh my god	Aman tanrım	Literal translation	
294	Ellie: All right. (reads the flyer) Compsognathus. That's a big name for little guys.	Compsognathus. Bu ufak şeyler için amma uzun bir isim.	Compsognathus	Compsognathus	No translation	
295	Ellie: (reads the flyer) The Dimetrodon was an apex predator.	Dimetrodon uç yarıcılardan biriydi.	Dimetrodon	Dimetrodon	No translation	
296	Ellie: The most badass predator.	En taşaklı yırtıcı demek işte.	Badass	Taşaklı	Domestication	
297	Joel: My very educated mother just served us nice pizzas.	Meraklı ve dingin mızacı ile jöle sürüp uykudan neşeyle parladı.	Plant names	Gezegen adları	Domestication	
298	Ellie: Fuck yeah.	Olay budur.	Fuck	-	Censorship	
299	Ellie: Rovers don't use steering wheels. They use joysticks.	Roverlarda direksiyon olmaz. Manevra kolu var.	Rovers	Roverlar	Foreignization	
300	Ellie: Whoa! What the heck!	Oha! Çok acayipmiş.	Heck	Oha	Domestication	
301	Joel: Happy birthday, kiddo.	Nice senelere, ufaklık.	Kiddo	Ufaklık	Domestication	
302	Ellie: Are you fucking kidding me?	Dalga mı geçiyorsun ya?	Fucking kidding me	Taşak mı geçiyorsun	Domestication	
303	Joel: You're welcome, kiddo. Whaddya say we keep looking around, huh?	Rica ederim ufaklık. Ne dersin ufaklık, bakınmaya devam mı?	Kiddo	Ufaklık	Domestication	
304	Joel: Ellie, god! You ever give anyone else this much grief?	Ellie, Tanrım! Başka birinin başına bu kadar bela oldun mu?	God	Tanrım	Literal translation	
305	Ellie: Okay, bad news. There's shit blocking the door!	Tamam, kötü haber. Burada, kapıyı engelleyen bir şeyler var!	Shit	Bir şeyler	Censorship	
306	Ellie: It's dark in here... Shit. (gasp) Come out, fucker... (sees stuffed wolves) Ah! Stupid fake animals.	Burası karanlıkmış. Siktir. Dışarı çık pislik. Aptal sahte hayvanlar.	Shit	Siktir Pislik	Domestication Censorship	
307	Joel: The hell was that?	O da neydi?	Hell	-	Censorship	
308	Radio: This is site Thirteen. Unit Lima nearby How many Scars you got? Over. Negative on Scars. Lone male trespasser. Armed. Over.	Burası On Üçüncü Bölge. Lima Ekibi yakın. Kaç tane Skar var? Tamam. Skar bildirilmedi. İzinsiz giren yalnız erkek. Silahlı. Tamam.	Scars	Skar	Foreignization	
309	Ellie: That's gotta be Tommy. Shit.	Bu, Tommy olmalı. Siktir.	Shit	Siktir	Domestication	
310	Ellie: How do I get up there? Shit! There's too many of these assholes. Hold on, Tommy.	Oraya nasıl çıkacağım? Hasiktir! Şerefsizler her yerdeler. Dayan Tommy.	Shit	Hasiktir Şerefsizler	Domestication Domestication	
311	Ellie: Shit!	Siktir!	Shit	Siktir	Domestication	
312	WLF Soldier: Infected?	Hastalıklı mı?	Infected	Hastalıklı	Domestication	
313	WLF Soldier: It'd be a hell of a coincidence if they weren't.	Eğer öyle değilse büyük tesadüf olur.	Hell	-	Censorship	
314	Ellie: Shit. Shambles. Whoa. What was that? Oh shit. Hope you did that, Tommy. Ahh! Fuck! Get off me! Oh, fuck me.	Siktir. Aksak. Oha, O da neydi ya? Hassiktir. Umarım sensindir Tommy. Ah! Siktir! Çekil lan! Hay sıçayım!	Shit Shambles Fuck Fuck me	Hassiktir Aksak Hassiktir Hay sıçayım	Domestication Transcreation Domestication Domestication	
315	WLF Soldier: No. But the fucking guy is nearby.	hayır ama o şerefsiz yakınlarda.	Fucking	Şerefsiz	Censorship	
316	WLF Soldier: Shit.	Siktir.	Shit	Siktir	Domestication	
317	WLF Soldier: The fuck's all that smoke?	Bu duman da ne be?	Fuck	-	Censorship	

318	WLF Soldier: Just... find them. I want those fucking trespassers!	Bulun şunları hemen. Bana hemen o pislikleri getirin.	Fucking	Pislikler	Censorship	
319	Ellie: No! Fuck!	Hayır! Siktir ya!	Fuck	Siktir	Domestication	
320	Ellie: Fuck! God.	Siktir! Tanrım.	Fuck	Siktir	Domestication	
321	Ellie: What the hell are you doing here?	Burada ne işin var senin?	Hell	-	Censorship	
322	Jesse: Christ, there's a lot of them.	Tanrım, çok fazlalar.	Christ	Tanrım	Domestication	
323	Ellie: You're a fucking idiot, you know that, right?	Geri zekalının tekisin biliyorsun, değil mi?	Fucking	-	Censorship	
324	Jesse: Shit.	Siktir.	Shit	Siktir	Domestication	
325	Ellie: Jesse, get us the fuck out of here!	Jesse, bizi bu lanet yerden çıkar!	Fuck	Lanet	Censorship	
326	Jesse: Jesus.	Tanrım.	Jesus	Tanrım	Domestication	
327	Jesse: Shit!	Hassiktir!	Shit	Hassiktir	Domestication	
328	WLF Soldier: Shoot the damn tires!	Hadi vur şu tekerlekleri!	Damn	Şu	Censorship	
329	Jesse: Damn it! Get off!	Hassiktir! Defol!	Damn it	Hassiktir	Compensation	
330	Ellie: Motherfucker!	Amna koyayım!	Motherfucker	Amna koyayım	Domestication	
331	Jesse: Shit. Shit!	Siktir! Eyvah!	Shit	Siktir	Domestication	
332	Ellie: Oh god! You okay?	Olamaz!	God	Olamaz	Domestication	
333	Dina: Hey. Oh my god. Jesse.	Selam. Aman Tanrım. Jesse.	Oh my god	Aman tanrım	Literal translation	
334	Tommy: Got stragglers.	Serseriler var.	Stragglers	Serseriler	Mistake	Başı boş gezenler var.
335	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication	
336	Tommy: Well... When the barometric pressure reaches a certain... temperature. shit, I don't fuckin' know.	Yani barometrik basınç belirli bir seviyeye ulaştığında... Aman be, nerden bileyim ben.	Shit Fuckin'	Aman be -	Censorship Censorship	
337	Tommy: Oh, just some stragglers. Ellie got to try out my scope.	Birkaç başıboş işte. Ellie silahımın dürbünü denedi.	Stragglers Try out my scope	Başıboş Silahımın dürbünü	Domestication Mistake	Dürbünlü silah / silahı denedi.
338	Joel: What do you say, kiddo?	Ne dersin ufaklık?	Kiddo	Ufaklık	Domestication	
339	Joel: All right. On me, kiddo.	Pekala. Gel hadi ufaklık.	Kiddo	Ufaklık	Domestication	
340	Joel: Oh, you know... Found two runners in a house.	Aşlında... Bir evde iki koşucu buldum.	Runner	Koşucu	Literal translation	
341	Joel: You remember those Savage Starlight comic books that you're into?	Şu sevdiğin Savage Starlight çizgi romanlarını hatırlıyor musun?	Savage Starlight	Savage Starlight	No translation	Hoyrat Yıldızıışığı
342	Joel: What? Damn. Used to be able to swim across this...	Ne? Kahretsin. Eskiden yüzüp geçebiliyorduk.	Damn	Kahretsin	Literal translation	
343	Joel: Howdy.	N'aber?	Howdy.	N'aber?	Domestication	
344	Joel: I think I see a way through, but we got spores. Put your mask on.	Galiba bir geçiş var ama spor görüyorum. Maskeni tak.	Spores	Spor	Foreignization	
345	Joel: Think so. Good job, kiddo.	Galiba. Çok iyiydin evlat.	Kiddo	Evlad	Literal translation	
346	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication	
347	Ellie: Sure... but we fucking did it.	Evet ama iyi iş çıkardık.	Fucking	-	Censorship	
348	Ellie: I wanna get out of here. What are you doing? What if there's like two bloaters back there?	Buradan gitmek istiyorum. Ne yapıyorsunuz? Ya orada iki şişkin varsa ne yapacağız?	Bloater	Şişkin	Transcreation	
349	Joel: It'll be fine. Spores are clear.	Bir şey olmaz. Spor tehlikesi yok.	Spores	Spor	Foreignization	
350	Joel: Not often we get a bloater around these parts.	Bu taraflarda pek şişkin görmüyoruz.	Bloater	Şişkin	Transcreation	
351	Ellie: Yeah... Jesse and Dina are going to lose their shit when they hear about this.	Aynen. Jesse ve Dina olan biteni duyunca kafayı yiyecekler.	Shit	Kafayı yiyecekler	Domestication	
352	Ellie: Shit. Thanks.	Siktir. Sağ ol.	Shit	Siktir	Domestication	
353	Ellie: "I shot her. I can't take my own life. I'm a fucking coward. Adam"	"Onu vurdum. Kendimi öldüremedim. Ödle herifin tekiyim. Adam."	Fucking	-	Censorship	
354	Joel: Jesus.	Tanrım.	Jesus	Tanrım	Domestication	
355	Ellie: After you took me out of the Firefly hospital, you said there were dozens of people like me.	Ateşböcekleri'ni hastanesinde sonra, benim gibi onlarca insan olduğunu söyledin.	Firefly(ies)	Ateşböceği(leri)	Literal translation	
356	Ellie: We traveled across the entire country to bring me to the Fireflies... I had so many questions for them. Why did you pull me out of there while I still unconscious?	Sırf o Ateşböcekleri'ne ulaşabileyim diye koca ülkeyi aştk. Onlara soracak tonla sorum vardı. Niye beni oradan baygın haldeyken çıkardın ki?	Firefly(ies)	Ateşböceği(leri)	Literal translation	
357	WLF Soldier: Isaac can go to hell! We're not going back!	Sikerim Isaac'ı. Geri dönmeyeceğiz.	Hell	Sikerim	Domestication	
358	Ellie: Jesus... What the fuck, people?!	Tanrı aşkına, derdiniz ne sizin be?	Jesus Fuck	Tanrı aşkına -	Domestication Censorship	
359	Ellie: Ahh! Damn it. Fuck... I thought I'd be closer. Oh...! Fucking Wolf. Great... Stalkers.	Ah! Lanet olsun! Siktir ya... Düşündüğümden uzakta. Ah! Lanet Kurt. Harika. İzçiler.	Damn it Fuck Fucking Wolf	Lanet olsun Siktir ya Lanet Kurt	Literal translation Domestication Censorship Literal translation	
360	Ellie: Fuck Seattle. Get me the hell out of here. All right. Where the hell did I end up?	Şikeyim Seattle'ı. Beni bu lanet yerden çıkar. Pekala. Nereye çıktım ben böyle?	Fuck Hell	Şikeyim Lanet	Domestication Literal translation	

361	Ellie: Shit. Who the fuck...?	Hassiktir. Nasıl lan?	Fuck Shit	Hassiktir Lan	Domestication Domestication	
362	Ellie: Jesus... these must be the Scars...	Tanrım. Bunlar Skar olmalı.	Jesus Scars	Tanrım Skar	Domestication Foreignization	
363	Ellie: Damn it...	Kahretsin.	Damn	Kahretsin	Literal translation	
364	Seraphite: They are nested with sin.	Serafi: Boğazlarına kadar günaha batmışlar.	Seraphite	Serafi	Transcreation	
365	WLF Soldier: Holy shit!	Hassiktir!	Shit	Hassiktir	Domestication	
366	Ellie: Oh shit... Jesus.	Siktir. Tanrım.	Shit	Siktir	Domestication	
367	Seraphite: May she guide us.	Elçi yol gösterebilir.	She	Elçi	Domestication	
368	Ellie: Fuck.	Hay sikeyim.	Fuck	Sikeyim	Domestication	
369	Ellie: You motherfucker!	Amna koyduğumun çocuğu!	Motherfucker	Amna koyduğumun çocuğu	Domestication	
370	WLF Soldier: No shit.	Kesinlikle.	Shit	Kesinlikle	Censorship	
371	Ellie: Don't make a fucking sound, rianas	Sakın ses çıkarma. Eller yukarı.	Fucking	-	Censorship	
372	Ellie: Fuck. That was dumb.	Sikeyim. Geri zekalı.	Fuck	Sikeyim	Domestication	
373	WLF Soldier: Good. I got my girl waiting for me at the FOB.	Güzel. Manıtam şu an beni üste bekliyor.	My girl	Manıtam	Domestication	
374	WLF Soldier: Are you shitting me? They put you with Jo again?	Dalga mı geçiyorsun? Yine mi Jo'ylasın?	Shit	Dalga geçmek	Censorship	
375	WLF Soldier: Fuck, Sounds like Scars are getting closer.	Siktir. Skarlar daha da yaklaşıyor gibi.	Fuck	Siktir	Domestication	
376	Ellie: Fuck you...	Şerefsiz.	Fuck	Şerefsiz	Domestication	
377	Ellie: When the fuck was Abby here?	Abby burada ne halt ediyormuş ya?	Fuck	Halt	Domestication	
378	Ellie: Don't scream. Put me in sin again. You remember me? Yeah. You remember	Sakın bağırma. Bırak şunları. Beni hatırladın mı? Evet. Hatırladı.	Shit	Şunları	Censorship	
379	Ellie: Maybe you should have. Or maybe you should've stayed the fuck out of Jackson. Where's Abby?	Belki de yapmalıydınız. Ya da Jackson'dan uzak durmalıydınız. Abby nerede?	Fuck	-	Censorship	
380	Ellie: You fucking cunt--	Orospu çocuğu.	Fucking cunt	Orospu çocuğu.	Domestication	
381	Ellie: Nora! You can't escape this! Damn it!	Nora! Buradan kaçış yok! Hadi be!	Damn	Hadi be	Domestication	
382	Ellie: God damn it!	Lanet olsun!	Damn	Lanet olsun	Literal translation	
383	Nora: Shit!	Siktir!	Shit	Siktir	Domestication	
384	Ellie: Shut the fuck up!	Kapa ulan çenemi!	Fuck	Ulan	Domestication	
385	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication	
386	Nora: Oh god... oh god.	Tanrım. Tanrım.	God	Tanrım	Literal translation	
387	Nora: You're breathing spores. You're here.	Spor soruyorsun. Sen osun.	Spores	Spor	Foreignization	
388	Ellie: You Firefly?	Ateşböceği misin?	Firefly(ies)	Ateşböceği(leri)	Literal translation	
389	Nora: There are no Fireflies anymore.	Ateşböcekleri artık yok.	Firefly(ies)	Ateşböceği(leri)	Literal translation	
390	Nora: I'm fucking dead anyway. Why would I tell you anything?	Her türlü öleceğim zaten. Neden cevap vereyim ki?	Fucking	-	Censorship	
391	Jesse: Christ. Is that your blood?	Tanrım. Bu senin kanın mı?	Christ	Tanrım	Domestication	
392	Ellie: Oh my god. Don't you fucking touch me! I'll go back. But we're done.	Buna inanamıyorum. Sakın bana dokunma! Geri döneceğim. Ama artık bitti.	Oh my god Fucking	Buna inanamıyorum -	Domestication Censorship	
393	Ellie: "The war, the merrier." Hey look, Joel... It's your favorite.	"Savaş mutluluktur." Hey, bak Joel. Bu en sevdiğin.	The war, the merrier	Savaş mutluluktur	Domestication	
394	Jesse: Screw it.	Siktir et.	Screw it	Siktir et	Domestication	
395	Ellie: Yeah. (clears her throat) Joel had a falling out with some Fireflies... Now former Fireflies.	Joel birkaç Ateşböceği'yle anlaşmazlık yaşamış. Eski Ateşböcekleri'yle.	Firefly(ies)	Ateşböceği(leri)	Literal translation	
396	Jesse: Damn it. That change anything for you?	Siktir be. Senin için bir şey fark eder mi?	Damn	Siktir be	Compensation	
397	Jesse: You'll be leaving some of those assholes alive.	O pisliklerin bir kısmını öldürmeden.	Asshole	Pislikler	Domestication	
398	WLF Soldier: Top man himself. We make sure this area's clear, wait for the other units... and then take the fight to the Scars.	Tepe isimden. Burası güvenli mi emin olup diğer birimleri bekleyeceğiz. Sonra Skarlar'a çıkacağız.	Scars	Skarlar	Foreignization	
399	Jesse: These wolves, man. So trigger-happy.	Kurtlar tetiğe basmak için fırsat kolluyor.	Wolves	Kurtlar	Literal translation	
400	Ellie: They're at war with us tucked up in the tent.	Bu manyak tarikatla savaşıyorlar.	Fuck	-	Censorship	
401	Jesse: Heard them talk about it. "Seraphines" or something. "Seraphites?"	Bahsettiklerini duymuştum. Böyle "Serabi" mi "Serafi" mi ne. Öyle bir şey.	Sera-phines Seraphites	Serabi Serafi	Transcreation Transcreation	
402	Ellie: "Scars" is all I've heard them called. You run into any?	"Skarlar" denildiğini duydum. Hiç karşılaştın mı?	Scars	Skarlar	Foreignization	
403	Jesse: Here's hoping Tommy has the same info. Damn it. Looks like we're swimming. Okay, where now?	Umarım Tommy de bunu biliyordur. Aman be görünüşe göre yüzeceğiz.	Damn	Aman be	Domestication	
404	Ellie: Working on it. Psst. Infected.	Düşünüyorum. Şşşt. Hastalıklı.	Infected	Hastalıklı	Domestication	
405	Jesse: Go Team Jackson.	Yürü be Jackson Ekibi.	Go Team Jackson.	Yürü be Jackson Ekibi.	Domestication	
406	Ellie: Fuck these motherfuckers.	Adi piç kuruları.	Motherfucker	Adi piç kuruları.	Domestication	
407	Ellie: This place is fucked.	Ortalık kötü karışmış.	Fuck	-	Censorship	
408	Ellie: Shit.	Siktir.	Shit	Siktir	Domestication	

409	WLF Soldier: I want to be the first one on that fucking beach...	O lanet sahile çıkan ilk kişi olmak istiyorum.	Fucking	Lanet	Censorship
410	Jesse: Jesus! How the hell are we crossin' this?	Yok artık! Burada nasıl geçeceğiz peki?	Hell	-	Censorship
411	Ellie: We could use that road. It's pretty fucking far.	Şu yoldan gidebiliriz. Ama baya uzakta.	Fucking	-	Censorship
412	WLF Soldier: Damn it!	Hay sıçayım!	Damn	Hay sıçayım	Domestication
413	WLF Soldier: Shit. You four, take the land bridge to the marina. The rest of you, we hold here and wait for orders.	Siktir. Siz dördünüz, Karaköprüsü'den marinaya gidin. Kalanlar, burada kalıp emirleri bekleyeceğiz.	Shit	Siktir	Domestication
414	WLF Soldier: What the fuck? We're supposed to wait here while our guys are being sniped?	N'oluyor lan? Adamlarımız vurulurken oturup bekleyecek miyiz yani?	Fuck	Lan	Domestication
415	WLF Soldier: (trying to start the boat motor) Son of a bitch.	Orospu çocuğu.	Son of a bitch	Orospu çocuğu	Literal translation
416	Jesse: Jesus Christ.	Sana inanamıyorum.	Jesus	İnanamıyorum	Domestication
417	Ellie: You do this, I'm not saving your ass again.	Gidersen bir daha arkamı kollamam.	Ass	-	Censorship
418	Mel: She chose this. I'm not fucking going there.	Bunu mu seçti. Oraya asla gitmem.	Fucking	-	Censorship
419	Mel: Fuck you, Owen...	Siktir git Owen.	Fuck	Siktir	Domestication
420	Owen: Bullshit.	Siktir oradan.	Shit	Siktir oradan	Domestication
421	Ellie: You. Come here. Fucking get over here! Point to where she is on this map. And then you. It better fucking match up.	Sen. Buraya gel. Gel ulan buraya! Nerede olduğunu haritada göster. Sonra da sen. Yerler eşleşse iyi olur.	Fucking	Ulan	Censorship
422	Ellie: Back the fuck up! Point to where she is. Fucking point--!	Geri çekil ulan! Yerini göster bana. Göster yoksa!..	Fucking	Ulan	Censorship
423	Ellie: Where the fuck is she?	Nerede diye sordum lan?	Fuck	Lan	Domestication
424	Ellie: No, no, no... Oh fuck... Oh fuck.	Hayır, hayır, hayır... Hassiktir. Çok hassiktir.	Fuck	Hassiktir	Domestication
425	Jesse: All right. How about, my friends can't get out of their own damn way?	Pekala. Onun yerine... Burnun boktan kurtulmuyor desek?	Get out of their own damn way	Burnun boktan kurtulmuyor	Domestication
426	Ellie: Shit!	Hassiktir!	Shit	Hassiktir	Domestication
427	Tommy: Don't you fucking dare--	Sakin ona dokunma!	Fucking	-	Censorship
428	Abby: (kicks him) Shut the fuck up!	Kes ulan sesini!	Fuck	Ulan	Domestication
429	Ellie: Fuck.	Siktir.	Fuck	Siktir	Domestication
430	Abby: Toss your weapon. Toss your weapon!	Silahını bırak. Silahını bırak ulan!	-	Ulan	Compensation
431	Ellie: Fuck!	Hassiktir!	Fuck	Hassiktir	Domestication
432	Abby: You know, every time you run off like this, they give me shit about it.	Biliyor musun, ne zaman böyle kaçıp gitsen faturayı bana kesiyorlar.	Shit	Faturayı bana kesiyorlar	Domestication
433	Abby: Oh god. How long have you known?	Ah, baba va. Ne zamanır biliyorsun?	God	Baba va	Domestication
434	Jerry: Oh my god. She already gave birth.	Yok artık. Doğrumuş bile.	Oh my god	Yok artık	Domestication
435	Abby: Dad, wait. What if there are infected around?	Baba bekle. Ya hastalıklılar varsa?	Infected	Hastalıklılar	Domestication
436	Jerry: Oh shit. Abs!	Hassiktir. Abs!	Shit	Hassiktir	Domestication
437	Abby: What? Oh my god.	Ne? Aman tanrım.	Oh my god	Aman tanrım	Literal translation
438	Jerry: Damn it, it's really in there.	Aman be, çok kötü dolanmış.	Damn	Aman be	Domestication
439	Owen: Shit!	Siktir!	Shit	Siktir	Domestication
440	Owen: Holy fuck. Everybody's looking for you, we gotta-- (Jerry runs after the zebra) Hey, wait!	Hassiktir be. Herkes seni arıyor, gitmemiz lazım. Hey, bekle!	Fuck	Hassiktir	Domestication
441	Jerry: How many Fireflies have died for less?	Daha azı için kaç tane Ateşböceği heba oldu?	Firefly(ies)	Ateşböceği(leri)	Literal translation
442	Owen: Is he still in the fucking building?	Hala binanın içinde mi?	Fucking	-	Censorship
443	Ellie: (lying on the floor) Joel, get up. Joel, fucking get up! Please stop! Please don't do this... Joel, please get up!	Joel, kalk. Joel, ayağa kalk! Lütfen durun! Lütfen yapmayın... Joel, ayağa kalk hadi!	Fucking	-	Censorship
444	Man: (spits on Joel's corpse) Burn in hell, pendejo.	Geberdin işte pendejo.	Hell	Geberdin Pendejo	Domestication No translation
445	Ellie: I'll fucking kill you.	Geberteceğim ulan sizi.	Fucking	Geberteceğim ulan	Domestication
446	Owen: Too fucking bad.	Sana bırak dedim.	Fucking	-	Censorship
447	Owen: Fuck your face. You should've been guarding the upstairs like I told you to.	Sikerim yüzünü! Laf dinleyip üst katı korumalydınız.	Fuck	Sikerim	Domestication
448	Owen: Back the fuck up!	Geri çekil ulan!	Fuck	Ulan	Domestication
449	Manny: Yes. Vámonos.	Vámonos.	Vámonos.	Vámonos.	No translation
450	Abby: Fuck, my neck.	Sıçacağım, boynum.	Fuck	Sıçacağım	Domestication
451	Manny: Get me something con picante.	Benimki şey olsun... Con picante.	Con picante	Con picante	No translation

452	Abby: Oh shit, Jordan. I didn't see you there.	Affedersin Jordan. Seni görmemişim.	Shit	Affedersin	Censorship	
453	Jordan: Yeah, can you fucking believe after everything, we're falling back?	Onca şeyden sonra geri çekilmemiz şaka gibi, değil mi?	Fucking	-	Censorship	
454	Manny: Ey, tenemos prisa. Dame tres burritos.	Hey, tenemos prisa de me tres burritos.	Manny: Ey, tenemos prisa. Dame tres burritos.	Hey, tenemos prisa de me tres burritos.	No translation	
455	WLF Soldier: Manny, what the fuck?	Manny, n'apıyorsun abi?	Fuck	-	Censorship	
456	Manny: Because I care about both of you... And I'm tired of all the bullshit.	Çünkü ikinizi de önemsiyorum. Ve bu saçmalaktan bıktım.	Shit	Saçmalık	Censorship	
457	Abby: She kills Scars all the time.	O sürekli Skarlar'ı öldürüyor.	Scars	Skarlar	Foreignization	
458	Manny: Gracias.	Gracias.	Manny: Gracias.	Gracias.	No translation	
459	Abby: Pendejo. Thanks.	Pendejo. Sağ ol.	Abby: Pendejo. Thanks.	Pendejo. Sağ ol.	No translation	
460	Abby: You're on, cabrón.	Anlaştık, cabrón.	Abby: You're on, cabrón.	Anlaştık, cabrón.	No translation	
461	Manny: ¡Gracias!	¡Gracias!	Manny: ¡Gracias!	¡Gracias!	No translation	
462	Abby: Ah, shit!	Hassiktir!	Shit	Hassiktir	Domestication	
463	Abby: The fuck you think we're doing?	Ne halt ediyoruz sanıyorsunuz?	Fuck	Halt	Domestication	
464	Mel: Fuck!	Siktir!	Fuck	Siktir	Domestication	
465	Abby: Shit!	Siktir.	Shit	Siktir	Domestication	
466	Manny: ¡Ahh, la verga! (Ahh, fuck!)	¡Ahh, la verga!	¡Ahh, la verga!	¡Ahh, la verga!	No translation	
467	Manny: Fuckin' Scars.	Lanet Skarlar.	Fuckin' Scars	Lanet Skarlar	Censorship	
468	Mel: Guys. Got company. Infected.	Millet. Misafirimiz var. Hastalıklı.	Infected	Hastalıklı	Domestication	
469	Mel: Watch that shambler!	O aksağa dikkat!	Shambler	Aksak	Transcreation	
470	Abby: Can we say fuck this place?	Bu mekana küfür etmek serbest mi?	Fuck	Küfür etmek	Censorship	
471	Mel: Fuck this place.	Siktiğimın mekanı.	Fuck	Siktiğimın	Domestication	
472	Manny: No Scars in sight.	Görüntürde Skar yok.	Scars	Skar	Foreignization	
473	Mel: Yeah. Let's keep moving. God. Remember when we could pass through this area without getting jumped by Scars?	Evet. Devam edelim. Tanrım. Buradan Skarların saldırısına uğramadan geçtiğimiz günleri hatırlıyor musun?	God Scars	Tanrım Skarlar	Literal translation Foreignization	
474	Manny: Still no sign of Scars...	Skarlardan hala iz yok...	Scars	Skarlar	Foreignization	
475	Abby: Fuck!	Siktir!	Fuck	Siktir	Domestication	
476	Abby: Shit, sorry.	Siktir, pardon.	Shit	Siktir	Domestication	
477	Abby: Like I could never do the surgery stuff you do. I'd be too freaked out about fucking it up.	Senin cerrahlık işlerini yapamam mesela. Şıçp batırmaktan çok fena korkarım.	Fucking it up	Şıçp batırmak	Domestication	
478	Seraphite: Those Wolves should've been here by now.	O Kurtlar şimdiye gelmiş olmalıydı.	Wolves	Kurtlar	Literal translation	
479	Seraphite: Maybe they were taken by demons.	Belki şeytanlar ele geçirmiştir.	Demons	Şeytanlar	Literal translation	
480	WLF Soldier: Surprise, motherfuckers!	Sürpriz, orospu çocukları!	Motherfucker	Orospu çocukları	Domestication	
481	WLF Soldier: Shit!	Siktir!	Shit	Siktir	Domestication	
482	Abby: Fuck, man, you okay?	Siktir, sen iyi misin?	Fuck	Siktir	Domestication	
483	Manny: Holy shit.	Hassiktir.	Shit	Hassiktir	Domestication	
484	Woman: Shit. They keep slipping past our lines.	Siktir. Devamlı hatlarımızı aşılıyorlar.	Shit	Siktir	Domestication	
485	Manny: Holy shit, it's Danny.	Hassiktir. Danny bu.	Shit	Hassiktir	Domestication	
486	Nora: I don't know. A few days back, there were some Scar sightings out by the marina. Danny and Owen were sent on a sweep. And this morning, the guards found Danny collapsed by the perimeter fence. He'd walked himself back with a bullet in his stomach.	Bilmiyorum. Birkaç gün önce şeyde, marina çevresinde birkaç Skar görmüşler. Danny ve Owen'ı aramaya gönderdiler. Bu sabah nöbetçilerden Danny'yi çitlerin orada baygın bulmuşlar. Karında bir kurşunla tek başına yürümüş.	Scar	Skar	Foreignization	
487	Manny: ¡Pinches Scars! ¡Hijos de puta!	¡Pinches Scars! ¡Hijos de puta!	Manny: ¡Pinches Scars! ¡Hijos de puta!	¡Pinches Scars! ¡Hijos de puta!	No translation	
488	Nora: Yeah, I tried! But he gave me that... that fucking look and then he told me to keep quiet about it. Which means you can't say shit.	Evet, denedim! Ama bana o, O bakışımı atıp sessiz olmamı söyledi. Yani sizde bir şey söyleyemezsiniz.	Shit	- Bir şey	Censorship Censorship	
489	Abby: Why the hell hasn't Isaac sent out a search party for Owen?	Isaac neden Owen için bir arama timi göndermedi ki?	Hell	-	Censorship	
490	Abby: I fucking hope so.	Umarım öyledir.	Fucking	-	Censorship	
491	Man: Damn, look who it is!	Vay, bakın kim gelmiş!	Damn	Vay be	Domestication	
492	Woman: Whatever, bigshot.	Sen bilirsin, ağır abi.	Bigshot	Ağır abi	Domestication	
493	Manny: I don't miss this place. Fuck... Always hated the smell.	Burayı özlememişim. Siktir... Hep rezalet kokuyor.	Fuck	Siktir	Domestication	
494	Isaac: We could try another truce, but how long before some asshole on their side or our side unravels the whole thing? No. It has to be all of them.	Bir ateşkes daha olabilir. Ama onlardan ya da bizden bir şerefsizin işi başa sardıracağına ne malum. Hayır. Hepsi ölmeli	Asshole	Şerefsiz	Domestication	

495	Isaac: He shot Danny. Apparently to protect some Scar.	Danny'yi vurdu. Görünüşe göre bir Skar'ı korumak için.	Scar	Skar	Foreignization
496	Abby: Bullshit.	Saçmalık.	Shit	Saçmalık	Censorship
497	Manny: No way Owen killed Danny over some Scar, right?	Owen bir Skar için Danny'yi öldürmüş olamaz, değil mi?	Scar	Skar	Foreignization
498	Manny: Isaac will kick your ass.	Isaac seni mahveder.	Ass	-	Censorship
499	Manny: If Owen's out there, how the hell are you going to find him?	Owen dışarıdaysa, onu nasıl bulmayı düşünüyorsunuz?	Hell	-	Censorship
500	Owen: You're going to get your ass over here, sit on the edge, or you can go down here on the kid's seat, and look at this view with me.	Kıçını kaldır., buraya gel. Kenarda otur. Ya da gel çocuk koltuğuna otur. Biraz manzarayı seyret.	Ass	Kıç	Literal translation
501	Abby: I'm down here, you asshole.	Buradayım seni pislik!	Asshole	Pislik	Domestication
502	Owen: What are they gonna do? Kick out a bunch of displaced Fireflies who have nowhere else to go?	Ne yapacaklar ki? Gidecek başka yeri olmayan Ateş Böcekleri'ni dışarı mı atacaklar?	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
503	Owen: Fuck yeah.	Tabii ki.	Fuck	-	Censorship
504	Owen: What I'm a Wolf! That's my wolf howl.	Ne? Bir Kurt'um ben! Uluyorum işte.	Wolf	Kurt	Literal translation
505	Owen: Maybe they joined the Wolves?	Kurtlara katılmışlardır.	Wolves	Kurtlar	Literal translation
506	Abby: Yeah, or got killed by Scars.	Evet va da Skarlar öldürmüştür.	Scars	Skarlar	Foreignization
507	Owen: Uh, okay. Holy shit! Look at you!	Oha be kızım! Amma güçlüsün!	Shit	Oha	Domestication
508	Abby: Pushed a hundred eighty-five pounds yesterday.	Dün tam seksen beş kilo bastım.	Hundred eighty-five pounds	Seksen beş kilo	Domestication
509	Abby: Mmm... You're a dick.	Pislik herif.	Dick	Pislik	Domestication
510	Abby: I just don't understand how anybody willingly joins the Scars.	Bir insan nasıl isteyerek Skar olur, aklım almıyor.	Scars	Skar	Foreignization
511	Owen: In the QZs people would refer to the Fireflies as terrorists. Fanatics.	Karantinalarda insanlar Ateş Böcekleri'ne terörist diyor. Fanatik diyor.	QZ Firefly(ies)	Karantina Ateş Böceği(kleri)	Literal translation Literal translation
512	Abby: Don't say shit like that at the stadium, okay?	Stadyumda böyle saçmalıklar söyleme, tamam mı?	Shit	Saçmalık	Censorship
513	Owen: Damn. Painting this must've taken forever.	Vay be. Bunu boyamak çok uzun sürmüştür.	Damn	Vay be	Domestication
514	Abby: I mean... He's a Scar. Maybe you have.	Yani... O bir Skar. Belki tanışmışsındır.	Scar	Skar	Foreignization
515	Owen: Uh, Jesus, I sure hope not. Whoa! Get on in here.	Ah, Tanrım, lütfen olmasın.	Jesus	Tanrım	Domestication
516	Abby: Fuck Danny. I'm jealous Owen got to shoot him before I did.	Siçmişim Danny'ye. Owen onu benden önce vurduğu için kıskanıyorum.	Fuck	Siçmişim	Domestication
517	wanny- not with this many scars ur me	Etrafta bu kadar Skarla olmaz.	Scars	Skar	Foreignization
518	Oh shit! Asshole. Fuck yeah! This'll help. Made a mess of this place.	Hassiktir! Pezevenk. Süper be! İş görecek. Mekannın ağzına sıçıldı.	Shit	Hassiktir Pezevenk Süper be	Domestication Domestication Censorship
519	Abby: Whoa! Shit.	Oha! Siktir!	Shit	Siktir	Domestication
520	Abby: What's all this? Of course I walked right into a Scar camp. That's sweet... In a fucked-up kind of way.	Bunar da ne? Tabii ki bir Skar kampına daldım. Tathymış... Tuhaf bir biçimde tatlıymış.	Scar Fuck	Skar -	Foreignization Censorship
521	Owen: I think you can go fuck yourself.	Bence taşak geçiyorsun.	Fuck	Taşak	Domestication
522	Abby: Some Fireflies who served with him got picked up at the wall.	Duvarda yakalanan Ateş Böceği yoldaşlarından.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
523	Kid: Yara! Yara... Demons are coming.	Yara! Yara. Şeytanlar geliyor.	Demons	Şeytanlar	Literal translation
524	Yara: Wolf! Come on! We have to move!	Kurt! Hadi! Gitmemiz gerek.	Wolf	Kurt	Literal translation
525	Abby: Never seen Scars going after Scars before.	Skar avlamaya çalışan Skat ilk kez görüyorum.	Scars	Skar	Foreignization
526	Lev: Seraphites.	Serafileler.	Seraphites	Serafileler	Transcreation
527	Abby: What the hell did you do?	Ne bok yediniz ki?	Hell	Bok	Domestication
528	Lev: Demons!	Şeytanlar!	Demons	Şeytanlar	Literal translation
529	Abby: Fuck! Hurry up! Can't believe I trusted Scars.	Siktir! Acele edin! Skarlara güvendiğime inanamıyorum.	Fuck Scars	Siktir Skarlar	Domestication Foreignization
530	Lev: Wolf! Over here!	Kurt, çabuk!	Wolf	Kurt	Literal translation
531	Abby: Try the doors. Make sure there are no infected.	Kapıları dene. Hastalıklılara dikkat et.	Infected	Hastalıklılar	Domestication
532	Lev: No! Wolf! In here! Let's get inside before someone sees.	Hayır! Kurt! Buraya! Birileri bizi görmeden içeri girelim.	Wolf	Kurt	Literal translation
533	Abby: Oh god--! Fuck. Now what Ugh. In their sleep. Fuck.	Tanrım! Siktir. Peki şimdi? Ah. Uykularında. Siktir.	Fuck Fuck	Siktir Siktir	Domestication Domestication
534	Owen: That's fucking cruel... Isaac sends you after me.	Bu çok acımasızca. Isaac seni peşime takmış.	Fucking	-	Censorship

535	Owen: We were cleaning out a small camp. Just a couple of Scars and uh... I hit this one on the head. Hard. And he goes down. And his weapon is right there. And he doesn't go for it. Instead he... turns to me. And he's old. And tired. He was just... ready. I've killed a lot of Scars. And uh... This fucking guy. I couldn't do it. Of course, Danny gets in my fucking face about it. I told him I'm done. He can do it himself if he wants. Then he points his fucking gun at me. So I grab it and then... At first, I didn't even know which one of us was shot.	Ufak bir kampı temizliyorduk. Birkaç Skar vardı ve... Birinin kafasına vurudum. Sertçe. Yere düştü. Silah hemen oradaydı. Ama uzanmadı. Onun yerine... Bana döndü. Yaşlıydı. Yorgundu. Ve o an... Hazırdı. Çok Skar öldürdüm. Ve... Lanet herif. Yapamadım. Elbette Danny bunu suratıma vurdu. Benden bu kadar. İstiyorsan kendin yap, dedim. o da silahı bana doğrulttu. Silahı kaptım ve... Başta, kimin vurulduğunu bile anlamadım.	Scars Scars Fucking Fucking Fucking	Skar Skar Lanet -	Foreignization Foreignization Censorship Censorship Censorship
536	Owen: I am tired, Abby. I don't want to fight over land that I don't give a fuck about anymore. I'm going to Santa Barbara.	Yoruldum Abby. Artık siklemediğim bir toprak uğruna savaşmak istemiyorum. Santa Barbara'ya gideceğim.	Fuck	Siklemediğim	Domestication
537	Abby: The Fireflies aren't regrouping. They're gone.	Ateş böcekleri toplanmıyor. Bittiler.	Firefly(ies)	Ateş Böceği(kleri)	Literal translation
538	Owen: Treat me like I'm fucking insane. You feel the same way.	Bana deliymişim gibi davranma. Senin hislerin de aynı.	Fucking	-	Censorship
539	Abby: If the Fireflies are in Santa Barbara... I go the opposite fucking direction. What?	Ateşböcekleri, Santa Barbara'daysa... Ben tamamen aksi yöne giderdim, tamam mı? Ne?	Firefly(ies)	Ateşböceği(leri)	Literal translation
540	Abby: Shit! Need to get them out of there before it's too late. What the hell am I doing? They're fucking Scars... Not falling. Okay.	Siktir! Onları çok geç olmadan çıkarmam gerek. Ben ne halt ediyorum burada? Onlar lanet Skarlar. Düşmek yok. Tamam.	Shit Hell Fucking Scars	Siktir Halt Lanet Skarlar	Domestication Domestication Censorship Foreignization
541	Abby: Fuck.	Siktir.	Fuck	Siktir	Domestication
542	Abby: Oh, shit. Kid? You still there?	Hassiktir ya. Evlat? Orada mısınız?	Shit	Hassiktir	Domestication
543	Owen: I'm here. Are those Scars?	Buradayım. Bunlar Skar mı?	Scars	Skar	Foreignization
544	Owen: Alice, stop-- Abby, what the fuck?!	Alice, dur. Abby, ne oluyor?	Fuck	-	Censorship
545	Lev: The Wolf hospital, right? On the west side?	Kurt hastanesi, değil mi? Batı yakasındaki?	Wolf	Kurt	Literal translation
546	Owen: Wait. Are you serious? These bridges are used by Scars.	Owen: Bekle. Şaka mı yapıyorsun? Bu köprüler Skarlar'a ait.	Scars	Skarlar	Foreignization
547	Yara: May she guide you.	Yara: Lev. Elçi rehberin olsun.	She	Elçi	Domestication
548	Lev: May she protect you.	Lev: Elçi seni korusun.	She	Elçi	Domestication
549	Lev: Your friends are Wolves too?	Arkadaşların da Kurt mu?	Wolves	Kurt	Literal translation
550	Lev: Wolf! There it is! That's the building we need to get to.	Kurt! İşte burada! Gitmemiz gereken bina o.	Wolf	Kurt	Literal translation
551	Abby: You think we're gonna see a lot of Scars?	Sence çok Skar görecek miyiz?	Scars	Skar	Foreignization
552	Lev: Seraphites. I don't know.	Serafileler. Bilmiyorum.	Seraphites	Serafileler	Transcreation
553	Abby: Watch the glass. Oh fuck.	Cama dikkat et. Hassiktir.	Fuck	Hassiktir	Domestication
554	Abby: Jeez. So why'd you do it?	Abby: Tanrım. Peki, neden yaptın?	Jeez	Tanrım	Domestication
555	Abby: Pretty punk rock of you. Hmm.	Abby: Punk takıldın yani.	Punk rock	Punk	No translation
556	Lev: How many Seraphites have you killed?	Kaç tane Serafi öldürmüştündür?	Seraphites	Serafileler	Transcreation
557	Abby: God damn it.	Kahretsin ya.	God damn it	Kahretsin	Literal translation
558	Lev: Isn't he a Wolf?	Peki o bir Kurt değil mi?	Wolf	Kurt	Literal translation
559	Abby: There are thousands of us. Do you know every Scar?	Bizden binlercesi var. Her Skar'ı tanıyor musun?	Scar	Skar	Foreignization
560	Lev: Stop calling us Scars.	Bize Skar deyip durma.	Scars	Skar	Foreignization
561	Abby: Scars built all this? Lev: Seraphites. Abby: Yeah, I was gonna say that... It's pretty cool. Lev: What's "cool"? Like... Impressive... Awesome...	Bunları Skarlar mı yaptı? Serafileler. Evet aslında öyle diyecektim. Bayağı havahı. "Havahı" ne demek? Yani... Etkileyici. Muhteşem.	Scars Seraphites	Skarlar Serafileler	Foreignization Transcreation
562	Lev: Some Wolves believe in God. I've heard them pray. Can I ask you a question?	Bazı Kurtlar, Tanrı'ya inanıyor. Dua ettiklerini duydum.	Wolves God	Kurtlar Tanrı	Literal translation
563	Abby: Spores. Masks on.	Sporlar, Maskeni tak.	Spores	Spor	Foreignization
564	Abby: Until it fucking wasn't.	Ta ki durana dek.	Fucking	-	Censorship
565	Lev: I hate demons.	Şeytanlar iğrenç.	Demons	Şeytanlar	Literal translation
566	Abby: Thank you, FEDRA.	Teşekkürler FEDRA.	FEDRA	FEDRA	No translation
567	Abby: Holy shit.	Hassiktir.	Shit	Hassiktir	Domestication
568	Lev: There are too many demons.	Çok fazla şeytan var.	Demons	Şeytanlar	Literal translation
569	Abby: I'm a Wolf! Don't shoot! It's me! It's Abby!	Ben Kurt'um! Ateş etme! Benim! Abby!	Wolf	Kurt	Literal translation
570	WLF Soldier: Jesus, you swim here?	Tanrım, yüzerek mi geldin?	Jesus	Tanrım	Domestication

571	Abby: Eh, boat got fucked. I need to grab some medical supplies, I'm doin' a thing for Isaac.	Tekne mahvoldu. Bana birkaç tbbi malzeme lazım. Isaac için topluyorum.	Fuck	-	Censorship
572	Abby: Shit.	Sikeceğim.	Shit	Sikeceğim	Domestication
573	Abby: Hey! Hey! Let me the fuck out! God damn it.	Hey! Hey! Bırakın lan beni. Sikeceğim be.	Fuck God damn it	Lan Sikeceğim be	Domestication Domestication
574	Nora: Compartment syndrome. Fuck.	Kompartman sendromu. Siktir.	Fuck	Siktir	Domestication
575	Nora: She was so fucked up after Isaac talked to her.	Isaac'le konuştuktan sonra çok kötü oldu.	Fuck	-	Censorship
576	Nora: He knows that's all bullshit, right? God, I feel so bad for Mel.	Saçmalık olduğunu biliyor, değil mi?	Bullshit	Saçmalık	Censorship
577	Nora: It was ground zero for the whole city... Where they brought the first infected before anyone knew better. It's gonna be overgrown to shit.	Tüm şehir için sıfır noktasıydı. Ne olduğunu bilmeden ilk hastalıklıyı buraya getirdiler. Fena halde yayılmış olmalı.	Infected Shit	Hastalıklı Fena halde	Domestication Censorship
578	Abby: Holy fuck, holy fucking fuck!	Hassiktir, hassiktir, siktir!	Holy fuck, holy fucking fuck!	Hassiktir, hassiktir, siktir!	Domestication
579	Abby: How the fuck am I going to kill you?	Seni nasıl öldüreceğim peki ben?	Fuck	-	Censorship
580	Abby: No one is ever going to believe that shit.	Kimse bu saçmalığa inanmaz.	Shit	Saçmalık	Censorship
581	Mel: Yeah, well, Scars are tough.	Evet, Skarlar sağlamdır.	Scars	Skarlar	Foreignization
582	Lev: No, fuck you, Yara! I wouldn't leave you behind!	Siktir oradan Yara! Seni arkada bırakmazdım!	Fuck	Siktir	Domestication
583	Mel: Isaac's top Scar killer suddenly had a change of heart? Nothing to do with Owen, right?	Isaac'ın en iyi Scar katili bir anda fikrini değiştirdi. Owen'la hiç ilgisi yok, öyle mi?	Scar	Skar	Foreignization
584	Mel: You're a piece of shit, Abby.	Sen aşağılık birisin Abby.	Shit	Aşağılık	Censorship
585	Abby: (kicks a chair) Fuck. (cries a bit)	Siktir.	Fuck	Siktir	Domestication
586	Owen: No, no. It isn't. I know... I know it's a fucking mess.	Hayır, hayır, hayır. Dinle. Biliyorum. Her şey boka sardı.	Fucking mess	Boka sardı	Domestication
587	Abby: Fuck. We'll head him off.	Sikeceğim. Yolumu keseriz.	Fuck	Sikeceğim	Domestication
588	Abby: Yeah, by staying here and fixing the fucking sailboat. Get your priorities straight. Yara. Let's go.	Evet, kalıp o lanet yelkenliyi tamir et.	Fucking	Lanet	Censorship
589	Yara: Do Wolves use this place?	Kurtlar burayı kullanıyor mu?	Wolves	Kurtlar	Literal translation
590	Abby: Dead fucking end.	Lanet bir çıkamaz.	Fucking	Lanet	Censorship
591	Manny: ¡Estás pinche muerto!	¡Estás pinche muerto!	¡Estás pinche muerto!	¡Estás pinche muerto!	No translation
592	Manny: We got you, pendejo!	Yakaladık seni pendejo!	Pendejo!	Pendejo!	No translation
593	Abby: Oh fuck. Oh fuck.	Hasiktir. Hasiktir.	Fuck	Hasiktir	Domestication
594	Yara: Are you sure the Wolves are attacking tonight?	Kurtların bugün saldıracağına emin misin?	Wolves	Kurtlar	Literal translation
595	Lev: What's happening? Wolves?	Neler oluyor? Kurtlar?	Wolves	Kurtlar	Literal translation
596	Yara: We'll be okay. She protects us.	İyi olacağız. Elçi bizi korur.	She	Elçi	Domestication
597	Lev: She guides us.	Elçi rehberlik eder.	She	Elçi	Domestication
598	Abby: Don't fuckin' turn around.	Sakin arkana dönme.	Fuckin'	-	Censorship
599	Abby: You fucking people.	Orospu çocukları.	Fucking	Orospu çocukları	Domestication
600	Tommy: Don't you fucking dare--	Aklından bile geçirme!	Fucking	-	Censorship
601	Abby: (kicks Tommy) Shut the fuck up! All right--	Kes ulan sesini!	Fuck	Ulan	Domestication
602	Dina: Oh, what's up, you little goobers?	Nasılısınız bakalım şıpıdıklar?	Goobers	Şıpıdıklar	Domestication
603	Dina: Hey! What the fuck was that?	Hop! N'oluyor sana be?	Fuck	-	Censorship
604	Dina: I don't fucking care!	Sikimde bile değil tamam mı?	Don't fucking care	Sikimde bile değil	Domestication
605	Seth: Oh, just what this town needs. Another loud-mouthed dyke.	Seth: Tek ekşiğimiz buydu zaten. Ağzı bozuk bir lezbo.	Dyke	Lezbo	Domestication
606	Lev: No way that guy saw Fireflies over here.	O adam Ateşböcekleri'ni görmüş olamaz.	Firefly(ies)	Ateşböceği(leri)	Literal translation
607	Lev: Are these other Firefly outposts?	Bunlar diğer Ateşböceği karakolları mı?	Firefly(ies)	Ateşböceği(leri)	Literal translation
608	Abby: We're looking for Fireflies. I'm a Firefly.	Ateşböcekleri'ni arıyoruz. Ben de onlardanım.	Firefly(ies)	Ateşböceği(leri)	Literal translation
609	Abby: Don't touch him. Don't you fucking touch him!	Ona dokunma. Ona dokunayım deme sakın!	Fucking	-	Censorship
610	Fat Man: Oh shit. One hell of a catch, huh?	Vay anasını. Bu parti bayağı iyi çıktı.	Shit	Vay anasını	Domestication
611	Man: This bitch is fucked up.	Bu orospu boku yemiş.	Bitch Fucked up	Orospu Boku yemiş	Literal translation Domestication
612	Ellie: Looks like you shit your pants.	Altına sıçtın galiba.	Shit your pants	Altına sıçtın	Domestication
613	Man: The fuck you say?	Ne dedin sen?	Fuck	-	Censorship
614	Ellie: What a little bitch.	Bayağı öledimmişsin.	Bitch	Ödlek	Censorship
615	Man: No, man, she's fucked up anyway, come on!	Hayır ya, her şekilde bok yemiş, hadi gel!	Fuck	Bok	Domestication

616	Ellie: That it? These are some sick fucks...	Bitti mi? Hasta orospu çocukları.	Fuck	Orospu çocukları	Domestication	
617	Ellie: I was supposed to die in that hospital. My life would've fucking mattered. But you took that from me.	Benim o hastanede ölmem gerekiyordu. Hayatımın bir anlamı olurdu. Ama bunu benden çaldın.	Fucking	-	Censorship	
618	Joel: If somehow the Lord gave me a second chance at that moment... I would do it all over again.	Tanrı bana o an için ikinci bir şans verseydi... Aynı şeyi tekrar yapardım.	Lord	Tanrı	Domestication	