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**Localization features of videogames: analysis and
comparison with other pop culture products**

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Čestné prohlášení

Prohlašuji, že jsem práci zpracoval samostatně a použil jen uvedených pramenů a literatury.

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Introduction

During the last few years, the development of video game has significantly increased. The development is inseparable from innovation that is created by developers by enhancing graphics, gameplay, and the elements needed. The purpose of video game translation is to provide an easy and equal experience for all game users (gamer or beginner). The main goal of the game as an entertainment content is for the player to believe that he or she is in this world, that this is all for real and that he or she influences everything that happens in the game. In this case, poor translation or localization can disrupt the immersion in the game world.

Nowadays, computer games are the most popular sphere of entertainment among different age groups. There has been much research published concerning the translation of literature, films and TV series during last ten years, but by far the most fertile ground for studying the features of translation is precisely computer games. A country engaged in the development and creation of games, mainly creates them in their own language, giving the finished product to the localization department or translators.

I am interested in this research topic because, as I said, a large number of various studies have already been carried out on the translation of books, films and TV series, while computer games were undeservedly forgotten, as they were taken as “entertainment for children”. Also, the sphere of computer games is growing every day, becoming more popular and widespread and that makes the once-niche sphere for ‘geeks’ ubiquitous, which, of course, affects developers and translators, forcing them to target a wider audience, in many cases abandoning the language that is already established in the sphere.

The main objectives of my bachelor thesis will be:

- to define the meaning of localization, how localization differs from literal translation and why literal translation is not the best option when translating computer games.
- to give examples of translation strategies, that can be used during localization process.
- to explore the limitations that localizers of computer games may face.
- to show cases in which the translation of certain sections of computer games may be incorrect or inappropriate for a specific situation and find a better translation option.
- to compare methods of translating computer games and other popular culture products - films and TV series.

The first chapter of my thesis will be devoted specifically to the definition of localization and its importance in computer games, as well as demonstrating how poor translation or localization can affect the understanding of meaning and immersion in digital playground reality. In addition, I will be giving examples of bad translations from various computer games (World of Warcraft, Uncharted 2: Among Thieves, Portal, South Park: The Stick of Truth) accompanied by game background and my comments, and I will try to explore the reasons that lead to poor translation as well as to suggest a better translation option.

In the second chapter of my thesis, I will focus on comparing the importance and process of translating games and other popular culture products such as films or TV series, where I will compare translation strategies for different products of popular culture and how this can affect the understanding of the meaning laid down by the authors. As the main source of comparison, I will use the animated

series “South Park” and the video game “South Park: The Stick of Truth”.

Throughout my work, I will rely on publications related to the localization of computer games and other pop culture products, for example: Bernal-Merino M.: On the Translation of Video Games; Bernal-Merino, M.: Challenges in the translation of video games: Making Entertainment Software Global; Carmen, M., O’Hagan, M.: Game Localization: Unleashing Imagination with ‘Restricted’ Translation; Costales, A.F.: Exploring translating strategies in video game localization and others.

1. Theoretical Foundations of Translation of Computer Games Texts

1.1 Genre and stylistic features of computer games

In order to study the peculiarities of the localization of computer games, we first need to determine what place a particular game occupies in the gaming industry. There are several classifications of computer games. The first classification is based on genres such as strategy, RPG or RPG, shooters, adventure. The second classification is based on gaming platforms. There are three main platforms: personal computers, game consoles, mobile phones. Computer games can be divided according to the number of players. This classification includes single player, multiplayer on one computer and massive online games. Computer games can also be divided into recreational, educational and sports games (Bernal-Merino, 2007)¹.

In terms of translation, there is another classification based on freedom of translation. There are two types of computer games, those based on a book, comic book and other source, and those that represent a completely new idea. The first type includes games that have little freedom of translation, since they require compliance with already used standards. For example, if the translator ignores the already established translations of names, the realities of the game universe, then this will lead to the discontent of the recipients. Games of the second type, where people create a completely new world, require skill and professionalism from the

¹ BERNAL-MERINO, Miguel. Challenges in the translation of video games, 2007. <http://www.fti.uab.cat/tradumatica/revista/num5/articles/02/02.pdf>. Accessed January 17, 2021

translator, because it is he who creates a new universe in the receiving language (Bernal-Merino, 2007)².

In the process of localization and translation of a computer game, translators face some difficulties, which can be divided into three groups:

1. Lack of context;
2. Fragmentation of the text;
3. Mixing styles.

1.1.1 Lack of context

The first difficulty is that the translation of the game begins long before the game is completed. To prevent copying or disclosure of a new game, developers often send only a document with source text without any background, such as a character or situational description. Dialogue or action selection text can separate massive parts of the text so that translators have to translate without any context.

This complicates translation and leads to many mistakes. In order to demonstrate how it can affect the correctness of the translation, here is an example from the videogame “The Last of Us”:

² BERNAL-MERINO, Miguel. Challenges in the translation of video games, 2007. <http://www.fti.uab.cat/tradumatica/revista/num5/articles/02/02.pdf>. Accessed January 17, 2021

The main character falls into a hole in a room and the very first phrase he would say is: "*Je tu tolik zajímavých věcí!*" - localization of the phrase "*There's some pretty ugly stuff here...*"³.

At first glance, the adaptation may look correct, however, according to the plot, the character falls into a room with a bunch of dead people - the joyful reaction looks somewhat inappropriate. I, knowing the context of the situation, would suggest a translation: "*Nevypadá to moc hezky.*". It preserves the atmosphere of the situation and conveys the general meaning.

1.1.2 Text fragmentation

Another problem is text fragmentation, which separates all words per cell, that is, one letter occupies one cell. Often the number of cells for one word is fixed and you cannot go beyond it value. In this case, the translator relies not only on the adequacy translation and equivalence, how many tries to find the necessary synonym or make modulation so that the translation can enter the given the number of cells (O'Hagan, 2007).

1.1.3 Mixing of styles

The third problem is the mixing of styles in a computer game. A translator who is working on a translation project, such as a detective game, may need knowledge in the area of missile construction, engines, submarines or theoretical physics. In an ideal situation a translator needs help and advice from a

³ The Last of Us

The Last of Us (PS4) - Full Game - No Commentary

<https://www.youtube.com/watch?v=aLg98S4sxsE>. Accessed February 19, 2021

professional in this area, but due to short terms, the translator has to translate the unknown subject without a background knowledge or an expert advice. It should be noted that often the text of computer games is a complete mixture of styles, depending on the genre of the game or its plot (Costales 2012)⁴.

The game can use a scientific style (description of instructions to the mechanism), journalistic style (newspapers, magazines, articles), artistic style (personal diaries, books), formal and business (dossier, various documents) and conversational (character dialogues). For example, in the quest genre, there will be scientific, journalistic and conversational styles, as the player needs to repair or assemble some device according to the instructions, find the necessary information in the newspapers and question people. Definitely the conversational style will be dominating, as through it the player can learn more about the history of the game's universe, feel its atmosphere, for example, The Middle Ages, as well as communication with NPCs is a necessary factor in the game, since even in real life a person cannot exist without communication. Through communication with non-gaming characters carry out a set of tasks, help in completing them etc.

1.2 Achieving optimal adequacy of translation from position of translation strategies

When we talk about the translation of computer games, programs or websites, we often use the term "localization". Localization consists of two parts: firstly,

⁴ COSTALES, A. F. Exploring translating strategies in video game localization, 2012. https://www.researchgate.net/publication/244478027_Exploring_Translation_Strategies_in_Video_Game_Localization. Accessed January 29, 2021

the translation of the texts itself, and, secondly, the technical adaptation of the program for its correct operation in the culture and language being translated, for example, compliance with the usual time format, measures, language encoding and others (Dagienė, Grigas, Jevsikova 2010, 34). Thus, localization is the process of transforming a product so that it linguistically, culturally, technically and legally meets all the requirements in the translated language and culture (Bernal-Merino, 2006)⁵. Translation is only a part of a more complex localization process.

Localization of computer games is distinguished by levels of depth:

- paper localization (user manual, advertising materials, inscriptions on the box);
- economical localization (game text is translated - interface, subtitles, description);
- in-depth localization (the game is re-voiced);
- excessive localization (graphic objects are localized);
- deep localization (the scenario is adapted for a specific country).

I would like to highlight the last level and give an example. The game „Fallout 3“ features the city of Megaton, with megaton class atomic bomb at its center, after which the town is named. During their adventure, the player can:

1. Leave everything as it is and leave;
2. Defuse the bomb;

⁵ BERNAL-MERINO, Miguel. On the Translation of Video Games, 2006. https://www.jostrans.org/issue06/art_bernal.php. Accessed January 16, 2021

3. Detonate the bomb and destroy the city.⁶

However, in the Japanese release, the quest has only two options left - the bomb can either be defused or not touched at all. This happened precisely in the framework of cultural adaptation: for a Japanese, the very idea that it is possible to detonate a nuclear bomb in the center of a residential city is offensive.

Localization is a term that is applied to the adaptation of sites, programs for the receiving culture, in which significant and insignificant changes in content and appearance can occur. Translation of texts itself is only one part of localization. The main difference between the localization of computer programs and games is that the localization of games is a more creative process than the localization of programs, which often uses clichés. The difference between the translation of computer texts and ordinary texts is the mixing of many functional styles in a computer game. If a text can combine only a few related styles, then in the game they can be radically different.

Translation is a process that completely depends on the context, as well as on the specific decisions of the translator to convey the meaning and goals of the original into the target language. Adaptation of multimedia materials is associated with the idea of limited translation, since it must be taken into account that not everything can be transmitted during translation, for example puns, proverbs, etc.

A.F. Costales believes that the translation of computer games is a functional process, the main goal of which is to bring all the gaming possibilities to the receiving audience. This means that players from China, Russia and France

⁶ Fallout 3 - Full Game Walkthrough (No Commentary Longplay)
<https://www.youtube.com/watch?v=vOd-BOOCOK8>. Accessed March 5, 2021

should get the same emotions and atmosphere as the US players (Costales, 2012)⁷. However, this raises the following questions. Is it always necessary to stick to the original, or is it acceptable to adapt the game for the receiving language? Is it possible to preserve all the shades and nuances of the original language, for example puns or allusions? After all, the use of figurative language practically disallows adapting computer games, while retaining all the underlying meaning.

Moreover, here is an example: in the “Uncharted 2: Among Thieves”, while trying to break into the museum in Istanbul, the player will hear a dialog between the main character Nathan, and his friend Flynn:

Nathan: *-In like Flynn. Right?*

Flynn: *-What?*

-In like Flynn.

-I don't get it.

*-Just give me a boost.*⁸

"In like Flynn" is a stable slang expression that means: "Quickly and easily achieve, get access to what you want." There is an analog in the Czech language, but the translation is complicated by the context of this situations: dialogue takes place between two characters, one of whom is named Flynn. This means that the character, who said this phrase, used it not only as a stable expression, but also as

⁷ COSTALES, A. F. Exploring translating strategies in video game localization, 2012. https://www.researchgate.net/publication/244478027_Exploring_Translation_Strategies_in_Video_Game_Localization. Accessed January 29, 2021

⁸ UNCHARTED 2 AMONG THIEVES Gameplay Walkthrough Part 1 FULL GAME [4K 60FPS PS4 PRO] - No Commentary <https://youtu.be/zWo2Z3n4Ij8?t=1137>. Accessed March 18, 2021

a pun. Not every translator can translate the pun, while retaining the original intention of the author. It is often impossible to recreate the language game of the original words/phrases, but an experienced translator compensates for this loss by creating a pun where it is not in the original.

In a Czech version, this phrase sounds like this:

-Jako po másle, co?

-Cože?

-Jako po másle.

-Co to blekotáš?

-No nic, tak mě vyzvedni.⁹

The localization team made two proper decisions: they used an obvious Czech equivalent „Jako po másle“, and give up the idea of keeping the joke with Flynn's name. However, the situation was not localized completely. „In like Flynn“ is a quite rare pun and it is not surprising that even a native speaker hears it for the first time. On the other side, “Jako po másle” is a well-known pun for everybody, and the fact that the character does not understand the phrase that everyone know can spoil the immersion in the game.

1.2.1 Equivalent and adequate translation

Throughout the entire period of translation of computer games, the translators did not use the concepts of “correct” and “incorrect” translation, but tried to preserve the gaming experience in any way, since the expectations of the target

⁹ Uncharted 2: Among Thieves | #1 | 1/2 | 2.7.2020 <https://youtu.be/WFaYUuW9TFM?t=1715>. Accessed March 18, 2021

audience are the most significant principle of translation. For this, the translator may need to know all the references in the game, for example, if the game was based on a book or film, then it is necessary to use an already established translation of names, titles, geographical objects, etc. (Zilev, Syutkina 2015)¹⁰. What is more important in translation and localization of a game, equivalence or adequacy?

Many contemporary authors often contrast definitions of equivalent and adequate translation. For example, V. Komissarov believes that these concepts are not identical, although, at the same time, they have a lot in common. According to V. Komissarov, the term "equivalent translation" more describes the relationship between the original text and the translation, their identical goals and functions in different linguistic cultures. This type of translation is more focused on the result of translation, while adequate translation is more suitable for the process and means "good" translation, which ensures intercultural and interlanguage communication (Kommissarov 1999, 192)¹¹.

As with translating other texts, equivalence is very important when translating games. After all, if the translation turns out to be unequal, then the player will not be able to understand the plot of the game and complete the tasks. E. Nida divided equivalence into two types: formal and dynamic. As for the first type, according to E. Nida's definition, formal equivalence is "oriented towards the original". A mandatory feature is the preservation of syntax and morphology in the translating language, tracing of all idioms, as well as a translation commentary on all deviations from the dictionary meaning. Dynamic equivalence is "focused on

¹⁰ ZILEV, M., SYUTKINA. A. Локализация компьютерных игр и проблема её качества, 2015. <https://moluch.ru/archive/91/19886/>. Accessed February 14, 2021

¹¹ KOMISSAROV, V. *Современное переводоведение*. Издательство «ЭТС», 2002.

receptor response" and has the main goal of ensuring equal impact on the reader of the original and the translation. Such a translation has a natural form of expression, adaptation of vocabulary and grammar (Nida 1978, 64)¹². For the translation of computer games, the main goal of which is to completely immerse the player in a fictional world, it is the dynamic equivalence model that is suitable (Nida 1978, 64)¹³. The main requirement for an adequate translation is compliance with certain communicative goals of the original (Schweitzer 1988, 216)¹⁴.

Thus, taking into account all of the above definitions, we can say that an adequate translation is a good translation in the truest sense of the word. Each translated text "must" be adequate (Moshkovich, 2013)¹⁵.

V. Šiaučiūnė and V. Liubinienė believe that the Skopos theory is a reference point for the translator when translating computer games. When localizing a program, website or computer game, the translator has the right to make as many changes and transformations as he considers necessary in order to ensure complete understanding on the part of the user. The translator must assume the role of a user in order to cope with all the difficulties in translating the original text (Šiaučiūnė, Liubinienė, 2011)¹⁶. In their article "Video Game Localization:

¹² NIDA, E. *Contexts in Translating*. John Benjamins Publishing Co., 2015

¹³ NIDA, E. *Contexts in Translating*. John Benjamins Publishing Co., 2015

¹⁴ SCHWEITZER, A. *Теория перевода: статус, проблемы, аспекты*. Либроком, 2009

¹⁵ MOSHKOVICH, V. Оценка качества перевода и использование адекватности и эквивалентности как критериев оценки качества перевода, 2013. <https://cyberleninka.ru/article/n/otsenka-kachestva-perevoda-i-ispolzovanie-adekvatnosti-i-ekvivalentnosti-kak-kriteriev-otsenki-kachestva-perevoda>. Accessed February 14, 2021

¹⁶ Šiaučiūnė, V., Liubinienė, V. Video Game Localization: the Analysis of In-Game Texts, 2011.

the Analysis of In-Game Texts" V. Šiaučiūnė and V. Liubinienė support the principles of G. Vermeer, in which translation acts not only as a transfer of linguistic features, but also as intercultural communication. In their opinion, a translation can be considered successful only when the recipient does not even feel that the text was originally written in a language other than his own. On the other hand, they note that Skopos theory is not very widespread in translation, since it is still believed that a strong deviation from the original is not welcomed and is considered a sign of too much arrogance of the translator (Šiaučiūnė, Liubinienė, 2011)¹⁷.

1.2.2 Translation strategies

The next problem when translating computer games is the choice of a translation strategy. A translation strategy is a program of translation activity, which is formed based on a more general approach of a translator to translation in a specific situation, with its characteristics and goals, and also determines the behavior of the translator in this situation (Sdobnikov, 2011)¹⁸. A.F. Costales defines the following strategies for translating computer games:

https://www.researchgate.net/publication/276048340_Video_Game_Localization_the_Analysis_of_In-Game_Texts. Accessed January 30, 2021

¹⁷ Šiaučiūnė, V., Liubinienė, V. Video Game Localization: the Analysis of In-Game Texts, 2011.

https://www.researchgate.net/publication/276048340_Video_Game_Localization_the_Analysis_of_In-Game_Texts. Accessed January 30, 2021

¹⁸ SDOBNIKOV, V. Стратегия перевода: общее определение, 2011. <https://cyberleninka.ru/article/n/strategiya-perevoda-obshee-opredelenie>. Accessed February 7, 2021

1. Foreignization;
2. Domestication;
3. Refusal to translate titles;

The terms “domestication” and “foreignization” were first used by L. Venuti and mean the strategy by which the translator is guided when linguistic and cultural issues arise (Yang, 2010)¹⁹. According to L. Venuti's definition, domestication is an approach in which the text in the source language is shortened, and the characteristics of the receiving language are of greater value. Thus, there is a rapprochement between the author of the original text and the readers from the receiving culture. Another approach, which is determined by the preservation of foreign cultural and linguistic characteristics of the text, is called foreignization. On the contrary, during foreignization, the reader becomes closer to the author, perceiving the peculiarities of another language when the norms of the native language are violated (Venuti 2012, 129)²⁰.

1.2.3 Different approaches

When translating a computer game, the translator uses one of these approaches. The choice of approach is very important, since it is he who determines the entire future translation strategy and the final product as a whole. With regard to computer games, foreignization is used to preserve and convey the shade of the original culture in the receiving language. An example is the game "Assassins' Creed", in which Italian culture was preserved through names of characters (Ezio

¹⁹ YANG, W. Brief Study on Domestication and Foreignization in Translation, 2010. <https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.472.1452&rep=rep1&type=pdf>. Accessed 13 February, 2021

²⁰ VENUTI, L. *The Translator's Invisibility: A History of Translation*. Routledge, 2012.

Auditore da Firenze, Francesco Pazzi), names of cities and places (Florence, Monteriggioni), historical references. In the direct speech of the characters, Italian words and an Italian accent are also often used to convey the national flavor and atmosphere. Domestication is common in sports games such as FIFA (Costales, 2012). This approach includes adapting to the receiving culture, it can be changing the interface, choosing the default team and country, changing the picture on the splash screen and on the box. Domestication can also be used "inside" the game. For example, in *Monkey Island 2: LeChuck's Revenge*, in the scene where you need to give your address, players from England can choose "Baker Street" or "10 Downing Street", while players from Italy can choose "La Zarzuela" or "Palacio de la Moncloa S/N ". Thus, the game becomes closer to the target audience of the receiving by appealing to the Italian realities.

A.F. Costales is also considering using a "no translation" approach to translating computer games. In most cases, this approach is used to convey the name of the game, for example, "Tekken", "StarCraft", "Assassins' Creed", "World of Warcraft (Costales, 2012)²¹. It is surprising that in cinematography, on the contrary, the names of films are translated; large transformations are often used to change the name, meaning or message. As an example, we can have the American movie "Still Alice" (literal translation into Czech "Stále Alice") with the official translation "Pořád jsem to já". The computer games industry has a different trend. As a rule, the names are not translated and everyone knows exactly the English name, for example, the game "Svět vojenských plavidel" (translated as "World of Warcraft") may cause confusion among the audience, since perhaps they mean some new game.

²¹ COSTALES, A. F. Exploring translating strategies in video game localization, 2012. https://www.researchgate.net/publication/244478027_Exploring_Translation_Strategies_in_Video_Game_Localization. Accessed January 29, 2021

1.2.4 Translation of the proper names

What is the peculiarity of the translation of the names of the game? First, often the translation or simply the transfer of the name is dictated by the policy of the development company that created the game. For example, Sony had a policy that game titles should be translated, but the company recently dropped that policy. Secondly, computer games are inherently the subject of globalization. Announcements, advertisements, trailers of new games are broadcasted at the same time all over the world, so potential buyers and players are already getting used to the original name. Thirdly, the translation of the name of the game can be unsuccessful and inaccurate, which will cause criticism and negative reviews about the game as a whole. Fourth, game titles are often retained in the original language, as the translation can take up too much space on the cover, which will ruin its design (Carmen, O'Hagan, 2006)²².

Today, the names of computer games are almost never translated, as they are a trademark and a brand. The audience will know the name of the game on the day of its release in the whole world, therefore, there may be a "non-recognition" of the game after its localization, which means big losses for the company.

²² CARMEN, M., O'HAGAN, M. Game Localisation: Unleashing Imagination with 'Restricted' Translation, 2006. https://jostrans.org/issue06/art_ohagan.pdf. Accessed January 26, 2021

Conclusion of the CHAPTER I

Thus, having studied the features of translation and localization computer games can be summed up that:

- the main difference between the localization of computer games and computer programs is that the localization of games is more creative process, rather than localization of programs, in which often clichés are used;
- the main difference between the translation of computer texts from ordinary ones texts - a mixture of many functional styles in a computer game. If the text can combine only a few related styles, then in the game, they can be radically different;
- the names of computer games are not translated, as they are a trademark that must be unified everywhere in the world;
- translation strategies are widely used when translating computer games. Skopos theory has some certain advantages for translating games, but not widespread due to its unpopularity.

2. History of film translation - audiovisual translation as a field of linguistics

The previous chapter covered the theoretical aspects translation of computer games and the difficulties that arise in the process translation. In order to compare the features of the localization of computer games and TV series, it is necessary to classify the series as a cultural phenomenon and to understand how translation of series evolved over time and the peculiarities of their localization.

2.1 Concept of the series

First, the series, as a whole, is more of a narrative structure, rather than a separate form of art. It can perform in text, audio, text-visual or audiovisual format. From point of view structure in all series there are at least two levels of the plot - macro plot and micro plot. Micro plot - a plot that refers to one episode and a macro plot - crosscutting plot that can go beyond one episode and continue for several seasons.

The format of the series itself was born in those days when the novels in parts published in newspapers and magazines, or published short stories, linked by the same characters. This explains the high degree of emotionality, a large number of repetitions from chapter to chapter in parts of the literature of the time. It was necessary to hook the reader, but when this give him the information he needs. This narrative model can be see also in part of modern series. In addition, an example of a text the series can be considered a series of books that cannot be called multi-part romance or novel, since that would actually be wrong. Examples could be a cycle of novels "A Song of Ice and Fire" by George R.R. Martin or "The Worlds of Chrestomanci" by Diana Wynne Jones, each of which has its own protagonists who connect separated parts of the story into one series. As we see

in each of these examples, despite all their differences, have two main similarities. Each book within these series is, to one degree or another, independent, plot-complete work, but together they form a single whole.

Examples of series in audio format include podcasts: "Welcome to Night Vale", "Serial" or "No Sleep Podcast". In text-visual comics Marvel, DC or web comics that are published on the Internet. Series in these formats have started appear in the 19th century in newspapers.

Only in the middle of the 20th century did TV series appear in video format or series. Further in this work, under the definition of series, we will to mean exactly them. These series are definitely related to cinema, but they have some aspects that are not typical for movies, in particular repeatability, programmability, length. Series have a strong suggestive influence; broadcast certain types of behavior and notion of life.

For this reason, there are certainly elements of propaganda in the series, so the reality in them is somewhat embellished. Also, hidden advertising of various brands and products is often used in series. The quality of television series has grown dramatically along with the widespread adoption of digital distribution of video content. The creators have the opportunity to take risks, to attract directors, actors and screenwriters of the first magnitude. Thanks to this, series began to attract no less attention to themselves than films.

Nevertheless, the series have retained their didactic and demonstrative function; they in an accessible form broadcast social norms in society, acceptable social values, in some cases, the series are officially censored, in some there is self-censorship. For example, in Russian or Chinese series main characters cannot be gay. In contrast, Western series quite often include various LGBT and racial minorities in the series, but they are rarely given lead roles if the potential target audience is middle-aged or older. The protagonists of the series can be cynical

like Dr. House, self-centered like Sheldon Cooper or infantile like Richard Castle, but they are still examples, and their negative actions are punished. In series, antagonists and murderers rarely triumph. In addition, quite often each episode of the series contains some kind of moral lesson. Another key feature of series is that they try to reproduce reality as faithfully as possible. In “House, M.D”, the writers and directors tried to make the diseases and their symptoms look and describe as naturalistic as possible. The same is true for many other drama series such as “Bones”, “Dexter” or “Lie to Me”. One of the most common downsides what people are writing when commenting on dramas is the inaccuracy of what is happening. All this shows that for the series one of the main tasks is to create a convincing, tangible reality for the viewer, to create its full-fledged analogue. The viewer in the series acts as an observer, many compare the pleasure obtained from observing the characters with the pleasure obtained from observing acquaintances. To create a sense of distance between the characters and the viewer, means such as voiceover and the use of the same script clichés are used to create a uniform structure. The TV series market is quite globalized, however, despite this, there is still a practice of making a copy of the original series. It is believed that viewers perceive with great interest the series filmed based on the realities of their country, many viewers prefer to watch not the original series, but its re-shot copy, for example, the Swedish series "Bridge" has two versions: American and Russian, both adapted to local linguistic and cultural peculiarities.

2.2 The history of audiovisual translation around the world

Cinematography appeared in 1895, and rather quickly became popular. Even then, there were operators explaining to the audience that happens on the screen, although this cannot be called a full-fledged translation, so how they quite often deviated from the textual content. It is possible to talk about the birth of film translation only in connection with the emergence of feature-length motion

pictures with a strong text component. In those times the films were still little different from the theater, and the gestures and emotions of the actors were exaggerated, since the possibility of verbal communication at that time was not invented yet.

The first movie with sound "The Jazz Singer" was released in 1927 by Warner Bros. Since it was received with delight, it led to the beginning of the production of pictures with sound, and the studio bosses faced the problem of adapting film for foreign-language viewers. The first solution of this situation was shooting the same film in different languages.

There were three variations of this method:

1. Different cast for filming versions in different languages.
2. Bilingual actors of the first plan were used in various versions and only the supporting actors were changed.
3. The actors reproduced the text in various languages, reading text written on a chalkboard.

Nevertheless, this method quickly fell out of use, since it was unprofitable economically, as well as the majority of actors had strong accent. After that, starting in 1928, when localizing films, dubbing came into use.

Subtitling, as a localization method, appeared in the early 1930s. Herman G. Weinberg is considered as the inventor. He originally referred to them, as a kind of experiment: will people be able to simultaneously monitor visual and text at the bottom of the screen. Many rejected this form audiovisual translation, as most subtitles were originally more of a short retelling what is happening on the screen, some also believed that they still distract the viewer from what is happening on the screen.

Talking about the history of audiovisual translation is also necessary take into account historical realities. In the early 30s of the past century, Hollywood cinematographic production has taken a leading position in European market. Some of the leaders of totalitarian regimes, in particular in Germany, Spain and Italy have taken advantage of the popularity of cinema and through good dubbing and localization have had a great impact on the unification of the language and the displacement of provincial dialects (Gottlieb, 1997)²³. They were changing name of the product, lines of the characters and even cut out some parts of video content. However, totalitarian and authoritarian countries were afraid of the influence of American propaganda and for this reason limited the sale of foreign films. For the reasons above, dubbing has become the most popular type of localization in these countries.

A similar situation developed in France, but the reasons were a high level of national pride and adoration of French language. Initially, the French also tried to create their adaptations of American products, but due to the low quality of this the idea did not find a response among the population, so soon film studios became localization studios.

However, most of the European countries preferred subtitles over dubbing. This is due to a number of economic and social factors:

- 1) films paid off poorly due to the small population;
- 2) subtitles cost less than dubbing ;
- 3) a huge number of films are imported ;
- 4) the desire to convey the acting in its original form.

²³ GOTTSLIEB, H. Texts, Translation and Subtitling - in Theory, and in Denmark, 2001. http://www.sub2learn.ie/downloads/gottlieb_2001c.pdf. Accessed 15 February, 2021

In most Spanish-speaking countries in South America, movies and TV shows are translated to the so-called "neutral" version of Spanish, so that they were understandable in any of the Spanish-speaking countries. In addition, in the largest countries such as Mexico or Argentina, film production is dubbed in local Spanish.

Film localization in China has a number of features that distinguish it from all the rest of the world. Huge audience: over a billion people, a large amount of them are analphabet, strict censure and a huge number dialects and language variants. In total, China imports films from 48 countries of the world, and the translation is performed not only in Mandarin, but also into Mongolian, Tibetan, Uyghur and other ethnic minorities' languages. The same applies to the shows made in China. In addition, the Chinese themselves create subtitles for their films in English, but they tend to be somewhat imperfect and of poor quality.

In India, the amount of extralinguistic factors, which are influencing translation, coincides with China, but the domestic products are much more popular than foreign, so professionals do not carry out most of the dubbing in India.

2.3 Subtitling as a type of audiovisual translation

Subtitling is one of the oldest methods of film translation, so how for a long time it was the only available type of audiovisual translation due to technical progress. Subtitle is a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language.

Due to a number of physiological features of the viewer's perception of information and a number of technical features, the reproduction of audio and

video material, the creation and placement of subtitles on the screen is a subject to the following requirements:

1. Subtitles are always located at the bottom of the screen, in the center or, in some cases, on the left. Exceptions are Korean, Chinese and Japanese subtitles, which may be located on the side;
2. Subtitles should include no more than two lines of text. Otherwise, the subtitles will overlap the image. This is especially an important point when subtitling for TV, because the size of the TV is smaller than the screen in a movie theater. Subtitles consisting of two lines, should be, preferably, equal in length, or such a length that is comfortable for perception;
3. The number of characters in a line should not exceed, on average, 40 characters. This is due to the fact that a recipient does not have time to read more. The average viewer reads slowly than the characters speak;
4. Subtitles must be synchronized, ie. appear and disappear along with the character's line. Some programs allow you to format text, change its position on the screen, analyze the sound in such a way that the subtitles are synchronized with the speech of the characters, etc.;
5. When translating a film using subtitles, the translator is obliged to convey all information bearing a pragmatic meaning. A striking example of this information are songs that are often not translated in dubbing. Text songs must be translated using subtitles. In addition, the translator should transmit background voices, for example, on the street, in a crowd, from the TV.

The translator faces the same problems when translating subtitles as when translating regular texts. However, when working with subtitles, the translator faces the problem of stylistic features "script", as well as in the difference between the linguistic pictures of the world of native speakers of the original language and

the target language. Therefore, one of the most pressing problems for a translator is the equivalence and adequacy of the translation.

The pragmatic potential of subtitles, like any text, is the result of the choice of the content of the message, the way of its linguistic expression and the method of transmission. Depending on the communicative task, the creator text (script author, script author) chooses to transfer information linguistic units that have the necessary subject-logical and connotative meaning. The author uses language units so that establish the necessary semantic connections between them. As a result, the created text receives a certain pragmatic potential, the ability communicative impact on the viewer. The pragmatic potential of any text is considered objective, since it is determined by the content and form of the message and exists, as it were, independently of the creator of the text, to the extent that the pragmatics of the text depends on the transmitted information and the way it is transmitted, it is an objective entity available for perception and analysis (Schweitzer 1988, 216)²⁴.

The viewer's pragmatic attitude to the subtitle text does not depend on only pragmatism, but also from many factors of the viewer's personality, such as his background knowledge, his moral and physical condition. The translator of the film at the first stage of translation - the perception of information - becomes a spectator himself. The translator must have the same background knowledge as native speakers are expected to have, to understand as much information as possible from the original text. In the process of getting acquainted with the film and material, the translator may to have a personal attitude, like any other viewer. However, the translator should not let his opinion be reflected in the translation. Thus, the translator must remain pragmatically neutral.

²⁴ SCHWEITZER, A. *Теория перевода: статус, проблемы, аспекты*. Либроком, 2009.

After being acquainted with the plot of the film, the translator must provide understanding of the original message, ideas of the author. At the same time, it must be remembered that the viewer belongs to a different linguistic environment; he has different background knowledge and other horizons.

Communicative-pragmatic equivalence is one of the most important requirements for the translation of subtitles, since it affects the transmission of the communicative effect of the original text, and therefore implies the allocation of the leading aspect in the conditions of this communicative act. This requirement is especially important for audiovisual translation.

In subtitling, there is a division into three types of discourse elements (Anderman 2009, 272)²⁵:

1. Necessary elements (translation is required).
2. Partially required elements (should be presented in a concise form).
3. Redundant elements (may be omitted during translation).

Required elements mean all elements that carry information about the content of the text, without which viewers could not would follow the development of the plot.

Partially necessary and redundant elements include:

1. Repetitions
2. Proper names in appellate constructions
3. False starts
4. Internationalisms

²⁵ ANDERMAN, G., CINTAS, J.D. *Audiovisual Translation: Language Transfer on Screen*. Palgrave Macmillan, 2009

5. Emotionally charged exclamations (Ah! Ooh!)
6. Exclamations, which are accompanied by gestures, express greeting, agreement, disagreement, surprise.
7. Linking words that do not carry a semantic meaning, but perform only a phatic function.

Most of these elements can be omitted as they are already present in the audiovisual text soundtrack, so duplication in subtitles would be unnecessary.

2.4 Features of the translation of film text in the framework of audiovisual translation

In the recent years, interest in the study of the audiovisual translation is growing due to the increase of the TV series and computer games markets. It is important to notice that audiovisual translation is not the same as translation of the film text; audiovisual translation requires combination of translator's skills, abilities and theoretical foundations of several scientific disciplines and professions. The main task of any translation is to preserve the equivalence between the text in the original and the text in the target language, both texts must carry the same meaning and function.

The main components of audiovisual translation are dialogues, lyrics, voice-overs, captions. The audiovisual text is designed for instant perception, so it should be as clear as possible. In addition, the translator should be laconic both when dubbing and subtitling. Moreover, the audio track must be synchronized with the video.

In audiovisual translation, the translated text should be equivalent in its size to the original text, therefore translators are often forced to resort to compression,

which complicates the process of localization. Another challenging element in audiovisual translation is the translation of the speech of the main characters and comic moments, which are often built on puns. Due to the fact that jokes like this are often constructed on full or partial homophony, they are more common in speech, and hence also in audiovisual translation than in written texts. In those situations, the translator should stick to as natural-sounding conversational style of speech as possible. The translator should have an understanding of the cultural level of the speaker, their age, the contextual meaning of phrases, figurativeness of the syllable. In addition, it is necessary to take into account the fact that different nationalities have different understanding of humor.

Beyond linguistic features of the text, the translator should take into account some extra linguistic factors such as gestures, posture, facial expressions of the speaker. There are also factors that are not common to others types of translation. For example, when translating a text, that will be voiced later, it is necessary to avoid difficult-to-pronounce combinations of several consonants, since this will complicate both the work of the actor and the understanding of the final version translation by the recipient. In some cases, the replicas present in audiovisual version of the original may be omitted in its text option, then the translator will have to determine the exact time himself pronunciation of the replica, synchronize it with the video and even translate it into rumor, if we are not talking about inscriptions. Such remarks can be made during chases, fights, quarrels or conversations in whispers, which undoubtedly complicates the work.

For quite a long time, researchers have been considering film text and audiovisual translation as an identical and interchangeable concept. Such situation has arisen due to the fact that for a long time cinema was the only kind of audiovisual culture that society took seriously. Nevertheless, due to the fact

that series are closely related to cinematography and share most of its features, their translation is still judged from the point of view of film text translation.

The process of translating series from a linguistic point of view is a little different from translation of the film text. First, there are increased requirements in terms of translation of all proper names; stable, within the framework of the series, expressions that are often repeated by the characters or which often characterize the characters, and some of the terminology should be translated in the same way, even if they were mentioned a long time ago. The same goes for replicas, which at the beginning of the episode retell the events of the series, they should not differ from the options used in the past; the same goes to the so-called flashbacks, scenes from the hero's past that have already been demonstrated to the viewer. In addition, for a full-translated series, the translator must have knowledge of what is happening in the series from the start to the very end. Due to the fact that the series are more large-scale (in terms of amount of text) than films, as well as the fact that some of them are released at the same time, teams of several translators are fairly short on time, which does not always positively affect the final quality of the localization of the series.

2.5 Comparison of specific features of games and series

One of the main differences between series and games is the position of the recipient. In games, the recipient is a direct participant in events, they can make decisions that affect the plot, control the appearance of other characters, make changes to the game using third-party game modifications, and the actions taken by the player in relation to the world around him cause the characters to react. In series, the recipient does not influence the decisions of the characters and the plot; they can only observe what is happening from the side. Of course, there are reality shows, but even there the element of interactivity is quite limited. Thus, it is

possible to pretend that one of the main differences between series and games is the absence or presence of interactivity.

The next fundamental difference between series and games is that they have opposite tasks in creating the world. Games aim to create a conditional reality that works according to laws different from the real world. Those games that abandon conventionality become either unsuccessful or overly cinematic, becoming a hybrid cultural phenomenon. Moreover, these cinematic games, which are also called visual novels, are characterized by episodic, serial structure. Thus, such works have the characteristic features of both computer games and series. The series are trying to be closer to reality, to create a full-fledged imitation that inspires confidence in people. However, the exception in this case is animated series, in which many laws of the real world are also conditional. This is caused not by practical reasons, but stylistic ones, the animation world is not visually similar to the real one, and therefore it is initially not very suitable for creating a world as similar as possible to ours.

Nevertheless, even there the world is not as conventional as the game world. From this point of view, the question of moral standards is especially interesting. In the series, even if the character is an antihero, they still adhere to a certain moral code, and even killing other characters, they rarely go unpunished. While in games, the protagonist can kill hundreds of people with impunity, even hostile ones. The thing is that games do not fulfill a didactic role, they can put the hero in front of a conditionally good and bad choice, but not in all cases good choices are rewarded.

Thus, in terms of morality and censorship, games are much freer than series. In addition, such claims that the wrong model of behavior is imposed in games is not true, since they, in principle, do not have such a function. Although some

norms are not violated even there, for example, murders of children in games and in TV series practically do not occur; the exceptions are deaths behind the scenes. In addition, it should be noted that the TV series market is less globalized than the computer games market; TV series are watched on a huge number of platforms and released in almost all countries, while games are usually aimed at a global audience and almost all games can be bought digitally in two major gaming stores.

The most important of the differences, although the series is an independent cultural phenomenon, it is distinguished by a close connection with cinema, while in computer games there are only elements that are cinematic. All this makes it difficult to adapt TV series and films into full-fledged computer games and vice versa. An exception can be called animation, which, like games, is conditional naturally.

3. Variety of translation of identical units in the series and in the games

For the research material there were chosen a few identical translation units in the series "South Park" and games "South Park: Fractured but whole" and "South Park: The Stick of Truth" and different translation options in different contexts in English and Czech languages. There were several reasons to select this material. Firstly, even English-language games and films, the action of which takes place in the same world, are quite rare, and there are even fewer such TV shows and games. Secondly, in most cases either the series or the game is not of high quality and is rarely an independent work that can be perceived without acquaintance with the original, due to the differences we mentioned between the species differences of games and serials. Thirdly, language information in both games and TV shows is identical quite rarely.

In the case of South Park, both the games and the series are quite successful and popular. Moreover, the classic differences between genre features are somewhat softer due to the fact that South Park is an animated series with a rather brutal humor, which, nevertheless, tries to simultaneously fulfill a didactic role and ridicules the fact that it is actually imposed on the television industry.

Both the game and the series belong to metamodernism, which is characterized by the constant swing between irony and seriousness, nihilism and sincerity. Considering this is especially interesting, the plot of the game is built on the fact that the main characters (children) play superheroes. In other words, the recipient plays as a child who participates in a superhero game.

3.1. Variability of translation of identical language units related to superheroic theme

The corpus of language variations that will be reviewed includes vocabulary related to superheroic theme, which is provided in the corresponding table.

Original	Translation in the show	Translation in the games
Vigilante, being vigilante	Hrdina, amatér, stát nad zákonem	Mstitel
Dimension	Dimenze	Jiný vesmír
Menace	Hrozba	Zločinec
Headquarters	Základna	Štáb
My job is done	Má práce zde skončila	Má práce je hotová
What's the skinny?	Co se děje?	Jak se vede?

Table 1. Vocabulary for comparison

Vigilante

In the superhero episodes, the word vigilante was translated several times as “amatér”. For the first time it was used in the episode called “The Coon”, the first series to be dedicated to superheroes, and which laid the foundation for both the development of superhero theme in the series South Park and part of the plot of the games of the same name.

The Miriam-Webster dictionary gives two definitions of this word: a member of a volunteer committee organized to suppress and punish crime summarily (as when the processes of law are viewed as inadequate); a self-appointed doer of justice²⁶. In the episode, this word is mainly applied to Mysterion, the superhero, who is in opposition to the antagonist in the following context:

Do you think he's the savior this town needs, or do you think he's a dangerous vigilante?

*Myslíte, že je to spasitel města nebo nebezpečný amatér?*²⁷

Technically, the word “vigilante” can be translated as “amatér”, however, due to its polysemanticity, it is usually translated with an addition to it, for example: amatérský hráč, amatérský astronom. However, due to the specifics of

²⁶ Merriam-Webster Dictionary. Definition of Vigilante.

<https://www.merriam-webster.com/dictionary/vigilante> Accessed March 1, 2021

²⁷ South Park, Season 13, Episode 02, *The Coon*

<https://sledujserialy.to/cz/episode/south-park-s13e02#8857>. Accessed February 22, 2021

audiovisual translation, the usage of additions is usually impossible. Therefore, the translation technique used here is generalization.

Don't do it, Mysterion! If you show your identity, we'll be forced to arrest you for being a vigilante.

*Nedělej to, Mysterione. Když se odhalíš, budem tě muset zavřít za to, že **stojíš nad zákonem**.*²⁸

In this part we see a usage of specification method – substitution of words with a wider meaning with words of a narrower meaning. In this case, if the translation variant "amatér" was used, it could confuse the viewer - it is not clear why exactly the person is going to be arrested for amateur activities.

In the game, this word is also used when referring to the protagonist or discussing them.

*“The **vigilante** will answer to Chaos!”*

*“**Mstitel** odpoví Chaosovi!”*²⁹

However, in this case, the protagonist is the player themselves, so this is actually a reference to their character, and there was used a different word – “mstitel”. The word “mstitel” is not a dictionary translation of the word "vigilante"; nevertheless, it is closely related to the popular culture products with

²⁸ South Park, Season 13, Episode 02, *The Coon*

<https://sledujserialy.to/cz/episode/south-park-s13e02#8857>. Accessed February 22, 2021

²⁹ South Park: The Stick of Truth

South Park - The Stick of Truth | #1 | 1.3.2020 | Agraelus
<https://www.youtube.com/watch?v=XLR8BLqLe8w>. Accessed February 21, 2021

superheroes, mostly thanks to the series of films “Avengers”. Thus, the translation "mstitel" is a lexical-semantic substitution.

Dimension

The word dimension in the series is also used in episodes related to super heroes. In the Merriam-Webster dictionary, this word has five meanings, but are interested in this: a level of existence or consciousness³⁰. Here is an example of its use in the context:

*This time the oil company has accidentally ripped a hole into another **dimension**.*

*Tentokrát omylem otevřela díru do jiné **dimenze**.*³¹

In this episode, an oil company drilled a well, and this led to the appearance of Cthulhu. This word refers to the superhero theme due to widespread use of the concept of the parallel dimensions in comics. Throughout the episode, this word is translated only in this way. In this case, the translators of the series preferred to use a literal and accurate translation of the word.

In the games, the word “dimension“ is translated in different ways. For instance, when the events that happened in the series are mentioned:

*Remember when MintBerry Crunch banished Cthulhu to another **dimension**?*

³⁰ Merriam-Webster Dictionary. Definition of Dimension.

<https://www.merriam-webster.com/dictionary/dimension>. Accessed March 1, 2021

³¹ South Park, Season 14, Episode 11, *Coon 2: Hindsight*

<https://sledujserialy.to/cz/episode/south-park-s14e11#8880>. Accessed February 23, 2021

*Pamatuješ si, když Mintový Křupík vyhnal Cthulhu do jiného **vesmíru**?*³²

It is easy to see that even the use of another word does not change the meaning of the context and this synonym was used to avoid an excessive repetition of the same word.

³² South Park: The Stick of Truth

South Park - The Stick of Truth | #1 | 1.3.2020 | Agraelus
<https://www.youtube.com/watch?v=XLR8BLqLe8w>. Accessed February 21, 2021

Menace

The Merriam-Webster dictionary gives the following definition of the word: menace - one that represents a threat³³. In the series, this word is used in relation with one of the superheroes, the Coon. This episode makes fun of the widespread clichés where the public cannot decide if the fighters against crime are heroes or lawbreakers. Here's an example use of this word in the context:

*I believe the Coon is a **menace**.*

*Věřím, že Mýval je **hrozba**.*³⁴

The translator chose the literal meaning of the word, and even kept the grammatical form of the sentence, since there were no reasons to tangle the sentence.

In the game, this word is used when referring to the protagonist:

*“Oh whoa, isn't that the vigilante? I don't know if you're a hero or a **menace**”.*

*“Aha, není to ten mstitel? Nevím, jestli jsi hrdina nebo **zločinec**”³⁵*

³³ Merriam-Webster Dictionary. Definition of Menace.

<https://www.merriam-webster.com/dictionary/menace>. Accessed March 2, 2021

³⁴ South Park, Season 13, Episode 02, *The Coon*

<https://sledujserialy.to/cz/episode/south-park-s13e02#8857>. Accessed February 22, 2021

³⁵ South Park: The Stick of Truth

As we can see, the game localization team used word “zločinec”, which amplifies the opposition in this sentence and is more emotionally charged than the translation used in the series. Again, here was used such a specification method.

Headquarters

In the series, the word headquarters has a following meaning: a place from which a commander performs the functions of command³⁶. It is referred to a gathering places for heroes, in the basement of one of them. In the series, this word is translated as základna:

*MintBerry Chunch, what if you stay here and mind the **headquarters**, okay?*

*Mintový Křupíku, co kdybys tu zůstal a pohlídal **základnu**?³⁷*

The word “základna” is more polysemic and can be used in more contexts than its equivalent in the original. Therefore, in this case, the translators used generalization method.

In the game, this word was translated as “štáb”

*“I'll get her to base, New Kid. You do whatever you want and meet me back at the Coon **Headquarters**”*

*“Já ji přivedu na základnu, Novačku. Dělej si co chceš, a setkáme se zase ve **štábu**.”³⁸*

³⁶ Merriam-Webster Dictionary. Definition of Headquarters.

<https://www.merriam-webster.com/dictionary/headquarters>. Accessed March 2, 2021

³⁷ South Park, Season 14, Episode 11, *Coon 2: Hindsight*

<https://sledujserialy.to/cz/episode/south-park-s14e11#8880>. Accessed February 23, 2021

³⁸ South Park - The Stick of Truth | #1 | 1.3.2020 | Agraelus

<https://www.youtube.com/watch?v=XLR8BLqLe8w>. Accessed February 21, 2021

This option can be considered as a shortening for the “generální štáb”. Thus, in this case, such a choice can be explained by the specifics of the audiovisual translation and its requirement for brevity.

“My job is done”

Next, we will look at the variability of the vocabulary of the superhero theme at the level of phrases. Both the series and the game use the phrase “My job is done”. This is a classic superhero phrase that gradually turned into a joke, which implies that the speaker did not actually do anything.

*“Looks like **my job is done**.”*

*“Zdá se, že **má práce zde skončila**.”³⁹*

In the series, this phrase is used exactly as the character says it. Capitan Hindsight’s only ability is to explain what was needed to be done to prevent a disaster. The translators preferred to keep the passive voice of the sentence, however, applied specification to the word “done” and added a demonstrative “zde”.

In the games, this phrase is said by another character, who travels at the speed of sound and is built on deconstruction of superhero stamps. He utters the phrase at the end of battles, so his the actions, unlike the actions of the previous character, are not really useless.

*“Well, **my job is done**. Guess I’ll go home now.”*

*“**Má práce je hotová**. Asi půjdu domů.”⁴⁰*

³⁹ South Park, Season 14, Episode 12, *Mysterion Rises*

<https://sledujserialy.to/cz/episode/south-park-s14e12>. Accessed February 24, 2021

⁴⁰ South Park - The Stick of Truth | #1 | 1.3.2020 | Agraelus
<https://www.youtube.com/watch?v=XLR8BLqLe8w>. Accessed February 21, 2021

“What’s the skinny?”

The phrase “What's the skinny?” is another cliché that often appears in superhero films and comics. The Merriam-Webster dictionary gives the following definition of “the skinny“: the true information about someone or something that is not known by most people⁴¹. Both in the game and in the series the phrase is pronounced by the already mentioned Captain Hindsight and a parody of the Aquaman – the Seaman.

In the show, the superhero uses this phrase to refer to a crowd of people:

“What’s the skinny?”

*“Co se děje?”*⁴²

As we can see, during localization the construction of the sentence has changed due to linguistic features of the Czech language. The localization team decided to choose generalization method here, and replaced a very specific phrase with a rather common phrase in Czech.

In the game, a character who says this phrase refers to the protagonist:

“What’s the skinny?”

⁴¹ Merriam-Webster Dictionary. Definition of The Skinny.

<https://www.merriam-webster.com/dictionary/the%20skinny>. Accessed March 2, 2021

⁴² South Park, Season 14, Episode 11, *Coon 2: Hindsight*

<https://sledujserialy.to/cz/episode/south-park-s14e11#8880>. Accessed February 23, 2021

*“Jak se vede?”*⁴³

In this case, the localization team not only applied the same method as the translators of the series, but also completely changed the phrase to a more colloquial one, since the character who pronounces it behaves in a very cheeky manner towards other characters in the game.

Thereunder, it can be concluded that the translators of the games and the series preferred to use specification, i.e. more specific and context dependent variants; they also preferred to use the variants indicated in the dictionaries, most likely because the translators had the product in front of them in its original form and could translate not only the text, but also change some variants based on what was happening on the screen.

At the same time, the localization team of the game were mainly focused on domestication and tried to keep dynamic equivalence of the original text. Despite the fact that both in the show and in the games the same words are often used in different contexts, the localizers coped with their task and not only conveyed the meaning of all the phrases and words presented to the base, but also did an excellent job transferring the spirit of the series into the Czech language, and then into the game.

⁴³ South Park: The Fractured But Whole

South Park: The Fractured But Whole | #1 | Agraelus | 1080p60 | PC | CZ
<https://www.youtube.com/watch?v=ASzMInea4w8>. Accessed February 21, 2021

Conclusion

In the thesis, the topic of the localization of computer games and series was studied.

In the first chapter were studied the main difficulties that translators may face when localizing a game, namely: lack of context, fragmentation of the text, as well as mixing different functional styles in one game. Mistakes that can be made during the localization process can lead not only to a change in the gaming experience by the recipient, but also lead to a misunderstanding of the actions that the player must take. During the research, the main translation and transformation strategies were.

In the second chapter were studied the features of the localization of audiovisual texts, as well as the features of creating subtitles for films and TV series. In addition, the main differences in the localization processes of computer games and TV series were considered. This information was used in the third chapter, which provided examples of various translations of the identical units in the animated series “South Park” and in the games of the same name.

The localization teams of the show and the games were mainly focused on domestication, taking into account both a common cultural the context of the country of the target language as well as the general context of events and the nature characters. This approach has led to the frequent use of such techniques as concretization. They were used to preserve dynamic equivalence of the original text and get the emotional reaction from the recipient.

Despite the fact that the translation of games and TV series both relate to audiovisual translation, both require different approaches, translation methods and have different goals and objectives. The results of the research can be used

to determine where the translator should use a dictionary meaning or its equivalent, and where considerable effort is needed, to achieve an adequate translation. Exploring the question of features translation of computer games can help the translator understand with which problems he may face in the future and how they can be solved.

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Attachments

Original	Translation in the show	Translation in the games
Vigilante, being vigilante	Hrdina, amatér, stát nad zákonem	Mstitel
Dimension	Dimenze	Jiný vesmír
Menace	Hrozba	Zločinec
Headquarters	Základna	Štáb
My job is done	Má práce zde skončila	Má práce je hotová
What's the skinny?	Co se děje?	Jak se vede?

Table 2. Vocabulary for comparison

Abstract

This bachelor's thesis comprises a relatively new element of pop culture - computer games, as well as their localization for different countries of the world. A comparison is also made with the localization of other elements of pop culture, in particular, with series. The thesis is divided into three parts - two theoretical parts and one practical part.

The first part provides the classification of computer games as a genre of pop culture product, as well as determination of the main options for the localization of computer games, providing examples. It also presents the main problems that a translator may face when localizing computer games.

The second part is aimed at comprising series as an element of pop culture, the history of their origin and the history of the development of translations of series for different countries of the world. Moreover, during the research such type of localization as subtitling was studied, as well as the main reasons for the spread of this type of localization in many European countries.

The third part, which is practical, compares translations of identical language elements into the Czech language, using the example of the animated series South Park and the series of computer games with the same name.

Resume

Tato bakalářská práce zkoumá relativně nový prvek popkultury - počítačové hry, stejně jako jejich lokalizaci pro různé země světa. Srovnává se také s lokalizací dalších prvků popkultury, zejména se sériemi. Práce je rozdělena do tří částí - dvou teoretických a jedné praktické.

První část se zabývá klasifikací počítačových her jako žánru popkulturního produktu, jakož i stanovení hlavních možností pro lokalizaci počítačových her a uvádí příklady. Představuje také hlavní problémy, kterým může překladatel čelit při lokalizaci počítačových her.

Druhá část je zaměřena na zahrnutí seriálů jako prvku popkultury, historie jejich vzniku a historie vývoje překladů seriálů pro různé země světa. Během výzkumu byl navíc studován takový typ lokalizace jako titulkování, stejně jako hlavní důvody pro šíření tohoto typu lokalizace v mnoha evropských zemích.

Třetí část, která je praktická, porovnává překlady identických jazykových prvků do českého jazyka na příkladu animované série South Park a série počítačových her se stejným názvem.