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Department of Theory and Practice of
Translation from the English Language

TERM PAPER

IN TRANSLATION STUDIES

SPECIFICITIES OF TRANSLATING GAME TERMINOLOGY IN THE PROCESS OF UKRAINIAN VIDEOGAMES LOCALIZATION

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ПЕРЕКЛАДУ ІГРОВОЇ ТЕРМІНОЛОГІЇ У ПРОЦЕСІ УКРАЇНСЬКОЇ ЛОКАЛІЗАЦІЇ ВІДЕОІГОР

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ЗАВДАННЯ

на курсову роботу з перекладу з першої іноземної мови
для студентів IV курсу

студентки IV курсу групи Па07-19, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови і літератури (переклад включно)**, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**
Тема ОСОБЛИВОСТІ ПЕРЕКЛАДУ ІГРОВОЇ ТЕРМІНОЛОГІЇ У ПРОЦЕСІ УКРАЇНСЬКОЇ ЛОКАЛІЗАЦІЇ ВІДЕОІГОР

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Графік виконання курсової роботи

№ п/п	Найменування частин та план курсової роботи	Терміни виконання	Відмітка про виконання (підписи)
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)		
2.	Аналіз мовного матеріалу тексту, який досліджується, і написання першого параграфу практичної частини курсової роботи (розділ 2)		
3.	Проведення зіставного аналізу досліджуваного мовного явища і написання другого та третього параграфу практичної частини курсової роботи (розділ 2)		
4.	Написання вступу і висновків дослідження, оформлення курсової роботи		
5.	Подача завершеної курсової роботи науковому керівнику для попереднього перегляду		
6.	Ознайомлення наукового керівника з поданою курсовою роботою		
7.	Виправлення зауважень наукового керівника і подання курсової роботи на кафедру		
8.	Захист курсової роботи		

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Студент _____ (підпис)



РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКАДУ З ПЕРШОЇ ІНОЗЕМНОЇ МОВИ

студентки IV курсу групи Па07-19, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови і літератури (переклад включно)**, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**
Тема ОСОБЛИВОСТІ ПЕРЕКЛАДУ ІГРОВОЇ ТЕРМІНОЛОГІЇ У ПРОЦЕСІ УКРАЇНСЬКОЇ ЛОКАЛІЗАЦІЇ ВІДЕОІГОР

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5 , один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10 , незначні помилки в оформленні – 8 , значні помилки в оформленні – 4 , оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15 , відповідність неповна – 10 , відповідність часткова – 5 , не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20 , відповідність неповна – 15 , відповідність часткова – 10 , не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	

Усього набрано балів: _____

Оцінка:

“До захисту” _____
(42-70 балів)(підпис керівника)

“На доопрацювання” _____
(0-41 балів) _____
 (підпис керівника)

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INTRODUCTION

Video game terminology is constantly evolving as new games, technologies, and trends emerge. Video game terminology is a societal tool and expression of today's linguistic dynamism, and an example of the evolution of language to accommodate our technological advancement, and relevant communities that spring up as a result.

The actuality of the research is of the linguistic nature of video game terminology; an essential component of distribution of computer and mobile games around the world. Every day there are more and more games, and hence game terms, making it a rapidly and ever evolving discipline. The specificity of terminology however, can be a problem when it comes to localization in the desired target language.

The aim of the research is to study theoretical and practical principles of video game terminology localization. Comparing terminology units in English and Ukrainian languages, with the effort to explore the specifics of localizing computer games into target language.

The objectives of the research:

- to describe video game terminology as a language phenomenon and translation challenge;
- to highlight the specific of video game terminology;
- to study the features of video game discourse;
- to study the main ways of translating terminology units;
- to analyze transformations applied in the process of translating terminology units from English into Ukrainian.

The object of the research – translating game terminology in the process of localization.

The subject of the research – the specific features of rendering English video game terminology units into Ukrainian.

Methods used in the research – the comparative method, the method of translation, the method of interpretation, method of analysis and synthesis of information.

The data sources:

- Stalker.Fandom.Com Ukrainian (SFCU, URL);
- Stalker.Fandom.Com (SFC, URL);
- S.T.A.L.K.E.R Shadow of Chernobyl ПОВНЕ ПРОХОДЖЕННЯ УКРАЇНСЬКОЮ (Падон) | Падон (SSCU, URL);
- S.T.A.L.K.E.R: Shadow of Chernobyl Full Gameplay Walkthrough / No Commentary [FULL GAME]4K UHD (SSC, URL).

Theoretical value of the research – is that the results obtained in the study can be used for the further development of the topic of terminology translation in video game discourse.

The practical value of the research – the findings of this research will provide a point of reference for researchers of video game terminology units, and can be of benefit to teachers and students of translation. Video game research discourse demonstrates the potential studies have as a methodology for translation research, and as a tool in training future translators.

Brief outline of the research paper structure: The term paper consists of Introduction, two Chapters, Conclusions, Bibliography, Lists of Reference and Data Sources, Annex, Резюме.

CHAPTER 1

THEORETICAL PRINCIPLES OF VIDEO GAME TERMINOLOGY LOCALIZATION

1.1 Video game terminology as a language phenomenon

Language is a social act, and creating new words or modifying existing words known in the everyday standard language of a social community makes it difficult for anyone but those involved in that social community to understand its vocabulary. Communication belonging to a particular social group can be classified as jargon, and game terms are an example of what the vocabulary of a social group might look like [5: 2].

Video game terminology can be considered a linguistic phenomenon because of its unique and evolving vocabulary and grammatical system. It has its own vocabulary and syntax, constantly expanding and adapting to the needs of the gaming community.

The origins of video game terminology can be traced back to the early days of video games: as video games grew in popularity in the 1970s and 1980s, players and developers began to develop their own jargon and terminology to describe the unique aspects of this new form of entertainment. These include. Terms such as "score," "lives," and "power-ups" are early examples of video game terminology, and these terms in various forms are still in use today [11]. As video games have become more complex and diverse, the terminology used to describe them has also changed. As new genres and subgenres of games emerged, new terms and phrases were developed to describe their specific gameplay mechanics and features. The evolution of video game terminology has also been influenced by changes in technology. As graphics and computing power improved, new terms and phrases were developed to describe the latest advances in visual and sound design.

Being a gamer does not just mean playing video games. It also involves interacting with other people who share the same interest – video games – and expressing a certain identity. As with many other specific hobbies, gamers

use a specific language to communicate, often in a gaming setting, when talking about the game or describing events related to the game. Many popular games are played in teams, so it is important to be able to quickly exchange information with teammates. This information can be used not only in written and verbal virtual communication, but also between people on a daily basis [5: 9].

Many of the terms have specific meanings and nuances that may be unfamiliar to non-players. In addition, video game terminology is constantly evolving as new games are developed and new genres emerge.

For example, terms like:

Battle royale is a video game genre in which 100 player characters are placed in a battle zone and destroy each other until the last surviving player character wins, also called battle royale, as in Fortnite [1];

MOBA (multiplayer online battle arena) is a type of strategy video game in which two teams play against each other on a predetermined battlefield [2]. It has only become popular in recent years.

Furthermore, video game terminology also includes slang and jargon that are unique to the gaming community. For example, terms like :

Grinding - repetitive gameplay to level up characters [3];

Ganking - attacking a weaker or lower level player [4]. These are examples of slang that originated within the gaming community.

Video game terminology is an amazing linguistic phenomenon that illustrates how language adapts and evolves to meet the needs of specific communities. As video games become an increasingly popular form of entertainment, video game terminology will continue to grow and evolve with the industry.

Video games have created a new lexicon of words and phrases that are specific to the gaming community. These terms include words and phrases that describe game mechanics, character types, equipment, and game strategies.

For example, terms like:

Respawn - It describes a situation where a computer or human-controlled character in a video game comes back to life after dying or being killed [7].

NPC - A non-player character (NPC), or non-playable character, is any character in a game that is not controlled by a player [8].

Loot - Prize or Treasure in an online gaming context [9].

Nerf - to reconfigure (an existing character or weapon), making it less powerful [10].

They have become ubiquitous in the gaming world, but may be unfamiliar to those outside of it.

The video game industry is one of the biggest entertainment industries of our time, but it is also one of the most complex in terms of terminology. [6 :76].

Video games have also influenced the syntax of language in certain contexts.

For example, in massively multiplayer online role-playing games (MMORPGs), players often communicate using abbreviated or shortened phrases due to the limited space in chat boxes. This has led to the emergence of new grammatical structures and shorthand, such as "LFM" (looking for more) and "LFG" (looking for group).

The syntax of game terminology is highly dependent on a number of factors, including the genre of the game, the platform on which it is played, and the target audience.

For example, games designed for consoles and PCs may use more complex syntax and terminology, reflecting the capabilities of these platforms. In contrast, mobile games may use simpler and shorter expressions that are better suited to small screen sizes and touch controls.

Similarly, some game genres, such as first-person shooters or real-time strategy, may use more technical language and terminology to describe the mechanics of a particular game, while games aimed at a younger audience may use simpler, clearer terms.

The culture and language of a game's target audience can also have a significant impact on the syntax and terminology used in the game. For

example, a game designed primarily for a Japanese audience may use different terminology and syntax than a game designed for a Western audience.

Overall, the syntax of video game terminology is a complex and multifaceted aspect of game design, influenced by many factors, including genre, platform, audience, and cultural context.

Another aspect of video game terminology is the use of abbreviations and acronyms [6: 76]. These are particularly prevalent in online gaming, where players may use shorthand to communicate more efficiently. These shortenings can be used to convey complex ideas quickly. Here are some of the most common abbreviations and acronyms used in video game terminology:

1. AFK - Away From Keyboard. This is used to indicate that a player is temporarily stepping away from the game [12].
3. GG - Good Game. This is often used at the end of a match or game to show sportsmanship and acknowledge the efforts of the opposing team [12].
5. BRB - Be Right Back. This is used to indicate that a player will be away from the game temporarily but will return shortly [14].
7. LOL - Laughing Out Loud. This is used to indicate that something is funny [15].
9. LFG - Looking For Group. This is used to indicate that a player is looking for a group of players to play with [16].
11. DPS - Damage Per Second. This is a measure of how much damage a player can do over a certain amount of time [12].
13. MMO - Massively Multiplayer Online. This refers to games that allow many players to play together in a shared world [13].
15. FPS - First-Person Shooter. This refers to games where the player views the game world from a first-person perspective and primarily uses guns and other ranged weapons [12].
17. RTS - Real-Time Strategy. This refers to games where players build and manage a base or army in real-time and engage in strategic battles with other players [13].

19. RPG - Role-Playing Game. This refers to games where players take on a character and engage in a story-driven game world [12].

21. PvP - Player vs. Player. This refers to games where players compete against each other, often in a battle or combat situation [12].

22. PvE - Player vs. Environment. This refers to games where players work together to overcome challenges presented by the game world and its non-player characters [12].

Acronyms and abbreviations are an important part of video game terminology and allow players to communicate more effectively and efficiently. However, that not everyone is familiar with these terms, and clear communication is always important in multiplayer games.

Video game terminologies are constantly evolving as new games, technologies, and trends emerge. Thus, they serve as prime examples of the dynamic nature of language and how language evolves in response to new contexts and communities. Like other linguistic phenomena, video game terminology can continue to evolve and change over time. Here are some of the ways in which video game terminology may evolve in the future:

New games and genres: As new games and genres emerge, new terms may appear to describe them. For example, as virtual reality games grow in popularity, new terms may emerge to describe the unique features and experiences of these games.

New technologies: As gaming technologies evolve, new terms may be needed to describe new features and capabilities of these technologies. For example, as more and more games incorporate artificial intelligence, new terms may emerge to describe the different types of AI used in games.

Changing social norms: As social norms and attitudes change, video game terminology may change along with them. For example, as social norms change on a topic, terms that were once considered acceptable may become outdated or offensive.

Globalization: As video games become more popular around the world, video game terminology can also become global, with players from different countries and cultures adopting and adapting each other's terminology.

Cross-platform gaming: As more and more games can be played on different platforms, such as consoles, PCs, and mobile devices, new terms may emerge to describe the unique challenges and opportunities that cross-platform gaming presents.

In conclusion video game terminology will continue to evolve and change as the game industry and culture evolve. While some terms become obsolete or go out of use, new terms are emerging to describe new games, technologies, and experiences. As video games become an increasingly important part of our culture and everyday lives, video game terminology will continue to be an important component of our communication and interaction.

1.2 Theoretical background of video game terminology localization

Video game terminology localization is the process of translating video game terminology from one language to another. This process is necessary to make video games accessible to people around the world[25].

Video game terminology localization helps to overcome language barriers, improve the user experience, and increase the popularity of video games in different regions. This chapter discusses the theoretical foundations of video game terminology localization, including its history, processes, and challenges. The history of video game terminology localization goes back to the early period of video game development: in the 1980s, video games were developed mainly in Japan and the United States, and their popularity quickly spread to other countries. However, since video games were not localized by language, they could not be enjoyed in non-English-speaking countries. This led to localization, where in-game text, dialogues, and instructions were translated into every language [26].

The process of localization has evolved over the years and now goes beyond mere text translation. Localization also includes cultural adaptation, which consists of adapting game content to the cultural norms and values of the target audience. This process includes changing character names, modifying game content, and changing cultural references that do not make sense to the target audience.

The process of localizing video game terminology involves several steps. The first step is to determine the target audience and the language in which the game will be localized. This step is very important because different languages have different grammatical rules and sentence structures that must be followed [27].

The next step is to extract the text from the game and prepare it for translation. To do this, the game text is broken down into manageable fragments, such as dialogues, menus and instructions. The text is then organized into a spreadsheet or database to manage the translation process.

Once the text is extracted and ready to be translated, translator can begin the actual translation. The work of translation consists of translating the game text into the target language. The translation can be done by in-house translators or third-party translation companies. It is of paramount importance to ensure that the relevant translator has experience specifically in localizing video games, and is familiar with the cultural norms, customs and values of the target audience.

After the translation process is completed, the translated text is included in the game. During this process, the localized game is tested to make sure that the translation is accurate and that the game functions correctly. Any errors or problems found during this process are corrected, and the game is tested again until it functions correctly [27].

The localization of video game terminology presents a number of challenges. One of the most significant problems is cultural adaptation. Cultural adaptation is changing the content of a game to fit the cultural norms and values of the

target audience. This process includes changing character names, changing game content, and changing cultural references that are not meaningful to the target audience. Failure to properly address cultural adaptation can damage a game's reputation and negatively impact its success.

Another serious problem in the localization of video game terminology is the translation of idiomatic and colloquial expressions. These expressions are language-specific and may not have an equivalent translation in the target language. Incorrect translation of idioms and colloquial expressions can lead to confusion and misunderstanding, which can have a negative impact on the user experience.

Localizing video game terminology is also technically challenging. Video games are complex software applications and require specialized knowledge for successful localization.

The process involves working with the game engine, changing the code, and making sure the game localization functions correctly.

Localization is the process of adapting a product or service to the linguistic, cultural, and other requirements of a particular market. For video games, localization involves translating the text, graphics, and sound in the game into the language of the target audience and changing the cultural elements to meet the requirements of the target market. This process is necessary for the success of video games in the global market.

In the context of localization, terminology refers to words and phrases used in a particular field or industry, such as video games. Video game terminology includes game mechanics, character names, item names, and menu items. To localize a video game effectively, we need to understand the terminology used in the game. This includes not only translating the terminology, but also adapting it to fit the cultural norms and expectations of the target audience.

One of the most important aspects of video game localization is cultural adaptation. Cultural adaptation is the process of changing the content of a video game in accordance with the cultural norms and expectations of the

target audience. This includes changing culturally specific elements, such as character design, in-game dialogues, and gameplay mechanics, to meet the requirements of the target market. If a video game cannot be properly adapted to the target culture, it will not be accepted and may even be rejected by the target audience.

Translation is an integral part of video game localization. Effective video game translation requires a deep understanding of the source and target languages. This requires not only a thorough understanding of the vocabulary and grammar of both languages, but also of the cultural nuances and idiomatic expressions used in each language. Translating video game terminology requires a balance between fidelity to the original text and its adaptation to the cultural norms and expectations of the target audience.

There are several tools and technologies available to help the localization process. One of them is computer-assisted translation (CAT) software, which helps translators work with large amounts of text, maintain translation consistency, and speed up the translation process. Glossaries and translation memories are also used in video game localization. A glossary is a list of key terms and phrases used in a game and their translations. Translation memory is a database of previously translated text that can be used to help translate new content.

First step in the localization process is testing and quality assurance (QA). This involves thorough testing to make sure that the localized game functions correctly, that the text, graphics and audio have been translated accurately and are culturally appropriate. QA testing also checks for linguistic and cultural errors, such as inappropriate terminology and offensive content. In order for localized games to meet the expectations of the target audience, a team of native speakers and cultural experts must be involved in the QA process.

Video game terminology localization is an important process for making video games accessible to people around the world. The localization process involves

identifying the target audience, extracting text from the game, and translating it.

1.3 Specifics of video game discourse text analysis

Video game discourse is a rapidly developing field of study that analyzes the language and social interactions surrounding video games. As video games become increasingly popular and universally accepted, their impact on culture, identity, and communication is also becoming increasingly significant. Textual analysis is a common approach to studying video game discourse, allowing researchers to identify patterns of language use, identify dominant themes, and explore the nuances of online communication.

Discursive textual analysis of video games examines the language used in discussions, reviews, and critiques of video games. Analysis can be conducted on various aspects of discourse, such as the language used to describe gameplay mechanics, narration, graphics, sound, technical execution, etc.

Here are some specifics of video game discourse text analysis:

1. **Sentiment Analysis:** This involves the use of natural language processing (NLP) techniques to identify the sentiment expressed in video game discourse. Sentiment analysis can help to understand how players feel about a game, whether positive or negative, and can also help game developers to identify areas for improvement [17].

2. **Topic Modeling:** This involves the use of machine learning algorithms to identify topics and themes that are commonly discussed in video game discourse. Topic modeling can help to identify patterns in the discourse and provide insights into what players are most interested in or concerned about [18: 2].

3. **Genre Analysis:** This involves the examination of language used in reviews and discussions of different types of video games. For example, the language used to discuss a first-person shooter game may differ from that used to discuss a role-playing game. Genre analysis can help to identify specific

language features that are associated with different types of video games [19: 59].

4. Discourse Analysis: This involves the examination of the language used in video game discourse to identify patterns and structures. Discourse analysis can help to identify how players use language to construct meaning and how they engage with different aspects of video games [20: 5].

5. Corpus Analysis: This involves the analysis of large bodies of text, such as video game reviews or forum discussions, to identify trends and patterns. Corpus analysis can provide insights into how language use has evolved over time and how it is used in different contexts [21: 1].

An important part of discourse analysis of video games is the study of player communities and subcultures. Researchers often use textual analysis to study the language and social practices of online gaming communities, such as forums, chat rooms, and social networking groups. For example, a study of the World of Warcraft community found that players use language to build social hierarchy and establish group identity. Players often use jargon and slang to distinguish themselves from other players and create a sense of community. One way to study player communities is through textual analysis of online discussions. This involves analyzing the language used by players in forums, chat rooms, and social networking groups to identify patterns of communication and social interaction. Computational methods such as network analysis and sentiment analysis can also be used to study community structure and emotional dynamics.

One example of a community of players studied through textual analysis is the community of Minecraft [22], a massively multiplayer online game that allows players to explore, build, and create virtual worlds. Researchers used textual analysis to examine the language and social practices of Minecraft communities, including how players collaborate, share resources, and communicate with each other.

The study of the Minecraft community found that players use different communication strategies to build trust and establish relationships with other players [23: 1].

These strategies include sharing personal information, offering gifts and resources, and providing expertise on game mechanics. It has also been found that more experienced players have higher status and influence and use language to build social hierarchy in the community.

Another example of a community of players studied through textual analysis is the community of League of Legends, a massively multiplayer online game in which players join together to engage in strategic battles [24: 161].

Researchers used textual analysis to examine the language and social practices of the League of Legends community, including how players coordinate strategies, share information, and interact with each other.

The study of Yubo Kou and Xinning Gui of the League of Legends community found that players use a variety of communication strategies to coordinate gameplay and build relationships with other players. These strategies include using jargon and slang to establish insider status, providing constructive feedback and advice, and using humor and sarcasm to relieve tension and build rapport. Players were also found to use language to reinforce social norms and expectations in the community, such as showing respect for other players and avoiding harmful behavior [24: 162].

Textual analysis of player communities and subcultures can provide valuable insights into player interaction and communication in an online gaming environment. By studying the language and social conventions in these communities, researchers can better understand how players form relationships, exchange information, and negotiate social hierarchies. This knowledge can be used to develop more effective communication strategies and promote positive social dynamics in online gaming communities. Players and other stakeholders discuss video games and the topics that matter most to

them, as well as the issues that generate the most controversy and debate.

Some common themes that emerge in video game discourse include:

1. **Gameplay:** Players often discuss the mechanics, controls, and overall playability of video games. They may debate the difficulty level, balance, and pacing of a game, as well as its replay value and overall fun factor.
2. **Story and narrative:** Video games often have complex narratives that players may discuss and analyze. They may debate the quality of the writing, the character development, and the overall coherence of the storyline.
3. **Graphics and design:** Players may discuss the visual elements of video games, including the quality of the graphics, the level of detail in the environments, and the overall art style. They may also discuss the user interface and the design of the game's menus and other elements.
4. **Social and cultural issues:** Video games can raise complex social and cultural issues, including representation, diversity, and inclusivity. Players and critics may discuss the portrayal of gender, race, sexuality, and other aspects of identity in video games, as well as the broader cultural and political context in which games are created and consumed.
5. **Industry and business issues:** Video game discourse may also touch on the economic and business aspects of the industry, including the role of publishers, the impact of microtransactions and DLC, and the overall health of the industry.

Textual analysis of video game discourse can provide valuable information about how players and other stakeholders interact with video games and what issues are most important to them. It can help game developers and publishers better understand their audience and create games that meet their needs and expectations.

Despite the potential advantages of textual analysis for studying video game discourse, this approach also has its limitations and problems. One major problem is the sheer volume of data generated by online video game discourse. Researchers carefully select and sample the data so that the analysis is

representative and meaningful. Another problem is the potential for bias in computational analysis methods.

For example, sentiment analysis algorithms may struggle to accurately identify the emotional nuances of language use.

In addition to these concerns, ethical considerations must also be taken into account when analyzing video game discourse. Researchers must consider issues such as informed consent, confidentiality, and potential harm to research participants. Online gaming communities can be unstable and hostile environments, and researchers must take steps to ensure that their analysis does not contribute to negative or harmful interactions.

In conclusion, we analyzed that video game discourse analysis is a growing field of research that uses textual analysis to explore the language and social practices of video game culture. Researchers can use this approach to identify patterns of language use, identify dominant themes, and explore the nuances of online communication. Despite the challenges and limitations of this approach, textual analysis can provide valuable insights into how video games shape and reflect cultural norms and values, player communities and subcultures, experiences, and emotions.

CHAPTER 2

VIDEO GAME TERMINOLOGY LOCALIZATION: TRANSLATION OPTIONS

This part of the paper deals with the analysis of the transformations in the translation of video game terminology. The material of analysis is the following scientific game related articles and videos:

- Stalker.Fandom.Com Ukrainian (SFCU, URL);
- Stalker.Fandom.Com (SFC, URL);
- S.T.A.L.K.E.R Shadow of Chernobyl ПОВНЕ ПРОХОДЖЕННЯ УКРАЇНСЬКОЮ (Падон) | Падон (SSCU, URL);
- S.T.A.L.K.E.R: Shadow of Chernobyl Full Gameplay Walkthrough / No Commentary [FULL GAME)4K UHD (SSC, URL).

2.1 Lexical transformations in the translation of video game terminology

Translating video game terminology often involves lexical transformations. This involves adapting words and phrases from one language to another so that they retain their meaning and match the target language and culture. We are going to analyze lexical transformations on examples from famous computer game S.T.A.L.K.E.R. localized in Ukrainian by Yura Dragon.

The first step, the use of lexical transformations while translating video game terminology will be analysed. The utilization of the lexical transformations have been identified as follows:

Transliteration

(1) Cordon (SFC, URL) – Кордон (SFCU, URL)

In this case the translator is using transliteration as this is the name of the location where the game starts.

(2) Bar (SFC, URL) – Бар (SFCU, URL)

In this case the translator is using transliteration as it is a location featured in S.T.A.L.K.E.R.: Shadow of Chernobyl.

(3) Dushman (SFC, URL) – Душман(SFCU, URL)

In this case the translator is using transliteration because this is the name of the leader of the mercenaries in the Zone.

(4) Yoga (SFC, URL) – Йога (SFCU, URL)

In this case the translator is using transliteration because it the name of the leader of the Bandits faction in S.T.A.L.K.E.R.: Clear Sky.

(5) Stalkers (SFC, URL) – Сталкеры (SFCU, URL)

In this case the translator is using transliteration as this term means people in the Zone who are not in any of the existing groups and usually act alone or in small groups of irregular composition.

(6) Bandits (SFC, URL) – Бандити (SFCU, URL)

In this case the translator is using transliteration because it is a name of a group of mostly ex-criminals who came in the Zone either to escape from the law, trade weapons or make money.

(7) Sultan (SFC, URL) – Султан (SFCU, URL)

In this case the translator is using transliteration as it is a name of the leader of the Bandits in the Zone in S.T.A.L.K.E.R.: Call of Pripyat.

(8) Shishak (SFC, URL) – Шушак (SFCU, URL)

In this case the translator is using transliteration as it is a name of the leader of a large group of Bandits in Yanov during the events of S.T.A.L.K.E.R.: Call of Pripyat.

(9) Mutants (SFC, URL) – Мутанти (SFCU, URL)

In this case the translator is using transliteration because it is a name of animals or humans who have been warped by the Zone, changing both their physical appearance and behavior, usually making them more aggressive.

(10) Poltergeist (SFC, URL) – Полтергейст (SFCU, URL)

In this case the translator is using transliteration because it is a type of mutant featured in all three S.T.A.L.K.E.R. games.

(11) Controller (SFC, URL) – Контролер (SFCU, URL)

In this case the translator is using transliteration as it is a type of mutant featured in all three S.T.A.L.K.E.R. games.

(12) Burer (SFC, URL) – Бюпер (SFCU, URL)

In this case the translator is using transliteration as it is a type of mutant encountered only in S.T.A.L.K.E.R.: Call of Pripyat.

(13) Pseudogiant (SFC, URL) – Псевдогигант (SFCU, URL)

In this case the translator is using transliteration because it is one of the rarest and most fearsome mutants in the Zone, appearing in S.T.A.L.K.E.R.: Shadow of Chernobyl, S.T.A.L.K.E.R.: Clear Sky and S.T.A.L.K.E.R.: Call of Pripyat.

(14) Zombie (SFC, URL) – Зомбі (SFCU, URL)

In this case the translator is using transliteration because it is a name of an enemy cut from S.T.A.L.K.E.R.: Shadow of Chernobyl, S.T.A.L.K.E.R.: Clear Sky, and S.T.A.L.K.E.R.: Call of Pripyat.

(15) Snork (SFC, URL) – Снорк (SFCU, URL)

In this case the translator is using transliteration as it is one of the most recognizable mutants in the S.T.A.L.K.E.R. series appearing in all three games.

Zero Transcoding

(16) NPC (SFC, URL) – NPC (SFCU, URL)

In this case the translator is using zero transcoding as it is any computer-controlled non-player character. In the game, NPCs are of great importance - it is through interaction with them that the player progresses through the plot.

(17) A-Life (SFC, URL) – A-Life (SFCU, URL)

In this case the translator is using zero transcoding as it is the brain behind everything that happens within the fictional zone of alienation, which is a term used for the Chernobyl exclusion zone within the game and in real life. It controls how things happen and how things react around the player's actions.

(18) S.T.A.L.K.E.R. (SFC, URL) – S.T.A.L.K.E.R. (SFCU, URL)

In this case the translator is using zero transcoding as it is a name of the game series developed by GSC Game World is somewhat of an underrated gem with a global cult following.

(19) MAC-10 (SFC, URL) – MAC-10 (SFCU, URL)

In this case the translator is using zero transcoding as it is a name of the gun.

(20) AC-96/2 (SFC, URL) – AC-96/2 (SFCU, URL)

In this case the translator is using zero transcoding as it is a name of the gun.

In this work we analyzed lexical, grammatical and lexical and grammatical transformations, 15 cases of transliteration, 5 cases of zero transcoding, 5 cases of addition, 5 cases of omission, 5 cases of transposition and 15 cases of compensation were found in 50 examples. Therefore, transliteration is 30%, zero transcoding 10%, addition 10%, omission 10%, transposition 10% and compensation 30%.

2.2 Grammatical transformations in the translation of video game terminology

When translating video game terminology, grammatical transformations may be required to ensure that the translated text is clear and understandable to the target reader.

The specific of implementation of grammatical transformations in the process of translating video game terminology will be analysed in this part of the paper. The following grammatical transformations were identified in the frameworks of analysis:

Addition

(21) *The choice is yours. Either I brainwash you like I usually do with all the rookies or I treat you like a real stalker and give you a mission straight away.* (SSC, URL) – *Вибирай, як ми з тобою вчинимо. Або я тобі зараз мізки вправлятиму, як зазвичай із новачками*

роблю, або ж розмовлятиму як із досвідченим сталкером - отримуй завдання і вперед (SSCU, URL).

In this case the translator is using addition because grammatical unit was added.

(22) I want you to find a stalker called Nimble, he was carrying some very important information. He disappeared somewhere near the bridge. Find him, dead or alive - I don't care, I need the flash drive with the info. Visit Wolf from the local camp, and ask him. He certainly knows where that guy can be. (SSC, URL) – Треба знайти сталкера на ім'я Спритник, у нього була важлива інформація для мене. Він зник десь поблизу мосту. Його треба знайти - живого чи мертвого, мені байдуже - та забрати інформацію. Сходи до Вовка - він тут, у місцевому таборі. Розпитай його: може, він знає, де той Спритник може бути (SSCU, URL).

In this case the translator is using addition because grammatical unit was added.

(23) Sometimes you will need to run faster than usual. To do this, press (X) while running. A sprinting character runs faster and jumps further, but tires more quickly and is unable to shoot. (SSC, URL) – У деяких випадках прискорення може врятувати життя. Натисніть клавішу (X). Під час прискорення персонаж швидше біжить і далі стрибає, але при цьому швидше втомлюється і не може відкривати вогонь (SSCU, URL).

In this case the translator is using addition because grammatical unit was added.

(24) Something major. (SSC, URL) – Якісь дуже серйозні документи(SFCU, URL).

In this case the translator is using addition because grammatical unit was added.

(25) *He runs the stalker bar, the 100 Rads, I'll upload the coordinates and all the data you need to your PDA. Clear? (SSC, URL) – Він заправляє справами у сталкерському барі «100 рентгенів», координати я тобі перекину. Усе зрозумів (SSCU, URL)?*

In this case the translator is using addition because grammatical unit was added.

Omission

(26) *Got a job for you, Marked One. (SSC, URL) – Є справа, Мічений (SSCU, URL).*

In this case the translator is using omission because grammatical unit was removed.

(27) *That's all for now. Bring me the flash drive and we'll consider the fact that you've partially paid me for saving you. (SSC, URL) – Та це й усе поки що. Принесеш мені флешку - і вважатимемо, що частково за свій порятунок ти розплатився (SSCU, URL).*

In this case the translator is using omission because grammatical unit was removed.

(28) *Nimble got a raw deal. His group was attacked by some bandits a little ways from here. All he could do was send me an SOS message. It looked like his pals went under. My guys told me these bastards are now at the old car park, the one across the road. (SSC, URL) – Зі Спритником кепсько... Тут неподалік на його групу бандити напали й забрали Шустрого із собою - він тільки і встиг, що SOS скинути. Його напарники, схоже, накрилися. Хлопці повідомили, що бандюки зараз у старому АТП, що за дорогою (SSCU, URL).*

In this case the translator is using omission because grammatical unit was removed.

(29) *You don't rescue your own people from prison? Not what I would call friendly. Or is it that you're just too weak to do it? (SSC, URL) –*

Ви своїх із полону не визволяєте? Якось не по-дружньому... Чи боїтеся (SSCU, URL)?

In this case the translator is using omission because grammatical unit was removed.

(30) Seven or eight people. (SSC, URL) – Семеро-восьмеро (SSCU, URL).

In this case the translator is using omission because grammatical unit was removed.

Transposition

(31) I can't take that risk. (SSC, URL) – Не можу я ризикувати (SSCU, URL).

In this case the translator is using transposition because grammatical unit was rearranged.

(32) If we lose this camp, things will get even worse for all the stalkers out there. (SSC, URL) – Якщо ми цей табір втратимо, усім нормальним сталкерам буде зле (SSCU, URL).

In this case the translator is using transposition because grammatical unit was rearranged.

(33) I won't let my pride make me say no to a helping hand. (SSC, URL) – Якщо не боїшся, від допомоги не відмовлюся, не гордий (SSCU, URL).

In this case the translator is using transposition because grammatical unit was rearranged.

(34) Nah, you stand no chance on your own. My scouts are good soldiers and right now they're right behind those freaks. Together you can make a run for it. What do you think? You got the guts? (SSC, URL) – Та ні, так нічого в тебе не вийде. Розвідники мої - бійці що треба. Зараз вони саме тих виродків пасуть. Разом ви, у принципі, мавке непогані шанси. Ну то що? Чи боїшся (SSCU, URL)?

In this case the translator is using transposition because grammatical unit was rearranged.

(35) *Two by the gate, two more in the building to the right near the fire, and another two in the one to the left - that's where they're keeping Nimble. Someone usually hangs around the yard as well. That's about it. Shall we say a prayer and go?* (SSC, URL) – *Двоє біля воріт, двоє у будівлі справа біля багаття, двоє у будівлі ліворуч - там і Спритника тримають. Ще двором час від часу хтось швендяє... а так наче й усе. Ну що, почнемо із Богом* (SSCU, URL)?

In this case the translator is using transposition because grammatical unit was rearranged.

In this work we analyzed lexical, grammatical and lexical and grammatical transformations, 15 cases of transliteration, 5 cases of zero transcoding, 5 cases of addition, 5 cases of omission, 5 cases of transposition and 15 cases of compensation were found in 50 examples. Therefore, transliteration is 30%, zero transcoding 10%, addition 10%, omission 10%, transposition 10% and compensation 30%.

2.3 Lexical and grammatical transformations in the translation of video game terminology

As a part of the practical paper, the following lexical-grammatical transformations were identified in the process of translating video game terminology:

Compensation

(36) *You did us a great service!* (SSC, URL) – *Оце виручує* (SSCU, URL)!

In this case the translator is using compensation because grammatical unit was compensated.

(37) *It was well hidden, but these thugs can't frisk for shit. (SSC, URL) –
Флешка була надійно захищена, а ці біки навіть обшукувати як
слід не вміють (SSCU, URL).*

In this case the translator is using compensation because grammatical unit was compensated.

(38) *After all, you saved my life. (SSC, URL) –
Ти мені, як не як, життя врятував (SSCU, URL).*

In this case the translator is using compensation because grammatical unit was compensated.

(39) *Who knows, might come in handy. (SSC, URL) –
Мало що - може, придасться коли (SSCU, URL).*

In this case the translator is using compensation because grammatical unit was compensated.

(40) *I didn't keep it down THERE so don't worry. (SSC, URL) –
Не нижче пояса, не бійсь (SSCU, URL).*

In this case the translator is using compensation because grammatical unit was compensated.

(41) *I told the thugs a nice little story about a cache full of artifacts and
they ordered one guy to go there. (SSC, URL) –
До речі, я бікам наплів про схованку з артефактами, то вони
одного туди відправили (SSCU, URL).*

In this case the translator is using compensation because grammatical unit was compensated.

(42) *But don't forget: there's lots of wild animals there. (SSC, URL) –
Тільки не забудь: там звірини всякої багато (SSCU, URL).*

In this case the translator is using compensation because grammatical unit was compensated.

(43) *Besides, the gangster they sent is armed with more than a scoop and
a shovel, so be careful. (SSC, URL) – I бандюк, що туди*

відправився, теж не із совочком так ти будь обережний (SSCU, URL).

In this case the translator is using compensation because grammatical unit was compensated.

(44) Thanks, man. (SSC, URL) – Спасибі, дядьку (SSCU, URL)!

In this case the translator is using compensation because grammatical unit was compensated.

(45) I've done some thinking, and here's what I'd like to offer. (SSC, URL) – Я тут подумав на дозвіллі і хочу тобі дещо запропонувати (SSCU, URL).

In this case the translator is using compensation because grammatical unit was compensated.

(46) Anyway, here's the thing about Strelak. (SSC, URL) – Загалом, на Стрільця маю дещо (SSCU, URL).

In this case the translator is using compensation because grammatical unit was compensated.

(47) And that is a virgin area, a real goldmine for artifacts. (SSC, URL) – А місця там неходжені, просто тобі клондайк артефактів (SSCU, URL).

In this case the translator is using compensation because grammatical unit was compensated.

(48) As you can imagine, it won't be a free ride. (SSC, URL) – Але, як ти сам розумієш, не за красиві очі (SSCU, URL).

In this case the translator is using compensation because grammatical unit was compensated.

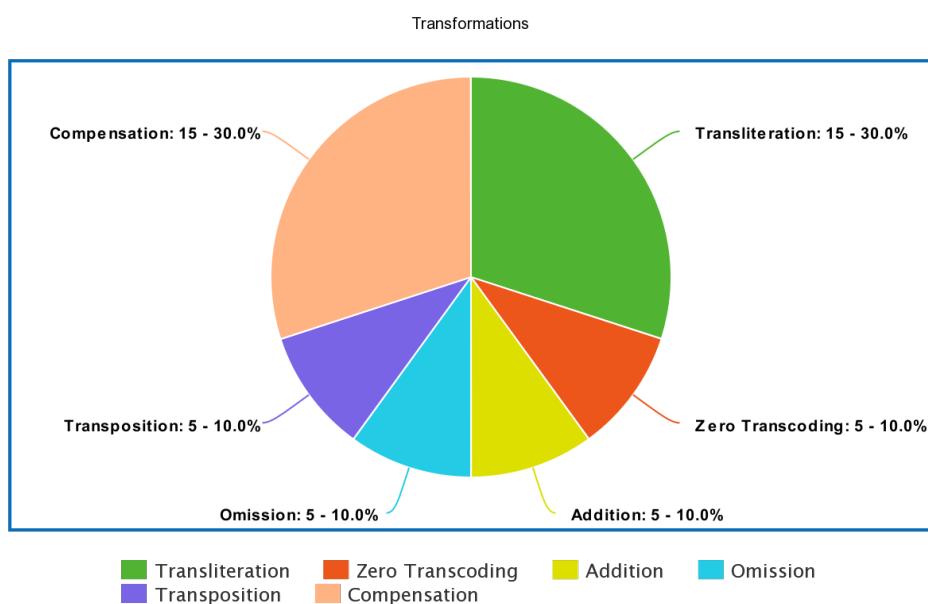
(49) But in the long run we will both benefit: You're going to waste that Strelak fella and find out what's happened to you... (SSC, URL) – Зрештою, вигода нам обом: ти свого Стрільця - на той світ... та ще, може, дізнаєшся, що з тобою трапилося (SSCU, URL)...

In this case the translator is using compensation because grammatical unit was compensated.

(50) *Well, I mean... I'll get my share of our mutual profit, he-he... So what do you say? Deal?* (SSC, URL) – *Ну, скажімо, свій гешефт від співробітництва теж матиму. То як? Згода* (SSCU, URL)?

In this case the translator is using compensation because grammatical unit was compensated.

In this work we analyzed lexical, grammatical and lexical and grammatical transformations, 15 cases of transliteration, 5 cases of zero transcoding, 5 cases of addition, 5 cases of omission, 5 cases of transposition and 15 cases of compensation were found in 50 examples. Therefore, transliteration is 30%, zero transcoding 10%, addition 10%, omission 10%, transposition 10% and compensation 30%.



CONCLUSIONS

This paper is focused on the analysis of translating video game terminology from English into Ukrainian. In the basis of analysis of the theoretical sources, it was concluded that video game terminology can be considered as a linguistic phenomenon because of its unique and evolving vocabulary and grammatical system. It has its own vocabulary and syntax, constantly expanding and adapting to the needs of the gaming community. The analysis has shown that video games have created a new lexicon of words and phrases that are specific to the gaming community. These terms include words and phrases that describe game mechanics, character types, equipment, and game strategies. It was concluded that:

- Many of the terms have specific meanings and nuances that may be unfamiliar to non-players. In addition, video game terminology is constantly evolving as new games are developed and new genres emerge;
- The culture and language of a game's target audience can also have a significant impact on the syntax and terminology used in the game;
- Acronyms and abbreviations are an important part of video game terminology and allow players to communicate more effectively and efficiently.

The analysis has shown that video game terminology localization is an important process for making video games accessible to people around the world. The localization process involves identifying the target audience, extracting text from the game, and translating it.

The practical part of the paper was focused on the analysis of translating video game terminology from English into Ukrainian. The use of the following transformations was identified while translating video game terminology of video game discourse: Lexical transformations: translation; zero transcoding.

Grammatical transformations: transposition; addition; omission. Lexical-grammatical transformations: compensation.

In the result of statistical analysis, the following results were obtained:

transliteration was used in 30% of examples, zero transcoding was used in 10% of examples, addition was used in 10% of examples, omission was used in 10% of

examples, transposition was used in 10% of examples and compensation was used in 30% of examples.

It was found that the most common transformation of translating video game terminology of video game discourse is the transformation of transliteration, as it was used in 30% of examples. As well as, the transformation of compensation, which was used in 30% of examples. The less common are the following transformations: zero transcoding, which was used in 10% of examples, addition, which was used in 10% of examples, omission, which was applied in 10% of examples and transposition, which was applied in 10% of examples.

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Commentary [FULL GAME]4K UHD (SSC, URL).

ANNEX

1. Cordon
2. Bar
3. Dushman
4. Yoga
5. Stalkers
6. Bandits
7. Sultan
8. Shishak
9. Mutants
10. Poltergeist
11. Controller
12. Burer
13. Pseudogiant
14. Zombie
15. Snork
16. NPC
17. A-Life
18. S.T.A.L.K.E.R.
19. MAC-10
20. AC-96/2
21. The choice is yours.
Either I brainwash you like I usually do with all the rookies or I treat you like a real stalker and give you a mission straight away.
22. I want you to find a stalker called Nimble, he was carrying some very important information. He disappeared somewhere near the bridge. Find him, dead or alive - I don't care, I need the flash drive with the info. Visit Wolf from the local camp, and ask him. He certainly knows where that guy can be.
23. Sometimes you will need to run faster than usual. To do this, press (X) while running. A sprinting character

1. Кордон
2. Бар
3. Душман
4. Йога
5. Сталкери
6. Бандити
7. Султан
8. Шишак
9. Мутанти
10. Полтергейст
11. Контролер
12. Бюрер
13. Псевдогігант
14. Зомбі
15. Снорк
16. NPC
17. A-Life
18. S.T.A.L.K.E.R.
19. MAC-10
20. AC-96/2
21. Вибирай, як ми з тобою вчинимо. Або я тобі зараз мізки вправлятиму, як зазвичай із новачками роблю, або ж розмовлятиму як із досвідченим сталкером - отримуй завдання і вперед.
22. Треба знайти сталкера на ім'я Спритник, у нього була важлива інформація для мене. Він зник десь поблизу мосту. Його треба знайти - живого чи мертвого, мені байдуже - та забрати інформацію. Сходи до Вовка - він тут, у місцевому таборі. Розпитай його: може, він знає, де той Спритник може бути.
23. У деяких випадках прискорення може врятувати життя. Натисніть клавішу (X). Під час прискорення

1. Transliteration
2. Transliteration
3. Transliteration
4. Transliteration
5. Transliteration
6. Transliteration
7. Transliteration
8. Transliteration
9. Transliteration
10. Transliteration
11. Transliteration
12. Transliteration
13. Transliteration
14. Transliteration
15. Transliteration
16. Zero Transcoding
17. Zero Transcoding
18. Zero Transcoding
19. Zero Transcoding
20. Zero Transcoding
21. Addition
22. Addition
23. Addition
24. Addition
25. Addition
26. Omission
27. Omission
28. Omission
29. Omission
30. Omission
31. Transposition
32. Transposition
33. Transposition
34. Transposition
35. Transposition
36. Compensation
37. Compensation
38. Compensation
39. Compensation
40. Compensation
41. Compensation
42. Compensation
43. Compensation
44. Compensation
45. Compensation
46. Compensation
47. Compensation
48. Compensation

<p>24. <u>Something major.</u></p> <p>25. He runs the stalker bar, the 100 Rads, I'll upload the coordinates and all the data you need to your PDA. <u>Clear?</u></p> <p>26. <u>Got a job for you,</u> Marked One.</p> <p>27. That's all for now. <u>Bring me the flash drive and we'll consider the fact that you've partially paid me for saving you.</u></p> <p>28. <u>Nimble got a raw deal.</u> His group was attacked by some bandits a little ways from here. All he could do was send me an SOS message. It looked like his pals went under. <u>My guys told me these bastards are now at the old car park, the one across the road.</u></p> <p>29. You don't rescue your own people from prison? <u>Not</u></p>	<p>26. Є справа, Мічений.</p> <p>27. Та це й усе поки що. Принесеш мені флешку - і вважатимемо, що частково за свій порятунок ти розплатився.</p> <p>28. Зі Спритником кепсько... Тут неподалік на його групу бандити напали й забрали Шустрого із собою - він тільки і встиг, що SOS скинути. Його напарники, схоже, накрилися. Хлопці повідомили, що бандюки зараз у старому АТП, що за дорогою.</p> <p>29. Ви своїх із полону не визволяєте? Яюсь не подружньому... Чи боїтеся?</p> <p>30. Семеро-восьмеро.</p> <p>31. Не можу я ризикувати.</p> <p>32. Якщо ми цей табір втратимо, усім нормальним сталкерам буде зле.</p> <p>33. Якщо не боїшся, від допомоги не відмовлюся, не гордий.</p> <p>34. Та ні, так нічого в тебе не вийде. Розвідники мої - бійці що треба. Зараз вони саме тих виродків пасуть. Разом ви, у принципі, мавке непогані шанси. Ну то що? Чи боїшся?</p> <p>35. Двоє біля воріт, двоє у</p>	<p>49. Compensation</p> <p>50. Compensation</p>
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<p><u>what I would call friendly. Or is it that you're just too weak to do it?</u></p> <p>30. Seven or eight <u>people</u>.</p> <p>31. <u>I can't</u> take that risk.</p> <p>32. If we lose this camp, <u>things will get even worse</u> for all the stalkers out there.</p> <p>33. <u>I won't let my pride make me say no</u> to a helping hand.</p> <p>34. Nah, you stand <u>no chance</u> on your own. My scouts are good soldiers and right now they're right behind those freaks. Together you can make a run for it. What do you think? You got the guts?</p> <p>35. Two by the gate, two more in the building to the right near the fire, and another two in the one to the left - that's where they're keeping Nimble. Someone usually <u>hangs around</u> the yard as well. That's about it. Shall we say a</p>	<p>будівлі справа біля багаття, двоє у будівлі ліворуч - там і Спритника тримають. Ще двором час від часу хтось швендяє... а так наче й усе. Ну що, почнемо із Богом?</p> <p>36. Оце виручив!</p> <p>37. Флешка була надійно захована, а ці бики навіть обшукувати як слід не вміють.</p> <p>38. Ти мені, як не як, життя врятував.</p> <p>39. Мало що - може, придасться коли.</p> <p>40. Не нижче пояса, не бійсь.</p> <p>41. До речі, я бикам наплів про схованку з артефактами, то вони одного туди відправили.</p> <p>42. Тільки не забудь: там звірини всякої багато.</p> <p>43. І бандюк, що туди відправився, теж не із совочком так ти будь обережний.</p> <p>44. Спасибі, дядьку!</p> <p>45. Я тут подумав на дозвіллі і хочу тобі дещо запропонувати.</p> <p>46. Загалом, на Стрільця маю дещо.</p> <p>47. А місця там неходжені, просто тобі клондайк артефактів.</p> <p>48. Але, як ти сам розумієш, не</p>	
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<p>prayer and go?</p> <p>36. You <u>did</u> us a <u>great service!</u></p> <p>37. It was well hidden, but these <u>thugs can't frisk for shit.</u></p> <p>38. <u>After all</u>, you saved my life.</p> <p>39. <u>Who knows</u>, might come <u>in handy.</u></p> <p>40. I didn't keep it <u>down THERE</u> so don't worry.</p> <p>41. I told <u>the thugs</u> a nice little story about a cache <u>full of artifacts</u> and they ordered one guy to go there.</p> <p>42. But don't forget: <u>there's lots of wild animals there.</u></p> <p>43. Besides, the gangster they sent is armed with <u>more than a scoop and a shovel</u>, so be careful.</p> <p>44. Thanks, <u>man.</u></p> <p>45. I've done <u>some thinking</u>, and here's <i>what I'd like to offer.</i></p> <p>46. <u>Anyway, here's the thing</u> about Strelok.</p> <p>47. And that is a <u>virgin area</u>, a real <u>goldmine</u> for</p>	<p>за красиві очі.</p> <p>49. Зрештою, вигода нам обом: ти свого Стрільця - на той світ... та ще, може, дізнаєшся, що з тобою трапилося...</p> <p>50. Ну, скажімо, свій гешефт від співробітництва теж матиму. То як? Згода?</p>	
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artifacts.

48. As you can
imagine, it won't
be a free ride.

49. But in the long
run we will both
benefit: You're
going to waste
that Strelok fella
and find out
what's happened
to you...

50. Well, I mean...
I'll get my share
of our mutual
profit, he-he... So
what do you say?
Deal?

РЕЗЮМЕ

Курсову роботу присвячено вивченню та аналізу ігрової термінології та її локалізації на мову перекладу (на матеріалі англійської та української мов).

В ході дослідження проаналізовано основні задачі, поставлені на початку роботи, що розглядаються в ігровому інтернет дискурсі. Визначено поняття ігрової термінології та основних її характеристик. Наведено приклади перекладу англомовних та україномовних ресурсів на ігрову тематику на матеріалі сучасних Інтернет-видань.

Здійснено аналіз фактичного матеріалу, що включав в себе тематику, характеристику та структуру ігрової термінології.

Ключові слова: Ігрова термінологія, ігровий дискурс, локалізація, аналіз.