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TERM PAPER
IN TRANSLATION STUDIES

LOCALIZATION OF GAME CONTENT FROM ENGLISH TO UKRAINIAN: AN EXAMPLE OF SUCCESSFUL LOCALIZATION.

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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ЛОКАЛІЗАЦІЯ ІГРОВОГО КОНТЕНТУ З АНГЛІЙСЬКОЇ НА УКРАЇНСЬКУ МОВУ: ПРИКЛАД УСПІШНОЇ ЛОКАЛІЗАЦІЇ.

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INTRODUCTION

The term paper is focused on the study of translation in the game industry. It deals with a successful example of localisation of the American game Minecraft for a Ukrainian– speaking audience. The paper deals with all the complexities of translation in games, game terminology and slang.

Presentation of the problem's theoretical background: The theoretical basis of the problem is that the gamer community communicates in its own, separate language. The main problem is the correct translation of ordinary things and game items that are also present in everyday life, or rather the problem of localisation. Different names of the same things in life and in the game, labeling, distribution of the game to different corners of the planet complicates localisation of any game, especially a popular one.

Presentation of the rationale (topicality) for the study: Relevance of the research problems is quite high nowadays. It is already known to any person that the gamer industry has spread all over the world and has a huge popularity among people of all ages, not only children and teenagers. Since there is a demand – there is a supply, people pay a lot of money to play games, buy in– game currency for real money thereby supporting the developers of the game, donate different amounts to streamers who play games popularizing them in real time in a live broadcast. On the one hand, computer games are programmes, on the other hand, they are video games, and on the third hand, they are a genre of art. It is quite difficult to fully analyze this phenomenon due to the constant emergence of new games and game communities. The vector of development of the game industry is constantly changing due to the emergence of new game genres, becoming key in determining the role and place of computer games in the history of mankind. In the present society there are no people who have grown up exclusively on computer games, but their influence on the inner world of a person and their educational potential should be assessed already now. Therefore, it is important to realize the nature of computer games and their current trends in modern society, which makes this problem relevant.

Defining the purpose and objectives of the work: To find the reason why localisation of foreign games is a rather difficult process that requires a serious approach, you need to study what the game industry in general is, what are the difficulties of translation and localisation and what you need to do to successfully localize a game from one language to another. You also need to find out exactly how developed gaming is, why there are so many people from different walks of life in it.

The investigation subject is video games. More precisely their specifics, history of creation, popularization and environmental impact.

The object of the research is the gaming industry, in particular the video game Minecraft. Its successful localization, translation into Ukrainian.

Factual material of the research is open sources from the Internet, articles from various game forums, news channels, etc.

Outline of the methods used in the research: own analyses based on publicly available materials on the Internet.

Theoretical and practical value of the research is that the term paper examines the adoption, localization and translation of foreign video games, namely the game *Minecraft*.

Outline of the research paper structure: The term paper consists of two parts: In the theoretical part we will consider the key aspects of localization of video games into Ukrainian. In the practical part we will study localization into Ukrainian.

CHAPTER 1
KEY ASPECTS OF VIDEO GAMES LOCALISATION INTO UKRAINIAN

1.1 The video gaming as global entertainment industry

In the gaming business, there is no clear definition of what comprises a video game. The study of games is an interdisciplinary discipline that brings together cognitive methodologies from diverse areas such as computer science, psychology, sociology, anthropology, philosophy, art, literature, media studies, communication studies, and theology.

In the early 1990s, the process of studying video games was conducted within the framework of narratology (according to this approach, all cultural objects are nothing but texts); however, by the mid-1990s, it became clear that this approach was not optimal, as descriptions of game plots did not provide a comprehensive picture of the process. In the late 1990s, a method to researching video games as gameplay was proposed. This method investigates the game rules that govern gaming, as well as variety and competition known as "ludology". However, according to this method of game analysis, many games, such as all role-playing games, merge into a single game. It became obvious over time that while both methodologies give information about games, this knowledge is limited and cannot access the heart of the game. Thus emerged the non-reductionist approach, which contends that games should be learned in various ways at different stages of development. In his paper "The Destruction of Video Games," American Ian Bogost identified five fundamental levels of cognition.

The first stage is perceptual, which investigates the psychology of the player. The second level is the interface level, which evaluates what the player sees with their eyes. The third level is the functional level, which is invisible to the player but required by the game's rules. The fourth level is the code level, which treats the game like a computer program. The fifth level is the platform level, which introduces the

game to the user and provides a learning experience. Throughout the learning process, all stages are similar.

Games have grown in popularity among low-end enthusiasts and geeks, exceeding film music. Abuizd (2021) stated eight video game localization problems and challenges. As we follow the observation it became clear that the main problems are as follows: not preparing a style guide for the localization team, not testing the game, not using a game localizer, treating all game translation as one, missing strings translation during the localization, ignoring the cultural perspective, not considering the app store optimization, (6) setting unrealistic timelines (Abuizd, 2021).

The gaming business generates more global income than the music and entertainment industries combined. To further appreciate this statement, consider the following industry statistics:

In 2022, the global gaming sector is expected to produce $184.4 billion.

In 2022, the global recorded music business produced $26.2 billion.

In 2022, the worldwide movie business earned $26 billion in box office income (Arora, 2023).

1.2 Prerequisites for the rise in popularity of gaming

Digital marketing and digital media platforms like as Twitch, YouTube, and even Facebook Gaming have played an important role in the gaming industry's fast climb in the entertainment hierarchy, allowing gamers to communicate with followers and communities. and transformed how players connect with their audiences and communities. These platforms democratized content production, allowing gamers to broadcast their gaming, communicate with followers in real time, and build a highly devoted and engaged community regardless of geographical location.

The creative window of personalised audience and engagement is a goldmine for advertising. Traditional advertising often seeks to reach a large audience. Digital marketing in the gaming environment enables hyper-targeted advertising, ensuring that companies reach their intended demographic. In-game advertising, influencer

collaborations, and sponsored content have become commonplace, and corporations are prepared to pay billions of dollars to secure their presence in these hyper-segmented and targeted channels.

Brand integration within the gaming business reflects the sector's progress. Today, it is usual to see well-known companies and celebrities in virtual gaming. This cross-pollination enables fans to form stronger relationships and bonds, resulting in increased brand loyalty in these worldwide digital communities.

A significant development in the gaming industry recently saw the announcement of the acquisition of FaZe Clan by gaming giant GameSquare, which is arguably the world's largest gaming and cyber sports brand, with over 500 million people across all brand channels and social media followers. The brand has long been recognized in the gaming sector, and this acquisition demonstrates how the gaming/cyber sports team has expanded outside the gaming industry to become a multifaceted brand with enormous marketing and commercial potential.

1.3 Partnerships And Collaborations To Reach Gamers

With millions of players worldwide, the video game business has become an ideal environment for brand partnership, which may help draw attention and reach new customers. However, it should be noted that this is a complicated process. Entering this dynamic sector takes planning, respect for gamers' spirit and culture, and demonstration of brand value. To thrive as a marketer in the gaming business, you must have a thorough awareness of gaming culture that goes beyond age and region, including an understanding of gamers' motives and interests that drive their online purchasing behavior.

Given the enthusiasm and participation of gamers in the online world, we are especially sensitive to unscrupulous marketing techniques. True brand partnerships in the gaming industry are not just about driving users to the product page, but also about creating memorable and interactive experiences. Some examples of successful brand partnerships in the world of gaming include a fully immersive Marshmello

concert in Fortnite and the opportunity to play as Snoop Dogg or 21 Savage in Call of Duty. This approach helps gamers strengthen their connection with the artist/brand and happily pay for these experiences while remaining loyal to the culture of interactive gaming.

The silent revolution in gaming is not going ignored anymore. It is rapidly expanding throughout the digital landscape, altering the dynamics of the entertainment sector. As the gaming business expands via new digital marketing methods and a worldwide community, it is evident that the future of entertainment is here, as seen on TV and computer displays all around the world.

1.4 Popular localisations: Minecraft (localized into Ukrainian)

The successfully localized Minecraft was perfectly rearranged into Ukrainian ans became one of the most popular among players from Ukrainian– speaking countries and citizens of the Ukrainian diaspora. It allows them to enjoy the game by understanding the interface, text, and commands in their own language, which makes it easier for them to communicate and interact with the game. Localisation also helps to promote the game in Ukraine and among the Ukrainian– speaking audience.

Before the beginning of the full– scale invasion of Russia on the territory of Ukraine, many Russian Minecraft– servers had our Ukrainian localisation in their projects.

For example, there used to be a well– known CIS player in Minecraft The Alex Super, who played the game and demonstrated his videos on YouTube. One of his main projects was a server created on the motives of the city of Chernobyl after the tragedy in 1986 at the Chernobyl nuclear power plant.

This is a very good example and probably the most popular example of localisation of Minecraft for Ukrainian language and Ukrainian– speaking audience. There is also one good, but less popular example of localisation of Minecraft by Ukrainian player HIKI on the theme of Chernobyl called CHORNOBIL – The Remaining Survivor. In this localisation the player goes through a map on the theme

of the Chernobyl tragedy, where he is the last survivor in the city and must escape, he finds a car and on it explores the area. During this he is attacked by an unknown monster that appeared after the explosion at the reactor, but the player HIKI is saved by a civilian who advises him to get away from here as soon as possible. Unfortunately the author filmed only one part of the review of this game map and the finale, there is no logical conclusion of the story (HIKI, 2023).

Arora (2023) stated that the gaming industry was very monetary expanding business as it was observed in the *Forbes*. Besides Chernobyl (Super, n.d.) there are several other examples of successful localisation of the game into Ukrainian:

In contemporary times, gaming transcends its traditional niche, evolving into a dominant force within the entertainment industry, outstripping even the realms of cinema and music which is stated in the Forbes online article with statistics presented earlier in text highlighting 184 billion dollars in gaming industry which is truly unprecedented global reach (Arora, 2023).

Another good example of localisation is the construction of a map of Ukraine by a player under the nickname Teoo who made available the maps in Ukrainian which is useful for many Minecraft users which can be followed on youtube channel (Teoo, 2023).

The player in survival mode (which is quite difficult), collected resources and built a map of Ukraine in the air.

Ukrainian gamer HiBreck, who shoots a video in English, built the Zaporozhye Sich in the world of Minecraft. Unfortunately, he deleted this video from his channel, but photos and descriptions of its construction remained. The concept of Zaporizhian Sich of the 1700th year was taken as a basis. It was made by coping still with many bugs in the game (LLC, n.d.).

We follow many terms in game which shoulde be clear before the localisation process, cf.:

FPS (Frames per Second) – number of frames per second. The higher this indicator, the "smoother" the image on the screen changes. You will lag behind all players in any of the activities if your FPS is low.

Спліф (Spleef) – a kind of sport in the Minecraft universe. Players are positioned on a platform several blocks thick that hangs above the ground. The players' task is to destroy the platform blocks so that other players fall down. Creating new blocks is prohibited. Here you can resort to various winning tactics, for example, breaking blocks on your island and creating a road to the enemy's island in order to break his island, or vice versa, take a defensive position and wait until the enemy comes to you in order to overthrow him and break the already empty enemy island

Гріфер (Griefer) – a player who, with malicious intent, harms other players by destroying their buildings, killing livestock, stealing things from the house, and so on. Killing a player is not necessarily griefing. On the server, as a rule, a complaint can be filed against you with photo or video evidence, and any administrator or moderator can issue you a ban.

Чанк (Chunk) – unit of game space. The dimensions of one chunk are 16 blocks wide, 16 blocks long and from the very bottom to the very top of the world. Many players adjust the characteristics of their computer to the chunks, accordingly, the more powerful your computer is, the more chunks you can afford, thereby increasing your map visibility in the game.

Нуб (Noob) – a contemptuous term used to describe either a new player who does not know how to play, or who simply looks very stupid (from the point of view of the person using the term). This term is widespread in a huge number of online communities, and not only in the field of computer games. As a rule, "noobs" on the server are often given some basic things to facilitate development in the game, give things can be both administration and ordinary players

Стек (stack) – Also common is the incorrect transcription "стак", one cell filled with one or another resource in a player's inventory or chest. The cell capacity depends on the resource and is usually equal to 64 units. But there are some exceptions: For example, if you have an item like a sword or an axe in your hand, you can't stack it, also you can't stack 64 items like an Ender pearl or any potion, Ender pearls can only be stacked 16 per box.

Крафт (Crafting) – the process (method) of creating objects and blocks in the game, represented by placing other blocks or things in a certain sequence on a crafting grid. It is one of the main attributes of the game. Although the word "craft" is often used to describe specific recipes, such usage is, strictly speaking, incorrect. Without crafting, I can't craft anything, absolutely all the rarest and most necessary things in the game are obtained by crafting, this applies to both weapons, equipment and various food recipes in the game.

Хіробрін (Herobrine) – character in fictional horror stories about Minecraft. In these stories, Herobrine is described as having the normal player skin but with white eyes. Developers often add humorous items about the removal of Herobrine to the changelogs. In fact, it was never in the original game. As a child, I believed in the existence of Herobrine, I believed that he appeared very rarely and unexpectedly. There are also mods for Herobrine in the game that are publicly available. With them, Herobrine is already becoming a reality and playing with friends will be clearly more interesting.

Скін (Skin) – This is what the player's appearance is called in Minecraft. Personally, I always had 1 skin that I really loved called "LOLDSFAN" it looks **like this.**

Playing with a skin is always some kind of entourage, you stand out from the usual basic players on the server and sometimes even feel more confident, even though it is just a drawing of the character (Figure 1.1).

Figure 1.1 Minecraft skin

Данж (Dungeon) – or Danz – a treasure trove. Danz is a not entirely correct transliterated word from Ukrainian into English, which is often used by players when communicating in game chat. I've met a lot of danz, they are divided into rare and not very rare. This is usually some kind of building made by the game administrators themselves, which can be found by absolutely any player in Survival mode. The rarity of a danz can be determined by their number for a certain number of blocks, for example, rare danz appear on the map 1 per 100,000,000 blocks, and not rare danz - 1 per 10,000,000 blocks.

CHAPTER 2

THE LOCALISATION INTO UKRAINIAN

2.1 Localisation as a concept. Challenges of video game content localization

Localization is the process of translating the game into other languages. If the product has been correctly internationalized, the game does not need to be modified or new features added to accommodate the translations. Because of this, the localization process itself is not too difficult. Creating a Ukrainian version is much easier if the game already supports accented characters, international keyboard layouts, and does not contain culturally specific references to correct. As Top ten game localization mistakes we follow them as they are (1) hard-coding text into the source file, (2) skimping on translation services, (3) insufficient contextual information, (4) ignoring cultural nuances, (5) hiring the wrong translators, (6) skipping internationalization, (7) not testing the localized game on the right devices, (8) failure to organize translated copy, (9) treating localization as an afterthought, (10) not evaluating your game's performance (*Top Ten Game Localization Mistakes*, 2021).

Depending on the amount of resources available for the translation and the anticipated return on investment, the level of localization of game assets might differ from project to project. A game that is specifically translated for a player's home language is likely to be purchased by more players. There would be a direct sales loss if the game is only offered in one language since the same players could decide not to buy it if it is not in their mother tongue. However, because localizing a game requires more time and money, the publisher is exposed to more risk. Other localization risks include finding a serious issue that requires more time and money to resolve, missing a crucial ship date (like Christmas) due to underestimating the amount of work, or not selling enough copies to break even on the localization development expenses. Scaling the localization process in accordance with the requirements and standards of the game is one method to reduce these risks.

2.2 Packaging and Manual Localization

Another stage of translation includes adjusting the game's manual and packaging, sometimes known as "box and docs." The manual, packaging, and other supporting documents have been translated into the target language, but the game's code and language have not changed from the original edition. Localizing "Box and docs" is usually done for a game that won't be selling more than a few thousand copies abroad. This kind of treatment is occasionally meted out to certain games that are best– selling in France and Germany, but are not anticipated to sell great quantities when they are offered in smaller secondary European countries like Sweden or Denmark.

Since no game code is changed, localizing "Box and docs" presents no risk to the developer. To translate phrases relevant to the game for the packaging, the developer might need to help the translator grasp them. To make sure that the keyboard commands from the source language translate appropriately to international keyboards, the developer may also need to double– check the operation of foreign keyboards on PC versions.

The final user is playing an untranslated game, which is a drawback of this approach. Although the user can completely comprehend how to play the game thanks to a localized manual, the player's experience might not be as immersive. The ability to release all language versions concurrently with the source language version is a significant benefit of a "box and docs" localization.

2.3 Types of localization of popular games

There are 2 types of localisation: Partial and Full localization. Merely translating the in– game text without addressing the voiceover is known as incomplete localization, or partial localization.

As there is no need to pay for translators, arrange recording sessions, employ actors, prepare sound files, or do other duties required for localizing voiceovers, this approach is economical. The voiceover files may occasionally be able to include subtitles, but this is contingent on the code's support for it.

Furthermore, it might be difficult to incorporate localized voiceover files into a game correctly, particularly if the in– game actors lip– synch. Facial animations may need to be recreated when lip– syncing is employed in order to achieve the best possible result.

Because it requires changing the game's real code, a text– only translation entails greater risk and requires more time for testing and development. To ensure that any text changes made in the source language version are reflected in the translated versions, the text assets must also be regularly monitored. This kind of translation is more expensive and more likely to be delayed because it requires more people to participate and changes the game code. The advantage is a more customized gaming experience for the player from abroad. High–quality games that are launched in secondary markets like Italy and Holland typically receive partial localizations.

2.4 Full localization of popular games

Translations of the text, voiceover, manual, and packaging are all included in a full localization. Large– budget games are often the ones that use this translation as it is the most costly and dangerous. Since complete localizations take a lot of time, a smaller team inside the primary development team is usually tasked with finishing the translations. In order to arrange the resources for translation, include them into the game, and manage the localization testing, this team collaborates closely with the main team. To ensure that all of the voiceover and text files are translated, every part of the game must be carefully examined. If the assets are not properly structured inside the code and the game code is not localization– friendly, this might be expensive and difficult. In cases like this, the developer will spend a lot of time hunting down the assets and formatting them for translation.

Because full localization is dependent on the original version's work, if the original version is delayed, the translated versions will be delayed as well. This may conflict with the original language version since the ability to make text or voiceover changes at the last minute is gone. Ideally, localizations should start early in the development process to ensure that all assets are correctly translated.

The most significant advantage of conducting a thorough localization is that the player may purchase a game that is completely suited to his linguistic requirements. Full localization demonstrates the publisher's commitment to offering the highest quality gaming experience for its worldwide clients.

Despite its long history and popularity, video game translation has certain drawbacks. Experienced industry experts all have stories about being a hero one day, producing the flawless translation of a particularly complicated game, and the following day being a source of great disappointment due to a single mistake or error. To avoid such large swings between ups and downs, it's important to understand why even the world's top game translation experts may make such easy blunders. In truth, it happens from time to time, and no one engaged in the translation process notices until it's too late. So, what are the most prevalent issues that arise throughout the video game localization process?

The first localization problem is inexperienced swearing as we follow the problem of many language styles, language biases, inadequate translation, less commonly supported languages as palyers can really face cultural biases in playing neglecting the cultural perspective (Trans, n.d.)

A lack of grasp of a culture's preferred swear words and phrases might result in poor localization. There is a method to swear responsibly. That is, there is a technique to translate cursing responsibly in games that use it. Swearing translation is something of an art form. In other areas of translation, as with any poor word choice, choosing alternative terms to represent profanities might erode contentment with their use. Some swearing notions hold varied weight throughout cultures. In certain localities, profanity is outright outlawed. So be aware of and adhere to any local rules.

The second – Wrong use of slang. When translators are unfamiliar with the slang prevalent in the region or local area for which they are localizing a game, the spirit of the game suffers greatly. Before you begin translating, inquire about the slang used in the game and the local region to which the translation will be applied. From there, you'll need to determine which slang terms and phrases have a translation in your native language and which must be spoken as is.

Then going to analysis we see that placeholders are short codes used in sentences to replace in-game text, such as %s,%1$@ and can also have some mistakes in game localization process (Ventskovska, 2022).

These placeholders should become genuine, real values in– game, rather than merely symbols. These values can represent dynamic or imported values by participants, such as their names, dates, figures, texts, and so on. Translators should never remove or change placeholders during the translation process. Otherwise, the adjustments will cause in– game issues. Giving a gamer gold money after completing a mission is one typical technique to reward them. In this case, a placeholder may read "you get%s GOLD." However, deleting the placeholder will prevent your player from receiving his award. And, as you are well aware, a broken quest leads to furious players.

Unrealistic customer expectations. Untested game translations increase a game's chances of failure in international gaming marketplaces. Managing client expectations is critical to ensuring their happiness with the localization process and results. Customers that want to save money by avoiding the testing phase of localization should be helped to understand why testing is critical to the success of the translation process and cannot be overlooked. Customers should leave as much time as feasible for translation and group more things together to decrease testing time and expenses. Some clients may be frustrated because translators made errors that needed to be addressed. Again, having more time for translation can assist limit the quantity of redoing. Customers who believe that translation expenses are too high might consider batching orders to assist lower costs.

Not playing games. If you are not a gamer, this is an issue. Ideally, a game localization specialist enjoys gaming. You should have a basic understanding of what it means to play the games you translate. Video games are incredible artistic works. To be a genuinely good game localizer, you must play games. Understanding and utilizing standard game terminology is a basic skill that a player must be familiar with. Understanding the complexities of context, personalities, actions, and the whole spirit of gaming necessitates playtime. So, first, become a gamer. Play some games! It is up to you to conduct the research! Playing and liking games can help you achieve far more success as a game localizer.

Despite localisation challenges and ignoring the cultural perspective in localization people from diverse cultural backgrounds will play the game, which has been successfully translated (Via, 2023).

As a result, a game released for the US market should appeal to US residents. If the target market is China, the same game should be culturally altered to appeal to its players there. However, some game localizers fail to consider culture when translating, resulting in a game that is disconnected from the culture of the market in which it is played.

HTML code issues. Issues might emerge as a result of small, basic parts of code being corrupted or missing. Someone else's error can stall the process as time is spent forwarding readily correctable code faults to the next code developer. It not only increases localization efficiency and helps to maintain seamlessness, but it also provides value to your clients' services. So, if you want to be a professional game localizer, you should strongly consider learning programming languages as part of your skill development. Even if your clients have their own coding professionals who are responsible for programming the game, scenarios happen that make having a better understanding of coding fundamentals quite useful. At the very least, consider learning HTML markup.

Adjusting for text length constraints. Differences in word length and grammatical structure across languages might pose difficulties when translating and localizing games. A translation that fits well within the text length limits of one

language may not fit at all in another. Because of variations in word structure and syntax, the length of the identical sentence in English and German might change greatly. German phrases can be lengthier and more complex, therefore a translation of a sentence that fits in an English conversation box may not fit in the same space in German as we can follow in mini serial on Minicraft popular on *YouTube* (HIKI, 2023).

This might result in text overlapping, truncation, or even the full removal of vital information. Furthermore, the style and formatting rules confine the positioning of each fragmented UI string in games, requiring that the translation not only fit within the space allowed but also be positioned appropriately to retain proper context and readability.

Low creativity in translating. Being very exact when translating individual words and phrases may appear to be the best strategy to maximize localization efficiency and accuracy. However, it does not result in improved translation accuracy. When assigning the most literal word substitution, don't be too detailed. The goal is to understand the character's intended meaning. The character might be intended to represent a more dramatic statement or a less dramatic mood than the most precise translation conveys. Perhaps you need to shorten some translated terminology to make it more abrupt, strong, or lilting and melodious.

Staying loyal to the translation is critical. However, correctness is determined more by how exactly the intent is communicated than by how rigorously the definition is applied. So, you must allow yourself to be creative to a reasonable amount. After all, game localization is not the same as translating a technical documentation. Don't expect every word to be perfectly translated. The localized game should sound natural to the user. To do this, certain words will most likely need to be changed.

Inaccurate Use of Intonation. Game translation problems include how game publishers employ acceptable tone. It occurs when the tone, pitch, or inflection utilized in a localized version of a game differs from the original purpose or the target audience's cultural expectations. Teoo. (2023). Мапа України на 248,457,600

Блоків у Майнкрафт Хардкор! (Майнкрафт Українською) [Video]. In *YouTube*. (Teoo, 2023) Neglecting the importance of tone in conveying meaning might result in uncomfortable results that do not make sense to native speakers of a certain language. It may also cause misunderstanding regarding the game's speech and plot. What is deemed funny or serious in one culture may not have the same impact in another. For example, each character in a video game has a distinct personality and background. Their tone, speaking style, and speech patterns should reflect these characteristics. Inappropriate intonation may make characters look inconsistent or unapproachable to the players.

Failure To Organize Translated Copy. Entering the local market entails more than simply translating game material. Poorly translated handbook language, package material, app store descriptions, and marketing collateral can all jeopardize your success.

At the same time, failing to arrange various formats and data might result in discrepancies across all touchpoints, raising expenses and delaying your launch. A strong localization management platform is required to centralize translation administration. It will assist simplify processes, collect all translated information, and modify it for future usage, allowing translation work to be organized more cost–effectively.

Text in Source Code. There is no need to make changes to the text directly in the code. Create a separate file containing all game texts in the form of variables. This will ease the job of translators and localizers in the future, saving you time and money. The game localization process is a crucial aspect of creation and release since it allows a game to reach new markets and audiences.

Around 16% of players' criticism is concerned with localization in any scenario, whether it is absent in the audience's original languages or of low quality. The language barrier may interfere with players' ability to enjoy the game, but it will not prevent them from submitting negative feedback and poor marks.

2.5 Translation strategies in video games localization

Translation is a context-sensitive process that, like any other human activity, is heavily influenced by the specific judgments and preferences of the translator who must transfer the meaning from the source culture to the target audience. The adaptation of multimedia goods incorporates the concept of restricted translation, (Mayoral et al., n.d.)   as the specific qualities and constraints of the text being transmitted must be taken into account. In this way, this study is based on the premise that video game translation is a functionalist process in which maintaining the gaming experience is the primary consideration while modifying the game (Alves, 2019).

In other words, a Mexican, French, or Chinese player should have a similar gameplay and experience to someone playing in the original American or Japanese versions. However, this remark raises several problems about translation. First and foremost, is it always required to maintain the game's appearance and feel, or is it conceivable to implement a strategy in which this may be changed to fit the expectations of the target audience? Second, is it always feasible to maintain the same gameplay experience without sacrificing any shading or nuance? The usage of comedy and puns in certain video games makes it nearly hard to change the message without losing significance, and compensatory measures may be necessary (Marco, 2007). When it comes to video games, there is no such thing as "correct" or "wrong" translation, and translators focus on accomplishing a functionalist goal: retaining the gaming experience.

As a result, meeting the expectations of users in the target audience is the guiding concept. This is not an easy undertaking, as translators may need to understand all of the meta-textual allusions in video games (sometimes to prior editions of the same title, other sagas, and game-related literature) to match the expectations of experienced players.

2.6 Domestication vs Foreignization

Venuti's classic distinction is designed to distinguish between translations that try to retain a 'foreign taste' and those that are tailored to the specific features and norms of the target culture. This method is plainly applicable to the instance of video games. Indeed, it can be argued that this is one of the most important decisions to be made during the translation process because it may influence the overall localization strategy of a video game into the target locale and may also lead to the application of other specific strategies (for example, 'no translation' of certain names or items). Foreignization tactics aim to maintain the original game's appearance and feel while also transferring the mood and flavor of the source culture to the target area.

Assassins' Creed is an excellent example of a successful foreignization method, since the original mood and taste of Italian culture have been well kept in the destination destinations. The game is set in numerous Italian cities and regions, and the tale makes extensive use of local names, places, and cultural allusions. In certain scenes, certain characters employ Italian phrases or idioms that have been maintained in the English or Spanish versions. In addition, the professional actors who record the spoken dialogue use a mild Italian accent in some of the cutscenes, which helps to establish the game's captivating mood. Similarly, Grand Theft Auto IV uses diverse accents to portray the ethnicity and nationality of several of the game's international characters, such as Nico Ballic and some of his family from Eastern Europe.

Domesticating tactics, on the other hand, seek to make the game more relevant to the target culture. Even though some games developed in Japan rely on foreignizing approaches to meet the expectations of manga and anime fans, one of the best-known video game sagas developed in Japan, Final Fantasy, provides a good example of domesticating strategies, as concluded by Mangiron and O'Hagan (2006).

As a general technique for localizing these FF titles, the translators chose a domesticating approach in the Venutian meaning, or, to use Toury's language (1980), an acceptable translation that tries to bring the game closer to its target culture. An appropriate translation that seeks to bring the game closer to the target culture. This

domestication is accomplished mostly by the use of idiomatic and colloquial language in the target text, the adaptation of jokes, sayings, and cultural references, and the production of new cultural references and wordplays. All of this lends a distinct, original flavor to the localized edition.

Similarly, one of Shigeru Miyamoto's most relevant and famous characters has been effectively adapted to local cultures: Mario Bros and his brother Luigi have been designed with a "international flavor," and their names, jobs, and even physical appearance have been thought to be suitable for a wide audience without requiring major changes. Also, the names of the planets, characters, and things from "Mario's universe" have been creatively translated into several languages. Similarly, humor and colloquial language have been modified to bring the games closer to their intended demographic. An example of this can be seen in Super Smash Bros Brawl, a title that includes several Mario characters, where the use of colloquial expressions, jokes, and puns in the target language is a strategy that is consistently used in the various locales where the game has been translated from the original Japanese (USA, UK, Spain, France, Germany, and Italy). For example, one of the game's characters, Wario, must eat garlic in order to launch a special attack: in the Spanish version of the game's official website (Sitio Oficial de Super Smash Bros. Para Nintendo 3DS / Wii U, n.d.).

This transformation is explained with the idiom "el que se pica, ajos come," which is intentionally used to create a pun based on the fact that Wario must eat garlic in order to improve his performance and become "Wario Man." The domesticating technique utilized in the game's translation can also be seen in the adaption of some of Wario's strange and harsh special moves, as he depends on his flatulent nature to unleash an explosive wave that destroys his adversaries. This attack has been referred to as "Tufo Wario", "Wario Waft", "Folata di Wario", "Vent Wario", and "Wario-Wind". As a result, it is referred to as "cuesco", "cute little poot", "bella puzzetta", "gentil petit prout", and "kleines Püsterchen" on the website.

Another example may be seen in numerous sports games, such as FIFA and Pro Evolution Soccer. These titles are clear examples of domestication tactics since

they are localized, altered, and adjusted to match the expectations and tastes of players in the respective markets where the games are marketed. In Spain, for example, both games are always promoted by players from the country's two most prestigious football clubs. However, the game released in England or Italy may include a Manchester United or Juventus player on the cover. This affects not just the trailers and promotional materials, but also the menus and user interface, which may be configured to display a certain league and nation by default. Finally, graphic adventures such as the classic Monkey Island 2: Lechuck's Revenge provide instances of domesticating tactics. When the main character goes to the library to hunt for a book, the librarian asks a series of questions before issuing a temporary card. When asked about his or her own address, the player may supply many bogus responses, such as "Palacio de la Moncloa S/N" or "La Zarzuela". Users can select "Baker Street", "10 Downing Street", or "1600 Pennsylvania Avenue" in the English edition.

2.7 No translation

Aside from the many degrees of localisation a game may have (no localisation, partial localisation, docs and box, complete localisation), the translator can utilize a no translation technique at any time during the game. The failure to translate certain names, concepts, locations, or idioms may be part of a larger foreignization effort. Again, this might be the case with many Japanese titles, where translating all of the conversations, names, and idioms into a European language would detract from the gaming experience. A well-known example of a no-translation method may be seen in the popular game Street Fighter, where many of the characters' combinations and special moves are not translated into any language. If terms like Hadouken, Shoryuken, Shoryureppa, or Tatsumaki Senpukyak were translated into English or French, the players' expectations would not be met because they are accustomed to the distinctive language of this fighting game series. The use of English expressions such as "Blastwave" or "Fireball" to describe Ken's or Ryu's martial attacks may be

linguistically appropriate, but it would not be acceptable translations in the eyes of the players who would reject this domesticating approach.

Even though some fighting games, such as Tekken, use non-translation strategies, it cannot be concluded that this is a general approach for the genre, as some other titles, such as the previously mentioned Super Smash Bros Brawl, use a more domesticating strategy in which all combos and movements are translated and adapted into the corresponding locale. These distinctions provide credence to the notion that the domestication of foreignization procedures in game translation will impact the remaining tactics chosen by the translators.

Many titles created in the United States or the United Kingdom need translation plans as well. Indeed, it is worth noting the standard no-translation strategy for video game titles: unlike in the film industry, where film titles are usually translated, video game names are kept in English in various locales, so titles like Medal of Honor, Monkey Island, Starcraft, or Little Big Planet are easily recognizable all over the world. Interestingly, nations with protective legislation, such as France, where the Toubon Law5 mandates the translation of most commercial documents and advertisements, adhere to this general trend (Costales, 2012).

No translation strategies can be associated with the specific development of a game or its internationalization strategy. Some of the weapons, vehicles, or locations are given a "proper noun" or are called after a mythological place or a biblical event; as a result, they are not translated into any language since they are considered special terminology related with the plot. This is the case with the "Lancer" assault rifle, the city of "Jacinto" in Gears of War, the submerged city of "Rapture" in Bioshock, and the "Covenant" alliance in Halo.

Conclusions

Derived from the study, we followed the successful localization patterns of *Minecraft* which was localized into Ukrainian. The course has shown no translation method, types of localization of popular games, and the process of localization was presented as full and partial. With understanding that full localized versions can be in the final versions, first tend to have no localization or partial localization with much of automated translation. As any text changes in translation, games are also can be a sort of changed and as we can compare the source language version and the localized version to be sure that the translation was success.

The course paper has analyzed the experience of Italian team and Holland teams of localizations which aimed at the partial localization. We find the same scheme working in Ukraine when firstly the game is coming to the market and we follow the partial localization in the 1st stage of localization, then it can be fully localized in the 2nd stage of localization and voiced over in the 3rd stage of localisation and even fully dubbed later in the 4th stage of localization. All the stages described in the work show the importance of translation profession. Edited versions are the market friendly.

It was important to show how the localization can be a challenging process as it can face the unrealistic expectations of game players. The better interface of the game, the better chances of successful localization. We follow the visual part of the game in describing effective visualization of *Minecraft* and followed the success of the game which was the international gaming success.

Also, we have pointed the problem of translation mistakes. The job of a translator plays the crucial role in localization process as game players all over the world can avoid frustration and feel happier in better localization versions.

In conclusion, we find the localized product is worth the translators' struggles and efforts. The translation and localization go hand in hand in opening the globalised world today.

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ANNEX

No,	Game term	Localised term
1.	Wood	Дерево
2.	Dirt	Земля
3.	Iron Ore	Залізна руда
4.	Sand	Пісок
5.	Clay	Глина
6.	Sword	Меч
7.	Bone	Лук
8.	Stone	Камінь
9.	Coal	Вугілля
10.	Wooden board	Дерев'яна дошка
11.	Bucket	Відро
12.	Calcite	Кальцит
13.	Skeleton	Скелет
14.	Zoombie	Зомбі
15.	Spider	Павук
16.	Cat	Кіт
17.	Wolf	Вовк

18.	Cow	Корова
19.	Creeper	Кріпер
20.	Distorted nyllium	Спотворений нілій
21.	The enchanted golden apple	Зачароване золоте яблуко
22.	The fruit of the choir	Плід хорусу
23.	Spider's eye	Павуче око
24.	A bottle of honey	Пляшечка меду
25.	Dried kelp	Сушена ламінарія
26.	Needlebellies	Іглобрюх
27.	Tropical fish	Тропічна риба
28.	Rotten flesh	Гнила плоть
29.	Pumpkin pie	Гарбузовий пиріг
30.	Beetroot soup	Буряковий суп
31.	Rabbit stew	Тушений кролик
32.	Scalpel sensor	Скалк-сенсор
33.	Chest	Сундук
34.	Lightning rod	Громовідвід
35.	Amethyst block	Аметистовий блок
36.	Vortex	Вирва

37.	Piston	Поршень
38.	Hook	Крюк
39.	Wagon	Вагонетка
40.	TNT	Динамит
41.	Bell	Дзвон
42.	Big Throw	Велика кидка
43.	Emerald	Смарагд
44.	String	Нитка
45.	Honeycomb	Бджолині соти
46.	Scute	Щиток
47.	Nether star	Зірка Незера
48.	Shulker shell	Панцирь шалкеру
49.	Echo shard	Уламок луна
50.	Popped chorus fruit	Просмажений плід хоруса

FREQUENTLY USED GAME PLAYER TERMS

1. SMP (multiplayer, Survival MultiPlayer) – is a multiplayer Survival mode.

2. AFK (away from the keyboard) – is the state of the player when his character is on the server, but the player himself is not currently using the device on which the game client is running.

3. TPS (Ticks per Second) – number of ticks per second. The higher this indicator, the more productive the server is. The normal TPS in the game and on the server is 20.0. Calculated from the ratio of 1000 milliseconds to the average time it took to complete 1 clock cycle, calculated over the last 20 clock cycles. To obtain a normal indicator of 20.0, it is required that the average rendering time of 1 clock cycle does not exceed 50 milliseconds.

4. FPS (Frames per Second) – number of frames per second. The higher this indicator, the "smoother" the image on the screen changes.

5. Спліф (Spleef) – a kind of sport in the Minecraft universe. Players are positioned on a platform several blocks thick that hangs above the ground. The players' task is to destroy the platform blocks so that other players fall down. Creating new blocks is prohibited.

6. Гріфер (Griefer) – a player who, with malicious intent, harms other players by destroying their buildings, killing livestock, stealing things from the house, and so on. Killing a player is not necessarily griefing.

7. Чанк (Chunk) – unit of game space. The dimensions of one chunk are 16 blocks wide, 16 blocks long and from the very bottom to the very top of the world.

8. Нуб (Noob) – a contemptuous term used to describe either a new player who does not know how to play, or who simply looks very stupid (from the point of view of the person using the term). This term is widespread

in a huge number of online communities, and not only in the field of computer games.

9. Стек (stack) – Also common is the incorrect transcription "стак", one cell filled with one or another resource in a player's inventory or chest. The cell capacity depends on the resource and is usually equal to 64 units.

10. Крафт (Crafting) – the process (method) of creating objects and blocks in the game, represented by placing other blocks or things in a certain sequence on a crafting grid. It is one of the main attributes of the game. Although the word "craft" is often used to describe specific recipes, such usage is, strictly speaking, incorrect.

11. Хіробрін (Herobrine) – character in fictional horror stories about Minecraft. In these stories, Herobrine is described as having the normal player skin but with white eyes. Developers often add humorous items about the removal of Herobrine to the changelogs. In fact, it was never in the original game.

12. Скін (Skin) – This is what the player's appearance is called in Minecraft.

13. Данж (Dungeon) – or Danz – a treasure trove. Danz is a not entirely correct transliterated word from Ukrainian into English, which is often used by players when communicating in game chat.

РЕЗЮМЕ

Курсову роботу присвячено локалізації в ігровій індустрії, а саме відеогри *Minecraft*. У роботі описується значимість локалізації на сьогоднішній день, її актуальність, затребуваність, викликана трендами та великим бізнесом, також описана проблематика локалізації, важливість коректного перекладу, різні стратегії перекладу та адаптація в україномовне середовище. Акцент робиться на успішній локалізації на українську мову, що відбувається через затребуваність локалізації ігрового контенту саме на українську мову.

Розглянуто проблему форенізації та доместикації, описані перекладацькі труднощі та виклики під час перекладу популярного ігрового контенту. Окремо досліджується проблема безперекладності в ракурсі лакунарності та перекладацьких викликів.

Ключові слова: *локалізація, ігровий контент, Minecraft.*