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ÚSTAV JAZYKŮ

THE PROCESS OF LOCALISATION AND TRANSLATION OF VIDEOGAMES

PROCES LOKALIZACE A PŘEKLADU VIDEOHER

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Proces lokalizace a překladu videoher

POKYNY PRO VYPRACOVÁNÍ:

Cílem práce je analýza procesu lokalizace videoher. Na základě prostudované literatury se práce zaměří na fakt jak přizpůsobit software a produkt (videohru) odlišné kultuře a jazyku, jak zavádět novou terminologii a jak překládat/lokalizovat nové pojmy.

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Abstract

The aim of this work is to analyse the process of video game localization. Based on the literature studied, the work is focused on how to adapt software product (in this case video game, The Witcher 3: Wild Hunt) to different cultures and languages, how to introduce new terminology and how to translate and localize new concepts of software products, especially of video games. Bachelor thesis reveals the problems, which usually occurs during the process of translation and localization of names of game characters, names of places, idioms, humour, curse words, stories, fixed expressions, localization of words or/and names, which were invented in the source language. And solutions to these problems on the example of the localization of the game 'The Witcher 3: Wild Hunt'. Explaining not only the way how CD Project RED dealt with these problems but analysing why they have chosen exactly this way not another. Bachelor thesis consists of two parts, the first part of which is theoretical, explaining the concept of localization in general, referring to Bernal-Merino and his work 'The Localisation of Video Games' (2013), Heather Chandler and Stephanie O'Malley and their work 'The Game Localization Handbook', also Dunne, (2006:1), Cooke (1992: 212-3), Esselink (2000), O'Hagan (2007) and many others. A practical part on the example of the game shows the difficulties that were described and explained in the theoretical part.

Key words

The Witcher 3: Wild Hunt, Localization, Translation, Analysis, Profanity.

Abstrakt

Cílem této práce je analýza procesu lokalizace videoher. Na základě studované literatury je práce zaměřena na to, jak přizpůsobit softwarový produkt (v tomto případě videohru, Zaklínač 3: Divoký Hon) různým kulturám a jazykům, jak zavést novou terminologii a jak přeložit / lokalizovat nové koncepty softwarových produktů, zejména videoher. Bakalářská práce odhaluje problémy, ke kterým obvykle dochází v průběhu překladu a lokalizace názvů herních postav, názvů míst, idiomů, humorů, prokletých slov, příběhů, fixních výrazů, lokalizace slov nebo jmen, které byly vynalezeny ve zdrojovém jazyků. A řešení těchto problémů na příkladu lokalizace hry "Zaklínač 3: Divoký Hon". Vysvětlujíce nejen způsob, jakým se CD Project RED zabýval těmito problémy, ale také analyzujíce, proč si vybrali lokalizovat právě tímto způsobem, a ne jiným. Bakalářská práce se skládá ze dvou částí, z nichž první je teoretická, vysvětluje pojem obecně lokalizace a odkazuje na Bernal-Merino a jeho práci "Lokalizace videoher" (2013), Heather Chandler a Stephanie O'Malley a jejich práce 'Příručka hry o lokalizaci', také Dunne, (2006: 1), Cooke (1992: 212-3), Esselink (2000), O'Hagan (2007) a mnoho dalších. Praktická část na příkladu hry ukazuje obtíže, které byly popsány a vysvětleny v teoretické části.

Klíčová slova

Zaklínač 3: Divoký Hon, lokalizace, překlad, analýza, vulgarismy.

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Prohlášení

Prohlašuji, že svou diplomovou (bakalářskou) práci na téma Proces lokalizace a překladu videoher jsem vypracoval samostatně pod vedením vedoucí bakalářské práce a s použitím odborné literatury a dalších informačních zdrojů, které jsou všechny citovány v práci a uvedeny v seznamu literatury na konci práce.

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Introduction

As an introduction for this thesis, it was decided to cite different authors as Chandler, Dunne, Esselink, Nord, O'Hagan - people who have done great research in the area of text or game localization and quotes or references to their works and works will often appear in this thesis

Despite the fact that video games have grown into a global industry (Chandler, 2005) the process of game localisation remains relatively little known beyond the closed circle of stakeholders in a similar manner as the localisation sector on the whole (Dunne, 2006:1). Localisation is an essential process which enables video games to be playable in different markets, referred to as territories in the game industry, then the country of origin. Today's video games are essentially a piece of software and thus game localisation shares many commonalities with software localisation. The need for 'localisation' beyond translation arose due to the shift to an electronic medium in which the text subject to translation is couched (O'Hagan). Turning software from one language version to other calls for extra technical processes such as extraction and reintegration of text fragments (known as "strings") and testing to ensure that the localised software functions properly and all linguistic conversions fit both semantically and, in the space, allocated. Localisation entails adapting products in the electronic form to make them "linguistically and culturally appropriate for a particular local market" (Esselink, 1998:2). The adaptive inclination is particularly pronounced with game localisation, given its purpose as a means of entertainment with the ultimate goal of localisation being to recreate a pleasurable player experience. Localised versions may have newly added features which were not in their original games. This makes the localisation a functionalist translation practice (Nord, 1997) which prioritises the expected function of the translated text at the receiving end, making the fidelity to the source text less relevant (O'Hagan).

This theme has been chosen for the thesis first of all because of the fact that the localization highly demanded these days. The second reason is an experience in localization of video games: Pro Gamer Manager/ Pro Gamer Manager 2 from English to Ukrainian. This experience may give a clear understanding of amount, complicacy of work but most important – showed me that this is the area in translation I would like to be engaged in. The translator is only the one who decides in which way this sentence should be translated, which of the tens of possible translation will be the most suitable option for gamers from a particular region. The Witcher 3, aside from being one of the most popular, is one the hardest game to localize. The style of

writing of Andrzej Sapkowski (the author of the book) consists of archaic, obsolete words. Taboo words are also in active use. Moreover, the game has hundreds of jokes, references, small poems, books, songs, localization of which is a dilemma. The fate of people and entire settlements depend on the player`s actions and even answers, so the necessity of correct understanding of the dialogues and books is the highest priority.

1.   Game description

The Witcher 3: Wild Hunt is a 2015 action role-playing game developed and published by CD Projekt RED. Based on The Witcher series of fantasy novels by Polish author Andrzej Sapkowski, it is the sequel to the 2011 game The Witcher 2: Assassins of Kings. Played in an open world with a third-person perspective, players control the protagonist Geralt of Rivia, a monster hunter known as a Witcher, who is looking for his missing adopted daughter on the run from the Wild Hunt: an otherworldly force determined to capture and use her powers. Players battle the game's many dangers with weapons and magic, interact with non-player characters, and complete main-story and side quests to acquire experience points and gold, which are used to increase Geralt's abilities and purchase equipment. The game focuses on narrative and has a dialogue wheel which allows players to choose how to respond to non-player characters. Geralt must make decisions which change the state of the world and lead to 36 possible endings, affecting the lives of in-game characters. He can have a romantic relationship with some of the game's female characters by completing certain quests. In addition to the main quests, books offer more information on the game's world. Players can begin side quests after visiting town`s so-called 'noticeboards'

The storyline of The Witcher 3 is connected with Ciri, which were raised at School of the Wolf and is a Child of the Elder Blood, the last heir to an ancient elfish bloodline with the power to manipulate space and time. Her father Emperor Emhyr asks Geralt (a protagonist of all 3 parts of the game) and his ex-lover Yennefer to find her because she is in mortal danger. While doing the main quest, a player is able to do hundreds of side-line quests helping local people. These quests influence the rest of the world and walking in hundreds of miles from the city in which the quest took place you can hear the discussion of this situation by local people, their opinion and notice an appropriate attitude to the main character.

The game's open world is divided into several regions. The main character can explore each region on foot or by the use of a boat or Roach. Roach, his horse, may be summoned at will. The horse fighting is also added. Players can kill enemies with one of their swords while riding Roach, but an enemy presence may frighten the horse and unseat Geralt. Points of interest may be found on the map, and players receive experience points together with in-game currency orens, florens or crowns or/and useful items/materials after completing mini missions (called 'side quests') in these regions. Players can discover Places of Power for additional ability

points. There are also plenty of activities include horse racing, boxing and card playing; the card-playing mechanic was later expanded into a standalone game.

Official website of The Witcher 3: Wild Hunt slightly uncovers regions in which players are able to play. 'Wild Hunt you'll visit the high streets and back alleys of Novigrad, a gilded metropolis with a rotten heart where all cultures and classes rub shoulders, face the frigid cold of the wind-swept Skellige Isles, and challenge the dark forces roaming the desolate, war-ravaged swamps of No Man's Land. As you traverse distinct regions, you'll feel and see the world change. You'll hear the change on people's lips, too: in Skellige battle-hardened marauders will shout boasts of their latest raids, in Novigrad rich and poor will gossip about executions and houses of pleasure, while in No Man's Land, villagers will pray in hushed whispers to dark, ancient gods'. (thewitcher.com/en/witcher3, regions)

The game was met with critical acclaim on a pre-release stage and was a financial success after the official release, selling over six million copies in six weeks.

The game won numerous Game of the Year awards from various gaming publications, critics, and game award shows, including the Golden Joystick Awards (Most Wanted) and The Game Awards (Most Anticipated Game). On the 33rd Golden Joystick Awards obtained: Best Gaming Moment, Game of the Year, Best Storytelling and dozens of other awards from the early 2013 to the late 2018

2.   Definition of localization

Localization – generally, localization is the translation of any software product. To clarify the point in the question of spelling with '-s-' or '-z-' – the noun 'localization' – comes from the noun "locate" (according to the Oxford English Dictionary). The suffix '-ize-' is used in mainly in North America since 16th century (worth noting that it is not Americanism). The British alternative spelling is 'localization' due to French words localiser and localization. For purposes of the seminar paper, North American suffix is used as it become more popular with development of American computer technologies at the beginning of the 21st century.

The word 'localization' is nowadays commonly used in medicine, economy, geography (Bernal-Merino, The Localisation of Video Games, 2013), but it also was allocated with software industry to describe the process of 'taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold' (Esselink 2000: 3)

For the purpose of the thesis, it will not be superfluous to raise the history of the word 'localization'. The word 'localization' is not new and, in accordance with Oxford English Dictionary, the word 'localization' with a similar meaning is found in 1813. The popularization of this word allocates with computer development in 1980s. The quick development and devaluation of computer technology in the mid-1980s led to rapid growth in hardware and software demand from many countries around the world in the so-called digital revolution (Cooke 1992). Increasing demands for computers led to the necessity of selling computer software around the world, which, in turn, meant to the necessity of teams of translators and writers for each language version. The software localization industry was born. In early 1990s not only, the software products needed for a translation, but also the web sites. Big translation teams were not cost-effective because they could not be kept busy all year round by a company. They focused on looking for translators through the internet. So, the process of localization became more cost-effective.

Terms "localization", same as 'globalization', 'internationalization' was originally used in business and global economics after World War II, but after opening international markets the products could be easily sold in almost any country. Also, it brings the need for new marketing strategy, language packs, design in a way, that they could easily accommodate the tastes of future potential customers in a new region. The economist Cooke (1992: 212-3) discusses the pressure on leading firms from Europe, Japan, USA to further global localization saying "as

competition intensifies the nuances of market culture make it more and more difficult to satisfy the more discerning user without having the capacity to tailor a generic product to the finest degree possible to meet local demand"

3. Definition of terms

3.1 Action role-playing video games

Action role-playing video games (abbreviated action RPG or ARPG) are a subgenre of role-playing video games. The games emphasize real-time combat (where the player has direct control over characters) over turn-based or menu-based combat. These games often use action game combat systems similar to hack and slash or shooter games.

3.2 Video game localization

Video game localization is defined as a process of preparing the game software and hardware for sale in a new country/region. Although translating a text is a large part of it, localization includes also culturalization, altering art assets, creating new packaging and manuals, text fragmentation, voice-over, subtitles, cinematics, in some cases transforming hardware, cutting out whole portions of the game due to differing cultural sensitivities and/or local legal requirements, and even adding sections to replace cut content. Video game localization requires not only the perfect knowledge of the languages, but the background, history of the game series, plot as well as the history of the countries of those years in which events occur, the author style of writing (if the game based on the book)
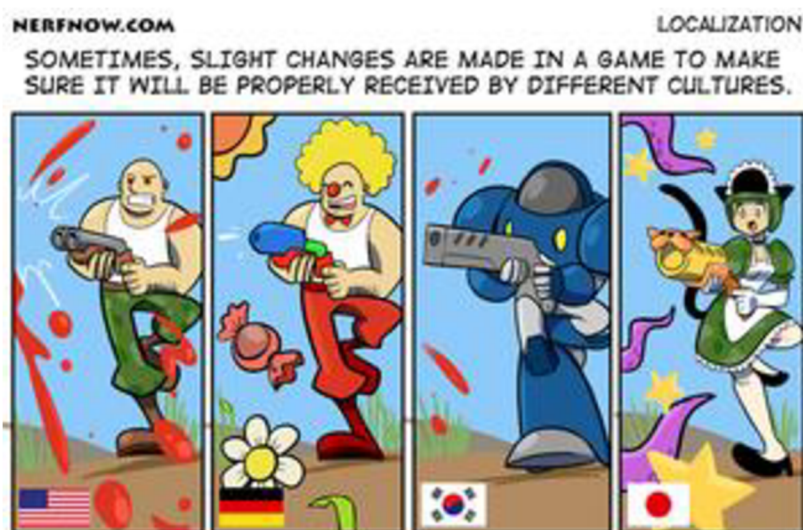

Figure 1: 'Possible localization of a videogame'. Extract from the article from nerfnow.com

This is the example of how contrasting could be the same game in different countries. USA has no strict requirements as, for example, Germany does. So, we can see significant changes in the gameplay of the game: no blood, no aggression because in order to add everything mentioned above – the game should have restriction USK 16+. The reason why the Korean version of the game changed is simple: to make the game more saleable. StarCraft 2 – is one of the most popular game in their region, so adding references is a good way to increase profit. For Japan it is obvious: the more schoolgirls, cats, tentacles – the more popular game will be because anime cartoons are part of a culture.

3.3 Anime

Anime: Japanese films made using characters and images that are drawn rather than real, or one of these films. This example clearly shows that the game could and should be localized with regard to the law, culture, trends, history, religion and many other variables.

3.4 Localization testing

Localization testing is a software customization process in which an application designed for the domestic market is redesigned for release in foreign markets, process which involves the translation of all native language strings into the targeted languages as well as customizes the Graphical User Interface (GUI) in order to make it relevant to the targeted market (The Economic Times, *Definition of 'Localization Testing')*. Localization testing verifies the locale/content and validates whether the level of customization for the targeted market is up to the mark or not. Translators should be assured that it behaves according to the local culture or settings. It is a process of customizing software application as per the targeted language and country. In other words, it is a process of testing a globalized game or program which default language, currency, date, time format and documentation are designed as per the targeted country or region. It ensures that the application is capable enough for using in that particular country.

3.5 Culturalization

Culturalization takes a step beyond localization, making a more fundamental examination of a game marking the part of dialogues or even parts of a plot which can sound offensive, illegal, inappropriate and then assesses the viability of those creative choices in both the global, multicultural marketplace as well as in specific locales. While localization assists gamers with simply comprehending the game's content through translation, culturalization allows gamers to engage with the game's content at a potentially more meaningful level. Culturalization ensures that gamers will not be disengaged by a piece of content that is considered incongruent or even offensive.

3.6 Dabbing and Voice-over

Voice-over - is an audio-visual translation technique in which, unlike in dubbing, actor voices are recorded over the original audio track which can be heard in the background. Voice-over has to be translated in a different way so as to be synchronized with the cutscene actors. As far as video game texts are unique (by the number of registers and styles they combine) the voice-over plays an important role for gamers to understand the semantic message of the particular scene.

Dabbing is a post-production process used in filmmaking and video production in which additional or supplementary recordings are 'mixed' with original production sound to create the finished soundtrack, or another words it is the process of adding new dialogue or other sounds to the soundtrack of a motion picture that has already been shot.

Following bullet points are taken from an article 'Whats the difference between voice over and dubbing'

- Voice-over has more of a "translation" only aspect to it, with less emphasis on a nuance of tone and emotive content.
- Voice-over, by its very nature, constitutes an additional soundtrack to the original. While this conveys "authenticity" in a reporting environment, it also risks becoming distracting for longer form content.

- Dabbing is done well beyond spoken words, tonality, nuance, dialect, accents etc. combine to convey a richer text or message. For entertainment products, such as films and performance driven videos, dubbing is, in fact, the only true way to capture the totality of the original content's intent.
- Dubbing makes the localized content look like it is native to the audience's ear as the translated text fits the lip movement (Studio City, article 'whats-difference-between-voice-over-and-dubbing')

3.7 Translation as part of the localization process

The first theoretical part of the study establishes a conceptual framework for working with the localization phenomenon, examines the interdisciplinary nature of the localization phenomenon, the concept of linguistic localization, characterizes its connection with the translation process. Often, localization is identified with translation, but most authors agree that the work of adapting software to a particular locale consists of two main parts: linguistic translation (translation of menu names, message texts, technical documentation, etc., grammar and spelling language questions) and technical adaptation programs for her proper work in a specific cultural and linguistic space (support for language encoding, the presence of the usual locale date / time formats, units of measurement, etc.) (Dagienė, Grigas, Jevsikova, 2010; Esselink, 2000). That is, localization is the process of comprehensively transforming a product so that it linguistically, culturally, technically and legally corresponds to the target country and language (Bernal-Merino 2006). Despite the fact that it is sometimes difficult to separate the concepts of 'translation' and 'localization', they are still worth distinguishing. As mentioned above, besides the linguistic adaptation of the internal texts of software, localization may include the adaptation of graphics components, changing the colour gamut, technical settings of the program. This suggests that the translation is part of a more complex and multilateral localization process.

3.8 Computer games as an object of translation analysis

There is no doubt that computer games are one of the most popular phenomena of modern popular culture. According to M. Bernal Merino, the translation played a key role in the exponential growth of the video entertainment industry. Nevertheless, for a long time, this phenomenon and the very fact of localization of computer games remained outside the framework of academic research. All attempts at analysing computer games in recent years have created an interdisciplinary approach to this phenomenon (O'Hagan, 2007). To date, there is no single terminology for working with computer games. Such terminological instability indicates the dynamic nature and technological basis of the subject matter, as well as on how heterogeneous and multidimensional the field of computer games research is, allowing for many interpretations (Aarseth, Smedstad, Sunnana, 2003). Despite the previously emphasized interdisciplinary character of the localization process, it is possible to identify a number of linguistic characteristics inherent in other types of translation. 'The linguistic plane of the localization phenomenon and the linguistic approach to the definition of this term allows investigating this phenomenon from the point of view of traditional translation-theories' (Maumevičienė, 2012).

As international markets grow, game developers are highly interested in localization of the game content to capitalize on sales in different regions. For example, Europe has more than 40 active-used languages. Localizing the game into 40 languages does not make much sense from an economical point of view. There are few most popular languages such as French, German, English so publishers usually plan to produce fully localized French and German version of the game. Also, worth noting that in French localized vision of the game is required by law. The Toubon law was enacted in August 1994 preserves the use of the French language in advertisements, digital and other products. Enactment of law was caused by the concern that English was becoming more popular than French due to the influence of the American movies, games, books and other forms of entertainment. It led to the fact that every game should be localized into French in order to be distributed in France. Germany does sensor violent aspects of the game more heavily than any country in Europe. For example, blood was prohibited till 2003 so the game developers needed to remove or change blood scene or change the colour of blood from red to, for example, blue from any game distributed to Germany (Heather Chandler, Stephanie O'Malley, The Game Localization Handbook, 47)

4.   Determining what to localize

Determining what to localize is done by publishers in a way that they determine the amount of time, money and resources spent on the localization of particular game to a given region versus the expected amount of money return on investment from in the game. In the case of large publishers – the decision of necessity of localization usually made by each international sales office. In a smaller company – the decision is made by the head office. To determine the likely profitability of the localization company makes a profit and loss spreadsheet based on previous experience, money spent on advertising in a given country, the solvency of the target audience in a country. That is why localization to English, German, French, Chinese languages almost always profitable. However, publishers sometimes decide to localize the game even in non-profitable regions in order not to lose face in front of their audience or to obtain more fans in that country for their future projects. The timing is also the factor which should be taken into consideration. Developers want the localization to ship at the same time as the original version in order to market a worldwide release of the game. Usually, the development team plan in advance regions of localization (commonly in a stage of pre-production), but sometimes the game piques interest in unexpected countries on closed beta tests. So, it is not common that the worldwide release of the game postponed to another date due to late localization. The sooner all localization tasks are integrated into the schedule, the easier it will be to achieve sim-ship of localized versions. In some cases, publisher ships European and American versions together and release date differ from Japanese, Russian, Korean and others. The reason why the release dates differ from each other is that the English, German, Italian, French and Spanish localization cover most of Europe, the United States, and South Africa. Not only the development cost and release dates are taken into consideration when determining what to localize, but there are also other aspects. Those aspects include an effect of localized version on source game version, into which languages the game should be translated, the level of localization for each language and other. All these factors influence the time, money and resources required for the game release.

5.   Benediete Laborie interview

Benediete Laborie, Localization Group Manager of Ubisoft gave an interview in which he explains problems encountered with sim-ship and 'budget versus quality'. His interview is useful for this thesis and sheds light on how some theoretical points work in real life:

The localization project manager`s job is to continuously evaluate the localized versions and make decisions about how to best balance the localized content against the constraints of the project. Some games are clearly given driven by schedule and/or budget, whole some driven by quality. Every day we have to question these priorities and decide when we put the budget first and when it is better to spend more money on better quality of translations… Sim-ship is a requirement for distribution of games all over the world, which adds another level of difficulty of the process. This is another difference with movie industry. Without sim-shipment, distribution in such country as The Netherlands or Russia or someplace else may be useless because of the piracy or even because of cultural issues… Basically the sim-ship releases are possible if development teams think in advance about how to comply with internationalization standards and requirement

6. Levels of localization

The level of localization – can be defined as the amount of localized information and how much is left in a source language. There are 4 levels of localization according to Chandler (2011):

1. No localization. The game is not localized at all and is distributed to different markets in the source language. As an example, can be distributed to the European Union, where localization (at any level) is done only for a few countries. It means, that for the rest of the countries game is not localized at all, but they can choose between most popular: English – as it is usually source language, German, French, Italian and others. But there are occurrences when the game is released only in a source language and has no localization at all.

2. 'Box and docs' localization. The game has no localization, but manuals, packing and description are translated. Big publisher companies usually have 'box and docs' localization for every country in which they are selling their products (physical or digital versions of them). This is due to the fact that this type of localization does not require large expenditures in the form of time, money and resources but allows the, to keep the company's reputation at the proper level and gains the trust of users. As an example of such localization can be CIS distribution, where manuals and packing are localized for every country, but full localization is done only in Russian (as far as it is considered as an international language within the confines of a given territory). Because the publisher expects to sell only a few thousands of copies (the amount of copies differs for each game and depends on a price and profit). 'Box and docs' localization have a low risk for a developer since no game code is changed. Also due to the fact, that this type of translation is not expensive in terms of resources of time and money - 'box and docs' localization versions ship simultaneously with the source language. The disadvantages of this method are that the publisher still must double-check the functionality of a keyboard commands to be sure, that source keyboard commands work properly and carried over correctly to different keyboards. And major disadvantage that the game is not translated for a user. Gamer usually is not able to fully understand every aspect of the game, behaviour features of different characters or events which decrease enjoyment of the game or sometimes even makes the game impossible to play.

3. Partial localization. Refers to the type of localization, where only the in-game text is localized. It is cost effective method because a team of developers do not have to translate voice-over text, hire actors, deal with sound files, set up a recording session, localize voice-over parts. Also, there is no need to change the mechanics of behaviour of in-game characters (facial synchronization, especially lips synchronization and sometimes even body movement synchronization). However, this type of localization is riskier because it involves game cod changing, which means more time for development and testing. But the end-user can fully understand dialogues which means more intense immersion in the game. Partial localizations are usually integrated into high-quality games released for the secondary market.

4. Full localization. Full localization of the game means localization of text, voice-over, manuals, and packing. This is the riskiest, the most expensive and the most time-consuming type of localization. It requires a vast amount of coordination between developers, actors and translators in order to make quality end-product in time. The biggest advantage is that the gamer can buy the product which is fully localized for his specific language needs. Also, provides the best quality gaming experience for the customers.

7.   Difficulties

In this chapter, we will consider some problems which the task of localization can cause for the localizer and some of the reasons why localization is hard. As far as translation is an inherent part of localization - it is useful to think of these problems: ambiguity, structural and/or lexical differences between given and source language, collocations and idioms.

7.1 Ambiguity

Ambiguity - (an example of) the fact of something having more than one possible meaning and therefore possibly causing confusion (Cambridge Dictionary). It is very hard to find word or sentence (out of context) which are at least two ways ambiguous.

> 'When a word has more than one meaning, it is said to be lexically ambiguous. When a phrase or sentence can have more than one structure it is said to be structurally ambiguous. This is not only problematic because some of the alternatives are unintended (i.e. represent wrong interpretations), but because ambiguities 'multiply'. In the worst case, a sentence containing two words, each of which is two ways ambiguous may be four ways ambiguous (2 x 2) one with three such words may be $2 \times 2 \times 2 = 2^3 = 8$ ways ambiguous…' (Essex Machine Translation Book, University of Essex, Chapter 6)

According to Richard Nordquist, there are two types of ambiguity: lexical and structural.

7.1.1 Lexical ambiguity

Lexical ambiguity according to Hurford and Heasley (128) is any ambiguity resulting from the ambiguity of a word. For example, in the sentence: 'The captain has corrected the list' is lexically ambiguous the word 'list' has two possible meanings, either record (short pieces of information, such as people's name) or lean (in a ship). Lexical ambiguity can be created because of polysemy and homophony (O'Grady, 270).

7.1.2 Structural ambiguity

Structural ambiguity usually appears because of the similarity of phrase. Each word in each phrase is usually clear (in a context of a phrase), but the combination of them can cause ambiguity (= can be interpreted at least in two ways). As an example, we can consider this sentence: "The duck is ready to eat" (can either mean that a live duck is hungry and willing to eat, or that a prepared duck is ready to be served for dinner)

This type of problem occurs very often because of the fact, that while localizing a text, the translator sometimes is given only one paragraph or a single sentence without context, also, one phrase or sentence is repeated with different meaning so in those cases – given text is marked and rechecked directly in the gameplay (localization testing).

7.2 Syntax

As it was mentioned before – there are three most frequent problems faced by a translator (localizer). The syntax is another important factor which should be taken into account while localizing. In a given abstract English language will be considered as source language and Czech - is the language should be translated. Because there are many crucial differences between the English and Czech syntax that have an essential impact on the structure of the translated sentence. In English, a very distinctive feature of the declarative sentence is the position of a subject (S) which precedes a predicate (V), in Czech, on the other hand, the subject can be moved more freely, and it is not uncommon to be placed after the predicate (Dušková, 2006).

A very important aspect of translation, including subtitle translation, appears to be the cultural transposition – shifting information from one culture to another (Knittlová, 2000). Often the translation of the text needs to be adjusted (localized in other words), so the reader would understand the information in right way. Referring Knittlová (2000), here is the list of categories that discuss the cultural issues in translation:

7.3 Exoticism

Exoticism – in this category are included mainly foreign names and locations, which use grammatical and cultural features imported from source language with minimal adaptation. It is permanently signalling the exotic source culture. It is common to borrow words from different languages and adjust their spelling to create an easier-to-pronounce form. For example, American state of Alaska is translated as 'Aljaška' to make it easier for the Czech reader to pronounce.

7.4 Cultural transplantation

Cultural transplantation – it is the opposite of the previous category. It does not use the same expression used in the original, it replaces it with an equivalent that has been created in the translator's mother language to indicate the same or similar thing Knittlová (2000). Commonly used in jokes, idioms, fixed expressions, fairy-tale characters when the target audience will not understand a borrowed word, or it will sound unnatural. For example, the name Little Red Riding Hood would not appear in the Czech translations as its Czech equivalent is known to be 'Červená Karkulka'.

7.5 Other difficulties

Localization of games into Czech, in which there are such grammar elements as gender and case, the translation becomes fraught with additional difficulties. Thus, the word that will be displayed during gameplay in the place of a variable is necessary to indicate in the nominative case and consider the possibility of its use in the singular and plural numbers.

8. Introduction to a practical part

The practical part of the bachelor thesis is focused on the localisation of The Witcher 3: Wild Hunt. As mentioned previously, the game was partially localized to the Czech language by CD Projekt RED. In this part difference mostly between Czech and English localizations will be introduced, frequently referring to the Polish or Russian localizations as the source language of the game is English, but the book is originally written in Polish and locale of the game is Western Europe in the Middle Ages that is why comparisons of localizations between Slavic languages is necessary will display main similarities and differences between these languages.

The main goal of this part is to present Czech localization in comparison with English and Slavic, find main features, which were used by translators, find out and explain why translators used one or another type of translation procedure, define which level of localization was applied to Czech language version.

The search for necessary information was conducted directly in the game playing mode. The time spent studying the features of the game plot, the stylistic and semantic features of the in-game text, as well as the comparison of two languages, namely Czech (subtitles) and English (voice-over) equals to one hundred and twenty-five hours. Regrettably a detailed analysis of all possible features of the translation and localization of names, quests, locations, books, references to various games, films and books of other authors, is impossible within bachelor thesis, for this reason, the lists of locations and characters names are represented as selective

9.   Levels of localization of The Witcher 3: Wild Hunt

The level of localization of videogame can be defined as the amount of localized in-game information and how much is left in a source language. There are several levels of localization which were mentioned above, but this topic will be focused on so-called 'partial localization' as this type was applied to Czech localization of The Witcher 3: Wild Hunt.

There are only two types of localization, which were done by CD Projekt RED. 'Full localization' and 'Partial localization'. It was localized in 14 languages, with a total of 500 voice actors. The game was scripted concurrently in Polish and English to alleviate difficulty in localization. According to Side (the company which handled voice casting and recording), the 450,000-word script had 950 speaking roles. The voices were recorded from late 2012 to early 2015.

English, French, German, Japanese, Polish, Portuguese-Brazil and Russian languages have full localization (localization of texts, dabbing, manuals, and packing) of the game. Biggest markets such as English and Russian speaking counties, Germany, France, Japan makes the highest overall profit income, so in order not to lose potential region market sales and encourage gamers from those counties to buy their products as they can entirely enjoy the game in their language.

Czech, Hungarian, Italian, Spanish, Arabic, Korean, Traditional Chinese received partial localisation. To increase the worldwide market (and especially European, which is said to be more interested in such a product) the partial localization was introduced together with the ability to change gamers language preferences.

Czech partial localization includes translation and/or localisation of all written materials, namely: main menu elements, settings, dialogues and monologues, tips, books, notes, maps, characters names, quest, bestiary. Main menu elements, settings and tips are translated according to up-to-date Czech vocabulary and grammatical rules. All in-game materials are translated with a colossal amount of archaic, obsolete words, jokes, terminology, names, profanity (curse words, swearing)

10.   The name of the game

The interlingual translation of the titles is always accompanied by a number of problems since there is not always the exact analogue in the target language. Usually, it is very hard to keep to the interlinear type of translation because the semantic meaning of given words in the target language will not cover the whole meaning embedded in the title name in the source language. The name of the 'The Witcher 3: Wild Hunt' is translated as 'Zaklínač 3: Divoký Hon' and downloadable content, which includes additional parts of the game, new storylines connected to the same character, new quests, NPC`s, were translated from English as following: 'Heart of Stone' – 'Srdce z kamene' and 'Blood & Wine' as 'O víně a krvi'.

The name of the game is translated literally as far as the Czech language has the alternative word for 'The Witcher' it was decided to translate literally without any change of meaning. And only in 'Wild Hunt' the reordering occurs. Even though target language of the game is English – the series of short stories, novels and book 'The Witcher' by Polish writer Andrzej Sapkowski, which CD Projekt RED had taken as the sample of a scenario for their future game, was written in polish. West Slavic branch of Slavic languages includes both Polish and Czech languages. That is one of the reasons which simplified the translation and further localization of the game. Another reason, due to which target language (Czech in our case) has equivalent words with exact semantic meaning, is that the locale of The Wither is West Europe in the Middle Ages.

'Hearts of Stone' – is the first expansion pack for the 2015 video game The Witcher 3: Wild Hunt. Developed by CD Projekt RED, Hearts of Stone was released for Microsoft Windows, PlayStation 4, and Xbox One at the same time on 13 October 2015. CD Projekt R took some liberties with the stories from the books, which at that time was not yet published (The Tower of the Swallow, 2016 and the Lady of the Lake, 2016) and add a storylines from the previous series of this game. The expansion follows Geralt of Rivia coming in contact with a mysterious man known as Gaunter O'Dimm, and his connections to Olgierd von Everec, a cursed nobleman.

'Srdce z kamene' is the Czech translation for this downloadable content. As far as the plural form is the same as singular the meaning can be misleading, because in-game stories are closely connected to the plural form of the word 'srdce', but during the passage of this part of the game it becomes clear that the name refers specifically to the hearts of stone, and not to the heart of stone.

Blood & Wine - is the second and final expansion pack for the 2015 video game The Witcher 3: Wild Hunt. Developed by CD Projekt RED. is the second and final expansion pack for the 2015 video game The Witcher 3: Wild Hunt. The expansion follows Geralt of Rivia as he travels to Toussaint, a duchy untouched by the war taking place in the base game, as he hopes to track down a mysterious beast terrorizing the region. The expansion received universal acclaim from critics, winning a number of awards.

'O víně a krvi' – is the final version of translation of this expansion. 'Chtěli jsme ho nazvat 'O potu a slzách' nebo 'Kurva, bude se nám stýskat', ale neprošlo to' - the developers of the Czech localization of the 'Blood & Wine' extension wrote in the subtitles at the end of the last part of downloadable content. This title was decided to be translated in locative declension as the part of the sentence 'The story about blood and vine', but it was also possible to leave it in nominative declension as far as through the whole translation the translator used to keep the same structure without transposition (Darbelnet) whenever it was possible. In the Czech language it is not common to use the symbol '&' instead of 'and', so simply translation of this symbol was implied.

11. Names of the characters in The Witcher 3: Wild Hunt

11.1 Selective list of names in The Witcher 3: Wild Hunt

Source language	*Target language*
1. Geralt of Rivia	Geralt z Rivie
2. Ciri	Ciri
3. Triss Merigold	Triss Ranuncul
4. Yennefer	Yennefer
5. Emhyr var Emreis	Emhyr var Emreis
6. Keira Metz	Keira Metz
7. Gaunter O`Dimm	Gaunter O'Dimm
8. Dandelion	Marigold
9. Velen Crones:	Křivušské čarodějnice:
9.1 Brewess	Vařena
9.2 Weavess	Pletana
9.3 Whispess	Šeptana
10. Liesje	Leša Vildenvertová
11. Mousesack	Myšilov
12. Roach	Klepna

11.2 Analysis of the localization of names

This list of names of main and side characters of The Witcher 3: Wild Hunt has shown that the characters names in target language differ. Triss Merigold is translated as Triss Ranuncul. 'Ranuncul' – is the short name of flower ranunculus (in Czech language 'pryskyřník'). Marigold was the surname of Triss and has become in Czech localization the name of Geralts` friend Dandelion. And in Russian localization Dandelions name is 'Lytik', which is the Russian translation of flower ranunculus. This example of an exchange of names and surnames between different localizations is unusual. Neither the CD Project RER nor Russian/Czech translators did not comment on the reason due to which such a commutation had

occurred. No hidden meaning in such exchange was uncovered in series of books by Andrzej Sapkowski.

The general name of all of the crones has undergone changes, and they are represented not by the region called Velen, but by a specific place, where they can be found. This place known as Crookback Bog. This change does not affect the semantic meaning but slightly clarifies the information. In one of the updates of game content 'Křivušské čarodějnice' has become more formal name (in a sense of and was added the alternative name, which was used in in-game characters dialogues and in quest description 'Ježibaby z Křivušských Blat'. This is the literal translation of the name of the Velen Crones from the Polish language. The source language of the books of Andrzej Sapkowski is Polish. Due to this fact in the Czech localization of this game translators used to refer to the book in order to be more specific in terms of localization of the in-game content (especially archaic, obsolete words).

Adaptation or substitution are used when the original names will not be fully understood by the target audience. The relevance of such localization is seen on the example of Velen Crones. 'Brewess' is represented as 'Vařena', 'Pletana' as 'Weavess' and 'Whispess' is translated as 'Šeptana'. In this case the semantic meaning of given names stays the same, so the translation can be considered as excellent.

Partially translated were the names, which have English prepositions in their names, such as Geralt of Rivia. The preposition 'of' indicating an association between two entities, typically one of belonging, in which the first is the head of the phrase and the second is something associated with it and in this case express that the main character`s (Geralt) homeland is the City of Rivia. Such a way of translation is common in this game series.

Majority of all other names are left exactly the same as they are written in the source language. One of the reasons why they are left in such a way is because the source language keeps the name of local people unchanged (English speaking game developers decided not to adopt European names, which were popular in Western Europe in Middle Ages and which are still sound unambiguous and naturalness for local people)

The name of the main character`s horse Roach refers to the roach (Rutilus rutilus), a common European freshwater fish. It has nothing directly to do with the either the French given name 'Roche' or the character Vernon Roche (or, especially, the insect). Though the English term for the fish ('roach') does, in fact, share its origin with 'Roche': both terms come from the French word for 'rock'. It's worth noting that the original name for the horse in Polish is 'Płotka', a diminutive form of the word 'Płoć' (meaning 'roach'). Diminutives are endearing in

Polish, so a more direct translation would have been something along the lines of 'Roachy' or 'Roachie'. Moreover, the Polish word is female gendered which corresponds with Geralt's preference for mares - it would be odd for a stallion to be called 'Płotka'. The tender tone, as well as the gender of the name, is lost in the translation (witcher.fandom.com)

How such an unusual name is explained in the game:

Geralt named his every mount Roach, though no one really knows why or what Geralt had in mind with this name. When asked, Geralt would dodge the question or give an evasive answer. Perhaps this had just been the first word that came to his head? Roach, for her part, seemed to accept the name with no reservations

Czech translation is Klepna. This is a rare exception to the rule when Russian, Polish and English localizations find common ground, but Czech translation does not correspond. But Polish word płotka is a homonym and has the same informal meaning as the Czech word 'klepna'. In this example, it is possible to recognize that one meaning of this homonym is used in both English and Russian versions, while the Czech localization uses the other lexical meaning of this word.

12.   Quests names in The Witcher 3: Wild Hunt

This topic will cover the localization of name of main and side quests. As it was already mentioned, Czech localization is kept to the same structure (which is almost border with calque) as in source language, so the cases of substitution are not as common as they were expected.

The list of quests shows that the process of localization of name of quests was more focused on interlinear translation, respecting the context, without adding new information.

12.1 Selective list of quests names

Source language	*Target language*
1. Kaer Morhen	Kaer Morhen
2. Lilac and Gooseberries	Šeřík a angrešt
3. The Beast of White Orchard	Šelma z Bělosadu
4. Imperial Audience	Slyšení u císaře
5. The Nilfgaard Connection	Nilfgaardská spojka
6. Hunting a Witch	Na lovu čarodějnice
7. Wandering in the Dark	Putování ve tmě
8. Ladies of the Wood	Dámy lesa
9. Bloody Baron	Krvavý Baron
10. Family Matters	Rodinné záležitosti
11. A Princess in Distress	Princezna v nesnázích
12. Pyres of Novigrad	Ohně Novigradu
13. Novigrad Dreaming	Snění v Novigradu
14. A Favor for Radovid	Laskavost pro Radovida
15. The King is Dead – Long Live the King	Král je mrtev – Ať žije král
16. Broken Flowers	Zlámané květiny
17. Echoes of the Past	Ozvěny minulosti
18. A Dog's Life	Život pod psa
19. Magic Lamp	Magická lampa
20. Now or Never	Teď, nebo nikdy

A distinct difference in a way of writing the quest name is that capital letters are in active use in quest names in source language but are missing in the target. Capitalization rule in English language states, that all large words in the titles of movies, books, and other publications should be capitalized, while all small words (a, an, the, but, and, if, as, or, nor) should not be capitalized unless they are the first or last words in the title. The Czech language is not guided by this or any equivalent rule.

But some of them were translated totally or partially different in order to keep the same meaning by localizing unknown situation for target audience in a way the topic/name of the quest will require no additional information to be understood in the same way as English speaking players understand the source language topic/name of the quest.

For example, one of the main quests in Novigrad is called 'Out of the Frying Pan, into the Fire' and was localized as 'Z bláta do louže', which is the exact equivalent of English idiom. Not always substitution of the original names leads to benefits for target language readers such as unambiguity, clearness, fluency, accuracy, naturalness.

Sometimes the translation does not absolutely correspond to the semantic meaning of the sentence, losing such an important part as humour, intertextuality, idioms. Quest 'The Play's the Thing' is the reference to the Shakespeare's 'The Tragedy of Hamlet, Prince of Denmark', which was translated as 'Divadlo žije' without the respect such intertextuality. Or 'Nová pánev pro starou pannu' for 'A Frying Pan, Spick and Span' is not only added a new information about whom the pan belongs in this quest, but left fixed expression 'spick and span' in source language without any Czech equivalent (as an example of Czech equivalent can be fixed expression with exact meaning 'Jako ze škatulky'). Also, the translators ignored the rhyme represented in the source language.

Another example of introducing some of the facts from the future quest is 'Nameless' – 'Muž beze jména'. But, unlike the previous example, the translation will not be possible without uncovering the antagonist of an episode. 'Bezejmenný/á' – another possible translation, but without grammatical modification. Any possible option of the translation will necessarily include the character's gender, due to the syntactic and lexical features of the language.

13.   Curse words The Witcher 3: Wild Hunt

13.1 Profanity

Profanity is socially offensive language, which may also be called curse words or swearing and is a language that is generally considered by certain parts of a culture to be strongly impolite, rude or offensive. It can show a debasement of someone or something or be considered as an expression of strong feeling towards something. In its older, more literal sense, 'profanity' refers to a lack of respect for things that are held to be sacred, which implies anything inspiring deserving of reverence, as well as behaviour showing similar disrespect or causing religious offence.

13.2   Swear words in The Witcher`s world

Swear words are in active use in The Witcher`s world. The semantic load, as well as their number, varies from region to region. Velen is considered as a poor region, and the result of their lifestyle vocabulary of a language such as lexical fullness and lexical knowledge stays at a lower level compared with the Free City of Novigrad and the region called The Isles of Skellige. Not only the region of living but the situation and occupation of people matters. For example, before facing the problems, which requires witcher intervention, Geralt evokes negative emotions, but after helping people in a village instead of hate, the local people will admire him and remember his merits. The sellers (herbalists, masters of armour, blacksmiths) are the politest among the local community as they are willing to sell the goods.

Surprised by what is happening local people or even the guardians (it is noteworthy that they are translated as someone`s 'muž', for example, 'baronův muž' – 'the baron`s guardians') are usually using curse words such as 'bloody hell' with its Czech equivalent 'co to sakra?', 'ploughin` hell' – 'no to kurva', 'dammit' – 'sakra'

The use of curse words in English localization are slightly less frequent and less diverse in compare with Polish. But Czech localization considered English as source language (except for some moments, where Czech translators used the original book as source language). Words such as 'fuck', 'dammit' is translated to many analogues as the Slavic languages are the perfect

canvas for swear words. The flexibility of the language allows people to make use of the limited vocabulary and transform it and join existing words to form all sorts of profanity and extend the range of usage of them to a greater amount.

The Bloody Baron screaming at Geralt: 'bloody hell… You were to bring her back'. The combination of already known and frequently used words in the world of The Witcher resulted in absolutely new swearing in Czech, which was localized as 'Do psi pochvy… Měls ji přivíst zpátky'. But a new swearing also occurs in the English version. Same dialogue with Bloody Baron: 'He`s a dog's bunghole' – 'Smrdlavý pobuda'.

It is worth recalling that the age limit for this game is 18+, so the developers did not stand on ceremony with expressions and this helped to give the right atmosphere not only to specific moments but also to the game as a whole. It also made it possible to increase the expressiveness of the characters' speeches at the right moments. 'I`ve killed this sluty bastard and fed his cocks to the dogs' – 'Toho hovnožroutskýho kokota jsem zabil a jeho tělo hodil psům'.

As it was already mentioned, Geralt usually evokes negative emotions in the people, here is the list of some phrases which people are saying when they met the main character:

There are a lot of situations in which the use of swear words gives the situation a certain degree of a comic. For example, if you will enter the old woman's house while she is cleaning it, she can appeal to you affectionately calling you 'Zasranej hovnožrout'. Another example humorous situation: the main character is entering The Free City of Novigrad guard majestically greets him in 'The One and Only Free City of Novigrad', while when Geralt is entering village Crow's Perch the boy greets him with 'Vítej v prdeli'

Every character has its own style of speaking depending on a person's character, some of them are very polite and some are not. They sometimes have special greetings and/or leave-taking speech. Bernard Ducat after Geralt says 'Farewell' and got the answer 'Yea I do, most of the fucking time' which in turn was translated as 'Sbohem' and 'No to kurva dělam furt' .This is an example of the use of an archaic expression in localization of the game and it explains how localization is able to give the dialogue some feeling of olden times.

Polish word 'kurwa' is not always translated in English and is not localized in Russian localization at all. Only collocations with this word, such as 'kurwa mać' are translated into different languages. The examples of localization of this collocation in the Russian language in The Witcher 3: Wild hunt is 'Блять', 'Сука' and 'Сукин сын'. And the only one English variation was found in the game and it is 'Dammit'

14.   Voice-over in The Witcher 3: Wild Hunt

The process of voice-over was used in The Witcher for French, German, Japanese, Polish, Portuguese-Brazil and Russian language localization. English is not included in this list like the video parts were originally shot in English. This is long and expensive process, which involves professional actors, expensive equipment and audio recording studio, in which translated text is voice-recorded. To minimalize the cost of whole process, translated and localized part of a text is not focused to fit in time frames dedicated to the the source language, but developers from CD Project RED gave the audio recording studious the opportunity to change lip movement of the characters and fit the cut scene to the time frame of localized text. In the final version of the game, this was not implemented. The reasons are unknown since the publishers have not commented on this. The reasons may be different: lack of resources (money, time), lack of specialists, who could implement such a difficult construction in in-game code.

The problematics of voice-over in games is that the actors receive bare text, without the necessary information about voice tone or accent, which sometimes may ruin the reference, joke and/or will sound unnatural. In 'The Witcher 3: Wild Hunt' it occurs fairly often. Example of this can be the last scene of King Bran: 'King Bran from Clan Tuirseach has embarked on his final voyage' Myshovur said this speech loudly and pathetically in original English version, that is why when Geralt meets Myshovur at Skellige said to him 'I can hear you screaming at the other end of the island', but Vasiliy Bochkarev (the actor who voiced Myshovur) said it calmly, which ruined the whole sense of Geralt speech. And it is not an actor`s mistake, these inconsistencies are common in different voice-overs as an actor cannot read the entire script in order to make an ideally accurate and suitable conclusion with what volume or intonation his character should speak at a particular moment.

Conclusion

As far as the purpose of the bachelor thesis was to analyse the process of video game localization, based on the literature studied and on a practical research of the main issues that arise during the whole process of localization, the work has revealed and explained in theoretical part what the localization is, defined main terms and demonstrated possible problems which are connected to the process of localization. Also characterized gameplay of The Witcher 3: Wild Hunt in order to acquaint the reader with the game. The practical part consists of the results of observations and researches that were made during the game process of The Witcher 3: Wild Hunt. On the example of the game shows the difficulties that were described and explained in the theoretical part together with relevant examples which were introduced and explained from a linguistic point of view. Further continuation in solving the given issue includes a detailed description of numerous references and their localization, as some of them are unknown for target language users. Differences in the plot in different localizations, reasons why it occurred.

Instead of personal evaluation of this game, it is best to mention that The Witcher 3: Wild Hunt won 'Game of The Year' award 46 times in different video game award ceremonies

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