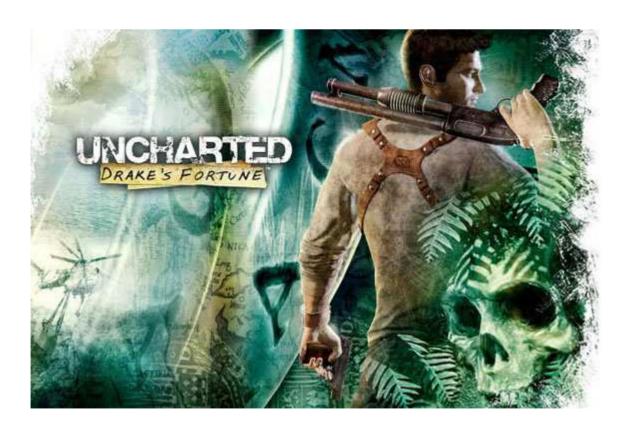Translating Video Games
The localisation of *Uncharted: Drake's Fortune*

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<u>Acknowledgement</u>

<u>Introduction</u>

One of the world's fastest growing industries of this moment is social network game development.[1] In recent years, the combination of social network websites such as Facebook and games has been a booming industry with an expected growth of over 130% over the next five years.[2] One of the pillars for this fast growing industry is the localisation of video games for foreign markets.[3] Localising video games means that video games are adjusted to fit a local customer base. These days, game developers are expected to localise their games in multiple countries. Apart from language specific voiceover in the cinematics[4], all text (both in the game and in the cinematics) has been localised to the specific language of a particular region. Providing the players with a product they can understand means those players will enjoy the game more, experience greater immersion, and will motivate them to buy the developer's future products. Making the industry relatively young, the origin of the game localisation industry dates back approximately forty years.[5] This means that hardly any standardisation has been implemented and any research on this topic is still in its infancy. Being able to subtitle or completely dub a game in a local language has only been possible for approximately twenty years, and now, with the release of the Xbox One, the next innovation to enter the game industry is localised voice command. The Xbox One can be turned on or off via voice command.

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[1] Bullock 18

[2] idem.

[3] Mangiron 7, 2006

[4] Because of the nature of the subject, the terminology used in video games may not be familiar with every reader. An explanatory list of these terms can be found in the appendixes. See: Appendix C

[5] Bernal-Merino 12, 2011

The worldwide release of the Xbox One was delayed in several countries, due to localisation issues, "Microsoft gaf aan dat het vooral te maken had met het lokaliseren van het Xbox One-dashboard, het intergreren van talen in de voice-control en het opbouwen van zakelijke relaties met lokale bedrijven om relevante content aan te kunnen bieden."[6] This localisation of voice control is a significant change for any video game translator, since instead of dealing with the output of a product, they had to deal with the input of a product. This example illustrates the importance both customers and game developers attribute to video game localisation, the difficulties that can arise with new technological developments, and the speed at which new technology is created.

However, that particular development is still in its infancy and, although still relatively young, the established localisation practices are more developed. Plenty of literature can be found on Japanese video game localisation into English and the reason why translating Japanese video games into English can be very challenging. The main reason why there is more literature to be found on this language pair compared to any other is because Japanese video games were the first to be exported to the West, more specifically, America, and thus the first games to be translated into another language. The pitfalls encountered and errors made in the early stages of video game localisation provided the future translators of video games with the knowledge required to overcome the immediate difficulties of translating video games. This does not mean that no errors were made or that no new pitfalls were

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[6] Woestenburg 2

encountered. Every language pair provides the translator and localiser with its own unique problems.

The goal of this thesis is to provide an overview of video game localisation in general, to present the problems encountered by translators and the possible solutions to those problems in the form of a literature review. Furthermore, to provide more insight in the translation process of English video games into Dutch, the video game *Uncharted: Drake's Fortune*, by Naughty Dog, will be analysed as a case study in order to document the translation problems and their solutions when translating video games from English into Dutch. Therefore, the questions that this thesis will answer are twofold: What are the difficulties and possible solutions of video game localisation; and what are the difficulties when translating *Uncharted: Drake's Fortune* from English into Dutch and how are these difficulties resolved?

The subject of analysis is the localisation of one particular game: *Uncharted: Drake's Fortune*. The main reason I chose this game is because it has been fully localised into Dutch, which means that all the voices, text and user interface[7] (UI) elements have been translated from English into Dutch. Despite the fact that more games in the *Uncharted* series have been fully localised into Dutch, full localisation of video games into Dutch is quite rare for triple A[8] (AAA) titles which have hardcore gamers as their customers base.[9] Another reason why I chose this game is because the language pair English-Dutch is barely covered in any literature concerning video

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[7] Set of commands through which a user communicates with a software application See: Appendix C
[8] Games with high production budgets. Usually flagship titles. See: Appendix C
[9] Bastiaans 2

game localisation. A third reason is a shift in focus from localisation from Japanese games to western cultures, which is prevalent in the currently available literature. A comparison between a game and its translation of two relatively related western languages may provide more insight into the video game localisation process.

To understand video game localisation, it is important to understand video games in general but also the industry behind the video games, and how video games are different from other entertainment products. If translating video games would be very similar to dubbing or subtitling a movie or television series, there would be plenty of research available and less mistakes would have been made in the early days of video game localisation.

The first two chapters will cover video games in general and video game localisation. The reader will be made aware of what a video game is, the history of video games and the different genres of video games. In chapter two, a definition of localisation and video game localisation will be given, along with an overview of the history of video game localisation, similarities and differences of video game localisation, and different jobs in the video game localisation industry can be found.

The third chapter will discuss the different aspects of video game localisation and will also include information of the established conventions regarding audio translating, text translating and subtitling.

Chapter four introduces and discusses the topic of video game localisation in the Netherlands. Since translating and the attitude of a country toward their native tongue, especially compared to foreign languages, may not always agree, the Dutch

attitude toward their native tongue and the use of English in Dutch culture will also be discussed, as that has a direct influence on the localisation of games from English into Dutch.

The fifth chapter covers localisation and translation issues. This topic discusses localisation issues that are concerned with the general organisation of the localisation of a video game as well as general translation issues the translator itself might encounter. The chapter will conclude with an overview of the generally used translation strategies.

Chapter six will detail the methodologies used and technicalities of some of the translation assets.

Chapter seven contains the case study of the game, which includes a description of the story, character description, and translation analyses and comparisons.

The conclusion and answering of the questions can be found in chapter eight.

A small afterword and the bibliography close this thesis.

The appendixes can be found in the back of this thesis.

Chapter 1 Video Games

Video games are a part of modern day life. Video games can be played on a mobile phone, a tablet, a gaming console, a PC, a laptop, and on handheld gaming devices. Since a few years, social media websites, like Facebook, feature a lot of games as well and several of these games are quite popular. Due to the ever increasing speed at which new computer technology is developed and the speed at which social media is becoming integrated into modern day life, new games are released on a daily basis with varying degrees of success. With the increasing availability and accessibility of video games, many people are uncertain about what a video game is and what kinds of video games are available. This chapter will introduce the reader to the topic of video games, what a video game is and what different kinds of video games are available. The different genres for video games will also be discussed, and because each genre depicts a different game with a different type or style of text, a brief indication of its relation to translation will be given and well known titles will be provided to illustrate the genre.

1.1 Definition of a video game

The most encompassing definition of a video game would be to describe something as 'a computer game that one plays on a television or similar device'.[10] A PC (personal computer) would be such a similar device. Miguel Bernal-Merino refers to the Oxford English Dictionary to provide a more detailed definition, 'a game

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[10] Collins 1621

played by electronically manipulating images displayed on a television screen[11]'. This definition is still not completely accurate, since mobile devices now qualify as video game devices but do not qualify as a television screen. Bernal-Merino agrees that, although technically correct, '[these definitions] are too broad to illustrate the variety and complexity of video games[12]'.

In short, there is no universally agreed definition or term which covers the entire notion of a video game. The term 'computer game' could be referring to a game which can only be played on the PC, while the term 'video game' could refer to a game which can only be played on gaming consoles, and the term 'mobile game' could refer to games which can only be played on mobile phones or on handheld gaming devices. However, others refer to any game using a screen of some description as a computer game or a video game, regardless of the game's platform or availability.

To prevent confusion, the use of "video game" in this thesis refers to all games for all possible platforms, unless stated otherwise. In addition, all references to games signify video games, rather than non-electronic games such as board games.

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[11] 'video game' OED
[12] Bernal-Merino 4, 2006

1.2 History of video games

Gaming in general, not limited to video games, has been around for millennia. Board games have been around since 2600 BC[13] and have been developed considerably in the last few centuries. Thus, when electronic devices became more advanced and available to the public, investors made the shift to electronic games during the 1950s and 1960s of the previous century. The first game developed for computer use was *SpaceWar!* by Steve Russel in 1962. Four years earlier, William Higinbotham created the very first video game, *Tennis for Two*[14].

Because technology was still very limited, these video games were played on enormous machines. During the 1970s and into the early 1980s, video games became readily available to the public in the form of video game machines for the arcade halls. PCs were not sufficiently technically advanced to support video games, so the producers created machines with the sole purpose of playing video games: video game consoles. Video game consoles became immensely popular, both with the consumers and the producers.

These consoles initiated a significant boost for the video game industry, with Atari being its largest contributor. However, despite many successful games and consoles, the market became flooded which ultimately resulted in the crash of the US console market in 1983. In that year, the CEO of Atari confessed to insider trading. The supply of video games was, due to products of below average quality and too

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[13] Soubeyrand
[14] Bellis 2

many failed products, much greater than the demand and the entire market crashed.[15]

The console market in Japan had not suffered such a decline.[16] In fact, Nintendo was famous for producing popular games and gaming systems. In 1985, Nintendo decided to introduce the now iconic gaming console, the Nintendo Entertainment System (NES), to the US and it became the most popular console for the next ten years. In 2009, IGN pronounced the NES to be the best console of all time.[17]

During the mid 1990s, the invention of the CD-ROM allowed for more complex and larger games to be created for the PC market. In conjunction with the emergence of the Internet, this sparked a new boost for the video gaming industry. The internet allowed gamers to play with or against each other across the world. Several other inventions during the nineties shaped the video gaming industry to what it is today, such as the DVD, polygons which allowed for 3D models instead of 2D, and memory cards.

In the new millennium, the video gaming industry grew even bigger with more powerful PCs and consoles. The introduction of gaming on mobile devices such as the smart phone and its connection to social network websites such as Facebook is

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[15] Trautman 1
[16] IGN 2009
[17] idem

the biggest contributor to the large industry that it is today.[18] These social network

games are expected to be the fastest growing industry of the near-future.

1.3 Video game genres

Because of the increasing popularity of video games, different types emerged

and different classifications were created to differentiate between the different game

types. With different classifications available, a standardised classification of games

is difficult to achieve. Not only because of several subgenres and games being

classified under several genres or subgenres at once, the diversity between genres in

the West and genres in Japan also creates difficulties for defining game genres and

allocating games to genres.

According to Minkao O'Hagan and Mangiron in *Game Localization*, there are

eight categories, or genres, of games which are generally acknowledged in the West,

compared to twenty-six genres acknowledged in Japan, '[a]mong the Japanese-

specific genres we find "sound-novel" and "study/learning/traning"as well as "typing

practice."'[19]

This defining of genre is relevant to the translator as it helps to identify the

text type used in the game, the volume of the text and the presence or absence of

certain conventions in that genre. Certain specific fields of expertise might also be

indicated via genre and are extremely important to the translator, as is demonstrated

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[18] Bullock 22
[19] O'Hagan 67

by O'Hagan, '[a] case in point is the high-profile title *Metal Gear Solid* (1998), which involved terminology in nuclear technology, genetics, international relations, medicine, law enforcement and military affairs'.[20] This illustrates the importance of genre definition.

O'Hagan and Mangiron also present a list, in which they combine the different genres, of thirteen video game genres which cover most if not all games currently available. This list does not contain any subgenres, which are quite numerous. For instance, a "shooter" in this list does not indicate whether it is a "tactical shooter", a "third person shooter", a "shoot 'em up" or a "first-person shooter". The genres mentioned are based on the western video game genres. This list is available in the appendix.

The game in the case study can listed under several of these genres. *Uncharted: Drake's Fortune* is an action, adventure, shooter and platform game. The action comes from the required reflexes in certain sequences, the melee combat system. The adventure genre is derived from the story of the game, which revolves around treasure hunting, surviving ancient traps and saving the world. The game is also a shooter since the player has several weapons to choose from ranging from a simple handgun to a grenade launcher. The final genre, the platform genre, can be found in the climbing and traversing of the terrain to reach certain places or complete certain objectives.

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[20] O'Hagan 70

To the translator, the most significant genre in this list is the adventure genre. This genre indicates intricate involvement with the story and probably extensive character development. As can be seen in chapter six, the main protagonist has some characteristics in common with protagonists from other franchises like *Indiana Jones* and *National Treasure*. These protagonists are generally very confident, are prone to humorous remarks or snappy comments, and have a love interest of some description, in this case Elena Fisher. A father figure is also frequently present, Victor Sullivan in *Uncharted: Drake's Fortune*.

Another significant genre is the action genre. This indicates a relatively fast paced type of gameplay and requires instructions and other UI elements to be user friendly and as easy to read as possible.

Chapter 2 Video game localisation

This chapter focuses on video game localisation. The chapter will start with an explanation of what video game localisation is and how it can be defined. To further understand video game localisation, a brief overview of its history will be provided. After that, the similarities and differences between localisation and video game localisation will be discussed. The chapter will end with an overview of the different kinds of roles available in the localisation industry, to illustrate that the translation of the game is only one aspect of a larger process. For example, the translation needs to be inserted in the game code and then tested.

2.1 Definition of localisation and video game localisation

In order to understand the nature of video game localisation is, it is important to understand localisation in general. In the modern digital era, the term localisation stands for something specific and it is usually associated with (software)industry. The LISA (Localisation Industry Standards Association), despite the fact it no longer exist, produced a solid definition of, 'locali[s]ation involves 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'. [21] According to Miguel Bernal-Merino, LISA believes that localisation goes 'hand in hand' with globalisation, as both terms were originally used within business strategy and global

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[21] Munday 191

economics debates.[22] As a result, globalisation and localisation became increasingly

important, combined with the increasing international market and, especially with

the widespread use of the internet, the growing means to reach customers. It should

also be noted that localisation is not considered the same as translation. In order to

explain this statement, an example outside the area of translation will be used to

illustrate the broad concept of localisation. The fast-food company McDonald's offers

localised food to attract customers and their websites differ greatly depending on the

target country and culture. On the American website, a lot of references are made to

the nutritional value of the burgers and other products they sell.[23] The Dutch version

of the website focuses more on the fact that the products used are from Dutch soil.

Also, the Dutch McDonald's sells the McKroket[24], which the American or the British[25]

McDonald's does not. This attitude toward local markets is the definition of

localisation in practice: the adaptation of a certain product or message to be conform

the believes, cultural values and needs of a local market.

As previously stated, the video game industry is currently one of the fastest

growing industries in the world. This could not have happened without the

localisation of games. However, the definition of video game localisation is not as

clear cut. Bernal-Merino quotes Chandler to provide a definition of video game

localisations: 'the process of translating the game into other languages'.[26] Yet, as

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[22] Bernal-Merino 7, 2006
[23] www.mcdonalds.com
[24] www.mcdonalds.nl
[25] www.mcdonalds.co.uk
[26] Bernal-Merino 8, 2006

Bernal-Merino and Chandler both admit, this definition does not cover most of the activities of video game localisation.

Another term might be more appropriate. Transcreation is a term that is becoming more and more frequent. According to Bernal-Merino, transcreation is 'being increasingly used by a new wave of companies seeking to distance themselves from traditional translation firms. These new firms offer translation-like services that include not only translation but also creativity'[27]. This creativity has already been displayed in the translation of children's literature, young-adult literature and cartoons, and should not be new to the industry or field. Experts in the field of video game localisation Carmen Mangiron and Minako O'Hagan defend the term transcreation as a more suitable term for the entire aspect of video game localisation because 'localisers are granted *quasi* absolute freedom to modify, omit, and even add any elements which they deem necessary to bring the game closer to the players and to convey the original feel of gameplay'[28]. An example of this creativity to bring the game closer to the players can be found in Mangiron's case study of *Final Fantasy* series, a Japanese game series. An example of this creativity can be found when in the original Japanese version of *Final Fantasy X-II*, the merchant Oaka has no specific accent, but in the localised US version, the same merchant has a Cockney accent. According to Mangiron, 'this [was] done in an attempt to give the game the right

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[27] idem
[28] Mangiron 30, 2006

look and feel, by adding a humorous touch that brings it closer to the player'[29]. Video game localisation can thus be described as transcreation: the conversion of a game from its original language, culture and gaming experience to a target language, culture and experience.

2.2 History of video game localisation

According to Miguel Bernal-Merino in his article "A Brief History of Game Localisation," the history of the localisation of video games can be divided into four different stages. These stages coincide with the four decades in which the video game industry has existed.

The first stage took place in the 1970s. During this decade, the game industry was born and the industries of only two countries were providing all the games of that period: the United States and Japan. The United States began by creating machines which hosted a single game and these machines would be housed in amusement arcades alongside the pinball and foosball tables[30]. Investors in Japan understood the possibilities of such machines and created an industry of their own. There was hardly any form of export and if there was, it mostly involved the United States exporting to the United Kingdom[31]. The early games consisted mostly of simple lines, some figures and basic game mechanics, such as *PONG* (1972) or *Space Invaders* (1978). The technology to implement large amounts of text or pictures was

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[29] Mangiron 17, 2006
[30] Bernal-Merino 12, 2011
[31] Idem

not yet invented. The amount of text that was available was usually reserved for names and identification of items. Because Unicode, a standardised coding system, was first released in 1991,[32] the coding text was only available in the Roman-based English alphabet and as such, Japanese characters could not be used in games. Therefore, the first kind of game localisation was, at first, more transliteration than translation or localisation. However, by the end of the 1970s, the first form of game localisation can be found when the Japanese game Pac Man was exported to the United States. The game was initially translated to Puck Man but that name was considered too close to the more vulgar 'fuck' and thus changed into Pac Man[33]. Several other elements were changed to make the game more suited for the U.S. market. For instance, the names of the four ghosts were changed to something which gave the ghosts a certain North American gloss. Bernal-Merino states that this made the North American version of the game a more playful version by using euphonic and catchy names[34].

The second stage is set in the 1980s. This decade saw the establishment of the game industry, which paved the way for the game localisation industry. One of the most successful games of that decade was *Super Mario Bros.* by Nintendo. This game was sold internationally. The packaging and manual were translated into German, French, Spanish and Dutch[35], while the in-game text remained English. This method proved to be effective in increasing the revenues tremendously while only investing

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[32] Bernal-Merino 13, 2011
[33] Idem
[34] Idem
[35] Bernal-Merino 14, 2011

relatively little. It proved so effective that the acronym for the default languages to translate to was coined then and is still used today: E-FIGS (English, French, Italian, German and Spanish)[36].

In the third stage, during the 1990s, there was a shift from the previous partial localisation to a more full localisation. Elements such as the UI (user interface) and all the in-game text were now localised into several different languages. This increase in localisation coincides with the invention of the CD-ROM. Developers were now able to store significantly more data than before, which allowed for more data to be part of the game. More data meant that games could be larger, more elaborate, and that meant more text to be translated. This produced an increase in the game localisation market. One of these increases resulted in subtitling, both intralingual and interlingual. The intralingual subtitling made games more available for those with poor or no hearing and the interlingual subtitling made the game more immersive and understandable for foreign players. It should be noted that, depending on the game, almost every text asset is subtitled. With the invention of the DVD another aspect of localisation could be realised. Now that more data could be stored on a disk, the human voice could also be used in the game, where previously mostly text boxes were used[37]. This last phenomenon is referred to as full localisation and according to Bernal-Merino, 'the localisation of audio files was the first step towards treating international players as local ones, and the one that could be said to have

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[36] Bernal-Merino 14-5, 2011
[37] Mangiron 42, 2013

established the game localisation industry as a necessary partner of the game industry'[38]. Yet, mistakes were still made. The increasing exportation of Japanese video games to European and American markets that started in the eighties, continued until the nineties, and mistakes were still quite common. One of the most well-known mistakes, which will illustrate the inexperience of the industry at that time, has become a phrase of its own and has even been made into a cheat code for several games. This famous mistake is the sentence "All your base are belong to us," from the English version of the Sega Mega Drive game *Zero Wing*.[39]

The fourth stage starts in the year 2000 and is characterised by globalisation and the sim-ship (simultaneous shipping)[40] race. The simultaneous shipping of a localised product to different countries is used in order to build on a momentum by marketing campaigns and to counter piracy and grey imports.[41] This introduced new challenges to the game localisation industry. Because the game had to be shipped to different countries at the same time, translators were forced to localise the game during its development. Aaron Lee of *Develop*, a website and monthly magazine about game development, confirms the increased demand for speed and languages in the video game localisation industry, "[i]t's a pattern that Testronic's Harsant is very much aware of: '[t]he last few years has seen the need for more languages, less time in general to test and tighter budgets to work to'."[42] Mangiron also mentions this

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[38] Bernal-Merino 15, 2011
[39] Lambie 1
[40] The releasing of a product in different countries at the same time. See: Appendix C
[41] Bernal-Merino 16, 2011
[42] Lee 46

trend and mentions that a consequence of this new demand for speed and diversity is the unfinished product translators have to work with, "[l]ocalisers working under the sim-ship model are likely to face the added stress of having to carry out the task without being able to see - or play - the finished game and have to translate strings whose context are not always availabe."[43] Harry van Horen, CEO and owner of Rangeela, confirms this as well, "[a]ls vertaler krijg je vaker dan lief op het allerlaatste moment de teksten en moet je zonder context aan de slag gaan. We krijgen vaak weinig tot niets van de game te zien en daarom komt een vertaalde tekst niet altijd goed over."[44] As a result, translators frequently have to work with unfinished and not working games. This practice is continuing to this day and may be expected to develop in the coming years.[45] Another aspect, according to Bernal-Merino, is the tremendous success of online battle arenas and MMOs (Massively Multiplayer Online games). Players appeared to be more fond of interacting with each other instead of the AI or NPCs[46]. The most well known and most successful title in this genre is *World of Warcraft* by Blizzard Entertainment. Yet, the great advancement of this increasing interactivity did not come from the global interaction but from the information gathering by the subscriptions these players had,

> [i]temised market research data can be difficult to obtain, especially when
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> having to deal with multiple countries, languages and character sets; online
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> games that require some kind of registration or subscription, even when it is

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[43] Mangiron 6, 2006
[44] Bastiaans 3
[45] Idem
[46] Artificial Intelligence and Non Playable Characters. See: Appendix C

free, yields information from the moment the account is created. When demand is big enough for a particular language, publisher[s] can translate the game being reassured by their own internal data and direct players' feedback through forums.[47]

Thus, by gathering information from the subscribers, developers can discern the activities and desires of the players. If the developer determines that a certain change can be profitable, that change can be implemented into the game.

Both the game industry and the game localisation industry are developing constantly. With the increase in technological possibilities, the introduction of mobile gaming and, recently, voice commands, the people who are in the business of transcreating video games need to keep pace with recent developments in order to deliver a quality product.

O'Hagan and Mangiron add one stage to the list of Bernal-Merino: 'the advancing phase' which ranges from 2005 to the present.[48] O'Hagan and Mangiron discuss the fact that, at the time of their writing, with the most recent seventh generation consoles, the PlayStation 3 and Xbox 360, another shift was realised in the gaming industry and thus also in the video game localisation industry. Namely that besides gaming, these consoles also serve as multimedia centres. This aspect of consoles was further developed with the release of their successors, the 8th generation consoles the PlayStation 4 and the Xbox One. When these consoles and

[47] Bernal-Merino 16-7, 2011
[48] O'Hagan 60

their games are being localised, these elements of the consoles must be considered by the localisers as well. The enhanced hardware capacity of the 7th generation consoles also led to an increased volume of game content, graphics, text and audio that needed to be localised.[49] This development was further expanded on with the release of the 8th generation consoles. To illustrate this expansion, the localisation of *Fable II* (2008) required 270 actors and a team of 130 people to fully localise the game into five and partially localise it into three different languages.[50] This indicates the advancements of the video game localisation industry over the past forty years but also displays the increasing dependence of the video game industry on the video game localisation industry and the increasing quality of the video game localisations. As is underlined by Anthony Teixeira, a localisation director for Active Gaming Media, quoted by Ryan Lambie in "Flying hats and 80bit Nazis: the strange history of video game localisation,

> At that time, localisation of games was something quite new, and editors had very little knowledge about it - leading to poor, sometimes funny translations[.] Today, I don't think Nintendo would publish a Zelda game where some character says "I am error." Our industry has come a long way in just 20 years.[51]

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[49] O'Hagan 60
[50] O'Hagan 61
[51] Lambie 1

2.3 Similarities and differences between localisation and video game localisation

There are a few similarities between video game localisation and software localisation. Firstly, as an audiovisual product, it relates to other audiovisual media[52]. This includes subtitling, to a point, and dubbing. Secondly, a video game is also a software product and is related to software localisation,[53] to a certain extent. This entails space restrictions and software engineering skills.[54] Another similarity is the use of the sim-ship model, where the original and localised products are released at the same time.[55] The translation of the audio and the addition of subtitles will be discussed in chapter three.

There are several differences between video game localisation and software localisation. Firstly, while in the software localisation English is the main source language, Japanese is a quite frequently encountered source language where video game localisation is concerned.[56] Secondly, translators are given much more freedom during translation compared to other localisation disciplines.[57] Thirdly, a game is interactive and must give the player a certain feeling, depending on the game. In software localisation, for instance, the practicability of the product is the primary concern of the translator. In game translation, the primary concern lies with the playability and "feel" the player has while playing the game. As Mangiron states,

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[52] Bernal-Merino 2, Jan 2007
[53] idem
[54] Mangiron 6, 2006
[55] idem
[56] Mangiron 7, 2006
[57] Mangiron 16, 2014

the fact that whilst functionality has been the key priority in the software

localisation paradigm, in a game this functionality must be achieved with a

high degree of creativity and originality. [...] This is because the main purpose

of a game is to entertain the user, whereas the utilitarian dimension is the goal

of business software.[58]

Bernal-Merino underlines this by stating that when reading a book or watching a

film, the reader or spectator is following the story without any possible interaction

with the story or its characters, 'As readers and viewers, we accept the non-

influential nature of this relationship with the central characters of these creations.

We are spectators of a story we cannot change nor even influence in the slightest

mode.'[59] He continues by clarifying that games do not provide a limitless world in

terms of interaction and that games certainly do have a degree of limitation by

providing the player with a certain quest, goal or mission which the player must

complete in order to finish the game and limitations to where the player can venture.

The main difference between movies and video games, according to Bernal-Merino,

lies in the way the player reaches the end of the game. He says, 'the way players

reach that end is always unique to their personalities and is linked to their own skills

in prevailing over the challenges the game throws at them'.[60] This is contrary to

watching a movie, where the spectator has no control over the movie apart from not

watching it.

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[58] Mangiron 8, 2006
[59] Bernal-Merino 4, Nov 2007
[60] Bernal-Merino 5, Nov 2007

Another difference between, for instance, software localisation and video game localisation is culture. Microsoft's *Windows* requires very little adaption in terms of culture. However, a game cannot be released in France if it is not at least translated into French, according to the Toubon law, a French law which enforces regulations that protect the French language.[61] More significant is the adaptation required in Germany, where there is a more strict policy regarding the display of violence. According to Chandler, 'before 2003, blood was not allowed to be shown at all in any games distributed in Germany'.[62] Such laws must be taken into account by the game developers even before the possibility of translation is discussed.

2.6 Different roles in the video game localisation industry

In order to successfully localise a video game, several positions need to be filled, whether that is in-house or outsourced. Several of these position will be listed below as they are described by Bernal-Merino in "Localization and the Cultural Concept of Play."

- Localisation managers: Localisation managers manage the obtaining of the source material and the delivery of the translation. They also make sure the translations are well executed and they confer frequently with the localisation coordinators to ensure the successful translation of the game.

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[61] Chandler 46
[62] Chandler 47

- Localisation coordinators: Localisation coordinators are in direct contact with the translators. They are responsible for making sure that all language versions are working properly and are translated well. They also have to verify that all bug reports are filled accurately and that the localisation engineers understand the corrections in those reports.

- Localisation engineers: The localisation engineers are the only people allowed to access the game engine and manipulate the game build. They are responsible for extracting the translatable strings of text and inserting the translated strings of text. They are also responsible for fixing bugs reported by the linguistic testers.

- Linguistic testers: Linguistic tester make sure that every element of the game is translated well and that the game does not contain any typos, inaccurate terminology or translated elements which are not in line with the 'feel of the original game'[63]

- Head linguistic testers: The head linguistic testers are in charge of coordinating the linguistic testers and overseeing the general quality assurance performed by the linguistic testers. They also oversee the implementation of the bug reports.

- Translators (in-house/freelance): The translators are the ones translating the text and/or audio of the game from the source language into the target language.

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[63] Bernal-Merino 29, Jan 2007

Each role in this list must be fulfilled to successfully localise a video game. Without

the translators, the translation assets are not translated (properly), and without

localisation engineers, the translated text is not inserted in the localised version of the

game. The entire localisation operation also needs to be organised and managed.

Quality assurance needs to be performed to pinpoint mistakes or bugs.

Chapter 3 Different aspects of video game localisation

There are several different aspects to video game localisation. There are the audio and text translations, for the spoken and written parts of the game, respectively. Audio translation includes translation of cutscenes and voices. Text translation includes the translation of the UI text, the menu, in-game wordings, titles, etc. A third element of video game localisation is subtitling. There are two types of subtitles in video games: interlinguistic subtitles and intralinguistic subtitles. These subtitles are a transcript of what is said in the game.

3.1 Audio translation

The audio translation, or dubbing, of video games is quite similar to the dubbing of films or television series[64]. The script is translated with consideration for the allotted time of each sentence and the translation is adjusted for lip synchronisation is where possible. That script is then recorded by voice actors to provide the audio files for the localised version of the game. However, there are certain differences compared to the audio translation for films, television series or cartoons. Since playing a game is all about the gaming experience and the way in which a player is immersed in the game, lip sync is extremely important. Especially with modern day graphics, hearing a voice but seeing a different movement of the mouth can be disturbing to players and may break their immersion of the game

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[64] Mangiron 9, 2006

world.[65] To this end, technology has been developed to have the facial expressions of

the computer model of the character match the audio, as was done in the localisation

of *Mass Effect 2* (2010). In this game, AI-driven facial modelling technology was used

to allow 'the facial animation to match the audio based on the actor's voice stress and

inflection'.[66] These kinds of adjustments would make sure that the sound of a

consonant, for example, would be displayed as a consonant and not as a vowel or

diphthong.

According to O'Hagan, there are five different types of audio recording.[67]

1. <u>Wild</u>

    With this type of audio recording, there are no characters on the screen and

    the text is not limited by time, such as a user initiated audio help file.

2. <u>Time-constrained</u>

    Although there are no characters present on the screen, with this type of audio

    recording the timing of the audio must be identical to the original. This is

    usually due to technical or story-driven reasons. An event, like an explosion or

    character introduction, might be triggered at a certain point and the audio

    must not extend past that point to prevent breaking of immersion.

3. <u>Sound-sync</u>

    Sound synchronisation means that the recording must be synchronised with

    the audio. This means that the correct recording must be played with the

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[65] O'Hagan 135
[66] idem
[67] O'Hagan 135-6

correct characters. For example, the recording for the male protagonist should not be played when the female protagonist is the speaker on the screen. The characters may appear on screen but not fully visible. Any pauses in the original must be copied into the translation. 'This is normally used for characters' interventions when the characters do not appear on screen or their faces and lip movements cannot be seen clearly'.[68]

4. <u>Lip-sync</u>

In the original audio recording, the lip movements are synced with the audio and the translation must match this syncing. This is similar to lip syncing practices of movies and television. Several cues in the text are provided to the voice actor and the voice director to make sure the translation resembles the lip syncing as closely as possible. New technology has made it possible to slightly adapt the visual to be more similar to the new audio material.

5. <u>Stitches</u>

Stitches are short audio files with different recordings which are placed in a certain sequence to correlate with a given situation in a game. This is mainly used in sports games. For instance, file A provides the name of the player (Mark, Heather, John), file B describes the action (scored a goal, committed a foul), file C describes the number of times this has occurred previously (for the first/second/third time), and file D provides the time index (at the start of the first half, at the end of the match). This type of audio recording uses less space

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[68] O'Hagan 135

compared to other audio recordings but it should be noted that recordings of this type might come across as unnatural or they might not describe the situation entirely accurate.

3.3 Text translating

When translating the text of a video game, the translator needs to be aware of a few things. Firstly, the translator needs to consider the spatial limitations present within the game. Secondly, as with audio translating, the translator needs to be aware of the interactive nature of games and incorporate that interactivity into the translation. Thirdly, the translator may encounter several variables. Variables are elements in a game where the player may choose their name, gender, nationality, etc[69]. These variables need to be incorporated into the game code so the correct variable is linked with the correct situation within the game. For instance, in a strategy game it is possible to be the ruler of a certain nation. The player can be attacked by other nations and that would provoke an alert from the game by telling the player he or she is under attack. A possible code for the alert could be, "/n nameofnation /n is attacking you![70]" Nations are described and represented by various combinations of linguistic elements from various languages. For example, a nation can take an article (the Netherlands, in English) or it can be singular (Nederland, in Dutch). The given code could lead to an alert such as "Rome is

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[69] Bernal-Merino 24, Nov 2007
[70] Bernal-Merino 25, Nov 2007

attacking you!" Nothing would be wrong with that alert. Yet, it can also generate an

alert like "The Vikings is attacking you!" This alert would be ungrammatical. A

possible solution to this problem would be to rephrase the alert from active to

passive: "You are being attacked by /n nameofnation /n!" This would allow both "The

Vikings" and "Rome" to be used correctly. This does not mean that this phrasing is

correct for all target languages. Bernal-Merino uses this example to illustrate that

phrasing is very important in games, both in their original language and in the

translation. If the sequence from the example above does not work for a certain

language, an alternative must be created to alert the player that he or she is under

attack, even if that requires a radical change.

3.4 Subtitling

Subtitling video games is quite different from subtitling films. For instance,

subtitles in games are usually optional, they can be turned on or off.

There are two types: intralingual and interlingual. Whether both types are

always available varies greatly between games. However, 'the main trend nowadays

is to include intralingual subtitles in most original games and interlingual subtitles in

most localised games'.[71] Interlingual subtitles present a translation or, in most cases, a

localisation of what is spoken or displayed on screen, but the length and display time

far exceed the subtitling rules of other established visual media. Intralingual subtitles

are usually verbatim.

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[71] Mangiron 46, 2013

In *Uncharted: Drake's Fortune*, the intralingual subtitles are the interlingual subtitles of the localised version. To illustrate, when the game is played with English text and audio but with Dutch subtitles, these subtitles are the same when the game is played with Dutch text, audio and subtitles.

In regards to the amount of text that is subtitled, there are three different levels. Cutscenes (non-interactive cinematic scenes in a game), cinematics and in-game audio dialogue, and full subtitling (cutscenes, in-game audio dialogue, audio tutorials and sound effects when available). It should be noted that especially in Japanese RPGs, subtitles are usually preceded by that name of the speaker, as can be seen in the *Final Fantasy*-series.In the Dutch subtitling business, there are strict rules regarding subtitles. For instance, a subtitle has a minimum screen time of 1,10 seconds and a maximum screen time of seven seconds.[72] The timing of these subtitles is measured in frames. They are usually a summary of what is said on screen. Another example is the length of the subtitle. According to the BZO (Beroepsvereniging van Zelfstandige Ondertitelaars), the maximum numbers of characters for a subtitle is 38.[73]

In contrast with the established guidelines for television and movie subtitles, subtitles in games do not have any standardisation. In her article regarding subtitling in gaming, Carmen Mangiron illustrates this lack of standardisation. She presents two examples where in one game a two-line subtitle of 91 characters was displayed

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[72] Huisstijl Hoek
[73] "Hoe ondertitelen werkt." 6

for 4,6 seconds.[74] In that same game, other subtitles were sometimes displayed for half a second or for eleven seconds. In another game, a subtitle of 141 characters was displayed for eight seconds. As can be seen, not only does the display time of the subtitle vary greatly, the length of the subtitles vary greatly as well. This can be very disturbing for players and could even prevent them from progressing further in a game,

> Game players adopt a more active role than spectators of non-interactive audiovisual products, as they are prompted by the game to take specific actions. Therefore, if players miss out on important information, due to sub-standard subtitling, they may not be able to perform some of the tasks they need to perform in order to be able to progress in the game.[75]

Because of the immense diversity of games, it might be unlikely that a standardisation for subtitles in video games is possible. Furthermore, according to Bartoll, who wrote a PhD on the parameter settings for the classification of subtitles, and is cited by Mangiron, there are several features of subtitles in gaming that can be listed. One of the most salient features is that the degree of reduction found in gaming subtitles is much less compared to other audiovisual products. Other features of subtitles in video games are a combination of monochrome and polychrome fonts, different types of font, static or dynamic, and subtitles can be

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[74] Mangiron 44, 2013
[75] Mangiron 45, 2013

presented in different parts of the screen.[76] Mangiron states that more research and

more standardised subtitles in video would be beneficial to the player, '[f]urther

descriptive and empirical research [...] is needed to fully understand what the best

type of subtitles for games is, considering the interactive and creative nature of the

medium'.[77]

Chapter 4 Video game localisation in the Netherlands

Not every country has the same notions regarding the dubbing or subtitling of

movies and television. The existing procedures may be in line with established

practices but they could also go against them. For instance, in countries like Germany

and France, it is far more common, or even the law, to dub a movie or television

show to their respective languages. In countries like the Netherlands and Belgium,

adult television series and movies are subtitled. Shows for children are almost

universally dubbed. In this chapter, the Dutch conventions regarding the localisation

of audiovisual media and games will be discussed and a small sample of opinions

regarding games being localised into Dutch will be provided as well.

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[76] idem
[77] Mangiron 53-4, 2013

<u>4.1 General rules for the dubbing and subtitling foreign movies and television</u>

<u>series or programmes in the Netherlands.</u>

In the Netherlands, most foreign movies and television shows or series are usually subtitled, except for movies, television series or shows and cartoons for children. Subtitles in Dutch television and cinema are translated according to the regulations described in chapter 3.4, whereby the subtitle length ranges from a minimum of 1,10 to seven seconds, can have a maximum of two lines present on the screen, and, ideally, the subtitle must not exceed 38-42 characters in length.[78] Subtitles must be easy to read and not intrude on the viewer, '[g]oed gespotte ondertitels volgen het ritme van scènes, dialogen en beeldwisselingen, zodat ze soepel door de kijker kunnen worden gelezen'.[79] Depending on the television network and the programme itself, the voice over can be translated into Dutch. These shows often also translate the title. However, other shows on other television networks may choose to subtitle the voice over as well. Shows which are subtitled but have translated voice overs are *Masterchef Australië*, *Politie op je hielen* and *De grote verbouwing*. Shows which are only subtitled are *Planet Earth, A Touch of Frost* and *The Big Bang Theory*.

Shows intended for children, including but not limited to cartoons, are dubbed into Dutch but keep their English title. For instance, the Disney Channel show *Wizards of Waverly Place* was dubbed into Dutch but kept the English title. The

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[78] Huisstijl Hoek; "Hoe ondertitelen werkt"6; "De huisstijl van inVision Ondertiteling BV"
[79] Huisstijl Hoek

same was done with the Nickelodeon cartoon *Fairly Odd Parents*. However, another Nickelodeon cartoon *De legende van Aang* was fully translated, including the title. A personal observation made clear that real live television shows like *Wizards of Waverly Place* were obviously dubbed into Dutch as the lip syncing was often off and the voices seemed to be on a different sound layer compared to the other sounds of the show. Watching cartoons like *De legende van Aang* en *Fairly Odd Parents* did not evoke the same reaction.

4.2 Conventions regarding the dubbing and subtitling of games in the Netherlands

There are no established conventions regarding the translation of subtitling of video games in the Netherlands. In 2001, the highly anticipated triple A title *Black & White* by EA was released. Since the Dutch gaming market is relatively small considering the low population of the Netherlands, very few games had been localised into Dutch. The games that were localised suffered from bad reviews from players.[80] The main problem many players had with the Dutch version of *Black & White* was that they had no choice. Only the Dutch version of the game was available in the Dutch stores, and since most players were accustomed to English games, this created controversy, '[k]ijk, mijn probleem is niet dat het in het Nederlands is, maar het is meer het feit dat [het je] opgedragen word om het te spelen in het Nederlands. In *Dungeon Keeper* had je tenminste nog de keus om het spel in het Nederlands of in

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[80] Deniax

het Engels te spelen'.[81] Other games tried full localisations as well, such as *Uncharted: Drake's Fortune*. Since that game was released on the Playstation 3, which can switch between languages depending on the player's preference, it is unknown how many of these players played the game in Dutch and how many played the game in English.

Several triple A titles of the last few years, such as *Starcraft II: Heart of the Swarm*, *Call of Duty: Ghosts* and *Skyrim* have not been localised into Dutch. However, the recently released *SimCity* has been localised into Dutch, according to a Youtube video by Spacemouse Gaming.[82] The main reasoning behind the decision whether to localise a game or not into Dutch depends on the targeted audience. Games like *Starcraft II:Heart of the Swarm* and *Skyrim* have a large but select audience of so-called 'hardcore' gamers, players who devote a large amount of their spare time playing games and they are usually proficient enough in English to be able to fully appreciate the game. The targeted audience of a game like *SimCity* is more broad and, as such, is not limited to the hardcore gamer. People who do like to play games but spend relatively less time playing them are potential buyers as well. To make the game more easily accessible, and thus generating more sales, *SimCity* has been localised into Dutch. Other games which are localised into Dutch are mobile games such as *Clash of Clans* and *Wordfeud*.

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[81] Deniax 11

[82] Spacemouse Gaming, https://www.youtube.com/watch?v=7OlrG9cloys

The console Xbox 360 also has the option to play games, where possible, and to display the console's main menu and navigational menus in different languages, including Dutch. However, in my experience (over 200 hours of playtime for *Halo Reach*) I found that these translations are extremely poor and imply they are automatic machine generated translations. These translations achieve the exact opposite of what a localisation should achieve, according to Mangiron: a gaming experience which will create the illusion that the game was written in the target language.[83]

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[83] Mangiron 2006

Chapter 5 Translation issues and strategies in video game localisation

In this chapter, attention will be given to the localisation and translation issues that arise and are present when translation a video game. Firstly, an overview of the problems that occur when translating video games will be discussed and secondly, the generally used translation strategy and the reasoning for its use will be provided.

5.1 Translation issues when translating video games

The problems generally associated with translating video games can be divided into three different categories: culture, spatial constraints, and other translation issues. Each following section will discuss one of these categories. It must be noted that not all translation issues are directly related to the act of translating itself. External factors have a severe influence as well, most notably the lack of a finished game or the inability to view or play the game that is being translated.

5.1.1 Culture

Similar to other types of translation, the different cultures of a language pair could produce problems for the translator. For instance, in the game *Final Fantasy X* (2001), the key female protagonist Yuna bids farewell to Tidus, another key character who also is her love interest, realising they will never see each other again. Yuna bows slightly and says "thank you" in Japanese which is, in Japanese culture, "perfectly appropriate and able to convey multiple layers of meaning behind the

word's familiar surface."[84] However, for American players, this would not

understand a literal translation. In addition, the scene in question also uses a close-up

of Yuna so lip-sync is an extremely important issue. The translators ultimately chose

for the translation 'I love you' as the most appropriate response considering the

situation. Other cultural issues are concerned with religion or historical views. For

instance, in the game *Hearts of Iron*, which takes place during WWII, China was

divided into several distinct geographical pieces, similar to the board game *Risk*, and

Tibet and Taiwan were portrayed as separate countries and thus not part of the

People's Republic of China. Despite the fact that the game is set in the years 1936-

1948 and that the People's Republic of China did not exist until 1949, the game was

banned in China because the Chinese government considers Tibet and Taiwan a part

of their nation, "[t]he historical and geopolitical facts became secondary to the resent

government's need to reinforce their own perception of their territory in every

possible context."[85]

However, not all cultural references need to be removed or altered. A game set

in ancient Japan (*Okami* 2006) contained a lot of cultural references. These references

were mostly kept in the US version of the game and it became quite successful. This

example, mentioned by O'Hagan, shows that "games overtly referencing foreign

cultural elements can also be successful internationally if their theme and gameplay

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[84] O'Hagan 173
[85] Chandler 27

experience are appealing and engaging for players from other cultures."[86] Whether or not cultural references are to be kept or not should be made clear in the translation brief.

In *Uncharted: Drake's Fortune*, the cultural elements are generally speaking not specific to the American or British culture. For instance, the protagonist, Nathan Drake, is searching for El Dorado, the mythical city of gold. At some point in the story, he finds an old German submarine deep in the South American jungle. However, there are certain elements in the game that are more cultural specific. For instance, the first villain the player encounters is Gabriel Roman, a British crime lord with a very upper class British accent. All the other characters in the game do not speak British, so this will establish a certain amount of alienation regarding Roman. This Roman is also tied to the past of Drake's best friend Victor Sullivan.[87]

5.1.2 Spatial constraints

The spatial constraints regarding translating video games is similar to software localisation but is also more severe. In certain games, conventions may have been established that help messages may only contain 18 characters or may only be a single line in length. Spatial constraints mainly produces translation issues in the user interface (UI), and in the tutorial[88] or help messages.[89]

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[86] O'Hagan 174

[87] More information regarding the characters can be found in Chapter 7.

[88] The part of the game, either separate from or incorporated in the storyline, which teaches the player how to play the game. See: Appendix C

[89] O'Hagan 160

Names of items can also result in translation issues. For instance, in *Final Fantasy X* (2001/02) the name of a certain sword is 'Kachōfūgetsu' (beauty of nature) which literally means 'flower, bird, wind, and moon'. As the name of this sword could only be eighteen characters long and the properties of this sword would help the player in reducing the time needed to advance, the translators chose to name the sword 'painkiller'.[90] Space constraints may also cause serious problems for translators when they are confronted with certain terminology in system messages or something similar. This will be further elaborated on in the next section.

In *Uncharted: Drake's Fortune*, all the tutorial lines are limited to one line of text and they use the minimum amount of punctuation possible. This way, the reader is able to quickly read which controls do what without being too distracted from the game.

5.1.3 Other translation issues

Other translation issues include limited time, age of the target audience, and the general experience of the game.[91] Certain games might be found suitable for a specific public in one country but not suitable for that same public in another country. *Uncharted: Drake's Fortune*'s level of swear words or violence is considered fit for teens in the United States, the game was rated T which means it is suited for persons aged 13 or older, but it was rated 16+ in Europe, which indicates the game is

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[90] idem
[91] Mangiron 2014

found suitable for persons of sixteen years or older.[92] Depending on the publisher, the language or certain references may need to be adjusted to fit the publisher's strategy in terms of sales and marketing.

Sometimes a translator might be given enough time to translate a game but just as often, or even more frequently, the translator is only given a limited period to translate the game. This does not take into account whether or not the translator has seen or played the game or has just received strings of text to translate.

Visual complications when translating in-game cinematics also fall into this category. As was indicated earlier, the script is usually adapted by the person overseeing the voice acting recording and by the voice actors themselves.

5.2 Most widely used translation strategies when translating video games

According to Mangiron and O'Hagan, the most widely used approach when translating video games is the functionalist approach of the Skopos-theory.[93] This means that the target text (TT) is the focal point of the translation. This places the source text (ST) more in the background compared to translation strategies used in literary translations, for instance. Since the game is an interactive end-user software entertainment product, O'Hagan and Mangiron argue that the Skopos-Theory is the most effective translation method available to game translators. The target culture and audience is most important compared to other elements in the translation

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[92] Chandler 38
[93] O'Hagan 150; Mangiron 11, 2014

process like style, cultural references and format. Examples of strategies for the target

oriented approach are naturalisation and adaption to the target culture. Also,

because software products can be greatly altered to create different customised

versions of the original, this characteristic of the product (i.e. video game), "seems to

further facilitate widening of the translation capacity to achieve the ultimate goal."[94]

This goal is the entertainment of the local user of the localised product.

The functionalist approach does require a careful analysis of the source

material. This is mainly done by drawing on the works of Katherina Reiss,

Christianne Nord and Andrew Chesterman. Reiss is mainly used to identify the

purpose and type of a text. Nord and Chesterman can then be consulted to

extrapolate the most appropriate translations strategy.[95]

Due to the wide variety of problems a translator can encounter when

translating video games, the general approaches and strategies might follow

different paths than the issues indicated previously.

5.2.1 Genre and text type

When the source material is consulted, the genre and text types are the first

elements that need to be identified and classified. There are two types of genre which

a translator needs to be aware of: the genre of the game itself (e.g. RPG[96] or shooter)

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[94] O'Hagan 150
[95] idem
[96] Role Playing Game. See: Appendix E

and the genre of the in-game assets[97] (e.g. science fiction or historical).[98] Both genres are not limited to a single categorisation. For instance, *Borderlands* (2009) is both a first-person shooter and an RPG. Also, a game can have texts which are science fiction but other texts may be historical, as in the game *Assassin's Creed* (2007). Genre is predominantly an indicator of the type of game and may indicate the amount of text or the level of immersion. However, with increasing demands of customers and an increasing number of games attempting to differentiate themselves, genre crossovers are a frequent occurrence and should only be taken as an indicator.

The indication of the text type, this includes the scripts of cutscenes and VOs, is done by the works of Reiss. There are three types of text which are present in video games: content-focused texts, where the informative function is stressed; form-focused texts, where the expressive function is stressed; and the appeal-focused texts, which have a persuasive function.[99] Please note that these types and functions can overlap. Categorising a text as expressive or informative does not exclude a persuasive function. For instance, textual graphics with text in images can be both informative and expressive, as it provides the player with clues or information and because it can contain certain literary devices or forms of prose.

The final categorisation of text type is whether or not the text is part of the game world (diegetic) or not (non-diegetic). For instance, system messages are not

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[97] An in-game asset is a certain part of the game. This includes the tutorial, main story, multiplayer, etc. See: Appendix D.
[98] O'Hagan 153
[99] O'Hagan 153-4

part of the game world and thus non-diegetic, but story narration or certain kinds of tutorials are part of the game world and thus diegetic.

In *Uncharted: Drake's Fortune* the line "Press [L1] to aim, press [R1] to shoot" is strictly content-focused since it provides information on how to aim and fire the pistol.

5.2.2 Culture

Translation strategies regarding cultural references vary from neutralisation to not changing the references[100] and from repetition to linguistic (non-cultural) translation.[101] These strategies are similar to other strategies used when dealing with cultural differences in other types of source texts. However, given the spatial constraints of software localisation in general and video game localisation in particular, certain strategies may not be viable. Especially when the translator is confronted with cultural specific visual references, removing the reference can be unattainable, but given the limited space available, the interactivity of the game, and the speed of most games, describing the cultural reference may also not be desirable or even possible. It must be mentioned that, as was stated previously, software has the possibility to be adapted and changed depending on the wishes of the developer. As such, certain cultural references can still be omitted from the game, even if that means that the game needs to be redesigned at that particular point, and new

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[100] Grit 192-3
[101] Aixelá 200-1

cultural references may be added to the game. For instance, if a game would be localised into Dutch, any references to Dolly Parton, a singer of American country music, could be replaced by André Hazes, a singer of Dutch folk music, in order to provide a "local feel" to the player. It does depend on the visuals of the game, since André Hazes does not fit in the scene of a country singing cowboy or a female body.

5.2.3 Linguistic variation and dialects

Strategies for this type of translation problem may be solved with similar strategies used in the culture section (5.3.2) but the translator needs to be aware of the difficulties. Especially with languages that have relatively few linguistic variations, choosing certain variations might be associated with certain elements which do not fit the character profile. For instance, a merchant in the American desert who speaks with a heavy Amsterdam's accent would fall out of place. That being said, adding linguistic variation where none is present in the original could also relieve certain tensions in the game or provide a more localised feel for the player.

Chapter 6 Methodology

In this chapter, the methodologies that will be used to compare the original with the translation are presented. Of each translation asset, the function in the ST will be determined and examined. It will then be determined if that same function is needed for the TT and if that function is present. Lip syncing is one of the elements that will be analysed. Usually, during the dubbing process, symbols will be placed in the text so the dubbing actor knows of the lip movements of the character in question.[102] The focus will be on whether there is a large discrepancy between the audio and the lip movements of the characters.

Another element that will be compared is the translation of the spoken text, or speech, of the game. The dialogue, outcries, shouts and anything else related to speech falls into this category. The focus will be on the translation quality and whether the content of the source game is conveyed properly.

A third element that will be compared is the text present in the game. This will include the in-game menus but also tutorial texts or, if translated, signs or pages in the game itself. For instance, attention will be given whether an 'emergency exit' sign has been translated to 'nooduitgang', something similar, or has not been translated at all. The subtitles present in the game will serve as the fourth element of comparison. The subtitles in question are intralinguistic. Attention will be given to the quality of these subtitles and whether there are differences between the original intralinguistic subtitles and the localised subtitles.

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[102] Chaume 9

Other important elements in games and video game localisation are immersion and interaction, yet they are difficult to measure as these elements are part of the experience of the player and, as a result, can differ from player to player. Immersion indicates how well a player is enveloped by the game world and experience. Someone playing *Assassin's Creed* 2 might feel, for a moment, like he or she is really Ezio Auditore da Firenze while playing the game and genuinely care for the motivations of the protagonist. Certain games offer more immersion than others and some players do not care about the story or the motivations but only want to play the game to improve their gaming skills.

Interaction, on the other hand, is generally based on how well the game allows for player choice and interference. Some games are quite linear and allow the player to execute only those actions that lead to reaching a certain goals, while other games merely suggest an objective for the player to reach and allow the player to choose how that objective is reached. As this element is often a choice made by the game designers, the translators have relatively little influence in this matter. However, translation errors can make certain tasks in a game practically impossible to understand or execute. For instance, when an objective requires a player to go north but the translated instructions say the objective is in the south, the player will have great difficulties to advance. Yet, as mentioned previously, this element is subject to personal preference as well. Some players prefer to be taken by hand every step of the way while other players prefer to find out how the game works and what is required of them on their own.

Both interaction and immersion remain an integral part of the game, whether it is the localised or the original version. Their effect must still be measured and taken into consideration. The immersion will be compared on the basis of continuity. This means that the quality of the translation will determine the level of immersion. Aspects that break immersion are certain wordings, segments of speech or translation errors that would be out of character or break the game world. To illustrate, when watching a movie, the viewer will be taken out of the movie world when a medieval knight suddenly looks at his cell phone to answer a call and that knight is supposed to be a genuine knight and not part of a re-enactment. The quality of the interactivity will be measured by any differences from the original, and if present, if these differences are reasonable and explainable, and could not be left out of the translation.

The analysis is based on four different segments from the game, ranging from the start of the game to a scene near the end of the game. These segments can be found in the appendix. Segment one covers the start of the game, the first chapter and the first half of the second chapter. It includes character text, clues for progression, tutorial elements, and it sets the stage for the rest of the game. The first segment also introduces the three protagonists. The second segment introduces two of the three antagonists and provides character development for them. It also provides more background story for Sully. The third segment introduces the third and final antagonist, his history with Nathan Drake and it will develop the character

of Elena. The fourth and final segment provides character development for the antagonists.

6.1 Text comparison

The text comparison will be made via an analysis of the ST and TT. The text consists of two different translation assets: character text, text spoken by the characters; and tutorial text, the text found in the tutorial elements in the game. Generally speaking, the character text is diegetic and the tutorial text is non-diegetic.

All character text has three distinct functions, character development, background story and providing clues for progression in the game. For instance, a character might call out that certain unsavoury pirates are climbing aboard the boat, instead of circling it with their own ships. On another occasion, Drake might be commenting on the scenery which could be a clue on how to progress further in the game. Yet, character text can also be used to develop the characters themselves or provide a humoristic background for the player to listen to. The closeness of Sully and Nathan implicates a long history and affection. Since the player is unfamiliar to these characters, they need a history, a background and because they are resembling humans, they develop as persons throughout the game. Character development can also be found in the chemistry between the characters. This kind of character development is crucial to a storytelling game like *Uncharted: Drake's Fortune*.

All character text in this game is spoken. This means that the character text should be analysed as speech and not as written text or narration, since there is no

narration in this game. The story in this game is told via cutscenes and dialogues, both in the cutscenes and during actual gameplay. This means that every sentence has to belong to the characteristics of the speaker. For instance, Eddy Raja is Indonesian and mixes English with certain Indonesian words. These words are usually swear words and Eddy generally expresses them when he is angry or otherwise emotional. He has a slight foreign accent. Gabriel Roman, on the other hand, is British and more composed. Therefore, Eddy should not be speaking with a British accent.

According to the functionalist approach, the TT should have the same effect on the target players as the ST has on the source players: the effect of an action adventure movie with an engaging story and characters, and smooth gameplay. Since content is also very important in this story driven game, because of the adventure genre, the focus will also be on the story telling as well. Strategies such as accounting for spatial constraints, naturalisation and alienation, accounting for lip-sync, and shifts in implicitness and explicitness will be discussed. Different expectations and cultural elements will also be taken into account. The texts can be found in appendix A and they are the transcripts of the game.

The tutorial text is not spoken and is only displayed in the bottom centre of the screen. Preferably, these texts are only a single line long and contain as little punctuation as possible. The tutorial texts are purely functional and must be easy to read, in order for the player to understand quickly what is required. These instructional lines are presented to the player when it is required. Since these tutorial

lines are non-diegetic, they do not need to follow any specifics with regards to certain characters or clues for story progression. As can be noted, almost all of the tutorial lines include the depiction of a button on the controller. In the transcript and in this thesis, this depiction is indicated by curly brackets and the abbreviation of the corresponding button on the controller.

6.2 Characterisation comparison

This analysis will determine the portrayal of the characters for both the TT and the ST. This means that personality traits and behaviour will be analysed. The difference between characterisation and character text is that this section focuses on the characters themselves and not the text in general, although that is part of the characterisation. The characters will be defined by their choice of language, voice actor (which includes possible accents) and attitude per language. For instance, does Sully provide the same impression as mentor in the TT as he does in the ST? Questions like these, although not specifically stated, will determine the possible shifts in the translation.

6.3 UI and menu comparison

The main focus of this comparison will be the effectiveness and functionality of the menu and UI. The overview of both the UI and several menus can be found in appendix B. The UI and menus will be analysed based on their functionality, user

friendliness and presentation. After that, both analyses will be compared and differences and similarities will be discussed.

6.4 Subtitle comparison

Both the interlinguistic and intralinguistic subtitles will be analysed and compared. The quality and style of the subtitles will be analysed as well. Any differences will be documented and, when possible, explained. To clarify, the subtitles present will be copied into this thesis and then compared.

As a reminder, the subtitles are a direct copy of what is said by the characters and the interlinguistic subtitle of one language pair is the intralinguistic subtitle of another language setting.

Chapter 7 Case study: *Uncharted: Drake's Fortune*

In this chapter, the game *Uncharted: Drake's Fortune* will be analysed. Firstly, the story and elements of the game will be described. Secondly, the text of the game will be analysed. After that, the characterisation will be discussed. In this section, the English and Dutch characters will be analysed separately and then compared. Thirdly, the UI and game menu will be analysed and compared. This will include functionality and aesthetics. The final item in this analysis are the subtitles. This comparison will be interlingual and intralingual.

7.1 The game

In this section, the game Uncharted: Drake's Fortune will be described. Firstly, the story of the game will be presented. After that, the genre of the game and a description of the characters in the game can be found.

The story of *Uncharted: Drake's Fortune*

Treasure hunter Nathan Drake is looking for the lost diary of Sir Francis Drake, his ancestor. The mission to retrieve the diary is funded by Elena Fisher, a strong-willed reporter who wants to document the activities of Nathan Drake for her television programme. Nathan Drake is also assisted by Victor 'Sully' Sullivan his long-time friend, mentor and, like Nathan, a treasure hunter. Nathan is convinced that Sir Francis Drake has faked his death and that instead of a body, Drake's diary lies in the coffin in which Sir Francis Drake was buried at sea.

At the start of the game, Nathan and Elena can be found on a boat in the middle of the ocean opening a coffin. Nathan retrieves the diary of Sir Francis Drake from the coffin but before he can rejoice in his find, the boat comes under attack from pirates. Sully rescues them in his seaplane but the boat is destroyed. Ashore in a new boat, Nathan explains to Sully what the diary is all about: the golden city of El Dorado. Elena is outside on the pier discussing with her producer the situation. Sully convinces Nathan that they need to be as discreet as possible in their search for El Dorado, and that means leaving Elena behind because her television programme could attract rival treasure hunters.

After leaving Elena behind, Nathan and Sully go to the Amazon to investigate coordinates found in the diary of Sir Francis Drake. They learn that El Dorado is not a city of gold but a golden statue, and that it was removed a long time ago. Searching further, they discover a German U-Boat stuck in the Amazonian River. After giving the diary to Sully, Nathan enters the submarine and finds a dead crew, a missing page from the diary and a map that points to an island in the Pacific. When Nathan exists the submarine, he discovers that Sully has been captured by Gabriel Roman, a British crime lord and treasure hunter whom Sully owes money. Roman has hired the services of mercenaries led by Atoq Navarro, a Venezuelan archaeologist. Sully had promised Roman to pay off his debt with the fortune from El Dorado but Roman decided to investigate for himself. They take the map from Nathan and prepare to shoot him, but Sully tries to intervene and is shot instead. At that point, a torpedo which Nathan had accidentally activated in the submarine earlier explodes and

Nathan uses the distraction to escape. Fleeing from Navarro's men, Nathan runs into Elena, who had followed them somehow, and they manage to escape using Sully's seaplane and fly to the island Nathan remembered seeing on the map.

When Nathan and Elena approach the island, they are shot down and get separated. Trying to find Elena and after getting captured, Nathan discovers that the pirates are led by Eddy Raja, an old rival of Nathan. Elena frees Nathan from the fort in which is was held prisoner and they escape to a flooded city where they learn from a log book in a customs house that the statue was moved farther inland. During all this, Elena still has her camera with her and she records as much as she can. On one of the recordings, Roman and Navarro can be seen in the company of Sully, who appeared to be alive. Nathan and Elena follow Roman and his entourage and in an old monastery they manage to confront Sully about his alleged allegiance to Roman. Sully explains that the diary Nathan had given him blocked the bullet and that he has been feeding Roman and Navarro with false information so Nathan had the time to rescue him.

Below the monastery, the three protagonists find a series of tunnels. Navigating these tunnels, Nathan overhears a conversation between Eddy, Navarro and Roman, and discovers that Eddy has been hired by Roman to capture Nathan and keep the island secure in exchange for a share of the gold of El Dorado. Eddy is convinced that the island is cursed and something is killing his men. However, since Nathan is free and the island is not secure, Roman dismisses Eddy and his men.

In the tunnels, Nathan and Elena discover a passage leading to a treasure

vault and they find the body of Francis Drake, but no statue. As they plan to move

on, they run into Eddy, who is running for his life from mutated humans. It is

discovered that the mutated humans are the Spanish who were also looking for the

fortune of El Dorado. Nathan and Elena manage to escape the mutated humans but

Eddy is killed. Running for their lives, Nathan and Elena find refuge in an

abandoned German bunker. Nathan is exploring the bunker to restore power to the

bunker when he discovers that the Nazis were also looking for the statue and that,

like the Spanish, they were also cursed and mutated. Nathan discovers that Francis

Drake knew of the curse and had attempted to keep the statue on the island by

destroying all the ships and flooding the city until he was ultimately killed by the

mutants.

When Nathan returns to Elena, he discovers she has been captured by Roman

and Navarro. He reunites with Sully outside the monastery, tells him about the curse

and they pursue Roman and Navarro to rescue Elena and to prevent Roman and

Navarro from stealing the statue. Sully and Nathan are captured by Navarro's men

and they learn that Roman has already secured the statue. Persuaded by Navarro,

Roman opens the statue, which appears to contain a mummy. Roman inhales dust

from the mummy and begins to mutate. Navarro shoots the mutating Roman and

reveals that he had always planned to sell the mutagen as a biological weapon.

Nathan and Sully manage to free themselves and Nathan pursues Navarro as

the latter tries to lift the statue out of the underground cave with a helicopter. Nathan

jumps on the net the statue is suspended in and he is taken to a tanker ship close by.

Navarro had brought Elena along in the helicopter but when she sees Nathan

hanging on for dear life, she struggles and manages to kick a mercenary out of the

helicopter. Falling down, the mercenary shoots his gun and kills the helicopter pilot.

After the helicopter and its cargo crash land on the ship, Nathan fights numerous

mercenaries and ultimately Navarro. During the struggle, Navarro gets his feet

entangled in the rope of the net of the statue. Nathan kicks the balancing helicopter

and it falls into the ocean, dragging the statue and Navarro along with it.

Elena and Nathan are relieved it is over and look for a way to get off the ship.

They are hailed by Sully, who had stolen a speedboat and loaded it with several

chests full of treasure from the treasure vault under the monastery. The game ends

with Nathan assuring Elena, who lost her camera earlier, to give her the story she

was promised in the first place, as they sail towards the horizon.

Game description

Uncharted: Drake's Fortune was released in 2007 and, according to Greg

Miller from IGN[103], it was supposed to be the success Sony needed for the Playstation

3 in that year.[104] Miller states in his review *A victim or champion of the hype machine?*

that *Uncharted: Drakes Fortune* meets every expectation and that the game is

extremely enjoyable, "*Uncharted: Drake's Fortune* is the most fun I've had in a

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[103] Formerly known as Imagine Games Network. It is an entertainment website which focuses on video games, films, music and other media.
[104] Miller 1

videogame this year."[105] According to Miller, the game will immerse players in an action adventure that makes the player feel a part of the story. The three main characters, Nathan, Sully and Elena each have their characteristics. The game "completely immerses you in its experience"[106] and it will maintain that hold with its "story, style and gameplay."[107]

The genres of the game are a mixture of puzzle-solving, platforming, action adventure, and third-person shooting.[108] This means that the game features elements from all these different genres to a greater or lesser degree. For instance, the game will require the player to solve puzzles by jumping on or off certain stones or by pulling several levers in a specific order. A picture on the following page will display this.

In other situations, the player is required to fight of numerous bad guys.

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[105] Miller 3
[106] Miller 4
[107] idem
[108] See: Appendix E

The adventure element of the game can be found in the rich storytelling and

character development along with the treasure hunting theme. The action element of

the game originates mainly from the position of the camera, which is third person

and focuses solely on Nathan Drake, and the combination of hand-to-hand and gun

combat.

Third-person action game is the description used by IGN.[109] This implies that

the player can move the camera all around the main character. It is possible for the

player to have normal gameplay and see the protagonist's face. Lip movement is

present when he speaks. These movements are not as precise or easy to see compared

to the close up shots in the cutscenes, but they are present.

As a side note, Naughty Dog used motion capture to provide an authentic

view and feel to the game. The voice acting usually took place during the motion

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[109] Miller

capture. As such, the voice actors were also actors and any chemistry between actors and characters that are visible in the game are a result of that.

Almost all of the story progression is done via cutscenes and features characteristics of a movie. The interaction between the characters or the environment outside the cutscenes usually involves guidelines on how to progress further in the game or chitchat to deepen the personalities of the characters.

Character description

In this section, the three main characters will be described as well as the villains in the game, although not all villains are included in the in-depth analysis.

Nathan Drake

Nathan Drake is the main protagonist of the game. He is a male in his mid-twenties and is a treasure hunter and fortune seeker. He likes to talk and usually makes a humoristic comment on the events taking place in the game. According to the game developers, Drake's character was based on the romantic action-adventure heroes of the early and late twentieth century. Amy Hennig, creative director at

Naughty Dog, states that of all these action-adventure heroes have certain traits in common, "that irreverent, roguish sense of humor, that charm."[110]

Elena Fisher

Elena Fisher is a female journalist. She is a strong and independent character and is not intended to be Drake's damsel in distress. She is smart, quick with her mouth and can hold her own in a gun fight. She is Nathan Drake's female counterpart.

Victor 'Sully' Sullivan

Victor 'Sully' Sullivan is an older thief and partner of Nathan Drake. Drake and Sullivan have a long history together and they consider each other as a father and son, but initially as teacher and pupil as well. He is also a treasure hunter.

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[110] qtd in Hsu 4

Gabriel Roman

Gabriel Roman is a British crime lord and one of the antagonists in the game. Sullivan owes Roman money. Roman hired the services of mercenaries and pirates to assist him. He speaks in a polite and controlled manner.

Atoq Navarro

Atoq Navarro is a South American archeologist and one of the antagonists in the game. He is also Roman's right-hand man throughout the game.

Eddy Raja

Eddy Raja is another antagonist in the game and is in league with Roman and Navarro. Raja and Drake know each other for a long time and are each other's rivals. Raja is Indonesian and also a treasure hunter.

7.2 Analysis

7.2.1 Textual analysis

ST analysis - character text

The ST character text can be predominantly found in the cutscenes of the game. However, at certain points in the game, the characters are talking to each other while the player is in control of Nathan Drake, compared to the cinematics where they player has control over Nathan. Both Nathan Drake and Elena Fisher are assertive and confident characters in their own respective world. For instance, when Elena realises that Drake does not intend to share what he discovered in the empty coffin, an expedition she funded to get material for her television programme, she becomes upset,

> ELENA Wait a minute, if my show hadn't've funded this expedition, you wouldn'tve-
>
> NATHAN Hey, hey... You got your story, lady.
>
> ELENA Look, Mr. Drake, you signed a contract. I have a right to see every single thing that-.[111]

This discussion might have escalated if the pirates had not arrived at this moment. During the preparation for the incoming pirate attack, Drake displays his confidence and skill in taking care of things without any intervention by the police or other authorities. In this example, Elena asks Drake if they should contact the local authorities to inform them of the impending attack,

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[111] Appendix A 109

ELENA Uh, sh-shouldn't we call the authorities or something?

NATHAN That'd be a great idea, but we don't exactly have a permit to be

here.

ELENA What?

NATHAN Yeah, so unless you wanna end up in a Panamanian jail, we should

probably handle this ourselves.

ELENA Wh- What's worse?

NATHAN You obviously haven't been in a Panamanian jail. [112]

Other forms of character development can be found in a conversation of Drake and

Sully. They discuss the contents of the diary of Sir Francis Drake and from the

discussion it is apparent that Sully is more interested in the prospect of treasure than

in the background story. The chemistry between the characters is displayed as well

through jokes made at each other's expense,

NATHAN So look, when Drake sailed into the Pacific, he took the Spanish

fleet completely by surprise. He captured their ships, he took all their maps,

their letters, their journals and he recorded everything in this diary.

SULLY Uh-huh, so this-

NATHAN But when he got back to England, Queen Elizabeth confiscated all

of his charts and logbooks - including this one - and then swore his entire

crew to silence.

SULLY Yeah, so this-

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[112] Appendix A 110

NATHAN Y'see, Drake discovered something on that voyage, Sully -

something so secret, and so valuable, they couldn't risk it getting out.

SULLY All right, Nate - just pretend for a minute that I don't really care about

any of that stuff, and cut to the chase, wouldya?

NATHAN (sighs) A man only interested in the climax. You must be a real hit

with the ladies.

SULLY Never had any complaints.[113]

Similar aspects of background story and character developments can be found

throughout the game. For instance, when Nathan is captured by Eddy, the player

learns that they know each other,

EDDY Hey, Drake.

NATHAN Eddy Raja. I shoulda guessed.

 [Eddy is holding the piece of paper in front of him.]

EDDY Fascinating document, huh?

 [Eddy folds out the piece of paper and reveals the map Nathan had used

earlier.]

EDDY Seems like this "Sir Francis" was in my line of work.

NATHAN Don't flatter yourself, Eddy.

EDDY Always ready to be enemies, eh? Tell you what - lead me to the gold,

and I just might let you live.[114]

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[113] Appendix A 114
[114] Appendix A 122

The line "Always ready to be enemies, eh?" is said with a tone of familiarity and as such, it can be assumed Eddy and Nathan have a history together. An assumption which is confirmed later on,

> EDDY I am making you a fair offer. You help me find the treasure, and the last man alive gets the gold, and the girl, of course.
>
> NATHAN The girl? Oh, Eddy, the girl's long gone. She's probably off the island by now, going for help.
>
> EDDY Tai kucing - you were never very good at poker. I will find her, trust me. How much trouble could one girl be?[115]

The confirmation of their shared history can be found in the sentence uttered by Eddy, "you were never very good at poker."

In the character text, clues to progress further in the game can also be found. These clues are usually in the form of a suggestion or comment and it is up to the player to follow up on that suggestion or comment. An example of this can be found when Nathan and Sully are searching for the entrance to El Dorado. They encounter a rock formation and Nathan decides to climb it,

> [When the players reaches the first squad stone pillar .]
>
> NATHAN Hey, there's something funny about the ground down there!
>
> [Sully walks over to the indicated spot on the ground and carefully tests the strength of several branches and leaves lying at that location.]
>
> SULLY It's hollow. We gotta find a way to smash through this.[116]

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[115] Appendix A 123

The sentence "We gotta find a way to smash through this." is a hint for the player that he or she must search the area for something that can smash through the indicated location.

ST analysis - tutorial text

The tutorial text in *Uncharted: Drake's Fortune* is firstly encountered when the gameplay first starts, when the player is required to defend the boat from the attacking pirates. Instructions on how to aim and shoot the gun are displayed in a single line, with minimal punctuation and symbols to represent the corresponding controller buttons,

< Press {L1} to aim, press {R1} to shoot > [117]

From these instructions, the player can distil that the {L1} button is used to aim and the {R1} button is used to fire the gun currently selected. Other instructions are displayed similarly,

< Press {□}{Δ}{□} for a brutal combo >[118]

This line instructs the player that the indicated button combination will execute a hand-to-hand combat fighting move.

Navigational instructions sometimes require more explanation but the parameters for the instructional lines are still maintained,

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[116] Appendix A 118
[117] Appendix A 111
[118] Idem

< Press {X} to climb onto a ledge >[119]

< Push {T} away from wall and press {X} to jump to the opposite edge >[120]

These instructions help the player to navigate levels and explain how Nathan Drake can move to certain difficult to reach areas. These instructions are still a single line, contain as little punctuation as possible and are easy to read.

TT analysis - character text

In the TT, the setting of the story is apparent from the onset. The game starts with an underwater view and in the middle of the screen, a quote from Sir Francis Drake is displayed in English. A Dutch translation is provided in the subtitle,

There must be a beginning of any great matter, but the continuing unto the

end until it be thoroughly finished yields the true glory.

- Sir Francis Drake, 1587

"Er moet altijd een goede aanleiding zijn om ergens aan te beginnen, maar

doorgaan tot het bittere eind, tot iets echt is afgerond, levert de ware roem

op."[121]

This quote implies that the player is about to embark on a story which involves a struggle and a search for glory. After the quote, the camera emerges from the water and the player is presented with a view of Nathan and Elena, who stand on a boat in the middle of the ocean, trying to open a coffin they retrieved from the water. The

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[119] Appendix A 118
[120] Appendix A 119
[121] Appendix A 108

discussion that follows indicates to the player that Nathan Drake is a treasure hunter of some kind and considering the title, he could be the main protagonist,

ELENA Ik sta hier even buiten de kust van Panama, waar we zojuist de vermoedelijke doodskist hebben opgevist van de legendarische ontdekkingsreiziger Sir Francis Drake, die zo'n 400 jaar geleden op zee werd begraven.

[The main characters are on a small boat in the middle of the ocean.]

[Elena speaks to Nathan]

ELENA Weet je zeker dat je het graf van je voorvader zo wilt onteren?

NATHAN Ik zou bijna gaan denken dat dit niet mag. (lacht) Trouwens, ik dacht dat je me niet geloofde?

ELENA Nou, ik heb mijn huiswerk gedaan. Het schijnt dat Francis Drake helemaal geen kinderen had.

NATHAN Nou, de geschiedenis zit er ook wel eens naast, hè? Want... een lege kist kun je niet onteren.

[He opens the coffin.]

ELENA Krijg nou de...?

[Nathan opens a lockbox which is inside the coffin and takes out a small leather-bound notebook.]

NATHAN (lacht) Jij ouwe schurk....

[Elena tries to get a clear picture of whatever is inside the box on her video camera.]

ELENA Wat is het? Kom op, hou 'm eens omhoog!

NATHAN Nee, nee, vergeet het maar. Onze afspraak ging over een kist, meer

niet.

ELENA Hoor eens, als mijn show deze expeditie niet had gefinancierd...

NATHAN Hé! Je hebt je verhaal, dame.

ELENA Luister, meneer Drake, je hebt een contract ondertekend. Ik heb het

recht om alles te bekijken en...[122]

The presence of a diary in the coffin instead of the corpse of Sir Francis Drake

presents the main character with a mystery. A mystery Nathan knows more about,

"jij ouwe schurk," and a diary potentially full of clues which can be pursued.

Character development can be found in the conversation between Nathan and

Sully,

[Nathan and Sully are walking through the jungle of the location mentioned in

the previous chapter. They are on foot and are making their way across

several stone platforms and several streams toward their destination.]

[Sully is out of breath and bends over to catch his breath.]

SULLY Ho. Wacht even. Wacht even, knul. Ik ben ook zo jong niet meer.

[He puffs and lets out his breath a few times.]

NATHAN Nou, je was anders niet te oud voor die kleine barmeid in Lima, of

wel soms?

---

[122] Appendix A 108-9

SULLY Ha. Da's heel wat anders. Al moet ik toegeven, het was net zo vermoeiend.

NATHAN Nog even volhouden, ouwe. We zijn er bijna.[123]

This sequence indicates that Sully and Nathan have a history together and they know each other quite well, despite the age difference. As the story continues, it becomes apparent that Elena is not just in the game to be Nathan's love interest. She is independent and turns out to be resourceful as well,

[Nathan is lying unconscious in an old cell and he wakes up when someone is throwing small stones at him. Elena threw the stones from between the barred window of his cell.]

ELENA Ik ben natuurlijk geen professionele schatgraver zoals jij, maar je zult hier geen El Dorado vinden. Hoe ben je hier verzeild geraakt?

NATHAN Ik probeerde jou te redden, eigenlijk.

ELENA O, wat ben je toch lief.

[Elena examines the brickwork surrounding the barred window.]

ELENA Ouderwetse zandstenen en stucwerk, kalksteenmortel...

NATHAN Hoe komt het eigenlijk dat je hier zo veel van weet?

ELENA Mijn programma. Aflevering 4, 'Architecten van de nieuwe wereld'.

[Elena pulls on the iron bars of the window.]

ELENA Ja, met een flinke ruk zou dit wel moeten lukken.

[Elena smiles with mirth at Nathan and runs away.][124]

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[123] Appendix A 116-7

Instead of Nathan rescuing Elena, as he intended to do, Elena rescues Nathan. Compared to the opening scene of the game where Nathan helps Elena to avoid being captured by the pirates, Elena rescuing Nathan is a complete reversal of their roles.

Progression clues are found as well and they indicate that a certain action of the player is required, although the required action is not specified,

[They walk into a more open area but the surroundings are no different from before.]

SULLY En?

NATHAN [Holding a navigational device] Ik snap het niet... Volgens dit ding staan we precies waar we moeten zijn.

SULLY Misschien lees je dat ding verkeerd. Laat eens kijken.

NATHAN Nee, dit is de juiste plek...

SULLY Er is hier helemaal niks, Nate. Weer een dood spoor, verdomme.

NATHAN Rustig, Sully. Relax. Laten we even rondkijken.[125]

The sentence "laten we even rondkijken" implies that the player is required to search the current location for a lever, an item, a doorway, a pressure point or something else which allows Nathan and Sully to continue looking for the location of El Dorado.

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[124] Appendix A 121-2
[125] Appendix A 117-8

TT - tutorial text analysis

The tutorial text is first encountered at the start of the game when the ship comes under attack by pirates. Nathan has a gun and the following line appears in the bottom centre of the screen,

< Druk op {L1} om te richten, druk op {R1} om te schieten>[126]

The instructions are as concise as possible, contain a minimum of punctuation and provide easy to understand instructions for the player. Other, more elaborate, instructions are also given,

< Druk op {O} boven een richel om je te laten vallen en de richel te pakken >

< Duw {T} naar links en druk op {X} om van richel naar richel te springen >

< Duw {T} weg van de muur en druk op {X} om naar de tegenoverliggende richel te springen >[127]

These instructions still try to be as concise as possible and, if able, only be a single line in length.

7.2.2 Comparison

In this section, a comparison will be made between the texts analysed in the previous sections. After the general strategies and techniques utilised, a small comparison of some translations will be done as well.

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[126] Appendix A 111
[127] Appendix A 118-9

Comparison - character text

On analysis, there is a variety of strategies employed by the translator to produce similar functionality in the TT compared to the ST. These strategies include making sentences more explicit or implicit, removing certain information or even sounds, transposition, and adjusting the content to fit a certain time frame but keeping the function of that particular text.

Implicit/Explicit

Mainly due to timeframe or lip-sync issues, the practice of making sentences more explicit or implicit is used in several instances. For example, when Nathan, Sully and Elena escape from the pirates at the start of the game and they have just discovered the diary of Sir Francis Drake, Nathan and Sully are discussing its contents and how to proceed from their current position. Nathan describes what Sir Francis Drake had written down in his diary. When Nathan comes to the part where he explains that Queen Elizabeth had confiscated all the charts and logs, the Dutch text only mentions that she took all documents, instead of detailing these documents,

> NATHAN So look, when Drake sailed into the Pacific, he took the Spanish fleet   completely by surprise. He captured their ships, he took all their maps, their letters,   their journals and he recorded everything in this diary.

> NATHAN Dus, toen Drake de Stille Oceaan opvoer, was de Spaanse vloot daar niet op voorbereid. Hij veroverde de schepen en nam alle kaarten, brieven en verslagen mee. Hij schreef alles op in dit dagboek.

SULLY Uh-huh, so this-

SULLY Aha, dus dit...

NATHAN But when he got back to England, Queen Elizabeth confiscated all
of his charts and logbooks - including this one - and then swore his entire
crew to silence.

NATHAN Maar toen hij in Engeland terugkwam, nam koningin Elizabeth alle
documenten in beslag, waaronder deze. En ze legde de bemanning een
spreekverbod op.[128]

The words 'alle documenten' do cover and include the charts and logs of the ST.
There could have been a timeframe issue which caused the translator to choose this
option.

Another example of making a sentence or part of a sentence more or implicit
or explicit can be found when Nathan exits a Nazi German submarine found in the
Amazone, and he encounters two of the game's antagonists Gabriel Roman and Atoq
Navarro. After a brief discussion, Nathan gives Navarro a map he had found in the
submarine. Navarro responds to this map by saying, "[w]hat does a Kriegsmarine
map have to do with El Dorado?"[129] The Kriegsmarine was the name of the Nazi
Germany navy. This can be considered an exotic element to English players of the
game. However, because it has been made clear that this submarine belonged to the
Nazis, corpses of Nazis and Nazi symbols were shown in the submarine, the player

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[128] Appendix A 114
[129] Appendix A 120

can deduce that Kriegsmarine must have something to do with Nazi Germany and the navy, even if the player is unaware of the fact that the German 'Krieg' means 'war'. The translators could have used the same word but opted to use the collocation 'de oorlog' in combination with the previously discussed elements, to make the reference to the map from the Second World War,

NAVARRO Wat heeft een kaart uit de oorlog te maken met El Dorado?[130] The naval aspect should be considered obvious since the large submarine can be seen in the background as Navarro hands to map over to Roman. This is also an example of alienation and naturalisation strategies. More on that subject below.

In short, the translation contains several examples where certain elements of a sentence have been made more explicit or implicit, of which only a few have been shown here. These shifts assure that the spoken text retains the elements of a spoken text, fits the timeframe of the spoken text and that the general content is not altered.

Approximate translation

Throughout the game, numerous bad guys cross the player's path and try to prevent the player from reaching a certain goal. These bad guys are mercenaries or underlings of the three antagonists. They have their own lines of dialogue, but these lines are generic and contribute to the gaming world and experience. For example,

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[130] Appendix A 120

these bad guys may shout "I'll get you for that!", "Die!" or "Shoot them!"[131] Examples

of the Dutch generic lines are, "Nee!", "Daar ga je spijt van krijgen!" and "Pak aan!"[132]

As can be seen the Dutch translation did not literally translated these sentence but

chose to use an approximation of these lines, so they would fit the Dutch language

better.

Naturalisation/Alienation

There are several instances of naturalisation and alienation in the translation.

Firstly, Eddy's use of Indonesian swear words. They are a form of alienation for the

English speakers. These Indonesian words are not translated and the alienation is

maintained. In both the ST and the TT the player can deduce that these words or not

kind or friendly in meaning, as Eddy utters these words when he is angry or upset.

Proper names are also not naturalised. Since names are usually only translated

in children's literature and this game is for an adult audience, this translation

decision is not surprising.

One significant alienating aspect can be found in the modes of address Roman

uses when he speaks to other characters. Depending on Roman's mood, he uses

'mister' and then a surname, instead of only the surname. For instance, when the

three antagonists are discussing their situation, Eddy is dismissed by Roman. After

some protesting by Eddy, Roman says they are done,

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[131] Appendix A 111-2
[132] Appendix A 112

ROMAN We're done here, Mr. Raja.

ROMAN We zijn uitgepraat, Mr Raja.[133]

However, in the Dutch version, instead of saying 'Meneer Raja', Roman says 'Mister Raja' and in the subtitle, it is also written in the EnglishThere is no reason of any kind why this should be done, not even lip-sync It might contribute to the character of Roman, who is depicted as a rich British crime lord and who speaks in an appropriate manner.

Adjustments to fit the timeframe

On several occasions, the structure of the sentence is altered in the translation to better suit the Dutch language. For instance, when the three protagonists escape from the pilots at the start of the game, Sully asks if Nathan had found anything,

NATHAN A little present from Sir Francis.

NATHAN Kijk, een cadeautje van Sir Francis.

SULLY (laughs) So you found the coffin?

SULLY (lacht) Je hebt de doodskist gevonden![134]

The question in the ST becomes an affirmative exclamation in the TT. It must be mentioned that the question is not a traditional question. It is more an affirmative question, almost rhetorical. This can also be done in Dutch, 'Dus je hebt de doodskist gevonden?' but this could not be done given lip-sync and the timeframe Sully is

[133] Appendix A 124
[134] Appendix A 113

supposed to speak. The translator had to change the sentence length so it would be in sync with the visuals. A few seconds later, a similar alteration was made. Sully looks into the notebook and wonders if that is what he thinks it is. Nathan responds with,

> NATHAN (laughs) Drake's lost diary. He faked his death, just like I said, Sully. He must've been onto something big.

> NATHAN (lacht) Drake's verdwenen dagboek. Hij was niet dood, zoals ik al dacht, Sully. Hij was vast iets groots op het spoor.[135]

In this example, 'he faked his death' is translated with 'hij was niet dood'. 'Hij was niet dood' does not imply faking a death, as the death of Sir Francis Drake could also have been a clerical error. A more accurate translation of 'he faked his death' would be along the lines of 'hij heeft zijn dood in scene gezet'. This translation is a significant longer sentence, not only in terms of characters present but also uttering this sentence out loud. That could not have been done in the available time. The ultimate result of faking one's death is that this person did not die when people thought that person had died. Therefore, stating that Sir Francis Drake was not dead may not imply the same as 'he faked his death', but the result is similar and that sends the same message to the addressee.

<u>Comparison - tutorial text</u>

The tutorial text is in both the ST and the TT very functional. Both the ST and the TT use a single line when possible and little punctuation so the screen does not

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[135] Appendix A 113-4

become cluttered. For example, the instructions for melee combat are short and functional.

> < Press {□}{□}{□}{□}{□} for a fast and furious combo >

> < Druk op {□}{□}{□}{□}{□} voor een razendsnelle combo >

> < Press {□}{Δ}{□} for a brutal combo >

> < Druk op {□}{Δ}{□} voor een wrede combo > [136]

Both the ST and the TT do not utilise any punctuation and the end of the sentence and they also utilise graphical representations of the intended controller buttons. However, the translation of 'brutal' with 'wrede' is not optimal. 'Wreed' in these contexts has a strong connotation of a failed attempt at popular language. As if often the case with popular language, it is very scene dependent and as such can be considered unpopular by different groups of people. Personally, this wording made me look twice at the instructions because I was distracted by 'wrede'. A possible solution could be 'brute':

> < Druk op {□}{Δ}{□} voor een brute combo > [137]

Yet, even though this sounds more natural to me personally, someone else could experience a similar reactions as I did when I read 'wrede'. Therefore, it might be that there is no ideal translation for this sentence.

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[136] Appendix A 1111
[137] Appendix A idem

7.3 Characterisation

In this section, the characters of the game will be analysed and compared. Contrary to chapter six, speech and vocabulary will be discussed and analysed as well. The characters will be defined based on the ST. Any differences that may occur in the TT will be analysed and discussed.

7.3.1 Character analyses

Nathan

Nathan is a treasure hunter. He is modeled after several early treasure hunter heroes like Indiana Jones. He has a similar kind of confidence and remarks as these famous treasure hunters. Nathan also does not always follow the legal course of action. For instance, Nathan did not ask the authorities of Panama for permission to be in their territorial waters. So when he and Elena are attacked by pirates, they must resolve the situation themselves instead of calling the coast guard for assistance. Nathan makes a subsequent joke about his criminal past,

> ELENA Wait, what are you talking about? Uh, sh-shouldn't we call the authorities or something?

> ELENA Wacht, waar heb je het over? Moeten we de kustwacht niet waarschuwen, ofzo?

> NATHAN That'd be a great idea, but we don't exactly have a permit to be here.

NATHAN Dat zou een goed plan zijn, maar we hebben niet echt toestemming om hier te zijn.

ELENA What?

ELENA Wat?

NATHAN Yeah, so unless you wanna end up in a Panamanian jail, we should probably handle this ourselves.

NATHAN Dus tenzij je in een Panamese gevangenis wilt eindigen, kunnen we dit beter zelf oplossen.

ELENA Wh- What's worse?

ELENA Wat is erger?

NATHAN You obviously haven't been in a Panamanian jail.

NATHAN Jij hebt duidelijk nog nooit in een Panamese gevangenis gezeten.[138]

Nathan also likes to make snappy comments towards others, whether that be his enemies or his friends. This can be seen when Nathan makes a joke at Sully's expense,

NATHAN (sighs) A man only interested in the climax. You must be a real hit with the ladies.

NATHAN (zucht) Ah, alleen geïnteresseerd in het hoogtepunt. Jij doet het vast goed bij de vrouwen.

SULLY Never had any complaints.

SULLY Dat klopt, ze klagen nooit.[139]

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[138] Appendix A 110

Nathan also likes to insult his enemies,

> ROMAN See, your friend owes me money, Mr. Drake. A lot of money. So when he told me that you two were onto something big - "the find of a lifetime," he said. Well, I was intrigued. But he's made grand promises before. Haven't you, Victor? And here we are again. Another fool's errand.

> ROMAN Je vrind is me geld schuldig, Drake. Erg veel geld. Dus toen hij me vertelde dat jullie iets groots op het spoor waren...'de ontdekking van de eeuw' volgens hem, was mijn interesse gewekt. Maar hij belooft wel vaker iets. Of niets soms, Victor? En daar zijn we dan weer. Alweer op spokenjacht.

> NATHAN Shees, does he always go on like this?

> NATHAN Jezus, lult-ie altijd zo veel?[140]

Nathan is the hero of this story and he is portrayed as such, with a strong inclination towards treasure hunting on the side. Nathan has a regular American English accent.

Sully

Sully is both Nathan's caretaker since they met and his life-long friend. Sully is also a bit older than Nathan, as is apparent at the start of chapter two,

> SULLY Hold on. Hold on, kid. I'm not as young as I used to be.

> SULLY Ho. Wacht even. Wacht even, knul. Ik ben ook zo jong niet meer.[141]

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[139] Appendix A 114
[140] Appendix A 120

Sully sees Nathan has the son he never had. Similar to Nathan, Sully is a treasure hunter and also has a criminal past, as can be seen when two of the antagonists are introduced,

> ROMAN See, your friend owes me money, Mr. Drake. A lot of money. So when he told me that you two were onto something big - "the find of a lifetime," he said. Well, I was intrigued. But he's made grand promises before. Haven't you, Victor? And here we are again. Another fool's errand.
>
> ROMAN Je vrind is me geld schuldig, Drake. Erg veel geld. Dus toen hij me vertelde dat jullie iets groots op het spoor waren...'de ontdekking van de eeuw' volgens hem, was mijn interesse gewekt. Maar hij belooft wel vaker iets. Of niets soms, Victor? En daar zijn we dan weer. Alweer op spokenjacht.[142]

Sully has a deeper voice compared to Nathan but has a similar accent. The difference in ages does influence his speech slightly but not significantly.

Additionally, both Nathan and Sully are not quickly offended by certain words and they use them quite frequently. Their vocabulary is average but does include knowledge from their field.

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[141] Appendix A 116
[142] Appendix A 120

Elena

Elena is a young, smart and independent woman. She also likes to make dry comments on the situation. For instance, the boat she is on at the start of the game is set on fire and her response is,

ELENA Oh - I don't think I'm getting my security deposit back.

ELENA Ik geloof dat ik mijn borg wel op mijn buik kan schrijven.[143]

She has a broad knowledge of different areas of expertise because of her television show. At first she considered Nathan to be an arrogant and egocentric treasure hunter, but she soon falls for his charms and discovers he is not so bad as she first thought. She can hold her own in a gunfight and is not simply a damsel in distress. She has the same standard American speech as Nathan and Sully.

Eddy

Eddy is an Indonesian treasure hunter and one of the antagonists in the game. He commands a group of mercenaries. He has a high pitched voice and uses various Indonesian words. Considering the context and the removal of translations on online forums, it can be said that these Indonesian words are some form of profanity.

EDDY Get out of my way, bodoh! Cepatan, open this goddamn door!

EDDY Ga toch opzij, bodoh! Cepatan, op deze deur, verdomme! [144]

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[143] Appendix A 112
[144] Appendix A 122

He is emotional and of average intelligence. His speech is accented but not greatly.

When Eddy gets really angry, he completely forgoes English,

> ROMAN We're done here, Mr. Raja.

> ROMAN We zijn uitgepraat, Mr Raja.

> EDDY Tai Kamu! Mati aja lo! Sialan!

> EDDY Tai Kamu! Mati aja lo! Sialan![145]

Roman

Gabriel Roman is a British crime lord and treasure hunter, although the actual

hunting is done by hired men. He is intelligent and has been educated, given his

large vocabulary and upper class accent,

> ROMAN Enough! Take your sorry mob and go.

> ROMAN Genoeg! Verzamel je treurige bende en verdwijn.

> EDDY Wait... You can't cut me loose. You owe me a share of the gold!

> EDDY Nee... Jij kan mij niet dumpen. Ik heb recht op een deel van het goud!

> ROMAN Your share, Eddy, was contingent upon you doing what I required.

> You assured me that Drake was captured, and the island secure.

> ROMAN Jouw deel, Eddy, was afhankelijk van de geleverde prestaties. Je

> verzekerde me dat Drake opgesloten zat en dat het eiland veilig was.[146]

Roman also tends to be the polite British person when it suits him,

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[145] Appendix A 124
[146] Appendix A 124

ROMAN See, your friend owes me money, Mr. Drake. A lot of money. So when he told me that you two were onto something big - "the find of a lifetime," he said. Well, I was intrigued. But he's made grand promises before. Haven't you, Victor? And here we are again. Another fool's errand.

ROMAN Je vrind is me geld schuldig, Drake. Erg veel geld. Dus toen hij me vertelde dat jullie iets groots op het spoor waren...'de ontdekking van de eeuw' volgens hem, was mijn interesse gewekt. Maar hij belooft wel vaker iets. Of niets soms, Victor? En daar zijn we dan weer. Alweer op spokenjacht.[147]

Roman considers himself to be above than his partners even though he needs their experience to uncover the location and treasure of El Dorado,

ROMAN Don't be stupid. He knows we'll kill him once we find the treasure. He has no incentive to tell the truth. Really, Navarro, sometimes I think you left your brains back in that slum where I found you.

ROMAN Doe niet zo dom. Hij weet dat we 'm doden als we de schat hebben. Hij heeft geen reden om de waarheid te vertellen. Echt, Navarro. Soms is het alsof je hersens nog in de sloppen liggen waar ik je heb gevonden.[148]

Navarro

Navarro is a South American archeologist. His English comes close to standard American but he has a slight Spanish accent. Navarro is quickly angered

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[147] Appendix A 120
[148] Appendix A 125

and does not mind to kill people or hurt them in general. He is partnered with Roman but there is little trust between them. Navarro considers himself at least equal to Roman and he does not mind the finances Roman is contributing to their partnership,

ROMAN Remind me again why you employed that superstitious idiot?

ROMAN Kun jij me vertellen wat je ook al weer moest met zo'n bijgelovige idioot?

NAVARRO You wanted someone cheap.

NAVARRO Het mocht toch niks kosten.

ROMAN Well, you get what you pay for, I suppose. And what about you, Navarro? Are you worth what I'm paying you?

ROMAN Nou, goedkoop is duurkoop, denk ik. En hoe zit het met jou, Navarro? Ben jij het geld waard dat ik je betaal?

NAVARRO The vault's here. I'm sure of it. If Sullivan can be trusted-

NAVARRO De kluis is hier. Ik weet het zeker. Als Sullivan te vertrouwen is...

ROMAN Which he can't.

ROMAN Wat hij niet is.

NAVARRO Look, he knows we'll kill him if he's lying.

NAVARRO Baas, als hij liegt maken we 'm af.[149]

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[149] Appendix A 125

7.3.2 Comparison

When the Dutch translation is compared to the English one, several shifts were noted.

Firstly, both Eddy and Navarro both speak Dutch perfectly, despite their obvious different backgrounds. Roman has been given a very upper class Dutch accent. He talks with a plum in his mouth. In Dutch, Eddy's voice is very high pitched and nasal. Contrary to the English voice actors, the Dutch voice actors of Nathan and Sully do not reflect a significant age difference. At certain points, it is even difficult to distinguish between the two voices. The voice actor of Elena portrays the character well in Dutch but sometimes gives the impression of reading aloud the given text instead of acting it out.

Secondly, in Dutch, Roman has been given less formal speech compared to his English counterpart. This can be seen by the use of 'mr' in the English version and the removal of 'mr' in the translation,

ROMAN See, your friend owes me money, Mr. Drake

ROMAN Je vrind is me geld schuldig, Drake.[150]

This removal of the title Roman is using, does make him less of a rich upper class individual compared to the, sometimes, stiff, upper class British rich man of the English version.

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[150] Appendix A 120

Thirdly in the Dutch translation, Navarro has been given a slightly more submissive role towards the end of the game, when the player meets him for the second time,

NAVARRO Look, he knows we'll kill him if he's lying.

NAVARRO Baas, als hij liegt maken we 'm af. [151]

The addition of 'baas' implies a more submissive role than Navarro gives himself. Navarro is contracted by Gabriel Roman, but he needs constant correction and he usually takes initiative.

Generally speaking, the Dutch characters are very similar to their English counterparts, and apart from the absence of an accent for both Eddy and Navarro, the characters are well portrayed. The English voice actors acted out everything and wore motion capture suits, which translates their movements and facial expressions to a computer programme. The English voice actors had a significant advantage in bringing their characters to life by using this method. The Dutch voice actors did not have this advantage and considering this, they did very well.

7.4 UI and menu

The text in the menu and user interface is non-diegetic.[152] It can manipulate elements of the game, such as language and difficulty, but it is not part of the game world. This type of text focuses on functionality and is easy to read. The text also

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[151] Appendix A 125
[152] See: Appendix B

provides a good overview of the different possibilities. Most of these aspects are designed by the game designer and the translator has no influence regarding this layout. However, the translation must meet the same requirements as the original UI and menu. It must be user-friendly, functional and unambiguous.

The translation of the user interface is almost an exact copy of the original. This is mainly due to the use of international names and familiarity with certain guns, such as the AK-47, and the use of symbols to perform certain tasks instead of using descriptions. The latter can be seen as a green triangle that is going up and down to indicate the player must repeatedly press that button in order to complete the indicated task or a stationary green triangle with a green arrow follow by a recycling icon with three bullets inside to indicate the player must press the triangle button to pick up additional ammo.

The translation of the menu generally follows a word for word translation strategy. For instance, when starting a new game, the player is presented with four different difficulties on which the game can be played, "easy, normal, hard, crushing."[153] This is translated to, "makkelijk, normaal, moeilijk, verpletterend."[154] The translation of other items, like language settings and game controls, are similarly translated and display precisely what each item changes or does. A complete overview can be found in the Appendix.

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[153] Appendix B 126
[154] Appendix B 128

7.5 Subtitles

The subtitles follow the guidelines of subtitling in video games, as outlined in chapter 3.4. The subtitles are verbatim and are displayed longer, but only for the main characters. Generic bad guys, like the mercenaries, are not subtitled. Also, because the characters are all speaking in sequence, each line spoken is subtitled and there is no need for different colours for different characters.

Both the English and the Dutch version are identical in their execution except for two aspects. In the English subtitles, expressions like sighs or laughter are displayed in the subtitles and this is not the case in the Dutch subtitles.

Another interesting shift in the TT is the use of an ellipsis instead of a hyphen, at the end of the sentence "Aha, dus dit...". I see no reason why this is done. A reason for the shift could be a difference in conventions regarding the symbols used at the end of sentences to indicate a cut-off sentence.

Chapter 8 Conclusion

In this thesis, the topic of video game localisation has been discussed. Since the first localisation of a game, it was apparent that video game localisation would play a vital role in the video game industry. In the past forty years, developments in the gaming industry brought forth developments in the video game localisation industry. Today, games are released with increasingly involved storylines, character development and player interaction. In games like *Mass Effect* (2007) it is possible to reach numerous different endings. Challenges like cultural differences, spatial constraints, character development and visual constraints are to be considered, in order for the final product to have that local element. Because the focus of a game is the player, the focus of a translation of a game should be the target audience and if certain elements need to be removed or added, the general consensus is that this should be done.

At the beginning of this thesis, the question was stated which problems the translator of the game *Uncharted: Drake's Fortune* would encounter and how they were resolved. In the analysis, it became apparent that character development and spatial constraints were the major problems the translators encountered. The other problem, spatial constraint, stems from the visual aspects combined with the well-known text increase of fifteen percent during any translation. To resolve these issues, the translators chose to keep as much of the story intact as possible. Whenever spatial constraints provided an obstacle, they resolved it by providing a translation with a meaning similar enough that the ultimate direction of the story would not be

hampered. An example is the sentence 'he faked his death', which is translated to 'hij was niet dood'. This strategy was fairly successful as every aspect of the story was covered and during my playthrough of the game in Dutch, I did not notice any discrepancies. The characterisation localisation was less successful. The characters of Nathan, Sully, Elena and Roman are well localised, as each of these characters had their own characteristics and personalities. However, the characters of Navarro and Eddy did not fit the character description quite well. Eddy still used Indonesian words, as he does in the English version, but there is no accent when he speaks Dutch. For someone who is not a native speaker of Dutch, he displayed near native proficiency. The same can be said for Navarro, who has a stronger accent than Eddy in the English version. The translation of accents or dialects is difficult and there might not be an ideal solution. Another study could provide insight in the translation of English accents to Dutch in video games.

Another aspect which is briefly covered in this thesis is the type of video game localisation most common in the Netherlands. Because this topic was not discussed extensively, only suggestions can be made here. There are indications that most Dutch gamers would like to play their games in English with or without Dutch subtitles. However, many video games are still translated into Dutch, although full localisations as those done in the *Uncharted*-series are becoming increasingly uncommon. There appears to be a connection to the Dutch convention that movies are only subtitled and not dubbed. An exception to this are kids movies and television series. Future studies should be able to shed more light on the attitude

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towards dubbing versus subtitling among the Dutch and whether dubbing is not

used because of a preference to foreign languages or because of a disliking of the

mother tongue.

<u>Afterword</u>

I would like to state that translation video games is a very interesting topic with many different challenges compared to other forms of translation. The combination of textual, visual and interactive elements produce interesting translation shifts. This will continue to increase because the video game industry will continue to grow and develop new products and technologies. Thankfully, the quality of video game translation also increases over time and classic mistakes like 'all your base are belong to us' or 'I am error' are a thing of the past.

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Appendix A Transcript of *Uncharted: Drake's Fortune*

NOTE: There are 4 segments in this transcript. The first depicts the start of the game and features the three protagonists. The second depicts the first antagonist, Gabriel Roman, expressing his feelings to Nathan and Sully. The third segment features the second antagonist, Eddy Raja, and Elena speaking to an imprisoned Nathan. The fourth segment is a transcript of a discussion between the three antagonists Eddy, Navarro and Gabriel Roman.

NOTE2: The parts between [] are my own description of the situation when it is needed to clarify what is happening in the game/cutscene.

NOTE3: Any text between "< >" indicates hints by the game directed at the player.

NOTE4: Letters between "{}" are references to the corresponding controller buttons.

      X = the cross button

      O = the circle button

      Δ = the triangle button

      □ = the square button

      L/R 1/2 = the buttons at the back of the controller. L and R indicate left or

           right. 1 and 2 indicate which of the two buttons is indicated (both sides

           of the Playstation 3 controller have two buttons at the back).

      {T} = the left analog stick.

THE GAME- SEGMENT 1 - Start of the game and the three protagonists

There must be a beginning of any great matter, but the continuing unto the end until it be thoroughly finished yields the true glory.

             - Sir Francis Drake, 1587

< Press {□} to turn subtitles on or off >

There must be a beginning of any great matter, but the continuing unto the end until it be thoroughly finished yields the true glory.

             - Sir Francis Drake, 1587

{This quote remained in its original form. A translation was subtitled}

"Er moet altijd een goede aanleiding zijn om ergens aan te beginnen, maar doorgaan tot het bittere eind, tot iets echt is afgerond, levert de ware roem op."

< Druk op {□} om de ondertiteling aan of uit te zetten >

CUTSCENE

[The first thing the player sees is a camera view like the player is watching the recording itself. What is being filmed is an old looking chest.]

ELENA I'm here off the coast of Panama, where we just recovered what we believe to be the coffin of the legendary explorer Sir France Drake, who was buried at sea over 400 years ago.

ELENA Ik sta hier even buiten de kust van Panama, waar we zojuist de vermoedelijke doodskist hebben opgevist van de legendarische ontdekkingsreiziger Sir Francis Drake, die zo'n 400 jaar geleden op zee werd begraven.

[The main characters are on a small boat in the middle of the ocean.]

[Elena speaks to Nathan]

ELENA Are you sure you wanna be defiling your ancestor's remains like that?

ELENA Weet je zeker dat je het graf van je voorvader zo wilt onteren?

NATHAN You make it sound so dirty. (laughs) Besides, I thought you didn't believe me.

NATHAN Ik zou bijna gaan denken dat dit niet mag. (lacht) Trouwens, ik dacht dat je me niet geloofde?

ELENA Well, I did do my research. And apparently, Francis Drake didn't have any children.

ELENA Nou, ik heb mijn huiswerk gedaan. Het schijnt dat Francis Drake helemaal geen kinderen had.

NATHAN Well, history can be wrong you know. For example - you can't defile an empty coffin.

NATHAN Nou, de geschiedenis zit er ook wel eens naast, hè? Want... een lege kist kun je niet onteren.

[He opens the coffin.]

ELENA What the hell-?

ELENA Krijg nou de...?

[Nathan opens a lockbox which is inside the coffin and takes out a small leather-bound notebook.]

NATHAN (laughs) You devil.

NATHAN (lacht) Jij ouwe schurk....

[Elena tries to get a clear picture of whatever is inside the box on her video camera.]

ELENA What is it? C'mon, hold it up -

ELENA Wat is het? Kom op, hou 'm eens omhoog!

NATHAN No, no, no - no way. The deal was for a coffin, that's it.

NATHAN Nee, nee, vergeet het maar. Onze afspraak ging over een kist, meer niet.

ELENA Wait a minute, if my show hadn't've funded this expedition, you wouldn'tve-

ELENA Hoor eens, als mijn show deze expeditie niet had gefinancierd...

NATHAN Hey, hey... You got your story, lady.

NATHAN Hé! Je hebt je verhaal, dame.

ELENA Look, Mr. Drake, you signed a contract. I have a right to see every single thing that-

ELENA Luister, meneer Drake, je hebt een contract ondertekend. Ik heb het recht om alles te bekijken en...

NATHAN Whoa whoa...

NATHAN HO, kunnen we dit even...

[Nathan looks behind the players viewpoint and his face takes on a concerned expression.]
NATHAN Could you hold that thought?
NATHAN ...onderbreken?
[Nathan walks to a radio and talks to someone on it.]
NATHAN Sully? Uh, we got some trouble. Hurry it up.
NATHAN Sully? We krijgen bezoek. Schiet een beetje op.
ELENA Okay, okay - what's going on?
ELENA Oké, goed, wat is hier aan de hand?
[Nathan shrugs his shoulders whilst walking towards something.]
NATHAN Uh... Pirates.
NATHAN ...Piraten.
ELENA Pirates?!
ELENA Piraten?!
[Nathan grabs a briefcase.]
NATHAN Yeah, the modern kind. They don't take prisoners.
NATHAN Ja, moderne. Zeerovers. En die doen niet aan gevangen.
[Nathan grabs a gun from the briefcase.]
NATHAN ...least not male prisoners.
NATHAN ...in ieder geval geen mannelijke.
ELENA Wait, what are you talking about? Uh, sh-shouldn't we call the authorities or something?
ELENA Wacht, waar heb je het over? Moeten we de kustwacht niet waarschuwen, ofzo?
NATHAN That'd be a great idea, but we don't exactly have a permit to be here.
NATHAN Dat zou een goed plan zijn, maar we hebben niet echt toestemming om hier te zijn.
ELENA What?
ELENA Wat?
NATHAN Yeah, so unless you wanna end up in a Panamanian jail, we should probably handle this ourselves.
NATHAN Dus tenzij je in een Panamese gevangenis wilt eindigen, kunnen we dit beter zelf oplossen.
ELENA Wh- What's worse?
ELENA Wat is erger?
NATHAN You obviously haven't been in a Panamanian jail.
NATHAN Jij hebt duidelijk nog nooit in een Panamese gevangenis gezeten.
[Nathan shows Elena a gun.]
NATHAN Do you know how to use one of these?
NATHAN Weet je hoe je zo'n ding moet gebruiken?
ELENA Uh. Yeah, it's like a camera. You just point and shoot, right?
ELENA Ja, het is net een camera... Je... richt en schiet, toch?
NATHAN Good girl. Here we go.

NATHAN Heel goed. Daar gaan we.

< Press {L1} to aim, press {R1} to shoot >
< Druk op {L1} om te richten, druk op {R1} om te schieten>

[Nathan and Elena fight off the pirates.]
(no subtitles present here because of the tutorial but Elena does speak)
ELENA How the hell did they find us out here?
ELENA Hoe hebben ze ons hier verdomme gevonden?

<div align="center">

-1-
Ambushed
-1-
Hinderlaag

</div>

NATHAN These guys have been tailing me for weeks, I thought I lost them.
NATHAN Ah, die gasten volgen me al weken lang. Ik dacht dat ik ze kwijt was.
ELENA What did you do to piss them off?
ELENA Waarom zijn ze zo boos op je?
NATHAN Uh, it's kind of a long story.
NATHAN Dat is nogal een lang verhaal.
ELENA These guys don't like you much, do they?
ELENA Ze vinden je niet erg aardig, hè?
NATHAN Less talking, more shooting! Hurry up, Sully.
NATHAN Mond houden en schieten! Schiet nou op, Sully.
ELENA They're climbing aboard.
ELENA Ze klimmen aan boord.
NATHAN Oh no you don't.
NATHAN Dat had je gedacht.
[When the players engages the pirates boarding the boat.]
< Press {□}{□}{□}{□}{□} for a fast and furious combo >
< Druk op {□}{□}{□}{□}{□} voor een razendsnelle combo >

< Press {□}{Δ}{□} for a brutal combo >
< Druk op {□}{Δ}{□} voor een wrede combo >

< Enemies killed by a brutal combo drop more ammo >
< Vijanden die zijn gedood door een wrede combo laten meer munitie vallen>

The speech of the pirates is generic and includes but is not limited to:
Die!
I'll get you for that!

You'll regret that!
Shoot them!
Nee!
Pak aan!
Daar ga je spijt van krijgen
Schiet ze dood!

NATHAN C'mon, Sully, where are you?
NATHAN Kom op, Sully. Waar ben je?
< Press {O} to take cover when next to an object >
< Druk op {O} om dekking te zoeken als je naast een voorwerp staat >
ELENA Oh my God! Drake - that one's got some kind of rocket launcher!
ELENA O mijn God! Drake - Die gast heeft een soort raketwerper!
NATHAN Whoa. Okay, that's not good.
NATHAN Oké. dat is niet goed.
[Then a plane swoops by and shoots at the pirates.]
NATHAN Whooo! All right, Sully!
NATHAN Klasse, Sully!
ELENA Oh - I don't think I'm getting my security deposit back.
ELENA Ik geloof dat ik mijn borg wel op mijn buik kan schrijven.
NATHAN Cavalry's here.
NATHAN Daar is de cavalerie.
ELENA Oh, thank God!
ELENA O, gelukkig!
[Something explodes on the boat.]
ELENA Oh no.
ELENA O, nee.
NATHAN Ah, dammit!
NATHAN Verdomme!

ANOTHER CUTSCENE
NATHAN Whole ship's gonna blow! We gotta jump!
NATHAN Het schip gaat eraan! We moeten eraf!
ELENA Yeah... Oh wait!
ELENA Ja... O, wacht!
[Elena runs opposite from where they were heading.]
NATHAN What are you doing?!
NATHAN Wat ga je doen?!
[Elena grabs the video camera.]
ELENA Okay... okay...
ELENA Oké... Oké...
NATHAN Come on! Go!!
NATHAN Kom op! Weg!

ELENA All right!

[The boat explodes and Nathan surfaces next to the plane which had landed on the water previously. Sully emerges from a side door.]

SULLY (laughs) I can't leave you alone for a minute, can I?

SULLY (lacht) Ik kan je ook geen moment alleen laten, hè?

NATHAN I had everything under control until they blew up the boat.

NATHAN Nou, ik had alles onder controle tot ze de boot opbliezen.

[Nathan sees Elena swimming towards the plane and asks.]

NATHAN You all right?

NATHAN Alles goed?

ELENA Nothing that years of therapy won't fix.

ELENA Ja en anders heb ik een goede psychiater.

SULLY Well, if it isn't the beautiful and talented Elena Fisher.

SULLY Kijk, daar hebben we de mooie en getalenteerde Elena Fisher.

[Sully helps Elena board the plane.]

ELENA Flattery will get you screen time.

ELENA Nou, met vleierij kom je wel in beeld.

SULLY Yeah, I'm more of a behind-the-scenes kind of guy. [Introduces himself.]
Victor Sullivan. [Kisses Elena's hand in greeting.]

SULLY Nou, ik ben meer iemand voor achter de schermen. [Introduces himself.]
Victor Sullivan. [Kisses Elena's hand in greeting.]

ELENA Oh....

ELENA O....

NATHAN Oh, for chrissakes...

NATHAN Ja, hallo zeg...

[Nathan climbs on board and closes the door of the plane.]

NATHAN Whaddya say we get out of here before we attract any more attention?

NATHAN Wat dacht je ervan om hier weg te gaan, voor we nog meer aandacht trekken?

[The plane flies of and Nathan and Sully are in the cockpit.]

SULLY Well?

SULLY En...?

[Nathan holds up the leather-bound notebook.]

NATHAN A little present from Sir Francis.

NATHAN Kijk, een cadeautje van Sir Francis.

SULLY (laughs) So you found the coffin?

SULLY (lacht) Je hebt de doodskist gevonden!

[Sully looks into the notebook.]

SULLY Wait a minute - is this what I think it is?

SULLY Wacht eens even. Is dit wat ik denk dat het is?

NATHAN (laughs) Drake's lost diary. He faked his death, just like I said, Sully. He must've been onto something big.

NATHAN (lacht) Drake's verdwenen dagboek. Hij was niet dood, zoals ik al dacht, Sully. Hij was vast iets groots op het spoor.

SULLY Yeah, well, let's just keep that between us.

SULLY Ja, nou, dat houden we mooi onder ons.

[Elena, who sits in the back, hands Nathan the gun back.]

ELENA Thanks for the loan, Mr. Drake. I think I've earned a look at that diary, when we land.

ELENA Bedankt voor het lenen, meneer Drake. Ik mag vast wel even in dat dagboek kijken, als we landen.

[The plane flies away from the camera and the view changes to a beach, home to a indigenous village and where Nathan and Sully are talking to each other in the cabin of a yacht docked at the pier. Elena is talking to someone on her phone whilst pacing back and forth outside on the pier.]

NATHAN So look, when Drake sailed into the Pacific, he took the Spanish fleet completely by surprise. He captured their ships, he took all their maps, their letters, their journals and he recorded everything in this diary.

NATHAN Dus, toen Drake de Stille Oceaan opvoer, was de Spaanse vloot daar niet op voorbereid. Hij veroverde de schepen en nam alle kaarten, brieven en verslagen mee. Hij schreef alles op in dit dagboek.

SULLY Uh-huh, so this-

SULLY Aha, dus dit...

NATHAN But when he got back to England, Queen Elizabeth confiscated all of his charts and logbooks - including this one - and then swore his entire crew to silence.

NATHAN Maar toen hij in Engeland terugkwam, nam koningin Elizabeth alle documenten in beslag, waaronder deze. En ze legde de bemanning een spreekverbod op.

SULLY Yeah, so this-

SULLY Ja, dus dit...

NATHAN Y'see, Drake discovered something on that voyage, Sully - something so secret, and so valuable, they couldn't risk it getting out.

NATHAN Kijk, Drake had tijdens die reis iets ontdekt Sully. Iets dat zo geheim was en zo waardevol, dat het niet mocht uitlekken...

SULLY All right, Nate - just pretend for a minute that I don't really care about any of that stuff, and cut to the chase, wouldya?

SULLY Oké, Nate. Laten we net doen of ik daar allemaal niet in geïnteresseerd ben en kom ter zake alsjeblieft.

NATHAN (sighs) A man only interested in the climax. You must be a real hit with the ladies.

NATHAN (zucht) Ah, alleen geïnteresseerd in het hoogtepunt. Jij doet het vast goed bij de vrouwen.

SULLY Never had any complaints.

SULLY Dat klopt, ze klagen nooit.

NATHAN Okay then, I'll jump to the good part, just for you.

NATHAN Oké dan, hier komt het beste stuk. Speciaal voor jou.

[Nathan shows Sully a certain page in the notebook which depicts a map with the name "El Dorado" and an arrow pointing to a specific location. On the bottom of the page, coordinates are written down.]

SULLY (laughs) El Goddamn Dorado...

SULLY (lacht) Verdomme, El Dorado...

NATHAN He was on to something big, all right.

NATHAN Hij was echt iets groots op het spoor.

[Sully picks up the notebook.]

SULLY Does it say anything else?

SULLY Staat er nog meer in?

[Nathan takes the notebook back.]

NATHAN Oh, so now you're interested, huh?

NATHAN O, nu ben je wel geïnteresseerd, hè?

SULLY Yeah.

SULLY Ja.

NATHAN Well, unfortunately no- last page was torn out. I'm telling you, Sully... This is it - this is finally it.

NATHAN Nee, helaas niet, nee. De laatste pagina is eruit. Ik weet 't zeker, Sully. Dit is 'm. Dit is de grote kans.

SULLY Yeah....

SULLY Ja...

[The sound of Elena's voice is suddenly audible. She says "No, you're not listening."]

SULLY Only, we got one little problem.

SULLY Maar we hebben wel een probleempje.

[The camera changes to an outside view and shows Elena, still on the phone, in the foreground.]

ELENA Yeah, that's what I said - it blew up. It sank. No, that's why we have insurance, right?

ELENA Ja, dat zei ik, ja. Opgeblazen. Gezonken! Nee, daar zijn we voor verzekerd, toch?

[Elena looks disappointed.]

ELENA Oh. Oh no, the camera- No, the camera's fine, don't worry about the camera. No... still good as new...

ELENA O. O nee, de camera. Nee, de camera is oké, maak je niet druk over de camera. Nee, zo goed als nieuw...

[The camera shifts back inside the cabin on the boat.]

NATHAN Sully, the girl can hold her own. You shoulda seen her.

NATHAN Sully, die meid heeft ballen. Je had haar moeten zien.

SULLY Fine, you go on out there and you tell her, "we just found the lost City of Gold." Maybe her producer can get it on the air tonight.

Goed. Ga jij dan maar naar haar toe om te zeggen dat we de gouden stad hebben gevonden. Misschien wordt het vanavond nog wel uitgezonden.

NATHAN Oh, come on...

NATHAN O, kom op...

SULLY Nate - do you trust me?

SULLY Nate, vertrouw je me?

NATHAN More or less.

NATHAN Min of meer.

SULLY Good, 'cause we're gonna have every two-bit scumbag in the world racing us to this treasure, unless we cut her loose right now.

SULLY Mooi. Want als we nog langer wachten, hijgt straks elke smeerlap op deze planeet in onze nek, tenzij we haar dumpen, nu meteen.

NATHAN You're a real gentleman, Sully.

NATHAN Je bent een echte heer, Sully.

SULLY I know. It stinks. She'll get over it.

SULLY Ik weet het. Het is klote. Ze komt er wel overheen.

[The camera shifts to the outside, to Elena, who is still on the phone.]

ELENA No, I don't- I don't care if we're over budget. I mean- Do you realize this could be like the biggest story of the year?

ELENA Nee, dat budget interesseert me niet. Ik bedoel, weet je wel dat we het hier hebben over het beste verhaal van het jaar?

[Nathan and Sully wave to Elena and she waves back.]

ELENA Hi.... No I don't trust 'em, okay? That's why we need to move fast. So just get me the camera crew, and I promise you that-

ELENA Hai.... Nee, ik vertrouw ze niet, oké? Daarom moeten we snel handelen. Dus stuur een cameraploeg en dan beloof ik dat...

[The boat speeds away, leaving Elena behind.]

ELENA Sonofabitch. HEY!! Shoulda seen that one coming.

ELENA Stelletje klootzakken. Hé! Had ik kunnen weten, natuurlijk.

-2-
The Search for El Dorado
-2-
De zoektoch naar El Dorado

[Nathan and Sully are walking through the jungle of the location mentioned in the previous chapter. They are on foot and are making their way across several stone platforms and several streams toward their destination.]

[Sully is out of breath and bends over to catch his breath.]

SULLY Hold on. Hold on, kid. I'm not as young as I used to be.

SULLY Ho. Wacht even. Wacht even, knul. Ik ben ook zo jong niet meer.

[He puffs and lets out his breath a few times.]

NATHAN You weren't too old for that little barmaid in Lima, were you?

NATHAN Nou, je was anders niet te oud voor die kleine barmeid in Lima, of wel soms?

SULLY Ha! Well, that was different. Although I must admit, equally as strenuous.

SULLY Ha. Da's heel wat anders. Al moet ik toegeven, het was net zo vermoeiend.

NATHAN Well, hang in there, old timer. We're just about there.

NATHAN Nog even volhouden, ouwe. We zijn er bijna.

SULLY Y'know, this reminds me- I ever tell you about the time I pawned a phony 16th-century santo off on Pablo Escobar. (laughs) Ah, risky move, but by the time he figured it out I was- Nate, are you even listening to me?

SULLY Weet je, ik bedenk me net... Heb ik je ooit verteld over die keer dat ik een vals 16e-eeuws heiligenbeeld van Pablo Escobar heb gestolen? (lacht) Wel gevaarlijk, maar toen hij erachter kwam dat...Nate, luister je eigenlijk wel naar me?

NATHAN Hanging on every word.

NATHAN Ik hang aan je lippen.

SULLY Ah, why waste my breath.

SULLY Waarom probeer ik het ook.

[When the player reaches a large stone slab or boulder.]

< Press {X} to jump >

< Druk op{X} om te springen >

[After about thirty seconds Sully engages Nathan in conversation again.]

SULLY You really think Francis Drake came all the way up here, huh? We're an awful long way from England.

SULLY Denk je nou echt dat Francis Drake hier helemaal geweest is? We zijn flink uit de buurt van Engeland.

[When the player reaches an opening in the surroundings, this initiates another] CUTSCENE.

[They walk into a more open area but the surroundings are no different from before.]

SULLY Well?

SULLY En?

NATHAN [Holding a navigational device] I don't get it...according to this we're right on top of the mark.

NATHAN [Holding a navigational device] Ik snap het niet... Volgens dit ding staan we precies waar we moeten zijn.

SULLY Maybe you're not reading that thing right. Let me see it.

SULLY Misschien lees je dat ding verkeerd. Laat eens kijken.

NATHAN No, this is the place.

NATHAN Nee, dit is de juiste plek...

SULLY There's nothing here, Nate. Another goddamn dead end.

SULLY Er is hier helemaal niks, Nate. Weer een dood spoor, verdomme.

NATHAN Easy, Sully. Just relax. Let's take a look around.

NATHAN Rustig, Sully. Relax. Laten we even rondkijken.

[The CUTSCENE ends and the player regains control of Nathan.]

SULLY Oh man, this is like trying to find a bride in a brothel.

SULLY O Jezus, dit is zoeken naar een bruid in een bordeel. [The Dutch voice actor suddenly uses a slight Amsterdam accent.]

 [They go through another small opening and they walk into a more open area with several large squad stone pillars with Mayan or Inca type of decorations at the top. To the gamer, this indicates those pillars need to be traversed on the top in order to progress. This indication is implicit.]

SULLY Well, now this is more like it!

SULLY Zo, dit lijkt er meer op!

[After a slight pause.]

SULLY What do you think this is - Incan?

SULLY Wat denk je dat dit is? Van de Inca's?

NATHAN Nah, it's older than that. Like two thousand years older.

NATHAN Nee, het is ouder. Zo'n tweeduizend jaar ouder.

SULLY Huh.

SULLY Huh.

[When the player reaches the rock formation which is intended to be climbed.]

< Press {X} to climb onto a ledge >

< Druk op {X} om op een richel te klimmen >

[When the player is walking across the higher rock formations in an attempt to reach the stone pillars.]

SULLY Find anything?

SULLY Iets gevonden?

NATHAN Nothing yet.

NATHAN Nog niets.

SULLY Be careful up there.

SULLY Voorzichtig daarboven.

[When the players reaches the first squad stone pillar .]

NATHAN Hey, there's something funny about the ground down there!

NATHAN Hé, er is iets raars met de grond daar beneden!

[Sully walks over to the indicated spot on the ground and carefully tests the strength of several branches and leaves lying at that location.]

SULLY It's hollow. We gotta find a way to smash through this.

SULLY Het is hol. We moeten hier doorheen proberen te breken.

[When the player reaches an edge on one of the stone pillars.]

< Press {O} above an edge to drop down and grab it >

< Druk op {O} boven een richel om je te laten vallen en de richel te pakken >

[While hanging on an edge, the player is able to move to the left or the right. When the player reaches a small gap in the edge.]

< Push {T} left and press {X} to jump from edge to edge >
< Duw {T} naar links en druk op {X} om van richel naar richel te springen >
[When reaching a ledge on the opposite side.]
< Push {T} away from wall and press {X} to jump to the opposite edge >
< Duw {T} weg van de muur en druk op {X} om naar de tegenoverliggende richel te springen >
[When jumping over.]
< Press {X} to climb up onto a ledge >
< Druk op {X} om op een richel te klimmen >
 [The player then reaches a large boulder which can be thrown on the designated spot on the ground. The boulder falls through the leaves and creates a hole in the ground which reveals a doorway which leads underground.]
SULLY Good work, kid!
SULLY Goed werk, jochie!

SEGMENT 2 - GABRIEL ROMAN

[After following several clues and solving numerous puzzles, Nathan and Sully found a German submarine with long dead Nazi soldiers inside, stuck under a waterfall, in the Amazonian jungle. Nathan enters and searches the submarine and finds more clues to help him find El Dorado. While moving through the submarine Nathan is in contact with Sully, who waits outside, via a walky-talky. Nathan finds a map depicted the location of El Dorado and while searching for more clues, he accidentally knocks over a torpedo which activates. Nathan flees from the ship via a whole in the bottom. The cinematic starts with him swimming to the surface of the small pool where the submarine is located.]

[When Nathan reaches the surface and the shore of the pond, he sees two men the player has not seen before. One of them, Navarro, is pointing a gun at Nathan. In the background, men with guns can be seen standing guard.]
ROMAN Hello.
ROMAN Hallo.
[Nathan gets pulled out of the water by Navarro.]
NATHAN Hey, hey. Friends of yours, Sully?
NATHAN Hé, hé. Vrienden van je, Sully?
ROMAN I'm Gabriel Roman.
ROMAN Ik ben Gabriel Roman.
NATHAN Yeah, I know who you are, asshole.
NATHAN Ja, ik weet wie je bent, klootzak.
ROMAN Manners, young man. This is just business.
ROMAN Rustig, jongen. Dit is puur zakelijk.
[The mercenary shoves Nathan while saying}
NAVARRO Get over there.
NAVARRO. Jij, daarheen.

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NATHAN Easy!
NATHAN Hé, hé. Rustig, rustig!
NAVARRO Put your hands up.
NAVARRO Doe je handen omhoog.
NATHAN All right, all right, they're up.
NATHAN Wat jij wil.
ROMAN See, your friend owes me money, Mr. Drake. A lot of money. So when he told me that you two were onto something big - "the find of a lifetime," he said. Well, I was intrigued. But he's made grand promises before. Haven't you, Victor? And here we are again. Another fool's errand.
ROMAN Je vrind is me geld schuldig, Drake. Erg veel geld. Dus toen hij me vertelde dat jullie iets groots op het spoor waren...'de ontdekking van de eeuw' volgens hem, was mijn interesse gewekt. Maar hij belooft wel vaker iets. Of niets soms, Victor? En daar zijn we dan weer. Alweer op spokenjacht.
NATHAN Shees, does he always go on like this?
NATHAN Jezus, lult-ie altijd zo veel?
[Navarro hits Nathan in the lower back with the butt of the rifle.]
ROMAN Take it easy, Navarro. So, I'm afraid the time is up. Unless of course you found something in there, Mr. Drake, that might compensate for all this unpleasantness?
ROMAN Rustig aan, Navarro. Dus. Ik ben bang dat we klaar zijn. Tenzij je natuurlijk iets hebt gevonden daarbinnen, Drake, ter compensatie van al deze onplezierigheden?
SULLY He's screwing with you, Nate. They heard everything. Just give 'em the map.
SULLY Hij speelt met je, Nate. Ze hebben alles gehoord. Geef ze die kaart maar.
NAVARRO Slowly.
NAVARRO Langzaam.
[Nathan hands over the map to Navarro, who walks with it to Roman and hands it to him.]
NAVARRO What does a Kriegsmarine map have to do with El Dorado?
NAVARRO Wat heeft een kaart uit de oorlog te maken met El Dorado?
SULLY What, you think this is a coincidence? The Germans were after the same treasure - that map has something to do with it. So, we square?
SULLY Wat, denk je soms dat dit toeval is? De Duitsers wilden dezelfde schat. Die kaart heeft er iets mee te maken. Nou, staan we quitte?
ROMAN For now. But just in case you need a reminder...
ROMAN Voorlopig. Maar als je een geheugensteuntje wilt...
[Roman takes out a gun and points it at Nathan.]
SULLY Hey, come on, leave him out of it.
SULLY Hé, kom op, laat hem erbuiten.
NATHAN Yeah, don't you guys usually just cut off a finger or something?
NATHAN Ja, doen gasten zoals jullie niet aan vingers afsnijden of zoiets?
ROMAN That's far too vulgar. No, I think this will hurt him a bit more.

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ROMAN Dat is veel te ordinair. Nee, ik denk dat dit meer pijn doet.

[Sully walks between Roman and Nathan while saying.]

SULLY Now whoa, whoa whoa. C'mon, Roman, he's got nothing to do with-

SULLY Nou ho, ho, ho. Kom op, Roman. Hij heeft niets te maken met...

[Roman shoots Sully.]

NATHAN Sully! Sully!! You sonofabitch!

NATHAN Sully! Sully!! Gore klootzak!

[The torpedo that Nathan activated earlier explodes and causes several other explosions on the submarine, throwing everybody to the ground. Nathan gets up, looks at Sully in anguish and realises he can't save him. Nathan runs away.]

NAVARRO Stop him!

NAVARRO Pak 'm!

SEGMENT 3 - Eddy Raja

[After Sully got shot, Nathan flees and runs into Elena, who had followed Nathan and Sully. They both manage to escape from Navarro's men and fly to an island somewhere in Indonesia, which Nathan remembers seeing on the map. When they approach the island, they can see an old fortress. Their plane is shot down and they must jump out of their plane. Jumping out with their parachutes, Nathan and Elena lose each other. On the ground, Nathan finds out where Elena must have come down but his search for her is hampered by the men of Eddy Raja, an old rival and fellow treasure hunter of Nathan. Eventually, Nathan is captured and imprisoned by Eddy. Nathan is unconcious.]

[Nathan is lying unconscious in an old cell and he wakes up when someone is throwing small stones at him. Elena threw the stones from between the barred window of his cell.]

ELENA I know I'm not a big-time treasure hunter like you, but I doubt you're gonna find El Dorado in there. How'd you get yourself in this mess?

ELENA Ik ben natuurlijk geen professionele schatgraver zoals jij, maar je zult hier geen El Dorado vinden. Hoe ben je hier verzeild geraakt?

NATHAN Trying to rescue you, as a matter of fact.

NATHAN Ik probeerde jou te redden, eigenlijk.

ELENA Oh, that's so sweet.

ELENA O, wat ben je toch lief.

[Elena examines the brickwork surrounding the barred window.]

ELENA Traditional sandstone brick and stucco... limestone mortar...huh.

ELENA Ouderwetse zandstenen en stucwerk, kalksteenmortel...

NATHAN How'd you get to know so much about this?

NATHAN Hoe komt het eigenlijk dat je hier zo veel van weet?

ELENA My show - epsiode 4, "Architects of the New World."

ELENA Mijn programma. Aflevering 4, 'Architecten van de nieuwe wereld'.

[Elena pulls on the iron bars of the window.]

ELENA Yup, it'll just take a tug to pull these bars out.

ELENA Ja, met een flinke ruk zou dit wel moeten lukken.

[Elena smiles with mirth at Nathan and runs away.]

NATHAN What? No, wait... are you sure-

NATHAN Wat? Nee, wacht... weet, weet...

EDDY Get out of my way, bodoh! Cepatan, open this goddamn door!

EDDY Ga toch opzij, bodoh! Cepatan, op deze deur, verdomme!

NATHAN Oh crap.

NATHAN O shit.

[Eddy kicks open the door to Nathans cell block and approaches the iron bars behind which is Nathan. Eddy is holding a piece of paper which Nathan found earlier.]

EDDY Hey, Drake.

EDDY Hé, Drake!

NATHAN Eddy Raja. I shoulda guessed.

NATHAN. Eddy Raja. Had ik kunnen weten.

[Eddy is holding the piece of paper in front of him.]

EDDY Fascinating document, huh?

EDDY Interessant document, hè?

[Eddy folds out the piece of paper and reveals the map Nathan had used earlier.]

EDDY Seems like this "Sir Francis" was in my line of work.

EDDY Blijkbaar deed die 'Sir Francis' hetzelfde werk als ik.

NATHAN Don't flatter yourself, Eddy.

NATHAN Hou jezelf niet voor de gek, Eddy.

EDDY Always ready to be enemies, eh? Tell you what - lead me to the gold, and I just might let you live.

EDDY Altijd de vijand uithangen, hè? We doen het zo. Breng me naar het goud, en misschien laat ik je leven.

NATHAN Is that it? Is that my deal? Die now, or help you, and die later. It's a tough call, but you know what? I'll take "die now."

NATHAN Is dat het? Dat is mijn deal? Nu sterven, of jou helpen en later sterven. Moeilijke beslissing, maar oké. Ik kies 'nu sterven'.

[Eddy becomes enraged]

EDDY Tai kamu! Listen to me, maggot- I was promised treasure on the goddamn rock! And now my men are dying. They can't even go outside to take a piss without an armed guard, and I have nothing to show for it!

EDDY Tai kamu! Luister, stuk stront. Er zouden schatten te vinden zijn op dit klote-eiland! En nu gaan mijn mensen dood. Ze kunnen niet eens naar buiten om te pissen zonder bewaker, en ik kan er geen reet aan doen.

[Eddy hits one of the bars of Nathan's cell with his gun in frustration and turns around briefly. When Eddy is turned around, Nathan spots Elena placing a hook

around one of the bars in the window. After that, Eddy turns back around facing Nathan.]

EDDY I am making you a fair offer. You help me find the treasure, and the last man alive gets the gold, and the girl, of course.

EDDY Weet je, ik heb een interessant aanbod voor je. Jij helpt me de schat te vinden en degene die overleeft, krijgt het goud en het meisje, natuurlijk.

NATHAN The girl? Oh, Eddy, the girl's long gone. She's probably off the island by now, going for help.

NATHAN Het meisje? O, Eddy, die is al lang weg. Ze is al van het eiland af, op zoek naar hulp.

EDDY Tai kucing - you were never very good at poker. I will find her, trust me. How much trouble could one girl be?

EDDY Tai kucing. Jij bent nooit goed geweest in poker. Ik zal haar vinden, geloof me. Hoeveel problemen kan één meisje opleveren?

[At that moment, the barred window - and most of the wall - is pulled away by Elena who had the hook tied to her truck. Nathan stares at her in surprise and shock.]

ELENA Well?! Come on!!

ELENA Nou? Kom op!

[Eddy is still baffled by what happened and is leaning against the bars of Nathan's cell with the map in his hands. Nathan grabs the map from Eddy before he runs away and says]

NATHAN Thank you.

NATHAN Dank je.

[Eddy snaps out of his bewilderment.]

EDDY Hey, goddamn it-

EDDY Hé, godverdomme.

[Nathan reaches the truck.]

ELENA Okay.

ELENA Oké

NATHAN Nice work.

NATHAN Goed gedaan!

ELENA Thanks.

ELENA Dank je!

 [Eddy shouts at his men who rush into the cell block.]

EDDY Hey, hey, buka pintu!

EDDY Buka pintu!

[Nathan jumps into the back of the truck which has an LMG (light machine gun).]

ELENA Hang on!

ELENA Hou je vast!

 [Eddy has managed to get outside so he can go after them.]

EDDY Hentikan mereka! After them!!

EDDY Hentikan mereka! Er achteraan!

SEGMENT 4 - Gabriel Roman & Atoq Navarro & Eddy Raja

[Nathan is searching for El Dorado at an old monastery on the same island because he discovered it was a statue of gold, instead of a city, and because Roman and Navarro are searching that place as well. At the monastery, Nathan discovers that Sully is still alive and held captive by Roman and Navarro, and he is required by them to solve the puzzle to the entrance of the vault where the statue should be. Roaming through the catacombs of the monastery, Nathan overhears a conversation between Roman, Raja and Navarro.]

ROMAN This is completely unacceptable.

ROMAN Dit is volstrekt onacceptabel.

EDDY What do you expect from me, Roman? My men are getting massacred.

EDDY Wat verwacht je van me, Roman? Mijn mensen worden afgeslacht.

[The camera moves to the location of the conversation. In that room, Roman is sitting in a chair, smoking a cigar. Navarro is poring over a map, and Eddy is standing in front of them, gesturing wildly while talking to Roman.]

ROMAN (laughs) I find it hard to believe that one man could wipe out your entire crew.

ROMAN (lacht) Ik kan moeilijk geloven dat één man jouw hele team kan uitschakelen.

[Eddy groans in frustration.]

EDDY It's not just Drake, goddamn it! I'm telling you, this island is cursed!

EDDY Het is niet alleen Drake, verdomme! Ik zweer het je: dit eiland is vervloekt!

ROMAN Enough! Take your sorry mob and go.

ROMAN Genoeg! Verzamel je treurige bende en verdwijn.

EDDY Wait... You can't cut me loose. You owe me a share of the gold!

EDDY Nee... Jij kan mij niet dumpen. Ik heb recht op een deel van het goud!

ROMAN Your share, Eddy, was contingent upon you doing what I required. You assured me that Drake was captured, and the island secure.

ROMAN Jouw deel, Eddy, was afhankelijk van de geleverde prestaties. Je verzekerde me dat Drake opgesloten zat en dat het eiland veilig was.

EDDY Oh, this is bullshit, Roman, and you know it!

EDDY O, dit is bullshit, Roman, en je weet het!

[Eddy waves his gun, but he looks at Navarro when he hears the cocking of a gun. Navarro is pointing a gun at Eddy. Roman gives the impression that he is in complete control of everything and everybody.]

ROMAN We're done here, Mr. Raja.

ROMAN We zijn uitgepraat, Mr Raja.

EDDY Tai Kamu! Mati aja lo! Sialan!

EDDY Tai Kamu! Mati aja lo! Sialan!

[Eddy walks away angrily. Roman and Navarro are the only two left.]

ROMAN Remind me again why you employed that superstitious idiot?

ROMAN Kun jij me vertellen wat je ook al weer moest met zo'n bijgelovige idioot?

NAVARRO You wanted someone cheap.

NAVARRO Het mocht toch niks kosten.

ROMAN Well, you get what you pay for, I suppose. And what about you, Navarro? Are you worth what I'm paying you?

ROMAN Nou, goedkoop is duurkoop, denk ik. En hoe zit het met jou, Navarro? Ben jij het geld waard dat ik je betaal?

NAVARRO The vault's here. I'm sure of it. If Sullivan can be trusted-

NAVARRO De kluis is hier. Ik weet het zeker. Als Sullivan te vertrouwen is...

ROMAN Which he can't.

ROMAN Wat hij niet is.

NAVARRO Look, he knows we'll kill him if he's lying.

NAVARRO Baas, als hij liegt maken we 'm af.

ROMAN Don't be stupid. He knows we'll kill him once we find the treasure. He has no incentive to tell the truth. Really, Navarro, sometimes I think you left your brains back in that slum where I found you.

ROMAN Doe niet zo dom. Hij weet dat we 'm doden als we de schat hebben. Hij heeft geen reden om de waarheid te vertellen. Echt, Navarro. Soms is het alsof je hersens nog in de sloppen liggen waar ik je heb gevonden.

NAVARRO I just need a little more time.

NAVARRO Ik heb alleen wat meer tijd nodig.

ROMAN Chasing this treasure of yours is proving to be more trouble than it's probably worth.

ROMAN De jacht op die schat van jou veroorzaakt meer problemen dan hij waarschijnlijk waard is.

NAVARRO I assure you, El Dorado is worth more than you can possibly imagine.

NAVARRO Ik verzeker je, El Dorado is veel meer waard dan jij je kunt voorstellen.

ROMAN It had better be.

ROMAN Ik hoop het voor je.

NOTE: Any text between "<>" indicates hints by the game directed at the player.
NOTE2: Letters between "{}" are references to the corresponding controller buttons.

<div align="center">

English

</div>

Save game information
This game saves data automatically at certain points. Do not switch off the power when the HDD access indicator is flashing.

{X} Continue

Start of the game

Press the START button

Main Menu
Continue game
Options
Bonuses
Chapter Select
New Game
Load Game
        {X} SELECT

        New Game
Easy
Normal
Hard
Crushing
        {X} SELECT {O} BACK

        Options Menu
Game
        Difficulty   Normal
        Subtitles   Off/On
        Game Hints   Off/On
Controls
                Aiming
        Sensitivity   [a bar is presented to adjust this setting]
        Horizontal   Normal/Flipped
        Vertical   Normal/Flipped

      <u>Camera</u>

Horizontal   Normal/Flipped

Vertical   Normal/Flipped

      Reset Defaults

      {D-PAD}SELECT   {O} BACK

Display

      <u>Display</u>

Brightness

      Reset Defaults

      {D-PAD}SELECT   {O} BACK

Audio

      <u>Volume</u>

SFX   [a bar is presented to adjust this setting]

Music   [a bar is presented to adjust this setting]

Speech   [a bar is presented to adjust this setting]

Movie   [a bar is presented to adjust this setting]

      <u>Output</u>

Format   Default/Stereo Speakers/Mono/Stereo
Headphones/Dolby Digital 5.1/ DTS 5.1

Center Speaker Size   Small/Large

Reset Defaults

      {D-PAD}SELECT   {O} BACK

Language

Text   English/Français/Italiano/Deutsch/Español/Dansk/
Português/Nederlands/Suomi/Norsk/Svenska

Subtitles   English/Français/Italiano/Deutsch/Español/Dansk/
Português/Nederlands/Suomi/Norsk/Svenska

Speech   English/Français/Italiano/Deutsch/Español/Dansk/
Português/Nederlands/Suomi/Norsk/Svenska

      {D-PAD}SELECT   {O} BACK

{X} SELECT {O} BACK

In-game menu

The same as the normal game menu with a few changes:

-   no option to choose a new game or continue a current game
-   added possibility to restart the checkpoint or quit to the main menu

<div align="center"><u>Dutch</u></div>

Save game information

Het spel wordt op bepaalde punten automatisch opgeslagen. Schakel het systeem niet uit als de Harde Schijf toegangsindicator knippert.

{X} Doorgaan

Start of the game
Sony Computer Entertainment presents *Uncharted: Drakes Fortune*

Druk op de START-toets

Hoofdmenu
Doorgaan
Opties
Bonussen
Hoofdstuk kiezen
Nieuw spel
Spel laden

{□} English   {X} KIEZEN

Nieuw Spel
Makkelijk
Normaal
Moeilijk
Verpletterend
{X} KIEZEN {O} TERUG

Options Menu
Spel

Spelniveau	Normaal/Moeilijk/Verpletterend/Makkelijk
Ondertiteling	Uit/Aan
Speltips	Uit/Aan

{D-PAD}KIEZEN   {O} TERUG

Besturing

Richten

Gevoeligheid	[a bar is presented to adjust this setting]
Horizontaal	Normaal/Omgekeerd
Verticaal	Normaal/Omgekeerd

Camera

Horizontaal	Normaal/Omgekeerd
Verticaal	Normaal/Omgekeerd

Standaardinstellingen
{D-PAD}KIEZEN   {O} TERUG

Beeld

Beeld

Helderheid [a bar is presented to adjust this setting]

Standaardinstellingen

{D-PAD}KIEZEN   {O} TERUG

Geluid

Geluid

Effecten [a bar is presented to adjust this setting]

Muziek [a bar is presented to adjust this setting]

Spraak [a bar is presented to adjust this setting]

Filmpjes [a bar is presented to adjust this setting]

Output

Formaat Standaard/Stereo-luidsprekers/Mono/Stereo-
koptelefoon/Dolby   Digital 5.1/ DTS 5.1

Formaat middelste luidspreker

Klein/Groot

Standaardinstellingen

{D-PAD}KIEZEN   {O} TERUG

Taal

Tekst English/Français/Italiano/Deutsch/Español/Dansk/
Português/Nederlands/Suomi/Norsk/Svenska

Ondertiteling English/Français/Italiano/Deutsch/Español/Dansk/
Português/Nederlands/Suomi/Norsk/Svenska

Spraak English/Français/Italiano/Deutsch/Español/Dansk/
Português/Nederlands/Suomi/Norsk/Svenska

{D-PAD}KIEZEN   {O} TERUG

{X} KIEZEN {O} TERUG

In-game menu

The same as the normal game menu with a few changes:
- no option to choose a new game or continue a current game
- added possibility to restart the checkpoint "Opnieuw vanaf opslagpunt" or quit to the main menu "Stoppen en naar hoofdmenu"

Appendix C Glossary of terms used

AI
AI stands for Artificial Intelligence. In a video game, the AI is used to control NPCs and how they react and act.

Cinematic/cutscene
A cinematic or cutscene is a small movie within the game and is often used to progress the story. A video game using cinematics or cutscenes generally employ multiple cutscenes. A cinematic or cutscene cannot be interacted with.

Console
A console refers to a type of video game console. This console could be the Xbox and its different iterations, the PlayStation and its different iterations, or it could be another type of video game console.

Gameplay
Gameplay is the specific way to indicate how players interact with video games. When a player describes the gameplay of a certain game, that player usually describes his or her experience regarding the way the game is played.

Motion Capture
A technique where actors are given a suit with sensors. A computer digitises the movements of the actors and animators can then use these digital models. This is not exclusive to the video game industry. For instance, Gollum from the *Lord of the Rings* franchise has been filmed using this technique.

NPC
NPC stands for Non Playable Character. NPCs are characters in a game which cannot be controlled by the player. NPCs do perform a great variety of functions, such as providing the player with quests, items, lore or other aspects of the game.

Platform
The platform in a game can be either a genre (details on this can be found in the genrelist appendix) or it can indicate the machine on which the game can be played. Examples of a platform are the PC, Xbox 360 and the PlayStation 3.

PS3/PS4
The abbreviation of the Sony Playstation and the iteration. For instance, PS4 refers to the PlayStation 4.

Sim-ship/Simultaneous shipment

The simultaneous release of a game in different countries. This means that a game is released in several different countries on the same day.

Triple A/AAA

A triple A or AAA title is a video game with a relatively large budget and marketing campaign. Triple A titles do not guarantee a high quality game. Examples are games in the *Call of Duty* franchise, and games like *Diablo* and *Starcraft*.

Tutorial

Section of the game which explains the game mechanics and controls of the game. This can be a separate part of the game or it can be incorporated in the main storyline.

XboxOne/Xbox 360

The Xbox is a video gaming console created by Microsoft. Initially, this small machine could only be used to play certain video games. Games intented for the PC or Playstation market could not be played on this device. Affixes (like One or 360) indicate the model of the console. The latest version of the Xbox, the Xbox One, is also a media centre, besides it being a gaming console.

UI

User Interface. The space where the player can interact with the machine he or she is behind. In games, the UI generally refers to the way the certain aspects of the game are displayed (such as a bar representing the player's life, ammunition, experience and/or money).

Unicode

Unicode is a computing industry standard for the consistent encoding, representation and handling of text expressed in most of the world's writing systems.

Youtube

YouTube is an internet video site where users can upload their own clips and films and other people can view that material.

Appendix D Taxonomy of narrative-oriented game text with text function and translation priorities

From *Game* Localization by Minako O'Hagan and Carmen Mangiron. Pages 155-8

Relationship to the game world	Translation assets	Text function and description	Characteristics/translation brief	Translation priorities and strategies
In-game text assets				
Non-diegetic	User Interface (UI)	Informative function for smooth navigation and gameplay. Typically contains short text fragments, such as menu items and also help messages.	Brevity due to space constraints; user-friendliness of text; clarity of text.	Pragmatic and functional choice to address space constraints; creative solutions to overcome space constraints and also to reflect and edgy feel often imbued in game text in terms of expressions and naming of certain items.
Non-diegetic	System messages	Informative function for instructive pragmatic purposes. Messages generated by the system, such as warning messages, instructions, and confirmation messages.	Platform-specific terminology needs to be used.	Prescriptive, conforming to the existing terminology and phraseology of the platform holder.
Diegetic	Narrative text	Expressive / informative function for imparting certain information in a dramatic manner. Literary passages used to engage the player in the game world or to a new level within the game. They contextualise and provide information about the game story, including a backstory.	Often formal and literary style; natural flowing writing style often asked and separate rewriting may be applied.	Fluency in TL with appropriate register and style.
Non-diegetic	Exposition / tutorial	Informative function with instructive and didactic messages. In-game tutorials may be used to explain game mechanics by way of demonstration and the player practice. Passages describing characters, monsters, animals, geographical locations, etc.	Clarity and informativity stressed.	Functional while remaining faithful to the instructive intention and the original characterisation of main game characters.

Relationship to the game world	Translation assets	Text function and description	Characteristics / translation brief	Translation priorities and strategies
Diegetic	Unvoiced dialogue scripts	Informative / expressive function mainly to provide information and elicit a certain action by the player. Dialogue which appears only in written form, commonly used for Non-Playable Characters (NPCs).	Speech expressed in written text with colloquial style; natural flowing style may be asked.	Fluency in TL typically with casual register to reflect a conversational style.
Art assets (textual graphics)				
Diegetic	Text in images	Informative / expressive function to give the player certain information such as clues in an authentic atmosphere. Any in-game art assets containing text (post, billboards, maps, etc.)	Varying styles with some space constraints; informativity in case of providing clues is stressed.	Informative function must be prioritised in the case of crucial clues being given; visual / aesthetic dimensions also need to be considered.
Non-diegetic	Text in images	Informative / some persuasive function to provide the player with information not related to the game and to raise brand awareness and loyalty. Game logo art which may need to be translated and redesigned	Consideration of space constraints and consistency in case of precedence where a certain translation is previously used / officially registered.	Prescriptive approach to conform to official recommendation or prior translation which may be legally binding.
Audio and cinematic assets				
Diegetic	Lip-sync voiceover	Informative / expressive function to provide a clue or a backstory in a dramatised manner.	Oral text with character-specific idiosyncrasies; natural flowing writing style is often called for dubbing actor/director may suggest changes to the translated script.	Prioritising lip-sync / space constraints; fluency in TL; characterisation may involve the use of linguistic variation and may involve rewriting.
Diegetic	Non lip-sync voiceover			Fluency in TL with correct register, style.
Diegetic / non-diegetic	Songs performed by game characters / theme songs	Expressive function. Lyrics of songs in the game soundtrack may be translated and re-recorded by a TL singer.		Retaining appropriate thematic feel; may involve rewriting lyrics by involving a TL musician.

Relationship to the game world	Translation assets	Text function and description	Characteristics / translation brief	Translation priorities and strategies
Diegetic	Environmental sound	Expressive/informative function for realism and for dramatising. Various sound effects to enhance the atmosphere.	Socio-culturally appropriate choice must be made for the given sound source in case of cultural differences	Socio-cultural considerations.
Printed materials				
Non-diegetic	Manual	Informative function for instructions. A hardcopy manual contains information and instruction to get started with the game, whether or not the players actually uses it. This may also include a booklet which may function as a bonus material.	Varying text types, ranging from informative and technical to promotional. When translated by different translators the translation of terms and names must be consistent with the relevant in-game text.	Informativity with pragmatic, functional orientation; may involve re-ordered layout.
	Strategy books	Informative function for instructions. Strategy books functions as a comprehensive walkthrough.		
Non-diegetic	Box	Persuasive/informative function to appeal to the prospective customer while providing product information. Relevant text on packaging. Minimum level of localisation, so-called "box and docs", only involving translation of manual and packaging.		Fluent TL, right feel, advertising / marketing oriented language use prioritised.
Non-diegetic	Other associated paratext, including advertising text (e.g. posters) and strategy books published separately	Persuasive / informative function to appeal to prospective consumers and to provide information such as the game's release date, content and playing guidance. Texts of a varied nature used for legal, marketing, promotional purposes, such as press releases, health and safety precautions, etc.		Free marketing style writing to appeal to users; consistency with similar text used elsewhere within the product; prescriptive with some legal and technical information.

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Relationship to the game world	Translation assets	Text function and description	Characteristics / translation brief	Translation priorities and strategies
Online/screen materials				
Non-diegetic	Other associated paratext, including the game's official websites and TV ads	Persuasive / informative function to whet appetite of prospective consumers with some informative content. Texts mainly for marketing and promotional purposes (including TV ads), such as press releases, health and safety precautions, etc.	Natural flowing style to appeal to the audience required; in case of references to names and key terms must correspond to those used in the game.	Free marketing style writing; consistent with similar text used elsewhere within the game; prescriptive with some legal and technical information.

Appendix E Genre list

Genre	Explanation	Examples
Action	Any game whose main purposeis the player's action, involving his/her quick relfexes and co-ordination skills. The genre includes "Beat 'em up" games. The latest sub-genre is rhythm action which may be treated as a separate genre.	*Doom* (1993) *Quake* (1996) *Monster Hunter Tri* (2009)
Adventure	The player's perspective is usually fixed just behind him/her. Includes detailed back stories.	*Tomb Raider* (1996) *Resident Evil 5* (2009)
Racing	The playing is engaged in driving a vehicle	*Gran Turismo* (1998) *Mario Kart Wii* (2008)
Shooter	The players sees the action in a first-person (FPS= First Person Shooter) or third-person perspective with the goal of firing the arsenal.	*Half-life* (1998) *Halo: Combat Evolved* (2002) *Call of Duty 4: Modern Warfare* (2007)
Massively Multiplayer Online Game (MMOG)	A game is played online with a large number of players.	*EverQuest* (1999) *Lineage II: The Chaotic Chronicle* (2004) *World of Warcraft* (2004-)
MultiPlayer Online Battle Arena (MOBA)	The player takes control of a single hero and plays in a team against other players on a single map.	*Defence of the Ancients (DotA)* (2002) *League of Legends* (2009)
Platform	The players needs to overcome various obstacles, while accumulating power (power-up).	*Donkey Kong* (1981) *SuperMario Bros.* series (1985-) *Prince of Persia: The Sands of Time* (2003)
Role Playing Game (RPG)	The player takes on the role of a character and embarks on a lengthy quest. Includes detailed back stories.	*Final Fantasy* series (1987-) *Baldur's Gate* (1998) *Dragon Quest IX* (2009)
Simulation (sometimes called "God Games")	The player plays God and manages real-world simulated situations.	*Microsoft Flight Simulator* series (1982-) *The Sims* (2000)
Strategy	Games that place the player in a strategic conflict to be resolved.	*Civilisation* (1991) *Command and Conquer* (1996) *Age of Empires* (1997)
Sports	Games that emulate sports such as tennis, football, golf, etc.	*FIFA series* (1993-) *Pro Evolution Soccer series* (2001-) *Wii Sports* (2006)
Serious Games	Games designed for specific purposes other	*America's Army* (2002)

	than pure entertainment.	*September 12th* (2003)
		Food Force (2005)
Social Games	Games that are linked to social networking sites such as Facebook	*Pet Society* (2008)
		FarmVille (2009)

note: The MOBA genre is a personal addition as this genre emerged recently (late 2009, early 2010) and is extremely popular.