Of Stolen Boats and Antialiasing

Translating Rockstar's Video Game Grand Theft Auto V

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Foreword

I would like to take this opportunity to thank my friends and family for their support during the process of writing this thesis. My thanks also goes out to my supervisor, Cees Koster, and to the other teachers I've had the opportunity to learn from. My thanks also goes to Inouchka Kreuning, who was kind enough to give me a bit of insight into the practical side of things. But most of all, I thank my dear Allette. I can honestly say that I would not have been able to do this without you.

0. Introduction

Translation is about change. In the act of translation, the translator changes his source documents, so that when the act is completed, the translated document can be read in a different language. This process inevitably entails change, since, as Chesterman (1997) puts it, in its simplest form, the strategy of the translator could be to "change something (92)."

Aside from the changes translators make, translation itself is also changing. Translation Studies has traditionally focused on words, sentences, paragraphs and texts (Bernal-Merino 2014, 61). However, in today's society, in which multimedia has become a key figure, this traditional focus must be broadened in order to maintain its relevance.

While areas such as video dubbing and subtitling have already gained a foothold in Translation Studies, many other new forms of multimedia have not. Video games have traditionally not received much, if any, attention when it comes to translation. This pertains to the act of translation as well as Translation Studies. If a video game was translated at all, the translation was often rushed and contained an array of errors. "English Localization has," as Schreier (2014a) states regarding Japanese video games, "at best been an afterthought, a secondary objective to be handled once the bulk of a development team has moved onto new things." Meanwhile, Translation Studies, with its focus on the traditional and the literary, did not produce any noteworthy research on the translation problems that video games offer until the second half of the last decade. Furthermore, "until very recently, there has been no specific professional or academic training for this type of translation" (Bernal-Merino 2014, 16).

In recent years, the localisation and translation of video games has gained momentum, and the list of video games that support multiple languages has grown, although there is still much work to be done in this area. Also, several noteworthy research articles on the translation of video games have been published in volumes such as Chandler & O'Malley Deming (2011) and Mangiron, Pilar & O'Hagan (2014). Dedicated studies regarding video game localisation, such as Bernal-Merino (2014) and O'Hagan & Mangiron (2013) have also appeared.

In Western societies, the video game industry has grown significantly in recent years, and, as Bernal-Merino (2014) states, "the total revenue for the global video game industry … for 2015 are forecasted at more than $ 300 billion by reputable market reports" (26). As can be deduced from this figure, video games have become an important part of the economy. Furthermore, Bernal-Merino continues to state that over two-thirds of the income related to the sales of video games "was generated by localised versions of original video games" (27). With the rise of social media and mobile platforms such as Google's Android OS and Apple's iOS, video games have recently received another impulse. The popularity of mobile gaming becomes clear when, for example, some of the games by publisher King are examined: *Candy Crush Saga*, *Farm Heroes Saga*, *Pet Rescue Saga* and *Candy Crush Soda Saga* have all been downloaded from Google's Play Store over 100 million times each (and this does not even take Apple's iOS downloads into account).

The translation of video games pits the translator against several interesting translation problems. Several of these issues can be linked to the translation of, for example, books, comic books, films (audial as well as visual elements) and utility software (Bernal-Merino 2014, 87-8). Furthermore, video games also pose translation problems and combinations of these problems that are unique to the medium. Bernal-Merino (2014) mentions "story-building interactivity, the fragmentation of the source text, the translation of variables and the localisation of voice commands and gestures" (198). Aside from these four factors, there are several other causes of inevitable problems, such as the multitude of platforms on which a video game is distributed (and the limitations that come with each of these platforms) and the fairly large number of different textual types and functions involved in the product. These translation problems create a need for specialised translation and therefore specialised translators. As Bernal-Merino (2014) states, the translator of video games needs to have good computer skills in order to work with different file formats and software packages, as well as to be able to translate a wide variety of textual types ranging from the promotional to the technical, the creative, the didactic and the literary (16).

The main aim of this research is to investigate the translation problems that arise in the act of translating several parts of the PC version of *Grand Theft Auto V*, Rockstar Games' latest instalment in a video game series that has existed since 1997. This research hopes to provide an answer to the question which kind of problems occur, which options the

translator has (in the form of *possible* solutions) and which of these options are to be chosen (*desirable* solutions) to produce a translation that can function in the target culture.

Insight in these problems is gained by first examining and contextualising video games as what Bernal-Merino (2014) defines as MIES (Multimedia Interactive Entertainment Software) (21). This, combined with the definition of certain key terms and a section about *Grand Theft Auto V*, makes up chapter one.

In chapter two, the focus lays mostly on what Bernal-Merino (2014) names TMIES (Translation of Multimedia Interactive Entertainment Software) (21). In addition to a brief history of video game translation, this chapter presents a theory-based overview of the translation problems that video game translators face, as well as the notion of conventions. This overview separates problems that also exist in other fields of translation and problems that are specific to video game translation. The theory is supported by several examples of existing video game translations.

In chapter three, *Grand Theft Auto V* (from here on referred to as *GTA V*) is placed in the spotlight more prominently. This chapter starts with an overview of the variety of translatable assets that make up *GTA V*. The source text fragments that feature in this research are then presented, followed by a detailed textual analysis of the actual fragments. This analysis focuses on translation problems and examines the possible and desirable solutions for these problems.

Chapter four contains an actual translation of the discussed source text fragments, accompanied by explanatory annotations highlighting and discussing difficulties and choices linked to the theoretical framework presented in chapters two and three. Finally, the fifth chapter contains a short summary and reflection on the process of the translation, in order to discuss the outcome of this research.

1. Context

This chapter provides contextualisation concerning certain key terms. Additionally, the current market for video games is briefly explored in order to establish the financial relevance of video games and the translation of video games. Furthermore, information concerning the main topic of translation in this research, namely *GTA V*, is provided.

1.1 What is What? Key Terms Explained

Before going any further, some key concepts that are used throughout this research should be discussed. Specifically, the terms *video game*, *localisation* and *text* are further defined in this section.

1.1.1 Video Games

Since the topic of this research is the translation of video games, a clear-cut definition of the term *video game* is indispensable. However, as Bernal-Merino (2014) notes, this is not as easy to achieve as it might seem, as most existing definitions are either extremely broad and vague, or too narrow. For the purpose of his recent study, Bernal-Merino proposes a definition which he states to be "tighter and more functional" (37). He proposes the following definition of the term:

> *a video game is a multimedia interactive form of entertainment for one or more individuals, powered by computer hardware and software, controlled by a peripheral (a control pad, a keyboard, a mouse, a joystick, a game pad, a motion controller, a steering wheel, a video camera, etc.), and displayed on some kind of screen (a television set, an LCD or plasma monitor, or a portable display). They can be used as entertainment or as part of a serious educational or training programme (they are sometimes referred to as 'edutainment' or 'serious games'), with the advantage that they are fully independent computer applications offering detailed feedback to players in terms of their performance (through sound, animations, videos, or written reports) with regards to the activities for which they have been programmed without any external supervision. Thematically, they can portray any topic, activity, or parallel universe which the human imagination is able to conjure up and, although it is true*

that video games started as basic action-driven pastimes through arcades, this is no longer the case, and new gameplay has been developed in order to incorporate complex narratives, as well as cooperative team-playing, strategizing, and so on. (37)

This is the most clear-cut and functional definition of the term *video game* that is available at the time of writing, and as such, every time the term *video game* appears in this research, it should be taken as referring to this definition. Bernal-Merino also uses the acronym MIES, or Multimedia Interactive Entertainment Software, as "an accurate term with which to describe video games" (34).

It should be made clear that other types of games, such as children's games and board games, are not referred to when mentioning *video game* (although the video game versions of popular board games, which nowadays are released on mobile platforms such as Android and iOS, do count). It should also be noted that *portable display* in this definition can be used to describe handheld consoles, such as Nintendo's 3DS and Sony's Playstation Vita, as well as mobile platforms, such as smartphones and tablets. Bernal-Merino (2014) offers several other interesting and insightful definitions of terms pertaining to the area of video games (both broad and narrow) that will not be discussed here.

1.1.2 Localisation and Its Relationship to Translation

When it comes to the translation of video games, those involved do not often speak of translation on its own. Translation is mostly discussed in the context of another notion: *localisation*. However, as was the case with *video games,* many definitions of the term *localisation* do not do the term justice. There are, however, several definitions that do describe the term correctly. Despite the topic of this research being focused on translation, it is inevitably tied to localisation, and this term should therefore be clearly defined:

- A localisation page on the *Android Developers' Platform* states the following in the context of localisation: "Android will run on many devices in many regions. To reach the most users, your application should handle text, audio files, numbers, currency, and graphics in ways appropriate to the locales where your application will be used."

From this, it becomes clear that localisation is a process that adapts an application to a target region.

- Bernal-Merino (2014) states localisation to be "the process of adapting a product to each of the importing locales in terms of their linguistic, technical, cultural and legal requirements" (63).

- Esselink (2000) uses the definition that the Localisation Industry Standards Association (LISA) gives. While LISA has since shut down (this happened in 2011), the definition stands firm: "Localization 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" (3). Esselink also states that "A well-localized product enables users to interact with a software application in their native language. They should be able to read all interface components such as error messages or screen tips in their native language, and enter information with all accented characters using the local keyboard layout" (4). However, as will be discussed later in this research, it is far from certain, and definitely not universally agreed on, that the native language might be the optimal choice for certain regions or countries. This discussion is an ongoing one among game publishers as well as players.

By now, it should be clear that translation is one of several components in the localisation process.

1.1.3 Text

Focusing more on the topic of translation, it is important to take note of the following. Due to the combination of several types of media, video games contain more than merely text. This sets video games apart from traditional media such as books, with which Translation Studies has mostly been concerned until recently. It should be clear that when, in this research, the term *text* is used without further contextualisation, it refers to all translatable assets within the discussed subject (which will most probably be a video game). This includes not only on-screen text, but also spoken text, any potential subtitles, and so forth. This nuance also pertains to the notions of *source text* and *target text* used throughout this research.

1.2 Video Games in Today's Society

In 2016, Nintendo's Wii U home console is expected to sell over 21.7 million units. In 2018, the global video game market is projected to generate $ 89 billion (Statista, 2015). In 2014, video game sales in the US resulted in a revenue of $ 15.4 billion, compared to $ 15.6 billion in book sales in the US (printed books, audio books and e-books combined). While the e-book market is growing (although the growth percentage is expected to decrease in the coming years), the market for printed and audio books is showing a steady decline. This is in sharp contrast to the video games market, which has grown from $ 5.5 billion in 2000 to $ 15.4 billion in 2014 (Statista, 2015). It becomes quite clear from these figures that video games make up an important part of today's market.

In Q2 of 2014, GfK Netherlands, a reputable market research company, reported video games hardware revenue in the Netherlands to have increased by 90 per cent when compared to the same period in 2013. Console games showed an increase of 22 per cent in revenue (Verhaaren 2014, 11). These statistics indicate that video game-related revenue is increasing in the Netherlands. This should be interpreted as an opportunity for video game developers, and further underlines the importance of Dutch localisation, without further describing this term yet. What should be taken away from this brief discussion is that video games are a viable part of today's global economy.

On a cultural level, things are not quite as clear. The cultural value of video games is subject of heavy debate. On one extreme side are people who think games are mainly entertainment for the masses, simplistic, and even *dumb*. On the other side of the continuum is a large group of people who view video games as a form of art. Taking sides in this discussion is irrelevant to the purpose of this research. What cannot be denied is that video games play a considerable part in today's society. Games are being used in schools, in work environments, and even in hospitals and military training. Although it cannot be said of all games, some games do succeed to create the same feeling of estrangement that art causes, and the identification and immersion that people experience when reading the latest part of *A Song of Ice and Fire*. This speaks to the cultural value of games. What is clear is that although games are not accepted by everyone, they definitely play a role in modern culture. This role is not restricted to Western culture either, as a quick glance at Blizzard

Entertainment's online forum for *World of Warcraft* attests. This also underlines another important function of video games: they bring people from all over the globe into contact with one another. Be it a raid group in *World of Warcraft* or a joint tactical operation in the newest *Ghost Recon* game, people from an enormous variety of cultures come into contact with each other. This contact can range from casual cooperation to deep friendships (often one grows into the other with time). With the translation of more and more video games comes the possibility for a form of contact between cultures that is nearly impossible to achieve in other ways.

1.3 Grand Theft Auto

GTA V is the fifteenth title in Rockstar Games' *Grand Theft Auto* series, which started with *Grand Theft Auto* in 1999 and has been ongoing since then. The series has traditionally put players in the position of a criminal, presenting them with an open world in which they can choose to play through a story-driven chain of missions or to embrace a more open playstyle in which they do what they want.

Initially released in 2013 for Playstation 3 and Xbox 360, *GTA V* received great critical acclaim from reviewers. To illustrate: popular video game website IGN assigned a 10/10 score and named it "one of the very best video games ever made" (Macdonald 2013). GameInformer, another popular website related to the medium, scored the game 9.75/10. Furthermore, Metacritic, a website which summarises reviews across the internet and releases a normalised rating based on these reviews, assigned a 97/100 score to the Playstation 3 and Xbox 360 versions of the game, with the PC version receiving a 96/100 rating in 2015.

GTA V is also particularly salient when it comes to the financial side of the video games market. Although only available on Playstation 3 and Xbox 360 at its initial release on 17 September 2013, it broke the world records for best-selling video game in 24 hours and highest grossing video game in 24 hours by selling 11.21 million units, generating a revenue of $ 815.7 million (Lynch 2013).

The game is also praised for its storytelling. In fact, *GTA V* is an excellent example of narratological devices in video games, since it uses so many. It is an example of how far the video game industry has come when it comes to storytelling. The video game's plot is described on its official *Steam* page as follows:

> *When a young street hustler, a retired bank robber and a terrifying psychopath find themselves entangled with some of the most frightening and deranged elements of the criminal underworld, the U.S. government and the entertainment industry, they must pull off a series of dangerous heists to survive in a ruthless city in which they can trust nobody, least of all each other.* (2015)

The game uses traditional storytelling mechanics in a way that only video games can. For example, the story is told from three different perspectives, a technique that has been used throughout the ages in more traditional media such as literature and film. Think, for example, of William Faulkner's *As I Lay Dying*, which is narrated by fifteen different characters, and George R.R. Martin's *A Song of Ice and Fire* series, which also varies the perspective per chapter (this is also the case in its television adaptation by HBO). *GTA V* utilizes three perspectives by using three playable protagonists, which the player controls one by one. IGN provides the following description of the three protagonists:

- Michael: A former bank robber from the East Coast who's got a sweetheart deal with the FIB.
- Trevor: A sleazy, trailer park criminal, and Michael's best friend.
- Franklin: From South Los Santos, Franklin is an ex-street gangster. (2013)

Players can mostly choose freely which character they desire to play at which time. In an IGN article describing this mechanic, the following is noted:

> *Players will experience missions as different combinations of the three characters, and each will have a different skillset. For example, in one heist mission, Michael rappels down the side of a building while Franklin uses a sniper rifle from afar and Trevor flies in a helicopter above. Players can switch back and forth between Michael grabbing a target inside the building or Franklin trying to snipe enemies inside. Once you escape, the player can choose to fly the*

getaway helicopter as Trevor, snipe other pilots as Franklin or fire a gun from the back of the vehicle as Michael. (Goldfarb 2013)

The game also builds tension by providing certain pieces of information to the player that some or all three protagonists are not aware of. For example, the game has the player play as Trevor, who just realised that Michael is still alive after believing he was dead for an extended period. The player is aware of this, but Michael is not.

In an interview with the voice actors that portray the three protagonists of the game, conducted by IGN, it was revealed that the script for the main story of the game consisted of approximately 3500 pages. The average film script varies from 100-150 pages depending on the source, but the point should be clear: this is an extremely elaborate script which utilises narrative techniques borrowed from traditional media and uses them in interactive new ways.

From a linguistic point of view, the game is available in a variety of languages. The official website for *GTA V* states that "Grand Theft Auto V's language support and region-lock status depend on the platform and the region" (Rockstar Games, 2015). The PC version of *GTA V* is stated by its publisher to support English, French, Italian, German, Spanish, Japanese, Russian, Polish, Brazilian Portuguese, Traditional Chinese, Latin American Spanish, and Korean, although Latin American Spanish is not stated separately on the game's *Steam* page. The game's audio only comes in English, while the interface text and subtitles are stated to be available in all mentioned languages. The game itself appears to limit players in their choices concerning language: the only option players have is one where they can turn on (or off) the game's subtitles. There is no language choice option. Instead, the game registers the default language of the system it is played on, and uses this language in game for interface text and subtitles. Audio text, as said, remains English. However, players who possess some amount of skill in handling their PC settings can edit certain game files to force the game to use a different language. Normally speaking, a German player who uses a German copy of Microsoft Windows will automatically have the language settings turned to German. The player will see German interface text and subtitles. If the player desires to change this, he or she will have to resort to editing game files, a skill that is by no means considered universal. The next chapter focuses more on language throughout video games.

2. Translation of Video Games

This chapter moves further into the specific area of translation. Attention is paid to existing localised video games, and the problems that the translator of video games generally faces are examined. This chapter also weighs in on the discussion of whether Dutch video game localisations are necessary at all, since this directly affects the need for a Dutch translation of *GTA V*.

2.1 Reasons for Localisation

The scale of localisation differs greatly from one video game to another. Whether a video game is released in specific countries or on specific continents is a question of which the answer depends on many different factors. In most localisation processes, translation is one of the basic and essential parts. Video games are mostly translated from one language to another or, as Roman Jakobson named it in his 1959 essay, *On Linguistic Aspects of Translation*, the interlingual level (233). For example, the *Final Fantasy* series, produced by Square Enix, are released in the US and Europe with English as their primary language (with support for other languages), while in Japan, where these games originate, Japanese is the primary language. Thus, translation takes place from Japanese into English. However, not all video game translations are of the interlingual kind. *Donkey Kong Country*, a Nintendo game developed by British publisher Rare, had its text polished for release for US audiences (Schreier 2014b). Since English is the official language in both the United Kingdom as well as the United States, this is an example of what Jakobson (1959) named intralingual translation, also named "rewording," and described as "an interpretation of verbal signs by means of other signs of the same language" (233).

The reasons for localisation and translation of video games are mostly financial and cultural. Developers and publishers often invest large sums of money into the development of a game, and as a product, the game needs to be sold to earn back the invested money. A game that is developed in Japan, however, will inevitably contain cultural references that European or American audiences, for example, will not understand. This can greatly impact review scores, and directly tied to this, sales numbers. Localisations (and translations) are

therefore most often cultural transitions: a game is tailored towards a specific culture to increase sales revenue. The scale to which this cultural tailoring is done differs greatly, and also depends on the publisher's view of the target audience. This view can greatly impact games, as can be deduced from *Final Fantasy USA[1]* (Square Soft 1992), a game in Square Enix' *Final Fantasy* series, a series of role-playing games. The role-playing genre was at that time restricted to Japanese culture. *Final Fantasy USA* was, as Schreier (2014a) calls it, "simple and straightforward, designed primarily to introduce younger players to the genre." This is a prime example of how a publisher's view impacted a game released in a different country and culture. The game's case even stated it was a "simplified role-playing game" (Square Soft 1992). While the role-playing game is nowadays well-represented in Western culture, the original type lives on under the title of JRPG (the J standing for Japanese).

Localisation is also tied directly to the function of the video game itself. Video games should provide players with a sense of immersion and control. This pertains in particular to video games that contain an extensive narrative (although immersion and control are also the case in less extensive video games, such as *Tetris* (Pajitnov 1984). Since most of the communication in video games takes place through language (Bernal-Merino 2014, 69), developers (should) do their utmost to create text that promotes and enhances the immersion. Language can make or break the players' immersion. In localised versions, it is of key importance to maintain the immersion of the video game in the target culture. However, as any translator knows, cultures differ greatly, and this causes translation problems. The recent Android and iOS hit video game *Trivia Crack* (2013), a trivia video game, asks its players to state their nationality. The questions that they then receive are based on this input. The video game was originally developed in Spanish by the Argentinian company Etermax under the title *Preguntados*. The game was later localised to English, and is currently available in over ten languages, including Catalan, Italian, and Dutch. *Trivia Crack* is an excellent example of why video games cannot simply be translated, but need special solutions: just think of what would have happened if all the Spanish questions, containing Latin-American culture-specific elements, would have been translated to Dutch. Many Dutch

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[1] This was the game's Japanese title release. In the USA, the title was Final Fantasy Mystic Quest. This underlines the game's status even further, as if the developers wanted to let their Japanese (usually source) audience know that this was a game made for a different audience.

players would not have understood the questions, making the game much less playable and immersive. Instead, the Dutch version of the game contains questions about Dutch culture-specific elements. Furthermore, the game even lets players dictate their own questions, or translate questions, carrying them over to different linguistic and cultural zones.

One more reason for translation and localisation that deserves to be mentioned is *fan translation*. As described, for example, by Müller Galhardi (2014), *Chrono Trigger* (Square Soft 1995) was subject to fan translation. When the game came out in 1995, it was restricted to Japan. Unhappy Western fans translated the game by themselves, and thus made it possible (not easy, but possible) to play the game. It was only in 2008 that the game, then already well-known as one of the finest games of its age, was brought to the US and Europe. There are many more examples of fan-made translated games. Because the games were not translated by localisation professionals, many contained linguistic errors.

2.2 Different Types of Localisations and Translations

Video games are localised in many different ways. What is translated and what is not can differ from game to game, even within series. The involved languages can also differ, as different target audiences require different approaches. In this section, a short overview of some different kinds of translations is given.

2.2.1 Text-only Games

Especially early video games did not contain many textual assets. Furthermore, they did not contain any audial text whatsoever, as this technology was simply out of the industry's reach for the moment. Early adventure games used to be completely text-based, with players not seeing, but instead reading what happened to their characters. Nowadays, there are still plenty of these so-called text-only games (where text misleadingly alludes only to written text), although they have grown in size and number of textual assets. A genre where written text is normally the only provider of translatable assets is that of the puzzle game (a genre that has players solving a variety of puzzles in order to unlock the next level). Recent video games such as *Monument Valley* (Ustwo 2014) do contain audio, but no audial text. Instead,

any messages are transmitted to the player via on-screen dialog boxes and symbols. In these games, the translator can often choose to translate (in whatever way) or not to translate the text. It is not always as simple as this, as some video games require a mix of the two options. *Monument Valley* is currently available in 13 languages on mobile platforms. Translated versions present players with a fully translated game, including menu and interface translations. Another genre where many text-only games spring from is that of the simulation game, a game which has players simulating things as farms, hotels, amusement parks, and so forth. Games such as *Hay Day* (Supercell 2012) and *Motorsport Manager* (West 2014) come with elaborated in-game tutorials, which are translated into the target language(s). In *Hay Day*, characters do produce a characteristic sound when the player taps them, but these are mostly interjections, and as such, are left untranslated (even though it could be argued that some interjections are language-specific).

2.2.2 When Audial Text Comes In

Audial in-game text can essentially be handled in two ways. As an example of the first way, *Castlevania: Lords of Shadow* contains support for six languages, but only one (English) offers full audio in the chosen language. For the other languages (German, French, Italian, Spanish and Brazilian Portuguese), the interface, on-screen narrative text and all tutorials are presented in the target language, but all audial text remains English. Instead, subtitles in the target languages are available through the options menu, offering players the choice to activate them. Besides subtitling, audio sequences can also be dubbed (this is essentially equal to film and television translations), as is the case with *Dungeon Keeper* (Bullfrog 1997). Players could not only choose from a host of different on-screen and audial languages (including Dutch!), but due to the structure and encryption of the game files, also access these files. Nowadays, the original is not playable on Windows PC's anymore, except for an updated version which contains only the English language files. Therefore, fans often post on message boards in search for the language packs from the original, as they can be inserted into the game files and be made available for gameplay this way. While there are certainly many well-known games that offer support for multiple audial languages (think of high-

calibre video games such as *World of Warcraft* and *DOTA 2*), their number does not come close to the number of games that offer support for only one audial language.

GTA V is, of course, not a text-only game. It contains an amount of audial text and graphical cutscenes that is far beyond the scope of most full length films. The game contains multiple hours of pre-rendered cutscenes, and as mentioned earlier in section 1.3, a script that is enormous, even for video game standards. It can be said to be one of the most extensive narrative games available to players.

2.2.3 STS

Steam, one of the most popular video game services on the PC platform, has its own translation service. The *Steam Translation Server*, or *STS*, is a web-based system where volunteers can translate a massive amount of assets that are used in *Steam*. These assets range from video game descriptions in the *Steam Store* to the in-game text of Valve's (the developer behind *Steam*) own video games, such as *DOTA 2*. These in-game assets include item descriptions, narrative text, character descriptions, menus, and so forth. However, this only concerns written text (audial text does exist, and is translated into the target language as well, but this is not done via the STS. Looking at the model that Valve uses, and the success that this model seems to have (28 languages are currently being worked on, of which 19 have over 75% of all assets translated), it does not look well for the professional translator. Valve quite simply gets volunteers to do work that professional translators would get paid for. If every game developer would work with such a system, video game translation would disappear from the landscape of professional translation. Luckily Valve is mostly alone in this, as big game development studios such as Ubisoft, Electronic Arts, Activision/Blizzard and Rockstar Games do not embrace this approach.

2.2.4 Patches

In the past, when a video game was released, it was complete, and could not be changed. Any errors that were not found before the game was put onto its cartridge or disc were forever to be found in the product. Many examples of uncorrected spelling errors in video

games can be found on the internet, and there are even a few websites dedicated to them. Nowadays game developers, narrative writers and translators still make many mistakes when it comes to language. However, with the arrival of patches, these errors can be fixed without the need for a new game cartridge. A patch is a piece of software that is added to the game after release at any given time. Its purpose is to correct errors in the game files and add more code to them, potentially expanding the game in question. By expanding the game files, support for new languages can also be added to the game. This is, for example, the case with *Mount & Blade* (Paradox 2008), a game to which support for Simplified Chinese was added on 23 February 2015, seven years after its initial release. This fact is important to the current project, since *GTA V* does not contain support for Dutch at the time of writing. However, the possibility is there, and it is also used by developers. This means that the addition of Dutch language support to *GTA V* is possible. In fact, Rockstar has actively been bringing out patches for *GTA V* on PC, PlayStation 4, and Xbox360, with the latest one to be released on 21 July 2015.

2.3 Translation Problems in Video Game Localisation

As a form of multimedia, video games have much in common with other media. This statement pertains to translation problems as well. However, as is the case with most forms of language delivery, video game translation also comes with its own unique problems that the translator must face and overcome. The following sections will discuss the field-specific problems that make video game translation a unique and challenging endeavour. Attention will also be paid to other, less unique translation problems.

2.3.1 Unique Problems in Video Game Translation

Bernal-Merino (2014) offers an insightful overview of some of the unique problems that video game translators must face. He states that "the video game industry requires a translation professional with an array of skills rather different from other areas of the established language transfer profession" (16). The author goes on to state four unique problems: story-building interactivity, the fragmentation of the source text, the translation of

variables, and the localisation of voice commands and gestures (198). To this list I add the multitude of platforms on which a video game can be released, and the large amount of different text types that are involved in the completed product.

2.3.1.1 Story-building Interactivity

As stated earlier in this chapter, the main aim of a video game is to immerse its players into the game's virtual world. Immersion is defined as complete involvement in some activity or interest, in this case the video game. For a translator, the term is inextricably linked to another term: willing suspension of disbelief. When players play a video game, they can only be immersed in the game if they accept things to be possible that would not be possible in real life (think, for example, of magic). They willingly suspend their disbelief. According to Bernal-Merino (2014), "the way in which [video games] engage with the users, immersing them in a virtual reality where the incredible is made not only possible, but also controllable" is "one of the most important characteristics of video games" (198). Besides their roles as client of the developer and legal owner and user of the product, the player is also addressed as "the protagonist and champion of the challenge ahead" (198). What this means is that the player is bound to the virtual avatar or character that features as the main protagonist of the game. In *World of Warcraft* (Blizzard Entertainment 2004), for example, players create and name a character. In the game itself, non-player characters (NPC's in short) call the player's character by name, race, gender, title, and so forth. The player is directly involved in illusory conversations with NPC's, and can sometimes even choose what they want to say, choosing from a variety of dialogue options. Bernal-Merino (2014) states two problems that occur because of this connection between player and character:

- *Notional challenge: the way people address each other in different languages and cultures may differ depending, for example, on age, professional profile, level of kinship and gender. This does not necessarily mean that some languages cannot differentiate between these modes of address but simply that they may do it through other means, and this is relevant to the understanding of the story and its game world* (202).
- *Linguistic challenge: the way these modes of address manifest themselves in each language may differ in terms of grammatical rules* (203).

An example of the latter is the English possessive case *your*. It can be translated into Dutch as *jouw* and *uw*. Which of these two options is used is determined by social distance: *jouw* is used in situations in which the social distance is small, where *uw* is more often used when the social distance is bigger.

Bernal-Merino adds that these issues are not strictly limited to video games. However, it is the degree of interactivity that is required in video games to maintain the highest degree of playability (and connected to this, the highest possible revenue) that makes this a key translation problem for video game translators (203). In a video game like *World of Warcraft*, the dialogue options (and the NPC answers that follow) create a complete dialogue that is extensively branched. What is said is determined by the choices the player makes. This leads to the next translation problem.

In *GTA V*, characters can under some circumstances utter several different phrases at a given moment. The characters alternate between phrases, which means that a character might say one thing in one playthrough, while that same character might say something completely different at the exact same moment in another playthrough. This is further discussed in section 3.4.2.1, where one of the source texts is analysed.

2.3.1.2 Fragmentation of the Source text

Because of all the different options that players are nowadays provided with in video games, there is no more room for large, static dialogue scripts. Developers insert the game's text into the game files in different ways, and it is actually the software that, during the action, decides which dialogue fragments to use, and which not to use. As an example, a sentence like

Dacros, the human paladin, did his job extremely well.

might appear in a video game, and contains the name of the player's character (*Dacros*), the character's race (in this case *human*, as opposed to *orcish*, *elven*, *dwarven*, or anything a creative game designer can come up with), the character's class (*paladin*, as opposed to *warlock* or *monk)*, and gender (*his* as opposed to *her*). The line contains many translation units. Since the game's code needs to be as optimised as possible in order for the video game to

perform at maximum level, it is unthinkable that it would contain a static line for every single combination. Instead, the software accesses certain areas of the code to deliver the correct fragments in the text to achieve maximum interactivity and stretch players' suspension of disbelief. "In order to achieve this expected interactivity", Bernal-Merino (2014) states, "linguistic fragmentation becomes a permanent feature of the texts characteristic of entertainment software, since it is the underlying structure provided by the game code that makes interactivity possible, creating the illusion that it is the players who influence the virtual storyline" (203). The example shows fragmentation on the word-level, but it also occurs on the string-level (string being a certain line of code in the game files), or even above that. For example, players can sometimes choose which mission they want to undertake, meaning that the strings associated with certain missions are called upon by the game's code before others.

For the translator, this inevitably leads to a source text that is extremely fragmented. A translator might be able to understand the game's code, but it would be an impossible task to find the translatable assets in the code and translate them accordingly. It could actually lead to errors in the game code, as the translator might mistake a code string for a translatable asset. According to Bernal-Merino (2014), there are two ways in which the translator receives the source text: either in a "spreadsheet document with hundreds of lines organised in a way that does not respect the logic of the story, or a proprietary tool that offers helpful metadata" (200). He also notes that the second option is rarely available to translators, leaving them with the spreadsheet. The spreadsheet contains little to no context, and often splits the translatable assets up into many different translation units, without taking into account the way translation works. This image is confirmed by Inouchka Kreuning (2015, personal communication), who has worked on AAA-titles such as Ubisoft's *Far Cry* series and *Assassin's Creed* series. She compares the spreadsheet situation to translating with a blindfold, effectively being blind to context. According to Kreuning, developers who are asked for context often respond slowly or not at all, and moreover, do not always provide the information that is needed. She states that testers can sometimes prove helpful, but adds that the professionalism and knowledge of testers can vary strongly. This, combined with the fact that the source text is already highly fragmented in the game's code, can be the cause of many erroneously translated strings. An example of this is found in

the French version of *Pokémon Red* and *Blue* (named *Rouge* and *Bleue* respectively) by Nintendo (1996). In the English versions, a TM (an abbreviation of Technical Machine) is normally used to teach a certain attack to a Pokémon. In the French versions, CT (Capsule Technique) is used. However, in one instance, which can only occur through a specific input by the player, the French version still uses TM. Errors like these can cause misunderstandings, confused players, and can ultimately negatively impact the players' suspension of disbelief. The amount of errors can be reduced by using a well-defined format that provides context and groups relevant strings together.

Due to the three separately playable protagonists, *GTA V* is also greatly fragmented. This will be further discussed in section 3.4.2.1.

2.3.1.3 The Translation of Variables

The previous paragraph briefly touched upon the issue of variables when referring to the possessives *his* and *hers*. Variables are one of the main causes of fragmentation in the source text, but they also cause linguistic problems. According to Bernal-Merino (2014), "variables are used in many complex ways in order to trigger players' suspension of disbelief" (210). However, grammatical differences between the source and target languages can cause errors when it comes to the use of variables. "If the game code does not take into account the grammar of the languages covered by the project, many mistakes will occur" (211). Many video games use strings that contain multiple variables, which makes it extremely important that the game's code can work with the grammar of all the localised versions included. Since grammar can be drastically different from one language to another, this can be quite the task for both game developers and translators. Some games try to avoid certain grammatical problems that variables cause. *Dungeon Link* (Gamevil 2015), a mobile game for iOS and Android, uses the form *hero(es)* for every occurrence of either *hero* or *heroes* in the game's interface (this excludes narrative dialogues). This solution avoids the issues that arise when translating variables. However, whether this is a desirable one is still open for debate. In the same game, another apparent example of an issue with variables can be found. The game provides a list of all collectible heroes, and it does so in alphabetical order. However, the order seems to make no sense at all. The list contains many errors, such as the entry for *Vega*

the Gambler preceding that for *Kaden the Hero*. It seems that in the localisation process, the original names for these two heroes were *Gambler Vega* and *Hero Kaden*. This suggestion is reinforced by the game's narrative, in which the character Kaden is constantly referred to as *Hero Kaden* or *the Hero Kaden*.

Errors can also occur when variables are changed for localised versions. Take, for example, the following sentence in the English versions of Pokémon Red and Blue by Nintendo (1996), which is uttered by an NPC character upon trading him a Raichu (a specific Pokémon):

The RAICHU you traded to me went and evolved.

However, the specific Pokémon Raichu cannot evolve in these games. This makes the NPC's uttering incorrect. This error was caused by a changed variable. The *RAICHU* in the uttering is a variable, and in the original Japanese versions the Pokémon required for the trade (and therefore also uttered by the NPC character) was a *KADABRA*, which does have the ability to evolve (Glitch City 2015). Why the variable was changed between versions is unknown, since at that time, most game developers were less involved with the community than they are nowadays. Since most video games (especially handheld games like the *Pokémon* series) did not receive any patches[2] after being released, this error still exists in the English version of the games.

Some parts of *GTA V* also contain variables. The manual, for example, is a digital application that can be used by players who play *GTA V* on any console. The manual lists the input the player must perform depending on which hardware is selected, and this can lead to a translation problem with articles. This is further discussed in section 3.5.1.4.

2.3.1.4 Localisation of Voice Commands and Gestures

While this problem does not pertain directly to *GTA V*, I feel it is important to touch upon it, as it is part of the spectrum of translation problems that translators can face when translating

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[2] A *patch* is a software update that can fix certain defects in games, besides providing players with new content. Game developers frequently use patches to fix so-called bugs and glitches (defects) nowadays.

video games. While voice commands and gestures had already been used in the games industry, both input methods became prominent with what was named the next generation of game consoles (often abbreviated to *next gen*). This generation consisted of Sony's PlayStation 3, Microsoft's XBOX 360, and Nintendo's Wii. All of these consoles utilise gesture-based input, but neither the PS3 nor the XBOX 360 used it as fundamentally as the Nintendo Wii. Nintendo's Wii came with a controller that deviated from the standard video game console controller in a way that shocked the video game world when it was revealed. The Wii's controller consisted of two parts, one shaped like a remote control that comes with any standard television, and a small second controller. The remote-shaped piece contained some of the standard Nintendo controller buttons, such as A, B, Start and Select, but the real innovation was the fact that the controller, named the Wiimote, utilised motion controls. In the title *Wii Sports*, which was packed with every Wii that was sold, players performed sports such as tennis, golf and boxing. There were plenty of tennis games, golf games and boxing games before Wii Sports. What made Wii Sports (and many more Wii games that followed) special, was the fact that the sports were simulated using the motion controller. The player had to perform the act of hitting the golf ball, for example, by performing the actual motion using the Wiimote.

Sony and Microsoft both have added accessories (PlayStation Move and Kinect, respectively) that add motion capabilities to their consoles as well. This means that gestures and motion-based commands are becoming even more prominent in the gaming landscape. With the arrival of video games such as the *Singstar* series, voice commands have also become more prominent. Voice usage can range from a simple *Playstation On* to turn on a Sony-made console to karaoke-style video games such as the mentioned *Singstar* series, in which players sing popular songs and get judged by the game on aspects as pitch, pronunciation, and so forth.

These new input mechanisms bring with them a host of new localisation issues. Is it necessary to localise a gesture, for example? And if it is, how does localise a gesture? As Bernal-Merino (2014) correctly mentions, some of the movements that a video game utilises in its source culture might be considered rude in the target cultures (218). However, recoding a video game to incorporate a replacement gesture is a time-consuming and costly business. Two issues are highlighted by this: firstly, it is clear that a video game should always be

developed with localisation and translation goals in mind, so that it is completed on a professional level. Secondly, the borderline between developer and localiser/translator is drawn into the light: where does the developer's task end, and where does the translator's begin? A translator should never be expected to come up with video game code to recognise a gesture or voice command, since this is simply not in his or her scope. However, it could be justifiably said that the translator should have enough knowledge of the target culture to recognise where alterations have to be made by the developers. In "Localization and the Cultural Concept of Play" (n.d.), Bernal-Merino shortly describes the different positions that are required in a successful localisation. He mentions localisation managers, localisation engineers, translators (in-house, freelancers), localisation coordinators, head linguistic testers and linguistic testers. As can be deduced from the sheer amount of people involved, the translator is only one of many people involved in the process. While there are many quality checkpoints through which a translation must pass, this also leaves many people to make mistakes during the process.

What lies in the translator's scope and what does not is a topic that could use some clarification or conventions. Bernal-Merino (2014) agrees, stating that "although voice commands and gestures have only recently come into the arena for video gaming, it is clear that the localisation of games utilising this technology will generate a lot of research concerning translation in the coming years" (220).

2.3.1.5 The Multitude of Platforms

Developing a video game costs money. The financial investments that developers make need to be earned back before one can speak of profit. Financial investments for AAA video games, including infrastructure and marketing budgets, can run into the multi-million dollar range, as the $ 500+ million development price tag on *Destiny* (Bungie 2014), the popular combination of Shooter and Role Playing Game genres, proves. In order to maximize revenue, games are often released in as many countries as possible (or localisation and translation would not even be of any importance in the first place!). Next to this, however, there is another way in which developers try to increase the sales figures of their games: they release their titles on multiple gaming platform. *Rayman Legends* (Ubisoft 2013), for example,

was released on PlayStation 3, PlayStation 4, PlayStation Vita, Microsoft Windows, Nintendo Wii U, XBOX 360, and XBOX One. Although there are plenty of games that are only released on a specific platform for various reasons[3] (*World of Warcraft* is only available on Microsoft Windows, and the *God of War* series can only be played on PlayStation consoles, for example), most video games are released for multiple platforms in order to broaden the target audience. As a consequence, popular titles such as the *Call of Duty* series are released on PC's, home consoles, handhelds, and mobile platforms. The *World at War* iteration in the series was, for example, released on Nintendo's DS, which boosts two screens with a diagonal of 3 inches each. Compare this to present-day televisions, which more often than not range into the 40+ inch diagonals, and issues clearly arise. Television subtitle conventions often try to keep subtitle lines short in order not to overburden the reader. While there are no clear conventions for video game subtitles, it does provide the necessary contrast for the Nintendo DS' relatively small screen, on which it can be hard to fit normal looking subtitle text that is both long enough and readable. This means that either the text in both versions should be different, or that alterations in the code are necessary. Early *Pokémon* games, for example, contain quite a few of these so-called *line overflows*, where the last letter(s) of certain words vanish from the screen.

These kinds of differences are visible in the games' code as well. Handheld games often use different programming languages. Most video game developers know how to work with several of these languages, but there are but few developers that can work with all of them. If this is rare among developers, it is even more so under translators. The alternative is the spreadsheet that was discussed in section 2.3.1.2, but even here, there will undoubtedly be more entries for multiplatform games, since there will almost always be textual differences between the versions. This culminates in a translation project that contains no clear structure.

GTA V is currently unavailable on handheld devices. However, this translation problem could play a role for the game in the future, as Rockstar has brought out Android

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[3] Reasons are mostly traditions (Role Playing Games were, until recently, almost always played on Microsoft Windows due to the advanced controls needed for this type of game. A controller simply did not contain enough buttons to map all controls) or console marketing (the so-called *Exclusives* are released on one console only. For example, *God of War* was is a PlayStation exclusive game. If games like these are positively reviewed, console sales numbers and revenue can rise).

and iOS ports of *GTA 3*, *GTA Vice City*, and also *GTA* games for Nintendo's Gameboy, Gameboy Advance, Nintendo DS, PlayStation Portable, and is expected to release a *GTA* game for PlayStation Vita as well. This indicates that in the future, a handheld port of *GTA V* is very likely to be made.

2.3.1.6 Large Amount of Text Types in the Completed Product

In the 1970's, functionalist Katharina Reiss presented her ideas on translation. According to Reiss (1977) text types and their respective functions. Reiss separates four text types:

- Informative: a text that communicates facts to its reader(s).
- Expressive: This type of text uses the aesthetic dimension of language, as is often the case with poetry.
- Operative: a text that attempts to appeal or persuade the reader to act in a certain way (to buy a certain product, for example).
- Audiomedial: A text type that combines one of the previous with visual images, music, and so forth. A television commercial falls into this category, as does a video game.

(Munday 2001, 73)

While Reiss's approach has been criticised for its shortcomings (in particular for its rigid boundaries between different text types, allowing no overlap), the text types and functions have remained to be important aspects of translation studies, and the act of translation itself. Two of the first questions that Christiane Nord's Source text Analysis model asks the translator refer to the text type and function (Nord 1997, 2010), and she also states that "In order to achieve the intended [text] functions, the [translated] text should conform to text type and general style conventions…" (1997, 60). Van Ettinger (2014) even goes as far as to state that text type, together with genre, are the first two elements that must be identified and classified when the source material is consulted (49).

Within a video game, multiple text types are used by developers. Furthermore, when players-to-be purchase a video game, they are presented with more than just the in-game text. Bernal-Merino (2014) lists five different game assets (parts of the game where text

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exists), over which he spans out seven text types that exist in one or more of these assets (although he does not explicitly recognise the variety of types as a translation problem). The assets and text types are found in the following table, which is copied from Bernal-Merino's research:

Text type / Game asset	Narrative	Oral/Dialogic	Technical	Functional	Didactic	Promotional	Legal
In-game text: UI, system messages, game installers	Y	Y	Y	Y	Y	Y	Y
Voiceover and Cinematics: audio and video scripts	Y	Y	-	Y	Y	-	-
Art: game logo, in-game texture embedded words	-	-	-	Y	-	Y	-
Glossaries and TMs	-	-	Y	-	-	-	Y
Packaging and promotion: box, manual, EULA, guarantee, 'ReadMe', help files, official website	-	-	Y	-	Y	Y	Y

Table 1: the seven text types spread out over five game assets (Bernal-Merino 2014, 164).

The information in the table clearly shows that the video game does not stop at just the game itself. There are legal notices such as the end-user license agreement, terms of use, copyright notices, and so forth. There are technical software texts to be found in the installer, in possible error messages. Furthermore, there are promotional (or operative in Katharina Reiss's model) text types on the game's packaging (or on its store page if a digital game is the topic) and on the game's website, and so forth. All of these texts are equally important. Legal texts are important to make sure that buyers/players do not break the rules and so that they know what they agree to when purchasing the game. Technical texts list system specifications needed to play the game, they tell players what went wrong and why their game crashed, referring them to a certain error code to view further information. Promotional texts arouse potential players' interest in the game itself, and are partially responsible for revenue. Didactic texts such as in-game tutorials (which nowadays are more common than the book-size video game manuals that used to come with video games in past decades) tell players how to play the game and what to do when they are stuck. The narrative and oral/dialogic texts are indispensable to inform players of the story of the game, and so forth. It is without question that each and every text type that Bernal-Merino

mentions is of equally great importance to the playability of the game, the immersion of the player, and the success of the product. As such, it is just as important that the translation of each text type is handled by professionals who are specialised in the text types.

While most AAA titles are translated by specialised localisation teams, translated games of smaller posture are often the work of a single translator. This means that in some cases a translator can face seven different text types in one project. While this does not necessarily pose a problem, in most cases it will, as most professional translators tend to achieve specialisation in certain areas, such as technical texts, medical texts, or legal texts. Translators could potentially encounter text types in video games that they have little or no experience with. While this is a subjective translation problem (Nord 2010, 147) it could potentially result in the translator not being able to complete the translation, or even worse, a translation that is less than desirable. This variety of texts also logically draws into question the entire notion of a specialised video game translator: how can someone be named specialised when there are so many different text types involved in the so-called specialisation?

2.3.2 Other Translation Problems

The six categories named in the previous section are by no means all there is to translating games. From section 2.3.1.6, it should already be clear that video game translations can incorporate translation problems from many different text types, ranging from legal to promotional. Depending on the topic and narrative of the game, terminology from any subject can appear in a game. As is often the case in film and literature, terminology does not even have to exist in the real world (or IRL[4], as gamers would say). Culture Specific Items in any form, existent, fictional or in between, can occur. Humour is often used, even in the most grim-looking of video games (although in very specific ways), and is still very hard to translate. In fact, the aesthetic or poetic function of language (wherein emphasis lies on form, style or code as much as on the actual message) is apparent throughout many video games, and is, as is the case in other media, very hard to translate. There are many other translation

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[4] In Real Life

problems that I will not name in this section that appear in video games as well as in other media. What should be clear from this section is that many, if not any, translation problems that occur in other media such as films, literature or music, also occur in video games.

2.4 Another Debate: What Should Dutch Localisation Mean?

When it comes to localisation and translation practices in video games, a serious lack of conventions exists. Although some conventions do exist (such as the *Euro 5* seal that indicates that a game contains support for English, German, Italian, Spanish and French), this is an area where video games still have room to grow. For example, many video games use subtitle lines that are so wide that they fill the entire screen, or subtitles written in a very small font, making them hard to read. More research into conventions for video game translation and localisation is advisable.

When it comes to Dutch, it is important to note that with the exception of children's video games, most Dutch translated video games only contain translated written text and potential subtitles. Audial text is mostly left untranslated. In this respect, video games follow the conventions of Dutch film and television localisation, where content for adult audiences is mostly subtitled (children's shows are more often dubbed). Bas Bastiaans (2012) notes that Dutch dubs in games are often criticised by the target audience, a statement that is supported by Van Ettinger (2014). Some localised Dutch video games force a Dutch dub onto the player, while others don't even provide the option. Bastiaans names financial decisions as the reasons for this, but he also states that the Dutch target audience does not appreciate the Dutch language anymore, instead choosing English more often. It seems that when a dub is provided, the choice should be left to the player. However, as is noted in Bastiaans' article, publishers sometimes seem to think that because they have invested a great sum of money into localisation, the target audience should just play the localised version. This often leads to a dissatisfactory environment for the players, and certainly not to the illusion that the localised version is the original and that it was originally written in the target language. It seems that the ideal localisation is an optional one, allowing players to choose whether they play the game in the source or target language.

3.   Analysis

This chapter is where the source texts come into play. An analysis of the source texts is made using Christiane Nord's (1997, 2010) model. In section 2.3.1.6, the variety of text types that occur in video games was discussed. Since so many text types are used, it seems inappropriate to choose only one type for the actual translation. Therefore, I have chosen to translate some of the different texts that occur in *GTA V*. In order to retain focus, the number of texts is limited to three, as a higher amount would likely result in too much loss of detail. In the next sections, all three texts are introduced and discussed. Translation problems are discussed using relevant literature, after which possible solutions are given, and desirable solutions are highlighted. This functions not only as preparation work for the actual act of translation, but also to justify the decisions I have made in the process of translating. All source texts are available as appendices as written text.

3.1 The Texts

This research tries to display the multifaceted nature of video games as a source text, while retaining enough focus to provide a detailed analysis and desirable translation of the source texts. As such, three texts were chosen to be translated. Text number one is named *Father/Son*, and makes up one of the game's 67 story missions. These story missions are the backbone of *GTA V*'s narrative. The second text is a part of the manual that comes with the game. The manual was released for mobile devices as an app. Although the app is not located in the same box as the video game, it is still a part of it, as was discussed earlier. As the last text, the game's menu is analysed and translated. These three texts bring most of the seven text types that are present in video games (see section 2.3.1.6) into focus. All source texts are included as appendices.

3.2. Translation Brief

Nord (1997) underlines the importance of the translation brief (or assignment) and source text analysis in order realise a translation that can function in the target culture. According to Nord, the translation brief should contain information about:

- The (intended) text function(s),
- The target text addressee(s),
- The (prospective) time and place of text reception,
- The medium over which the text will be transmitted, and
- The motive for the production or reception of the text. (1998, 60)

By defining these factors, much can be inferred about the source text and the intended target text. Normally, the assignment would be provided by the client (in this case, Rockstar Games). However, much can be inferred by looking at situational factors in case a client does not exist (in this case because this is research, not a paid assignment).

The function of the translation is to produce a Dutch version of *GTA V*. Reasons for this include greater playability through greater understanding (by the target culture) of the text, greater immersion of target culture players, but ultimately it is about sales. Dutch localisation would help bring the game into the hands of Dutch players who do not speak English (well enough). The (intended) text functions vary throughout the three selected texts: the mission text contains narrative, oral/dialogic and didactic text, the manual contains technical, didactic and legal information (although that last type is not present in the part that is analysed and translated), and the menu contains mostly technical and functional text, although it can be stated to contain didactic text types as well. As such, the manual and menu have a referential function (Nord 1997, 40), while the mission contains much more than that, also possessing an expressive function, where the sender's attitude towards the objects and phenomena of the world are referred to (Nord 1997, 41). The time for the reception of all three texts is roughly the same: starting from 14 April 2015 (the release date of this version) onwards. Since the game creates its own virtual reality and timeline, the text does not change over time (as can be the case with the translation of, for example, news articles). The place of reception of the target text is mainly the Netherlands, but could potentially also be in Belgium. The target text will (as should be obvious by now) be transmitted through a piece of multimedia interactive entertainment software (or video game), as is the case with the source text. The motive for the production of the text is the new PC version of the game. This brings into play the publisher's wish to accommodate the (Dutch) target culture in order to increase the sales numbers of *GTA V* in the region,

therefore maximising profit. This is a valid strategy, as was stated by Bernal-Merino (2014, 15).

Nord also underlines the importance of source text analysis as a way to recognise, avoid, and solve translation problems. Nord advocates a top-down approach (Nord 1997 & 2010, Snell-Hornby 1988). This approach seeks to address problems on the macro level over problems on the micro level. A benefit of this approach is, as Nord argues, that solving problems on the macro level automatically steers the translator in the solutions of problems on the micro level. By addressing the macro level, the micro level automatically veers with it (to a certain degree). Nord distinguishes (in a top-down fashion) the following categories:

- Pragmatic translation problems are caused by differences in the communicative situations of the source and target texts. These are text-external factors that influence the relationship between the source and target texts.
- Cultural translation problems are caused by differences between the source and target cultures, such as cultural conventions and habits.
- Linguistic translation problems are caused by differences between the linguistic systems of the source and target languages. For example, English *you* causes a translation problem when Dutch is the target language, since Dutch has *u* and *je* to choose from. These translation problems are bound to text-internal factors.
- Text-specific translation problems are caused by factors that are specific to the text. The solutions to these problems cannot normally be applied to the translation of other texts.

Although the rigid boundaries that Nord creates are not particularly viable (in reality, translation problems can reach across these boundaries), Nord's top-down strategy for dealing with translation problems has proven its worth many times over. As such, it will be used in this research to analyse all three source texts. For an example of how translation problems can reach over category boundaries, read through the sections on dialect, slang and terminology.

3.3 *GTA V* in context

The translation of a game such as *GTA V* is extremely dependent on context. While Rockstar has done much to emulate a sense of realism in *GTA V*, the truth is that the game does more than just emulate the real world: it parodies it. It utilises hyperbolic representations of certain characters, terms and situations to mock society as a whole. Besides this, it gives players control over an extreme amount of weaponry, which provides a way to experience ultra-violence without repercussions in the real world. If players want to punch a random stranger in the face, they can press a button to do just that. If players want to shoot someone in the foot because that person caused their car to crash, they can choose from a variety of rifles or handguns to do just that. If players want to use a grenade launcher to blast a police helicopter out of the sky, that is not a problem in any way (although the police certainly will not appreciate it and send out another two helicopters). After they are done, they can quit the game, go outside, and there are no repercussions. The game does not necessarily promote violent and anti-social behaviour, but it does provide players with the means. This is displayed in the way the game's characters speak to each other as well, and this has an effect on the way the translator should handle the translation of the text. It creates a new dimension in which the translation problems should be viewed by the translator. As the game is very violent of nature (with players killing policemen and gang members by the dozen), the use of, for example, slang and curse words could be argued to be vital part of it. As such, the translator should make sure not to flatten this aspect of the game. In fact, it might even be argued that the translator can afford to strengthen the aggressive speech of the characters. This mostly has an impact on the translation of narrative dialogue such as the mission text discussed further in section 3.4.

3.4 Father/Son

In this first subsection, a sort of narrative text that is most important to the narrative of *GTA V* is introduced: the mission. On a basic level, the narrative of the game is revealed to the player through a series of missions (67 to be precise). These missions consist of cutscenes and playable parts. Players are given one or more objectives which they then have to complete. While most of the story is explained through the audial text in the cutscenes, text in the

playable sections supplements this, and as such is equally important when it comes to translation. As was explained earlier, subtitles can be activated for the cutscenes as well as the playable sections in the menu. Bernal-Merino (2014) lists the audial part as Voiceovers and Cinematics, which he states to contain narrative, oral/dialogic, functional, and didactic text types (164). The missions of *GTA V* do not contain functional text, but do sometimes come with didactic text. For example, when players take a while to complete an objective, the game recognises this, and makes one of the protagonists shout something in the form of a reminder or a hint as to what they are supposed to be doing. This can vary from a simple *Hey, shoot this motherfucker!* to more detailed descriptions.

The game consists of 67 story missions, of which one is covered and translated in this research. The title of the mission is *Father/Son*, and the full script can be found at the end of the paper as an appendix. The mission's text is delivered via audio and optional subtitles (these can be turned on or off in the game's menu). In all other translated versions, the audial parts are in English, while the subtitles are in the target language. As such, the Dutch translation would logically follow this pattern and deliver Dutch subtitles to an English audial text. This saves the studio the trouble (and money) of going through recording Dutch audio and lip-syncing the character models. Besides, since the virtual city the game takes place in is based on Los Angeles, America, players' willing suspension of disbelief would be severely tested if the characters spoke Dutch. As was established in section 2.4, most Dutch players are against a fully Dutch audial experience, making the choice for subtitling even more obvious (thereby following the conventions of Dutch television as well).

3.4.1 Character Analysis

In this subsection, the characters that star in the mission are briefly analysed. The importance of character analysis should not be underestimated, as will be underlined in the following section, where translation problems are analysed. Characters are analysed in order of appearance. As a final note, the characters *Marabunte Grande Gangster* and *Hao* are not analysed, as they fulfil only minor roles that are of little importance to the narrative.

Tracey De Santa

Tracey is Michael's teenage daughter. Throughout the game, she's portrayed as a naïve girl with a very big mouth. She's a spoiled and immature child, and as *GTA Wikia* notices, "Her dialogue is almost always used for comic relief" (2015). She uses a fair amount of curse words when speaking to her mother, Amanda. Tracey also tends to argue a lot with her brother Jimmy, and gets angry often.

Amanda De Santa

Amanda is Michael's wife, and they often fight. She has many issues with her children, which is also visible in the mission narrative, where she and Tracey argue using many curse words. She cheats on Michael several times during the events of *GTA V* and has quite some moral issues.

Michael De Santa

One of the three main protagonists of *GTA V*. A former bank robber, he and is family are in FIB (FBI parody) witness protection. Michael has turned into a bitter and cynical man, which is made quite clear by his lines in *Father/Son*. He cares for his family, but endangers them many times through his acts. He keeps saying he is out of the game, but during the plot of *GTA V* he keeps stepping further back in because he cannot let go.

Franklin Clinton

An African-American gang member who is tired of being an underachiever. Franklin tries to outgrow his neighbourhood and when he gets to know Michael, he sees an opportunity to learn the tools of the trade. Franklin speaks like a true gangster, but he is polite to Michael during *Father/Son*.

Jimmy De Santa

Jimmy is the stereotypical American problem child. He has no respect for anything or anyone, blames everything he does wrong on someone else, and does not really seem to care about anything except his video game. He does look up to Franklin, which he wants to impress. He therefore tries to speak the same sort of slang as Franklin. This can be observed in *Father/Son* as well. However, Jimmy makes quite a fool out of himself.

3.4.2 Translation Problems

3.4.2.1 Pragmatic Translation Problems:

The connection with the audiovisual setting

When seen purely as a written text, the script (see appendix 1) can cause many interpretative errors to readers and translators alike. This text is not structured like a regular narrative. Besides the few scene-setting remarks (given in italics), which are merely provided in the script and are not in the actual game (as this information is deduced from the screen by the player), no actual scene information is given. When translating to the target language, the translator needs to be aware of the fact that the link between written and audial text is less strong in the translated version, since the audial text is maintained in the source language, while the written text (subtitles) is translated to Dutch. As Nord's (1997) approach predicts, the solution to this problem will have implications for the micro level of the translation. The translator needs to strike a balance between context (and with that, precision) and speed: while the translator cannot play through the entire game (as it is mostly simply not made available by the publisher), he or she needs to be able to grasp the macro level of the source text, and bring this to the translation.

The connection of the subtitles to the audial text also severely restricts the translator's creativity in moulding the target text.

Story-building interactivity and fragmentation of the source text

*A*s was discussed in section 2.3.1.1, this is one of the unique translation problems that video games offer. A sharp-eyed reader will notice that the script contains slashes in some of the characters' utterances. These slashes indicate that a character can, depending on the circumstances, say different things. For example, Michael de Santa can at one point either say *That everyone? Alright. Time to get the boat back* or *All-a-fuckin' board? Let's stop this ship from sailing*. In the translation, both translated utterances need to fit within the dialogue. It's up to the translator to make this happen. However, the spreadsheet situation that was discussed

earlier will list both utterances separately, which can easily confuse even the most proficient of translators. As they are listed separately, the translator could interpret the utterances as separate and thus translate them in an undesirable fashion.

The American image of the problem child

In *GTA V*, Jimmy de Santa is the perfect example of a problem child. Jimmy hangs out with the wrong people, feels misunderstood, gets violent, aggressive and vocal to his parents, and tries to secretly sell his father's boat because he needs money. While this image of a problem child is by no means restricted to American soil, it is by no means universal either. In *GTA V*, the writers have used an extreme hyperbolic version of the problem child as a satire on American youth (remember, the game is based on Los Angeles, America). In the Netherlands, this image of children is far less universal as in the land of the free. This can cause problems for the translator. For example, when Jimmy utters the phrase *You've made me an accessory to manslaughter*, a translator could quite easily translate this as *Nu ben ik medeplichtig aan doodslag* (since the Dutch *jij hebt me medeplichtig gemaakt aan doodslag gemaakt* is too literal and does not fit well within the rules of Dutch). However, this would fail to encompass the thought behind the utterance, which is that all of Jimmy's problems are caused by other people, and that nothing is his fault. This solution would fail to retain the irony that is ever so present in the source text. As such, the solution is deemed undesirable. The translator should instead opt for a solution such as *Dankzij jou ben ik medeplichtig aan doodslag*. This solution retains the irony of the situation, and is as such much more desirable. This example underlines the importance of character analysis.

Dialect as an identity marker

Another example of the importance of character analysis is found in the characters' speech. It should be noted that while this translation problem starts on the pragmatic level, it is also a cultural and linguistic translation problem (this is where Nord's (1997) boundaries are proven too rigid). It should be borne in mind that the script contains the exact words, in the exact spelling, that are used in the game's source language subtitles. Quite some variation exist between the ways the characters deliver their lines. A contrast seems to exist between

Michael, Amanda and Tracey on one side, and Franklin and Jimmy on the other. Michael's lines are voiced in quite a normal North-American way of speech. He occasionally drops words (for example, in *That everyone?* and *The fuck is wrong with you, kid?*), and he uses colloquial forms (*wanna* and *ya*, for example), and this is reproduced in the subtitles. Since the subtitles are tied to a (virtual, but made to be realistic) character, these colloquialisms are actually an accurate representation of Michael's way of speech. The same can be said for Amanda and Tracey. This group stands in complete contrast with the language of Franklin and Jimmy, who speak African American Vernacular English, or AAVE (in the case of Jimmy, a somewhat jarred version of it). The differences in speech are representative of a bigger theme: that of social class contrasts. Franklin, who comes out of a poor family in a poor neighbourhood, has turned into a criminal. This can be seen in his following line:

Hey man look, if I had kids, I don't think no parenting issues would arise over who had boat privileges and who don't. Shit, motherfuckers be lucky to sit in a bath tub.

Jimmy, while being born into a rich family, desires to identify with Franklin and people like Franklin. This further underlines his status as problem child, and leads to an ironic dialogue between the two at the end of the mission.

These differences in speech cause a problem for the translator that is well known in Translation Studies: the translation of dialect. Newmark (1988) deals with dialect very briefly. He states that dialect is often used in fiction for three reasons: "(a) to show a slang use of language; (b) to stress social class contrasts; and more rarely (c) to indicate local cultural features" (195)`. Of these three, the first two are clearly the case in the text at hand. But how does one go about translating the dialectal features?

There are many ways of translating dialectal features. There are two overarching strategies: the translator can maintain the dialectal traits in different ways, or he can opt to negate them. There are many different ways to maintain dialectal traits in speech. For example, the translator can replace the source language dialect with a target language dialect. The translator can also opt to simulate a dialect by using several dialectal traits in the target language. By doing this, the translator can influence the level of dialectal traits in the target text. The translator can choose to take certain traits from an existing dialect, or mix traits of several dialects. Traits can be phonological, morphosyntactic, lexical, and so forth.

Another option is *eye dialect*, which is "non-normative spelling which represents the same pronunciation as the standard spelling" (Määttä 2004, 320). There are more options, but these fall outside of the scope of this research.

In the case of *GTA V*, the dialect is an essential way of differentiating between social classes. As such, it is not advisable to negate the entire dialect. Translating the AAVE into Standard Dutch would mean, for example, that the cultural differences between Franklin and Michael would be far less obvious. However, replacing AAVE with a variety of Afro-Dutch or Black-Dutch would lead to an extremely jarred way of speech. This would undermine the irony at the end of the mission, and as such is deemed undesirable. The translator should therefore choose to create a dialect by using several non-formal speech traits. As long as these do not create a way of speech that is completely out of touch with the speaking character (a Franklin that speaks with the dialect of Groningen or Limburg would not fit the picture), this is the most desirable solution. A contrast must be maintained by using more colloquial forms than the other characters. What helps is that the text functions as subtitles, and that the dialectal way of speech can also be derived by players from the audial text, which remains in English. This makes the loss of certain dialect forms more acceptable.

3.4.2.2 Cultural translation problems

The translation of culture-specific elements

Although the world that *GTA V* takes place in is virtual, it introduces players to an enormous array of culture-specific items. The city of Los Santos is based on real-world Los Angeles, and as such, many references are made to this American city. *GTA V* utilises humour within culture-specific elements as well. For example, one neighbourhood is named *Vinewood*, and another named *Morningwood*. While there is no humorous twist to be found in the first name, the irony embedded in the second name (being a reference to an erect penis) is reinforced by this. Another example is the name *Pißwasser* as the most common beer in Los Santos. This pun makes references to German beer brands such as *Bitburger* and *Warsteiner*, replacing their name with a German word for urine.

While the culture-specific items are mostly fictional, the way they must be handled by the translator remains close to real culture-specific items. As an example, the various options that the translator has to translate *Western Highway* shall be explored. Grit (2010), who refers to *realia* instead of culture-specific items, names seven ways the translator can handle culture-specific items:

1. The translator can maintain the item in the source language. The target text would thus retain *Western Highway*. This causes the term to stand out to the target audience, since it does not fit into the sentence with their native language. Aixelá (2010) mentions a variety of this strategy where the translator adapts the spelling of the CSE to the target language (200).

2. The translator can also use what Grit names "leenvertaling" (192) or borrowing. This means that the term is translated word-by-word. This would lead to a translation somewhere along the lines of *Westelijke Snelweg*. This is a viable solution to the problem that the source language term causes.

3. The translator can also approach the source text version by using a term that has the same general meaning in the target language as the original term has in the source language. Grit uses the name "benadering" for this (192). This would lead, for example, to a translation with *A1*, as the Dutch normally refer to their highways with a letter and a number. This would, however, seem very strange to the target audience, as the visual setting remains very American. It would be an impossible (and quite frankly undesirable) task to change the entire setting of Los Santos to a Dutch one.

4. The translator can also define the term in the target language. Aixelá (2010)[5] distinguishes between intratextual and extratextual definitions. As an extratextual definition is completely unheard of when it comes to subtitles, only an intratextual version remains. This would lead to *de snelweg in het Westen van Los Santos*, or *de snelweg naar het Westen van Los Santos*, which are both quite complex and long-winded, making this solution undesirable.

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[5] Aixelá (2010) adds some other interesting ways of dealing with CSE's, among which *autonomous creation*, where a translator inserts a CSE in the target text where there was none in the source text. However, this strategy, and other strategies and interpretations, are irrelevant to the matter at hand, and shall not be dealt with any further.

5. The translator can opt to only present the core meaning of a term to his target culture reader (or in this case, player) as well. In this case, the translator would opt for *snelweg*, which is possible, but unnecessarily vague, as Los Santos contains many highways.

6. The term can also be adapted. What matters primarily here is the function that the term has in the text. In this case, the translator would most likely arrive at either solution three or five, because there is simply no other relevant way of putting it (this does not have to be the case with other culture-specific terms, however).

7. As a last option (but certainly not always the least used one), the translator can also remove the term in his translation. This can be done if the term is simply not relevant to the translator's target culture. In the case under review, this strategy would simply be undesirable, as the information that the term offers is relevant to the player.

(192-193)

Grit goes on to state that a translator will often choose to employ a combination of strategies. As can be deduced from the above section above, the most viable strategy for the translation of *Western* Highway would be to translate word-for-word. In the case of *Righteous Slaughter* however, the fictional video game that Jimmy refers to towards the end of the mission, this strategy would be less preferable, as titles (for video games, but also film and music) are mostly maintained in the target text. Another interesting CSE is the name of Michael's boat, *Jacqueline*. This name also exists in Dutch, although it is pronounced rather differently. The name will thus be read differently by the target audience than by the source audience, even if the translator maintains it.

The CSE's in *GTA V* bring an extra dimension with them, since the game paints such an ironic picture of reality. The game does not just contain CSE's that are either realistic or fictional, but blurs the lines between the two. CSE's can contain ironic layers as well. For example, one of the game's other missions refers to a television show named *Fame or Shame*. While the show is not real, it could have been (the show is an ironic representation of talent shows such as *American Idol*). There are fictional movie stars (*Al Di Napoli*), fictional

notorious criminals (*Martin Madrazzo*), and even a fictional fast food chain[6] (*Up-n-Atom Burger*). There are also a plethora of references to other *GTA* games, other video games in general, and popular culture. For example, the game features an optional task called *Better than CJ* that the player can complete during a mission where Trevor chases a train on a motorcycle. This is a reference to *GTA: San Andreas*, in which *CJ*, the main character, does the same thing. Another example is found in a different mission, where a reference is made to *Dark Souls*, another video game. The reference is made through the use of the phrase *Praise the Sun*, combined with a certain pose. A translator who does not know or notice this reference could easily translate the phrase in such a way that the reference is removed from the translated version.[7] As a final example, there is a challenge that players can attempt throughout the game named *Under the Bridge*. This is a reference to the song of the same name by the Red Hot Chili Peppers that is about Los Angeles, the city that Los Santos is based on. A simple translation into *Onder de Brug* would erase this reference from the translated version of the game. This would be a shame, since the band is actually quite well-known in the Netherlands.

As can be deduced from the above examples, it is of key importance that the translator recognises the function(s) of each different CSE, as the quality of the translation could be severely undermined when the translator, for example, misreads the ironic aspect of a CSE. This further underlines the importance of recognising and analysing each culture-specific item.

Related to the translation of CSE's is the exoticism of the source culture itself to the target audience. The American culture is familiar to the source audience, but foreign to the target audience. This means that whatever solutions the translator comes up with, there will always be a certain foreignness to the translated video game. This is also related to the audiovisual environment: the translator is severely restricted when it comes to culture, since the graphical content (such as the environment) can mostly not be changed. Therefore, the setting cannot be changed, which means that cultural references (some of them, to say the

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[6] Although the game arguably is less detailed on the fast food front than its predecessors, where the player could even eat meals which had names, such as the *Bleeder*, a hamburger reminiscent of the big burgers fast food chains such as *McDonalds* and *Burger King* offer.

[7] Even if the translator were to notice, it would be quite the task to keep the reference intact, as *Dark Souls* was never translated to Dutch either.

least), simply cannot be changed easily. An example of this is the name *Vinewood*, which was discussed earlier in this section. The name refers to a neighbourhood in the game. Because the name is exotic to the target audience, the translator might want to adapt it to the target culture. This has often happened in video games. However, since the game world contains many audiovisual references to the name (one of them being an actual big white Hollywood-style sign on a mountainside that spells out the name *Vinewood*), it would be an immense task to change all the textual assets. The setting here restricts the translator's options. This can also be said for the earlier named *Morningwood*, for which the embedded pun is far less obvious to the target audience as it is to the source audience. This is a typical example of where a problem at the (pragmatic) macro level *solves* a problem on the micro level, proving the value of Nord's (1997) approach.

(The lack of) conventions

Different cultures have different conventions. This is also the case for genres, media, and so forth. With video game subtitling, a serious lack of conventions exists. Kreuning (2015, personal communication) confirms this, stating that a lack of conventions exists not only in the video game subtitling area, but in video game translation as a whole. Where subtitling for other media mostly abides to certain standards and conventions (see, for examples, Díaz Cintas & Remael 2007). These conventions describe how long subtitles should be shown on-screen, how many characters go into one line of subtitles, how big a font should be used, and so forth. *GTA V*'s subtitles do not seem to adhere to any of these standards. Subtitle lines can contain very little characters, but there are lines containing over 80 characters including spaces (where the generally agreed on norm is between 35 and 40 characters including spaces). Furthermore, the font used is very small (although it remains readable due to pixel density and resolution), and the time that a line is displayed considerable variation. As Bernal-Merino (2014) agrees, the industry could benefit from adherence to these sorts of conventions, as they've been scientifically proven to improve readability of the text and understanding of the reader. More research into the best conventions for video games is advisable.

It should be noted that the translator/localisation editor has little to no input when it comes to these conventions, as he or she is often given an Excel sheet, as discussed earlier. I myself (on a first and most probably last personal note) would, however, attempt to discuss the lack of conventions, and the lack of cohesion this causes, with the publisher.

3.4.2.3 Linguistic Translation Problems

The use of contractions as markers of spoken language

The source text contains an abundance of contractions. This is meant to further underline the status of the source text as spoken language. Contractions such as *ain't*, *wanna*, and *don't* are conventional markers of spoken language in English. These contractions, however, do not function in the same manner in the target language. Informal spoken Dutch does use contractions (for example *'t*, *'n*), but these fall into other grammatical categories. Dutch rarely uses contractions when it comes to verbs, for example. This means that the translator must search for other ways to mark the language as spoken. An example of a solution I have provided is the contraction of *mijn* into *m'n*.

The use of long and complex sentences

While not entirely impossible, long sentences are at the very least less conventional in Dutch than in English. Long source language sentences with complicated structures can be extremely problematic for any translator. The problem is further amplified by the connection with the audial text. In a novel, for example, the translator can sometimes opt simply to split the source text sentence into two (or even more) target text sentences. However, this solution would be less appropriate in the given context, because of the involvement of the audial text. The absence of pauses in that which players hear indicates that the spoken line consists of one sentence. This would cause a disagreement between what the player reads and hears (on top of the differences that obviously exist when a sentence is translated). This, in turn, could have a negative influence on players' willing suspension of disbelief, immersion, and the overall playability of the translated video game. An example of a long sentence in the mission at hand is as follows:

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(Michael:) *Maybe I'm here because I'm just an idiot, who thinks that imported palm trees are a good substitute for not really knowing what the fuck you're doing on this earth.*

If the translator would opt for a full sentence translation in one part, it would yield something along the lines of

Misschien ben ik hier omdat ik gewoon een idioot ben die denkt dat geïmporteerde palmbomen een goede vervanging zijn voor het niet echt weten wat je in godsnaam doet op deze wereld.

Although the sentence is semantically and grammatically correct, it is somewhat complex. But so is the sentence in the source text, one could argue. However, the audial text guides players through the sentence in the source text, which cannot be said for the target text (as the audial text remains in English). This means that the target-text sentence is perceived as more complex than the source-text sentence by their respective audiences. To prevent this, the sentence could be broken up into smaller sentences, which would lead to a translation as

Misschien ben ik hier omdat ik gewoon een idioot ben. Eentje die denkt dat geïmporteerde palmbomen een goede vervanging zijn voor het niet echt weten wat je in godsnaam doet op deze wereld.

This translation is very close to the other translation when it comes to grammar. However, it cannot be denied that a semantic difference has been caused by the split. Furthermore, the sentence does not phonetically resonate to the source text (and audial text) any longer. Also, it does not solve the problem of the source text line, as the second part is still extremely complex. It is therefore deemed an undesirable solution. In fact, maintaining the sentence length might altogether prove to be more desirable. However, the translator should make sure that the sentence is split into lines of subtitles (indicated here by the hashtag in between):

Misschien ben ik hier omdat ik gewoon een idioot ben die denkt # dat geïmporteerde palmbomen een goede vervanging zijn voor het niet echt weten wat je in godsnaam doet op deze wereld.

This solution splits everything that Michael thinks from his actual stating that he thinks. This makes the split clear and logical, which improves readability. The translator should handle

each complex sentence separately, judging what strategy suits the structure and function of the sentence.

The use of slang

Slang was also shortly referred to in the pragmatic section, but it deserves to be handled separately. Especially Franklin and Jimmy often use slang in their speech. It should be noted that slang also functions as a cultural identity marker, and that, as such, it can also be named under cultural translation problems (in the same manner as the dialect section above). However, slang also causes linguistic problems. Franklin uses a large variety of curse words, and words such as *homie*, *dog*, *bro*, and so forth. Although *bro* can arguably be maintained in the target text, words such as *homie* have no direct equivalent in the target language, and the literal translation of *dog* is clearly not the way to go either. The translator must come up with words that convey the same connotative meaning in the target language. One option would be the word *mattie*, which is a Dutch variation on the word *maat* or *maatje*. However, this solution obviously causes problems of its own, as the two words and their respective connotative meanings are not truly synonymous. However, deleting the words, and with them, part of the slang, is an undesirable option, since this would flatten the characters' dialogue beyond repair. The translator might want to opt to translate every single instance of words such as *bro*, *dog* and *homie* with *bro* in the target text, as this word can be used in the target language. Another viable option would be to use *bro* and *mattie*, although this is not free of problems either, since the cultural connotations of these words are by no means equal to those of the source culture terms used in the source text. For example, *dog* is stereotypically used by speakers of AAVE, while *mattie* is stereotypically linked to Dutch people of Middle-Eastern heritage. This could potentially cause a cultural disconnection for the target audience.

When it comes to slang, curse words are also important to discuss. As was discussed in section 3.3, the context of the game is important in this respect. This is most important in this specific text, and to be more precise, especially in the dialogue between Tracey De Santa and Amanda De Santa. The translation of curse words and violent language is to some degree dictated by the violent nature of the game. Due to the violence in the game, it is

advisable not to flatten the dialogue when it comes to curse words and violent language, since this would counter the gameplay aspect of the game. The translator should therefore either opt to keep a similar level of violent language in the target version, or strengthen the language even more. The translator does not necessarily have to adhere to an overall strategy in this respect, but instead he or she should judge each of the relevant translation units by itself. As long as the translator does not diminish the aggression and violence in the language, the language will prove consistent enough to provide a well-functioning target text.

This has implications for many sentences in the game. Some examples will be studied here. In Tracey De Santa's line *You're such a fucking dictator! Why the fuck not?* the second sentence could, for example, be translated in the following two ways:

> *(Tracey:) Waarom in godsnaam niet?*
> *(Tracey:) Waarom godverdomme niet?*

While both translations work on a linguistic level, the second one is a much more shocking sentence in Dutch. Because the first option flattens the anger somewhat, it is undesirable. The second option, which could be argued to be even a bit more shocking than the source text, is therefore much more desirable. Another sentence example is where Amanda De Santa says *I swear to God, you kill me! You kill me!* The line *I swear to God* can be translated in multiple ways:

> *(Amanda:) Ik zweer het*
> *(Amanda:) Godsamme*
> *(Amanda:) Godverdomme*

The first option, *ik zweer het*, misinterprets the connotative element of the utterance, which lies not in the literal swearing part, but the exclamation with the use of *God*. The second option does head down the right direction, but flattens the impact somewhat. It is a bit too mealy, and is therefore not the way to go either. This leaves the third option, which could be argued to strengthen the exclamation a bit. This, however, is not a problem, as was discussed earlier. The third option is therefore the most desirable solution.

The translation of idioms, proverbs, and clichés

Idioms, proverbs, and clichés are a form of CSE's that deserve further attention. These are complex utterances that are specific to a certain country or culture (or both). The *Father/Son* mission also contains several idioms. For example, Franklin tells Michael: *Ain't you a bit young for the pipe, slippers, and starin' at a fuckin' sunset?* Translating this with *pijp en pantoffels* would cause great confusion among players of the translated game. Instead, the translator should find another way to refer to the fact that Michael is retired, as he tells Franklin in the line before. Although Michael has not actually gone into retirement from an actual job (he is referring to criminal activities), The translation should not be too explanatory and bland though, since this would negate the poetic effect of the idiom. A possible solution is the Dutch *iets aan de wilgen hangen*, which indicates that a person stops doing something or retires from doing something. The *iets* could be a mask, to refer to the fact that Michael was a robber. A handgun (*pistool* in Dutch) could also be added, since there are also multiple objects in the source utterance. This would yield a translation such as *ben je niet een beetje te jong om je masker aan de wilgen te hangen?* This translation is quite long, even though it ignores the *and staring at a fuckin' sunset?* part. This could be added in, although it would create an even longer sentence, which might not be desirable. A more desirable solution would be *Ben je niet een beetje jong om sentimenteel naar een fucking zonsondergang te gaan zitten staren?* This sentence encapsulates the casual curse word, and the *pipe and slippers* part is captured by the word *sentimenteel*, as *pipe and slippers* refers to someone who has grown old before their age (and *sentimenteel* indicates that Michael is looking back on his younger days). It also is neutral enough to capture both the image of retirement and the fact that Michael has not entered retirement at all, as he was a criminal. All in all, this makes the final phrase the most desirable solution.

3.4.2.4 Text-specific Translation Problems

This category is the last of Nord's (1997) article, and the least undisputed. Nord describes this category as containing "problems which arise in the translation of one specific text and

whose solution cannot be generalized, although it is also based on functional criteria" (61). "In this category", she continues, "we find the translation of metaphors, similes, puns, rhetorical figures, etc. (61). Although the first part of this definition quite correctly lines out a specific type of translation problem, the second part is not entirely accurate. The sorts of translations that Nord sums up seem to all fit in nicely within either cultural or linguistic translation problems. What makes them unique, it seems, is purely the fact that they are unique to one text. The question remains if any uttering (and with it, translation problem) can be said to be unique to a single text.

In the mission at hand, there are a number of wordplays that do seem to fit into this category. One occurs, for example, here:

> (Michael:) Sure. Once I get us up close, you're the boarding party.
> (Franklin:) More like the falling in traffic party.

Franklin's line takes Michael's utterance *boarding party*, and bends it to fit in with the situation (in the mission, Franklin actually climbs on the hood of the car, and is nearly thrown onto the road several times). This wordplay seems unique enough to fall into Nord's category. The idiom *boarding party* is already hard to translate, and Franklin's reply adds the need for repetition, since he deliberately bends the *party* part into something else. The translator could choose to let go of this repetition, but this is felt to be undesirable and, more importantly, unnecessary. The following solution retains the repetition, and as such is deemed much more desirable.

> (Michael:) Zeker. Zodra ik ons dichtbij genoeg krijg, ga jij aan boord.
> (Franklin:) Waarschijnlijk eerder ván boord.

Another example of a text-specific translation problem is Michael's utterance *All-a-fuckin' board?* This wordplay inserts the curse word *fuckin'* into the phrase *all aboard*. This seemingly simple altercation can cause the translator quite the problem, as the target language uses more words for *all aboard* (*iedereen aan boord*), which changes the rhythm of the uttering. Furthermore, *fuckin'* could be maintained, or adapted to the target language (something with *verdomme*, perhaps). Most important for the translation of *fuckin'* is its function: it is used to strengthen the exclamation. It is, quite simply, a curse word. However, the sentence is

uttered in a non-aggressive way. The *fuckin'* is inserted merely as an interjection. A possible solution would be a quite literal translation as *Iedereen aan fucking boord?*, although this would definitely seem exotic to the target readership. Another solution is *Iedereen aan boord?* This completely negates the interjection, but the tone of the source text is maintained. The most desirable solution for this sentence is *Iedereen verdomme aan boord?* as it best reproduces the function of *fuckin'* as a casually inserted curse word

As stated earlier, the full source text can be found in the appendices section. The translation produced is included in section 4.1.

3.5 Manual

The second source text included is an excerpt from *GTA* V's manual. A manual traditionally consists of a booklet or book in which the player is taught how to play the video game. The manual also concerns a listing of the required and recommended hardware specifications, a troubleshooting section and even a legal section. Manuals are included in less games nowadays than in the past, mostly due to the rise of (legal) online downloads. A shift can be seen from included manuals and little to no on-screen tutorials to exactly the opposite. Manuals are reduced in size, and nowadays mostly contain a short overview of controls, specifications, a mention of the online troubleshooting webpage, and the mandatory legal information. The *GTA* series, however, has never adhered to this change in balance. *GTA V* is no exception to this. Traditionally, a *GTA* manual has often taken the form of a tourist's guide to the virtual city in which the respective game takes place. The Rockstar website shows a similar approach to *GTA V*.

However, Rockstar does recognise the rise of digital downloads, and has therefore stepped away from the physical manual. Instead, the studio has gone with a new format for *GTA V*'s manual: a smartphone app named *GTAV Manual*, made by Rockstar themselves, and available for download in Google's Play Store and the Apple Store. The app contains all the info that a traditional paper manual would contain, and the app is referred to in-game as well. Although the manual is unconventional, it is still a part of the game and its translatable assets. As such, the translator's job is to produce a target language version.

The different parts of a manual contain different text types. A manual mostly contains four text types:

- Didactic: the manual provides directions about how to play the game, and instructs players about different aspects of gameplay.
- Functional: although Bernal-Merino's (2014) table (which was provided earlier) does not recognise the potential for functional text in a manual, Rockstar's *GTA V* manual contains a functional element. The manual contains a listing of buttons and what they do. In *GTA V*'s manual app, players can choose which version of the game (PC or PlayStation 4, for example) they are playing, and the manual shows the selected system's input buttons in their respective places. In a paper manual, such a functional aspect would not be conceivable, so Bernal-Merino's (2014) table could do with an update that includes this new digital version.
- Technical: the manual contains a list of hardware specifications that are required to play the game, and also a set that is recommended to enjoy the best quality. Many software terms also show up in the technical section.
- Legal: The manual tells players what they can and cannot do with their game. The excerpt from the *GTA V* manual translated here does not contain legal text.

Some manuals contain a fifth type:

- Narrative: some manuals contain information related to the narrative of the game. This can range from character descriptions to narrative introductions. For example, in the original *Tomb Raider*'s (Eidos 1996) players could read a short history of its main protagonist, Lara Croft. In *GTA V*'s manual, narrative information about the game's three protagonists is given (this is available in the provided source text), alongside backstory on the game's virtual locations.

3.5.1 Translation problems

3.5.1.1 Pragmatic Translation Problems

Temporal deixis

Where the narrative content of a video game acts as a frozen virtual space in which real time plays little to no role, the manual, due to more interaction with the real world, must take real time into account. If the translation appears after the main game has been released for some time, as is the case with this project, software changes might have taken place behind the scenes. Through patches, developers can improve game functionality. Improved game functionality often means an improvement in hardware management, effectively making the game accessible to less advanced hardware. In some games, exactly the opposite might be the case: patches might improve graphic quality, making the game heavier on hardware, effectively raising the required system specifications. An example of a game which is actively being worked on is *Batman: Arkham Knight* (Rocksteady 2015) for PC. On 22 June 2015, a day before the game's official release date, its publisher posted a message stating that the minimum system specifications had been adjusted, resulting in higher minimum specifications. This, together with the fact that the game had been poorly developed for the PC platform, sparked a tremendous amount of backlash from the game's fan base. The developer and publisher therefore proceeded to suspend all sales of the game, instead reworking the game, which will eventually soften up the system specifications again (the game is still unavailable at the time of writing, and is expected to not make it back to store shelves before September).

 GTA V's manual mentions specifications which could be outdated by the time the translation is released, effectively rendering them useless. The translator could fix this by checking the Rockstar website for updated specs. However, the question remains whether he should change the specifications in the target text, or keep them as in the source text. Both options are justifiable. In this case, it is advisable to contact the developer for feedback, although this can be quite hard to achieve. With Bernal-Merino's overview of localisation roles (discussed earlier, available in "Localisation and the Cultural Concept of Play") in

mind, it is not entirely clear who is responsible for this. While he states that the translator is in direct contact with the localisation coordinator, Kreuning's (2015, personal communication) experience is that linguistic testers are often the only persons to be available. It remains unclear who is responsible for the choice, especially since the localisation department itself is but a small part of the development team, and the localisation manager reports to another person.

3.5.1.2 Cultural Translation Problems

Didactic text structures

Cultural differences can be noticed in didactic texts where readers (or players) are instructed. The English source text makes use of the imperative many times, especially on the INSTALLATION page. In cases such as *Insert 'Grand Theft Auto V' (disc 1) into your DVD drive* and *Click on the 'Grand Theft Auto V' icon to start GTA V*, the target language uses a similar imperative structure, making the transition from English to Dutch smooth and effortless[8]. However, there are places where the imperative is used in the source text which would cause an awkward structure in the target language. One of these places is in the second step of the *installing via disc* section. The source text contains the following line: *You will begin installation of GTAV* (for more on the spelling of the game's name, see section 3.5.1.3). This line is interesting because of the imperative structure. A literal translation into Dutch, maintaining the imperative form, would yield *Je zult de installatie van GTAV beginnen*. This is an unconventional thing to say, regarding both information and form. The focus on the player that is brought about by the imperative form cannot be maintained in the target text version of the uttering. A less awkward solution does away entirely with the imperative and the direct approach of the reader. This yields the far more acceptable *De installatie van GTA V zal nu starten*. While I agree that this solution has implications for the semantic aspect of the text, it should be noted that this solution does describe exactly what happens in the player's situation. Players click the icon (step 1), and after that, the installation starts automatically (the player does nothing until told). The function of the sentence is to inform players about

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[8] It should be noted that there are languages that use very different forms for these sorts of texts

what happens and what they should be doing to install the game. As such, it could be argued that the source text gives the player incorrect information. This is solved by my sentence.

3.5.1.3 Linguistic Translation Problems

Error correction

When looking closely at the source text, three errors can be observed in the excerpt. Firstly, a difference exists between the required and recommended hardware on the SPECIFICATIONS page. The list of required hardware lists *AMD Phenom 9850 Quad-Core Processor (4 CPUs) @ 2.5 GHz*, and the recommended hardware includes *AMD X8 FX-8350 @ 4 GHz (8 CPUs)*. Looking closely, one can see that in the latter, the number of CPUs and the amount of Gigahertz have been reversed. This undermines the idea of consistency. On the same note, the INSTALLATION page refers to the game as *GTAV* as well as *GTA V*. Lastly, the STATS page contains the following sentence:

> *As the stat increases, the character will able to both fly and land more smoothly.*

Clearly, the word *be* should have been inserted. There are several other occasions where the structure of sentences is doubtful to say the least. The question that is important here, however, is whether the translator should act as a corrector in this case. Should the translator reverse the listings, choose between *GTAV* and *GTA V* and use correct grammar when producing the target text? In some cases, the use of two different spellings of a name can have a function. This cannot be argued in the case of the incorrect grammar. Therefore, it is advisable and desirable that the translator corrects the mistake in his target text.

The use of *GTAV* as well as *GTA V* could point towards two different programs or executables. In this case, the translator should obey the source text, since if he does not, he could refer to the wrong program or executable. The translator should find out whether this is indeed the case. He could either go through the game files (if access is possible), or contact the developer or publisher. In this case, the difference seems to have no semantic significance, and should thus be corrected. The same applies to the specifications listing.

Jargon/Terminology

Jargon is an important part of the technical and legal parts of the manual. The software and hardware terms in the specifications should always be translated correctly, but do not always carry over easily from the source language into the target language. Note that this is not strictly a linguistic problem, as jargon can also be specific to certain cultures. Because of this, it can also be listed as a cultural translation problem. Conventions regarding terms as *OS* (Operating System), *HDD* (Hard Disc Drive) and *CPU* (Central Processing Unit) differ between English and Dutch. Take the term *OS*, for example. In Dutch, the equivalent is normally *besturingssysteem*, which is not abbreviated. Any translator that fails to notice this fact might abbreviate the term to *BS*, which is incorrect and might cause confusion among players. The translator should also keep in mind the shift in the video game scene towards the use of English terminology that has been going on for the past decade. More and more terms are maintained in their English form, making a translation of *OS* with *OS* perfectly acceptable.

3.5.1.4 Text-Specific Translation Problems

The translation of variables

As was discussed earlier, the translation of variables in video games can cause the translator great difficulty. The variables in the manual of *GTA V* are no exception to this. As these will most likely be provided through an Excel sheet, context will be amiss. Variables in *GTA V*'s manual are, for example, *Z KEY*, *TAB KEY*, and MOUSE WHEEL. For variables such as *Z KEY* and *TAB KEY* this does not cause many problems.[9] However, in the case of *MOUSE WHEEL* this cannot be said. This *MOUSE WHEEL* must be replaced by certain buttons on PlayStation or Xbox controllers. In this case, *button* will most likely be translated as *knop*, which uses *de* as an article. *MOUSE WHEEL* should be translated to Dutch as *muiswiel* or *scrollwiel*, which both use *het* as an article. Since the articles are not included in the variables, this causes a conflict in the translated version: does the translator use *de* or *het*? Perhaps the

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[9] Do notice that the source text is inconsistent in the use of variables. Some buttons are preceded by articles (*the Z KEY*) and some are not (*TAB KEY*), with some even being referred to with just their name (*CAPSLOCK*). I refer to this later on.

most acceptable solution is to include the article in the variable, although this should most likely be discussed with the developer. Another option would be to change the semantics by using *scrollfunctie*, which uses *de* as an article. This often-used term is perhaps the most desirable solution.

3.6 Menu

A video game's menu belongs to the category of in-game text, since it can only be accessed by starting the game's executable. This is also true for *GTA V*. In most video games, the menu is accessed by launching the game (which brings up the menu automatically before the player actually starts playing) or by performing an action while playing the game (pressing the *start* button on a PlayStation controller or the *esc* key on a computer keyboard, for example). In most cases (but definitely not all) both ways will lead to the same menu. Some video games contain very simple menus. Others are extremely elaborate. Story-driven PC games and games with very detailed graphics (both of which can be said of *GTA V*) often provide players with an immense array of settings. This is often done to allow for gameplay on systems that are less powerful than is needed for the game's highest settings. Consoles often allow for less customisation, since their hardware cannot be adjusted in many ways.

A video game's menu fulfils a key function of the game: it lets players know how the game is functioning, and gives them a means of adjusting and fine-tuning it. As such, it contains functional and informative text types. The settings often contain software terms, making this a technical source text.

When translating this text (or any source text like it), the goal is to achieve a menu that informs and teaches target-culture players how the game works in the same way that source-culture (English-speaking) players are informed and taught. The intended function of the target text should be referential, as players are informed as well as taught about how the game works on a basic level (sub-functions are thus informative and didactic). The target text would have been available from 14 April 2015 and onwards, since the game will be for sale for many years from now. What is interesting about this part of the game is that much of it is new. Since the game was only released recently for PC, many options that are available now

did not exist in earlier releases. As such, this is new information to both new and returning players.

3.6.1 Translation Problems

Translation problems in this source text can be dealt with quite swiftly, as most of them have already been discussed in light of the other source texts. Jargon, variables, CSE's and so forth have already been discussed earlier. In this source text, the translator should be aware of the following:

Linguistic translation problem: spatial limitations

The translator must always be aware of spatial limitations when translating video games. This is especially the case in the menu. There is mostly no room for detailed explanations of what a certain parameter setting changes. In most cases, this should not be necessary, as a parameter in the source text is just as vaguely defined. Most of these settings are commonly used terms in video games, and as such, gamers who touch them mostly know what they are doing. Some games (not *GTA V*) even have preset profiles, so that inexperienced users can simply avoid the complicated process of tweaking settings. What matters here is that the translator should not translate *Soft Shadows* as *Zachtheid van de Schaduwen*, as this phrase might not fit on the screen. Settings should be translated as dense, brief terms in the target language.

Other examples of these spatial issues are terms such as *NVIDIA PCSS* and *AMD CHS*, which respectively stand for *NVIDIA Percentage-Closer Soft Shadows* and *AMD Contact Hardening Shadows*. The translator could decide that he needs to educate the players of the translation, meaning he wants to either write the English terms in full or translate them fully to Dutch. However, both strategies cause the length of the entries to increase dramatically. This should therefore not be done. Another example of where space matters a lot, is in the table at the start of the manual. The entries in the table are not displayed in a table in the menu. Instead, a controller is displayed, with the terms being linked to the actual buttons on the controller. Space is of key importance here, and the translator should attempt to stay as

true as possible to the length of the source text entries. With entries such as *SPRINT* and *HORN* this is easy enough. However, an entry such as *AIRCRAFT THROTTLE DOWN*, where *AIRCRAFT* is meant to refer not only to an airplane but to every type of aircraft in the game, this can prove to be quite the task.

Linguistic translation problem: Low, Medium, High, Very High, Ultra

Many of the game's graphical settings give the player three or four options: either *normal*, *high*, *ultra*, or *normal*, *high*, *very high*, *ultra*. The translation of these terms causes a linguistic problem. Should the translator be consistent and go for *Middelhoog, Hoog, Erg Hoog* and *Ultrahoog*? Or would a target text reader be better equipped with *Laag, Middel, Hoog, Hoger* and *Hoogst*? Perhaps *Medium* and *Ultra* should be maintained in their source-text forms (or perhaps even all of them)? All of these are options that have been used in Dutch video games, and as such, it is mostly a matter of preference. The *Hoog, Hoger, Hoogst* example would be less desirable, since some settings do not go past *High* in the source text, forcing the translator to make a choice between *Hoog* and *Hoogst* as a translation for *High* in these cases.

In the next chapter, the actual translations can be found, accompanied by explanatory footnotes.

4. Translations

These are the translations I have produced for the previously discussed source texts. One should note that these texts only represent an incredibly small fragment of the game's translatable assets. Nonetheless, the selected texts do give a good impression of the diversity of text types associated with video game translation as attested by scholars and professional translators alike. The translations are accompanied by footnotes in which theory is linked to practice, and explanations are given where needed.

It should also be noted at this point again that some phrases in the source text are not in the game itself. For example, the phrase *Michael De Santa walks into his house to find his wife Amanda and daughter Tracey arguing* does not appear on screen. Instead, the sentence has a scene-setting function (think of stage directions). The line's content is graphically created: the player sees Michael walk into his house, and so forth. The same applies to words such as *<slider>* in the game's menu. There are actual sliders in the menu that let players choose their specific setting in a continuum of possibilities. Leaving out these sorts of references would render the source text incomprehensible to the readers of this research, and as such I felt the need to keep them in. For the sake of simplicity, I have translated these sorts of phrases where necessary. This means that the script phrase has been translated to Dutch, whereas the word *<slider>* has not.

4.1 Vader/Zoon

[Michael De Santa loopt zijn huis in en vindt zijn vrouw Amanda en dochter Tracey, die aan het ruziën zijn]

Tracey De Santa: Jij bent zo'n fucking tiran![10] Waarom godverdomme niet?[11]

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[10] In Dutch, calling someone a *dictator* (Dutch uses the same spelling for the word) does not imply the same connotative meaning as it does in English. In English, *dictator* as a curse word implies that someone is being unfair in a position of power, whereby the other person is powerless to do anything even though they think of it as unfair. In Dutch, *tiran* works better to display this meaning.

[11] Notice how there are two instances of *fuck* in this line. I have maintained the first one, but not the second one. This is because the second construction does not work as well in Dutch as it does in English. It is never used in this way, whereas the first way is often used in Dutch. I have come up with a solution that, I hope, retains the tone, without being forced to maintain the literal word *fuck*.

Amanda De Santa: Hij blijft niet slapen! Hij is een zwerver!

Tracey De Santa: Oh mijn god!

Amanda De Santa: Ik snap überhaupt niet waarom je bij hem bent!

Tracey De Santa: Dat interesseert me geen reet![12]

[Het beeld schakelt over naar Michael in zijn tuin]

Amanda De Santa: Hij is een zwerver!

Tracey De Santa: Is dit een fucking grap?[13]

Amanda De Santa: Hij is een dakloze![14]

Tracey De Santa: Hij kan nergens naartoe!

Amanda De Santa: Interesseert me niet![15]

Tracey De Santa: Oh mijn god!

Amanda De Santa: Hoor je me?

Amanda De Santa: Het interesseert me niet!

Tracey De Santa: Oh mijn god, jij hypocriet…[16]

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[12] This is another example of an idiomatic phrase that cannot be translated literally. The literal translation *ik geef geen drol* cannot be used in this context, as it means something entirely different. The desirable solution here is to adapt the phrase to the target culture, which yields, among others, the solution I have chosen. The rectal references in both sentences are merely coincidental.

[13] While I could have translated Tracey's utterance as *Maak je een fucking grap?*, thereby keeping the origin of the action explicit, I have chosen to make this information implicit because the phrase *is dit een grap* is more idiomatic. I have chosen to include the *fucking* because it works well in this sentence.

[14] In the source text, Amanda uses *homeless* as an adjective. In the audial text, she really emphasises the word, making it clear that she cannot believe that her daughter would even hang out with a man like that. The Dutch phrase *hij is dakloos* does not work as well this way, as the Dutch do not often use it. Instead, I have chosen to turn the adjective into a noun, creating *Hij is een dakloze*, which retains the meaning of the sentence with only a minor alteration, and works well on the idiomatic level.

[15] One should think of the source text as spoken dialogue, and in this context, I feel that it would not be natural to include the demonstrative pronoun (*dat*) in the translation. The phrase *Interesseert me niet* is easier to imagine a Dutch angry person speaking.

[16] In this line, Tracey refers to the fact that her mother is secretly having an affair with another man, and as such, does have men sleeping in the house, the very thing she will not allow Tracey. It's quite easy for the translator to misread this sentence (it happened to me in my first reading of the source

Amanda De Santa: Hou je kop dicht!

Tracey De Santa: Ik heb hem godverdomme gezien!

Amanda De Santa: Wat ik doe gaat jou niets aan! En let op je taal, jij!

Tracey De Santa: Het is niet eerlijk!

[Michael doet oordopjes in om het geluid van het geruzie te verdringen]

Amanda De Santa: Pas op of ik bel je vader, en dan krijg je op je lazer![17]

Tracey De Santa: Ik hoop dat iemand je remkabels doorknipt!

Amanda De Santa: Godverdomme, ik trek dit niet! Ik trek jou niet![18]

[Michael start de muziek]

Amanda De Santa: Weet je, het is niet dat ik…

Tracey De Santa: Stomme trut…

['I Don't Care Anymore' van Phil Collins wordt afgespeeld op Michael's iFruit-telefoon en Michael ontspant totdat Franklin Clinton verschijnt]

Michael De Santa: Wat doe jij hier?[19]

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text. I thought she was saying that her mother had no control over her). The most appropriate translation seemed to be a reference to the hypocrisy that Tracey refers to.

[17] In this line, Amanda tells her daughter that she is going to call her father. She never actually does it: it is not a mere statement of facts, it is a warning. In Dutch, the same type of phrasing would not have the same effect. This can be remedied partly by adding *hoor* to the sentence, but this does make Amanda seem slightly more childish as in the source text. I have opted to replace the phrase with a more warning-type sentence in Dutch, by adding *pas op of*, explicitly turning the phrase into a warning.

[18] The repetition of the phrase *you kill me* is quite problematic. It's not just the repetition, but the phrase itself as well. *You kill me* is meant to imply that Amanda cannot handle being with Tracey, that she is the bane of her existence. The Dutch phrase *ik trek dit niet* is not enough on its own, since the phrase does not refer to Tracey in particular, and does not conventionally offer any way of doing so. However, the repetition allows for wordplay, and I have attempted to make creative use of this chance by using the second phrase *ik trek jou niet*. This phrase would not be idiomatic on its own, but works combined with the repetition of the structure.

[19] While the literal translation of the source text phrase that is used here would be *wat wil je* (or *jij*), I feel that this does not work in the target text, as this is not what Michael implies. He is surprised to see Franklin, who he has not known for long, and who has not visited Michael's house ever. The appropriate thing for Michael to say in Dutch would be *wat doe jij hier*, preferably with emphasis on *jij*.

Franklin Clinton: Gast[20], ik kwam voor die borrel die je me aanbood. Dat is alles.

Michael De Santa: Dat meende ik niet echt serieus.

Franklin Clinton: Wat?

Michael De Santa: Je bent nu toch hier, wat maakt het ook uit. Ga zitten. Ga je me niet weer bestelen?

Franklin Clinton: Gast, ik heb nooit wat van je gestolen. Die auto was gewoon niet op tijd betaald.

Michael De Santa: Oké, noem het wat je wilt. Het boeit me echt niet. Wat kan ik voor je doen?

Franklin Clinton: Shit, ik kwam alleen langs om te kijken of ik je ergens mee kan helpen. Ik zie dat je het goed voor elkaar hebt.

Michael De Santa: Nou… Ik ben gestopt.

Franklin Clinton: Ben je niet een beetje jong om sentimenteel naar een fucking zonsondergang te gaan zitten staren?[21]

Michael De Santa: Weet je, ik heb dit heel lang gedaan, en ik heb 't er levend van af gebracht. Dat maakt me oud genoeg. Je lijkt me een goeie jongen. Wil je mijn advies? Stop met die bullshit. Je werkt je uit de naad, naait iedereen die je lief is, kwetst, steelt, vermoordt willekeurige mensen, en misschien, heel misschien, als je geluk hebt, wordt je iets meer dan

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[20] In section 3.4.2.3, I spoke about the use of slang. Words such as *man*, *dog*, and *homie* are incredibly hard to translate, as they seldom have the same connotative meaning as their target language counterparts. I have chosen to take a relatively large amount of freedom in translating these instances, without holding on to consistency issues. That means that *man* is sometimes translated as *man*, and sometimes not (this being one of those cases). I have focused more on what works in the specific situation, with the specific context, and so forth. Most of the instances of *homie* have been changed to *bro*, as can be seen later on.

[21] This idiomatic expression was very hard to translate. The English version refers to someone who is old before their time. I have chosen to retain the idea of staring at a sunset, and use the word *sentimental* to refer to the idea of Michael looking back on his past, because this is indicated by him being too old before his time.

een tweedegraads crimineeltje[22]. Het is bullshit. Ga studeren. Dan kun je van mensen stelen en er ook nog eens voor betaald krijgen. Dat heet kapitalisme.

Franklin Clinton: Hmmm, dus wat ik de vorige keer zag was een soort van lijk dat ineens nog even wakker wordt en iedereen bang maakt, hè?

Michael De Santa: Wat je de vorige keer zag… was een man die afrekent met etters.

Franklin Clinton: Ik heb mezelf denk ik nooit gezien als alleen maar een fucking etter.

Michael De Santa: Nou, dan is de les van vandaag er eentje over nederigheid. Morgen proberen we een trainingsmontage.

Franklin Clinton: Een trainings-wat?

Michael De Santa: Niks. Ik verloor mezelf even in een tachtigerjaren filmfantasie.

Franklin Clinton: Ik kan me wel voorstellen dat je daar veel tijd doorbrengt.

Michael De Santa: Ja, zoveel als ik kan.

Franklin Clinton: Dus daarom zit je hier in Vinewood, hè?

Michael De Santa: Misschien ben ik hier gewoon omdat ik maar een idioot ben die denkt[23] dat geïmporteerde palmbomen een goede vervanging zijn voor het niet echt weten wat je in godsnaam doet op deze wereld.

Franklin Clinton: Jezus, gast. Je bent goed gezelschap, weet je?

Michael De Santa: Weet je wat, het minste dat ik kan doen is dat biertje met je drinken. Ik weet wel een leuk tentje. Het is niet zo ver hiervandaan. Laten we gaan.

Franklin Clinton: Is cool, gast, Ik volg je.

[Michael en Franklin wandelen richting de voorkant van het huis]

---

[22] The *three bit gangster* in this sentence is a pun on the existing *two bit gangster*. Since I could not retain this sort of pun in the translation, I was forced to make the choice to use the more explicit *iets meer dan* in conjunction with *een tweedegraads crimineeltje*.

[23] As I mentioned in section 3.4.2.3, this sentence was hard to translate due to its length. I have decided to keep the sentence whole, but it should be explicitly mentioned to the localisation engineers that the subtitles should be split into two lines. The split should come after the word *denkt*, as explained earlier. This succeeds in keeping the sentence and making it easier on the (Dutch) eyes.

Michael De Santa: We nemen de auto van mijn vrouw.

[Michael wordt gebeld door zijn zoon Jimmy]

Michael De Santa: Hey Jim, ik ga even wat drinken m…

Jimmy De Santa: Pa, shit! Ik zit op onze boot op de Westelijke Snelweg.[24] Hij… hij is gestolen.

Michael De Santa: Wat? Is het jacht gestolen?

Jimmy De Santa: Ik probeerde het te verkopen. Ik weet dat je het niet wilde verkopen, maar ik heb geld nodig, en zij willen het niet kopen, ze willen het gewoon. Ik zit verstopt in het voorsteven.

Michael De Santa: Je bent gek! Oké, ik kom eraan… voor m'n[25] boot!

[Michael hangt op en begint tegen Franklin te praten]

Michael De Santa: Oké dan. De plannen zijn veranderd. M'n lieve kleine jongen zit in de nesten.

Franklin Clinton: Hey, ik help je wel.

[Michael rijdt richting Pacific Bluffs]

Michael De Santa: Les nummer één: begin nooit aan kinderen.

Franklin Clinton: Hey gast, weet je, als ik kinderen had denk ik niet dat er ouderschapsproblemen zouden zijn over wie op de boot mocht en wie niet. Shit[26], ze zouden blij mogen zijn met een badkuip.

---

[24] As mentioned in section 3.4.2.2, culture-specific elements such as this one can be tackled systematically, but should always be handled with care by the translator. This specific CSE was mentioned in the section.

[25] As was discussed earlier, the source text uses contractions to mark the fact that the text should be interpreted as spoken text. However, many of these contractions do not function the same way in Dutch. This leaves the translator needing a different solution. I have contracted the word *mijn* to *m'n* in many cases, among others. This works to give the same idea of spoken language as is the case with the source text.

[26] A curse word such as *shit* works in the target text in this specific situation. Like *fuck*, I have checked each instance of the word separately to see if the word could (and should) be maintained in the translation.

Michael De Santa: Shit, is je situatie zo slecht, joh?

Franklin Clinton: Nee, maar shit, ik probeer iets duidelijk te maken, weet je.

Michael De Santa: Mythologiserende zelfspot, dat ken ik goed.

Franklin Clinton: Ach ja, maar shit, waar is je boot?

Michael De Santa: Dat kleine klootzakje[27] is gekaapt. Ze zitten ergens op de Westelijke Snelweg.

[Michael rijdt naar de Del Perro Snelweg en ziet zijn boot op de aanhanger van een vrachtwagen die met hoge snelheid doorrijdt]

Michael De Santa: Oh! Daar! Daar is 'ie! Dat is mijn boot!

Franklin Clinton: Je boot heeft fucking haast, gast.

Michael De Santa: Ja, nou, we pakken ze wel.

[Michael begint de vrachtwagen te achtervolgen]

Franklin Clinton: Hebben we een plan?

Michael De Santa: Zeker. Zodra ik ons dichtbij genoeg krijg, ga jij aan boord.

Franklin Clinton: Waarschijnlijk eerder ván boord[28].

Michael De Santa: Je redt het heus wel. Als er iets gebeurt heb ik een wapen in het dashboardkastje. Ik dek je wel.

Franklin Clinton: Oh ja, gast. Top. Fucking geweldig. Je hebt echt aan alles gedacht, hè?

Michael De Santa: Je zei zelf dat je wilde leren het op de ouderwetse manier te doen. Dit is de ouderwetse manier.

[Franklin springt vanaf de motorkap van Amanda's rode Sentinel op de achterkant van de aanhanger]

Michael De Santa: Jemig! Ik hou van dat ding!

---

[27] *Shit* as a noun cannot be used in Dutch. Therefore, I have used a curse word that does fit the language and the context: *klootzakje*. I have added the suffix *–je* to strengthen the adjective *kleine*.
[28] My explanation for this wordplay is given in section 3.4.2.4.

[Franklin komt op de boot tegenover een man te staan]

Marabunta Grande gangster: Oh, fuck!

[Franklin en de dief beginnen te vechten]

Marabunta Grande gangster: Fuck! Fuck!

Franklin Clinton: Rot een eind op.

Michael De Santa: Niet de motor! Shit! De fucking motor!

[Franklin gooit de dief van de achterkant van het jacht precies voor Michaels auto]

Michael De Santa: Je hebt vier rijbanen om mensen op te gooien!

[Franklin bukt om zich te verstoppen omdat een tweede bendelid op het dek van het jacht komt]

Michael De Santa: Rustig, Frank. Rustig. Shit./Beman de reddingsboten, eikels! Overrompel hem, Frank.

[Franklin komt tevoorschijn en de twee proberen elkaar op de snelweg te gooien]

Franklin Clinton: Hey, deze dude probeert me te vermoorden, gast! *Hey, schiet die klootzak neer!*

Michael De Santa: Ga bij hem vandaan.

Franklin Clinton: Hey, zou jij me geen dekking geven?

Marabunta Grande gangster: Je zit op de verkeerde boot, maat.

Franklin Clinton: Nee, jij zit op de verkeerde boot.

[Dan schiet Michael het bendelid neer]

Michael De Santa: Oké, ga Jimmy zoeken!

[Jimmy verschijnt op het dek na te zijn ontsnapt vanaf het voorsteven]

Jimmy De Santa: Pa? Wacht eens! Jij bent die gast van de autodealer?

Franklin Clinton: Jep. En het is een lang verhaal, bro.

[De mast, waar Jimmy op leunde, draait en vliegt boven de snelweg]

Michael De Santa: Jimmy! Pas op voor de giek!

Jimmy De Santa: Oh fuck!

Michael De Santa: Fuck, hou vol.

Jimmy De Santa: Aaaaah! Pa! Help! Help! Help!

Michael De Santa: Ho! Shit!

Franklin Clinton: Ga onder hem rijden, gast! Laat hem in de auto vallen.

[Michael stuurt de Sentinel onder Jimmy, die in de auto valt terwijl een derde bendelid Franklin van de boot af probeert te gooien. Franklin, die aan de zijkant van de boot hangt, gooit uiteindelijk het bendelid van de boot]

Michael De Santa: Wat is er in godsnaam mis met jou, jongen?

Jimmy De Santa: Pa?

Michael De Santa: Oh nee, niet 'pa'-en nu, kleine etter. Ik zou maar hopen dat ze nog zeewaardig is.

[Een vierde bendelid probeert de mast weer gelijk met de boot te krijgen en valt op de snelweg]

Michael De Santa: Dit gaat me de das omdoen!

[Franklin klimt terug op de boot en loopt naar de achterkant]

Franklin Clinton: Hey! Laat me van dit kloteding af!

[Als Michael dichtbij genoeg is]

Franklin Clinton: Hey, ga precies achter dit ding rijden!

[Als Michael nog niet dichtbij genoeg is]

Franklin Clinton: Hey, dichterbij, gast! Dichterbij!

Franklin Clinton: Ik ga niet vanaf hier springen, gast! Je moet dichterbij!

Franklin Clinton: Precies erachter, maatje! Kom op!

Michael De Santa: Ik verpest het! Shit! Ik kan dit niet! Kom op!

Michael De Santa: Ze ontsnappen! Fuck!

[*Michael stuurt de auto precies achter de vrachtwagen waar de boot op staat*]

Franklin Clinton: Shit!

[*Franklin springt op de Sentinel*]

Franklin Clinton: Herinner me er aan nooit naar jou te komen voor ouderschapsadvies.

[*Franklin klimt over de voorruit*]

Michael De Santa: Zit iedereen weer? Oké dan. Tijd om de boot terug te pakken./Iedereen verdomme aan boord? Deze boot gaat niet vertrekken.[29]

Jimmy De Santa: Dit begint raar te worden, pa./Dankzij jou ben ik nu medeplichtig aan doodslag.

[*De motor van de Sentinel begint te sputteren*]

Jimmy De Santa: Oh, dat klinkt echt niet goed.

Franklin Clinton: Fuck, dat is de motor, gast. In dit ding achtervolgen we helemaal niks meer.

Michael De Santa: Kom op, blijf bij me. M'n fucking boot!

Jimmy De Santa: Hé… het is maar een ding! Je zoon heb je tenminste nog…

Franklin Clinton: Hé, er zit een garage vlakbij, man. Als je daarheen rijdt kunnen we de auto laten maken.

[*Michael draait de Sentinel om en rijdt richting Los Santos Customs bij de Internationale Luchthaven van Los Santos*]

Michael De Santa: M'n boot!

---

[29] This is an example of the way story-building interactivity can cause a translator great problems, as was discussed in 3.4.2.1. One should imagine that the two sentences would be integrated into an excel spreadsheet separately, instead of being inserted neatly together into a script. As Bernal-Merino (2014) and Kreuning (2015, personal communication) underline, this can be a catalyst for interpretative errors, as the translator cannot rely on the ever-important context.

Jimmy De Santa: Het is maar een ding, hoor.[30]

Michael De Santa: M'n boot.

Jimmy De Santa: Stop daar alsjeblieft eens mee[31]… Luister… Ik heb het verknald, oké… Ik zal er niet over liegen. Ik heb het… enorm verkeerd ingeschat… maar… Jezus, pa, ik was bijna dood geweest, en het enige waar jij om geeft is die fucking boot van je??

Michael De Santa: Nee… Dat is het niet… Het is…

Jimmy De Santa: We schreeuwen alleen maar tegen elkaar… Geen wonder dat ik geen werk kan krijgen… Het is verdomme allemaal jouw schuld. Of eigenlijk niet… maar wel voor een deel. Ik… Ik bedoel, ik wil alleen maar indruk op je maken.

Michael De Santa: Door mijn boot te verkopen aan een stel bendeleden?

Jimmy De Santa: Het klinkt dom als je het zo zegt, dat weet ik… maar je doet zelf niets anders dan dagdromen of boos worden…

Michael De Santa: Weet je, ik hou van je, Jimmy, maar je bent een kloothommel, en op dit moment, terwijl mijn boot vervaagt aan de horizon, is dat alles wat ik zie. Franklin, wil je me een plezier doen en dit joch naar huis brengen als dit ding gemaakt is? Ik wil in alle rust de weg een kopstoot geven.

Jimmy De Santa: Oh, fantastisch – laat me maar achter bij de inbreker!

Franklin Clinton: Komt voor elkaar, man. Geen probleem.

Jimmy De Santa: Pa!

Michael De Santa: Genoeg. Oké? Genoeg. Franklin, doe me een plezier en bel een taxi voor me, oké?

---

[30] This sentence underlines the importance of the connection between the audial text and the written text. The source text sentence would translate just fine as *het is maar een ding*. However, it is the intonation that is used in the spoken part that drove me to add the last word (*hoor*) to the sentence. I believe this works better in conjunction with the audial text. Although the words that are spoken might not be a direct indicator, the intonation is.

[31] This is another example of the importance of the connection between audial and written text, as discussed above. In this particular instance, Jimmy emphasises the word *please*, which leads to a different interpretation than would be the case with just the written text. I have attempted to display this in the translation.

Franklin Clinton: Geen probleem./Is cool, gast.

[Franklin belt het taxibedrijf]

Michael De Santa: Bedankt, man.

Franklin Clinton: Hé, dus vaar… eh, je veel op dat jacht?

Michael De Santa: Niet meer, nee, niet meer.

Franklin Clinton: Ik bedoel hiervoor, man.

Michael De Santa: Nee, niet echt. Deze kleine etter zit de hele dag op z'n kamer, en ik heb niet veel andere mensen om mee te gaan, weet je. Ik hield ervan om naar haar te kijken.

Franklin Clinton: Kijken?

Michael De Santa: Ja. Ik kwam altijd naar de haven, en dan ging ik op het dek zitten, een borrel inschenken, en naar haar zitten kijken – Jacqueline. Zo kon ik m'n hoofd leegmaken, weet je wel? Dromen.

Franklin Clinton: Jacqueline, hè? Nou, misschien moet je wat andere dingen doen om je vrije tijd op te vullen. Andere dromen dromen, gast.

Michael De Santa: Ja, prima. Wat jij wilt.

[Michael rijdt richting Greenwich Parkway]

Franklin Clinton: Daarzo, eh, linksaf.

[Franklin ziet Los santos Customs in de verte]

Franklin Clinton: Hé, dit is het, hierzo. Ik ken deze gast, man, zijn naam is Hao. Hij gaat voor ons zorgen.

Michael De Santa: Pak maar wat er in m'n zak zit – een paar duizend dollar. Dat dekt het wel, toch?

Franklin Clinton: Ja, denk ik wel.

Michael De Santa: Mooi.

[Michael rijdt naar de ingang van Los Santos Customs]

Michael De Santa: Weet je zeker dat je dit wilt doen?

Franklin Clinton: Ja, komt goed.

Michael De Santa: Goed dan.

[Michael stapt uit de auto en Franklin gaat in de bestuurdersstoel zitten]

Jimmy De Santa: Oh, dan ga ik voorin zitten.

Michael De Santa: Uitstappen en omlopen.

Jimmy De Santa: Niet nodig, ik klim er wel overheen.[32]

Franklin Clinton: Oké man, ik ga je bak laten oplappen, man, en daarna zet ik hem weer bij je huis neer met deze dude erin.

[Michael geeft een signaal richting de taxibestuurder]

Franklin Clinton: Het komt allemaal in orde, man. Ga jij je hoofd leegmaken, oké?

Michael De Santa: Is goed. Luister, bedankt voor vandaag. Ik waardeer het. Kom nog eens langs bij het huis, dan kunnen we praten.

Jimmy De Santa: Uh, zie je nou?

Franklin Clinton: Is goed, gast. Hé, jammer dat we je boot niet te pakken kregen, man.

Michael De Santa: Tsja.

Jimmy De Santa: Kom op gast, laten we die bak pimpen[33], *homie*.[34]

---

[32] This is another example of Jimmy's complete ignorance to what his father wants from him. He is oblivious to the fact that he is causing trouble. This attitude must be present in the translation as well, as was discussed in section 3.4.2.1. There were two options here. The first option was to retain the structure using *can*, which would yield *Niet nodig, ik kan er wel overheen klimmen*. This sentence focuses too much on the *can* aspect, which is why I went for a different approach. My solution leaves no option for any other opinion in Jimmy's statement. Instead, Jimmy says he will just climb over, as if it is the most logical solution to him being in the back instead of the front. This is the most desirable option.

[33] Jimmy's 'gangster speech' is a translation problem, as it is also a little ironic. I have attempted to use words that capture this irony.

[34] In this specific instance, I have chosen to retain *homie*, even though it will feel exotic to the target audience. I have done this to display the irony in the situation, since Jimmy tries so hard to identify with Franklin. I have also used italics to underline the unnatural status of his language use.

[Michael stapt in de taxi en Franklin rijdt de Sentinel naar binnen bij Los Santos Customs]

Jimmy De Santa: Kom op man, laten we naar binnen gaan.

Hao: Ik moet je nog steeds een keer meeslepen naar een van de races, Franklin. Kijken of je net zo snel rijdt als dat je praat.

[De auto is gerepareerd]

Jimmy de Santa: Oké dan, zo goed als nieuw.

[Franklin rijdt de auto uit de garage]

Jimmy de Santa: Probeer je de ziekste bak die ooit gemaakt kan worden te bedenken, ofzo?[35]

Franklin Clinton: Oké gast, tijd om jou naar huis te brengen.

Jimmy de Santa: Franklin was je naam, toch?

Franklin Clinton: Ja, Franklin. Of die gast van de kredietfraude, de inbreker… weet je wat, noem me wat je wilt, man.

Jimmy de Santa: Ja, uh, nee, ik bedoel, prima…

Franklin Clinton: Jimmy, toch? Of is het James?

Jimmy de Santa: Jimmy, of gewoon… Jizzle.

Franklin Clinton: Nee gast, ik hou het wel gewoon bij Jimmy, bro.

Jimmy de Santa: Dus uh, wat speelt er, man?

Franklin Clinton: Huh?

Jimmy de Santa: Jij en m'n ouwe? Eerst zie ik jou bij de autodealer. Dan steelt iemand m'n bak. En m'n pa zegt ineens, zo van, hij is er heen geweest om met jullie te praten.

Franklin Clinton: Je pa heeft meer gedaan dan praten.

Jimmy de Santa: Wat heeft 'ie gedaan?

---

[35] *Like* is an interjection that is not used in Dutch. There is no similar interjection in Dutch, so I have come up with a creative solution by inserting *ofzo* at the end of the sentence.

Franklin Clinton: Weet je wat, man, als hij het je niet heeft verteld, vertel ik het je ook niet. Maar ik ben m'n fucking baan kwijt en ik dacht dat hij me misschien kon helpen een nieuwe te vinden.

Jimmy de Santa: Dude, m'n pa is gepensioneerd. Als in, volledig. Zijn enige verkoopbare vaardigheden zijn tv-kijken en overdag drinken.

Franklin Clinton: Man, kijk, ik weet het niet, bro, hij lijkt me prima. Shit, hij heeft jou uit de brand geholpen.

Jimmy de Santa: Jij hebt mij uit de brand geholpen.

Franklin Clinton: Nee, nee, man. Nou, nou, misschien zijn we een goed team, weet je wel? Misschien kunnen we samen dingen voor elkaar krijgen die we alleen niet zouden kunnen.

Jimmy de Santa: Als het hem uit het huis houdt vind ik het prima.

Franklin Clinton: Ja, nou, we zullen zien.

Jimmy de Santa: Weet je, het spijt me dat je door mijn vader je baan kwijt bent geraakt. De wereld is hard. Ruig. Ik bedoel, ik ben ook hulpbehoevend op het ambtsgebied op het moment.

Franklin Clinton: Oh, ben je ontslagen, dude? Fuck, dat is klote.

Jimmy de Santa: Niet echt ontslagen… Ik heb geen werk.

Franklin Clinton: Ik heb het ook gehad, bro. Je stuurt die cv's rond, maar niemand wil je aannemen, hè?

Jimmy de Santa: Nee. Ik, uh, ik heb geen baan gehad. Ik heb nog nooit een baan gehad. Het voelt als hard werken, het leven. De dagen verdwijnen gewoon, soort van. Hé, speel je *Righteous Slaughter*?

Franklin Clinton: Nee. Niet sinds de eerste paar.

Jimmy de Santa: Oké.

[Franklin en Jimmy komen aan bij huize De Santa]

Jimmy de Santa: Dus, aangezien we allebei werkloos zijn kunnen we misschien, like, samen chillen ofzo, weet je wel?

Franklin Clinton: Ik zal er over nadenken, bro.

Jimmy de Santa: Yo, of we kunnen het gewoon, like, rustig aan doen, weet je? Darten, of drinken? Stripclubs? Kom op dude, ik kan echt gek doen.

Franklin Clinton: Ja, ik heb je nummer als ik het ooit nog nodig heb, man. Maar, uh… hé hé, weet je, doe het rustig aan met je pa, gast. Oké?

Jimmy de Santa: Oké. *Church*.[36]

Franklin Clinton: Precies, man.

Jimmy de Santa: Mijn *brother from another mother*.[37] Ik bedoel… I-ik hoop het, want mijn moeder was vroeger een beetje een slet. Zie je!

Franklin Clinton: Ja, prima, bro. Peace!

Missie mislukt

[*Als Michael de Sentinel niet dichtbij genoeg krijgt om Franklin van de boot af te laten springen speelt er een ander filmpje af waarin Michael de auto stopt*]

Michael De Santa: Fuck!

[*Michael stopt terwijl de motor steeds ergere kuren begint te vertonen*]

Jimmy de Santa: Pa, doe niet zo zielig. Je hebt mij tenminste kunnen redden.

Michael De Santa: Luister naar me, jij kleine etterbak! Dat joch sprong zojuist van de motorkap van een rijdende auto om jou uit de brand te helpen, en nu is hij weg! En mijn boot ook!

---

[36] *Church* is a phrase used by some speakers of AAVE. It means the same as *alright* or *yes*. I have maintained it to display the irony of Jimmy using it, just like with *homie* (including the italics).
[37] I left this phrase in for the same reasons as *homie* and *church*. Plus, as a side effect, the rhythmic feeling of syllable repetition can be maintained.

4.2 Handleiding

Onderdeel: Spelinfo

Pagina: HUD[38]

[foto]

1. **MINIMAP[39]**

   Op de minimap wordt de directe omgeving getoond.[40] Zoom uit door op de Z-TOETS te drukken om zo een groter gebied op de minimap te tonen. De kaart draait mee zodat de kant die het personage op kijkt altijd midden bovenaan de minimap staat. 'N' op de minimap staat voor het noorden. Wanneer het personage een luchtvaartuig bestuurt of een parachute gebruikt wordt er een hoogtemeter bovenop de minimap weergegeven.

2. **GEZONDHEID[41]**

   Hier wordt getoond hoeveel gezondheid het personage nog overheeft. Wanneer de balk leeg is raakt het personage buiten westen. Voor een kleine vergoeding word je weer bijgebracht in het dichtstbijzijnde ziekenhuis.

3. **BEPANTSERING[42]**

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[38] The Heads Up Display is a term that is often used in the game industry. The term refers to a part of the interface wherefrom players can derive a variety of information, as is made clear by the text that follows in the manual. The term is part of video game jargon, and is often maintained. However, in the target culture, the term is more commonly referred to by its abbreviation, HUD. For this reason, I have chosen to use HUD.

[39] Mini-map is another term that is part of video game jargon. The target culture uses a version that is adapted to Dutch spelling conventions, removing the hyphen.

[40] Personalisation of objects is something that is common in English, but irregular in Dutch. I have therefore chosen to depersonalise the mini-map this sentence.

[41] I have chosen to change the semantics of this term, directly interfering with how the reader of the target text thinks of the object that is described. The literal translation *gezondheidsbalk* is not one that a Dutch player comes across regularly. The translation of *bar* as *balk* remains fairly jarring, although it is still used at times. In Dutch video games, the terms that are used in a similar contexts are *levenspunten* (*life points*) or *gezondheid* (health). *Levenspunten* only makes sense when the actual character health is displayed by a numerical value, which is nog the case in *GTA V* (it was the case in earlier *GTA* games). *Gezondheidsbalk* is also a possible solution, but this is relatively lengthy and jarring. It is also unnecessary to maintain the *bar*, since this aspect is also described in the informative text below the term. In this context, *balk* is easier on the eye, and this makes the desirable solution here *Gezondheid*.

[42] Again, I have chosen to delete the *bar* in the translation. The reasons for this are the same as for *health bar*.

Bij Ammu-Nation kun je een verscheidenheid aan bepantsering kopen. Als je wordt neergeschoten terwijl je een pantser draagt, zal eerst het pantser beschadigd raken voordat de gezondheid van je personage in gevaar komt. Bij beschadiging van het pantser zal de balk leeglopen[43].

4. **SPECIALE VAARDIGHEID**[44]

   Ieder personage beschikt over een unieke Speciale Vaardigheid die gebruikt kan worden wanneer de vaardigheidsbalk genoeg is gevuld[45] (zie Speciale Vaardigheden). Druk op de CAPS LOCK-TOETS om de Speciale Vaardigheid van je personage te activeren.

5. **VIZIER**[46]

   Wanneer er gericht wordt met een geweer wordt hier het vizier weergegeven.

   [foto]

1. **INSTRUCTIETEKST**

   Hier worden tutorials, hints en aanwijzingen weergegeven.

2. **GELD**

   Het actuele banksaldo van het huidige personage[47] wordt hier in witte letters weergegeven. Recente afschrijvingen worden hieronder in het rood weergegeven

   [foto]

---

[43] I have chosen to use *leeglopen* because this is what actually happens in the game. A bar is shown, and the bar literally *drains* to the left until empty.

[44] Although *balk* would be the least jarring in this phrase, I have chosen to maintain my strategy of deleting it, since consistency is key in a text such as this one.

[45] Again, this is what happens in the game. The bar *fills up* to a certain point where it becomes possible for the player to utilise the special ability of the current character. Any other solution would not be in line with what happens on the screen, and in the end, this is what matters most in the current context.

[46] In Dutch, *reticule* refers to a ladies' purse, which does not make any sense in the given context. Instead, the English *reticule* is translated as *dradenkruis*, which refers to the crosswires used in optical instruments. In the context of weaponry, however, referring to *dradenkruis* would be irregular, to say the least. The word *vizier* is the preferable option, although this does relatively reduce the length of the utterance.

[47] The source text does not include the fact that the bank balance is restricted to the current character. One could say that this is an oversight in the source text. As this is important information, I have chosen to add it to the translation. This did create a repetition of *huidige* at first, which is why I have used *actuele* to refer to the bank balance.

1. **WAPENWIEL**

   Houdt de TAB-TOETS ingedrukt om het wapenwiel te tonen. Gebruik de MUIS om het gewenste wapen te selecteren. Verander van wapen binnen een klasse middels de SCROLLFUNCTIE[48]. Laat de TAB-TOETS los om van wapen te wisselen.

2. **MUNITIE**

   Wanneer een wapen wordt afgevuurd wordt hier in wit de huidige totale munitie weergegeven. Het aantal kogels in het huidige magazijn wordt rechts hiervan in grijs weergegeven.

3. **WANTED LEVEL**

   Als je een Wanted Level[49] hebt worden hier sterren weergegeven. Afhankelijk van de hoeveelheid politiebelangstelling worden er 1-5 sterren getoond. Eén ster staat voor minimale belangstelling, bij vijf sterren wordt de hulp van het leger[50] ingeroepen.

   [foto]

1. **VOERTUIGNAAM**

   Wanneer je instapt in een voertuig wordt hier de naam van het voertuig weergegeven.

2. **LOCATIE**

   De naam van het gebied waar het personage zich op dat moment in bevindt wordt hier in wit weergegeven. Hieronder wordt in wit de straatnaam weergegeven.

   [foto]

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[48] In section 3.4.2.4, the translation of variables was discussed. In the case of *MOUSE-WHEEL*, the article (which, in all source text cases, is *the*), would cause issues, since both *MUISWIEL* and *SCROLLWIEL* use *het* as an article. This would conflict with the other (PlayStation 3, 4, Xbox 360, One) versions. As a creative solution, I have chosen to use *scrollfunctie*, which works just as well to describe the intentions of the source text, but refers to a function of the mouse, instead of a part.

[49] Maintaining *Wanted Level* is a conscious decision here, as it is a key term in the *GTA* series that has been used in every *GTA* game. The translation of *wanted* as *gezocht* is impossible, as this would cause a grammatical anomaly. There is no desirable Dutch translation, making the choice to maintain the English term the only choice.

[50] As a CSE, the *National Guard* is fairly unknown to the target audience. I have chosen to represent only the core meaning of the term by referring to the army. Even though there are many differences between the National Guard and the army, this reference is clear enough for the target audience.

Het Interactiemenu is toegevoegd aan Story Mode om je te helpen bij het reizen door San Andreas.[51] Druk op de M-TOETS terwijl je rondloopt of –rijdt om het Interactiemenu op te roepen. Gebruik het om snel GPS-locaties in te stellen, jezelf uit te rusten met voorwerpen uit je inventaris, je huidige doel te bekijken, te reageren op personages in je omgeving en meer.

Pagina: SYSTEEMVEREISTEN[52] [53]

- Minimale systeemvereisten

  Besturingssysteem: Windows 8.1 64 Bit, Windows 8 64 Bit, Windows 7 64 Bit Service Pack 1, Windows Vista 64 Bit Service Pack 2* (*NVIDIA videokaart aangeraden bij gebruik van Windows Vista)

  Processor: Intel Core 2 Quad CPU Q6600 @ 2.4[54] GHz (4 CPU's[55]) / AMD Phenom 9850 Quad-Core Processor @ 2.5 GHz (4 CPU's)

  Intern geheugen[56]: 4GB

  Videokaart: NVIDIA 9800 GT 1GB / AMD HD 4870 (DirectX[57] 10, 10.1, 11)

  Geluidskaart: 100% DirectX 10 compatibel

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[51] I refer to *San Andreas* instead of *world* since this fits the target language sentence better. *Reizen door / rond de wereld* would cause an awkward sentence. Since *San Andreas* (the fictional state the game takes place in) is the actual world the source text refers to, this does not cause a semantic shift (although things are obviously made more explicit).

[52] *Specificaties* is not the correct translation here, although it is the first option to come to mind. *Systeemvereisten* is the actual idiomatic equivalent in the target culture. This is a good example of how specific terminology can throw translators off, causing irregularities in the target text.

[53] As I discussed, temporal issues play a role here. At this time, I was unable to find any updated lists of system specifications, although there have been several releases of new downloadable content.

[54] In the source text, notice how there is an inconsistency here when it comes to the notation of processor clock speed. While in every other instance the amount of GHz is given with one decimal, the source text uses *2.40* here. There is absolutely no reason for this, as the second decimal is a zero. Other proof that this is an error is found in the recommended specifications, where the Intel processor's clock speed is indeed given with but one decimal. For these reasons, I have corrected the number of decimals in the translation.

[55] Notice how Dutch utilises different spelling rules for the plural of *CPU*. Small things like this do not cause too much harm on their own, but if enough of them can be found in a translation, this can cause players to feel less inclined towards playing the game itself.

[56] While it is not specified in the source text, the *memory* that is referred to is internal memory (or RAM, as it is also often called). In Dutch manuals, reference is often made to *intern geheugen*, making the item more explicit.

[57] *DirectX* is a piece of software required for many games nowadays. It is often installed during the installation of the game. The name of the software is the same in Dutch, which justifies maintaining it in the translation.

Schijfruimte: 65GB

Dvd-drive (alleen voor fysieke versie)

- Aanbevolen systeemvereisten

   Besturingssysteem: Windows 8.1 64 Bit, Windows 8 64 Bit, Windows 7 64 Bit Service

   Pack 1 Processor: Intel Core i5 3470 @ 3.2 GHz (4 CPU's) / AMD X8 FX-8350 @ 4 GHz

   (8 CPU's)

   Intern geheugen: 8GB

   Videokaart: NVIDIA GTX 660 2GB / AMD HD 7870 2GB

   Geluidskaart: 100% DirectX 10 compatibel

   Schijfruimte: 65GB

   Dvd-drive (alleen voor fysieke versie)

Na verloop van tijd zullen door downloadbare content en software-aanpassingen de systeemvereisten voor dit spel worden aangepast. Raadpleeg voor huidige compatibiliteitsinformatie uw hardwarefabrikant en www.rockstargames.com/support.[58] Sommige systeemcomponenten, zoals mobiele chipsets, geïntegreerde en AGP videokaarten zijn wellicht niet compatibel. Niet vermelde specificaties worden wellicht niet ondersteund door de uitgever.

OVERIGE VEREISTEN

Voor installatie en online gameplay vereisen de speler in te loggen op het Rockstar Games Social Club netwerk (13 jaar en ouder). Breedbandverbinding vereist ter activatie, voor online gameplay, en periodieke verificatie van eigenaarschap[59]. Installatie van software vereist, waaronder het Rockstar Games Social Club platform, DirectX, Chromium, Microsoft

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[58] I have opted to change the structure of this sentence. Dutch normally does not conform to the *please*-structure that is used in the source text here. In this sort of structure, an imperative structure is often used. This structure works better if the verb is located at the front of the sentence, making a change in the structure necessary.

[59] This sentence, and the surrounding paragraph in general, form a structure that is often included in manuals. It describes what is necessary to be able to play the game. This piece takes a very formal, almost legal tone. It is of key importance that this tone is captured in the translated version as well, besides being factually correct.

Visual C++ 2008 sp1 Redistributable Package, en authenticatiesoftware ter herkenning van bepaalde hardware-kenmerken voor eigenaarschap, digitaal rechtenbeheer, systeem- en andere doeleinden.

Eenmalige registratie Rockstar Activatiecode via internet vereist. Registratie beperkt zich tot één Rockstar Games Social Club account (13+) per Rockstar Activatiecode. Te Allen tijde slechts één PC login per Social Club account toegestaan. Rockstar Activatiecodes zijn niet overdraagbaar na gebruik. Social Club accounts zijn niet overdraagbaar.

Pagina: INSTALLATIE

Installeren via dvd

1. Steek 'Grand Theft Auto V' (dvd 1) in de dvd-speler van de computer. Start het installatieprogramma niet vanzelf? Navigeer dan naar de dvd-map en dubbelklik op het 'Setup' icoon.

2. De installatie van GTA V[60] zal nu beginnen.[61] Volg de aanwijzingen die op het scherm verschijnen totdat het installatieproces is voltooid.

3. Indien nodig zullen nu andere componenten zoals DirectX en Microsoft .NET en Visual C++ software geïnstalleerd worden. Volg de aanwijzingen die op het scherm verschijnen.

4. Klik op het 'Grand Theft Auto V' icoon om GTA V op te starten. Het spel zal nu updates downloaden en installeren als deze beschikbaar zijn.

5. Er wordt nu gevraagd een Rockstar Social Club account aan te maken, of in te loggen op een bestaand account.

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[60] For the sake of consistency, I have opted to write *GTA V* in all instances. Where the source text contains *GTAV*, I have chosen to insert an extra space.

[61] The imperative structure in the source text should not be maintained in the translation (notice how this is completely opposite from the *please* structure that was discussed in an earlier note). Instead of referring to the person that is installing the game, I have restructured the sentence so that it refers to the installation of *GTA V* as its subject. There is no *you* in the translation. This is in line with the actual situation, as the player does not consciously *start* anything in step two (the player has already clicked the icon in step one).

6. Hierna wordt gevraagd om de Rockstar Activatiecode om het product eenmalig te activeren via internet. De Rockstar Activatiecode bevindt zich op de achterkant van je handleiding.[62]

Let op: het spel bevat een verschijningsdatumcheck, en kan niet succesvol worden geactiveerd totdat de verschijningsdatum is verstreken. Indien er geen verbinding tot stand gebracht kan worden, of het proces mislukt, kijk dan op www.rockstargames.com/support voor meer informatie. Gooi deze handleiding niet weg, aangezien er geen extra Rockstar Activatiecodes beschikbaar zijn.

Installeren via Rockstar Warehouse

1. Je[63] ontvangt een e-mail van rockstarwarehouse@rockstargames.com met je unieke Rockstar Activatiecode. Sla de e-mail op of druk hem af, aangezien deze code ingevuld dient te worden tijdens het installatieproces.

2. Klik vanaf je PC op de 'login to Social Club' link in de Rockstar Warehouse e-mail of klik hier[64] om te beginnen.

3. Er wordt gevraagd om in te loggen op je bestaande Rockstar Games Social Club account. Volg, indien je nog geen Social Club account hebt, de aanwijzingen om een account aan te maken en probeer de link hierna opnieuw.

4. Klik op 'USE ROCKSTAR CODE'[65] en vul je unieke Rockstar Activatiecode in wanneer hierom wordt gevraagd. Klik hierna op 'ACTIVATE'.

5. De site vraagt je nu te bevestigen dat je GTA V voor PC wilt activeren. Klik op 'CONFIRM'.

---

[62] I have chosen to modify this sentence as well, removing one of the references to the person. This is because the register in the source text is too personal to maintain in the translation. I have chosen not to remove everything, keeping *your manual* intact as *je handleiding*.

[63] Should *you* be translated with *u* or *je*? This has always been a dilemma, but in this text the choice is not that difficult. The target audience plays a role here. Since the target audience is mostly a younger kind, and the game has such a humoristic, ironic approach, *je* is the only logical choice.

[64] If the website receives a Dutch makeover, the hyperlink involved here should direct players to the Dutch version of the website.

[65] Unless the website receives a similar Dutch makeover, buttons such as this one will have to remain in English. Should a Dutch website be produced, these buttons should obviously be translated into Dutch, on the website as well as in the manual. Since the manual has been released in a digital format, this is no problem, even if the website is translated after the manual and game are released in Dutch.

6. Klik op 'DOWNLOAD FOR WINDOWS' om het installatieprogramma voor GTA V te downloaden.

7. Volg de aanwijzingen van het installatieprogramma om het installatieproces te voltooien.

HEB JIJ JOUW DIGITALE EXEMPLAAR ERGENS ANDERS BESTELD?

Raadpleeg[66] in dat geval de originele e-mails die je bij aankoop hebt ontvangen en volg de aanwijzingen hierin.

NOG STEEDS PROBLEMEN?

Ga naar www.rockstargames.com/support voor meer informatie. Voor ondersteuning bij je bestelling kun je ook een e-mail sturen naar rockstarwarehouse@rockstargames.com.[67]

Onderdeel: Speleigenschappen

Pagina: PERSONAGE WISSELEN

[foto]

Grand Theft Auto V kent drie speelbare protagonisten – Michael, Franklin en Trevor – en veel missies worden door twee of drie van hen samen aangepakt[68]. Hierbij is het mogelijk om in het heetst van de strijd van personage te wisselen terwijl ze als een team werken om de klus te klaren.

---

[66] The source document uses the verb *locate*. I have chosen to use *raadpleeg*. This causes a semantic shift, as it implies the reader has already *located* the required e-mails. However, a verb such as *pak* or *zoek erbij* would be outside the register of the translation.

[67] I have removed the capital letters and replaced them with lowercase letters. One could argue that the served as markers for the different words in the e-mail address, and that, as such, they should be maintained. However, if this were the case, it would have occurred in this fashion earlier on in the manual (since it occurs several lines earlier as well). As such, I have decided that this is one of quite a few inconsistencies in the source text.

[68] The source text utilises a sentence that is extremely long, even in the source language. Although the sentence is perfectly legible in English, a direct translation to Dutch would be too long to read comfortably. I have therefore opted to split the sentence into two halves.

Buiten de missies om hebben Michael, Franklin en Trevor allemaal hun eigen levens met hun eigen vrienden, hobbies en activiteiten, waardoor je als speler de keuze hebt tussen drie enorm verschillende perspectieven om San Andreas mee te beleven en onderzoeken. Voor de voyeur in iedereen is er ook nog eens de mogelijkheid om, waar dan ook, in real time tussen de personages te wisselen zodat je kunt zien wat ze allemaal aan het doen zijn.

De vierde plek onderin is gereserveerd voor je eigengemaakte[69] personage voor Grand Theft Auto Online.

Pagina: VAARDIGHEDEN

[foto]

Michael, Franklin en Trevor beginnen het spel met verschillende vaardigheden die zijn gebaseerd op hun eigen achtergrond en skillset. Alle vaardigheden kunnen worden verbeterd door ervaring, wat op zijn beurt de vaardigheden, reactiesnelheid en het uithoudingsvermogen van de individuele personages verbetert naarmate het spel zich ontvouwt. Hoe meer een personage gebruik maakt van een vaardigheid, hoe meer de hieraan gekoppelde vaardigheden zullen stijgen. Als Michael bijvoorbeeld veel tijd doorbrengt in een helikopter, zal zijn Vliegvaardigheid verbeteren.

Let op: vaardigheden zijn uniek per personage – door vaak achter het stuur te kruipen als Franklin zal zijn Rijvaardigheid verbeteren, maar het zal geen enkel effect hebben op de Rijvaardigheid van Michael en Trevor.

SPECIALE VAARDIGHEID

Het gebruik van de Speciale Vaardigheid van een personage zal deze vaardigheid verbeteren. Een stijging in deze vaardigheid zorgt ervoor dat de Speciale Vaardigheidsbalk van het personage sneller wordt gevuld.

---

[69] *Custom* is a word that is often used in video games, and it is surprisingly difficult to translate. It refers to something that is made to one's likings, made to measure, and so forth. The character that is referred to here is constructed by the player using a detailed character creator. I have chosen to represent this meaning using the adjective *eigengemaakte*.

UITHOUDINGSVERMOGEN

Extra uithoudingsvermogen zorgt ervoor dat het personage langer kan sprinten, zwemmen en fietsen zonder moe te worden. Deze vaardigheid verbetert door wanneer de speler deze dingen doet.

SCHIETEN

Een hogere Schietvaardigheid maakt het personage nauwkeuriger door een vermindering in terugslag wanneer hij een wapen afvuurt. Ook kan hij sneller herladen en meer munitie bij zich dragen. Hoe meer doelwitten het personage raakt, in het bijzonder in het hoofd, hoe verder zijn Schietvaardigheid verbetert. Om deze vaardigheid snel te verbeteren kun je tijd doorbrengen op de schietbaan en Schietuitdagingen aangaan.

KRACHT

Meer Kracht zorgt dat het personage hardere klappen uitdeelt bij vuistgevechten, sneller ladders kan beklimmen, minder gezondheid verliest door vallen, auto-ongelukken, explosies en vuur, en zorgt ervoor dat het personage bij tennis en golf de bal harder kan raken. Door ongewapend het gevecht aan te gaan, en door deel te nemen aan activiteiten als tennis, golf en yoga kan deze vaardigheid verbeterd worden.

SLUIPEN

Hoe beter de Sluipvaardigheid is, hoe stiller het personage is bij het sluipen en lopen, en hoe sneller het personage kan sluipen. De Sluipvaardigheid kan worden verbeterd door veel te sluipen en in de sluipmodus vijanden uit te schakelen. Druk op de LINKER CTRL-TOETS[70] om de sluipmodus te activeren.

VLIEGEN

Wanneer een personage over een slechte Vliegvaardigheid beschikt, zal hij in alle luchtvaartuigen meer last hebben van turbulentie. Door de vaardigheid te verbeteren kan het personage rustiger vliegen en landingen maken. Ook zal het verbeteren van de

---

[70] This is another piece of inconsistency in the source text. The button is not describe using an article and the word *key*. Instead, it is just *Left CTRL*. In this case, I have chosen to change this, adding the same uppercase letters as is the case everywhere and adding an article and *TOETS*. This makes the translation more consistent

Vliegvaardigheid ervoor zorgen dat het personage alle luchtvaartuigen beter kan besturen. Door meer te vliegen kan de Vliegvaardigheid verbeterd worden. Een bezoekje aan de vliegschool kan hierbij helpen.

RIJDEN

Door de Rijvaardigheid te verbeteren kan het personage beter met voertuigen omgaan in de lucht en makkelijker wheelies uitvoeren. Hoe meer tijd een personage achter het stuur doorbrengt, hoe sneller de Rijvaardigheid toeneemt, in het bijzonder bij het uitvoeren van wheelies en door na grote sprongen op vier wielen te landen.

LONGCAPACITEIT

Een hogere Longcapaciteit zorgt ervoor dat een personage langer onder water kan blijven. Longcapaciteit stijgt naarmate het personage meer tijd onder water doorbrengt.

Pagina: SPECIALE VAARDIGHEDEN

Michael, Franklin en Trevor hebben ieder hun eigen Speciale Vaardigheid. Druk op de CAPSLOCK-TOETS[71] om een Speciale Vaardigheid te activeren. Onder de minimap staat de vaardigheidsbalk waarin wordt getoond hoeveel van zijn Speciale Vaardigheid een personage nog over heeft (zie HUD). De vaardigheidsbalk wordt gevuld door bepaalde acties uit te voeren die variëren voor elk personage.

MICHAEL

Michael is een ervaren schutter[72] met bliksemsnelle reflexen in een vuurgevecht. Zijn Speciale Vaardigheid laat hem de tijd vertragen waardoor hij gemakkelijker het ene na het andere doelwit kan neerschieten. Je kunt zijn vaardigheidsbalk verbeteren door met hoge snelheid auto te rijden, en door dodelijke manoeuvres uit te voeren. Je kunt bijvoorbeeld vijanden via headshots of in de sluipmodus uitschakelen.

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[71] Again, the source text only notes *CAPSLOCK* here, which does not work well with the buttons involved on controllers. I have chosen to use a strategy that promotes consistency in these cases.
[72] Here it is seen that even the manual contains narrative text. This should at the very least be translated so that the (fictional) facts in it are correct (although obviously the translator should strive for a translation which achieves much more than just that).

FRANKLIN

Franklin is een uitmuntende bestuurder met scherpe reflexen achter het stuur. Met zijn Speciale Vaardigheid kan hij de tijd vertragen wanneer hij een landvoertuig bestuurt, waardoor hij zich snel door het verkeer kan bewegen en met enorm hoge snelheid bochten kan nemen. Door met hoge snelheden te rijden, ternauwernood botsingen te voorkomen en tegen het verkeer in te rijden kan zijn vaardigheidsbalk worden verbeterd.

TREVOR

Trevor is een drugsverslaafde sociopaat met een kort lontje. Zijn Speciale Vaardigheid zorgt voor een gewelddadige woedeaanval waarin hij zijn vijanden dubbele schade toebrengt en hij onverslaanbaar is. Door doelwitten uit te schakelen, het liefst met headshots, op hoge snelheden te rijden en schade te incasseren wordt zijn vaardigheidsbalk verbeterd.

4.3 Menu

- AFSLUITEN
- INSTELLINGEN
    - o Controller[73]

[Afhankelijk van de instellingen die de speler kiest worden de volgende acties weergegeven in een diagram met een controller]

WAPEN RICHTEN / DOELWIT VERGRENDELEN[74]	INTERACTIEMENU	PAUZEMENU	HERLADEN
DOELWIT VERGRENDELEN	TELEFOON GEBRUIKEN	INSTAPPEN IN VOERTUIG	KIJKEN
WAPENWIEL	TELEFOONGESPREK OVERSLAAN	KLIMMEN	BEWEGEN
WAPEN AFVUREN	TELEFOON OMHOOG	SPRINTEN	ACHTEROM KIJKEN (TE VOET)
LICHTE FYSIEKE AANVAL	TELEFOON OMLAAG	PERSONAGE SELECTEREN[75]	VAN CAMERA WISSELEN
ZWARE FYSIEKE AANVAL	TELEFOON RECHTS	STUREN LINKS/RECHTS	WAPENVIZIER
DEKKING ZOEKEN	TELEFOON LINKS	ACCELEREREN	SLUIPMODUS
ONTWIJKEN FYSIEKE AANVAL	TELEFOON OPNEMEN	REMMEN	VIZIER / CAMERA INZOOMEN
DRIVE-BY[76] WAPEN AFVUREN	TELEFOON TERUG	TOETEREN	FOCUSMODUS CAMERA
VOLGENDE WAPEN LANDVOERTUIG	TELEFOON SELECTEREN	UITSTAPPEN UIT VOERTUIG	FILMISCHE MODUS CAMERA

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[73] While *Gamepad* is a perfectly viable loanword in Dutch, I have opted to use *controller*. While the latter is often used to refer to the devices that come with consoles by Nintendo, Sony and Microsoft, it can also refer to the universal devices. *Gamepad* is also quite dated as a loanword, as it is mostly replaced by *controller* as a loanword in Dutch.

[74] The *LOCK ON* mechanic allows a player to press a button to automatically keep any weapon pointed in the target's direction. *Doelwit volgen* was an option, but I have gone with the term that is often used when it comes to advanced weaponry such as heat-guided missiles and jet fighters. Since the text is also about weaponry, this seems fitting.

[75] *SELECTOR* is a word that is not used often. The source text makes *CHARACTER SELECTOR* a verb, which is difficult to reproduce in Dutch. I have therefore opted to change the structure to a verb, which leads to *PERSONAGE SELECTEREN*.

[76] Even though *drive-by* is not a Dutch word or loanword, I have kept it in the translation. The alternative was a sentence-long Dutch explanatory sentence, for which there is no space. This is an undesirable solution. As I expect the target audience to know what the term means, I have therefore opted to keep it intact.

LUCHTVAARTUIG SCHIETEN	TELEFOON OPHANGEN	HELIKOPTER DALEN	BUKKEN
DRIVE-BY WAPEN RICHTEN	RADIOWIEL	KOPLAMPEN	LUCHTVAARTUIG STAMPEN EN ROLLEN[77]
LUCHTVAARTUIG VOLGENDE WAPEN	LANDINGSGESTEL IN- / UITKLAPPEN	LUCHTVAARTUIG RECHTS GIEREN	LUCHTVAARTUIG LINKS GIEREN
HELIKOPTER STIJGEN	HANDREM	GASHENDEL LUCHTVAARTUIG HOGER	GASHENDEL LUCHTVAARTUIG LAGER
ACHTERUIT			

- Toon Besturing Voor
  - Te Voet (Derde Persoon)
  - In Landvoertuig (Derde Persoon)
  - In Luchtvaartuig (Derde Persoon)
  - Te Voet (Eerste Persoon)
  - In Landvoertuig (Eerste Persoon)
  - In Luchtvaartuig (Eerste Persoon)
  - Creatiemodus[78]
- Richtmodus
  - Vrij Richten – Met Hulp
  - Vrij Richten
  - Met Hulp Richten[79] – Volledig
  - Met Hulp Richten – Gedeeltelijk
- Vibratiefunctie[80]
  - Aan
  - Uit
- Kijkbesturing Omdraaien
  - Aan
  - Uit
- Besturingstype Derde Persoon[81]

---

[77] These aerodynamic terms might not be immediately clear to the player, but this can also be said for the source text. Therefore, I have chosen not to provide any further explanation (this would also cause problems due to spatial issues).

[78] Although the literal translation would yield *Schepper*, I have chosen a different approach, since *schepper* seemed somewhat too biblical. I have chosen to refer not to the creator, but to the act of creating. This makes it possible to use *modus*.

[79] A second possibility would have been *geassisteerd*, but this complicates matters unnecessarily, as it is quite vague. My solution makes clear what is actually changed by this setting.

[80] A simple *trillen* or *vibreren* does not fit within video game jargon. The most desirable options, both used regularly by Sony, are *trilfunctie* and *vibratiefunctie*. The latter seemed the most desirable to me, as *trilfunctie* is often used in the context of mobile telephones.

[81] Although I have chosen to include parentheses in many places where the source text does not use them (an explanation for this follows in a later footnote), I have chosen not to do so here, as I feel that

- Standaard
- Alternatief
- Linkshandig[82]
- Alternatief + Linkshandig
- Standaard FPS[83]
- Alternatief FPS
- Linkshandig FPS
- Alternatief + Linkshandig FPS
- Standaard FPS 2
- Alternatief FPS 2
- Linkshandig FPS 2
- Alternatief + Linkshandig FPS 2

- Gevoeligheid Richten (Derde Persoon)
  - \<slider>
- Gevoeligheid Rondkijken (Eerste Persoon)
  - \<slider>
- Gevoeligheid Richten Eerste Persoon)
  - \<slider>
- Gevoeligheid Rondkijken (Derde Persoon)
  - \<slider>
- Dode Zone[84] Kijken / Richten (Derde Persoon)
  - \<slider>
- Dode Zone Kijken / Richten (Eerste Persoon)
  - \<slider>
- Versnelling Kijken / Richten (Derde Persoon)
  - \<slider>
- Beweging Toestaan Tijdens Inzoomen
  - Aan
  - Uit
- Alternatieve Besturing Handrem
  - Aan

---

the two units (*Besturingstype* and *Derde Persoon*) are more linked than other entries, as there is no first person setting that follows (as is the case with others).

[82] *Southpaw* as a term was unclear to me. It is most often used in sports to describe a left-handed person. Rockstar has opted for *southpaw* over the more plain *left-handed*. I have chosen to use *linkshandig*, as there is no equivalent to *southpaw* that I know of.

[83] *FPS* can refer to two entirely different terms in the world of video games. Firstly, it can refer to *frames per second*. However, this does not make sense, as a control type should not increase or decrease the amount of frames per second the game provides. The second options is *first person shooter*, which is a genre/type of game. This is what is actually referred to. The option gives players the choice to use a control scheme that is often used in FPS games. As *First Person Shooter* (and other genre names, such as *RTS*, or *Real Time Strategy*) is often maintained as a loanword in Dutch video game terminology, I have opted to maintain it in this context as well.

[84] This option reduces right stick deadzone. A lower deadzone allows for the game to register player input sooner and in turn make aiming more responsive for players that require greater precision; the higher the setting, the faster the player is able to look around. The best translation in this case is a literal one: *dode zone*.

- Uit
  - ▪ Besturingstype Drive-by[85]
    - • Richten + Schieten
    - • Schieten
  - ▪ Standaardwaarden Herstellen

- ○ Toetsenbord / Muis
  - ▪ Muis Inputmethode
    - • Ruwe Input[86]
    - • DirectInput
    - • Windows
  - ▪ Gevoeligheid Kijken Muis
    - • *<slider>*
  - ▪ Kijkbesturing Muis Omdraaien
    - • Aan
    - • Uit
  - ▪ Richten Aan- / Uitschakelen
    - • Aan
    - • Uit
  - ▪ Standaard Landvoertuigbesturing Muis
    - • Camera
    - • Landvoertuig
    - • Uit
  - ▪ Standaard Luchtvaartuigbesturing Muis
    - • Camera
    - • Luchtvaartuig
    - • Uit
  - ▪ Standaard Onderzeeërbesturing Muis
    - • Camera
    - • Vaartuig
    - • Uit
  - ▪ Gevoeligheid Rijbesturing Muis
    - • *<slider>*
  - ▪ Gevoeligheid Vliegtuigbesturing Muis
    - • *<slider>*
  - ▪ Gevoeligheid Helikopterbesturing Muis
    - • *<slider>*
  - ▪ Gevoeligheid Onderzeeërbesturing Muis
    - • *<slider>*

---

[85] In the source text, a discrepancy can be found in the spelling of *drive-by*. It is spelled here as *driveby*. I have chosen not to maintain this error, correcting the spelling to *drive-by*.

[86] Of the three options provided under the *Mouse Input Method*, this one is the only one that is not a name. *Windows* obviously refers to the Operating System, and *DirectInput* is a means of registering mouse input via a distinct manner. *Raw Input* is a term that refers simply to taking the raw data that the computer provides, and using this. This can actually be translated to the target language, while the other two terms should be maintained as they are. This further underlines the importance of being well-versed in software language as a translator of video games.

- Vliegbesturing Muis Omdraaien
  - Aan
  - Uit
- Onderzeeërbesturing Muis Omdraaien
  - Aan
  - Uit
- Automatisch Centreren Muis Op Motor
  - *<slider>*
- Automatisch Centreren Muis In Auto
  - <slider>
- Automatisch Centreren Muis In Luchtvaartuig
  - <slider>
- Standaardwaarden Herstellen

- Toetsenconfiguratie
  - TOETSENCONFIGURATIE

    Pas je keyboard- en muisbesturing aan je eigen persoonlijke stijl of aangepaste lay-out aan. Let op: dit scherm kan alleen gebruikt worden om een aangepaste input te maken voor toetsenbord en muis, niet voor andere controllers.

    Druk op ENTER om te beginnen met het aanpassen van je huidige input.

CATEGORIE	ACTIE (gevolg door een PRIMAIR en SECUNDAIR kolom waarin de daadwerkelijke toetsen worden getoond)
Algemeen	Pauze
	Inzoomen Radar / Multiplayerinformatie
	Cameramodes Doorlopen
	Speciale Vaardigheid Aan- / Uitzetten
	Personage Selecteren
	Overschakelen naar Michael
	Overschakelen naar Franklin
	Overschakelen naar Trevor
	Overschakelen naar GTA Online
	Interactiemenu
	Opname Starten / Stoppen
	Action Replay-opname[87] Starten / Stoppen
	Opname Annuleren
	Contextafhankelijke Actie
Bewegen	Vooruit Bewegen

---

[87] This is a term that was invented by the creators of *GTA V*, and I have chosen to keep it as vague as the source text by not explaining what it means.

		Achteruit Bewegen
		Naar Links Bewegen
		Naar Rechts Bewegen
		Springen
		Sprinten
		Instappen In Voertuig
		Sluipmodus
		Achterom Kijken (Te Voet)
In Gevecht		Wapen Richten / Doelwit Vergrendelen
		Dekking Zoeken
		Handgranaat Gooien / Kleefbommen Tot Ontploffing Brengen
		Lichte Fysieke Aanval
		Zware Fysieke Aanval
		Ontwijken Fysieke Aanval
		Wapen Afvuren
		Herladen
		Wapenaccessoire In- / Uitschakelen
		Vizier / Camera Inzoomen
		Vizier / Camera Uitzoomen
Wapens Selecteren		Wapenwiel
		Volgende Wapen
		Vorige Wapen
		Volgende Wapen in Klasse
		Vorige Wapen in Klasse
		Ongewapend Selecteren
		Vuistwapens Selecteren
		Shotgun Selecteren
		Zwaar Wapen Selecteren
		Pistool Selecteren
		Machinepistool Selecteren
		Aanvalsgeweer Selecteren
		Scherpschuttersgeweer Selecteren
Voertuigen Algemeen		Uitstappen Uit Voertuig
		Volgende Wapen Voertuig
		Vorige Wapen Voertuig
		Achterom Kijken (In Voertuig)
		Volgende Radiozender
		Vorige Radiozender
		Volgende Eigen Radionummer
		Vorige Eigen Radionummer
		Filmische Camera
		Radiowiel
		Filmische Slow-motion
		Bukken

	Stuntsprong Slow-motion Sneller Afspelen
	Stuntsprong Slow-motion Langzamer Afspelen
Auto's / (Motor)fietsen / Boten	Accelereren
	Remmen
	Naar Links Sturen
	Naar Rechts Sturen
	Voorover Leunen / Hellen
	Achterover Leunen / Hellen
	Drive-by Wapen Afvuren
	Drive-by Wapen Richten
	Koplampen
	Handrem
	Toeteren
	Sprinten Fiets
	Voorrem Fiets
	Muisbesturing Rijden In- / Uitschakelen (Inhouden)
Luchtvaartuigen	Gashendel Luchtvaartuig Hoger
	Gashendel Luchtvaartuig Lager
	Luchtvaartuig Links Gieren
	Luchtvaartuig Rechts Gieren
	Luchtvaartuig Links Rollen
	Luchtvaartuig Rechts Rollen
	Luchtvaartuig Stampen Omlaag
	Luchtvaartuig Stampen Omhoog
	Schieten Luchtvaartuig
	Richten Links Luchtvaartuig
	Richten Rechts Luchtvaartuig
	Landingsgestel In- / Uitklappen
	Vliegtuig Grijphaak / Verticale Opstijgmodus[88]
	Wapencamera Luchtvaartuig In- / Uitschakelen
	Muisbesturing Luchtvaartuig (Inhouden)
Onderzeeërs	Gashendel Onderzeeër Hoger
	Gashendel Onderzeeër Lager
	Onderzeeër Scherpe Bocht Links
	Onderzeeër Scherpe Bocht Rechts
	Onderzeeër Bocht Links
	Onderzeeër Bocht Rechts

---

[88] *VTOL* is the abbreviation of a technology (Vertical Take-off and Landing). While it is also used in Dutch to refer to the same technology, this might not be clear to people from outside the field (since most gamers are).

	Onderzeeër Stampen Omlaag[89]
	Onderzeeër Stampen Omhoog
	Onderzeeër Stijgen
	Onderzeeër Dalen
	Muisbesturing Onderzeeër In- / Uitschakelen (Inhouden)
Parachute	Parachute Sneller Afdalen[90]
	Parachute Langzamer Afdalen
	Parachute Bocht Links
	Parachute Bocht Rechts
	Parachute Openen
	Parachute Afkoppelen
	Parachute Remmen Links
	Parachute Remmen Rechts
	Parachute Precisiebesturing
	Parachute Rook
Mobiele Telefoon	Telefoon Gebruiken
	Telefoon Omhoog
	Telefoon Omlaag
	Telefoon Links
	Telefoon Rechts
	Telefoon Selecteren
	Telefoon Terug
	Telefoon Opties
	Telefoon Speciale Opties
	Telefoon Verder Scrollen
	Telefoon Terug Scrollen
	Modus Veranderen (Camera)
	Uitdrukking Veranderen (Camera)
	Raster In- / Uitschakelen (Camera)
	Scherptediepte Aanpassen (Camera)
GTA Online	Iedereen Tekstbericht Sturen
	Team Tekstbericht Sturen
	Voicechat Push To Talk[91]
	Wijzen
	Wapen Laten Vallen
	Munitie Laten Vallen
Standaardwaarden Herstellen	

[89] When it comes to submarines, the *pitch*, *roll* and *yaw* are still a viable option for translation.

[90] The *pitch* in the source text here does not translate well to *stampen*. I needed to employ a creative solution to this problem.

[91] My translation of this entry makes explicit what is implicit in the source text: the fact that this option refers to voicechat. I have done this because I feel that with *Push to Talk* on its own, it is unclear to the target readership that this concerns voicechat.

- o Audio
  - ▪ SFX-volume
    - • \<slider\>
  - ▪ Muziekvolume
    - • \<slider\>
  - ▪ Volumeverhoging Dialoog
    - • \<slider\>
  - ▪ Eigen Radiomodus
    - • Radio
    - • Opeenvolgend
    - • Willekeurig
  - ▪ Automatisch Muziek Zoeken
    - • Aan
    - • Uit
  - ▪ Nu Snel Muziek Zoeken
  - ▪ Nu Uitgebreid Muziek Zoeken
  - ▪ Output
    - • \<hangt af van hardware\>
  - ▪ Audio Dempen Bij Verlies Focus
    - • Aan
    - • Uit
  - ▪ Standaardwaarden Herstellen

- o Camera
  - ▪ Onafhankelijke Cameramodes Toestaan
    - • Aan
    - • Uit
  - ▪ Camerahoogte Voertuig
    - • Hoog
    - • Laag
  - ▪ Automatisch Bijstellen Camera (Eerste Persoon)[92]
    - • Aan
    - • Uit
  - ▪ Zichtveld Te Voet (Eerste Persoon)
    - • \<slider\>
  - ▪ Ragdoll-Effect (Eerste Persoon)
    - • Aan
    - • Uit
  - ▪ Gevechtskoprol (Eerste Persoon)
    - • Aan

---

[92] In this entry and many other entries that contain either *First Person* or *Third Person* I have chosen to consistently use parentheses in every entry. The source text does this only in the first couple of entries, which, in my opinion, is an oversight. There is no objection when it comes to grammar or semantics.

- - - Uit
- - Hoofdbewegingen (Eerste Persoon)
- - - Aan
- - - Uit
- - Derde Persoons Dekking In Eerste Persoons Cameramodus
- - - Aan
- - - Uit
- - Automatisch Centreren Voertuigcamera (Eerste Persoon)
- - - Aan
- - - Uit
- - Voertuigmotorkap Tonen (Eerste Persoon)
- - - Aan
- - - Uit
- - Standaardwaarden Herstellen
- Beeld
- - Radar
- - - Aan
- - - Echo
- - - Uit
- - HUD
- - - Aan
- - - Uit
- - Wapen Richten
- - - Simpel
- - - Complex
- - Viziergrootte Simpel
- - - <slider>
- - GPS-route
- - - Aan
- - - Uit
- - Helderheid
- - - <slider>
- - Beeldgrootte[93]
- - - <slider>
- - Schermeffecten Bij Kills[94]
- - - Aan
- - - Uit
- - Ondertitels[95]

---

[93] The *safezone* referred to in the source text is the size of the screen that is displayed. This can be bigger than the actual screen that the player possesses, which would cause a portion of the screen to be invisible. This can be adjusted by setting the *safezone*, which is in fact nothing more than increasing or decreasing the size of the displayed image. While there is no literal translation to the term, *beeldgrootte* does cover the actual meaning of the term. This makes it an appropriate solution.

[94] This setting refers to the graphical effects that take place when killing a person or player. The source text term is quite vague as is, so I have opted to make it a bit more structured by adding *bij*. This should make it understandable to others.

[95] For us, this is obviously one of the most important settings in the whole menu.

- Aan
- Uit
  - Standaardwaarden Herstellen

  - o Video
    - Grafisch Geheugen: <> MB / <> MB
    - Voorgestelde Limieten Negeren
      - Aan
      - Uit
    - DirectX Versie
      - DirectX 10
      - DirectX 10.1
      - DirectX 11

    - Schermtype
      - Volledig Scherm In Venster
      - In Venster
      - Volledig Scherm
    - Beeldschermresolutie
      - <hangt af van hardware gebruiker>
    - Beeldverhouding
      - Auto
      - 3:2
      - 4:3
      - 5:3
      - 5:4
      - 16:9
      - 16:10
    - Beeldverversing[96]
      - Auto
      - <andere opties afhankelijk van hardware gebruiker>
    - Output Beeldscherm:
      - 1
      - 2

    - FXAA[97]
      - Aan
      - Uit

---

[96] Another example of field-specific terminology, *refresh rate* is a setting that is tailored to the user's hardware. It is acceptable to maintain the term in the target language, but it is also often translated as *beeldverversing*. I have opted for the latter.

[97] Both *FXAA* and *MSAA* are examples of abbreviations that are to be maintained in the target text. There is no Dutch equivalent to these terms, and no different spelling of the abbreviations is required..

- MSAA
  - Aan
  - Uit
- VSync
  - Aan
  - Uit
- Spel Pauzeren Bij Verlies Focus
  - Aan
  - Uit

- Bevolkingsdichtheid
  - <slider>
- Bevolkingsdiversiteit
  - <slider>
- Tekenafstand
  - <slider>

- Kwaliteit Textures
  - Normaal
  - Hoog
  - Hoogst
- Kwaliteit Shaders
  - Normaal
  - Hoog
  - Hoogst
- Kwaliteit Schaduwen
  - Normaal
  - Hoog
  - Hoogst
- Kwaliteit Weerspiegelingen
  - Normaal
  - Hoog
  - Hoger
  - Hoogst[98]
- MSAA Weerspiegeling
  - Uit
  - X2
  - X4
  - X8
- Kwaliteit Water

---

[98] I have chosen to step away from *Ultra* as a setting. Instead, I have adapted the translation to the available options. This means that when *Ultra* is unavailable (and thus there are three settings), the player can choose between *Normaal, Hoog* and *Hoogst*. If *Ultra* is involved, it is translated as *Hoogst*, with *Very High* being translated as *Hoger* in this situation.

- Normaal
- Hoog
- Hoogst
  - Kwaliteit Particles[99]
    - Normaal
    - Hoog
    - Hoogst
  - Kwaliteit Gras
    - Normaal
    - Hoog
    - Hoger
    - Hoogst
  - Zachte Schaduwen
    - Scherp
    - Zacht
    - Zachter
    - Zachtst
    - AMD CHS
    - NVIDIA PCSS
  - Post FX
    - Normaal
    - Hoog
    - Hoger
    - Hoogst
  - Bewegingsonscherpte
    - <slider>
  - In-Game Scherptediepte-effecten
    - Aan
    - Uit
  - Anisotropische Filtering
    - Uit
    - X2
    - X4
    - X8
    - X16
  - Ambient Occlusion[100]
    - Uit
    - Normaal
    - Hoog

---

[99] While other languages use language-specific versions of this word, insiders in the target culture (such as developers, producers and players) use *particles* as a loanword in Dutch. As said, languages such as Spanish and German do not maintain the term, but Dutch does.

[100] I have chosen to retain this term in its English form, as many video game-related media use it in this form.

- - - Betegeling[101]
      - Uit
      - Normaal
      - Hoog
      - Hoogst
  - Standaardwaarden Herstellen

- Geavanceerde Video-instellingen
  - Het veranderen van deze instellingen kan de spelprestaties verminderen.
  - Lange Schaduwen
    - Aan
    - Uit
  - Hoge Schaduwresoluties
    - Aan
    - Uit
  - Streamen In Hoog Detail Tijdens Vliegen
    - Aan
    - Uit
  - Verlengde Tekenafstand
    - \<slider\>
  - Verlengde Tekenafstand Schaduwen
    - \<slider\>
  - Standaardwaarden Herstellen

- Voicechat
  - De output van voicechat wordt gedempt terwijl je op dit scherm bent.
  - Voicechat Aan
    - Aan
    - Uit
                    LUISTEREN
  - Outputapparaat
    - \<apparaten van de gebruiker\>
  - Volume Voicechat
    - \<slider\>
  - Volume SFX Tijdens Voicechat
    - \<slider\>
  - Volume Muziek Tijdens Voicechat
    - \<slider\>

---

[101] This term is derived from mathematics, and is used in the video game industry to describe a graphical setting that uses these mathematical principles. It is often translated as *betegeling*, in mathematics as well as video games.

PRATEN

- Microfoon[102]
  - Aan
  - Uit
- Volume Stemgeluid
  - \<slider\>
- Inputapparaat
  - \<apparaten van de gebruiker\>
- Voicechatmodus
  - Push To Talk[103]
  - Stemactivatie
- Volume Microfoon
  - \<slider\>
- Gevoeligheid Microfoon
  - \<slider\>
- Standaardwaarden Herstellen

o Notificaties
  - Telefoonnotificaties
    - Aan
    - Uit
  - Vaardigheidsnotificaties
    - Aan
    - Uit
  - Crewupdates
    - Aan
    - Uit
  - Vriendenupdates
    - Aan
    - Uit
  - Social Club
    - Aan
    - Uit
  - Winkel
    - Aan
    - Uit
  - Tooltips[104]
    - Aan

---

[102] The source text yields *Microphone Enabled* here. In Dutch, this would translated to *Microfoon Geactiveerd* or *Aan*. I have chosen to eliminate the second word from the translation, as the options *Aan* and *Uit* tell the player exactly what the setting does: it turns the microphone on or off.

[103] This is a term that describes the system of assigning a key or key combination to the voice chat program. The player then needs to press this key or combination in order to activate voice chat. As long as the keys are held down, the player can be heard. This term is maintained in Dutch.

[104] Another piece of terminology that is to be maintained.

- Uit
- Frequentie Berichten
  - Zonder Vertraging
  - 1 Minuut
  - 2 Minuten
  - 3 Minuten
  - 4 Minuten
  - 5 Minuten
  - 10 Minuten
  - 15 Minuten
  - 30 Minuten
  - 1 Uur

- Rockstar Editor
  - Toegewezen Geheugen (<> MB Gebruikt)
    - <MB> van <> GB
  - Uploadstatus Youtube
    - Publiek
    - Onvindbaar
    - Privé
  - Rockstar Editor Tooltips
    - Aan
    - Uit
  - Video-instellingen Bijwerken Voor Video-export
    - Aan
    - Uit

- Opslaan En Opstarten
  - Beginpagina
    - Aan
    - Uit
  - Automatisch Opstarten
    - Verhaalmodus Opstarten
    - GTA Online Opstarten

- EVENEMENT
- WILLEKEURIGE KLUS[105]
- ONLINE
- VERHAALMODUS

---

[105] The *JOB* in this line refers to a bank robbery, heist, or something such as this. In Dutch, a good fit is *klus*.

5. Concluding Remarks

At the end of the road, with the translations prepared, produced, and reviewed, I look back on a process that was instructive and fascinating. My eyes have been opened to the many pitfalls that occur in the process of translating a video game. As the scale of *GTA V* is massive, and the landscape of video games (and with it professional video game translation) is even bigger, I have only been able to scratch the surface of a topic that will without a doubt generate much more research in the years to come.

I have attempted to unify some of the well-known theories of translation studies with the niche that is video game translation, or more specific the translation of a single video game. What I've found is that the translator of video games faces much more than just a video game. It is true that he faces many translation problems that are unique to video game translation. The translator must deal with a source text that is fragmented both in content and in the way it is delivered, keep variables and their position and context in mind, work with uncommon methods of communication such as speech commands and gestures, keep different types of hardware in mind when producing his translation, and be competent in the translation of many different text types. Aside from this, he also must deal with many translation problems that also occur in the translation of other media. This makes the translation of video games a challenging field of work where the translator must be skilled in the translation of many different text types. It should also not be forgotten that the translator is but one of the links in the chain of localization, with localization managers, coordinators, linguistic testers, and so forth.

All in all, the translation of video games is a fascinating topic that should be studied further in the coming years.

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Appendices

Appendix 1: Script for *GTA V* mission *Father/Son*

(*Michael De Santa walks into his house to find his wife Amanda and daughter Tracey arguing*)

Tracey De Santa: You're such a fucking dictator! Why the fuck not?

Amanda De Santa: He is not staying the night! He's a bum!

Tracey De Santa: Oh my god!

Amanda De Santa: I don't even know why you are with him!

Tracey De Santa: I don't give a shit!

(*The screen switches to Michael in his garden*)

Amanda De Santa: He's a bum!

Tracey De Santa: Are you kidding me?

Amanda De Santa: He is homeless!

Tracey De Santa: He doesn't have anywhere to go!

Amanda De Santa: I don't care!

Tracey De Santa: Oh my God!

Amanda De Santa: I, do you hear me?

Amanda De Santa: I don't care!

Tracey De Santa: Oh my God! You have no say...

Amanda De Santa: Keep your mouth shut!

Tracey De Santa: I fucking saw him!

Amanda De Santa: What I do is none of your business! And you watch your language!

Tracey De Santa: It's not fair!

(*Michael puts in headphones to drown out the sound of the argument*)

Amanda De Santa: I'm gonna call your father and you're gonna get your ass kicked!

Tracey De Santa: I hope someone cuts your brake cables!

Amanda De Santa: I swear to God, you kill me! You kill me!

(*Michael begins to play the music*)

Amanda De Santa: You know it's not that I wish I...

Tracey De Santa: Stupid bitch...

(*"I Don't Care Anymore" by Phil Collins plays on Michael's iFruit phone and Michael begins to relax until Franklin Clinton turns up*)

Michael De Santa: What do you want?

Franklin Clinton: Man, I come by for that drink you offered. That's all.

Michael De Santa: I wasn't really serious about that.

Franklin Clinton: What?

Michael De Santa: You're here, whatever. Sit. You're not gonna rob me again?

Franklin Clinton: Man, I never robbed you. That was just a repossession.

Michael De Santa: Okay... you call it whatever you wanna call it. I really don't care. What can I do for ya?

Franklin Clinton: Shit, I just came by to see if there's somethin' I can help you with. I see you doin' well for yourself.

Michael De Santa: Look... I'm retired.

Franklin Clinton: Ain't you a bit young for the pipe, slippers, and starin' at a fuckin' sunset?

Michael De Santa: You know, I've been in this game for a lot of years, and I got out alive. That makes me the right age. You look like a good kid. If you want my advice, you give this shit up. You work hard, screw over everybody that you love, hurt, rob, kill indiscriminately and maybe... just maybe, if you're lucky, you become a three bit gangster. It's bullshit. Go to college. Then you can rip people off and get paid for it. It's called capitalism.

Franklin Clinton: Hmmm, so what I saw the other day was like when a corpse briefly reanimates itself and terrorizes everyone, right?

Michael De Santa: What you saw the other day... was a guy dealing with pests.

Franklin Clinton: I guess I never saw myself as just a fuckin' pest.

Michael De Santa: Well, then the day's lesson's all about humility. Tomorrow we'll try a training montage.

Franklin Clinton: A training what?

Michael De Santa: Nothin'. I was just lost in an eighties movie fantasy.

Franklin Clinton: Yeah, I can see you spend a lot of time there.

Michael De Santa: Yeah, as much as I can.

Franklin Clinton: So that's why you here in Vinewood then, right?

Michael De Santa: Maybe I'm here because I'm just an idiot, who thinks that imported palm trees are a good substitute for not really knowing what the fuck you're doing on this earth.

Franklin Clinton: Jesus, man. You a good time, you know that?

Michael De Santa: I'll tell you what, least I can do is buy you that beer. There's a little bar I like. It's not too far from here. Let's go.

Franklin Clinton: Alright man, I'm following you.

(*Michael and Franklin begin to walk to the front of the house*)

Michael De Santa: We're taking my wife's car.

(*Michael receives a phone call from his son Jimmy*)

Michael De Santa: Hey Jim, I'm going for a drink w...

Jimmy De Santa: Dad, shit! I'm in our boat going down the Western Highway. It's, it's been stolen.

Michael De Santa: What? The yacht's been stolen?

Jimmy De Santa: I was trying to sell it. I know you didn't want it sold, but I need money, and they don't want to buy it, they just want to take it. I'm hiding in the head.

Michael De Santa: You're insane! Alright, I'm coming for my boat!

(*Michael hangs up on Jimmy and begins talking to Franklin*)

Michael De Santa: Alrighty then. Change of plans. My darling boy is in trouble.

Franklin Clinton: Eh, I'll help you out.

(*Michael begins driving towards Pacific Bluffs*)

Michael De Santa: Lesson number one: don't ever have kids.

Franklin Clinton: Hey man look, if I had kids, I don't think no parenting issues would arise over who had boat privileges and who don't. Shit, motherfuckers be lucky to sit in a bath tub.

Michael De Santa: Shit, things that desperate, huh?

Franklin Clinton: Nah, but, you know, shit, I was making a point.

Michael De Santa: Mythologizing self-deprecation, I know it well...

Franklin Clinton: Yeah man, but shit, where the boat at?

Michael De Santa: Little shit's been hijacked. They're somewhere on the Western Highway.

(*Michael drives to the Del Perro Fwy and sees his boat on the back of a truck being driven at high speed*)

Michael De Santa: Oh! There! There it is! That's my boat!

Franklin Clinton: Your boat's in a fuckin' hurry, man.

Michael De Santa: Yeah, well, we'll catch 'em.

(*Michael begins to chase the truck*)

Franklin Clinton: We got a plan?

Michael De Santa: Sure. Once I get us up close, you're the boarding party.

Franklin Clinton: More like the falling in traffic party.

Michael De Santa: You'll be fine. Anything happens, I got a piece in the glove box. I'll cover you.

Franklin Clinton: Oh, yeah, man. Fine. Just fucking fine. So you thought of everything, right?

Michael De Santa: Well you said you wanted to learn the old way of doing things. This is the old way.

(*Franklin jumps on to the back of the truck from the hood of Amanda's red Sentinel*)

Michael De Santa: Yeeeesh! I love that thing!

(*Franklin is confronted by a man on the boat*)

Marabunta Grande gangster: Oh, fuck!

(*Franklin and the gangster begin fighting*)

Marabunta Grande gangster: Fuck! Fuck!

Franklin Clinton: Get yo' ass out of here.

Michael De Santa: Not the engine! Shit! The fucking engine!

(*Franklin throws the gangster off the back of the yacht being transported on the truck directly into Michael's path*)

Michael De Santa: You got four lanes to throw guys at!

(*Franklin crouches down to hide as another gang member arrives on the yachts deck*)

Michael De Santa: Be cool, Frank. Be cool. Shit./Man the life boats, you pricks! Get the jump on him, Frank.

(*Franklin confronts the gang member and the two attempt to throw the other off on to the highway*)

Franklin Clinton: Hey, this dude's trying to kill me, man! *Hey, shoot this motherfucker!*

Michael De Santa: Get away from him.

Franklin Clinton: Hey, ain't you covering me?

Marabunta Grande gangster #2: You on the wrong boat, boy.

Franklin Clinton: Nah, you on the wrong boat.

(*Michael then shoots the gang member*)

Michael De Santa: Okay! Now, go find Jimmy!

(*Jimmy appears on the deck having escaped from the yachts head*)

Jimmy De Santa: Dad? Wait! You're the guy from the dealership?

Franklin Clinton: Yup. And it's a long story, bro.

(*The mast, which Jimmy had been leaning on, swings out over the freeway*)

Michael De Santa: Jimmy! Kid, watch out for the boom!

Jimmy De Santa: Oh fuck!

Michael De Santa: Fuck, hold on.

Jimmy De Santa: Arrrghh! Dad! Help! Help! Help!

Michael De Santa: Whoa! Crap!

Franklin Clinton: Get under him, man! Let him drop in the car.

(*Michael drives the Sentinel under Jimmy who then falls into the car while another gang member attempts to throw Franklin off the boat. Franklin, who is holding on to the side of the boat, eventually manages to throw the gang member off*)

Michael De Santa: The fuck is wrong with you, kid?

Jimmy De Santa: Dad?

Michael De Santa: Don't "Dad" me, you little shit. You better hope she's still seaworthy.

(*Another gang member, attempting to pull the mast back in line with the boat, falls off on to the freeway*)

Michael De Santa: This is gonna kill me!

(*Franklin climbs back on to the boat and goes to the back*)

Franklin Clinton: Hey! Get me off of this damn thing!

(*If Michael is not close enough*)

Franklin Clinton: Hey, get right up the back of that thing!

(*If Michael is still not close enough*)

Franklin Clinton: Hey, closer, man! Closer!

Franklin Clinton: I ain't jumping from here, man! Get closer!

Franklin Clinton: Right behind it homie! Come on!

Michael De Santa: I'm fucking this up! Shit! I can't do this! Come on!

Michael De Santa: They're getting away! Fuck!

(*Michael drives the car close to the back of the truck carrying the boat*)

Franklin Clinton: Shit!

(*Franklin lands on the Sentinel*)

Franklin Clinton: Remind me not to come to you for parenting advice.

(*Franklin begins climbing over the windshield*)

Michael De Santa: That everyone? Alright. Time to get the boat back./All-a-fuckin' board? Let's stop this ship from sailing.

Jimmy De Santa: This is getting really weird, pop./You've made me an accessory to manslaughter.

(*The Sentinel's engine begins to fail*)

Jimmy De Santa: Ohh, now that doesn't sound good.

Franklin Clinton: Damn, that's the engine, man. We ain't chasing shit in this thing.

Michael De Santa: Hold it together. My fucking boat!

Jimmy De Santa: Hey... it's just a thing! At least you've still got a son...

Franklin Clinton: Eh. There's a chop shop back there, dog. You drive us there, we can get the ride fixed.

(*Michael turns the Sentinel around and begins to drive towards the Los Santos Customs at Los Santos International Airport*)

Michael De Santa: My boat!

Jimmy De Santa: It's just a thing.

Michael De Santa: My boat.

Jimmy De Santa: Please stop doing that... Listen... I fucked up, okay... I'm not going to lie. That was... a really bad judgement call... but... shit, Dad, I nearly died, and all you give a shit about is this fucking boat?!

Michael De Santa: No... it's not that... it's....

Jimmy De Santa: All we do is scream at each other... no wonder I can't get a job... It's all your fucking fault. Or, it's not... but it's partly your fault. I... I mean, I just want to impress you.

Michael De Santa: By selling my boat to some gang bangers?

Jimmy De Santa: I know it sounds dumb when you put it like that... but all you do is day dream or get angry...

Michael De Santa: Look, I love you Jimmy, but you're an asshole, and right now, with my boat disappearing over the horizon, that's all I can see... Franklin, would you do me a favor and give this kid a ride home after they've fixed this thing? I want to headbutt the road in peace.

Jimmy De Santa: Oh, great - leave me with the home invader!

Franklin Clinton: I'll get it done, dog. No problem.

Jimmy De Santa: Dad!

Michael De Santa: Enough. Alright? Enough. Franklin, do me a favor, call me a taxi, will you?

Franklin Clinton: No problem./Sure thing man.

(*Franklin phones the Downtown Cab Co.*)

Franklin Clinton: Hey, I need a cab as soon as you can send one. Los Santos Customs, by the airport. A'ight. Thanks.

(*Franklin hangs up*)

Michael De Santa: Thanks, man.

Franklin Clinton: Eh, so you ahh, do much yachting?

Michael De Santa: Not any more, no, I don't.

Franklin Clinton: Before, I mean, man.

Michael De Santa: Nah, not really. This little shit stays in his room all day, and I don't have many other people to go with, you know. I liked looking at it.

Franklin Clinton: Looking?

Michael De Santa: Yeah. I'd come down to the marina, sit on the deck, pour myself a drink, and look at her - Jacqueline. It'd clear my head, you know. Let me dream.

Franklin Clinton: Jacqueline, huh? Well, maybe you need to do some other shit to fill your time. Dream other dreams, man.

Michael De Santa: Yeah, sure, whatever.

(*Michael drives towards Greenwich Pkwy*)

Franklin Clinton: Up there, ah, go left.

(*Franklin spots Los Santos Customs in the distance*)

Franklin Clinton: Hey, this the place up here. I know this dude, man, his name's Hao. He goin' look after us.

Michael De Santa: Take what's in my pocket - a couple of thousand bucks. That'll cover it, right?

Franklin Clinton: Yeah. Should be cool.

Michael De Santa: Good.

(*Michael drives to the entrance of Los Santos Customs*)

Michael De Santa: So, you sure you're good.

Franklin Clinton: Yeah, I got this.

Michael De Santa: Alright.

(*Michael gets out of the car with Franklin moving over to the drivers seat*)

Jimmy De Santa: Ooo, and I'm gonna come up front.

Michael De Santa: Get out and walk around.

Jimmy De Santa: It's okay, I can just climb over.

Franklin Clinton: Look, man. I'm gonna get the ride fixed, man and drop it back off at your house along with this dude.

(*Michael begins hailing the taxi over*)

Franklin Clinton: It's all good though, man. You go and get your head right, alright?

Michael De Santa: Alright. Listen, thanks for today. Appreciate it. You stop back at the house, we'll talk.

Jimmy De Santa: Ugh. You see?

Franklin Clinton: Fo' sho, man. Hey, sorry we didn't get your boat, man.

Michael De Santa: Yeah.

Jimmy De Santa: Come on, man. Let's trick this whip, homie.

(*Michael gets into the taxi and Franklin drives the Sentinel into Los Santos Customs*)

Jimmy De Santa: Come on, man. Let's get in there.

Hao: Still need to get you out for one of the races, Franklin. See if you drive as fast as you talk.

(*The car is repaired*)

Jimmy De Santa: Alright. Good as new.

(*Franklin drives the car out of the garage*)

Jimmy De Santa: Are you trying to think of, like, the sickest ride that's even conceivable?

Franklin Clinton: Alright, man. I'm taking you home.

Jimmy De Santa: It's Franklin, right?

Franklin Clinton: Yeah, Franklin. Or the credit fraud guy, the home invader, you know what, call me what you like, man.

Jimmy De Santa: Yeah, ahh, no, I mean, sure...

Franklin Clinton: Jimmy, ain't it? Or James?

Jimmy De Santa: Jimmy. Or just like... Jizzle.

Franklin Clinton: No man, I'll just stick with Jimmy, homie.

Jimmy De Santa: So, ahh, what's the deal, man?

Franklin Clinton: Huh?

Jimmy De Santa: You and my old man? I see you at the dealership. Then someone steals my whip. And Pop is all like, he's been down there to talk to you guys.

Franklin Clinton: Your pops did more than talk.

Jimmy De Santa: What he do?

Franklin Clinton: Look, man, if he ain't tell you, I ain't gonna tell you. But I lost my fuckin' job and I thought maybe he could help me find a new one.

Jimmy De Santa: Dude, my dad is retired. Like, fully. Like, his only marketable skills are watching TV and daytime drinking.

Franklin Clinton: Man, look, I dunno, homie, he seems okay to me. Shit, he saved your ass.

Jimmy De Santa: You saved my ass.

Franklin Clinton: Nah, nah, man. Well, well, maybe we good together, you know? Like, maybe we can get shit done we couldn't do separately.

Jimmy De Santa: If it keeps him out the house, that's cool by me.

Franklin Clinton: Yeah, well, we'll see.

Jimmy De Santa: Look, I'm sorry my dad lost you your job. It's hard to out there. Tough. I mean, I'm employmentally challenged at the moment.

Franklin Clinton: Oh, you got fired, dude? Damn, that's rough.

Jimmy De Santa: Not fired, as such, I didn't get a job.

Franklin Clinton: I been there, homie. You been putting them resumes out there, but no one's hiring, huh?

Jimmy De Santa: No, I, uhh, I didn't get a job. I've never had a job. It feels like hard work, life. The days just kind of disappear. Hey, you play Righteous Slaughter?

Franklin Clinton: Nah. Not since the first couple.

Jimmy De Santa: Okay.

(*Franklin and Jimmy arrive at the De Santa House*)

Jimmy De Santa: So, like, since we're both unemployed, like, we could run together, you know?

Franklin Clinton: Yeah, I'll think about it, homie.

Jimmy De Santa: Yo, or we could just like, chop it, y'know? Play darts or get our drink on? Strip clubs? Come dude, I get real crazy.

Franklin Clinton: Yeah, I got your number should I need it, man. But, uh...hey-hey, you know what? Man, go easy on your pops, dog. Alright?

Jimmy De Santa: Alright. Church.

Franklin Clinton: Exactly, man.

Jimmy De Santa: My brother from another mother. I mean... I-I hope so 'cause my mom was kind of a skank back in the day. See ya!

Franklin Clinton: Yeah, whatever, homie. Peace!

Mission failure

If Michael fails to get the Sentinel close enough for Franklin to jump off an alternative cutscene takes place with Michael pulling over.

Michael De Santa: Fuck!

(*Michael pulls over as the engine continues to fail*)

Jimmy De Santa: Dad, don't be all butt hurt. At least you got me out of there.

Michael De Santa: You listen to me, you little shit! That kid just jumped off the hood of a moving car to save your ass, and now he's gone! And so is my boat!

Appendix 2: Excerpt from *GTA V: the Manual*

Section: Game Info

Page: HEADS UP DISPLAY.

<photo>

1. **MINI-MAP**

The mini-map shows the immediate vicinity. Press the Z KEY to zoom out the mini-map and see a larger local area. The map will rotate so that the direction the character is facing will always be at the top center of the mini-map. "N" on the mini-map represents north. Note that while the character is in a flying vehicle or parachuting an altimeter will display over the mini-map.

2. **HEALTH BAR**

Shows how much health the character has left. When the bar is empty the character is "wasted", you will be revived in the nearest hospital for a small fee.

3. **ARMOR BAR**

You can buy a range of armor weights at Ammu-Nation. If you are shot while wearing armor, the armor will be damaged before the character's body starts to take damage. As the armor gets damaged the armor bar will decrease.

4. **SPECIAL ABILITY BAR**

Each character has a unique Special Ability which they can use if the Special Ability bar has been built up enough (see Special Abilities). Special Abilities are activated by pressing the CAPSLOCK KEY.

5. **TARGET RETICULE**

When aiming with a gun, the targeting reticule will be shown here.

<photo>

1. **INSTRUCTIONAL TEXT**

Tutorial text, gameplay hints and prompts will be displayed here.

2. **MONEY**

The individual character's current bank balance will be shown here in white. Recent expenditure debits will be shown below that in red.

<photo>

1. **WEAPON WHEEL**

Bring up the weapon wheel by holding TAB KEY. Navigate to the weapon you want by using the MOUSE. Change weapons within each class by using the MOUSE-WHEEL. Release TAB KEY to change to the new weapon.

2. **AMMO**

When firing a weapon, the current total ammunition will be shown here in white. The number of bullets in the current magazine will be shown to the right in grey.

3. **WANTED LEVEL**

When you have a Wanted Level, stars will be displayed here. Between one and five stars will be shown, depending on the level of police interest. One star shows minor interest, when you hit five stars they'll call in the National Guard.

<photo>

1. **VEHICLE NAME**

On entering a vehicle, the vehicle name will be displayed here.

2. **LOCATION**

The name of the current area the character is in will be displayed here in white. Beneath that, the road name will be written in white.

<photo>

The Interactions Menu has been added to Story Mode to help navigate the world. Press the M KEY while on foot or in a vehicle to bring up the Interactions Menu, and use it to quickly set GPS points, equip items from your inventory, view your current Objective, interact with characters around you and more.

Page: SPECIFICATIONS

- Minimum specifications

OS: Windows 8.1 64 Bit, Windows 8 64 Bit, Windows 7 64 Bit Service Pack 1, Windows Vista 64 Bit Service Pack 2* (*NVIDIA video card recommended if running Vista OS)

Processor: Intel Core 2 Quad CPU Q6600 @ 2.40 GHz (4 CPUs) / AMD Phenom 9850 Quad-Core Processor (4 CPUs) @ 2.5 GHz

Memory: 4GB

Video Card: NVIDIA 9800 GT 1GB / AMD HD 4870 1GB (DX 10, 10.1, 11)

Sound Card: 100% DirectX 10 compatible

HDD Space: 65GB

DVD Drive (disc version only)

- Recommended specifications

OS: Windows 8.1 64 Bit, Windows 8 64 Bit, Windows 7 64 Bit Service Pack 1

Processor: Intel i5 3470 @ 3.2 GHz (4 CPUs) / AMD X8 FX-8350 @ 4 GHz (8 CPUs)

Memory: 8GB

Video Card: NVIDIA GTX 660 2 GB / AMD HD 7870 2GB

Sound Card: 100% DirectX 10 compatible

HDD Space: 65GB

DVD Drive (disc version only)

Over time downloadable content and programming changes will change the system requirements for this game. Please refer to your hardware manufacturer and www.rockstargames.com/support for current compatibility information. Some system components such as mobile chipsets, integrated, and AGP graphics cards may be incompatible. Unlisted specifications may not be supported by publisher.

OTHER REQUIREMENTS

Installation and online play requires log-in to the Rockstar Games Social Club (13+) network; internet connection required for activation, online play, and periodic entitlement verification; software installations required including Rockstar Games Social Club platform, DirectX, Chromium, and Microsoft Visual C++ 2008 sp1 Redistributable Package, and authentication software that recognizes certain hardware attributes for entitlement, digital rights management, system, and other purposes.

Single use Rockstar Activation Code registration via internet required; registration is limited to one Rockstar Games Social Club account (13+) per Rockstar Activation Code; only one PC log-in allowed per Social Club account at any time; Rockstar Activation Code(s) are non-transferable once used; Social Club accounts are non-transferable.

Page: INSTALLATION

Installing via disc

1. Insert 'Grand Theft Auto V' (disc 1) into your DVD drive. If the installer does not start, open your DVD drive folder and double click on the 'Setup' icon.

2. You will begin installation of GTAV. Please follow the on-screen directions until the installation process is complete.

3. Other components such as DirectX and Microsoft .NET and Visual C++ software will then be installed if required. Please follow the on-screen directions.

4. Click on the 'Grand Theft Auto V' icon to start GTA V. The game will download and install updates if available.

5. You will be asked to create a Social Club account or to sign into an existing account.

6. You will be prompted to enter your Rockstar Activation Code to perform a one-time product activation via the internet. You can find the Rockstar Activation Code on the back of your manual.

Please note that the game includes a release date check, and will not activate until the release date has passed. If you fail to connect, or the process fails, please visit www.rockstargames.com/support for details. Please keep your game manual as additional Rockstar Activation Codes are not available.

Installing via Rockstar Warehouse

1. You will receive an email from rockstarwarehouse@rockstargames.com with your unique Rockstar Activation Code. Please be sure to save that email or print it out, since you will need to enter this code during game installation.

2. From your PC, click the "login to Social Club" link in the Rockstar Warehouse email or click here to get started.

3. You will be prompted to sign in to your existing Rockstar Games Social Club account. If you do not already have a Social Club account, follow the directions to create one and then retry the link.

4. Click on "USE ROCKSTAR CODE" and enter your unique Rockstar Activation Code when prompted. Then click on the "ACTIVATE" button.

5. The site will ask you to confirm that you are activating GTAV for PC. Then click on the "CONFIRM" button.

6. Click on "DOWNLOAD FOR WINDOWS" to download the GTAV installer to your PC.

7. Follow the instructions in the installer to complete the installation process.

ORDERED YOUR DIGITAL COPY FROM SOMEWHERE ELSE?

Please locate the original emails that you received with your purchase and follow the instructions.

STILL HAVING PROBLEMS?

Please visit www.rockstargames.com/support for details. You can also email RockstarWarehouse@RockstarGames.com for support with your order.

Section: Game Features

Page: CHARACTER SWITCHING

<photo>

Grand Theft Auto V features three playable protagonists – Michael, Franklin and Trevor – and many missions are tackled by two or three of them together, with the ability to switch between the characters mid-action as they work as a team to get the job done.

Off mission, Michael, Franklin and Trevor each go about separate lives with their own friends, hobbies and sidelines, giving the player the choice to experience and explore San Andreas from three very different perspectives and, for the voyeur in all of us, the freedom to switch between them in real-time at any point to see what they've been up to.

Your fourth character slot at the bottom is reserved for your custom Grand Theft Auto Online player character.

Page: PLAYER STATS

Michael, Franklin and Trevor start with different Player Stats based on their backstory and skillset. Each of these stats can be improved with experience, which will in turn improve each character's individual abilities, reactions and endurance as they progress through the game. The more a character uses a skill, the more his related stats will increase. For example, if Michael spend time flying a helicopter, his Flying stat will increase.

Note: Player Stats are unique to each character – spending a lot of time behind the wheel as Franklin will increase Franklin's Driving stat, but won't have any effect on either Michael or Trevor's Driving stat.

SPECIAL

Using a character's Special Ability will gradually improve their Special stat. As the stat bar increases, the speed at which that character's Special Ability bar fills up will also increase.

STAMINA

Extra stamina will allow the character to sprint, swim and cycle for longer without getting tired. The stat will increase as the player performs each of those activities.

SHOOTING

A higher Shooting stat will make the character more accurate by reducing recoil while shooting any gun. He will also be able to reload faster and carry more ammunition. The more targets the player hits, particularly with headshots, the more his Shooting stat will increase. Spend time in the Shooting Range and take on shooting challenges as a fast way of improving this skill.

STRENGTH

Additional strength will inflict heavier damage during hand-to-hand combat, increase speed at climbing ladders, decrease the amount of damage taken from falls, car crashes, explosions and fire, and improve the character's tennis and golf by allowing him to hit the ball harder. Engaging in unarmed combat, and taking part in sports like tennis, golf and yoga will raise the character's Strength.

STEALTH

The higher the Stealth stat is, the quieter the character will be both in stealth and normal movement modes, and he'll also be able to move more quickly in stealth mode. The Stealth stat will increase the more time you spend moving in stealth or performing stealth takedowns. Press Left CTRL to enter stealth mode.

FLYING

When a character has a low Flying stat, the performance of any aircraft he is flying will be more susceptible to the effects of turbulence. As the stat increases, the character will able to both fly and land more smoothly. Increasing the Flying stat will improve the character's ability to fly all aircraft. Spending more time flying will improve the Flying stat. Visit the Flight School to help improve this stat.

DRIVING

Improving the Driving stat will improve the character's vehicle handling when airborne and make performing wheelies easier. The more time a character spends driving vehicles, the faster the Driving stat will improve, particularly performing wheelies and landing big jumps on four wheels.

LUNG CAPACITY

Having a higher Lung Capacity means the character can stay submerged under water for longer. Lung Capacity will increase as the character spends more time under water.

Page: SPECIAL ABILITIES

Michael, Franklin and Trevor each has his own unique Special Ability. To activate a Special Ability press CAPSLOCK. Beneath the mini-map there is a Special Ability bar showing how much Special Ability the character has left (see Heads Up Display). The Special Ability bar fills up when certain actions are taken, which vary from player to player.

MICHAEL

Michael is an expert marksman with lightning reactions in a gunfight. His Special Ability slows down time in a gunfight allowing him to pick off his targets with greater ease. Increase Michael's Special Ability bar by driving at high speeds and performing lethal moves such as headshots and stealth takedowns.

FRANKLIN

Franklin is a skilled driver with sharp reflexes behind the wheel. His Special Ability Bar allows him to slow down time while driving any road vehicle allowing him to quickly navigate through traffic with ease and take corners at high speed. Time spent driving at speeds, narrowly avoiding collisions and driving against traffic will increase his Special Ability bar.

TREVOR

Trevor is a drug-addled sociopath with a short fuse. His Special Ability bar sends him into a rage, during which he causes double damage to enemies and grants him invincibility. Killing targets, performing headshots, driving at high speeds and taking damage increase his Special Ability bar.

Appendix 3: *GTA V*, menu

- QUIT
- SETTINGS
    o Gamepad

[Depending on the settings the player chooses, the following actions are shown in a controller diagram]

AIM WEAPON / LOCK-ON	INTERACTION MENU	PAUSE MENU	RELOAD
TARGET LOCK ON	USE PHONE	ENTER VEHICLE	LOOK
WEAPON WHEEL	SKIP PHONE CONVERSATION	CLIMB	MOVE
FIRE WEAPON	PHONE UP	SPRINT	LOOK BEHIND (ON FOOT)
LIGHT MELEE ATTACK	PHONE DOWN	CHARACTER SELECTOR	SWITCH CAMERA
HEAVY MELEE ATTACK	PHONE RIGHT	STEER LEFT / RIGHT	ZOOM AIM
TAKE COVER	PHONE LEFT	ACCELERATE	STEALTH MODE
MELEE DODGE	ANSWER PHONE	BRAKE	SNIPER / CAMERA ZOOM
FIRE DRIVE-BY WEAPON	PHONE CANCEL	HORN	FOCUS CAMERA
NEXT VEHICLE WEAPON	PHONE SELECT	EXIT VEHICLE	CINEMATIC CAMERA
AIRCRAFT FIRE	HANG UP PHONE	HELICOPTER DESCEND	DUCK
AIM DRIVE-BY WEAPON	RADIO WHEEL	HEADLIGHTS	PITCH AND ROLL
AIRCRAFT NEXT WEAPON	TOGGLE LANDING GEAR	AIRCRAFT YAW RIGHT	AIRCRAFT YAW LEFT
HELICOPTER ASCEND	HANDBRAKE	AIRCRAFT THROTTLE DOWN	AIRCRAFT THROTTLE UP
REVERSE			

- ▪ Show Controls For
    - On Foot (Third Person)
    - In Vehicle (Third Person)
    - In Aircraft (Third Person)
    - On Foot (First Person)
    - In Vehicle (First Person)
    - In Aircraft (First Person)
    - Creator
- ▪ Targeting Mode
    - Free Aim – Assisted
    - Free Aim

- Assisted Aim – Full
- Assisted Aim – Partial
- Vibration
  - On
  - Off
- Invert Look
  - On
  - Off
- Third Person Control Type
  - Standard
  - Alternate
  - Southpaw
  - Alternate + Southpaw
  - Standard FPS
  - Alternate FPS
  - Southpaw FPS
  - Alternate + Southpaw FPS
  - Standard FPS 2
  - Alternate FPS 2
  - Southpaw FPS 2
  - Alternate + Southpaw FPS 2
- First Person Control Type
  - Standard
  - Alternate
  - Southpaw
  - Alternate + Southpaw
  - Standard FPS
  - Alternate FPS
  - Southpaw FPS
  - Alternate + Southpaw FPS
  - Standard FPS 2
  - Alternate FPS 2
  - Southpaw FPS 2
  - Alternate + Southpaw FPS 2
- Third Person Aiming Sensitivity
  - \<slider\>
- First Person Look-Around Sensitivity
  - Slider
- First Person Aiming Sensitivity
  - Slider
- Third Person Look-Around Sensitivity
  - Slider
- Third Person Aim / Look Deadzone
  - Slider
- First Person Aim / Look Deadzone
  - Slider
- Third Person Aim / Look Acceleration

- Slider
  - First Person Aim / Look Acceleration
    - Slider
  - Allow Movement When Zoomed
    - On
    - Off
  - Alternate Handbrake Control
    - On
    - Off
  - Driveby Control Type
    - Aim + Fire
    - Fire
  - Restore Defaults

- Keyboard / Mouse
  - Mouse Input Method
    - Raw Input
  - Mouse Look Sensitivity
    - Slider
  - Invert Mouse Look
    - On
    - Off
  - Toggle Aim
    - On
    - Off
  - Default Mouse Driving Control
    - Camera
    - Vehicle
    - Off
  - Default Mouse Flying Control
    - Camera
    - Vehicle
    - Off
  - Default Mouse Submarine Control
    - Camera
    - Vehicle
    - Off
  - Mouse Driving Sensitivity
    - Slider
  - Mouse Plane Sensitivity
    - Slider
  - Mouse Heli Sensitivity
    - Slider
  - Mouse Submarine Sensitivity
    - Slider
  - Invert Mouse Flying
    - On

- Off
  - Invert Mouse Submarine
    - On
    - Off
  - Auto Center[106] Mouse On Bikes
    - Slider
  - Auto-Center Mouse In Cars
    - Slider
  - Auto-Center Mouse in Aircraft
    - Slider
  - Restore Defaults

- Key Bindings
  - KEY BINDINGS

Change your keyboard and mouse controls to suit your own personal style or customized layout. Please note that this screen can only be used for custom input mapping of keyboard and mouse, and not any other controllers.

Press <ENTER KEY SYMBOL> to start making changes to your current set of inputs.

CATEGORY	ACTION (followed by a PRIMARY and SECONDARY column in which the actual keyboard keys are depicted)
General	Pause
	Radar Zoom / Multiplayer Information
	Cycle Camera
	Toggle Special Ability
	Character Selector
	Switch to Michael
	Switch to Franklin
	Switch to Trevor
	Switch to GTA Online
	Interaction Menu
	Start / Stop Recording
	Start / Stop Action Replay Recording
	Cancel Recording
	Context Action
Movement	Move Forward
	Move Back
	Move Left
	Move Right
	Jump
	Sprint

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[106] This is not an error on my part. The game contains a spelling error in the menu: the hyphen that is found in the two subsequent options is left out here.

	Enter Vehicle
	Stealth Mode
	Look Behind (On Foot)
Combat	Aim Weapon / Lock-on
	Take Cover
	Throw Grenade / Detonate Sticky Bombs
	Light Melee Attack
	Heavy Melee Attack
	Melee Dodge
	Fire Weapon
	Reload
	Toggle Weapon Accessory
	Sniper / Camera Zoom In
	Sniper / Camera Zoom Out
Weapons Select	Weapon Wheel
	Next Weapon
	Previous Weapon
	Next Weapon in Slot
	Previous Weapon in Slot
	Select Unarmed
	Select Melee
	Select Shotgun
	Select Heavy Weapon
	Select Pistol
	Select SMG
	Select Assault Rifle
	Select Sniper Rifle
Vehicle General	Exit Vehicle
	Next Vehicle Weapon
	Previous Vehicle Weapon
	Look Behind (In Vehicle)
	Next Radio Station
	Previous Radio Station
	Next Custom Radio Track
	Previous Custom Radio Track
	Cinematic Camera
	Radio Wheel
	Cinematic Slowmo
	Duck
	Stunt Jump Slow Motion Speed Up
	Stunt Jump Slow Motion Speed Down
Cars / Bikes / Boats	Accelerate
	Brake
	Steer Left
	Steer Right

		Lean / Tilt Forward
		Lean / Tilt Backward
		Fire Drive-by Weapon
		Aim Drive-by Weapon
		Headlights
		Handbrake
		Horn
		Bicycle Sprint
		Bicycle Front Brake
		Toggle Driving Mouse Control (Hold)
Aircraft		Aircraft Throttle Up
		Aircraft Throttle Down
		Aircraft Yaw Left
		Aircraft Yaw Right
		Aircraft Roll Left
		Aircraft Roll Right
		Aircraft Pitch Forward
		Aircraft Pitch Back
		Aircraft Fire
		Aircraft Target Left
		Aircraft Target Right
		Toggle Landing Gear
		Aircraft Grappling Hook / VTOL Mode
		Toggle Aircraft Weapon Camera
		Aircraft Mouse Control (Hold)
Submersibles		Sub Throttle Up
		Sub Throttle Down
		Sub Hard Turn Left
		Sub Hard Turn Right
		Sub Turn Left
		Sub Turn Right
		Sub Pitch Forward
		Sub Pitch Back
		Sub Ascend
		Sub Descend
		Toggle Submersible Mouse Control (Hold)
Parachute		Parachute Pitch Forward
		Parachute Pitch Back
		Parachute Turn Left
		Parachute Turn Right
		Parachute Deploy
		Parachute Detach
		Parachute Brake Left
		Parachute Brake Right
		Parachute Precision Control

	Parachute Smoke
Cellphone	Use Phone
	Phone Up
	Phone Down
	Phone Left
	Phone Right
	Phone Select
	Phone Cancel
	Phone Option
	Phone Special Option
	Phone Scroll Forward
	Phone Scroll Back
	Change Mode (Camera)
	Change Expression (Camera)
	Toggle Grid (Camera)
	Adjust Depth of Field (Camera)
GTA Online	Text Chat Everyone
	Text Chat Team
	Push To Talk
	Point At
	Drop Weapon
	Drop Ammunition
Restore All Defaults	

- o Audio
  - ▪ SFX Volume
    - • Slider
  - ▪ Music Volume
    - • Slider
  - ▪ Dialogue Boost
    - • Slider
  - ▪ Self Radio Mode
    - • Radio
    - • Sequential
    - • Random
  - ▪ Auto-Scan for Music
    - • On
    - • Off
  - ▪ Perform Quick Scan for Music
  - ▪ Perform Full Scan for Music
  - ▪ Output
    - • Dependent on user hardware
  - ▪ Mute Audio On Focus Loss
    - • On
    - • Off

- Restore Defaults

- o Camera
  - Allow Independent Camera Modes
    - On
    - Off
  - Vehicle Camera Height
    - High
    - Low
  - First Person Auto Level Camera
    - On
    - Off
  - First Person On Foot Field of View
    - Slider
  - First Person Ragdoll
    - On
    - Off
  - First Person Combat Roll
    - On
    - Off
  - First Person Head Bobbing
    - On
    - Off
  - First Person Third Person Cover
    - On
    - Off
  - First Person Vehicle Auto-Center
    - On
    - Off
  - First Person Vehicle Hood
    - On
    - Off
  - Restore Defaults

- o Display
  - Radar
    - On
    - Blips
    - Off
  - HUD
    - On
    - Off
  - Weapon Target
    - Simple
    - Complex
  - Simple Reticule Size
    - Slider

- GPS Route
  - On
  - Off
- Brightness
  - Slider
- Safezone Size
  - Slider
- Screen Kill Effects
  - On
  - Off
- Subtitles
  - On
  - Off
- Restore Defaults

- Graphics
  - Video Memory: <> MB / <> MB
  - Ignore Suggested Limits
    - On
    - Off
  - DirectX Version
    - DirectX 10
    - DirectX 10.1
    - DirectX 11

  - Screen Type
    - Windowed Borderless
    - Windowed
    - Fullscreen
  - Resolution
    - <options available dependent on user hardware>
  - Aspect Ratio
    - Auto
    - 3:2
    - 4:3
    - 5:3
    - 5:4
    - 16:9
    - 16:10
  - Refresh Rate
    - Auto
    - <other options dependent on user hardware>
  - Output Monitor
    - 1
    - 2

  - FXAA

- On
- Off
  - **MSAA**
    - On
    - Off
  - **VSync**
    - On
    - Off
  - **Pause Game On Focus Loss**
    - On
    - Off

  - **Population Density**
    - Slider
  - **Population Variety**
    - Slider
  - **Distance Scaling**
    - Slider

  - **Texture Quality**
    - Normal
    - High
    - Very High
  - **Shader Quality**
    - Normal
    - High
    - Very High
  - **Shadow Quality**
    - Normal
    - High
    - Very High
  - **Reflection Quality**
    - Normal
    - High
    - Very High
    - Ultra
  - **Reflection MSAA**
    - Off
    - X2
    - X4
    - X8
  - **Water Quality**
    - Normal
    - High
    - Very High
  - **Particles Quality**
    - Normal

- High
- Very High
  - Grass Quality
    - Normal
    - High
    - Very High
    - Ultra
  - Soft Shadows
    - Sharp
    - Soft
    - Softer
    - Softest
    - AMD CHS
    - NVIDIA PCSS
  - Post FX
    - Normal
    - High
    - Very High
    - Ultra
  - Motion Blur Strength
    - Slider
  - In-Game Depth Of Field Effects
    - On
    - Off
  - Anisotropic Filtering
    - Off
    - X2
    - X4
    - X8
    - X16
  - Ambient Occlusion
    - Off
    - Normal
    - High
  - Tesselation
    - Off
    - Normal
    - High
    - Very High

  - Restore Defaults

o Advanced Graphics
  - Changing these options may cause reduced game performance.
  - Long Shadows
    - On
    - Off

- High Resolution Shadows
  - On
  - Off
- High Detail Streaming While Flying
  - On
  - Off
- Extended Distance Scaling
  - Slider
- Extended Shadows Distance
  - Slider
- Restore Defaults

o Voice Chat
  - Voice chat output is muted while you are on this screen.
  - Voice Chat Enabled
    - On
    - Off
                    LISTENING
  - Output Device
    - \<user devices\>
  - Voice Chat Volume
    - Slider
  - SFX Volume during Voice Chat
    - Slider
  - Music Volume during Voice Chat
    - Slider
                    TALKING
  - Microphone Enabled
    - On
    - Off
  - Voice Volume
    - Slider
  - Input Device
    - \<user devices\>
  - Voice Chat Mode
    - Push To Talk
    - Voice Activated
  - Microphone Volume
    - Slider
  - Microphone Sensitivity
    - Slider

  - Restore Defaults

o Notifications
  - Phone Alerts
    - On

- - - Off
  - Stats Alerts
    - On
    - Off
  - Crew Updates
    - On
    - Off
  - Friend Updates
    - On
    - Off
  - Social Club
    - On
    - Off
  - Store
    - On
    - Off
  - Tooltips
    - On
    - Off
  - Message Frequency
    - No Delay
    - 1 Minute
    - 2 Minutes
    - 3 Minutes
    - 4 Minutes
    - 5 Minutes
    - 10 Minutes
    - 15 Minutes
    - 30 Minutes
    - 1 Hour

- Rockstar Editor
  - Allocated Storage (<> MB Used)
    - <> MB of <> GB
  - YouTube Upload Status
    - Public
    - Unlisted
    - Private
  - Rockstar Editor Tooltips
    - On
    - Off
  - Upgrade Graphics Settings For Video Export
    - On
    - Off

- Saving And Startup
  - Landing Page

- On
- Off
  - Startup Flow
    - Load into Story Mode
    - Load into GTA Online

- EVENT
- RANDOM JOB
- ONLINE
- STORY MODE