

*Студеняк-Токарюк Ніка**здобувач першого рівня вищої освіти,
Ужгородський національний університет**Науковий керівник: Іванова А.,
кандидат філологічних наук, доцент*

PECULIARITIES OF UKRAINIAN VIDEO GAME LOCALIZATION

Most people understand the term “video game localization” to mean simply “translation of video games,” since in both cases, information is transferred from the source language to the target language. However, if we examine the definitions of localization proposed by various scholars, it becomes clear that this statement is not entirely correct.

Some scholars ultimately view localization as a hybrid form of translation, since it combines features of other translation genres, primarily software localization and audiovisual translation, as well as literary and technical translation. In return, O’Hagan and Mangiron raise the question in their work of whether localization encompasses translation, or whether translation is a broader concept that includes localization as a distinct branch of the field. Ultimately, they suggest using the term “video game localization” to refer to industry practice, and “video game translation” to refer to the work of the translator [5, p. 19-21].

In the gaming industry, it is also common to classify localization into four types:

1. Full localization. This type of localization involves a complete translation of the text, as well as voice acting for games.
2. Partial localization. This type of localization involves translating text and other linguistic elements, such as the user interface and subtitles, while the audio remains in the original language.
3. Localization of game instructions. In this case, the instructions and rules are translated, but the game itself remains available only in the original language.
4. Absence of localization. Some developers choose not to localize their games at all, meaning the game is available only in its original language [3, p. 190-191].

Video games are multi-layered products that combine elements from various levels. Of course, there is no denying that textual components are the primary focus of researchers; still, the audiovisual components should not be completely disregarded. By comparing the classification of various video game elements, as proposed by Bernal-Marino, as well as by O’Hagan and Mangiron, the following main categories of all elements can be identified: manual (characterized by conciseness and clarity, frequent use of the imperative mood, and the mandatory inclusion of proper nouns), packaging (characterized by limited space for text, alluring promotional texts with concise technical information and legal notices), “readme” file (containing technical vocabulary about adjustments), official website (combines a promotional text with a journalistic one, and technical details), dialogues (contain salutations, proper nouns, ellipses and different peculiarities because of

characters accent or speech pattern), user interface (characterized by limited number of characters and technical aspects of game), graphic art with words (require modifying images), descriptions (depend on the video game genre, vary in style).

Although classifying games by genre is standard practice in the gaming industry, the concept of a video game genre is overly broad, as games today typically combine elements from different genres. However, after considering the various options proposed by Rauscher [2, p.17], Costales, Berens, and Howard [3, p. 390], it is possible to identify several main categories and their key linguistic and technical characteristics:

1. Actions. Significant challenges can arise when localizing action games for regions with strict censorship of violence, politics, and death.

2. Simulators. Alongside entertainment, these games can be used to teach specific disciplines and prepare for real-life situations. Therefore, the accuracy of specialized terminology and the precise localization of all elements and instructions are of the utmost importance in this genre.

3. Role-playing games. The translator's understanding of a large number of dialogues and their nuances can be a decisive factor in the quality of the product's localization. In most cases, these games are set in a fantasy world inspired by the Middle Ages, so the translator must take into account the authors' neologisms, as well as the period.

4. Strategy games. Some strategy games may be based on real-world events, such as World War II in the "Hearts of Iron" series, or myths and legends of different countries in "Age of Mythology". This requires the translator to possess knowledge of and pay close attention to a specific historical period and/or culture.

5. Adventure games. Of all the major types of video games, this genre focuses most heavily on the narrative [2, p. 17]. These games may include puzzles, deciphering messages, searching for and using various tools, unlocking locked doors, and discovering and exploring new locations.

6. Logic games. These games require players to solve various types of puzzles; the instructions and descriptions should be understandable, especially if the puzzle itself includes elements related to cultural phenomena or linguistic features.

7. Sports games. For example, in F1 games, the translator must be well-versed in the sport's terminology, as it involves various technical details related to the construction of the race car that must be considered during translation.

To achieve adequate localization, Fernando Costales identifies the following strategies: domestication and foreignization, as well as zero translation, transcreation, and literal translation [3, p.388]. The most important of these for localization are the strategies of domestication and foreignization, which is why most scholars prioritize them.

Domestication requires the translator to focus on the target audience and strive to adjust the source material as closely as possible to their preferences. This involves replacing the linguistic, cultural, and stylistic elements of the source text with equivalents that are familiar to the target audience and meet their expectations, while adhering to the target language's linguistic norms. For example, in the game

“Baldur’s Gate 3”, the translators replaced the name of the race “dragonborn” with the word “драконичі.” This term was formed according to the rules of Ukrainian grammar using the suffix “-ич,” which indicates belonging, since the “-born” part of the original word has the same meaning. Another well-known example of domestication in the technical aspect of this game is the replacement of the word “interface” with “дієвидло.” The translator himself explains that, during the translation, he was guided by the logic that “interface” implies a certain interaction with the game through various visual elements (face) of the game[6]. Thus, the component of the word denoting “interaction” was replaced with derivative of “дія,” and “face” became part of “-видло,” which derives from the word “вид,” meaning appearance. Eventually, due to negative fan reaction, this translation was removed, and “interface” was transcoded.

The core principle of foreignization is to focus on the original author, with the translator striving to remain true to the original text to preserve its linguistic, literary, and cultural nuances and its unique charm. This strategy is commonly used when the cultural context is important for the source material. For example, while the domestication strategy was applied to some races, the githyanki were written using transcoding. The word itself comes from the game’s fictional language and means “followers of Gith” or “children of Gith,” and to demonstrate that this race communicates in its own language, the decision was made not to use the domestication strategy. Also, speaking about technical aspects, during the game’s loading screen, you can find a pop-up message that looks like this: “Використовуйте ‘Page Up’ та ‘Page Down’ для масштабування.” The sentence was translated, except for the keys, because if you look at the keyboard, those keys are labeled in English and not Ukrainian. In this case, foreignization makes it easier for players to find the right keys when customizing the game’s appearance to their liking.

In summary, video game localization is a multi-stage process whose primary goal is to adapt a video game’s content to the target market, taking into account cultural factors and legal regulations, while applying various strategies to ultimately meet the needs of potential players.

СПИСОК ЛІТЕРАТУРИ

1. Bernal-Merino M. A. Translation and localisation in video games. Making entertainment software global / M. A. Bernal-Merino. – New York, NY: Routledge, 2014. 301 p.
2. Rauscher, A. Video Game Genres – Typology. // Schüren Verlag, Marburg, 2012. 19 p.
3. Costales A. F. Exploring Translation Strategies in Video Game Localization // MonTi Monografías de Traducción e Interpretación. 2012. 385-408 pp.
4. Mangiron, C. Games Without Borders: The Cultural Dimension of Game Localisation // Hermēneus, TI, 18, pp. 187-208
5. Mangiron C., O’Hagan M. Game localization / C. Mangiron, M. O’Hagan. – Amsterdam & Philadelphia, PA: John Benjamins, 2013. 374 p.

6. «Не дієвидлом єдиним» або словотвір, на який ми заслужили : web-page. URL: <https://parade.com/celebrities/what-happened-to-connie-chung> (access mode: 19.03.2026).

Чередниченко Ельвіра

*здобувач першого рівня вищої освіти,
Ужгородський національний університет
Науковий керівник: Іванова А. О.,
кандидат філологічних наук, доцент*

FILMONYM RENDERING STRATEGIES FROM ENGLISH INTO UKRAINIAN

There is no denying the exponential growth in the number of films, series, and anime titles over the last couple of decades. Such rapid development invites the discussion of measures to be taken to the goal of furthering this expansion. These measures, of course, are ways of rendering and adapting the products of the cinematography industry into a multitude of languages worldwide, including Ukrainian. Recent studies on the subject were carried out by such Ukrainian scholars as Podoliak & Zubrytskii [9], Horda & Pushyk [7], Huzul & Fedyk [8], etc.

In their works, these scholars analyzed the methods employed by translators in the process of rendering titles of foreign filmonyms into Ukrainian. A number of classifications of methodologies were provided; in particular, the study by Horda & Pushyk [7] offers detailed descriptions of systems developed by other linguists in the past. In our work a system of 12 processes designed by Newmark [4] will be our frame model. This specific system was chosen to better represent changes that occur during the usage of domestication and foreignization strategies. As mentioned in the study by [6], the concept of these two strategies was developed in the 1990s by Venuti L. and has since captured the attention of many scholars, leading to a trend in Ukrainian linguistic studies [1].

The goal of our research was to compare the titles of various filmonyms in English and their translation in Ukrainian, conduct a translation analysis and enumerate the most productive means of rendering the titles based on the aforementioned classification by [4].

The material for our study was compiled from a Wikipedia article listing animated projects and series airing on the Ukrainian entertainment TV channel 'QTV' from its inception until its closure [5]. This list is divided into 3 categories: anime, series, and animated series. One must understand that the category of animated series also includes some stand-alone, non-serialized animated projects; the same holds for the category of anime titles, albeit to a lesser degree. Western animation and anime were considered 2 separate entities based on the multitude of cultural, narrative, and diversity factors that greatly affect naming conventions [3], [2].