

T. C.  
İSTANBUL 29 MAYIS ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

A DESCRIPTIVE AND COMPARATIVE STUDY ON THE  
TURKISH TRANSLATIONS OF THE VIDEO GAME *THE  
WITCHER 3: WILD HUNT*

*THE WITCHER 3: WILD HUNT* VIDEO OYUNUNUN  
TÜRKÇE ÇEVİRİLERİ ÜZERİNE BETİMLEYİCİ VE  
KARŞILAŞTIRMALI BİR İNCELEME

(YÜKSEK LİSANS TEZİ)

Samet ÇAKIROĞLU

Danışman:  
Dr. Öğr. Üyesi Nilüfer ALİMEN

İSTANBUL  
2023



**T. C.  
İSTANBUL 29 MAYIS ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI**

**A DESCRIPTIVE AND COMPARATIVE STUDY ON  
THE TURKISH TRANSLATIONS OF THE VIDEO  
GAME *THE WITCHER 3: WILD HUNT***

***THE WITCHER 3: WILD HUNT* VIDEO OYUNUNUN  
TÜRKÇE ÇEVİRİLERİ ÜZERİNE BETİMLEYİCİ VE  
KARŞILAŞTIRMALI BİR İNCELEME**

**(YÜKSEK LİSANS TEZİ)**

**Samet ÇAKIROĞLU**

**Danışman:  
Dr. Öğr. Üyesi Nilüfer ALİMEN**

**İSTANBUL  
2023**

## TEZ ONAY SAYFASI

T. C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Mütercim ve Tercümanlık Anabilim Dalı'nda 010519YL05 numaralı Samet ÇAKIROĞLU'nun hazırladığı “*A Descriptive and Comparative Study on the Turkish Translations of the Video Game The Witcher 3: Wild Hunt*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 07.02.2023 günü (14:<sup>30</sup> – 15:<sup>30</sup>) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

Dr.Öğr. Üyesi Nilüfer ALİMEN  
İstanbul 29 Mayıs Üniversitesi  
(Tez Danışmanı ve Sınav Komisyonu Başkanı)

Prof. Dr. Işın ÖNER  
İstanbul 29 Mayıs Üniversitesi

Prof. Dr. Ayşe Banu KARADAĞ  
Yıldız Teknik Üniversitesi

## BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Samet ÇAKIROĞLU

07.02.2023

## ÖZ

### ***THE WITCHER 3: WILD HUNT* VİDEO OYUNUNUN TÜRKÇE ÇEVİRİLERİ ÜZERİNE BETİMLEYİCİ VE KARŞILAŞTIRMALI BİR İNCELEME**

Video oyunlar, 1970’li yıllarda arcade oyunlar olarak günlük hayatta yerlerini almaya başlamalarından bu yana büyük değişim geçirmiştir. Günümüzde birçok türü bulunan bu oyunlar, küreselleşme ve hızla büyüyen oyun pazarı nedeniyle yaratıldıkları ülkelerin sınırlarını özellikle de 2000li yıllarda aşmaya başlamış, bu süreçte de akademide birçok araştırmaya konu olmuşlardır. Çeviribilim alanında da video oyunlarda çeviri stratejileri, oyun yerelleştirmesi ve çevirisi, yerelleştirme endüstrisi gibi alanlarda araştırmalar yapılmıştır ve yapılmaya devam etmektedir. Bu çalışmada, CD Projekt yapımcı şirketi tarafından 2015 yılında yayınlanan *The Witcher 3: Wild Hunt* isimli video oyunun iki çevirisi üzerine betimleyici ve karşılaştırmalı bir inceleme yapılmıştır. İncelemenin amacı, erek metinlerde kullanılan çeviri stratejilerini ortaya çıkarmak ve bu stratejileri çevirmenlerin amacı çerçevesinde yorumlamaktır. Söz konusu çeviriler erek kültürde işlevlerini yerine getirme yolunda kullandıkları stratejiler açısından incelenirken Hans J. Vermeer (1984/2014) tarafından ileri sürülen skopos kuramı kuramsal çerçeve olarak kullanılmıştır. Skopos kuramı çerçevesinde yorumlanmadan önce, erek metinler Alberto Fernández Costales (2012) tarafından ileri sürülen video oyun çeviri stratejileri kullanılarak incelenmiş ve oyun adının çevirisi, deyimlerin ve deyimsel ifadelerin çevirisi, kültürel öğelerin çevirisi, özel adların, ünvanların ve takma adların çevirisi ve yer adlarının çevirisi olmak üzere beş başlıkta sunulmuştur. Yapılan inceleme sonucunda, iki çevirinin de birbirine benzer olduğu söylenebilecek bir amaç doğrultusunda üretildiği, ancak kullanılan çeviri stratejilerinin değişkenlik gösterebildiği saptanmıştır.

**Anahtar Kelimeler:** Oyun Yerelleştirmesi, Oyun Çevirisi, *The Witcher 3: Wild Hunt*, Çeviri Stratejileri, Skopos

## ABSTRACT

### A DESCRIPTIVE AND COMPARATIVE STUDY ON THE TURKISH TRANSLATIONS OF THE VIDEO GAME *THE WITCHER 3: WILD HUNT*

Video games have changed a lot since they started becoming a part of everyday life as arcade games in the 1970s. There are many genres of video games today and they have crossed borders, especially in the 2000s, thanks to globalization and the rapidly growing game market and have been the subject of many academic studies. In the field of Translation Studies, research has been conducted and continues to be conducted in areas such as translation strategies in video games, game localization and translation, and the localization industry. In this study, a descriptive and comparative analysis has been conducted on two translations of the video game *The Witcher 3: Wild Hunt*, published by the video game production company CD Projekt in 2015. The aim of this study is to reveal the translation strategies used in the two target texts and to comment on these strategies within the framework of the translators' aim. The translations in question were examined in terms of the strategies they used in order to achieve their skopos. The skopos theory put forward by Hans J. Vermeer (1984/2014) was used as the theoretical framework of this study. Before being commented on within the framework of skopos theory, the target texts were analyzed using the video game translation strategies put forward by Alberto Fernández Costales (2012) and then categorized under the following headings: translation of the title, translation of idioms and idiomatic expressions, translation of cultural items, translation of proper names, titles and nicknames, and translation of place names. As a result of the analysis, it was determined that while both translations were produced with aims that could be regarded as similar, the translation strategies used tend to show a certain degree of variation.

**Keywords:** Game Localization, Game Translation, *The Witcher 3: Wild Hunt*, Translation Strategies, Skopos

## ACKNOWLEDGEMENTS

First of all I would like to thank my thesis advisor Dr. Nilüfer ALİMEN for the support, patience and sincerity she has shown me throughout this journey. Her guidance has helped this thesis take shape.

I would also like to express my gratitude to Prof. Dr. Işın ÖNER for being an invaluable source of wisdom and information in my graduate studies.

I am grateful to Prof. Dr. Ayşe Banu KARADAĞ, whose deep knowledge in translation studies, keen eye and critical mind helped me considerably improve myself in my graduate studies.

I would like to thank Assoc. Prof. Dr. Senem ÖNER BULUT, whose lessons broadened my horizon about the future of our field.

Lastly, I would like to thank my parents Nadiye ÇAKIROĞLU and Niyazi ÇAKIROĞLU as well as my sisters Sibel and Sinem for their unconditional love and moral support.

Samet ÇAKIROĞLU  
07 02 2023

## İÇİNDEKİLER

TEZ ONAY SAYFASI.....	ii
BEYAN.....	iii
ÖZ.....	iv
ABSTRACT.....	v
ACKNOWLEDGEMENTS.....	vi
LIST OF ABBREVIATIONS.....	viii
LIST OF TABLES.....	ix
<b>INTRODUCTION.....</b>	<b>1</b>
<b>I. VIDEO GAME LOCALIZATION AND TRANSLATION.....</b>	<b>4</b>
1.1. Video Game Industry.....	4
1.2. Localization Industry Terms.....	5
1.3. Translation of Video Games.....	8
<b>II. FAN TRANSLATION.....</b>	<b>13</b>
2.1. Types of Fan Translation.....	13
<b>III. THEORETICAL AND METHODOLOGICAL FRAMEWORK.....</b>	<b>18</b>
3.1. Hans J. Vermeer’s Skopos Theory.....	18
3.2. Translation Strategies.....	24
<b>IV. ABOUT THE WITCHER 3: WILD HUNT.....</b>	<b>30</b>
4.1. General Remarks on <i>The Witcher 3: Wild Hunt</i> .....	30
4.2. Plot Overview of <i>The Witcher 3: Wild Hunt</i> .....	31
4.3. About the Translators.....	33
4.3.1. 23 Studios.....	33
4.3.2. W3TR.....	35
<b>V. CASE STUDY.....</b>	<b>37</b>
5.1. Limitation.....	37
5.2. Translation Strategy Analysis of the Target Texts.....	37
5.2.1. Translation of the Title.....	38
5.2.2. Translation of Idioms and Idiomatic Expressions.....	39
5.2.3. Translation of Cultural Items.....	54
5.2.4 Translation of Proper Names, Titles and Nicknames.....	62
5.2.5 Translation of Place Names.....	67
<b>VI. RESULTS AND DISCUSSION.....</b>	<b>70</b>
<b>REFERENCES.....</b>	<b>73</b>
<b>ÖZGEÇMİŞ.....</b>	<b>77</b>

## LIST OF ABBREVIATIONS

ST	: Source Text
TT1	: Target Text 1
TT2	: Target Text 2
RPG	: Role-playing Game
NPC	: Non-playable Character
ROM	: Read-only Memory
E-FIGS	: English, French, Italian, German and Spanish
DLC	: Downloadable Content

## LIST OF TABLES

<b>Table 1</b>	Translations of character names in TT1 and TT2 .....	65
<b>Table 2</b>	Translations of place names in TT1 and TT2 .....	67



## INTRODUCTION

Video game translation is a relatively new topic not only in the field of translation studies but in academia in general. Arcade games and simple console games have existed since the 1970s. However, thanks to the spread of the internet and the fast development of video games for computers starting from the 1990s, as well as the development of more advanced consoles specifically created for playing video games, video games have become a common option of entertainment for interactive entertainment enthusiasts. The enthusiasm was followed by the development of more video games that cater to people from different walks of life and age groups. Due to their fast and impactful spread, video games have recently become subjects of research in many fields, including translation studies. Research has been done on video game genres, translation strategies, features of video game translations, video game localization and translation issues and the function of video games. However, since it's a relatively new field in academia, the research done is limited compared to other fields of research. Translation's role in the spread of video games throughout the world is undeniable; translation and localization enable video games to reach new audiences. Since translation is a transfer of information not only on a linguistic level, but also on a cultural level, research on the source or target orientedness of video game translations as well as the strategies used will continue to be researched and developed like many other topics that have been debated and researched as part of the translation studies field.

In order to contribute to this limited but rapidly developing field of research on the topic of video games and specifically on the translation of video games, one of the most successful examples of video games of the 2000s, *The Witcher 3: Wild Hunt* and its two translations; a fan translation and the official translation, have been chosen as subjects of this study.

The translation strategies used in video game translation change depending on the genre of the game. In addition, these strategies are affected by the determined skopos. The aim of this study is to carry out a comparative and descriptive analysis of the video game *The Witcher: Wild Hunt* and two of its translations in order to determine the translation strategies utilized in the translations and whether these translations achieve their skopos. The theoretical and methodological framework of the study consists of prolific German linguist and translation scholar Hans J. Vermeer's (1984/2014) skopos theory and the video game translation strategies proposed by Alberto Fernández Costales (2012).

In chapter one, translation and localization of video games will be handled under three subtitles. First of all, a short section will be reserved for some information about the video game industry and its development since the appearance of the first examples of video games. Then the localization industry terms will be detailed as an introduction to the translation and localization of video games. In this section a distinction will be made between the localization and translation of video games. Lastly, details will be given about the translation of video games, with specific regard to the distinction made between translation of video games and the translation of other software products.

In chapter two, the concept of fan translation will be explained. Firstly, several fan translation definitions made by scholars will be shared. Then, this will be followed by the definitions of the four distinct types of fan translation. Lastly, the fan translation of video games will be presented in further detail.

In chapter three, the theoretical and methodological framework of this research will be presented in detail. Firstly, the skopos theory proposed by Hans J. Vermeer (1984/2014) will be presented with specific attention paid to the purpose and function of translational action, as well as Vermeer's definitions of adequacy and equivalence. Afterwards, the video game translation strategies proposed by Alberto Fernández Costales (2012) will be detailed and discussed.

In chapter four, the research subject and the translators will be presented. Firstly, some general information about the research subject *The Witcher 3: Wild Hunt* will be given. Secondly, a plot overview of the main story and quests of the video game will be explained. Thirdly, some information about the translators of the two analyzed translations of the video game will be given.

In chapter five, firstly, the limitation as well as the scope of the study will be presented. Then, the examples chosen from the fan translation and the official translation of the video game *The Witcher 3: Wild Hunt* will be compared to each other and to the source text and analyzed within the framework of video game strategies put forward by Alberto Fernández Costales (2012): domestication vs. foreignization, no translation, transcreation, literal translation, loyalty, loss of meaning and compensation strategies, and censorship. The examples will be presented under five subtitles: translation of the title, translation of idioms and idiomatic expressions, translation of cultural items, translation of proper names, titles and nicknames, and translation of place names.

In the final chapter, conclusions drawn from the descriptive and comparative analysis of the two target texts and the source text will be presented.

# I. VIDEO GAME LOCALIZATION AND TRANSLATION

In this chapter, some information on the video game industry will be given. This will be followed by a brief explanation of localization industry terms with specific focus on localization and translation. Afterwards, some details will be given on what sets video game translation apart from video game localization. The last section of the chapter will focus on the development and improvement of the video game localization and translation industry.

## 1.1. Video Game Industry

Video games have been a part of our lives for more than five decades and today the video game industry is one of the biggest entertainment industries in the world.

The global video game market size was valued at USD 195.65 billion in 2021 and is expected to expand at a compound annual growth rate (CAGR) of 12.9% from 2022 to 2030 (Grand View Research, 2021).

The industry is growing larger and larger every year and video game translation and globalization undeniably play an important role in this growth. Early examples of popular arcade games such as *Spacewar!* (1962), *Pong* (1972) *Pacman* (1979) or *Space Invaders* (1978) required little to no translation or localization. "Due to serious hardware and memory constraints, any story was limited to a few of lines of text printed on the side of the arcade cabinet," (Lebowitz & Klug, 2011, 13). Their simple, intuitive game mechanics that required almost no understanding of the language used in them allowed people from around the world to play them without difficulty. In time, this simplicity has left its place to more and more complex structures. *Donkey Kong* (1981) is considered to be the first video game with a story included in its game-play, even though it's a very

simple one compared to today's standards. Mario's girlfriend was kidnapped by the evil monster Donkey Kong and he tried to save her. The stories became more and more complex through 1980s and 1990s especially in the American and Japanese markets (cf. *ibid*, 18). This narrative intricacy became the norm starting from the late 1990s. The development in the gaming industry resulted in the creation of games with intricate, sophisticated narrative structures in which immersion plays a key role in the player experience. Games with larger amounts of spoken and written material, such as story driven games like role playing games (RPG), where players control a main character, talk to non-playable characters (NPC), go on quests and solve puzzles, became more and more popular. Since RPGs and many other types of video games now required a more involved localization process, localization industry became an irreplaceable part of the gaming industry.

## **1.2. Localization Industry Terms**

The industry that emerged around localization is a combination of four interdependent activities: globalization, internationalization, localization and translation; shortened as GILT. In order to have a better grasp of the localization industry, it is essential to understand their role in this process.

According to the Localization Industry Standards Association (LISA) the definition of globalization is as follows:

Globalization addresses the business issues associated with taking a product global. In the globalization of high-tech products this involves integrating localization throughout a company, after proper internationalization and product design, as well as marketing, sales, and support in the world market (Esselink 2000, 4).

Globalization created a higher need for localization and gave birth to not localization itself but to the localization industry. Companies wanted to take part in the international market that has been building up for decades and that has gained considerable speed as well as value with the spread of Web 2.0. They had to fulfill the specific needs of the multicultural crowds from all around the world. Making a profit has

always been a fundamental purpose for companies and now, taking the global market into account in all the steps taken during the development of a product is a must for the success of any international brand. Globalization isn't directly a part of the localization industry, but since its existence directly affects the decisions made and the products developed, it's possible to argue that it has a non-negligible effect on the process of localization. The first step in the actual process of localization is internationalization.

LISA's definition of internationalization is as follows:

Internationalization is the process of generalizing a product so that it can handle multiple languages and cultural conventions without the need for re-design. Internationalization takes place at the level of program design and document development (Esselink 2000, 2).

Internationalization is the thorough preparation and modification of the product for the global market. It is ideally the first step of any localization cycle (cf. Mangiron and O'Hagan 2006, 12). The main goal of the internationalization process in the localization cycle is optimizing the product and preventing or decreasing the chance of facing any future problems in the localized product. A carefully executed internationalization process begets a faster and smoother localization and translation process. This is also true for video game localization.

If the product has been properly internationalized, the game will not need to be redesigned or have additional features added to accommodate the translations. This makes the actual localization process fairly painless (Chandler in O'Hagan and Mangiron 2013, 90).

Internationalization is also the step where controlled language is in the frame. Controlled language means the language used for the product is standardized, simplified and made easier to understand, which makes the translation and localization steps easier. Localization is the next step after the internationalization of the product.

Localization is often described as a process that requires translators as well as product engineers, telecommunications technicians, software engineers, project managers, terminologists, marketing experts, desktop publishers and lawyers (cf. Pym

2010, 121; cf. Costales 2009, 4). Pym (2010) states that when localization is compared to translation, a shift from text to product can be observed (cf. 121). Yunker (2002) describes localization simply as the “process of modifying a product for a specific locale” (17). Localization is also defined as a combination of translation and cultural and technical adaptation of a product (cf. Sandrini 2005, 133). LISA’s definition of localization is as follows:

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 (Esselink 2000, 3).

As an industry, localization picked up after the 1990s with the fast growth of the internet (cf. Esselink 2000, 3). The demand for localization services has increased with globalization. The need for software localization experts has increased in tandem with the fast growth of the software industry, the development of new software programs and the industry’s desire to expand into new markets. This growth in demand also led to the increase in the demand of translation professionals.

In simple terms, translation is changing an original text written in an original language into a text written in another language (cf. Munday 2016, 8). However, what translation is and should be is constantly being discussed in the translation studies field and this theorization process is a never-ending one (cf. Pym 2010, 1).

As stated by Altice (2019), there’s still an ongoing debate within translation studies whether localization and translation are interchangeable terms and he defines “translation as a linguistic and cultural enterprise, and localization, as a standards - and industry - driven enterprise,” (222). Munday (2016) states that “generally localization is seen by industry as a superordinate term that encompasses translation” (288) and that translation is only a part of the localization process. According to Esselink (2000), the main difference between the traditional translation industry and translation as part of the localization industry is that the latter places a stronger emphasis on translation technology and tools (cf. 4). For O’Hagan (2019), technological advances and thus technologization of translation has a broader impact which isn’t only limited to the localization industry. However, O’Hagan also adds that unlike other types of translation, translation as part of

the localization industry is “bound by the constraints of an electronic medium” (147). Within the localization industry translation is seen as a means to an end, while also being an irreplaceable part of the whole process.

The debate on the distinction between localization and translation persists in the video game localization research as well. Referring to video game translation, Bernal-Merino (2015) states that there must be a distinction between video game localization and video game translation and adds that video game translation can be simply called “translation” or “linguistic game localization” (88). Since this study focuses on the linguistic aspects of the localization process and the strategies applied by the translators in video game translation, the technical branch of the localization process will not be within its scope. Henceforth, this study will only refer to translation of video games, with localization being mentioned when deemed necessary.

### **1.3. Translation of Video Games**

Most video games are mainly translated into what the industry calls E-FIGS: English, French, Italian, German and Spanish for better supervision over marketing strategies, for more profit and because of the growth potential of the game market in these countries (cf. Bernal-Merino 2015, 164). Moreover, some games are just too long and text-intensive for profitable localization outside E-FIGS.

With the tendency of RPG titles to pack in game play times which may stretch to over 100 hours, the volume of game content subject to localisation is increasing. The decision on whether to localise thus has greater cost implications, and means that some territories are left out in the cold with some games unlocalised (O'Hagan 2009, 18).

However, thanks to the development of popular digital distribution channels such as Steam and PlayStation Store, and also application stores like Apple's App Store or Google's Play Store where people can access mobile games, and thanks to the consequent increase in original game sales, video game localization is now becoming more widespread outside E-FIGS countries as well, including Turkey. According to the Turkey Game Market 2021 report, with a player revenue of USD 1 billion 200 million, Turkey

ranks 18<sup>th</sup> in the global game market list (cf. Gaming in Turkey 2021), thanks to the greater translation efforts.

Translation of video games, also called “multimedia interactive entertainment softwares” (Bernal-Merino 2015, 9), has a lot in common with audiovisual translation and software localization. Video games are audiovisual media that rely heavily on visuals like cut-scenes and include dubbing and subtitling, the former less frequently encountered than the latter because of reasons including but not limited to the cost of dubbing and the companies questioning the imperativeness of dubbing in video games. Video games are also software products that require a localization process (cf. O'Hagan and Mangiron 2004, 57). The fundamental difference that sets them apart from most software products is that games are products of entertainment. Even though there are several exceptions to this presumption of video games existing solely for entertainment purposes, such as the game *This War of Mine* (2014) which enables players to experience the harsh living conditions of war-torn countries to a certain extent, since the majority of games are essentially for entertainment the exceptions will be ignored for the sake of this research. Video games' hybrid nature of being both software products and audiovisual entertainment products allow them to include both informative and expressive texts (cf. Reiss 1981). As a result of this hybridity, there are certain differences between video games and other software products. However, before listing the differences, it would be beneficial to first look at the similarities between the two.

The similarities between software localization and video game localization can be summarized as follows:

- a. They both combine language translation with software engineering
- b. The localization cycles they follow are similar, starting from the internationalization process and ending with the final release
- c. The sim-ship model, which means the original product and the localized version(s) are released together (cf. Mangiron and O'Hagan 2006; cf. Bernal-Merino 2015)

Even though translation of video games can be considered a branch of software localization and there are certain similarities, there are also certain differences between the two. According to O'Hagan and Mangiron, although functionality is important for both software and game localization, creativity and originality are of vital importance in

game localization since the main purpose of an average game is to entertain (cf. Mangiron and O'Hagan 2006, 13; cf. Mangiron and O'Hagan 2013, 150). Video games are considered interactive entertainment softwares, which denotes that they may carry cinematic features like cut-scenes and real-time interactive scenes. O'Hagan (2019) explains this feature as follows;

Digital games can be considered specialized software and therefore game localization has much in common with software localization: it involves technical, cultural and linguistic adjustments to the original software. Yet, there are aspects that are unique to the former, arising from the specific characteristics of games as digital interactive entertainment. Modern games are high-tech multimedia products with a non-linear structure, comprising different types of assets (i.e. the different components of a game), including full-fledged movies (known as cut-scenes in the industry), which commonly form part of today's mainstream console games (145).

As O'Hagan (2019) details, the non-linear structure of video games that take shape depending on the choices made by the player, and the audiovisual elements that are essential parts that make video games interactive entertainment software products, are what differentiate them from other types of software. Players' involvement and interaction with the video game are important elements that should be regarded during the video game localization process; especially now that the evolving video game industry has brought forth new, narratively complex games.

The introduction of more complex narrative techniques has allowed for the creation of more compelling and thought-provoking plots (Costales 2012, 387).

This new complexity of plots and the narrative nature of video games require creativity in such a high degree that companies now boast about the creative powers of their translator teams to set themselves apart from other localization and translation companies (cf. Bernal-Merino 2008, 57) which shows how dependent on translation and localization the video game industry truly is. Mangiron further details the difference

between video game localization and other types of localization by comparing it to business software localization from a function perspective:

Even though these two types of translation share some features in common, one of the main differences between the two lies in the fact that while business software must primarily be effective and utilitarian, video games main function is to entertain and to provide pleasure to the players while submerging them in a virtual reality environment (Mangiron 2006, 309).

Similar to the other scholars referred to in this chapter, Mangiron (2006) clarifies that the difference between other forms of software localization and video game localization stems from the fact that the main function of video games is to entertain while the main function of business software is to be helpful and informative.

According to the informaiton collected and analyzed in this chapter, the differences between software localization and video game localization can be summarized as follows:

- a. Since video games are entertainment products, while a software product's functionality depends on being user-friendly, a game's functionality depends on a high degree of creativity and originality in addition to being user-friendly
- b. The standardisation of localization practices applied to software products isn't thoroughly applicable for game localization since the text is not only informative but also expressive (cf. Mangiron 2006; cf. Mangiron and O'Hagan 2006)

Approaching video games simply as localized software products would be a reductive approach. As mentioned above, video games carry the distinct quality of being software products whose main purpose is to entertain the players. This also means that they include both informative and expressive text. These texts are dispersed throughout the game as instructions, dialogues, dialogue options and cut-scenes. According to Bernal-Merino, the gaming industry tends to categorize these translatable video game files into five assets:

1. text e.g. narration, tutorials, error messages, help files, installer strings
2. voice-over and cinematics
3. art e.g. game logo
4. localisation e.g. branding, technical glossaries
5. box and docs (packaging and manual) (cf. Bernal-Merino 2015, 109)

The text variety in video games causes the translators to follow certain strategies depending on the task they need to handle in the translation process. Depending on what section is being translated, the translation of a video game may require using the correct terminology by following certain guidelines or being creative. This thesis focuses on the text asset, and specifically on the in-game instructions, which appear on screen as guidelines to inform the player and guide them through the game; dialogues between two or more characters and dialogue options, in which the game gives the player dialogue options to choose from. Therefore, all the strategies that will be discussed later in Chapter 3 will be used as a research tool for these texts only.

## **II. FAN TRANSLATION**

In this chapter fan translation will be defined and the reasons for its existence will be detailed. Then, some basic information about the four main types of fan translation will be given, with specific focus on the fan translation of video games, which is one of the main research topics of this thesis. Finally, fan translation of video games will be discussed in further detail.

### **2.1. Types of Fan Translation**

A fan is someone who has “a relatively deep positive emotional conviction about someone or something famous, [who is] driven to explore and participate in fannish activities,” (Duffett 2013, 18). These fannish activities can be anything from attending conventions to buying merchandise or participating in several other fandom activities. The term fandom is the combination of the words fan and kingdom. A fandom consists of a dedicated group of people who share the same level of interest for whatever or whoever they are fans of. They form what is called a “participatory culture” (Jenkins, Clinton, Purushotma, Robison, and Weigel 2009, 3) where consumers create, mentor each other, support each other and form strong, often hierarchical social connections. Their shared interest and devotion can lead them to create a variety of products including fan art, original written work inspired by the product, fanfictions or fan translations. They can be both consumers and producers within their fandoms and can become what Toffler calls “prosumers” (Toffler 1980). They not only consume what is included in the canon but create new products outside the canon as well. They create by themselves for themselves, and this creation process can include translations too.

The reason why fans translate might differ, but the most common reason is the non-existence of a translation of the original product. Fan translators “cover sectors and

texts that the translation industry does not normally reach for a variety of reasons (e.g. an anticipated lack of economic benefit)” (Vazquez-Calvo, Shafirova, Zhang, and Cassany 2019, 191). Therefore, the prevalence and development of fan translation in a culture is directly affected by the market share of the object of affection (the thing or person the fans are fixated on) in the same culture. The non-existence or rareness of translations of the object of affection in their culture is also what pushes people to create amateur translations. However, Vazquez-Calvo (2019) states that there needs to be a distinction between fan translation and amateur translation, claiming the former needs a separate category (cf. 192). Fan translation can be considered a form of amateur translation, also called non-professional translation, which involves any type of translation done by non-professionals. However, in fan translations there’s a level of emotional attachment of the translator to the product, which isn’t necessarily found in other kinds of amateur translation (cf. *ibid*, 192). This emotional attachment and devotedness separates fan translation from other forms of amateur translation.

Fan translators gain the necessary experience and skills not through professional training but through a combination of their experiences as gamers, the research they do and by cooperating with other gamers within their community (cf. O’Hagan 2009, 97). As mentioned before in this section, there’s a certain hierarchy in the fan translation community. They learn from each other and teach each other. And with the development of new technologies that make sharing ideas and exchanging information so easy thanks to Web 2.0, it is nearly impossible to avoid this phenomenon even when companies try to prevent the fans’ activities including fan translation.

Fan translations are generally categorized in four groups: fansubbing, fandubbing, scanlation and fan translation of video games. Even though this research specifically focuses on the translation of video games, it would be beneficial to shortly talk about all of them to have a better grasp of how fan translation communities function.

Fansubbing is the fan translation of audiovisual content by an individual or a group of people (cf. Vazquez-Calvo, Shafirova, Zhang, and Cassany 2019, 194; cf. Tian-Zhang and Cassany 2017, 2). Compared to the other types of fan translation, fansubbing has been around longer because its development is parallel to the existence of cinema. Naturally, fansubbing is the most researched type of fan translation. Diaz-Cantas (2018) uses the umbrella term “*cybersubtitling*” for any type of unofficial subtitling on the

internet and lists the subtitling made by fans for anime as *fansubs*, the subtitles created to challenge hegemony as *guerilla subtitles* and subtitles created for the good of general public as *altruist subtitles* (cf. 132). It would be beneficial here to make a distinction between *fansubs* and *fansubbing*. The term *fansubs* is commonly used for the subtitling of anime (cf. Díaz-Cintas 2018, 130; Díaz-Cintas and Muñoz-Sánchez 2006, 37; O'Hagan 2009, 99), while fansubbing includes other forms of audiovisual content e.g. YouTube videos and movies. The practice of fansubbing has gained massive popularity thanks to anime and therefore anime has an important place in fan translation history.

Fandubbing refers to dubbing and editing of movies, internet videos or TV programmes by fans or other internet users, who generally share these edits on social media or streaming websites such as Youtube (cf. Wang and Zhang 2016, 173). Similar to fansubbing, fandubbing was firstly and most commonly used to translate Japanese anime and later became popular and spread to other forms of media such as TV series and movies (cf. Díaz-Cintas and Orero 2010, 444) However, fandubbing isn't as widespread as fansubbing even though they developed in the same time period. One reason might be the strong devotion of fans to the source material, including the original audio. As a result of being not as popular as other forms of fan translation, fandubbing is sometimes referred to as a “minor mode of fan AVT” along with romhacking (cf. Dwyer 2019, 446), which will be discussed in the translation of video games section.

Scanlation is the “scanning, translation and online distribution of comics by fans” (Vazquez-Calvo, Shafirova, Zhang, and Cassany 2019, 203). The Japanese comics called manga started getting attention in Europe and the USA in the late 1980s (cf. Rampant 2010, 222). With Web 2.0 and the creation of fandom communities in online forums, fan translation of manga became widespread similar to other forms of fan translation. Fans started translating manga that they wanted to read and the strategies they used were different from the ones used by commercial translators. Fans used techniques of *foreignization* which “stresses the product’s exoticness by retaining the cultural differences requiring knowledge from the reader [...]” (ibid, 223).

Fan translation of video games is an umbrella term that also encapsulates romhacking and crowdsourcing, which will be detailed as part of this section. Fan translation of video games is the translation of video games by fans for fans and except for the case of crowdsourcing, fan translations of video games are illegal. In addition to

the illegality, the acts of localization and translation are time-consuming and complex processes that require a certain level of software knowledge. However, as Bernal-Merino (2015) puts it, when someone enjoys a product and becomes a fan, even if the process of modifying requires hardwork and is illegal, the fans will “feel compelled to learn and refine it to fit their own personal preferences or needs,” (212). As a result of the master-apprentice relationship within the hierarchical structure of a fan community, new fans learn how to modify, code and create, sustaining the existence fan translation. O’Hagan’s (2009) findings on how fans acquire the necessary experience is as follows:

Given the specialised nature of the tasks involved, it is doubly surprising that some gamers tackle the challenge without formal training or provision of technical support. They seem to acquire the necessary knowledge and skills through online collaboration with like-minded gamers and knowledge-bases created by the game community in addition to their own game playing experience and often extensive research (97).

Fan translators are volunteers who make previously inaccessible products accesible to fans and fandoms through cooperation. Video games constitute a large portion of these products, especially outside of E-FIGS countries and there are certain guidelines that make this cooperation function properly, like in many cooperative efforts.

The rules within a community or a group of video game fan translators are generally enforced by a moderator as well as the members themselves. Since not all fan translation groups work the same way, it is not possible to make precise remarks on the structure and workflow. However, there are certain patterns. Some basic rules might be listed and shared with newcomers. There is a moderator and the moderator might also act as a translation project manager or there might be other members that shoulder the responsibility. Even though there is a certain hierarchy, generally all translations are open to criticism and reevaluation. The fan feedback plays an importnat role in the process, which is one of the main points that set fan translation of video games apart from official translations. Thanks to this feedback, even after the translation is launched, there might be several new versions depending on the intensity of player feedback (cf. Sarıgül and Ross 2020, 10-11). These patterns are also prevalent in crowdsourcing, a subgenre of video game fan translation.

Crowdsourcing is “a practice that consists in obtaining needed services, ideas, or content by soliciting contributions from a large group of people and especially from the online community rather than from traditional employees or suppliers,” (Bernal-Merino 2015, 213). It is a portmanteau word that combines *outsourcing* and *crowd*. The difference between crowdsourcing and other types of video game fan translation is that crowdsourcing is encouraged by the creators of the original product, which makes it a legal endeavor. Crowdsourcing is generally preferred by smaller creators to save money and as Cronin (2010) states it’s generally a better strategy if functionality is more important than quality in a product (cf. 5). Another subgenre of video game translation is romhacking; the oldest form of video game fan translation.

Romhacking is the process of hacking and modifying old games that utilize read-only memories (ROMs) and before the spread of globalization and the creation of a global gaming market, romhacking was only a process of modification for and by local players to improve games. The popular romhacking website *romhacking.net* describes romhacking as “[m]odifying the data in a ROM image to achieve such purposes as playing the game in a different language than intended, creating new levels for old games, or maybe playing with a different skill level than intended” (ROMhacking.net, 2022). Translation is only one of the functions romhacking has and it has become more relevant only after the spread of video games thanks to globalization. Romhacking has been a reality of the video game industry for decades (cf. Bernal-Merino 2015, 212) and used to be the only term used for video game translation. However, nowadays the term is used only for the translation and localization of old console games. The reason why translation of video games is used more commonly is that the term romhacking focuses on IT skills while translation of video games “encompasses not only the development of IT skills, but also linguistic and sociocultural competences,” (Vazquez-Calvo, Shafirova, Zhang, and Cassany 2019, 200). Translation of video games is a more inclusive descriptor. Since this study focuses on the strategies used in the translation of in-game instructions, dialogues and dialogue options, and the research subject isn’t a game with a ROM, the term preferred is translation of video games.

### III. THEORETICAL AND METHODOLOGICAL FRAMEWORK

In this chapter the theoretical and methodological framework of the thesis will be presented in detail. First of all, Hans J. Vermeer's skopos theory (1984) will be discussed as presented in his book *Towards a General Theory of Translational Action: Skopos Theory Explained*.<sup>1</sup> Then, after a short summary of foreignization and domestication strategies, video game translation strategies proposed by Costales (2012) will be explained.<sup>2</sup>

#### 3.1. Hans J. Vermeer's Skopos Theory

The functionalist shift in the field of translation studies in the late 1970s and the theories proposed then-on aimed to close the gap between the theory and practice of translation by changing the focus from structural linguistic aspects of translation to the function of it. One of the leading theories put forward during this shift to target-oriented approaches is the skopos theory put forward by Hans J. Vermeer.

Vermeer (2014) looks at translation as a complex process with a purpose that involves translators and clients rather than merely being a linguistic endeavor. Translators are regarded as experts of their field who actualize clients' requests depending on the function determined by the clients. The clients are "commissioners" who seek the help of an expert. According to Vermeer (2014), a translation takes shape in the context of its

---

<sup>1</sup> Hans J. Vermeer first detailed his skopos theory in 1978. He later discussed and detailed the skopos theory in the section named "The priority of purpose (skopos theory)" in his book published in 1984, later revised and published in 2014. In this chapter the 2014 version will be used as reference.

<sup>2</sup> Alberto Fernández Costales presented his ideas on the translation strategies used in video games in the article "Exploring Translation Strategies in video Game Localisation" published in 2012 in the international journal "MonTI: monografías de traducción e interpretación". In this chapter this original version will be used as reference.

determined function. In his book *Towards a General Theory of Translational Action: Skopos Theory Explained* Vermeer along with Katharina Reiss define function as follows:

This term can refer to (1) the external function of the process of translational action (e.g. the translator making a living) or (2) the internal function of the process with regard to the translatum that is produced (e.g. the text conveying some information). This second meaning is also expressed by target-text function (4).

Vermeer makes a distinction between the internal function and the external function of a translational action. The internal function means that a target text needs to function in the target culture as intended by the client and achieved by the professional translator. In order to achieve this internal function, the purpose of the translation is specified by the commissioner or initiator, who is sometimes the translator himself. However, since the creator of the target text is a professional translator who needs to make a living through this profession or a professional who seeks another form of gratification through translation, the external function plays an important role in the translational action too, as the professional translator's aspiration. In this chapter when function is mentioned the external function is referred, since the main focal point of the research is the function of the translational action in the target culture rather than its external function.

Vermeer proposes that any translation is an action and what determines an action is its purpose (90). As mentioned above, this purpose to achieve a functional target text is determined by the client, or the commissioner. However, according to Vermeer (2014) this purpose of creating a functional target text has its roots in the present and there's only a supposition that the target text will have this function in the target culture (85). No matter what the purpose of the target text is, the creators of the text have limited power over its reception and function in the target culture.

An action is always preceded by (conscious or unconscious) expectations about a future situation in comparison to how the current situation has been assessed. By summarizing all the requirements for an action, we are presupposing that it makes sense for an agent to choose one aim from all the possible culture-specific options in a particular situation (85).

Vermeer (2014) states that knowing how the target text will be received and what function it will have is essentially impossible and can only be guessed. The client is the one that assigns a target text's purpose and the translator can perform the action of translation with this given purpose. Whether the target text will function as intended or not is up to the target audience. The professional translator's duty is to pick a viable strategy to create a translation to achieve the determined function.

Depending on its purpose, there may be several ways to approach a translation and pick a strategy to follow. The strategy is eventually affected by the decided skopos. Functionality of the target text is always a priority; however it's never a certainty. The success of this functionality is dependent on the recipient, because the intended function doesn't always align with the recipient's reaction to the translation (88).

[N]ot every intention can be (optimally) transformed into an action (you may hit your finger with the hammer before you actually hit the nail). On the other hand, the interaction partner (the recipient) may also try to find an interpretation for the producer's action. The recipient's interpretation may differ from that of the producer (88).

The success of an action, here the action being translation, depends on the alignment of the sender's intention and recipient's reception; the alignment of the client's purpose and the function of the target text. Sometimes this alignment can be achieved if the sender and the recipient are in contact and can agree on value parameters both parties should comply with (89). In short, according to Vermeer (2014), translation is a variable dependent on its skopos and function is a variable dependent on the recipient (90), and even though the nature of these variables is unchanging, the perception and thus the "success" of the target text can always be subject to change depending on the circumstances it is consumed in. Minimizing the discrepancy between the purpose and function of the target text requires a meticulous decision-making process.

Vermeer (2014) divides the decision-making process into three; setting the skopos, re-evaluating the relevance of source-text sections depending on the skopos and making necessary changes to accomplish the skopos (92). Since the skopos of the target

and source texts can be different, the decision-making process is a crucial step in the translation process (93).

While setting the skopos of a translation, the key element is the audience; the recipients of the translation. Without knowing the target audience and assessing their wants and needs, it's irrational to set a skopos. Even though it's not always possible or in some cases even desirable to make the audience a part of the translation process, their involvement would increase the chances of the function being met. After the skopos is set, in other words the purpose of the target text is determined, there might be a need for the source text to be re-evaluated based on the target text function. Lastly, depending on the skopos and the reevaluation of the source text, certain sections of the source text can be omitted, certain sections can be added, edited or left the same in the target text (91, 92).

As mentioned above, the skopos of the source text can be different from the target text's skopos. Vermeer (2014) states that it's been argued that the target text and the source text need to have the same effect on their respective cultures. However, even when the client's and the translator's aim is the two texts having the same effect on their respective cultures, the skopos of the target text might need to be changed to achieve this aim (93). Having the same effect in different cultures is not equal to the target text and the source text having the same skopos. In addition to this, there may be several other reasons for the source text and the target text to have dissimilar skopos. Vermeer (2014) presents three arguments to justify this difference in skopos.

Vermeer's first argument is that there's a fundamental difference between creating a source text and translating or interpreting it. As a result of this, there's always the possibility that a source text and its translations or interpretations are going to serve different purposes. However, this statement shouldn't be interpreted as the purpose of the target text always differing from the source text, because the texts having the same purpose is clearly a possibility. Vermeer's point here is that creating a source text and creating a target text are inherently different actions, which brings us to his second argument. Vermeer's second argument is that translation is an offer of information and there's an implicit promise in translating a source text that there would be a new offer of information in the target language since these languages are different systems of communication with their own unique rules. This inherent difference which occurs during

the transfer of information from one language to another also points to the existence of a new piece of information presented to the target culture, which might necessitate the existence of a new skopos. For an offer of information of the source culture to function in the target culture, a new skopos might need to be set. Lastly, Vermeer states that the action of translation is a cultural as well as linguistic transfer. Each culture is a system on its own and makes sense of itself in connection with other entities in the same culture.

[C]ultures and languages are individual entities and, therefore, texts, as systems consisting of parts of individual cultural and linguistic systems, are individual entities as well. It is obvious that the value of an element of one system that is transferred into another system is bound to change because it is now related to the elements of the new system (93).

The source system and the target system are unique and independent from each other. During any transfer of information between those two systems, change is inevitable. With these arguments taken into account, Vermeer comes to the conclusion that the argument of a source text and a target text having the same effect or different effects needs to be made with skopos taken into consideration. When the source text and the target text have the same skopos, this might require some changes being made in the target text to achieve the same effect as in the source text.

After detailing skopos in the context of the translation studies field and laying the groundwork for a translational action theory, Hans J. Vermeer lists six rules of translational action:

1. A translatum is determined by its skopos.
2. A translatum is an offer of information in a target culture and language about an offer of information in a source culture and language.
3. A translatum is a unique, irreversible mapping of a source-culture offer of information.
4. A translatum must be coherent in itself.
5. A translatum must be coherent with the source text.
6. These rules are interdependent and linked hierarchically in the order set out above. (2014, 107)

Vermeer uses the term *translatum* for a translation that is translated according to its *skopos*. In other words, a *translatum* is another word for a functional target text. According to Vermeer as long as the text produced fulfills its function in the target culture, it is considered a *translatum*; a successful translation. To shortly explain the other five rules, both the target text and the source text are offers of information and a functional translation is a transfer; a recreation of this offer of information taken from the source culture into the target culture. A target text created in the target culture belongs to the target culture and its word for word transfer back to the source text is impossible. The target text must be consistent and comprehensible in itself. In addition, there must be a coherency and a tangible connection between the texts. There's a hierarchy in these rules and this hierarchy is unalterable.

In addition to setting these six rules of translational action, Vermeer also redefines equivalence and adequacy within the context of the *skopos* theory. Vermeer's definition of adequacy is as follows:

With regard to the translation of a source text (or any of its elements), adequacy shall refer to the relationship between a source text and a target text, where consistent attention is paid to the purpose (*skopos*) of the translation process (127).

According to Vermeer's definition of adequacy, as long as the decisions made in the target text align with the *skopos* of the translation, the target text can be deemed adequate. In other words, the decisions made and the strategies followed in a *translatum* are considered indications of its adequacy. Vermeer states that equivalence is a form of adequacy. However, in order for a source text and a target text to be considered equivalents, they must also have the same function in the cultures they belong to.

Equivalence is the relationship between a target text and a source text which (can) achieve the same communicative function at the same level in the two cultures involved (128).

In other words, every translatum is adequate no matter what their function is as long as they are functional translations. However, not all adequate translatum is equivalent to their source text, because in order for them to be considered equivalent, translatum need to have the same function as the source text. Vermeer also states that, depending on the circumstances such as the time period in which the target text is produced, the translator's individual beliefs, the translator's competence and the environment the translator is in, the source text can be interpreted in multiple ways. Therefore, equivalence isn't a static concept. Even though the core concept of a target text and a source text having the same function in separate cultures is unchanging, equivalence is dynamic. In order to discuss the equivalence between these texts, the "translational situation" should be taken into account (128,129).

### **3.2. Translation Strategies**

Foreignization and domestication strategies; where and how they should be used has been one of the most longstanding discussions in the field of translation studies. These macro-strategies stand for the ideas of bringing the audience closer to the source culture by way of preserving the foreignness of a source text and alienating the target audience, or bringing the source culture and text closer to the audience, which generally causes the translator to become invisible to the audience (Venuti 2004, 2).

With the emergence of descriptive translation studies and the functionalist approaches in the field, such as Toury's concept of norms (Toury, 1995) and Vermeer and Reiss's skopos theory (Vermeer & Reiss, 2014), the foreignization and domestication strategies gained new meaning. Depending on the existing norms of the target culture, either foreignization or domestication can be utilized to challenge existing norms. The strategies used in the translational action and the translation process can be researched through the lens of skopos theory. Depending on the intended function of a translatum, the strategies applied by the translators may vary drastically. This is prevalent in the translation of video games too.

From a translation studies point of view, Bernal-Merino divides games into two categories: the ones that require more research than creativity, which are the ones that have prior media related to them such as books, movies or TV series and the ones that

require more creativity than research, which are unique games that have no prior media related to them (cf. Bernal-Merino 2007, 2) and adds that each category requires a different set of skills as well as strategies. When it comes to strategies followed in the translation of video games, Costales states that as a result of the fact that so many different genres and sub-genres of games existing, it is impossible to speak of just one type of strategy being applied for every game. In other words, certain genres may require certain approaches (cf. Costales 2012, 387) as well as a “degree of subject specialization” (O’Hagan 2019, 151). For example, in his research on video game translation strategies Costales found out that transcreation strategies are much more commonly used in RPG games which have a heavy load of text compared to other types of games (cf. Costales 2012, 389).

Video game translation is a functionalist process and the ultimate goal of a game is to preserve the gameplay in the target culture (cf. O’Hagan 2019, 152; cf. Costales 2012, 390; cf. Bernal-Merino 2008, 64; cf. Bernal-Merino 2007, 3). Costales (2012) states that to achieve this goal, several strategies can be utilized during the translation process (cf. 390) and lists seven strategies that are utilized in video game localization, using the terms localization and translation as synonyms. These strategies are domestication vs. foreignization, no translation, transcreation, literal translation, loyalty, loss of meaning and compensation strategies and censorship. Costales (2012) considers foreignization and domestication as umbrella terms, or macrostrategies, that can encapsulate the other strategies he has proposed. For instance; a no translation strategy might also be a foreignizing strategy or a compensation strategy might also be a domesticating strategy.

As discussed at the beginning of Chapter 4, the strategies of domestication and foreignization have been considered the two main translation strategies for decades. One of the earliest scholars to discuss foreignization and domestication was Schleiermacher (cf. Munday 2016, 48). As Venuti (2004) states:

Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (20).

However the names domestication and foreignization weren't given to these strategies by Shleiermacher. The names were given by Venuti. He describes foreignization as “an ethnodeviant pressure on those [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” and domestication as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (Venuti 2004, 20).

In short, domestication calls for a translation indistinguishable from an original work in the target culture while foreignization “intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts” (Myskja 2013, 3).

A no translation strategy is where a specific section of the source text isn't translated. Even though at first glance no translation might sound the same as foreignization, there is a key difference. For example, in video game translation, the no translation strategy is generally used for pop-culture references or for well-known terms accepted by the fans. Costales (2012) gives the combo move names used in the acclaimed video game franchise *Street Fighter* as examples. The fighting moves used in these games have specific names and the characters tend to say the name of the move during a fight. Since these names are widely accepted by the fans, even though they can easily be translated as “Fireball” or “Blastwave”, they're kept untranslated (cf. 392). In addition, no translation of game names is a common practice. World famous AAA games like *Assassins's Creed* or *God of War* are launched with their original names even when localized into multiple languages. By its nature no translation strategy is a type of foreignization strategy. However, it can be used even when the common strategy used in a translation is domestication.

Transcreation can be defined as the adaptation of the source material to “evoke a similar response in the target language” (Czech 2013, 12) and the key word here is adaptation. Transcreation gives the translators the liberty to adapt the source material as they see fit. This liberty doesn't mean the target is disconnected from the source. However, “the traditional concept of fidelity to the original is discarded” (Mangiron and O'Hagan 2006, 20), meaning that fidelity on a linguistic level is discarded while fidelity to the meaning and the feel of the source still exists.

The strategy of transcreation is commonly observed in game texts that require a high level of creativity. When the translator fails to realize or simply ignores the elements that require transcreation as a strategy, this “may lead to renderings which do not properly convey the original meaning or even hinder the understanding of the entire item,” (Czech 2013, 13).

Literal translation is the word for word translation of a given text. The “literal vs. free translation” debates have been a central part of translation studies field for centuries since the times of St. Jerome and later by the likes of Dryden and Schaliermacher (cf. Munday 2016, 42-48). Today, literal translation is commonly seen in legal, medical and technical documentation. However this doesn’t mean that its use is limited only to these areas. Since video game translation might include legal documentation and technical documentation, literal translation can be a big part of the video game translation process. When the translation of the in-game text is concerned, video games can include lots of instructions and different types of text as part of the gameplay. For example, the player might find a technical document as part of the game. Literal translation might also be used in other sections of the video game text like character dialogues too if the translators see fit.

Nord (1997) defines loyalty within the framework of functionalism, stating that the *free vs. faithful* isn’t always an accurate dichotomy and functionalist approaches and loyalty can co-exist.

Function refers to the factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender, the target-text addressees and the initiator. Loyalty limits the range of justifiable target-text functions for one particular source text and raises the need for a negotiation of the translation assignment between translators and their clients (126).

When video game translation is concerned, loyalty refers to the other media that the game is based on. These media can be films, comic books or other literary work. Translators need to have a certain sense of loyalty to the references or connections to those other media while not losing their creative spirit. While deliberating on the limits of transcreation, Costales (2012) brings up loyalty and argues that there needs to be a

balance between the creative freedom translators have and the fidelity shown towards the original source (cf. 394). Total fidelity or total freedom might hinder the functionality of the target text. The research subject *The Witcher 3: Wild Hunt* is the third installment in a series of video games. The first two video games were translated by fans as well, and the first game's translation made by *Oyun Çeviri*, a group of video game fans, was later used as the official translation of the game. However, since that game was also a part of the franchise and not a media the video game is based on, the consistency kept between these two games will not be considered loyalty in this study.

Video games often include puns, expressions, idioms or wordplay that pose a challenge to the translators. As we've established, the experience and fun the players have are very important aspects of video games and when translators are given a video game translation they are generally allowed to make "any changes they deem necessary, especially regarding the language, the cultural references and the humor, all of which are key elements in games" (Mangiron 2006, 310). Translation of video games often requires the adaptation of the source text idioms, expressions, puns and humor. Replacing a joke with a target culture joke, using a tongue-twister from the source culture and replacing the source text puns or idioms with puns or idioms that work in the target culture can be given as examples of compensation strategies. However, omitting an expression or wordplay that is problematic and unessential can also be a valid strategy (cf. Costales 2012, 394).

Censorship, or more accurately self-censorship is another strategy applied by translators. In order to avoid any legal issues or ideological backlash or persecution, translators might "standardize or substitute culture-specific elements or even omit chunks that conflict with the accepted target culture ideology" (Munday 2016, 186). Excessive use of violence or the use of hate symbols can lead to censorship as well. O'Hagan (2019) defines this self-censorship as a step of *culturalization*, which is the "verbal as well as non-verbal transformations of game elements during the localization process" (152). She gives the Japanese game *Fire Emblem Fates* (Nintendo 2015) as an example, explaining how the original game caused uproar among Japanese fans with a particular scene and how the intense debates revolved around homophobia and drugging. In the end, Nintendo announced that they would handle the scene in the translation process and recontextualized it in the US version (cf. *ibid*, 153) Costales (2012) states that translation

of video games like many other media such as TV and movies prioritizes market success to some extent (cf. 395). Self-censorship or censorship is an inevitable part of globalization and media as far as today's standards are concerned. Therefore, they might be encountered in video game translations too.

To sum up, in order to reveal the strategies applied in the translation of video games and to comment on their adequacy, equivalency and functionality, it would be effective to follow a methodological framework. Although video game translation has a lot in common with software localization and audio-visual translation, analyzing the strategies implemented in video game translations using of a set of strategies suggested specifically for video game translation would be beneficial for the development of this branch of the translation studies field.

## IV. ABOUT THE WITCHER 3: WILD HUNT

In this chapter detailed information about the video game *The Witcher 3: Wild Hunt* will be given. Firstly, some information about the development of the game and the impact and success it had will be explained. This will be followed by a plot summary for a better understanding of the game universe. Lastly some information will be given about the translators of the fan translation and the localization studio that created the official translation.

### 4.1. General Remarks on *The Witcher 3: Wild Hunt*

*The Witcher 3: Wild Hunt* was developed and published by the Polish video game distributor CD Projekt's game development branch CD Projekt Red. The game is the third installment in a trilogy of action, role-playing games based on the novels written by Andrzej Sapkowski. *The Witcher* first appeared as a short story in 1986 and the first game with the same name was published in 2007. The first game was followed by the *The Witcher 2: Assassins of Kings* published in 2011. The first game was re-released in 2008 and the second in 2012. The third installment in the trilogy, *The Witcher 3: Wild Hunt* was released in 2015 on PlayStation 4, Windows and Xbox One, and later on Nintendo Switch, Xbox Series X/S and PlayStation 5. The release was followed by two expansion packs *Hearts of Stone* (2015) and *Blood and Wine* (2016). The franchise had several other games including mobile games and 2018's *Thronebreaker: The Witcher Tales*, which expanded the franchise's story. *The Witcher 3: Wild Hunt* has become one of the best-selling games of all time and won the *Game of the Year* and *Best RPG* awards in 2015's *The Game Awards*<sup>3</sup>. Following the game's success, the game's story was adapted into a

---

<sup>3</sup> The Game Awards is a USA-based prestigious awards show held yearly since 2014.

TV-series in 2019. This was followed by several animated movies and a spin-off TV-series in 2022.

*The Witcher 3: Wild Hunt* video game has been a subject of study in many fields including history, gender studies, theology, translation studies and game design. To give an example outside the translation studies field, one of these studies is Bertrand Lucat's (2017) "Playing with Patriarchy: Fatherhood in *BioShock: Infinite*, *The Last of Us*, and *The Witcher 3: Wild Hunt*". The aim of Lucat's study is to examine the gender roles, patriarchy, masculinity and the representation of fatherhood in three games where the father figure is the protagonist of the story. There are several studies done about the game in the translation studies field. For example, in her master's thesis "Fantasy Role-playing Games in Translation. An Analysis of *The Witcher 3: Wild Hunt*" Justyna Liana (2016) examines the ways archaic language is translated within the framework of Chesterman's syntactic, semantic and pragmatic strategies. Liana finds out that the most common strategy applied was neutralization, followed by explicitness and compensation. Another thesis by Szymon Włodarczyk (2020) named "Video Games Localization: Translating the Names of Slavic Monsters on the Example of *The Witcher 3: Wild Hunt*" examines how the traditionally Slavic monsters' names were used in the game and comes to the conclusion that the most used strategies were cultural adaptation, borrowing and literal translation (calque).

#### **4.2. Plot Overview of *The Witcher 3: Wild Hunt***

As in most role-playing games with big open worlds and side-quests, which are the duties given to you by non-playable characters (NPCs) or duties that you come across in the world of the game that have no bearing on the main story of the game, a majority of *The Witcher 3: Wild Hunt*'s playtime is the side stories that are connected to or disconnected from the main story. In this section of Chapter 4, the main story plot will be explained and the side stories will be ignored.

The story begins with Geralt having a dream about Kaer Morhen, the keep where witchers of the School of Wolf used to be located. He sees himself with Yennefer, who in real life is missing and then sees a young Ciri, who in real life is missing as well. The dream ends with the Wild Hunt appearing and killing Ciri. The Wild Hunt is a group of

monsters believed to be wraiths that have appeared in the world after the Conjunction of Spheres, a cataclysm that happened hundreds of years before the story and brought magic and magical creatures into the world. They steal power from other worlds and enslave creatures of all kinds. Geralt wakes up and realizes it was all a dream. He and Vesemir are on their way to find Yennefer. They ask about her in the village of White Orchard and come into contact with a Nilfgaardian commander. The commander tells them Yennefer's location after they help him, but before they set off to find Yennefer, she finds them. She informs Geralt that the Emperor of Nilfgaard has summoned him. The emperor, who is Ciri's father, tells Geralt that Ciri has been seen again and asks Geralt to find her. He informs Geralt that Ciri carries Elder Blood powers and the Wild Hunt is after her.

In his search for Ciri, Geralt goes to Velen and helps Philip Stenger, also known as the Bloody Baron, in exchange for information on Ciri's whereabouts. The Baron wants Geralt to find his wife and child. While he's helping the Baron Geralt learns that the Baron's wife was taken by three witches known as the Crones of the Crookback Bog. After he helps the witches with a task, Geralt learns where Ciri is. Geralt goes to the free city of Novigrad. He meets Yennefer's friend Triss, a healer and potion maker sorceress and learns about Corinne Tilly, who can interpret Geralt's dreams about the Wild Hunt and Ciri. Geralt learns that the first place Ciri was seen was Skellige and sets off for the Isles of Skellige. In Skellige Yennefer and Geralt steal a magical mask to see the past. They learn that Ciri has been running from the Wild Hunt accompanied by an elven mage. They also see how Ciri got in contact with the three witches, the Bloody Baron and many other NPCs. At the end of their vision they see a creature called Uma and conclude that they need to locate to find Ciri. Geralt finds out that the Bloody Baron has Uma taken from him.

Geralt and Yennefer take Uma to Kaer Morhen because they're sure that it's a cursed person and they need to break the curse. Uma turns out to be the elf that helped Ciri run away from the Wild Hunt and says that he hid Ciri in the Isle of Mists. Geralt finds Ciri and they flee to Kaer Morhen, followed by the Wild Hunt. In the battle to protect Ciri, Vesemir is killed by a Wild Hunt general. Ciri releases all her power with rage and the Wild Hunt fall back. To defeat the Hunt and take Vesemir's revenge they decide to face the Wild Hunt and learn that they can use an ancient artifact called the Sunstone to summon them. The stone is located in Skellige. The whole world is fighting against the

Wild Hunt and Geralt and other witchers and sorcerers get help from the Nilfgaardian army as well. While the battle continues, the White Frost begins. White frost is an omen of the end of the world, which means the Wild Hunt is bringing the end of the world. Ciri says the only way to stop the Wild Hunt and the White Frost is to use her Elder blood and decides to sacrifice herself. The game ends with Ciri destroying the White Frost and indirectly the Wild Hunt.

Depending on the choices made by the player throughout the video game, there are three possible endings. If Ciri dies while protecting the world and destroying the White Frost Geralt goes after the last of the three witches who stole Vesemir's medallion. Geralt gets the medallion as a memento of Vesemir and Ciri. If Ciri lives and Geralt takes her to Nilfgaard to her father, she reluctantly becomes the empress. And as a last option, if Geralt doesn't take her to Nilfgaard and she fakes her death, Ciri becomes a monster hunter witcher like Geralt.

All things considered, the main story of *The Witcher 3: Wild Hunt* is an engaging story of people fighting against destiny, changing their lives and joining forces to fight against evil. Behind the action packed quests and constant struggle against the evil creatures found in the game's vast world, we watch Ciri grow up as a person and learn how to take charge in difficult situations, when the stakes are high. We also watch Geralt learn how to let go of the past and trust people more.

### **4.3. About the Translators**

In this section some information about the translation studio of the official translation and the translators of the fan translation will be presented. In addition, their aims in translating the game will be explained using example statements they have shared.

#### **4.3.1. 23 Studios**

23 Studios is a game localization company founded in 2009. They count in-game text localization, in-game audio localization, localization quality assurance, marketing localization, website localization and localization project management as the services they provide. They have done projects for companies such as Ubisoft, Sega, CD Projekt

Red, Netflix, Yoozoo Games, BigPoint and Plarium. Some of the noteworthy games included in their portfolio are *Cyberpunk 2077*, *Angry Birds*, *Hitman Absolution*, *Mount & Blade: Warband*, *Tom Clancy's Rainbow Six Siege*, *The Witcher: Wild Hunt*, *Trine 1* and *Trine 2*, and several *Total War* games.

As for their aim as a game localization company, 23 Studios share the following statement in their website:

Localization is the first step of the market entry process. High quality localization is necessary for any game to be successful in a new market.<sup>4</sup>

In addition to this general statement, 23 Studios also express their aim in a statement they share in the forum website Donanimhaber referring to their *The Witcher 3: Wild Hunt* translation:

23 Stüdyoları, büyük kısmı gönüllü çevirmenlikle bu işe başlayan bir ekibe sahip. Hâlen dahi, Türk oyunculara kazandırmak için yerine göre astarı yüzünden pahalıya patlayan ücretlere, yerine göre hiçbir ücret talep etmeksizin yerelleştirmesini üstlendiğimiz oyunlar var.<sup>5</sup>

(Most 23 Studios members started this business as volunteer translators. There are still game localization projects that we undertake to bring them to Turkish players and sometimes the cake's not even worth the candle and sometimes we don't even demand any money.)<sup>6</sup>

In light of the statements they made in their official website and on the forum website, it is possible to come to the conclusion that 23 Studios' aim is both to appeal to video game companies as a qualified localization company and to introduce Turkish players to new games to enjoy.

---

<sup>4</sup> "Text localization." 23 Studios, accessed February 4, 2023, <https://23studios.org/>

<sup>5</sup> "The Witcher 3 (YENİ NESİL) %100 Türkçe Dil Paketi v5.00 YAYIMLANDI." DH Froum, accessed February 4, 2023, <https://forum.donanimhaber.com/the-witcher-3-100-turkce-dil-paketi-v4-00-yayimlandi-w3tr-pidacs-com--110088760?myMessages=False>

<sup>6</sup> All translations in this section belong to me unless otherwise specified.

### 4.3.2. W3TR

W3TR is a team of ten *The Witcher 3: Wild Hunt* fans who got together to translate and localize the game into Turkish. The project was announced on 16 September 2015 on the forum section of the website Donanimhaber. It started with one person and developed into a group effort. They have released several versions of their translation with the last one being version 5. They share the changes they make with the fans in the forum as well. The version used in this research is version 4.

The members of the team often communicate with the fans through messages in the Donanimhaber forum website. As for the team's aim, there are several statements in the same website where they specify them. One such statement can be found below:

Tabi ki yılmak, pes etmek yok, elimizden geleni yapıp, beyin salatası yaparak bu işin içinden çıkmaya çalışacağız. Umuyoruz ki tam takır, fonksiyonlu harika bir yama yapalım. Fakat içinde bu denli farklı değişken, tercihin olduğu bir oyunu hakkıyla bu karışık dosyalarda çevirmek zor olacak.<sup>7</sup>

(Of course we're not going to give up. We'll do our best, brainstorm and come through. We hope to make a lossless, functioning, perfect patch. But with all these variables and decision possibilities in the game, it's going to be a challenge to properly translate it considering all the chaos the language files are in.)

Another statement made by one of the members focuses on the fun players should have playing the game. The member compares the fan translation to the official translation of the game to make their point.

[Ç]evirimizde düz çeviri yok denecek kadar azken, resmi çeviride kelime kelime düz çeviri yapılan büyük bir kısım görüyoruz. [B]u da ne yazık ki çeviri kalitesini ve oyundan alınan hazzı düşüren bir şey.<sup>8</sup>

<sup>7</sup> "The Witcher 3 (YENİ NESİL) %100 Türkçe Dil Paketi v5.00 YAYIMLANDI." DH Froum, accessed February 4, 2023, <https://forum.donanimhaber.com/the-witcher-3-100-turkce-dil-paketi-v4-00-yayimlandi-w3tr-pidacs-com--110088760?myMessages=False>

<sup>8</sup> ibid.

(While literal translation is nearly non-existent in our translation, we see a big portion of the game translated word for word in the official one. Unfortunately, this lowers the translation quality and the fun players have from the game.)

When these two statements are taken into consideration, it is possible to come to the conclusion that the aim of the fan translators is to present the players with a functioning game with no loss of dialogue or any other type of information offer. In addition, they aim to create a video game translation that preserves the fun aspects of the game.



## V. CASE STUDY

In this chapter, in-game dialogues, dialogue options and instructive texts chosen from the fan translation and official translation of the video game “The Witcher 3: Wild Hunt” will be compared, analyzed and categorized within the framework of the video game translation strategies proposed by Costales (2012). In order for the examples to be easier to follow, they will be grouped under five subtitles: translation of the title, translation of idioms and idiomatic expressions, translation of cultural items, translation of proper names, titles and nicknames, and translation of place names.

### 5.1. Limitation

*The Witcher: Wild Hunt* was first released on 19 May 2015 and it was later released again under the name of *The Witcher 3: Wild Hunt Game of the Year Edition* on 30 August 2016. The official translation used in this second release of the game and the fan translation of the first release are the only translations compared in this thesis. The fan translation is the 4<sup>th</sup> version released. The research is limited to the prologue of the game, which consists of five main quests: Kaer Morhen, Lilac and Gooseberries, The Beast of White Orchard, The Incident at White Orchard and Imperial Audience.

### 5.2. Translation Strategy Analysis of the Target Texts

In this section a strategy analysis of the two translations by 23 Studios and W3TR team will be carried out under five sub-titles. From now on the fan translation made by W3TR team will be referred to as TT1, the official translation made by 23 Studios as TT2 and the source text *The Witcher 3: Wild Hunt* as ST.

### 5.2.1. Translation of the Title

#### Example 1

**ST:** Welcome to **The Witcher 3: Wild Hunt!**

**TT1:** **Witcher 3: Vahşi Av**'a hoş geldin!

**TT2:** **The Witcher 3: Wild Hunt**'a hoş geldin!

This is the first sentence of one of many instructive in-game texts in *The Witcher 3: Wild Hunt*. These instructive messages appear whenever the game presents a new game mechanic or whenever a new section of the interface needs to be introduced. They act as guides to make the experience smoother for the player by teaching the basics. The first sentence here is a welcome message. This is also the first and last time the player sees the full name of the game in, excluding the main screen before entering the game.

In TT1 the game's title is translated into "Witcher 3: Vahşi Av" but TT2 opts to keep the original name "The Witcher 3: Wild Hunt" without translating it. It can be inferred that TT2 keeps "Wild Hunt" as it is in the instruction because it's the official name of the game. In addition, as can be seen in Example 2, TT2 translates the term "witcher" as "efsunger" throughout the game except for this section. There might be several reasons, but there are two with a higher level of possibility. The first reason might be that the translators might have wanted to keep the name untranslated because the game had already become very popular around the world by the time it was translated into Turkish and they might have wanted to keep the brand awareness aspect. The second reason might be that the company might have given instructions not to translate the title for the same brand awareness reason. However, as can be seen in later examples, TT2 translators translate both the name "witcher" and "Wild Hunt" throughout the rest of the game. TT2 follows a **no translation** approach in this welcoming sentence while TT1 translates the name of the game and also excludes the article "the".

#### Example 2

**ST:** **Witchers** must be prepared to fight foes of all kinds, be they plate-clad knights, ethereal wraiths or bone-crushibg giants.

**TT1:** **Witcherlar**; gerek insan, gerek hayvan, gerek canavar olsun, her türden düşmana karşı dövüşmeye hazır olmalıdır.

**TT2:** İster zırh kaplı sövalyeler, ister heyulalar, isterse de kemik kıran devler olsun, **efsungerler** her türden düşmanla savaşmaya hazır olmalıdır.

This sentence is part of an instruction that gives the player general information about the combat of the game. It names the basic tools given to the player and how the player can and must progress using different strategies for different types of enemies and situations. This specific sentence details what witchers should be ready to face.

TT1 keeps using the word “witcher” as it is in the ST, while TT2 translates it as “efsunger.” In the gaming world and general discourse of The Witcher games in Turkey, the name given to monster hunters, “witcher” has been used for a long time as it is in the source language. The fan translators’ choice of keeping it as “witcher” in TT1 could be a reflection of this fact. Also, as fans of the game they have a devotion to the game and an emotional connection to the terms used in it. TT2 uses the word “efsunger” for witchers. “Efsunger” comes from the word “efsun”, which means sorcery and enchantment. “Efsunger” means someone who practices sorcery; an enchanter. Witchers are seen as less powerful sorcerers as well as powerful beast hunters. The word “witcher” comes from the word “witch” and it is a made up word for the characters in the books and the games. In the target language “efsunger” is an existing word that is used for people who do magic. Here, TT1 has a **no translation** strategy that leads to foreignization while TT2 uses a **domestication** strategy.

### 5.2.2. Translation of Idioms and Idiomatic Expressions

#### Example 1

**ST: Dammit!**

**TT1: Hayda!**

**TT2: Kahretsin!**

Here we meet Vesemir, the oldest and most experienced witcher in the School of Wolf and a father figure to Geralt as well as the other witchers in the school. Geralt finds him sleeping and they talk about how he fell asleep while teaching Ciri, the young new witcher and arguably the second most important character in the game. Vesemir wakes up cursing.

Vesemir uses the exclamation “Dammit!” because he realizes he messed up and has fallen asleep when he shouldn’t have. “Dammit!” is a shortened, every day use of “God damn it!” TT1 uses “Hayda!”; an exclamation used in Turkish for things that are unexpected, surprising and unfortunate. TT2 uses “Kahretsin!” as the exclamation. Similar to “Dammit!”, here “Kahretsin!” is used as a shortened form of “Allah kahretsin!” TT1 uses a **domestication** strategy. TT2 uses a **literal translation** strategy.

### Example 2

**ST:** Ugh, I’ll make sure to find every last blade for you.

**TT1:** Ahh, buradaki bütün kılıçları bulup sana parlattırmazsam **bana da Geralt demesinler.**

**TT2:** Ahh, o kılıçları tek tek buldurtacağım sana.

At the end of the tutorial, which also functioned as a brief introduction to the characters and the character dynamics, Geralt tells Ciri if she misbehaves again he’s going to make her polish all the swords one by one. Later in the sequence Ciri does something she shouldn’t and makes Geralt panic. Geralt gets angry.

For the exclamation “Ugh” both TTs use the same exclamation: “Ahh!” However, the rest of the sentences differ from each other a lot. In the ST Geralt says he’s going to find the swords for Ciri to polish but TT2 makes Ciri find all the swords. TT2 doesn’t explicitly mention polishing because the sentence is clearly referencing a dialogue that had happened and both ST and TT2 expect the player to remember the previous dialogue. However, TT1 repeats the information from the previous dialogue. TT1 also adds “...bana da Geralt demesinler,” to the end of the sentence. The “bana da ... demesinler” is a very common expression in Turkish. It suits the situation and stresses the slight frustration of the character. TT1 uses a **domestication** strategy by adding a common Turkish expression.

### Example 3

**ST:** Ye deaf, **stray**? No one here’ll talk to ye.

**TT1:** Sağır mısın **lan**? Burada seninle konuşacak kimse yok.

**TT2:** Sağır mısın **serseri**? Kimse seninle konuşmayacak burada.

In Geralt’s dialogue with the peasants there are two more options in addition to the “Talk. Now.” option. The third one ends the dialogue. In the first one Geralt asks the question without using magic. One of the peasants insults him. When Geralt doesn’t stop asking the second one continues.

The exclamation “lan” is used in TT1 while the peasant shouts at Geralt. In the ST the peasant calls Geralt “stray,” as an insult, insinuating he’s a mangy dog or that he’s nothing more than trouble. TT2 opts to call Geralt a name as in the ST: “serseri” while TT1 only uses the common exclamation “lan.” Geralt’s nickname is “Wolf”, however both TTs ignore the dog and wolf wordplay. By using the common exclamation “lan” TT1 applies a **domestication** strategy.

During Geralt’s dialogues with them we hear peasants and soldiers use a different dialect. For example, in this dialogue the peasants use “ye” as a pronoun instead of “you” which is used by characters like Geralt, Vesemir, Yennefer, generals and city dwellers. Both TTs ignore it. However, in later dialogues TT1 uses another strategy to differentiate between the way peasants and city dwellers talk.

#### **Example 4**

**ST:** In large doses. Small ones soothe pains and **bring forth pleasant dreams.**

**TT1:** Büyük dozlarda, evet. Küçük dozdakiler acıları dindirir ve **kafa yapar.**

**TT2:** Büyük dozlarda öyle. Küçük dozlar acıyı dindirerek **hoş rüyalar meydana getirir.**

Geralt arrives at the herbalist’s shack. She is treating a wounded person. After Geralt says the herb she is using is poisonous, the herbalist corrects him and says that in small doses the herb actually helps the wounded.

In TT1, “bringing forth pleasant dreams” is translated as “kafa yapar”, which is a familiar expression for the target audience. “Kafa yapmak” is generally used for drugs and alcoholic beverages making one high, tipsy or drunk. The expression is makes the text sound more natural in the target language even though it narrows down the possible meanings of the ST sentence. It’s also slang and doesn’t fit the character’s speaking style. TT1’s approach in this example is a **domesticating** one.

### Example 5

**ST:** Was she **nagging** you about something?

**TT1:** **Başının etini yiyor** muydu?

**TT2:** Bir şeylerden **dırdır mı ediyordu**?

After seeing Yennefer in his dream Geralt talks to Vesemir and explains what he had seen to him. Vesemir knows Yennefer and there's a love hate relationship between them. Vesemir is a sort of father figure to many characters including her. When Geralt tells him about Yennefer in his dream, Vesemir jokingly asks a question.

Vesemir uses the verb “nag” which means to annoy someone by constantly complaining or criticizing things. As a **domestication** strategy TT1 uses the idiom “başının etini yemek” and TT2 uses “dırdır etmek”.

### Example 6

**ST:** I see the gentleman is **in the mood for jests**. I fear the emperor might not share his disposition.

**TT1:** Görüyorum ki beyefendi **işin gırgırında**. Korkarım, imperator bu eğilimde olmayacaktır.

**TT2:** Beyefendinin **şakacı bir hâlet-i ruhiye içinde** olduğunu görüyorum. Korkarım ki imperator aynı tavırda olmayabilir.

In the emperor's palacin in Vizima the emperors's chamberlain is taking Geralt to the meeting room and trying to teach him what he's suppoed to do and what he needs to refrain from doing. Geralt keeps making fun of the things the chamberlain tells him to do, which makes the chamberlain angry. The chamberlain tries to keep his composure and kindly signals Geralt to stop.

For the expression “in the mood for jests” TT1 uses “işin gırgırında” and TT2 uses “şakacı bir hâlet-i ruhiye içinde”. In terms of style the decision made by TT2 sounds closer to how an overly polite palace servant would talk. TT1's “işin gırgırında” is too informal and friendly for the cold, calculated chamberlain to use. Even though their approaches to the character are very dissimilar, both translations follow a **domestication** strategy by using culturally charged expressions with cultural connotations.

### Example 7

**ST: Enough of this banter.** You will agree regardless. If for no other reason than because I shall pay you. More than you customarily receive for a contract. Considerably more.

**TT1: Bu kadar laklak yeter.** Her halükârda Kabul edeceksin. Sana yapacağım ödeme bile Kabul etmen için yeterli bir sebep. Sıradan kontratlardan kazandığının fazlası. Bir hayli fazlası.

**TT2: Bu kadar sohbet yeter.** Ne olursa olsun Kabul edeceksin. Başka hiçbir sebeple olmasa bile ücretini alacağından. Bir kontrat için aldığı alışılmış ücretten daha fazlasını. Bir hayli fazlasını.

Geralt meets the Nilfgaardian emperor, who is the biological father of Ciri; a witcher who is also Geralt's protégé. Ciri has been missing for a very long time and the emperor has been looking for her. Now there is rumor that Ciri has been seen and he wants Geralt to find her. The emperor believes that the bond between Geralt and Ciri would make it easier for Geralt to persuade her. However, Geralt doesn't seem to be too enthusiastic about this mission. The emperor impatiently cuts the conversation short.

The emperor uses the word "banter" which is used to express friendly, unremarkable conversations. TT1 uses "laklak" which carries a very similar meaning in the target language. TT2 uses "sohbet", erasing the connotations. TT1 applies a **domestication** strategy.

### Example 8

**ST: Young blood craves action,** I understand that. But when you fight a beast, knowledge counts as much as your silver sword. At the very least you ought to be able to tell a ghoul from an alghoul...

**TT1: Genç olduğun için kanın kayıyor,** anlıyorum. Ama bir canavarla dövüşürken bilgin en az gümüş kılıcın kadar önemlidir. En azından bir gulyabaniyi alyabaniden ayırt edebilmen gerek...

**TT2: Genç damarlardaki kan, aksiyona can atar,** anlıyorum. Ama bir canavarla savaşırken bilgi birikimi, gümüş kılıcın kadar önemlidir. Hiç değilse bir gûlu algûldan ayırabilmelisin...

During the tutorial section of the game, Vesemir is training Ciri in Kaer Morhen on how to fight beasts and explains why knowing what kind of a monster you are fighting is important to have the best strategy against all types of creatures. This advice is also for the player.

Vesemir uses the expression “young blood craves action” and TT1 uses a common Turkish expression “kanı kaynamak” as the translation, showing a **domesticating** approach.

### Example 9

**ST:** Triss Merigold. Apparently she’s got a cozy flat in the main square. Sure **she’ll be delighted to see me**. What about you?

**TT1:** Triss Merigold. Görünen o ki ana meydanda konforlu bir evi varmış. Eminim **beni görünce bayram edecektir**. Ya sen? Sen ne yapacaksın?

**TT2:** Triss Merigold. Anlaşılan ana meydanda konforlu bir dairesi varmış. **Beni gördüğüne memnun olacağından** eminim. Peki sen? Sen ne yapacaksın?

Yennefer and Geralt are making plans to start searching for Ciri. Triss Merigold is a mutual acquaintance of both of them and she’s going to help them in their search. Geralt sarcastically says that Triss is going to be very happy to see him, because of their complicated history.

The adjective “delighted” is used to describe that a person is very pleased. TT1 uses the idiom “bayram etmek” as a translation. TT1 shows a **domestication** approach.

### Example 10

**ST: I didn’t want to spoil things**. I’d heard you and Triss made a great couple.

**TT1: Aranıza kara kedi gibi girmek istemedim**. Duydum ki Triss ile harika bir ikili olmuşsunuz...

**TT2: İşleri bozmak istemedim**. Sen ve Triss’in harika bir çift olduğunuzu duymuştum.

Geralt and Yennefer are talking about Triss. Geralt has had close relationships with both Yennefer and Triss. Yennefer and Geralt used to have a closer relationship and she is a bit jealous of Geralt for being with Triss when she wasn’t around. When Geralt asks why she didn’t come back for so long, Yennefer says she didn’t want to spoil their relationship. Geralt says he had lost his memory. Yennefer insists.

For the expression “spoilng things”, meaning the relationship between two people, TT1 uses “kara kedi gibi araya girmek” which is a form of an idiom used in the target language: “arasına kara kedi girmek”. It is used to describe two close people falling out. TT1’s translation strategy is a **domestication** strategy.

### Example 11

**ST:** Same to you. And if you wish to learn what's happened in the world while you and Vesemir **roamed the wilderness**, talk to Ambassador var Attre. That's him, over there.

**TT1:** Sana da. Vesemir **ile dere tepe düz giderken** dünyada neler olduğunu öğrenmek istersen büyükelçi var Attre ile konuş. Kendisi şurada.

**TT2:** Sana da. Ayrıca sen ve Vesemir **bozkırlarda at sürürken** dünyada neler olup bittiğini öğrenmek istersen Büyükelçi var Attre ile konuş. Şurada duran adam o.

After discussing their plans and decide on a course of action to find Ciri, Yennefer and Geralt say goodbye to continue their search in different areas of the Continent. Geralt wishes Yennefer good luck on her search for Ciri. Yennefer replies and says if he needs any help catching up with the latest developments, he can talk to Ambassador var Attre.

Yennefer uses the expression “roaming the wilderness” when referring to Vesemir and Geralt's adventures through the Continent's wilderness. In TT1 this expression is translated as “dere tepe düz gitmek”, a cultural reference to a rhyme generally used before or as part of a fairytale. The strategy used here is **domestication**.

### Example 12

**ST:** **But, does no good to wallow in misfortune.** How can I be of service?

**TT1:** **Ama kederin içinde yuvarlanmak bir işe yaramaz.** Nasıl yardımcı olabilirim?

**TT2:** **Fakat felaketleri irdeleyip durmanın faydası yok.** Nasıl yardımcı olabilirim?

Geralt and Vesemir are in an inn to ask about Yennefer's whereabouts and rest. They talk to the innkeeper about the griffin problem in the area. She says the monster maimed a girl in the village and she's nearly dead. While they speak she stops her story about the girl and asks them how she can be of help.

In English “wallowing in something” figuratively means not being able to move past an emotion or a particular situation. The verb “wallow” literally means to roll in mud or water. So, when TT1 uses “yuvarlanmak”, it's using the literal meaning in a figurative way, just like the ST. However, while “wallowing in an emotion” is a common figure of speech in English, “bir duygu ya da durum içinde yuvarlanmak” isn't a figure of speech

in Turkish. This is a word for word translation with the meaning lost in translation. On the other hand, TT2 opts to explain what the expression means instead of using an equivalent Turkish expression. TT1 uses a **literal translation** strategy while TT2 uses a **compensation** strategy.

### Example 13

**ST:** Oi, people! The freak's **taken Mikah's mind!**

**TT1:** Hey, millet! Bu ucube, **Mikah'ın aklını aldı.**

**TT2:** Hey, millet! Bu ucube **Mikah'ın zihnini ele geçirdi.**

Geralt is in the inn asking people questions and he has to use "Axii" on one of the peasants. The other peasant realizes it and tries to get help from the other customers at the inn.

For the exclamation and greeting "Oi" both TT1 and TT2 use "Hey." In the ST "taking someone's mind" is used for having control of their mind. Here, Geralt takes control of Mikah's mind. TT1 uses "aklını almak" and TT2 uses "zihnini ele geçirmek" as translations of the expression. In the target culture "aklını almak" is used in two occasions: when something or someone is so magical and beautiful, or something is so scary and harrowing that you lose your mind; it "takes your mind away". It doesn't have any connotations of taking control of someone's mind. However, TT1 uses this idiom to replace the idiom in the ST, using a **compensation** strategy. TT2 doesn't use an idiom, but clarifies the meaning of the idiom, which is another form of **compensation**.

### Example 14

**ST:** I cannot disperse my forces. Temeria's army we have crashed, but its common folk remain, ready to answer **a call to arms.**

**TT1:** Askerlerimi dağıtamam. Temerya ordusu ezilmiş olabilir, fakat pespaye Temerya halkı **silahlanma çağrısına** cevap vermeye hazır.

**TT2:** Kuvvetlerimi yayamam. Temerya'nın kuvvetlerini ezdik ama halkı, bir **seferberlik çağrısına** yanıt vermeye hazır hâlde duruyor.

The village is terrorized by a griffin. After Geralt asks the commander about Yennefer's whereabouts, the commander tells him that if Geralt kills the griffin he'll tell him whatever he knows about Yennefer's location. When Geralt asks why the commander doesn't deal with the griffin by himself, the commander says it's too risky.

For the expression “call to arms” both TTs have similar solutions. They use different idiomatic expressions that carry the same meaning. They both use the **compensation** strategy.

### Example 15

**ST:** “We’ve” spoiled her? I’ve been saying from the starts – **Ciri needs a firm hand.**

**TT1:** “Biz” mi onu şımarttık? En başından beri söylüyorum – **Ciri’nin kulağını çekecek birisine ihtiyacı var.**

**TT2:** Onu “biz” mi şımarttık? Bunu en başından beri söylüyorum: **Ciri’nin disipline ihtiyacı var.**

In this instance Vesemir and Geralt are talking about Ciri and how she’s spoiled and doesn’t listen to them. Geralt says that they are the reason she’s like that and Vesemir disagrees.

After Geralt tells that Ciri behaves the way she does because of them, Vesemir says that “Ciri needs a firm hand.” This is an idiom used commonly and it means strict, strong control. TT1 translates “Ciri needs a firm hand” as “Ciri’nin kulağını çekecek birisine ihtiyacı var.” and TT2 as “Ciri’nin disipline ihtiyacı var.” The way a character talks and communicates with others is an indicator of their personality too. Vesemir saying “Ciri’nin kulağını çekecek birine ihtiyacı var” or saying “Ciri’nin disipline ihtiyacı var” can be interpreted by the players in different ways. The idiom “kulağını çekmek” indicates a light punishment while using the word “disiplin” directly might make Vesemir seem like an authoritarian figure. In TT1 we see an idiom used to replace the idiom in the ST and in TT2 we see the meaning translated not as an idiom but as a regular sentence. In this instance it can be said that TT1’s choice can be considered to reflect the in-game, fatherly personality of the character Vesemir. The strategy used here is a **compensation** strategy in both translations. TT1 replaces the idiom with an idiom while TT2 replaces it with an explanation of the idiom.

### Example 16

**ST:** So as to this griffin, **I can sit on my hands...** or hire a professional.

**TT1:** Bu yüzden griffine gelince, ya **hiçbir şey yapmam**, ya da bir profesyonel kiralarım.

**TT2:** O yüzden bu griffin meselesinde ya **kılımı kıpırdatmayacağım**... Ya da bir profesyonel kiralayacağım.

Geralt is speaking to the commander about the griffin attacks in the region. The commander says it's too risky to deal with the beast and reveals that he's planning to ask for help from a professional.

The commander uses the expression "sitting on one's hands" which means doing nothing to better a bad situation. TT1 translates it as "hiçbir şey yapmamak", explaining what the idiom means and TT2 uses "kılımı kıpırdatmamak". TT2 keeps the expression as an idiom. Here we see two different types of **compensation** strategy; compensation by explanation by TT1 and compensation by replacing the idiom with an equivalent Turkish idiom in TT2.

#### **Example 17**

**ST:** Oughta **work like a charm**. Powerful scent.

**TT1:** **Çok işe yarar**. Güçlü bir kokusu var.

**TT2:** **Tam biçilmiş kaftan**. Kuvvetli bir koku yayacak.

Geralt finishes his preparations for the griffin hunt and talks to Vesemir about the plan. They talk about the "buckthorn" and Vesemir says it's really affective.

The idiom "work like a charm" means that something will be very effective for a specific purpose. TT2 uses another idiom "biçilmiş kaftan" while TT1 explains what the idiom means. Both TT1 and TT2's strategies are **compensation** strategies, however while TT1 explains the meaning TT2 uses a Turkish idiom with a similar meaning to replace the ST.

#### **Example 18**

**ST:** Don't try to **weasel your way outta** this.

**TT1:** Bu işin içinden **kurnazlıkla kaçmaya** çalışma.

**TT2:** Sakın bundan **sıyrılmaya** kalkma.

Vesemir is angry at Ciri for not studying her lessons and Ciri is trying to impress him with lies and tries to get out of the situation by confusing him. Geralt interreupts.

The expression “weasel out” means trying to get away from a situation by being clever or dishonest. TT1 clarifies the meaning of the expression with “kurnazlıkla” and TT2 uses “sıyrılmak” which carries the meaning of getting out of a situation, albeit without the dishonesty connotation. Both TTs use a **compensation** strategy.

### Example 19

**ST:** Captain Peter Saar... **something something.**

**TT1:** Yüzbaşı Peter Saar... **falan filan.**

**TT2:** Yüzbaşı Peter Saar... **Bilmem ne işte.**

Geralt is talking to Tomira about the griffin that he needs to get rid of. Tomira explains how poor the villagers are and asks who the rich person that hired Geralt to kill the beast is. Geralt can't remember the commander's full name.

In the ST the expression “something something” is used to show that someone can't remember something fully; like a name or a detail. Here TT1 opts to use “falan filan” to give a similar meaning even though the Turkish expression here isn't really used in this context generally. TT2 uses “Bilmem ne işte,” which directly tells the player that Geralt doesn't know the rest of the name. They are both **compensation** strategies of a common expression by another expression in the target culture.

### Example 20

**ST:** Gods **that was close.** I was sure I'd end up like my mare.

**TT1:** **Ucuz atlattık.** Sonumun kısrağım gibi olacağımdan emindim.

**TT2:** Tanrım, **kıl payı yırttık.** Sonumun kısrağım gibi olacağına emindim.

While going to the inn of White Orchard Geralt and Vesemir hear cries of help. When they run to the noise to help they see a merchant getting attacked by a griffin. After a short struggle they fight the griffin off and the merchant goes out of his hiding place.

The merchant uses the expression “that was close” meaning that the griffin almost killed or injured him. In TT1 the expression used is “ucuz atlatmak” and in TT2 uses “kıl payı yırtmak”, both **compensating** for the expression used in ST by replacing it with another from the target language.

### Example 21

**ST:** This ain't Temeria no more old man. It's Nilfgaard now. – **My arse it is!**

**TT1:** Burası artık Temerya değil, babalık. Burası artık Nilfgaard. – **Nah öyle!**

**TT2:** Burası artık Temerya değil ihtiyar. Nilfgaard toprağı. – **Nah öyle!**

The inn Geralt and Vesemir visit is full of people from around the Continent. Most of them are locals and the rest of them are just travelers and Temerians fleeing the war, seeking shelter. They're talking about how Nilfgaard is taking over their lands. They are all angry and hopeless and one of the Temerians asks the innkeeper to take the Temerian symbol on the wall down, so that Nilfgaardians don't bother her. An old man gets angry, stands up and curses when the Temerian says the lands are now Nilfgaard, not Temeria.

The expression “my ass” or as used in the ST “my arse” is used to convey that one doesn't believe what is being said and dismisses it. Here, the old man says what the Temerian says will not happen. Both TT1 and TT2 use “Nah öyle!” and follow a **compensation** strategy, replacing the ST expression with one from the target language.

### Example 22

**ST:** Folk're jumpy 'round here. Armies just passed through, now a griffin's prowlin' about...

**TT1:** Halk buralarda diken üstünde. Ordular buradan yeni geçti, şimdi de bir griffin etrafta kol geziyor...

**TT2:** Civar halkının heyheyleri üzerinde. Ordular daha yeni geçti, şimdi de grifinin teki etrafta dolanıyor...

At the inn Geralt and Vesemir are talking to the innkeeper about the situation in White Orchard. The innkeeper apologizes for the negative atmosphere and explains how people are scared, angry and nervous at the same time because of the war and all the destruction the Nilfgaardians caused.

The innkeeper uses the adjective “jumpy” to describe how people feel, saying “folk’re jumpy.” TT1 uses “diken üstünde” and TT2 uses “heyheyleri üstünde” as translations. “Jumpy” is used to describe someone anxious and uneasy, easily scared generally due to a past experience. “Diken üstünde” gives the meaning of uneasiness and jumpiness in the target language while “heyheyleri üstünde” is used for people who are angry and get agitated easily because of this anger. Both TTs follow a **compensation** strategy by replacing “jumpy” with idioms in the target language, even though those idioms focus on different aspects of the same situation.

### Example 23

**ST:** Can we cut to the chase? You seen her or not?

**TT1:** Sadede gelebilir miyiz? Onu gördün mü görmedin mi?

**TT2:** Sadede gelebilir miyiz? Onu gördün mü, görmedin mi?

At the inn in the White Orchard village, Geralt is talking to Gaunter O’Dimm. Gaunter seems to know some things about Yennefer but talks round the topic, talking about himself and Geralt. Geralt gets angry.

“Cut to the chase” is idiom used to get people to talk about the important parts of an issue and to stop them from wasting time with insignificant details or unrelated topics. In the target language “sadede gelmek” is used in the same meaning and both TTs use it as their translation. The strategy followed here is a **compensation** strategy.

### Example 24

**ST:** No. First came idioms. “**Don’t play with fire,**” for example.

**TT1:** Hayır. Deyimler önce gelir. Örneğin “**Ateşle oynama.**”

**TT2:** Hayır. Önce deyimleri öğrendim. “**Ateşle oynama**” gibi.

In his search for a clue about where Yennefer is, Geralt comes to a garrison and talks to the Nilfgaardian garrison captain. Geralt doesn’t like the Nilfgaardians because they burn and pillage everywhere they go. So, he’s not friendly to the captain. Since the captain is Nilfgaardian, he says he’s not good at speaking the common tongue. Geralt makes fun of the captain, saying that the first words he learned were probably about killing people. The captain responds.

The captain uses the idiom “don’t play with fire”. Both TT1 and TT2 use an idiom from the target language: “Ateşle oynama” as their translation. This is a **compensation** strategy.

### Example 25

**ST:** In Nilfgaard we **consider** beards **hard on the eyes**. Especially beards infested with lice.

**TT1:** Nilfgaard’da sakalları **hoş bulmayız**. Hele ki bitlenmişse.

**TT2:** Nilfgaard’da bizler sakalı **hoş karşılamayız**. Özellikle de bit bürümüş olanları.

Geralt is in Vizima and he’s about to appear before the emperor. The chamberlain of the emperor says he has to have his beard cut. He protests and asks why that’s necessary. The chamberlain explains.

In the source culture the idiom “hard on the eyes” is used for things that are ugly and unattractive. Both TT1 and TT2 try to **compensate** for this idiom with idioms from the target culture. TT1 uses “hoş bulmak” and TT2 uses “hoş karşılamak”.

### Example 26

**ST:** Frankly, **I don’t really give a damn**.

**TT1:** Açıkçası **umrumda bile değil**.

**TT2:** Açıkçası neye inanacağın **umrumda değil**.

Morvran Voorhis, a commander of the Nilfgaardian army comes to talk to Geralt while the barber’s shaving his beard. He informs Geralt that he’s the commander of the division that helped Yennefer and Geralt run away from the White Orchard village. Geralt explains what happened to his men, that the Wild Hunt attacked and killed them. Like most people in the games universe, the commander doesn’t believe that the Wild Hunt exists and insinuates that Geralt is lying. Geralt says he doesn’t care whether he believes him or not.

The idiom “give a damn” means to care about something and it’s generally used in negative sentences. In the Turkish translations of the both TTs use the verb “umrunda olmak” instead of using an idiom. This is a **compensation** strategy.

### Example 27

**ST:** Done. Shall I shave him once more, **against the grain**? No. He himself is very much **against the grain** - that's enough. Farewell, witcher. Or rather, see you soon.

**TT1:** Bitti. Onu bir kere daha, **tersine** tıraş edeyim mi? Hayır. Kendisi zaten fazlasıyla **ters** biridir. Bu kadarı kâfi. Elvada, witcher. Ya da yakında görüşürüz mü demeliyim?

**TT2:** Bitti. Kendisini bir kez daha, **aksi yöne doğru** tıraş edeyim mi? Hayır. Adamın kendisi zaten **aksinin** önde gideni. Bu kadar yeter. Hoşça kal efsunger. Daha doğrusu, yakında görüşürüz.

The barber finishes shaving Geralt and asks if he should do it once more. In the context of shaving, the expression “going against the grain” means shaving someone’s beard, moustache or body hair in general against the direction of the hair’s growth. Then the commander Morvran Voorhis uses another meaning of the same expression “going against the grain”, which is used for people who don’t conform to what is expected of the; renegades. TT1 uses “tersine” as a translation and TT2 uses “aksi yöne doğru”. Instead of an expression as in the ST, both TTs use adverbs that explain the action of shaving. Then, for the expression’s second meaning TT1 uses “ters” again while TT2 uses “aksi”. Both of these words can be used for short-tempered, irritable people. The strategy both TTs use for all four instances here is the **compensation** strategy.

### Example 28

**ST:** Geralt! That tunic – you **look positively smashing**.

**TT1:** Geralt! O elbise... adeta **ortalığı yıkıyorsun**.

**TT2:** Geralt! Üzerindeki tunik, **kesinlikle yakıyorsun**.

After talking to the emperor, Geralt is told that Yennefer is waiting for him. She will act as the guide through their research for Ciri. When Geralt finds Yennefer, he’s wearing the stylish clothes given to him by the emperor’s chamberlain. Yennefer playfully compliments his clothes.

The expression “looking smashing” is an informal way of saying someone looks really good. The expression is used by the British and is associated with nobility and privilege. So Yennefer is complimenting and making fun of Geralt at the same time, since she also knows that he hates the clothes. Both TT1’s “ortalığı yıkıyorsun” and TT2’s

“yakıyorsun” are **compensations** to replace this very specific expression and the way Yennefer uses it.

### Example 29

**ST:** Now do you understand why I’m at Emhyr’s court? Mhm. And seems **we’re in the same boat**, now.

**TT1:** Şimdi neden Emhyr’in sarayında olduğumu anladın mı? Hmm. Anlaşılan **aynı yolun yolcusuyuz**.

**TT2:** Neden Emhyr’in sarayındayım artık anladın mı? Hı hı. Ve görünen o ki artık **aynı gemideyiz**.

Geralt and Yennefer are talking about Ciri and Yennefer is sharing her ideas about the whereabouts of her. She says finding Ciri is the reason why she came to Vizima in the first place. Geralt says that he has missed Yennefer and this is the first time they’ve worked together in a long time.

Geralt uses the idiom “being in the same boat” meaning that they’re now working together to achieve a goal and they’re going to have the same difficulties. TT1 uses the idiom “aynı yolun yolcusu olmak” and TT2 uses “aynı gemide olmak”. Even though TT2’s translation can also be considered a literal translation, since the idiom also exists in the target language both TT1 and TT2’s translations implement the **compensation** strategy.

### 5.2.3. Translation of Cultural Items

#### Example 1

**ST:** Two **schnapps**!

**TT1:** İki **schnapps**.

**TT2:** İki **cin**.

Geralt continues his conversations with the people at the inn. He comes across a man named Gaunter O’Dimm. O’Dimm is one of the most important characters in the game and the player understands this from the first conversation they have in this inn. He looks like an average man but in truth he’s a powerful, evil, supernatural entity start talking and O’Dimm asks the innkeeper for drinks.

Schnapps is an alcoholic beverage that is a type of liquor. In this instance we see TT1 and TT2 translate it as “schnapps” and “cin” respectively. Compared to “schnapps”, “cin” is much more widely known in the target culture. Even though “cin” is only a type of schnapps and doesn’t entirely cover all types, it adds to the comprehensibility of the text and by extension to the player’s experience. TT1’s use of the word “schnapps” is **foreignizing**.

### Example 2

**ST:** What a question. Master Dandelion’s **ballads**, of course. The only way a humble merchant might hope to rub up against greatness.

**TT1:** Bu da soru mu şimdi! Üstat Dandelion’ın **koşuklarından** tabii ki. Mütevazı bir tüccarın azamete rastlamayı umabileceği tek yol.

**TT2:** Nasıl soru bu! Dandelion Usta’nın **balatlarından** elbette. Naçizane bir tüccarın yüce şahsiyetlere rast gelebilmesinin tek yolu budur.

Geralt asks Gaunter O’Dimm if he’s seen Yennefer without saying her name and only describing her in some detail. O’Dimm then asks “Yennefer of Vengerberg?” which is the player’s first clue that he’s not like the other people at the inn. Geralt then asks O’Dimm how he knows about Yennefer and O’Dimm explains that he knows about her from Master Dandelion’s ballads.

TT1 uses the word “koşuk” and TT2 uses “balat” for the word “ballad”. In Turkish culture “koşuk” is a form of narrative song and can be about several topics such as love, war, bravery and nature. A ballad is a form of song that sometimes has fairy tale qualities. A ballad can be about several topics such as love, war or legends. The story can be funny or tragic. The contexts they are sung in can be different from each other, but in terms of the subjects they touch upon, they are similar. TT1 has a **domesticating** approach here with “koşuk”. TT2’s strategy is **literal translation**.

### Example 3

**ST:** I’ll need bait, a specific herb – buckthorn. Scent should lure the griffin from **ten miles** off.

**TT1:** Bir yeme ihtiyacım olacak, özel bir bitki – akdiken. Kokusu griffini **on mil** öteden cezbeder.

**TT2:** Bana bir yem gerek, özel bir bitki: Geyik dikenini. Kokusu, grifini **on beş kilometre** öteden çeker.

After their talk about the griffin Geralt asks the commander some more questions to get more details on the situation. Then he explains what he needs to do to trap the griffin.

The measurements of distance are translated in two separate ways in TT1 and TT2. For the “ten miles” in the ST, TT1 uses “on mil” and TT2 uses “on beş kilometre”. Turkey uses the metric unit of length; however the ST here uses the imperial system, which is foreign to the target culture. By using the metric system TT2 brings the ST closer to the culture. TT2 follows a **domesticating** strategy while TT1 keeps the measurement the same and thus applies a **foreignizing** strategy.

#### Example 4

**ST:** Go to Tomira, an **herbalist**. She lives near the crossroads. She will aid you.

**TT1:** Tomira'ya git. Kendisi bir **aktar**. Dört yol ağzında yaşıyor. Sana yardım edecektir.

**TT2:** Tomira'ya git, kendisi **otacıdır**. Kavşağın yakınlarında yaşıyor. O sana yardım eder.

The commander sends Geralt to an herbalist because Geralt needs help finding an herb to trap and defeat the griffin.

For the word “herbalist” TT1 uses “aktar” and TT2 uses “otacı”. “Aktar” is a commonly used word in daily Turkish and it means a person or shop that sells spices and dried herbs. “Otacı” on the other hand is an older term used for people who used herbs to heal wounds and injuries. In meaning “otacı” is closer to “herbalist”. However, TT1 might have chosen to use “aktar” since it’s a more common word even though an “aktar” doesn’t carry the meaning of healer. Both TTs follow a **domesticating** approach in this example.

#### Example 5

**ST:** Think drowners and **strigas** will go easy on you because you haven’t undergone the mutations? Though in your shoes I’d fear Vesemir more than any **striga**. Disobeying his instructions... Unwise.

**TT1:** Mutasyonlardan geçmediğin için garkolanların ve **strigaların** sana kıyak geçeceğini mi düşünüyorsun? Gerçi senin yerinde olsam bir **strigadan** çok Vesemir’den korkardım. Onun sözünü dinlemem... Hiç akıllıca değil.

**TT2:** Mutasyonlara maruz kalmadın diye garkolan ya da **strigaların** sana kıyak geçeceğini mi sanıyorsun? Gerçi yerinde olsam **strigalardan** ziyade

Vesemir'den korkardım. Talimatlarına itaat etmemek... Bu hiç zekice değil.

Ciri doesn'ty listen to Vesemir's instructions. Geralt starts scolding Ciri for disobeying Vesemir and not studying and training hard enough. He gives some creature names as examples.

In the game's universe "strigas" are women who were cursed, became monsters and are filled with hatred towards every human being. The word itself is a reference to "strigoi", vampire-like creatures that have their roots in the Romanian mythology. Both TTs leave the word as it is, showing a **foreignization** strategy.

### Example 6

**ST:** Your horse died quickly. But **griffins** like to toy with their prey. Eat it, alive, piece by piece.

**TT1:** Atın çabucak öldü. Fakat **griffinler**, avlarıyla oynamayı severler. Diri diri, parça parça yerler.

**TT2:** Atın çabuk ölmüş. Ama **grifinler** avlarıyla oynamaya bayılır. Onu canlı canlı, parça parça yerler.

After saving a merchant from a griffin attack, Vesemir and Geralt are asking him questions about how the attack happened. The merchant explains and then tells them that he's lucky to be alive. Geralt and Vesemir tell him he's lucky to have not been caught. Geralt explains how griffins play with their prey.

A "griffin" is a creature with a lion's head, back legs, tail and body, and an eagle's wings, beak and talons. It's a creature commonly encountered in fantasy stories, especially ones inspired by medieval history. The creature is given two names in Turkish: "griffon" and "griffin". Here both TTs use "griffin" as their translation and follow a **foreignization** approach, the only difference being TT2's omission of an "-f" in the name.

### Example 7

**ST:** Cledwyn. Please shave the gentleman – sideburns to **half an inch**.

**TT1:** Cledwyn. Lütfen beyefendiyi tıraş et – favoriler **yarım inç** olsun

**TT2:** Cledwyn. Lütfen beyefendiyi tıraş et, favoriler **bir buçuk santim** olmalı.

Yennefer finds Geralt in the White Orchard and tells him that Emhyr var Emreis, the Emperor of the Nilgaardian Empire, wants to meet him as soon as possible. They ride to Vizima, where the emperor resides, together. When they arrive, the servants bring a barber to shave Geralt and make him more presentable. Here, the head servant is giving instructions to the barber.

“Inch” is an imperial system of measurement. However, the target culture uses the metric system. Leaving the unit of measurement “inch” as it is a foreignization strategy, while changing it into a metric equivalent is a domestication strategy. TT1 follows a **foreignization** strategy while TT2 uses a **domestication** strategy.

### Example 8

**ST: Lycantrophy.** Werewolves? Handled a few cases in the past. It’s usually a simple curse that...

**TT1: Likantropi.** Kurtadamlar? Geçmişte bununla ilgili birkaç meseleyi halletmiştim. Basit bir lanet aslında...

**TT2: Likantropi.** Kurtadamlar. Geçmişte birkaç vaka çözmüştüm. Genelde basit bir lanettir ve...

While looking for some soldiers killed by the griffin, Geralt needs a hunter’s help. The hunter accepts Geralt’s help but asks for a favor first. They go after wild dogs that terrorize the village and find a dead man, whom the hunter used to know. The hunter says there’s something wrong with him, to which Geralt says it might be lycantrophy.

“Lycantrophy” is considered a mental disorder today and it’s used for people who believe they are some sort of an animal. The word is generally associated with wolves. In the game’s world werewolves do exist. Both in TT1 and TT2 the word “lycantrophy” is translated as “likantropi”. They both utilize a **foreignization** strategy, presumably because that’s the most common strategy used for the word.

### Example 9

**ST:** We taught herself how to defend herself from anything, **wraiths** included.

**TT1:** Ona kendisini nasıl savunacağını öğrettik, buna **hayaletler** de dahil.

**TT2:** Kendisini her türlü şeye karşı nasıl koruyacağını öğrettik ona, **heyulalar** da dâhil.

Geralt wakes up from a dream in which he sees Ciri dying. When he wakes up Vesemir asks if he saw a nightmare and he describes the nightmare to him. Vesemir tries to ease Geralt's mind by saying there's nothing to worry about and the tCiri can defend herself against any creature.

“Wraiths” are one of the strongest evil entities in the game's world, so Vesemir gives it as an example. Even though the word doesn't necessarily carry the connotation of evil outside the game's world, in-game wraiths are evil creatures. TT1 uses “hayalet” as the translation while TT2 uses “heyula”. The word “heyula” comes to Turkish from Arabic and it is used to describe a ghost with evil intentions and looks evil. Compared to “hayalet”, the word “heyula” provides the connotation of evil. Both translations are **literal translations**.

#### **Example 10**

**ST:** I'll not drink with **weevil-arsed freaks**.

**TT1:** **Bitli-kıçlı ucubelerle** içmem ben.

**TT2:** **Göt biti ucubelerle** içmem ben.

After rescuing a merchant from a griffin attack, the merchant tells them they can find help at the inn in White Orchard. Vesemir and Geralt find the inn and start asking around for some information about Yennefer. The inn is full of soldiers, locals and some strangers that are fleeing from the war. Witchers are hated in the world of the game because they are seen as monsters. They are also seen as abductors and killers of children because in order to become witchers kids go through a test and only a few of them survive it. So, when two witchers enter the inn some people don't welcome them and a drunken man curses at them, calling them “weevil-arsed freaks”.

In TT1 the curse “weevil-arsed freaks” is translated as “bitli-kıçlı ucubeler” and in TT2 it's “göt biti ucubeler”. Both target texts show a **literal translation** strategy. The only difference is that, even though both TTs translate it as an adjective TT2 changes the adjective from “weevil-arsed” to “arse-weevil”.

### Example 11

**ST:** Probably saying too much... but I know a bit – for instance, that **beggartick**'s poisonous.

**TT1:** O kadar fazla değil... ama birkaç şey biliyorum. Örneğin, o **kadife tohumunun** zehirli olduğunu.

**TT2:** Belki çok konuşuyorum... Ama az bir şey bilirim. Örneğin **dilencişiltesinin** zehirli olduğunu.

In the herbalist's shack the woman is tending to an injured woman and asks Geralt to hand her a rare herb from the shelf, which Geralt does immediately without waiting for her to explain what the herb looks like. She is impressed and says that Geralt is “versed in herbs” and Geralt replies.

“Beggartick” is a rare herb and its Turkish name “bidens” wouldn't be obvious to a majority of the target audience. TT1 and TT2 follow different strategies in translating this herb's name. TT1 changes it into something familiar to the player; “kadife tohumu”, since “bidens” are from the same family. TT2 creates a new name for it: “dilencişiltesi”. TT2 uses a **transcreation** strategy.

### Example 12

**ST:** Had her taking notes on “**Ghoul**s and **Alghoul**s”... Wanted to rest my eyes a bit.

**TT1:** Ona “**Gulyabaniler** ve **Alyabaniler**” üzerine notlar aldırıyordum. Biraz gözlerimi dinlendireyim dedim.

**TT2:** Kıza “**Gûllar** ve **Algûllar**” üzerine notlar aldırıyordum. Gözlerimi az dinlendireyim dedim.

Vesemir wakes up and curses because he can't find Ciri anywhere. When Geralt asks where she is, he explains what he and Ciri had been doing before he fell asleep. Vesemir was reading from a famous witcher's book called “Ghoul and Alghoul”.

In TT1 the creature names “ghoul” and “alghoul” are translated as “gulyabaniler” and “alyabaniler” respectively. In TT2 these are “gûllar” and “algûllar.” In the game these creatures feed on corpses and other unfortunate creatures including humans. TT1 uses an already existing creature name from Turkish folklore. In Turkish folklore gulyabanis are human eating giant monsters with beards. The word “ghoul” sounds like the first syllable of the word “gulyabani”, which might be the reason why TT1 uses it as the translation.

However, other than that the only similarity between the creatures is that they eat humans. They are two completely different entities. TT2 uses “gûl” as the translation, which is a new word created for the game and phonetically very similar to the ST word. For “alghouls” TT1 uses the word “alyabaniler” and TT2 “algûllar”, which both keep the prefix “al-”. TT1 uses a **compensation** strategy in “gulyabani” by directly borrowing the word from Turkish folklore. However in “alyabani” the strategy is **transcreation**, since a new creature name is created from scratch. TT2’s “gûl” and “algûl” translations are an example of **transcreation**.

### Example 13

**ST:** Think **drowners** and strigas will go easy on you because you haven’t undergone the mutations?

**TT1:** Mutasyonlardan geçmediğin için **garkolanların** ve strigaların sana kıyak geçeceğini mi düşünüyorsun?

**TT2:** Mutasyonlara maruz kalmadın diye **garkolan** ya da strigaların sana kıyak geçeceğini mi sanıyorsun?

Geralt and a young Ciri are in Kaer Morhen. Geralt is trying to teach Ciri how to fight and says that she needs more practice if she wants to survive in the wild. When Ciri protests Geralt warns her.

“Drowner” is a term used for people who died by drowned to death. In the game’s universe, “drowners” are people who drowned and came back to life as vengeful creatures. They live near the sea, lakes or smaller bodies of water. In both TT1 and TT2 the term is translated as “garkolan”, which is a made-up word created from the verb “gark olmak”, which means to drown. The strategy followed here is **transcreation**.

### Example 14

**ST:** I summoned only the **ealdorman** and the smith, Willsi – but it is said he is a dwarf. You are too tall to be him.

**TT1:** Sadece **muhtarı** ve demirci Willis’i çağırdım – ama onun cüce olduğu söylenmişti. Sen, o olamayacak kadar uzunsun.

**TT2:** Ben sadece kasaba **ayanı** ve demirci Willis’i çağırtmıştım. Ama demircinin bir cüce olduğu söylenmişti. Sen ona göre fazla uzunsun.

Geralt enters a garrison and finds the commander in his room with a local peasant, asking him for grain. Geralt listens to them for a while. When the peasant leaves the garrison commander turns to Geralt and tells him that he was expecting other people.

The commander jokingly says he was expecting the “ealdorman and a “dwarf” but that Geralt doesn’t look like a dwarf. The term “ealdorman” is a title of Anglo-Saxon origin, given to men of high status who also acted as local representatives. In TT1 the word used is “muhtar”, a person not necessarily of high status but is a local representative of a village or neighborhood. It is a very common and easy to understand word compared to “ealdorman” in English. TT2 uses the term “âyan”, which is a word used in the Ottoman Empire for authority figures who were responsible from certain districts and towns. “Âyan” isn’t a word widely known by the target culture unlike “muhtar”. The word “ealdorman” and “âyan” are similar in this regard. In addition they both have the connotation of power and wealth. Both TTs use a **domestication** strategy.

#### 5.2.4 Translation of Proper Names, Titles and Nicknames

##### Example 1

**ST:** Of course not. Unlike the populace, I know the **Horsewoman of War** is pure poppycock.

**TT1:** Tabii ki hayır. Avamın aksine, **savaşın kadın atlısının** tam bir saçmalık olduğunu biliyorum.

**TT2:** Tabii ki görmedim. Halkın aksine, **Savaşın Atlı Hanımı**’nın atmasyondan ibaret olduğunu biliyorum.

While asking people in the inn about the whereabouts of Yennefer, Geralt comes across an academic from Oxenfurt Academy. Geralt learns that the people have seen Yennefer but they’re referring to her in another name and the academic thinks the woman is a myth.

The villagers and the academic refer to Yennefer as “Horsewoman of War”. Both TT1 and TT2 follow a **literal translation** approach here.

##### Example 2

**ST:** Into Geralt of Rivia himself. **The Butcher of Blaviken.**

**TT1:** Rivyalı Geralt’ın ta kendisiyle. **Blaviken Kasabı.**

**TT2:** Rivialı GERALT'ın bizzat kendisine. **Blaviken Kasabı**'na.

Here Geralt is talking to O'Dimm and O'Dimm says that he knows who Geralt is, referring to him by a nickname he has; one that he's not very fond of. Geralt is called "The Butcher of Blaviken" because of a misunderstanding. In one of his adventures he kills bandits who have been planning to kill innocent villagers of Blaviken, but when he does people who don't know the bandits' plan think Geralt has killed innocent people. They banish him from their village.

Both TT1 and TT2 follow a **literal translation** approach to the nickname. They both translate it as "Blaviken Kasabı."

### Example 3

**ST:** Ah, once a merchant of mirrors. The madding crowd dubbed me **Master Mirror**, or **the Man of Glass**.

**TT1:** Ah, bir zamanlar ayna tüccarıydım. Çılgın kalabalık bana **Aynacı Adam** ya da **Ayna Ustası** diye hitap ederdi.

**TT2:** Ah, bir aralar ayna tüccarıydım. Çılgın kalabalık bana **Ayna Ustası** ya da **Aynalı Adam** diye seslenirdi.

Geralt is speaking to Gaunter O'Dimm about his past. O'Dimm is one of the most important characters in the game and one of the main antagonists, whose story is covered in the Heart of Stone DLC. Neither Geralt nor the player knows this yet and O'Dimm tells us about the names given to him.

The two names given to O'Dimm are "Master Mirror" and "the Man of Glass". Both TTs follow a **literal translation** approach. Both use "Ayne Ustası" for "Master Mirror". TT1 uses "Aynacı Adam" for "the Man of Glass" while TT2 uses "Aynalı Adam".

### Example 4

**ST:** Yes? What is it, **Wolf**?

**TT1:** Evet? Ne oldu, **Kurt**?

**TT2:** Evet? Ne vardı **Kurt**?

Geralt goes to talk to Vesemir to talk about creatures, people and situations occasionally. When he does, Vesemir often greets him with another nickname given to Geralt, “Wolf”. This nickname is the result of him being the most well-known student of the School of Wolf, and also having white hair.

Both TTs translate “Wolf” as “Kurt” following a **literal translation** strategy.

### Example 5

**ST:** Huh, you **Black Ones** aren’t so scary after all. Can even be nice if you want to.

**TT1:** Hah, siz **Siyahlılar** o kadar da korkutucu değilmişsiniz. Hatta isteyince nazik bile olabiliyormuşsunuz.

**TT2:** Hah, siz **Kara Kişiler** o kadar da öcü değilmişsiniz. İsterseniz nazik bile olabiliyorsunuz.

In his search for Yennefer, Geralt find his way to a garnison to tlak to the commander. At the gates two Nilfgaardian soldiers stop him at first, but when they learn who he is they say he could continue.

“Black Ones” is the name given to the Nilfgaardian soldiers by the Temerians and people of other nations who hate the Nilfgaardian soldiers, who wear black armor. TT1 uses “Siyahlılar” as the translation and TT2 uses “Kara Kişiler”. TT2’s approach is **literal translation**.

### Example 6

**ST:** Don’t get accustomed, **Nordling**.

**TT1:** Alışmasan iyi edersin **Kuzeyli**.

**TT2:** Kendini çok alıştırma **Kuzeyli**.

While Geralt is looking for Yennefer he comes across Nilfgaardians at a garrison’s gate and after a short row, the guardian soliders let him in the garrison. Geralt says that they could be polite when they want to. The soldiers reply.

“Nordling” is an often condescending colloquialism used by people outside the northern realms. People of the north do not enjoy being called “Nordling” because for them it’s a deragoatry term. Both TT1 and TT2 use “Kuzeyli” as their translation. This

can be considered a **literal translation** of the word, even though it doesn't have the same condescending collocation.

The table below (Table 1) shows TT1's and TT2's approach to proper nouns. As seen in the examples given, when it comes to proper nouns both TT1 and TT2 keep the names the same and follow a **foreignizing** strategy. However, both translations translate the titles given to the characters like "Master", "Ambassador" or "Captain". The only exception to the foreignization strategy is the name "Kızılgöz" given to the horse in TT2.

**Table 1. Translations of character names in TT1 and TT2**

Source Text	Target Text 1	Target Text 2
Ciri	Ciri	Ciri
Geralt	Geralt	Geralt
Vesemir	Vesemir	Vesemir
Yennefer	Yennefer	Yennefer
Mikah	Mikah	Mikah
Aldert Geert	Aldert Geert	Aldert Geert
Stjepan	Stjepan	Stjepan
Master Dandelion	Üstat Dandelion	Dandelion Usta
Gaunter O'Dimm	Gaunter O'Dimm	Gaunter O'Dimm
Drugan	Drugan	Drugan
Triss Merigold	Triss Merigold	Triss Merigold
Captain Peter Saar Gwynleve	Yüzbaşı Peter Saar Gwynleve	Yüzbaşı Peter Saar Gwynleve
Willis	Willis	Willis
Ambassador var Attre	Büyükelçi var Attre	Büyükelçi var Attre
Radobor	Radobor	Radobor
Cledwyn	Cledwyn	Cledwyn
Morvran Voorhis	Morvran Voorhis	Morvan Voorhis
Vatt'ghern	Vatt'ghern	Vatt'ghern
Tomira	Tomira	Tomira
Mislav	Mislav	Mislav

**Table 1-** Continued

Mererid	Mererid	Mererid
Hendrik	Hendrik	Hendrik
Florian	Florian	Florian
Dieter	Dieter	Dieter
Emperor Emhyr var Emreis	İmparator Emhyr var Emreis	İmparator Emhyr var Emreis
Roach	Roach	Kızılgöz

As seen in Table 1 above, TT1 and TT2 use different strategies translating Geralt's horse's name. This difference in approach will be discussed in the next example picked from many other occasions when the horse's name is used.

#### **Example 7**

**ST:** Luckily, Geralt can always count on his horse, **Roach**, to help him in his travels.

**TT1:** Neyse ki Geralt'ın her zaman güvenebileceği bir atı vardır, atın adı da **Roach**'tur.

**TT2:** Şansına, Geralt'ın seyahatlerinde her daim imdadına yetişen atı **Kızılgöz** vardır.

After their first fight with some lesser monsters, Vesemir and Geralt need to mount their horses and set off. The game gives some information and instructions to the player about horses, particularly about Roach, Geralt's trusty mount.

Similar to the term "witcher", the name of Geralt's horse is also a part of the collective memory of fans of the franchise. When the fact that most of these people became fans with the last game of the trilogy *The Witcher 3: Wild Hunt* is taken into consideration, most fans' emotional connection to the characters in this last game is even stronger than the two older games. In addition, since this is the third game in the franchise older fans of the franchise have known the horse with the name "Roach" for a long time. These might be the leading reasons why in TT1 the horse's name was kept the same as it is in the ST. TT1 translators are fan translators and their connection to the source text is visible in this example. TT1 uses a **no translation** approach when it comes to Roach. However, TT2 uses a **domestication** approach here, by translating the horse's name into

“Kızılgöz”. The difference in the translation strategies of TT1 and TT2 might be their target audiences. TT1 translators are fans and even though their translation is open to everyone to download their main target audience is the other fans. TT2’s target audience is all the gamers who might enjoy a Turkish translation of this famous game, or people who will buy the game because it has a Turkish translation. They might not be making a division between fans and others.

### 3.2.5 Translation of Place Names

The table below (Table 2) shows that the translation of the place names are generally kept the same as they are in the ST in both translations, meaning that both translations follow a **foreignizing** strategy when it comes to place names. However, while this is true for all the made-up names given to places, the real nouns that follow those made-up names are translated as “academy” in “Oxenfurt Akademisi”. In addition, words like “orchard” or “woods” which are common nouns used in the English language given to different types of areas of land, are translated into Turkish.

In the example “Vulpine Woods”, the fan translation keeps the word *vulpine* untranslated while the official translation translates it into *tilki*. So in this instance the official translation shows a **domesticating** approach while the fan translation’s approach is **foreignization**. However, in the “White Orchard” and “The Continent” examples we see that both translations’ strategy is **domestication** by **literal translation** since they both translate “White Orchard” as “Ak Bostan” while for “The Continent” TT1 uses “Anakara” and TT2 uses “Kıta”. More detail on these three exceptions is given in the Examples 1, 2 and 3 below Table 2.

**Table 2. Translations of place names in TT1 and TT2**

Source Text	Target Text 1	Target Text 2
Kaer Morhen	Kaer Morhen	Kaer Morhen
Oxenfurt Academy	Oxenfurt Akademisi	Oxenfurt Akademisi
Nilfgaard	Nilfgaard	Nilfgaard
Redania	Redanya	Redanya

**Table 2-** Continued

Novigrad	Novigrad	Novigrad
Vengerberg	Vengerberg	Vengerberg
Kaer Trolde	Kaer Trolde	Kaer Trolde
Rivia	Rivia	Rivia
Willoughby	Willoughby	Willoughby
Vorune	Vorune	Vorune
Temeria	Temerya	Temerya
Vulpine Woods	Vulpine Ormanı	Tilki Korusu
Vizima	Vizima	Vizima
The Continent	Anakara	Kıta
Skellige Isles	Skellige Adaları	Skellige Adaları
White Orchard	Ak Bostan	Ak Bostan

### Example 1

**ST:** It kept to the **Vulpine Woods** at first. I sent a patrol there, five young men. A hunter found them two days on. I only recognized them because they wore our plate.

**TT1:** Önceleri **Vulpine Ormanı**'nı mesken edindi. Oraya bir devriye yolladım, beş genç adam. Bir avcı onları iki gün önce buldu. Zırhları olmasaydı onları tanıyamazdım bile.

**TT2:** Başlarda **Tilki Korusu**'ndan dışarı çıkmıyordu. Oraya bir devriye gönderdim, beş genç adam. Adamlarımı iki gün sonra bir avcı buldu. Onları sadece giydikleri zırhlardan tanıyabildim.

In her search for Yennefer Geralt enters a garrison and finds the commander he was looking for in his room with a local peasant. The commander is asking the peasant for grain. Geralt listens to them for a while. When the peasant leaves the garrison commander turns to Geralt and tells him that he was expecting other people. Then the commander starts speaking about the griffin problem and asks for Geralt's help. Geralt accepts the commander's offer and decides to hunt the griffin so that he can get some information about Yennefer and also save people's lives. The commander shows Geralt a map and starts explaining where he can find more information about the griffin and how the griffin killed some of his men.

The commander's men were found dead in a forest called "Vulpine Forest". TT1 keeps the name "vulpine" the same and calls the forest "Vulpine Ormanı". TT2 changes

the name into “Tilki Korusu”, using a Turkish word instead. The word “vulpine” comes from the Latin word “vulpes” which means “fox”. The word “vulpine” is used for things related to foxes. TT2’s decision of using a Turkish word is a decision that makes it more acceptable in the target culture. The strategy followed by TT1 in this instance is a **foreignizing** one while TT2 uses **domestication** strategy.

### Example 2

**ST:** Life on **the Continent** and the Skellige Isles is nasty, brutish and short.

**TT1:** **Anakara**’da ve Skellige Adaları’nda hayat zır, kısa ve acımasızdır.

**TT2:** **Kıta** ve Skellige Adaları’ndaki yaşam oldukça ağır, sert ve kısadır.

This section is part of the first instructive text on beasts and how to deal with them. It is a short introduction to the world of the game, also naming some very important places, like the Continent, where most of the game is set. It is the big mainland where important cities, castles and other places are located.

Even though they use different words for it both TT1 and TT2 use a **domestication** approach for the Continent, TT1 using “Anakara” which means the “mainland” and TT2 using “Kıta”.

### Example 3

**ST:** I received a report. About a witcher who’d appeared in **White Orchard**. I knew it was you, looking for me.

**TT1:** Bir rapor aldım. **Ak Bostan**’da ortaya çıkan bir witcherdan bahsediyordu. Onun sen olduğunu, beni aradığını anladım.

**TT2:** Bir bilg aldım. **Ak Bostan**’da ortaya çıkan bir efsungerle ilgili. Sen olduğunu biliyordum. Beni aradığımı.

White Orchard is the first village our characters arrive after the initial tutorial section of the game. There are many NPCs and the player learns how to accept quests from them, as well as what to expect from NPC interactions in the game. In this example, Yennefer finds Geralt and explains how she knows that he’s in White Orchard.

Both TT1 and TT2 show a **literal translation** approach to translate White Orchard and use “Ak Bostan”.

## VI. RESULTS AND DISCUSSION

The video game industry has been rapidly growing since its starting points in the 1960s and 1970s. Thanks to globalization the localization and translation of video games became a must for companies who want a share in the video game market. Unfortunately, Turkey hadn't been a big enough market for video game production companies for a long time and the only solution to the lack of video game translations were fan translations. Fan translators had already been taking part in the translation of media before the development of Web 2.0 with activities like translation of video games, fansubbing, fandubbing and scanlation. However, Web 2.0 helped amateur fan translators create communities and translate media that was otherwise unavailable to them as groups instead of individuals. The growth in demand for video games, and the professional and amateur localization and translation practices that followed it have become a source of research for scholars around the world. Compared to many other subjects of research in the translation studies field, fan and community translation of video games is relatively new and research done on the subject is limited. This thesis' aim has been to contribute to the field by carrying out a descriptive and comparative case study on two Turkish translations of the video game *The Witcher 3: Wild Hunt*. Hans J. Vermeer's (1984/2014) skopos theory has been chosen as the theoretical framework and the target texts were analyzed according to the video game translation strategies proposed by Costales (2012) in order to find out what strategies have been used in the target texts and whether the target texts achieve their determined skopos in the target culture with the strategies they have utilized.

When the examples are analyzed within the framework of Costales's video game translation strategies, some conclusions have been drawn. First of all, both TT1 and TT2 use both foreignization and domestication strategies to a similar degree, but occasionally in dissimilar instances throughout the translations. When it comes to character and place names both translations use the foreignization strategy, leaving the place names or

character names the same as in the ST. However there are exceptions such as TT1 using “Tilki Korusu” for “Vulpine Woods”, while TT2 uses “Vulpine Korusu”. Another exception is TT1 leaving Geralt’s horse’s name as “Roach” while TT2 translates it as “Kızılgöz”. In addition, both TT1 and TT2 translate nicknames or titles given to characters into Turkish, using the literal translation strategy, which is a domestication strategy.

The fan translation TT1 uses culture specific expressions much more regularly in dialogues involving idiomatic expressions compared to TT2. TT2 uses a more ST-oriented approach for these expressions, using literal translations or clarifications to compensate.

The fan translators of TT1 use the foreignizing no translation strategy when translating the main character’s title “witcher” and the name of this character’s horse “Roach”, while TT2 gives them both Turkish names: “efsunger” and “Kızılgöz”. The only time when TT2 uses a no translation strategy is the first tutorial where TT2 doesn’t translate the game’s name, while TT1 partially does. TT1’s no translation strategy might be attributed to the fans’ emotional connection to the original game and the original names of the characters. TT2’s no translation strategy might be the result of the game’s name being a brand in itself. TT2 translators might have wanted to preserve brand awareness. This decision might also be the result of the production company’s wish.

When it comes to cultural items, compared to TT2, TT1 uses the foreignization strategy more frequently. The transcreation strategy isn’t used a lot in the examples collected. However, all the instances it was used were under the cultural items subtitle. In RPG games transcreation is mostly used for items such as spells, nicknames or creature names. However, this study only covers the epilogue of the game, which doesn’t include many types of creatures. In the three transcreation examples given in this study, there were three instances when it was used by TT2 and two by TT1.

The compensation strategy is used for puns, expressions, idioms, jokes or wordplay. This strategy might be used as either a foreignization or domestication strategy depending on the translation made. Compared to TT2, TT1 uses the domestication by compensation strategy slightly more frequently. Since TT1 uses idioms or idiomatic expressions even when the ST doesn’t involve an idiom or idiomatic expression, the frequency of them being used in TT1 gets even higher. There are instances when TT1

uses an explanation as compensation where the translation explains what the idiom or expression means while TT2 uses a domestication strategy for the same examples. TT2 uses the literal translation strategy or explains what the idiom means as frequently as it uses the domestication by compensation strategy. There's also one instance when TT1 uses the literal translation strategy for an expression.

No examples were found for loyalty or censorship strategies in the translations analyzed.

According to Vermeer (2014) a translation has to be coherent in itself and with the ST to be considered a *translatum*; a functional translation. In addition, it has to fulfil its *skopos* to be deemed a successful translation. When analyzed comparatively with the ST, both TT1 and TT2 in this study are *translatum*. They are coherent in themselves and with the source text. They also fulfil the *skopos* of being comprehensible and cohesive pieces of interactive entertainment software in the target culture.

In this study research has been done according to video game translation strategies proposed by Costales (2012). It must be taken into consideration that it is possible to achieve different results by analyzing the same translations using other translation strategies proposed by scholars, or other theories rather than Vermeer's (2014) *skopos* theory.

In conclusion, even when video game translators implement different strategies while translating a ST, the translations might achieve the same function in the same target culture. Since individual fans and fan communities are an indispensable part of video game translation, taking them into account in the theorization processes would produce a more reliable outcome. The differing expectations of video game fans and other video game players, in addition to fans' impact on video game translation especially outside E-FIGS countries must be further analyzed for a more comprehensive approach to video game translation strategies.

## REFERENCES

- Altice, Nathan. 2019. "Technology and Game Localization: Translation Behind the Scenes." In *The Routledge Handbook of Translation and Technology*, edited by Minako O'Hagan, 220-238. London: Routledge.
- Bernal-Merino, Miguel Ángel 2007. "Challenges in the Translation of Video Games." *Tradumàtica: traducció i tecnologies de la informació i la comunicació* (5): 1-7. Barcelona: Servei de Publicacions de la Universitat Autònoma de Barcelona.
- . 2008. "Creativity in the Translation of Video Games." *Quaderns de Filologia. Estudis Literaris* (13): 57-70. València: Publicacions de la Universitat de València.
- . 2015. *Translation and Localisation in Video Games*. New York and London: Routledge.
- Costales, Alberto Fernández. 2009. "Translation 2.0. The Localization of Institutional Websites Under the Scope of Functionalist Approaches." In *Translation and the (Trans)formation of Identities: Selected Papers of the CETRA Research Seminar in Translation Studies 2008*, edited by Dries de Crom, 1-18. <https://www.arts.kuleuven.be/cetra/papers>.
- . 2012. "Exploring Translation Strategies in Video Game Localisation." *MonTi Monografías de Traducción e Interpretación* (4): 385-408. doi: 10.6035/MonTI.2012.4.16.
- Cronin, Michael. 2010. "The Translation Crowd." *Tradumàtica: traducció i tecnologies de la informació i la comunicació* (8): 1-7. doi: 10.5565/rev/tradumatica.100.
- Czech, Dawid. 2013. "Challenges in Video Game Localization: An Integrated Perspective." *Explorations: A Journal of Language and Literature* (1): 3-25. <http://explorations.uni.opole.pl/vol-1-2013/>.
- Díaz-Cintas, Jorge. 2018. "Subtitling's a Carnival: New Practices in Cyberspace." *The Journal of Specialised Translation* (30): 127-149.
- Díaz-Cintas, Jorge, and Pablo Muñoz-Sánchez. 2006. "Fansubs: Audiovisual Translation in an Amateur Environment." *The Journal of Specialised Translation* (6): 37-52.

- Díaz-Cintas, Jorge, and Pilar Orero. 2010. "Voiceover and Dubbing." *Handbook of Translation Studies*. Volume 1, edited by Yves Gambier and Luc Van Doorslaer, 441-445. Amsterdam and Philadelphia: John Benjamins.
- Duffett, Mark. 2013. *Understanding Fandom: An Introduction to the Study of Media Fan Culture*. London: Bloomsbury Publishing.
- Dwyer, Tessa. 2019. "Audiovisual Translation and Fandom." In *Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez-González, 436-452. New York: Routledge.
- Esselink, Bert. 2000. *A Practical Guide to Translation*. Amsterdam and Philadelphia: John Benjamins.
- Gaming in Turkey. 2021. *Turkey Game Market Report 2021*. Accessed November 16, 2022. <https://www.gaminginturkey.com/en/turkey-game-market-report-2021-published/>
- Grand View Research. 2021. *Video Game Market Size, Share & Trends Analysis Report By Device (Console, Mobile, Computer), By Type (Online, Offline), By Region (North America, Europe, Asia Pacific, Latin America, MEA), And Segment Forecasts, 2022 - 2030*. San Francisco: Grand View Research.
- Jenkins, Henry, Katie Clinton, Ravi Purushotma, Alice J. Robison, and Margaret Weigel. 2009. *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Chicago: The MacArthur Foundation.
- Lebowitz, Josiah, and Chris Klug. 2011. *Interactive Storytelling for Video Games*. Oxford: Focal Press.
- Mangiron, Carmen. 2006. "Video Games Localisation: Posing New Challenges to the Translator." *Perspectives: Studies on Translatology* 14 (4): 306-317. doi: 10.1080/09076760708669046.
- Mangiron, Carmen, and Minako O'Hagan. 2006. "Game Localisation: Unleashing Imagination with 'Restricted' Translation." *The Journal of Specialised Translation* (6): 10-21.
- Munday, Jeremy. 2016. *Introducing Translation Studies: Theories and Applications*. London and New York: Routledge.
- Myskja, Kjetil. 2013. "Foreignisation and Resistance: Lawrence Venuti and His Critics." *Nordic Journal of English Studies* 12 (2): 1-23. doi: 10.35360/njes.283.
- Nord, Christiane. 1997. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome Publishing.

- O'Hagan, Minako. 2009. "Evolution of User-generated Translation: Fansubs, Translation Hacking and Crowdsourcing." *The Journal of Internationalization and Localization*, 1 (1): 94-121. doi: 10.1075/jial.1.04hag.
- . 2019. "Game Localization: A Critical Overview and Implications for Audiovisual Translation." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez-González, 145-159. London and New York: Routledge.
- O'Hagan, Minako, and Carmen Mangiron. 2004. "Games Localization: When Arigato Gets Lost in Translation." In *New Zealand Game Developers Conference Proceedings*, 57-61. Dunedin: Otago University Press.
- . 2013. *Game Localization*. Amsterdam and Philadelphia: John Benjamins.
- Pym, Anthony. 2010. *Exploring Translation Theories*. London and New York: Routledge.
- Rampant, James. 2010. "The Manga Polysystem: What Fans Want, Fans Get." In *Manga: An Anthology of Global and Cultural Perspectives*, edited by Toni Johnson-Woods, 221-232. London: Continuum Publishing.
- Reiss, Katharina. 1981. "Type, Kind and Individuality of Text: Decision Making in Translation." *Poetics Today* 2 (4): 121-131. doi: 10.2307/1772491.
- ROMhacking.net. *Dictionary of ROMhacking Terms*. Accessed December 4 2022. <https://www.romhacking.net/dictionary/?page=dictionary#term14>.
- Sandrini, Peter. 2005. "Website Localization and Translation." *MuTra: Challenges of Multidimensional Translation Conference Proceedings*, 131-138. Saarbrücken: Saarland University Press.
- Sarıgül, Semih, and Jonathan Maurice Ross. 2020. "Volunteer vs. Professional Community Translation in Video Game Localization: The Case of the Steam Translation Server in Turkish." *transLogos* 3 (2): 1-22. doi: 10.29228/transLogos.24.
- Tian-Zhang, Leticia, and Daniel Cassany. 2017. "Fansubbing from Spanish to Chinese: Organization, Roles and Norms in Collaborative Writing." In *BiD: textos universitaris de biblioteconomia i documentació* (37): 1-11. doi: 10.1344/BiD2016.37.15.
- Toffler, Alvin. 1980. *The Third Wave*. New York: Bantam Books.
- Toury, Gideon. 1995. "The Nature and Role of Norms in Translation." In *Descriptive Translation Studies and Beyond*, 53-69. Amsterdam: John Benjamins.

- Vazquez-Calvo, Boris, Liudmila Shafirova, Leticia Tian-Zhang, and Daniel Cassany. 2019. "An Overview of Multimodal Fan Translation: Fansubbing, Fandubbing, Fan Translation of Games, and Scanlation." In *Insights into Audiovisual and Comic Translation. Changing Perspectives on Films, Comics and Video Games*, edited by Francisco Rodríguez Rodríguez and María del Mar Ogea Pozo, 191-213. Córdoba: UCO Press.
- Venuti, Lawrence. 2004. *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.
- Vermeer, Hans J., and Katharina Reiss. 2014. *Towards a General Theory of Translational Action: Skopos Theory Explained*, translated by Christiane Nord. New York: Routledge.
- Wang, Dingkun, and Xiaochun Zhang. 2016. "The Cult for Dubbing and Beyond: Fandubbing in China." In *Non-Professional Interpreting and Translation in the Media*, edited by Rachele Antonioni and Chiara Bucaria, 173-192. Frankfurt: Peter Lang International Academic Publishers.
- Yunker, John. 2002. *Beyond Borders: Web Globalization Strategies*. California: New Riders Publishing.

## ÖZGEÇMİŞ

<b>Adı, Soyadı</b>	Samet	ÇAKIROĞLU	
<b>Doğum Yeri ve Yılı</b>			
<b>Bildiği Yabancı Diller</b>	İngilizce		
<b>ve Düzeyi</b>	İleri		
<b>Eğitim Durumu</b>	<b>Başlama - Bitirme Yılı</b>	<b>Kurum Adı</b>	
<b>Lisans</b>	2009	2013	Marmara Üniversitesi İngilizce Mütercim-Tercümanlık
<b>Yüksek Lisans</b>	2019	2023	İstanbul 29 Mayıs Üniversitesi Çeviribilim (İngilizce)
<b>Doktora</b>			
<b>Çalıştığı Kurum/lar</b>	<b>Başlama - Ayrılma Yılı</b>	<b>Çalışılan Kurumun Adı</b>	
<b>1. Öğretim Görevlisi</b>	2021	-	Fatih Sultan Mehmet Vakıf Üniversitesi
<b>2. Öğretim Görevlisi</b>	2019	2021	İstanbul Gelişim Üniversitesi
<b>3. Öğretim Görevlisi Dr.</b>	2018	2019	Beykoz Üniversitesi
<b>Üye Olduğu Bilimsel ve Mesleki Kuruluşlar</b>			
<b>Katıldığı Proje ve Toplantılar</b>			
<b>Yayımlar:</b>			
<b>Diğer:</b>			
<b>İletişim (e-posta):</b>			
	<b>Tarih :</b>	07.02.2023	
	<b>İmza :</b>		
	<b>Adı Soyadı :</b>	Samet ÇAKIROĞLU	